

THE FOH COLLECTION

傅氏家族珍藏中國書畫

CHRISTIE'S 佳士得

THE FOH COLLECTION

傅氏家族珍藏中國書畫

EXHIBITION 展覽

Hong Kong Exhibition and Convention Centre · 香港會議展覽中心

25-30 May 2023 · 2023年5月25-30日

CHRISTIE'S 佳士得



FOREWORD

前言

Christie's is honoured to present the Foh Collection, an exhibition of fine Chinese modern paintings.

For over five decades, pioneering Singaporean collectors Foh Kim Hong and his wife, Chan Siew Fong have thoughtfully assembled this exceptional collection of works. The Foh Collection is now managed by their son, Foh Kai Lik, and showcases the family's passion for Chinese paintings, expertise, and diverse tastes. The family has taken a comprehensive approach that illuminates the variety of 20th-century, Chinese ink paintings. From internationally acclaimed artists Zhang Daqian, Wu Guanzhong, and Lin Fengmian, to scholarly painters from Beijing and Shanghai including Huang Binhong and Xie Zhiliu, the Foh Collection embraces a diversity of styles, techniques, media, and subjects, and encompasses traditional literati ink landscapes as well as Western-style impressionist and abstract oil paintings.

I had the pleasure of meeting the Foh family at our Singapore preview exhibition last October. I was struck by their love, knowledge, and dedication to the field. As we celebrate Christie's decades-long friendship with the Foh family, this collaboration reiterates the significance of Singapore and Southeast Asia as a collecting hub for Chinese paintings and our commitment to working with collectors across generations. The Foh family's generosity in sharing the collection with friends of Christie's and the public, as well as their future philanthropic endeavours are deeply admirable.

I would like to thank the Foh family for choosing Christie's as a partner on this momentous occasion. I warmly invite you to join us in discovering this extraordinary collection, the result of half a century of collecting partnership by the Foh family.

Francis Belin
President, Asia Pacific

佳士得倍感榮幸呈現傅氏家族珍藏中國近現代書畫展。

在過去超過五十年的時間內，新加坡開創性的收藏家傅金洪先生與夫人陳秀芳女士，以及其子傅凱立先生，精心蒐集此收藏，展示了傅氏家族對中國書畫的持久熱情、專業知識和多元品味。傅氏家族以相容並蓄的視角，致力於彙集全面闡釋二十世紀中國繪畫的多元收藏。從張大千、吳冠中和林風眠這樣的國際知名藝術家，到京派、海派的文人畫家，如黃賓虹、謝稚柳等，傅氏家族收藏涵蓋不同風格、技法、媒介和主題。此收藏所包含的作品，既有和諧之平衡美感，又有不同風格的激烈交鋒，既有傳統文人山水，又有受到西方表現主義和抽象主義影響的現代風格作品。

去年十月，我有幸在佳士得新加坡預展中同傅氏家族會面，並為他們對此領域的專注熱愛和深刻認識所折服。我們特別舉辦此次展覽，慶祝佳士得與傅氏家族數十年的友誼，也強調新加坡及東南亞地區作為中國書畫收藏中心地位的重要性，以及我們致力於與區內藏家跨越世代合作的承諾。傅氏家族慷慨地與藏家和公眾分享此一收藏中的精彩作品，並以收藏支援慈善事業，令人倍感欽佩。

我在此感謝傅氏家族選擇佳士得作為合作夥伴，寫下家族收藏的重要里程碑。我熱情地邀請您同我們一道，分享傅氏家族半世紀以來的收藏遠見和成果。

龐智鋒
亞太區 總裁



HISTORY AND THE COLLECTION

歷史與收藏

HISTORY

For Singapore-based collectors Mr Foh Kim Hong and Ms Chan Siew Fong, the Foh Collection celebrates five decades of life and partnership. With pieces dating from the twilight of the Qing Dynasty to the late 1990s, the collection embraces a diversity of styles, subjects and media ranging from traditional literati ink and brush landscapes on hanging scrolls, to delicately executed and elegantly inscribed fans, to boldly expressionist oil paintings. The rich *mélange* of evolving artistic styles also parallels the changes in Chinese history in the last 100 years, transitioning from centuries of tradition to the modern powerhouse of today.

Mr and Mrs Foh, in their own ways, also exemplify the coming together of Asian culture with modern Western influences. Mr Foh was born in rural Malaysia and grew up in a large working-class family in Kampar, Perak. Upon completing high school, he was awarded a scholarship to study music at the Taiwan Normal University, graduating in 1966. Mr Foh settled in Singapore and became a professional cellist for the newly formed Singapore Symphony Orchestra. Despite his academic grounding in Western classical music, he passionately supported Chinese culture, arranging and conducting works for the Singapore Chinese Orchestra. In his spare time, he played with a string quartet at Singapore's colonial era Raffles Hotel, even leading to a few guest appearances in Western TV and movies in the late 70s and early 80s.

Mrs Foh (then Ms Chan) spent her formative years in post-World War II Singapore. Her passion in visual art led her to build a strong art portfolio, which earned her a place to study design at the prestigious art college Central Saint Martin's in London. In 1960, she embarked on a long journey sailing from Singapore to London with her friends and fellow students. Through connections made during her studies, she met and befriended renowned Singaporean artist Cheong Soo Pieng in London. She also had the opportunity to travel to Paris and encountered artists such as Zao Wou-ki, Chu Te-Chun and Sanyu. After her studies at Saint Martin's, Ms Chan began her career working in art direction for Metro-Goldwyn-Mayer in the UK. She returned to Singapore in the late 60s, supporting new local enterprises with modern advertising and marketing methods.

Despite their different backgrounds and interests, Mr. Foh and Ms Chan found commonality in Singapore's burgeoning art and music circle in the late 60s. They were married in 1970, and the family has been based in Singapore ever since.

THE COLLECTION

Mr and Mrs Foh were first introduced to the possibilities of collecting Chinese contemporary art by a mutual friend who had been Mrs Foh's classmate in the UK. Consequently, their period of courtship featured many visits to art galleries, artist studios and museums. All collections have their beginnings - with limited economic means their first joint purchase was an affordable but unremarkable painting by Shanghai school artist Wang Geyi. However, Cheong Soo Pieng's *Artist in Blue*, was the first significant acquisition of their collecting journey. An appropriate wedding gift to the Fohs by the artist to symbolize their union, it has had pride of place in their home for the last five decades, and is now being displayed to the public for the first time in this exhibition.

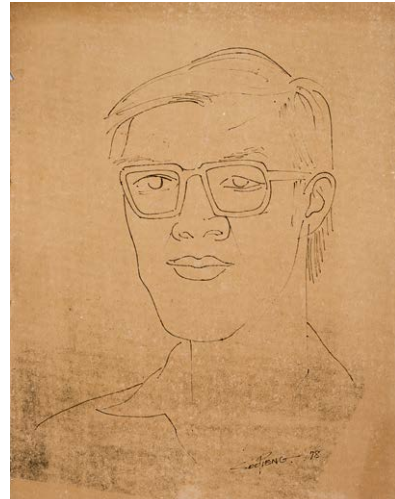
The couple's different backgrounds and personalities have informed their collecting choices since the start of their collaboration, and has resulted in an impressively curated, diverse collection, showcasing masterpieces across the spectrum, from traditional literati pieces, to bolder, more modern and abstract works.

The monumental *Listening to Music in the Pine Forest* was painted in 1949 by Huang Binhong. Rigorous, intense and yet impressionistic brushstrokes reveal its lofty peaks. It was on display at the *Exhibition of Huang Binhong's Works in Singapore* in 1955.

A group of Wu Guanzhong ink and oil paintings, dating from the late 1970s to the early 1990s, also stands out among the couple's acquisitions. This group allows the viewer to appreciate Wu's seamless transition from figuration to abstraction. In the collection are *Walled Village "Shao Shan"* (1977), *Fishing Port in the Evening* (1980), *Old Man's Envy of a Rushing Stream* (1988) and *Forest* (1993).

They were also not afraid to depart from conventional wisdom in Chinese art collecting. While Xu Beihong is most well-known for his





Sketches of Mr and Mrs Foh by Cheong Soo Pieng
鍾泗濱為傅氏伉儷作素描肖像

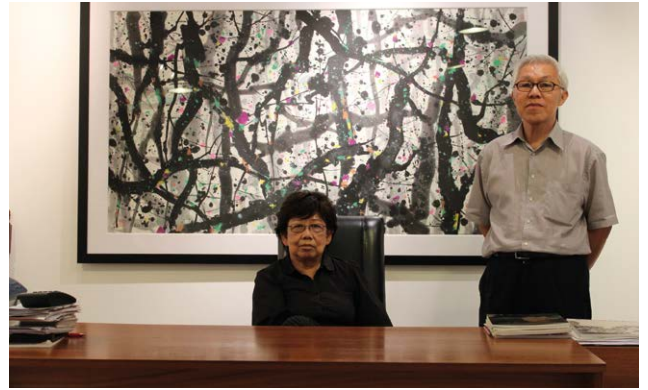
depictions of horses, the Fohs were never able to find the perfect one that met their standards. Instead, they focused on rare and unique subjects by the artist. *Eagle* (1941) and *Two Ducks* (1932) were welcome additions to the family collection.

One cannot miss the elegance and refinement of the brush in literati-style landscape paintings by Zhang Daqian and Xie Zhiliu. They stand out even more, placed alongside the provocative splashed ink *Cloud Girdled Crags* (1970), with its commitment to abstraction and lack of obvious figures. Zhang Daqian created this painting for his solo show at Laky Gallery in California, primarily to cater to an international audience with a penchant for mainstream American abstract art.

In the couple's collection, Mr. Foh values symbolism and significance. Over the years, he has painstakingly sought out the right pieces to assemble "sets" of paintings—combinations that create or enhance symbolic value. Examples include:

- Li Keran's set of four *Boy with Buffalo* paintings
- Feng Zikai's set of two *Scholars under Willows* paintings
- Xie Zhiliu, Zhang Shiyuan, Qian Shoutie & Tang Yun set of four landscapes
- Ren Yi's set of three round fan leaves
- Cheong Soo Pieng's *Landscape in Orange*, paired perfectly with the earlier wedding gift from the artist

These examples illustrate the thought and determination present in the collectors' attitude throughout their collecting journey. Viewing these paintings, one gets a glimpse of the joy the Fohs have experienced together in their lifetime of art.



歷史

傅氏家族中國書畫珍藏記錄了來自新加坡的收藏家傅金洪及陳秀芳伉儷近半世紀的收藏和情誼。傅氏珍藏涵蓋了由清末至二十世紀九十年代的作品，薈萃了傳統文人畫、寫意山水、精美扇面和當代風格油畫，藏品風格、主題及媒介可謂極其多樣。通過其珍藏所匯集的藝術風格可梳理出中國近百年的歷史進程。

傅氏伉儷學貫中西，兼受中西文化薰陶。傅氏出生於馬來西亞鄉郊地區，並在金寶縣的一個工薪大家庭成長。高中畢業後便考獲獎學金，赴臺灣師範大學修讀音樂，1966年取得學位。後移居新加坡，於當年剛成立不久的新加坡交響樂團擔任大提琴手。傅氏有著紮實的西方古典音樂訓練，同時亦熱衷推廣中華文化，曾參與新加坡華人樂團的編曲和指揮工作。傅氏餘閒時會到萊佛士酒店與弦樂手合奏，更曾於七十年代末及八十年代初客串了幾部西方電視節目和電影。

傅氏伉儷成長於二戰後的新加坡。從陳氏求學時期的個人作品集可感受其對視覺藝術的熱誠，也因此為她贏得了倫敦著名中央聖馬丁藝術學院的入學機會，赴英學習設計。1960年，她與同窗好友經遠航從新加坡抵達倫敦。因學結識了新加坡著名藝術家鐘泗濱，及後到巴黎遊歷時，亦與趙無極、朱德群、常玉等藝術家碰面。畢業後，陳氏在美高梅公司英國分部任職美術指導。六十年代末，陳氏回到新加坡，善用自身美術指導的專業，以新穎的廣告和市場行銷手法推廣本地的初創企業。儘管傅氏和陳氏的背景和興趣迥然不同，分別處於新加坡的音樂和藝術圈子，卻在六十年代末結識彼此。1970年，訂成佳偶，婚後一家在新加坡落地生根。

傅氏家族珍藏

傅氏及陳氏起初得共同好友的介紹，亦是陳氏當年英國的同窗，推薦收藏中國當代藝術家的作品。因此，二人常到訪畫廊、藝術家工作室及博物館，以對藝術範疇有更深入的了解。由於經濟條件的限制，他們選購了由海派畫家王个移所作的一幅小品，也是兩人首件的書畫收藏。談及對他們尤其重要且必具意義的藏品便是鐘泗濱之作《藝術家(藍色)》，此作乃鐘氏贈予兩人的結婚禮物，以記一段良緣締結。在過去的五十年，此幅畫作一直被珍藏在二人的住處，並將於今回の展覽首度亮相。

正因兩人擁有截然不同的背景和個性，才促成一個如此令人印象深刻且多樣化的藝術收藏。傅氏家族中國書畫珍藏向大眾展示了橫跨各個時代的傑作，上至傳統文人畫作，下至前衛、現代及抽象的油畫作品。黃賓虹1949年之作《松泉賞音圖》，整畫氣勢磅礴，筆法嚴謹、強烈又不失寫意之趣。作品曾於1955年的新加坡黃賓虹先生遺作展覽會展出。傅氏家族的中國書畫珍藏另有一組由吳冠中於七十年代末至九十年代初所創作的墨水及油畫作品，其中有一九七七年的《韶山頌》、一九八〇年的《夕照漁港》、一九八八年的《老來枉自羨奔流》，觀者可透過畫作經歷一場視覺的饗宴，感受畫家由具象過渡至近乎抽象的創作旅程。

傅氏伉儷兩人無懼在中國藝術收藏之道上偏離傳統的觀點與主張。徐悲鴻以畫馬著稱，由於二人久未尋覓其心所想之作，遂以收藏徐氏繪畫中相較罕見和獨特的題材，亦即是一九四一年的《鷹擊長空》以及一九三二年的《仙島雙鴨》。

是次展覽將展出張大千和謝稚柳所作的山水作品，筆墨溫厚清雅，不容錯過。相較展覽中另一件大千潑彩作品《雲嵐翠嶺》，此兩幅作品可謂更顯清逸。《雲嵐翠嶺》是大千一九七〇年的作品，為加州拉克畫廊個展所寫，畫作中不具實象和抽象的潑墨潑彩技法正好迎合當時偏好美國抽象藝術的海外觀眾。

從夫婦二人收藏的精品可得知傅先生尤其看重作品的象徵性及重要性。多年來他煞費苦心尋找合適的畫作，將其組成一套。例如：

- 李可染《牧牛圖》四幅，涵蓋四時之景
- 豐子愷《摩挲楊柳》兩幅，水墨及設色各一
- 《寫經圖》四幅，分別出自海上四家（張石園、錢瘦鐵、唐雲、謝稚柳）手筆
- 任頤扇面三幀，惟傅先生仍在尋找第四幀，以湊成一套
- 出自各家手筆的扇面作品
- 鐘泗濱《山水（橙色）》配襯其所贈二人的《山水（藍色）》

這些成套的作品包含了傅氏夫婦在收藏之道的所思所想，以及他們的非凡毅力。傅氏家族的中國書畫珍藏將帶領觀者窺探二人的收藏之樂。



CONTEMPORARY EXPRESSIONS

時代新風

At the southern tip of the Malay Peninsula, guarding the Strait of Malacca, Singapore was developed as a trading port by Sir Stamford Raffles (1781-1826) of the East India Company in 1819. This marked the founding of the modern city-state. Due to its strategic location and early establishment, Singapore became a prosperous port and a vital hub connecting the East and West. The local culture blends Chinese and Western influences, and its residents speak English, Chinese (including various dialects), Malay, and Indian languages. With a high level of economic development and a diverse cultural landscape, the population of Singapore has grown to appreciate various forms and styles of visual art associated with different ancestries and ethnicities represented in the country. As China opened up after reforming trade and travel policies, Singapore became a popular destination for Chinese artists, with Wu Guanzhong among the first to exhibit and promote commercial activities. Local collectors, particularly those of Chinese descent, are fond of art forms rooted in age-old tradition yet containing contemporary sensibilities. These collectors and some galleries have actively promoted the art of Wu Guanzhong and others like him, opening a wave of art collecting that remains strong to this day. The Foh Collection is an important testament to this movement.

Mr Foh Kim Hong, who studied music in his youth, is passionate about Chinese painting, having developed an interest in traditional and modern styles. His wife, Chan Siew Fong, studied design at the renowned Central Saint Martin's in London and has a natural inclination toward fashion and contemporary art. Influenced by each other, the couple's collection includes works by modern Chinese ink masters who occupy an important position in 20th-century Chinese art history, such as Wu Guanzhong, Lin Fengmian and Ding Yanyong. Their Wu Guanzhong paintings span different periods of his artistic career and consist of works in various media such as sketches, ink, and oil paintings, including an extremely rare fan leaf. The couple's collection of Wu Guanzhong's works results from their access to the artist's paintings in Singapore and their recognition and appreciation of his art. The Fohs carefully researched and took handwritten notes on Wu Guanzhong's thoughts behind creating his earlier works *Walled Village "Shao Shan" and Bamboo Forest Behind Wall*. In recent years, the couple acquired Wu's later work *Old Man's Envy of a Rushing Stream* from Christie's auction, a balancing and rhythmic composition between abstraction and figuration. It is only fitting that Mr and Mrs Foh might have resonated with the title of the painting. Even in their old age, they are fascinated by the energy exuded by the flowing water of the stream.

The Foh Collection includes many paintings by Lin Fengmian, Ding Yanyong, Guan Liang, and Huang Yongyu. Lin Fengmian, one of Mrs Foh's beloved artists, was Wu Guanzhong's teacher at the China Academy of Arts in Hangzhou. Though he was a prolific ink artist, Ding Yanyong created only a very small body of oil paintings in his lifetime. One of these is now in The Foh Collection. The Fohs carefully selected a diverse range of subjects in their collection of Lin Fengmian paintings. Some notable pieces include *Rooster and Wisteria*, from the 1940s, which is a rarely seen motif, and *Chrysanthemums*, formerly from the Y. C. Gallery collection. These works give the collection a contemporary and forward-looking perspective and aptly represent the Fohs' background, the society in which they grew up, and their influence on each other.

新加坡地處中南半島最南端，扼守馬六甲海峽，早於1819年被斯坦福·萊佛士爵士（1781-1826）開闢為貿易港，是為現代新加坡開埠之始。因佔據重要地理位置及開埠較早，新加坡逐漸發展為繁榮的港口，成為連接中西的重要地點。區內文化在發展之中兼容中西，英文、中文（包括各種方言）、馬來語、印度語等各種語言通行，民眾普遍掌握多種語言。因經濟發展的高度繁榮及多元文化的社會面貌，新加坡本地藏家對各種不同的藝術形式及風格抱持開放的態度。中國改革開放後，以吳冠中為代表的中國畫家踏出國門的首選地即包括新加坡。本地藏家，尤其是華人藏家對根植於傳統，而迸發現代意味的藝術形式尤為喜愛，藏家及畫廊大力推廣吳冠中等人的藝術，形成收藏熱潮，持續至今。

傅氏家族乃其中重要的代表。傅金洪先生青年時期學習音樂，後對繪畫藝術產生興趣，他身處多元文化的新加坡社會，對中國傳統及現代藝術均有涉獵。夫人陳秀芳女士於英國接受設計類高等教育，對時尚與當代藝術具有天然的敏銳嗅覺。在互相的影響之下，二人的收藏中以吳冠中、林風眠、丁衍庸等中國現代藝術大師的作品佔據了重要位置。其中尤以吳冠中作品，橫跨不同時期，兼具速寫、墨彩、油彩等不同風格媒介，甚至特別收入罕見扇面作品，十分珍貴。二人對於吳冠中作品的收藏，一方面是源於近水樓台先得月，另一方面也可看出伉儷對其藝術的認可與喜愛。《韶山頌》、《牆內竹林》二作屬於吳冠中較早期創作，背後蘊藏的創作理念均被藏家詳細記錄。這其中較晚入藏的屬萬玉堂展覽之作《老來枉自羨奔流》，畫面抽象具象並兼，奔流的水花形如跳動的音符，伉儷二人近年由佳士得拍賣入藏，或是心受畫題呼應之行。

除此之外，林風眠、丁衍庸、關良、黃永玉亦在收藏之列。丁衍庸油畫存世量較少，傅氏伉儷亦盡力入藏。林風眠為吳冠中杭州藝專時期老師，傅氏挑選不同主題，包括四十年代少見之作《紫藤雄雞》與賜堂舊藏《百菊圖》，均為特別之作。這些具有現代面貌的中國繪畫收藏，是他們在個人成長背景、身處時代背景的共同影響下形成的特別面貌，代表了傅氏伉儷收藏的其中一個重要面向。

1

DING YANYONG (1902-1978)

Portrait of a Lady

Scroll, mounted and framed, oil on canvas

60.5 x 45.2 cm. (23 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in.)

Inscribed and signed by the artist

Dated 10 April, 1969

EXHIBITED:

Taipei, National Museum of History, *Aesthetic Images of Ding Yanyong's Paintings*, 5 August–21 September, 2003.

LITERATURE:

Aesthetic Images of Ding Yanyong's Paintings, National Museum of History, Taipei, August 2003, p. 154.

丁衍庸

仕女

油畫 鏡框 一九六九年作

題識：Y. Y. TING 10/4. 69。

展覽：

台北，國立歷史博物館，“意象之美—丁衍庸的繪畫藝術”，2003年8月5日–9月21日。

出版：

《意象之美：丁衍庸的繪畫藝術》，國立歷史博物館，臺北，2003年8月，第154頁。



Y. Y. TIVON

10/4.69



2

DING YANYONG (1902-1978)

Two Cranes

Hanging scroll, ink and colour on paper
122.5 x 46.5 cm. (48 ¼ x 18 ¼ in.)

Inscribed and signed, with two seals of the artist
Dated *dingsi* year (1977)

丁衍庸 丹頂雙鶴

設色紙本 立軸 一九七七年作

題識：丁巳（1977年），丁衍庸寫。

鈐印：庸、鴻之鈐

3

GUAN LIANG (1900-1986)

Opera Figures

Scroll, mounted for framing, ink and colour on paper
31 x 96 cm. (12 ¼ x 37 ¾ in.)

Inscribed and signed by Lu Yanshao (1909-1993),
with two seals

Dated fifth month, *gengwu* year (1990)

LITERATURE:

Selected Chinese Paintings by Eight Masters of Shanghai,
Shanghai Paintings and Calligraphy Publishing House,
November 2005, p.70.

關良 戲曲人物

設色紙本 鏡片

陸儼少（1909—1993）題識：此關良老友遺製，今為曉平弟所得，因題。庚午（1990年）五月，八二叟陸儼少。

鈐印：陸儼少、宛若

出版：

《海上八家中國畫選》，上海書畫出版社，2005年11月，第70頁。



4

GUAN LIANG (1900-1986) Opera Figures

Handscroll, ink and colour on paper
35 x 140 cm. (13 ¾ x 55 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiwei* year (1979)

Dedicated to Jinti

Frontispiece by Guan Xiaofeng (1920-2008), with three seals

Dated *jiwei* year (1979)

Four colophons by Guan Xiaofeng, Hu Ximing (1907-1993), Hu Gentian (1892-1985), Yu Jimei (1916-1990), with a total of five seals

LITERATURE:

This painting was dedicated to Xiao Niangshui, also known as Jinti, an avid collector of Chinese paintings. In the 1970s, Xiao travelled to China frequently for business. Through these trips, he met and built lasting friendships with many artists, including Li Keran, Huang Zhou, Wu Zuoren, Pan Tianshou, Feng Zikai, Huang Yongyu and Guan Liang. Xiao acquired many paintings from them to appreciate their art and support their career.

關良 戲曲人物圖卷

設色紙本 手卷 一九七九年作

題識：金題先生正之。己未（1979年）新春作於羊城，關良。

鈐印：關良、八十後作

關曉峰（1920-2008）題引首：

樸質高韻。金題先生雅屬，良公水墨戲劇人物圖卷。己未（1979年）關曉峰題。

鈐印：關氏之印、曉峯、美意延年

關曉峰題跋：（文不錄）。一九七九年己未正月廿九日，關曉峰記於珠江之濱。

鈐印：關、曉峯

胡希明（1907-1993）題跋：（文不錄）。一九七九年春讀關曉峯方家題記關良老水墨人物畫卷，歡喜感嘆，率為短句。胡希明記。

鈐印：胡希明

胡根天（1892-1985）題跋：（文不錄）。己未（1979年）仲春胡根天題。

鈐印：根天丙辰八十五歲以後書

余寄梅（1916-1990）題跋：（文不錄）。金題兄得關良妙製囑題，己未（1979年）夏茶陽余寄梅。

鈐印：雪海

註：

上款人“金題”即新加坡著名實業家蕭娘水，喜好書畫，樂於收藏，上世紀七十年代中國文化對外交流幾乎凍結的時期，由於業務關係其有機會往來中國大陸，得以直接與藝術家聯繫，出重金購買畫作，給他們的生活予幫助，也建立長久的情誼。與李可染、黃胄、吳作人、潘天壽、豐子愷、黃永玉、關良等諸多畫家結交。





5

LIN FENGMIAN (1900-1991)
Riverside

Scroll, mounted and framed, ink and colour on paper
40 x 60 cm. (15 ¾ x 23 ⅝ in.)

Inscribed and signed, with one seal of the artist
Dated thirtieth year (of the Republic, 1941)

林風眠
江畔

設色紙本 鏡框 一九四一年作
題識：林風眠，卅年（1941）渝。
鈐印：林風眠印



6

LIN FENGMIAN (1900-1991)
Mountain Village

Scroll, mounted for framing, ink and colour on paper
40 x 50 cm. (15 ¾ x 19 ⅝ in.)

Signed, with one seal of the artist

LITERATURE:

Y.C. Gallery Collection Vol. 2, Y.C. Gallery, Taipei and
Singapore, 1990, pl. 5.

林風眠
山村

設色紙本 鏡片

款識：林風眠。

鈐印：林風眠印

出版：

《賜荃堂藏書畫》第二集，賜荃堂，台北及新加坡，1990年，圖版5。



7

LIN FENGMIAN (1900-1991)

Rooster and Wisteria

Hanging scroll, ink and colour on paper
96 x 32 cm. (37 ¾ x 12 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated thirty-third year (of the Republic, 1944)

Dedicated to Qingjun

LITERATURE:

Celebrating 30th Anniversary of Shanghai Friendship Shop,
Shanghai Friendship Shop, September 1988, p.13.

Commemorating One Year Opening of Rong Baozhai HK, Rong
Bao Zhai HK Limited, December 1988, pl.41.

NOTE:

The recipient of the painting should be Wu Qingjun, sister of
Shanghai artist Wu Qingxia (1910-2008).

林風眠 紫藤雄雞

設色紙本 立軸 一九四四年作

題識：清君先生正畫。弟林風眠，卅三年（1944）渝。

鈐印：林風眠印

出版：

《慶祝上海友誼商店成立卅週年舉辦中國書畫、文玩展覽》，上海友誼
商店，1988年9月，第13頁。

《榮寶齋（香港）有限公司開業一週年書畫展紀念畫集》，榮寶齋（香港）
有限公司，1988年12月，圖版41。

註：

上款人清君應為滬上畫家吳青霞(1910-2008)二姐吳清君。



8

LIN FENGMIAN (1900-1991)

Lady

Hanging scroll, ink and colour on paper
68 x 66 cm. (26 ¾ x 26 in.)
Signed, with one seal of the artist

PROVENANCE:

Formerly from the collector of Singaporean collector Yuan Zejian.

LITERATURE:

Artist Magazine Issue 30, Taipei, 1977, magazine cover.

林風眠 仕女

設色紙本 立軸
款識：林風眠。
鈐印：林風眠印

來源：

新加坡收藏家源則儉舊藏。

出版：

《藝術家》第30期，台灣，1977年，封面。

LIN FENGMIAN (1900-1991)

Chrysanthemums

Scroll, mounted and framed, ink and colour on paper

63 x 67 cm. (24 ¾ x 26 ⅜ in.)

Signed, with one seal of the artist

LITERATURE:

Y.C. Gallery Collection Vol. 2, Y.C. Gallery, Taipei and Singapore, 1990, pl.34.

林風眠

百菊圖

設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

出版：

《賜荃堂藏書畫》第二集，賜荃堂，台北及新加坡，1990年，圖版34。

Among the flowers that Lin painted, chrysanthemums were the most common. In Chinese culture, chrysanthemums often symbolize an upright character, and the artist likely wanted to express his pursuit and aspiration for this noble trait through his paintings of chrysanthemums. The present painting depicts a pot full of vibrant, multicolour chrysanthemums in full bloom. The elegant and harmonious tones of the flowers are enhanced by the contrast of the white flowerpot. The colours under Lin's skilful brushwork are rich and luminous but reserved, just like the moral character chrysanthemum represents. Lin focused on enriching a composition on the two-dimensional plane, using the translucency of ink and colour pigments to represent spatial dimension coupled with a dark background. The calmness exuded by the painting aptly echoes the artist's personality. This work originally belonged to Zheng Yingquan, the owner of the renowned Y. C. Gallery collection in Singapore and was published in *Y.C. Gallery Collection Vol. 2* in 1990. It was later acquired by the Foh family.

林風眠愛畫，他不僅頻頻畫花，還熱愛養花，花卉陪伴他走過人生的起伏跌宕。林風眠筆下的花卉多種多樣，但是最常見的還是菊花，菊花在中國文化中常代表品行高潔，這或許也是畫家想要表現和追求的特質。此幅《百菊圖》寫花盆中綻放之各色雛菊，百菊簇擁在白色花盆中，色彩千變萬化，十分熱鬧。菊花花朵幼小，顏色變幻，但是畫家用色謹慎含蓄，萬花簇擁下無一點妖嬈艷麗之感。在表現花朵時，林風眠不追求過多層次變化，而是用墨彩虛實表現前後關係，再用深色塗抹背景，呈現出迷人的深邃空間感。整幅作品傳達出深邃幽靜的特質，畫如其人，名副其實。此作原屬著名新加坡藏家賜荃堂主人鄭應荃，收錄於1990年出版之《賜荃堂藏書畫》，後由傅氏伉儷入藏。





10

LIN FENGMIAN (1900-1991)

Dahlias

Scroll, mounted and framed, ink and colour on paper
45.3 x 68.3 cm. (17 7/8 x 26 7/8 in.)

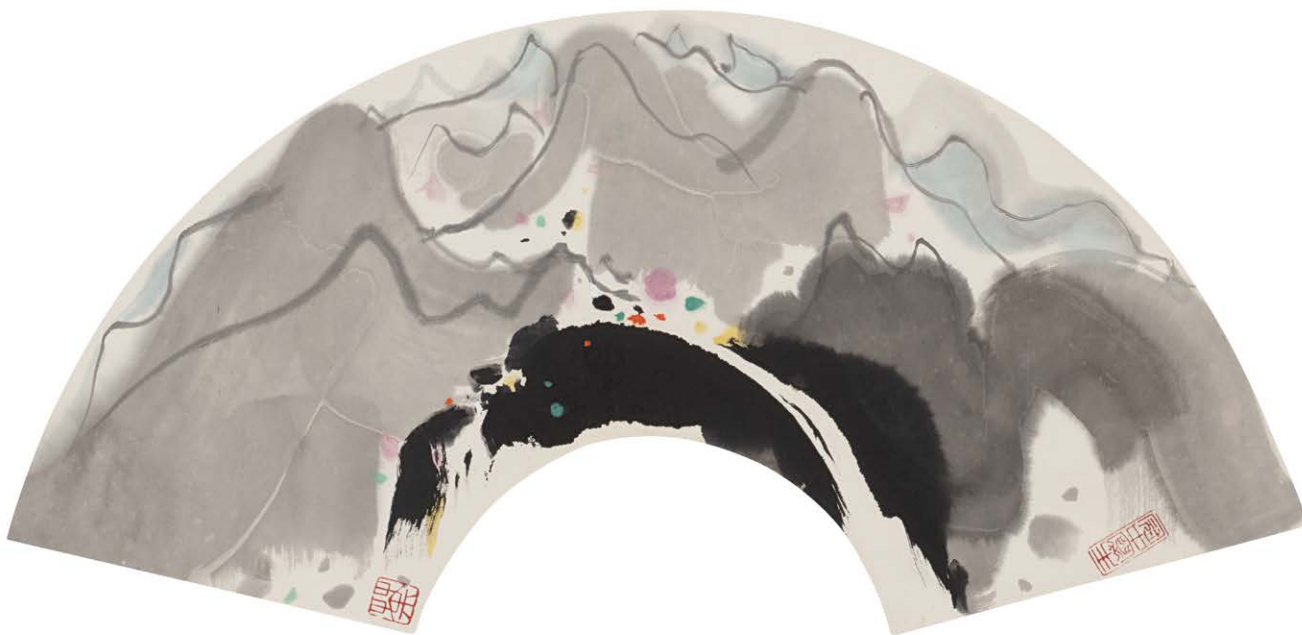
Inscribed and signed, with one seal of the artist
Dated 1973

**林風眠
大麗花**

設色紙本 鏡框 一九七三年作

題識：林風眠，一九七三年。

鈐印：林風暝印



11

WU GUANZHONG (1919-2010)
Waterfall of Yellow Mountain

Fan leaf, mounted as hanging scroll, ink and colour on paper
22 x 35 cm. (8 5/8 x 13 3/4 in.)
With two seals of the artist

LITERATURE:

Wu Guanzhong Connoisseurs Choice, People's Fine Arts
Publishing House, 2003, pl. 27.

吳冠中
黃山人字瀑

設色紙本 扇面立軸
鈐印：荼、冠中寫生

出版：

《吳冠中作品收藏集》，人民美術出版社，2003，圖版27。



12

WU GUANZHONG (1919-2010)
Snow Melting

Scroll, mounted and framed, ink and colour on paper
44 x 60 cm. (15 ¾ x 17 ¼ in.)
Signed, with one seal of the artist

吳冠中
融雪

設色紙本 鏡框
款識：吳冠中。
鈐印：荼



13

WU GUANZHONG (1919-2010)
Pine Forest

Scroll, mounted and framed, ink on paper
47 x 70 cm. (18 ½ x 27 ½ in.)
Inscribed and signed, with one seal of the artist
Dated 1976

LITERATURE:

Selection of Wu Guanzhong Paintings and Sketches, Shandong
First Light Industry Research Institute, 1979, pl.21.

吳冠中
松林

水墨紙本 鏡框 一九七六年作
題識：1976，秋。
鈐印：冠中寫生

出版：

《吳冠中彩畫素描選》，山東省第一輕工業科學研究所，1979，
圖版21。



14

WU GUANZHONG (1919-2010)
Old Man's Envy of a Rushing Stream

Scroll, mounted and framed, ink and colour on paper
 66 x 81 cm. (26 x 31⁷/₈ in.)
 Entitled, inscribed and signed, with two seals of the artist
 Dated 1988

PROVENANCE:

Plum Blossoms Gallery, Hong Kong.

EXHIBITED:

Hong Kong, Plum Blossoms Gallery, *Wu Guanzhong-Kaleidoscope. An Exhibition of Paintings by Wu Guanzhong*, 16-27 May, 1989.

LITERATURE:

Wu Guanzhong-Kaleidoscope, Plum Blossoms (International) Ltd., Hong Kong, 1989, p.44, pl.30.

吳冠中
老來枉自羨奔流

設色紙本 鏡框 一九八八年作
 題識：老來枉自羨奔流。吳冠中，一九八八。
 鈐印：八十年代、吳冠中印。

來源：

香港萬玉堂。

展覽：

香港，萬玉堂，《吳冠中—萬紫千紅》，1989年5月16-27日。

出版：

《吳冠中—萬紫千紅》，萬玉堂，香港，1989年，第44頁，圖版30。



15

WU GUANZHONG (1919-2010) *Walled Village "Shao Shan"*

Scroll, mounted and framed, ink and colour on paper
68 x 68 cm. (26 ¾ x 26 ¾ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated 1977

PROVENANCE:

Formerly from the collection of actress Ching Chung (B. 1933).

LITERATURE:

The Observers Monthly, issue 10, Hong Kong, August 1978, p.45.

吳冠中 韶山頌

設色紙本 鏡框 一九七七年作
題識：韶山頌。一九七七年，荼。
鈐印：荼、吳冠中印

來源：張玲麟（鍾情，1933年生）舊藏。

出版：《觀察家》第10期，香港，1978年8月，第45頁。

As per the original collector, Wu Guanzhong initially forgot that he painted the present work when he saw a photo of the painting. He insisted that he had not been to Shaoshan in or before 1977. Later on, he recalled the background story of this painting. At that time, Wu wanted to paint Shao Shan but could only paint from his impression of a photograph. To complete the detailed landscape elements in Shao Shan, Wu borrowed the scenery of Shandong. Therefore, the present piece is a work of the artist's imagination.

-Collector's note

《韶山頌》吳老看了照片，已忘了此畫，因作於77年初，還未到韶山，後想起當時想畫韶山，於是借了照片的印象畫成，至於景色則借用山東諸景，此乃吳老想象中的韶山，實非實景寫生之作，殊為可貴。等到了77年秋，方如願到韶山，並寫下油畫“韶山”實景。

——藏家記



16

WU GUANZHONG (1919-2010)

Bamboo Forest Behind Wall

Scroll, mounted and framed, ink and colour on paper
66 x 66 cm. (26 x 26 in.)
With two seals of the artist

LITERATURE:

The Young Companion, issue 29, Hong Kong, October 1986, content page.

吳冠中 牆內竹林

設色紙本 鏡框

鈐印：八十年代、吳冠中印

出版

《良友》，第29期，香港，1986年10月，目錄頁。

Qu Mo wrote in the *The Young Companion* magazine, commenting on the present work: "It is challenging to paint bamboo forest. Wu painted from a long-distance perspective to express its loftiness, with a dark green hue conveying a sense of solemnity. Up close, he rendered the textures of bamboo and leaves. By applying exaggerated brushstrokes to depict bamboo leaves, his bamboo in light green stood out proudly in vigour." Upon completing the painting, Wu initially said it was not for sale but subsequently gave it to Rongbao Zhai.

-Collector's note

瞿墨於第29期良友說：“竹園是很難表現的，遠觀取其勢，用墨綠烘出竹林的蕪鬱，近觀取其質，用誇大的竹葉點出竹子的勁利”。吳老看了這張畫後說此畫原是非賣品（因只畫一次，其無重製），榮寶齋人員硬是要，不得已出去了。

——藏家記





17

WU GUANZHONG (1919-2010)
Mount Hua

Scroll, mounted and framed, ink on paper
40 x 28.5 cm. (15 ¾ x 11 ¼ in.)

Entitled, inscribed and signed by the artist
Dated 1982

LITERATURE:

The Complete Works of Wu Guanzhong Vol. I, Hunan Fine Arts
Publishing House, August 2007, p. 197.

吳冠中
西嶽華山

水墨紙本 鏡框 一九八二年作
題識：西嶽華山。一九八二年，荼。

出版：

《吳冠中全集I》，湖南美術出版社，2007年8月，第197頁。



18

WU GUANZHONG (1919-2010)
Huangshan - Fairy Points the Way

Hanging scroll, ink and colour on paper
71 x 48 cm. (28 x 18 7/8 in.)
With two seals of the artist

LITERATURE:

Wu Guanzhong Connoisseurs Choice, People's Fine Arts
Publishing House, 2003, pl. 31.

吳冠中
黃山 仙人指路

設色紙本 立軸
鈐印：八十年代、冠中寫生

出版：

《吳冠中作品收藏集》，人民美術出版社，2003，圖版31。



19

WU GUANZHONG (1919-2010)

Forest

Scroll, mounted and framed, ink and colour on paper
92 x 177 cm. (36 ¼ x 69 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated 1993

LITERATURE:

Wu Guanzhong Connoisseurs Choice, People's Fine Arts Publishing House, 2003, pl. 133.

The Complete Works of Wu Guanzhong Vol. VII, Hunan Fine Arts Publishing House, August 2007, pp. 226-227.



吳冠中
密林

設色紙本 鏡框 一九九三年作

題識：吳冠中，一九九三。

鈐印：吳冠中印、九十年代

出版：

《吳冠中作品收藏集》，人民美術出版社，2003，圖版133。

《吳冠中全集VII》，湖南美術出版社，2007年8月，第226-227頁。



20

WU GUANZHONG (1919-2010)
Jiangnan Shore

Hanging scroll, ink and colour on paper
 69 x 49 cm. (27 1/8 x 19 1/4 in.)
 With three seals of the artist

LITERATURE:

Selection of Paintings by Wu Guanzhong, Hebei Fine Art Publishing House, October 1986 (2nd edition), p.54.
The Complete Works of Wu Guanzhong Vol. V, Hunan Fine Arts Publishing House, August 2007, p.205.

吳冠中
江南岸

設色紙本 立軸
 鈐印：冠中寫生、老吳作、茶

出版：

《吳冠中畫集》，河北美術出版社，1986年10月（第二版），第54頁。
 《吳冠中全集V》，湖南美術出版社，2007年8月，第205頁。



21

WU GUANZHONG (1919-2010)
Winter Scene - Fig Tree

Scroll, mounted and framed, gouache on paper
39 x 32.4 cm. (15 5/8 x 12 3/4 in.)

Inscribed and signed by the artist

Dated 1976

LITERATURE:

Wu Guanzhong Connoisseurs Choice, People's Fine Arts
Publishing House, 2003, pl.126.

The Complete Works of Wu Guanzhong Vol. IV, Hunan Fine
Arts Publishing House, August 2007, p.62.

吳冠中
無花果冬景

水粉紙本 鏡框 一九七六年作

題識：茶，七六。

出版：

《吳冠中作品收藏集》，人民美術出版社，2003，圖版126。

《吳冠中全集IV》，湖南美術出版社，2007年8月，第62頁。





22

WU GUANZHONG (1919-2010)

Fishing Port in the Evening

Framed, oil on canvas
46 x 63 cm. (18 1/8 x 24 3/4 in.)
Inscribed and signed by the artist
Dated 1980-1993

LITERATURE:

The Art of Wu Guanzhong 60s - 90s, Three Gorges Publishing House, September 1996, p.108, pl.87
The Complete Works of Wu Guanzhong Vol. III, Hunan Fine Arts Publishing House, August 2007, p.70.

NOTE:

According to the artist, he completed the present work of the Shandong landscape in the early 1980s. A decade later, Wu picked up the canvas again and added more to it. Hence, the upper part of the painting depicts the figurative elements he painted initially, while the lower part, which he painted later, is more abstract in expression.

吳冠中 夕照漁港

油彩畫布 鏡框 一九八〇年作
題識：荼。八〇—九三。

出版：

《吳冠中畫選'60s-'90s》，中國三峽出版社，1996年9月，第108頁，圖版87。
《吳冠中全集III》，湖南美術出版社，2007年8月，第70頁。

註：

據吳冠中口述：早在80年代初已經完成此作，畫的是山東景色，後擱至90年代初才完成，所以畫面上半部是具象，下半部比較抽象。



23

WU GUANZHONG (1919-2010)
Village Scenery

Scroll, mounted and framed, ink and colour on paper
75 x 68 cm. (29 ½ x 26 ¾ in.)
With two seals of the artist

LITERATURE:

Selected Paintings of Wu Guanzhong, vol. 3, Sichuan Fine Arts Publishing House, February 1985, pl.10.

吳冠中
鄉鎮小橋多

設色紙本 鏡框
鈐印：八十年代、吳冠中印

出版：

《吳冠中國畫選·第三輯》，四川美術出版社，
1985年，圖版10。

**CHAO CHUNG-HSIANG
(ZHAO CHUNXIANG,
1913-1991)**

Untitled

Scroll, mounted on canvas and framed,
ink and acrylic on paper
87 x 45.4 cm. (34 ¼ x 17 ⅞ in.)

LITERATURE:

Chao Chung-Hsiang Vol. 2, Alisan Fine
Arts, Hong Kong, 1997, pl. 42.

**趙春翔
無題**

水墨壓克力紙本 鏡框

款識：Chao: Chung-Hsiang Chao。

出版：

《趙春翔作品集·續集》，藝倡畫廊，香港，1997，
圖版42。





25

HUANG YONGYU (B. 1924)

Lotus

Scroll, mounted and framed, ink and colour on paper
 68 x 68 cm. (26 ¾ x 26 ¾ in.)
 Entitled, inscribed and signed, with three seals of the artist
 Dated *yichou* year (1985)
 Further inscribed by the artist
 Dedicated to Yunjian

黃永玉 江南可採蓮

設色紙本 鏡框 一九八五年作
 題識：江南可採蓮。乙丑（1985）黃永玉作。
 鈐印：永玉、黃大、梅玉館
 畫家又題：雲鑑先生雅正。



26

HUANG YONGYU (B. 1924)
Teng Jia Wan

Scroll, mounted and framed, ink and colour on paper
51.6 x 50.5 cm. (20 ³/₈ x 19 ⁷/₈ in.)

Entitled, inscribed and signed by the artist

Dated *jiwei* year (1979)

LITERATURE:

Sketches from Xiangxi by Huang Hongyu, Hunan Arts
Publishing House, February 1982, p. 3.

黃永玉
滕家灣

設色紙本 鏡框 一九七九年作

題識：滕家灣。黃永玉，己未（1979年）。

出版：

《畫家黃永玉湘西寫生》，湖南美術出版社，1982年
2月，第3頁。

ART AND FRIENDSHIP

藝術·友誼

I have always been passionate about Chinese art as a bridge to understanding and appreciating the country's great traditions and heritage. From this starting point, I began assembling many pieces of Chinese ink paintings of the 20th century, which led me to become an avid collector and connoisseur of Chinese art over three decades.

I met many great friends on the journey to become an art collector, notably Mr. Foh Kim Hong and his wife, Suzanne Foh. I first met Mr. and Mrs. Foh, owners of the Yuen Gallery, around 1997 or '98. Of the two, Mr. Foh is quiet, while Mrs. Foh is energetic and opinionated. At that time, I only looked at paintings by Singaporean artists such as Chen Wen-Hsi. Mr. Foh introduced me to Chinese paintings and asked me to consider collecting works by Chinese artists. He showed me pieces available at auctions then and sparked an interest in me. He said, "China is a great country, and we should collect its art." These words resonated with me.

MEMORY OF COLLECTING

In the earlier years of my association with Mr. and Mrs. Foh, they focused more on promoting traditional artists from the Shanghai school, such as Zheng Wuchang, Xie Zhiliu, Lu Yifei, and Lu Yanshao. These works display Mr. and Mrs. Foh's taste at that time, which largely influenced the early phase of my collection. In the late 1990s, those artists' works were relatively affordable and became a great starting point for my collection. They were easy to appreciate for beginners like myself. As a result, my earlier acquisitions were primarily painted in traditional forms and subjects. Soon after, the prices of Chinese ink paintings increased tremendously, with buyers from Mainland China starting to collect



aggressively. By selling those earlier pieces at good prices, I better understood the category and built confidence in the market. I then started to collect more renowned 20th-century masters such as Zhang Daqian, Huang Binhong, and Li Keran.

Some memorable pieces I acquired and sold with the help of Mr. and Mrs. Foh include *The Giant Stone* by Qi Baishi. The painting was illustrated in Hu Peiheng and Hu Tuo's book, *Qi Baishi - Painting Techniques and Appreciation*, published in 1959 by People's Fine Arts Publishing House Beijing. I purchased this painting in 1999 for SGD 37,915, at Mr. Foh's advice, and sold it in 2011 for SGD 861,034, more than twenty-two times my purchase price. Through these examples and Mr. Foh's experience-sharing, I have learned that paintings with good provenance are essential. They can fetch two or three times higher than initial purchase price, or even more.



Another piece I acquired under Mr. Foh's influence was a landscape by Pu Ru. It is a unique work in which various artists inscribed the mounting surrounding the main painting, authenticating and praising Pu Ru and his work. I bought this work in 1999 for SGD 21,579 and sold it ten times more for SGD 225,000 in 2012. Mr. Foh also greatly influenced me when I purchased Zhang Daqian's *Summer on California Mountain* from Christie's in 2016. He reiterated to me that the piece was rare, explained how the artist splashed the ink and pigment and showed me the exhibition catalogue in which the painting is illustrated. I got the painting. To this day, it is still the highlight of my collection.



William Chua (middle) with Mr and Mrs Foh
蔡玉榮 (中) 和傅氏伉儷

FRIENDSHIP AND GUIDANCE

Mr. and Mrs. Foh often emphasised that I must buy the best pieces. I was bidding on a great Zhang Daqian green and blue landscape painting in Beijing one year, and I hesitated to bid above a certain price level. Mrs. Foh kicked my leg in the auction room and said, "William, what you have is money. Money is nothing until you spend it. You should do it!" I took the advice, bought the painting and treasured it for many years.

As a musician turned art dealer and collector, Mr. Foh's money is hard-earned, and he and his wife acquire paintings consciously. In all these years, we only competed in the auction room once. We sat beside each other and competed for this large Huang Binhong piece. He did so much research on the work and knew about some publications that the auction house did not realise existed then. He won in the end, and I am happy that he got the painting. We kept our friendship. Through Mr. Foh's emphasis on knowledge and provenance in art, I have learned that collecting requires substantial research. He loves sharing knowledge with me about how he got this and that painting. He would explain to me the life experience of the artists and why they paint in a certain way at a particular stage in their lives.



In the late 1990s, I met with them almost weekly in the afternoons at their Yuen Gallery on the third floor of Tanglin Shopping Centre. The gallery space was tiny, like a meeting room in an office. Whenever I went, Mr. Foh would make lovely

tea, hang five to six paintings to show and teach me about them. Subsequently, Mr. Foh acquired a large space to store their vast collection at Level 2, Ubi Crescent. They could display many more paintings there. Owing to the distance, inconvenience and location in an industrial estate area, I meet them less nowadays. However, since the new gallery space is much larger than the Tanglin gallery, I can access Mr. Foh's huge collection of reference books. I enjoyed having this huge reference base to tap into, to check on paintings and their provenance.

Since I am not proficient in written and spoken Chinese, I was unfamiliar with auction houses and art dealers in Mainland China. I often requested Mr. and Mrs. Foh to guide me on my purchases of paintings. Having known the Foh family for over three decades, Mr. Foh has never charged me any commissions for my purchases from auction houses but has merely assisted me on a very friendly basis as he finds my interest and appreciation of Chinese art serious and sincere. He has guided me unreservedly, treating me as a good student, and I am very thankful for that.

My advice to young collectors is to find a teacher or a mentor who is also a friend - someone who can guide you unbiasedly and is not trying to sell you something. The Fohs are not interested in selling me paintings. They are authentic and proud people who share knowledge and make me a better collector. We learn through understanding how our teacher acquires pieces and makes decisions. Young collectors must commit - which means they must buy. Choose an affordable piece, something you will not regret, and sell it later to buy better works. Only through this constant upgrade will you understand what a better painting is. You must focus unless you have unlimited financial resources. Once you decide what you want and have chosen your area of focus based on region, artistic styles and artists, then you will do very well.


William Chua Geok Eng
Master of Goldbell Collection



Li Keran 李可染

中國近代畫匯

Original Works by
Famous Contemporary Artists of China


 緣畫廊
 Yuen
 GALLERY

主辦： Organised by:
 緣畫廊 YUEN GALLERY
 河畔藝術中心三樓展覽廳
 Level 3 Riverwalk Galleria
 6/3/1992 — 9/3/1992
 11.00 am — 7.00 pm

我一直熱衷中國藝術，認為它是連接中國偉大傳統和文化遺產的橋樑。以此為出發點，我開始收藏二十世紀中國書畫，逐漸成為了一名積極的鑒藏家，至今持續三十年之久。

在成為一名藝術收藏家的旅程中，我結交了許多好友，其中最值得提及的是傅金洪和陳秀芳伉儷。我第一次遇到伉儷二人是在1997或1998年左右，他們是緣畫廊的創辦人。傅先生比較深沉，而傅太太則充滿活力和獨立見解。當時，我只關注新加坡藝術家，如陳文希等人的作品。傅先生向我介紹了中國書畫，並鼓勵我考慮收集中國藝術家的作品。他向我展示了當時拍賣會上的一些作品，激發了我對中國藝術的興趣。他說：“中國是一個偉大的國家，我們應該收集它的藝術。”這些話深深地打動了我。



收藏記憶

在我和傅氏夫婦的交往早期，他們更專注於推廣海派的傳統藝術家，如鄭午昌、謝稚柳、陸抑非和陸儼少等人的作品。這些作品展示了他們當時的品味，對我收藏的早期階段產生了很大的影響。到了1990年代末，這些藝術家的作品相對來說比較便宜，成為了我收藏的良好起點。對於像我這樣的初學者來說，這些作品易於欣賞。因此，我早期的收藏主要是傳統形式和主題的作品。不久之後，中國水墨畫的價格大幅上漲，來自中國大陸的買家開始積極收藏，我得以通過較好的價位出售這些作品，以此更加理解了這一類別，並建立了對市場的信心。我接著開始收藏更多二十世紀大師作品，如張大千、黃賓虹和李可染。

在傅氏夫婦的幫助下，我買入和售出一些令人難忘的作品，包括齊白石的《巨石圖》。這幅作品曾收錄在胡佩衡編著的《齊白石畫法與欣賞》中，該書於1959年由人民美術出版社出版。我在1999年按照傅先生的建議以新幣37,915元的價格購下此畫，2011年以861,034新元的價格出售，售價超過了我購買時的22倍。通過這些例子和傅先生的經驗分享，我瞭解到作品的來源至關重要。另一件在傅先生的影響下獲得的作品是溥儒的山水。這是一件獨特的作品，諸多藝術家在作品裱邊題跋。我在1999年以21,579新元的價格購入，2012年以225,000新元的價格出售，售價是購買時的十倍。我於2016年自佳士得購得張大千的《加州山夏》，傅先生在這過程中也對我產生了很大影響。他再三強調這件作品的稀有性，解釋了藝術家如何潑墨潑彩，並向我展示了該作品在展覽目錄中的圖片。我最終競得此畫，到今天仍是我收藏中的亮點。



友誼和指導

傅氏夫婦經常向我強調必須購買最好的作品。有一年，我在北京競拍一幅張大千青綠山水，當我出價猶豫時，傅太太在拍賣廳裡踢了我的腿，說：“William，你擁有的是錢，錢只有花出去才有意義。你應該這麼做！”我接受了她的建議，購買了這幅畫，並珍藏多年。



作為一個從音樂家轉變為藝術品行家的人，傅先生的錢是辛苦賺來的，他和他的妻子有計劃的購買作品。在這些年裡，我們只在拍賣廳競爭過一次。我們坐在一起競拍一幅黃賓虹大作。他對這幅作品做了很多研究，查到行方未知的出版物。最終，他贏得了拍賣，我也為他感到高興。傅先生對藝術品擁有豐富知識，並強調來源的重要性，我因此瞭解到收藏需要大量的研究。他喜歡與我分享收藏畫作的背後故事。他會向我解釋藝術家的人生經歷，以及他們為什麼在某個階段以某種方式作畫。

在1990年代末期，我幾乎每週都找出一個下午，去他們位於東陵購物中心三樓的緣畫廊，與他們見面。畫廊空間很小，像辦公室的會議室。每次我去，傅先生都會泡茶，掛起五六幅畫來展示，並教我瞭解它們。隨後，傅先生找到一個更大空間來儲存和展示他們龐大的收藏。由於距離較遠，我現在很少去見他們。但是，由於新畫廊的空間比東陵畫廊要大得多，我可以取閱他們大量參考書，以查找作品的來源資訊。

由於我對中文書寫和口語不熟練，對中國大陸的拍賣行和行家並不熟悉，因此我經常請傅氏夫婦指導我購買作品。認識傅家已經超過三十年，傅先生從來沒有向我收取任何佣金，而只是以友好的方式幫助我，因為他認為我對中國藝術的興趣和欣賞是真誠的。他毫無保留地指導我，把我當作一個好學生，我非常感激他。

我對年輕的收藏家的建議是，找一個同時是導師和朋友的人，他們可以公正地指導你，而不是試圖向你出售作品。傅氏夫婦是真誠而驕傲的人，他們樂於分享知識，幫助我成為一個更好的收藏家。我們通過瞭解前輩如何獲取作品，來提高自己的收藏水準。年輕的收藏家必須通過購入作品來學習。選擇一件價格合宜的作品，一件你不會後悔的作品，並在以後尋找時機出售，以購入更好的作品。只有通過這種不斷的實踐，你才會瞭解什麼是更好的作品。除非你有無限的財力，否則必須仔細謹慎。一旦你決定想要什麼，然後根據區域、風格和藝術家選擇你的收藏領域，那麼你一定會做得很好。

蔡玉榮
鳴遠堂主人



ENCOUNTERS IN SINGAPORE

星洲藝緣

The Chinese painting circle has been intertwined with Singapore since the early 20th century. This legacy has left behind many tales about Chinese artists' journeys to the lands of Southeast Asia; among them, Xu Beihong is the most remembered figure. According to academic research, Xu Beihong came through Singapore and Malaya seven times between 1919 and 1942, during the critical periods of his career as an artist. Although there has been much research on his experiences, social circles, and creative output in Singapore, new stories emerge as Xu Beihong's paintings come to market: collectors share their ancestors' stories of encounters with the artist and memories of many paintings being passed down through families. Xu's connection with many collectors in Singapore goes beyond the commercial: he became close companions with many who truly appreciated his art and valued his friendship. It is not surprising that nearly every significant collector of modern Chinese calligraphy and painting in Singapore has or has had equally important works by Xu. The artist left many noteworthy pieces in the region from his numerous exhibitions and commissions. When these works came to the market after generations of ownership, local collectors in Singapore were the first to see and acquire them.

The Foh Collection of Xu Beihong paintings does not blindly pursue quantity, nor is it fixated on any particular subject matter. Instead, they value the content and background of the works. Therefore, all four paintings in the collection have dedications by the artist to someone he knew: Chen Zongrui (1910-1985), a Singaporean artist and influential figure in the Nanyang art movement; Ho Kwong Yew (1903-1942), a renowned Singaporean architect; and Huang Tian'en, the sixth son of prominent Nanyang Chinese entrepreneur Huang Yizhu (1868-1945). This shows the collectors' emphasis on the provenance of the works. Xu Beihong's calligraphy, written in 1939, captures the painter's complex emotions during his last visit to Singapore. Mr Foh first saw the painting *Two Ducks* with the inscription of Huang Tian'en in Singapore in the 1970s, but at that time, the original owner was unwilling to part with it. He finally saw the painting again in 2007 when the Huang family commissioned Christie's to sell the painting. This time, the Foh family was determined to purchase it, even if the price exceeded their budget, realising a dream over three decades. This is an excellent example of the couple's persistent dedication to collecting calligraphy and paintings they love.

Apart from artists who left their footprints in Singapore, Buddhist master Hongyi and his disciple Feng Zikai have found their way into the homes of many collectors in Southeast Asia. Their benevolent and fundamental teachings

and depictions of life resonate with many, including the Foh family. Although Master Hongyi and Feng Zikai never visited Singapore, their popularity is associated with their close relationship with Master Guangqia (1900-1994), a preacher, philanthropist, and art advocate who had a significant impact on the local community. The Foh Collection includes two versions of Feng Zikai's *Scholars under Willow* - one in ink and the other in ink and colour - depicting scenes of Guangqia and Feng Zikai reminiscing about spending time with Master Hongyi. These pieces are highly prized and valuable. In addition to Chinese ink paintings, the Foh family has assembled a collection of Southeast Asian pictures, including oil paintings by Singaporean artists Cheong Soo Pieng, Georgette Chan, and Lee Man Fong. These works add diversity to their collection and celebrate the origins of their collection in Singapore.

新加坡與中國畫壇的緣分綿延整個二十世紀，誕生了無數的藝壇佳話，其中最廣為人知的就是徐悲鴻。根據研究，徐悲鴻從1919年至1942年，先後七次往返或途徑新加坡及馬來亞，貫穿其藝術生涯的重要時期。前人關於徐悲鴻在星洲的經歷、交遊和創作的研究已然汗牛充棟。然而，於市場上每次出現南洋收藏的徐悲鴻作品，都會帶出一段新故事。徐悲鴻的星洲藝緣絕非簡單的畫家與藏家的交易關係，而是達到了惺惺相惜、互相欣賞的境界。新加坡重要的中國近現代書畫藏家，無不以徐悲鴻作品為重，其中當然是受到這段藝緣的影響。然而，更加不可忽視的是近水樓台先得月，徐悲鴻遺留新加坡的作品數量龐大，傳承至後代後釋出市場，首先接觸的即是本地藏家。

傅氏家族收藏的徐悲鴻作品，不盲目追求數量，甚至不執著於某一流行題材，而更看重內容與背景，因此四件繪畫作品皆具上款，其中包括新加坡本地畫家、南洋畫派重要人物陳宗瑞（1910-1985），新加坡著名建築師何光耀（1903-1942），以及南洋華人企業家黃奕住（1868-1945）第六子黃天恩，可見藏家對背景資料及來源傳承之重視。徐悲鴻寫於1939年之書法作品真實記錄了畫家最後一次來星洲時的複雜感情。而上款黃天恩之《仙島》一作，藏家最早於70年代已經在新加坡本地見到作品，但彼時因原藏家不願割愛而未能入藏，直至2007年現身佳士得拍賣，傅氏伉儷終以超過預算的價格將其購入囊中，完成超過三十年的守候與追尋，可謂是伉儷二人收藏書畫持之以恆的絕佳例證。

除了在本埠留下足跡的畫家，佛學大師弘一與豐子愷師徒二人的作品也屢屢見諸星洲。二人從未踏足星洲，然而因為廣洽法師（1900-1994）的緣故，為本地藏家所熟知。他們的作品中傳達的哲學思想、生活理念與星洲本地藏家形成共鳴，形成較大影響。傅氏家族收藏豐子愷《摩挲楊柳下》兩幅，水墨、墨彩各一，表現的即是廣洽與豐子愷緬懷先師弘一的場景，珍貴非常。除中國水墨作品外，藏家伉儷因為地緣緣故，亦收入本地畫家鍾泗濱、張荔英與李曼峰之油畫作品，為該收藏增添了多元面貌，亦是其收藏緣自新加坡的象徵。



27

FENG ZIKAI (1898-1975)

Scholars under Willow

Scroll, mounted and framed, ink on paper
22 x 16 cm. (8 7/8 x 6 1/4 in.)

Inscribed and signed, with one seal of the artist
Dated thirty-seventh year (of the Republic, 1948)

豐子愷 摩拏楊柳下

水墨紙本 鏡框 一九四八年作

題識：今日我來師已去，摩拏楊柳立多時。卅七年（1948）冬，謁南普陀寺廣洽法師，承指示弘一先師手植楊柳，作畫誌感。子愷。

鈐印：緣緣堂



28

FENG ZIKAI (1898-1975) *Scholars under Willow*

Scroll, mounted for framing, ink and colour on paper
34.1 x 22.6 cm. (13 3/8 x 8 7/8 in.)
Inscribed and signed, with three seals
Dated winter, *wuzi* year (1948)
Dedicated to Fengchi

EXHIBITED:

Singapore Art Museum, *Twentieth Century Chinese Paintings in Singapore Collections*, 13 February–27 April, 2003.

LITERATURE:

Twentieth Century Chinese Paintings in Singapore Collections, Singapore Art Museum, 2003, P.179.

豐子愷 摩拏楊柳下

設色紙本 鏡片 一九四八年作

題識：今日我來師已去，摩拏楊柳立多時。戊子（1948年）冬游閩南，廣洽法師導訪南普陀寺，指示弘一大師手種楊柳，作此志感並呈鳳池賢兄存念。豐子愷并記。

鈐印：豐子愷、豐子愷年五十以後作、緣緣堂畫緣

展覽：

新加坡美術館，“獅城珍藏：二十世紀中國繪畫展”，2003年2月13日至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，第179頁。



29

FENG ZIKAI (1898-1975)

Cooking

Scroll, mounted and framed, ink and colour on paper
30 x 20 cm. (11 ¾ x 7 ⅞ in.)

Inscribed and signed, with two seals of the artist
Dedicated to Zuoju

NOTE:

The dedication refers to Liang Zuoju, one of the founders of a pioneering art magazine in Hong Kong and the principal of a school that provided education for the general public. Liang was known to be friends with the educator Liang Xihong, as well as artists such as Chen Baoyi, Xu Beihong, and Feng Zikai.

豐子愷 草火燎焜

設色紙本 鏡框

題識：今朝賣穀得青錢，自出街頭買幾斤。
草火燎來香滿屋，未曾下筋已流涎。作樂先生屬，子愷。

鈐印：子愷、TK

註：

上款人作樂應為梁作樂，《美術雜誌》創刊人之一，香港大眾學校校長。與梁錫鴻、陳抱一、徐悲鴻、豐子愷等藝術家交好。

30

FENG ZIKAI (1898-1975) Guanyin

Scroll, mounted and framed, ink and colour
on paper

60 x 30 cm. (23 5/8 x 11 3/4 in.)

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

Dedicated to Yinshi

NOTE:

The dedication of the painting refers to
Master Yinshi, a Buddhist monk and master
of a temple on Thomson Road, Singapore.
Master Yinshi was close to artist Feng Zikai
and fellow monk Master Guangqia. He died
in 1971.

豐子愷

南無觀世音菩薩

設色紙本 鏡框

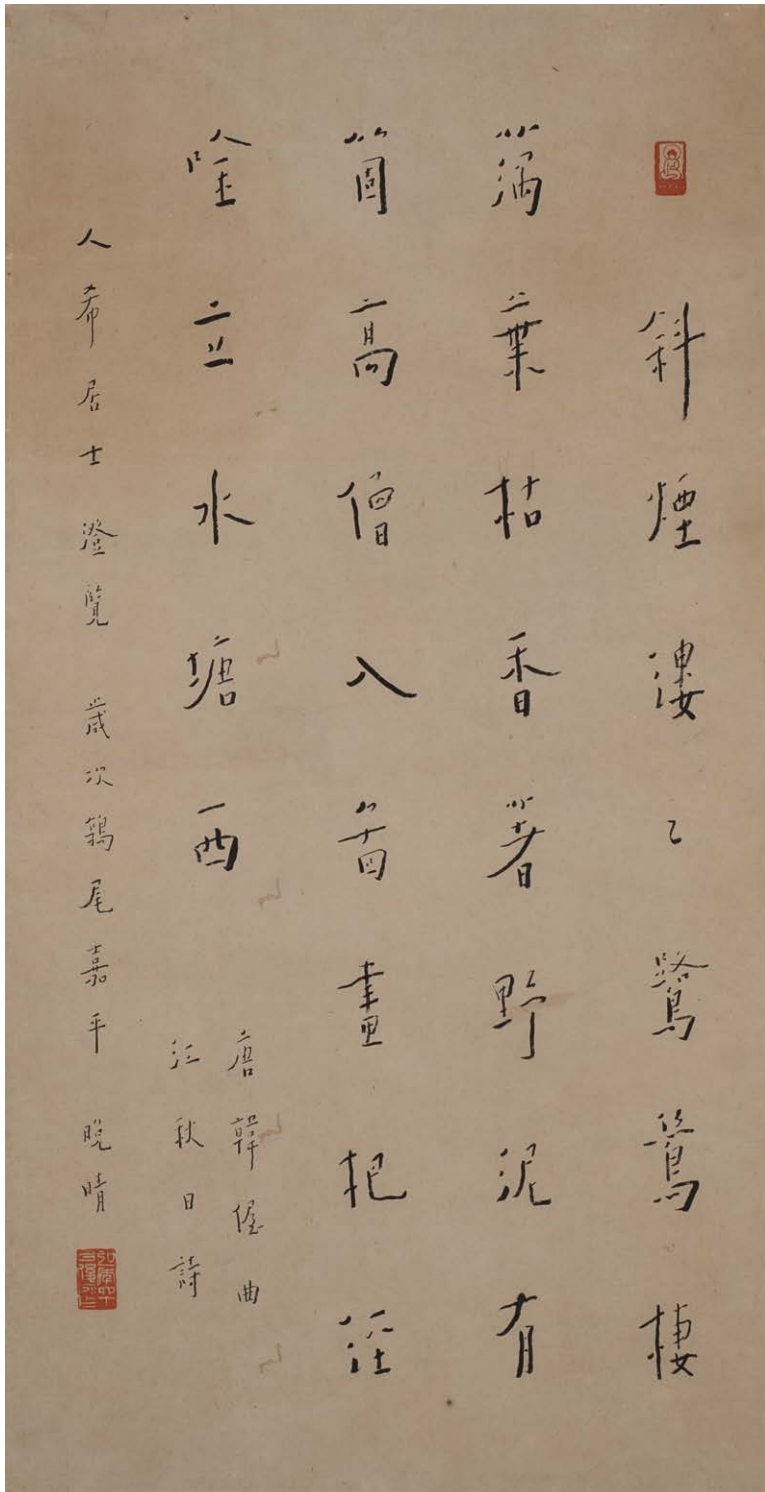
題識：南無觀世音菩薩。弘一大師生西二十周年紀念敬造聖象百尊，印實法師供養，佛弟子豐子愷頂禮。

鈐印：以此功德迴向眾生、豐子愷沐手敬續

註：

上款人印實法師乃星洲湯申路一廟主持，七十年代乘飛機去台灣時遇難去世，法師與豐子愷、廣洽法師熟稔。





31

HONGYI (1880-1942) Calligraphy

Scroll, mounted and framed, ink on paper
68 x 45 cm. (26 ¾ x 17 ¾ in.)

Inscribed and signed, with two seals of the artist
Dated twelfth month, year of the snake (1941)
Dedicated to Renxi

PROVENANCE:

Acquired from Zhang Renxi (1918-2008), to whom the calligraphy was dedicated, by the present owner.

LITERATURE:

Chinese Calligraphies, No. 83, Li Shutong and Ma Yifu, Rong Bao Zhai, Beijing, Nov 2002, p.59.

NOTE:

Zhang Renxi (1918-2008) was a native of Quanzhou, Fujian province. Zhang was a member of several key art associations in China. He excelled in composing poems, Chinese painting and seal-carving. In 1940, Zhang carved a seal for the master of the Bronze Buddhist Temple in Quanzhou and got to know Hongyi and became his follower.

弘一 書法

水墨紙本 鏡框 一九四一年作

釋文：斜煙縷鷺棲，薄葉枯香著野泥。

有箇高僧入畫，把筆

題識：唐韓偓曲江秋日詩。人希居士澄覽，歲次鷄尾

(1941年)嘉平，晚晴。

鈐印：佛（肖形印）、弘一年六十以後所作

來源：

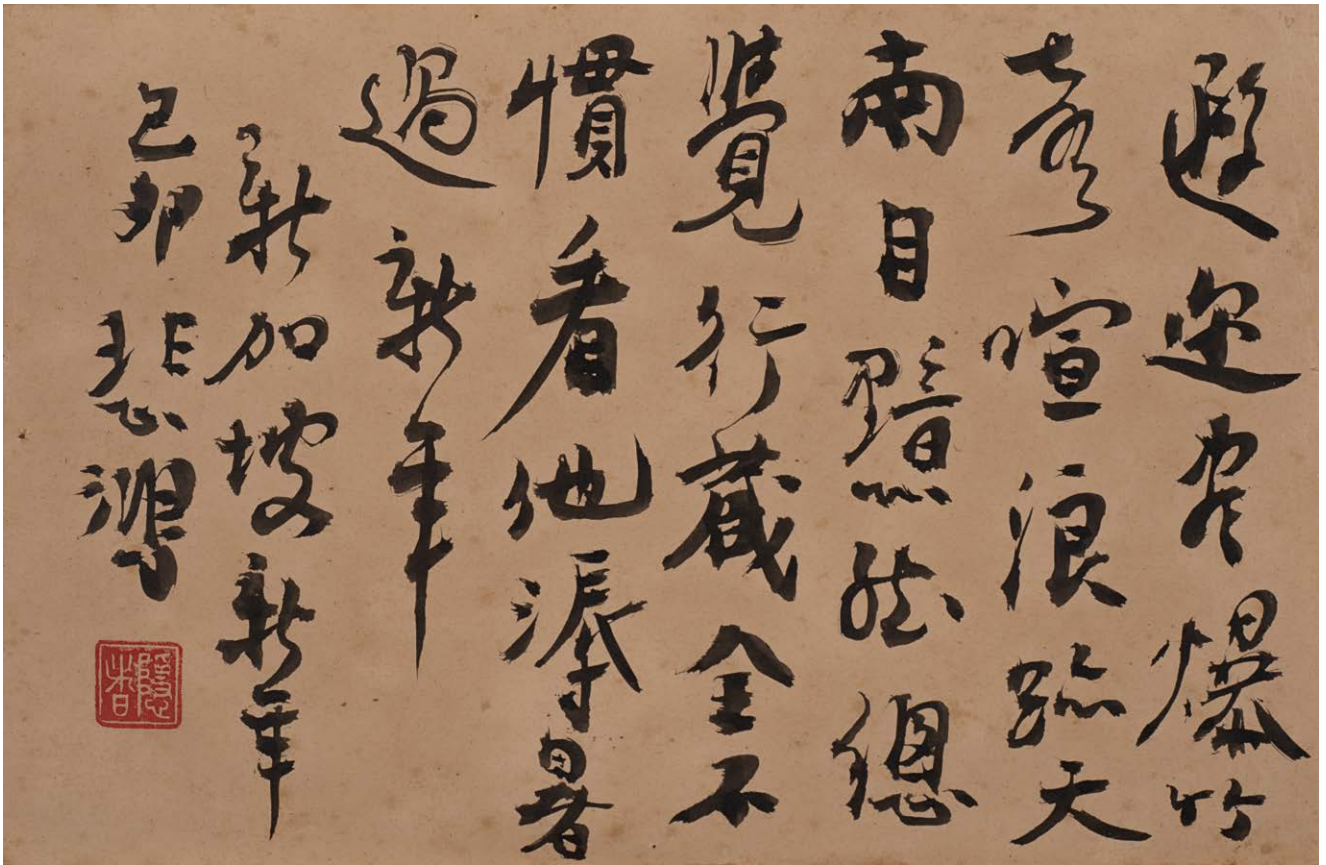
現藏家得自上款人張人希（1918-2008）。

出版：

《中國書法全集83卷·李叔同馬一浮卷》，北京榮寶齋，2002年11月，第59頁。

註：

張人希（1918-2008），字迦葉，法號勝是，室名聽瀾樓。福建泉州人。中國全國書法家協會會員，中國全國美術家協會會員，福建省美術家協會理事，廈門書畫院副院長。能詩文，工書，擅長中國畫，精於金石篆刻。1940年，曾為泉州銅佛寺覺圓主持治印而獲弘一法師李叔同青睞，並賜法號“勝是”，收為入室弟子，交往甚密。



32

XU BEIHONG (1895-1953)

Calligraphy

Scroll, mounted and framed, ink on paper
40 x 60 cm. (15 ¾ x 23 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated *jimao* year (1939)

NOTE:

In *Xu Beihong in Nanyang*, Au Yeung Hing Yee documented that it was the Lunar New Year of 1939, soon after Xu Beihong arrived in Singapore. He wrote on a small piece of paper: "Amidst the cheerful sounds of firecrackers, my eyes are exhausted from my long journeys. I am not used to living here, especially the hot climate during Lunar New Year." Xu's words convey his conflicted emotions about revisiting Singapore, and this would be his last visit to the country.

徐悲鴻 書法

水墨紙本 鏡框 一九三九年作

釋文：避避盡爆竹聲喧，浪跡天南目黯然。

總覺行藏全不慣，看他滬暑過新年。

題識：新加坡新年，己卯（1939年）悲鴻。

鈐印：隱者

註：

歐陽興義在《徐悲鴻在南洋》一文中寫道：抵達不久即遇1939年農曆新年，徐悲鴻在一張小紙上寫下：“避避盡爆竹聲喧，浪跡天南目黯然。總覺行藏全不慣，看他滬暑過新年。”抒發再次抵達新加坡的複雜心情。這是徐悲鴻最後一次來星。

呼吸入長空
大矯神龍舞
凌轆日月光
助長風雲
卷未應懷
飢腸感逼弱者懼

宗瑞先生

雅教

辛巳

春日

慧想

宗瑞

畫



33

XU BEIHONG (1895-1953)

Eagle

Scroll, mounted and framed, ink on paper
92.5 x 47.5 cm. (36 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)
Inscribed and signed, with one seal of the artist
Dated spring, *xinsi* year (1941)
Dedicated to Zongrui

LITERATURE:

Au Yeung Hing Yee ed., *Beihong in Singapore*, Artist Studio, Singapore, January 1999, p.113.

NOTE:

The dedication of this painting refers to Chen Chong Swee (1910-1985). Originally from Shandong, Guangdong province, Chen was a pioneering artist who helped found the Nanyang style of painting unique to Singapore. Chen studied at Shanghai University Fine Arts College and excelled in ink painting. In 1969, Chen established the Singapore Watercolour Society and was a member and consultant for various Singaporean art associations.

徐悲鴻

鷹擊長空

水墨紙本 鏡框 一九四一年作

題識：呼吸入長空，天矯神龍舞。

凌轡日月光，助長風雲怒。

未應懷飢腸，威逼弱者懼。

宗瑞先生雅教，辛巳（1941年）春日，悲鴻。

鈐印：江南布衣

出版：

歐陽興義編，《悲鴻在星洲》，藝術工作室，1999年1月，第113頁。

註：

上款人為陳宗瑞（1910-1985），名楷，字式華，生於中國廣東汕頭，南洋風格創始人之一，畢業於上海美專，以水墨傳統功力著稱。1969年創立新加坡水彩畫會，曾擔任新加坡國慶美展的推選委員會、南洋美術學院、更生美術研究會、三義指畫會、新加坡教師工藝品協會等顧問。

XU BEIHONG (1895-1953)

Two Ducks

Hanging scroll, ink and colour on paper

110.5 x 48.5 cm. (43 ½ x 19 ⅞ in.)

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

Dated summer, *renshen* year (1932)

Dedicated to Tian'en

EXHIBITED:

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

LITERATURE:

Xu Beihong in Nanyang, Singapore Art Museum, Apr 2008, p.303, pl.69.

徐悲鴻

仙島雙鴨

設色紙本 鏡框 一九三二年作

題識：仙島。天恩吾友存念。壬申（1932年）夏日悲鴻。

鈐印：悲鴻、東海王孫、困而知之

展覽：

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303頁，圖版69。

In 1930, Xu Beihong published an article in *The Young Companion* magazine: "Upon departing Paris, I stopped by Singapore in the autumn of 1925, where I frequently met with tycoons Chen Jiageng and Huang Tianen." Xu also gifted a painting titled *Honeymoon* to Huang Tianen and his wife; the painting is now in the collection at the Xu Beihong Memorial Hall in Beijing.

- Collector's note

The dedication refers to Huang Tianen, the sixth son of Huang Yijiu (1868-1945), a sugar magnate in Indonesia. The Huang family was influential in the early 20th century and supported the establishment of banks and public service institutions in Xiamen. In 1921, they founded the Zhongnan Bank.

徐悲鴻於1930年《良友》發表《悲鴻自述》，稱“1925秋自法國經新加坡時，與巨商陳君嘉庚及黃君天恩來往密切”，並為黃天恩夫婦繪油畫《蜜月》，現藏北京徐悲鴻紀念館。

——藏家記

上款人“天恩”乃星洲富商黃天恩，印尼糖王黃奕住（1868–1945）第六子。黃奕住生於福建南安縣極普通家庭，20多歲到南洋尋出路，成為成功的商人。20世紀早期，黃奕住在廈門協助創建銀行及公共服務機構，於1921年在中國創建中南銀行，影響巨大。





35

XU BEIHONG (1895-1953)

Chickens by the Rock

Hanging scroll, ink and colour on paper

91.5 x 34.4 cm. (36 x 13 ½ in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Guangyao

PROVENANCE:

Formerly in the collection of renowned Singaporean architect Ho Kwong Yew (1903-1942).

NOTE:

The dedication of this painting refers to Ho Kwong Yew, born in Singapore and hailed from Guangdong, China. Ho had a passion for the arts from a young age and later studied architecture. In 1927, he became the first ethnic Chinese in Singapore to obtain a professional license as a registered architect. He worked for public and private institutions before establishing his architecture firm in 1933. He was involved in many projects, including private residences, shops, churches, schools, and hospitals. Ho was killed by the Japanese army during World War II in February 1942.

Ho had a deep passion for the arts and was skilled in painting and photography. He was a member of several local art groups, including the influential Chinese Art Club, where he served as the vice president. During the war, Xu Beihong held an art exhibition in Southeast Asia to support the Chinese war efforts and to raise funds. While in Singapore, he received strong support from local entrepreneurs, including Ho Kwong Yew, who sponsored Xu's largest solo exhibition in mid-March 1939 at the Victoria Memorial Hall in Singapore.

徐悲鴻

平安雙吉圖

設色紙本 立軸 一九三九年作

題識：光耀仁兄華居落成，悲鴻寫此申賀。廿八年（1939）七月。

鈐印：隱者

來源：新加坡著名建築師何光耀（1903-1942）舊藏。

註：「光耀」即何光耀，祖籍廣東四邑，生於新加坡。幼好藝術，復研習建築，一九二七年考取註冊建築師執照，乃當地首位獲此專業資格之華人。先後服務於公私機構，一九三三年成立個人建築公司，策劃承辦多個項目，範圍廣涉私人住宅、商鋪、教堂、學校、醫院等。太平洋戰爭爆發，星洲淪陷，一九四二年二月，因參加抗日活動，遭日軍殺害。

何氏熱愛藝術，擅繪畫、攝影，參與當地多個美術團體，如極具代表性之中華美術研究會，他即任副會長。抗戰軍興，徐悲鴻為支援前線，赴南洋舉辦畫展，出售作品，籌募經費。逗留星洲期間，獲不少當地殷商大力支持。一九三九年三月中旬，他在新加坡維多利亞紀念堂舉行規模最盛之個展，何光耀即贊助者之一。

36

XU BEIHONG (1895-1953) *Cat under Tree*

Scroll, mounted and framed, ink and colour on paper

92 x 43 cm. (36 ¼ x 16 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated sixth month, *renwu* year (1942)

NOTE:

The dedication refers to Cheng Zhongxing (1903-1990), also known as Cangbo. He was a native of Wuxi, Jiangsu and graduated from Fudan University. After furthering his studies in the United Kingdom, he became the director of the Journalism Department at Fudan University and the founding editor of the Central Daily News. During the war, Cheng served as the deputy director of the Nationalist Party's Propaganda Department. He moved to Hong Kong and eventually settled in Taiwan.

徐悲鴻

懶貓梧桐圖

設色紙本 鏡框 一九四二年作

題識：壬午（1942年）六月一百二十度時，滄波仁兄既喚風至小閣并賜以清絕之宴，為免冥想，遵其意寫此酬之，悲鴻。

鈐印：東海王孫

註：

上款人“滄波”即程滄波（1903-1990），即程中行，江蘇無錫人，字曉湘，筆名滄波，著名報人，復旦大學畢業，留學英國，後任復旦大學教授兼新聞系主任，中央日報首任社長等職。抗戰時任國民黨中宣部副部長，後至香港，轉往台灣。





37

LEE MAN FONG (1913-1988)

Lion

Scroll, mounted and framed, oil on canvas
104 x 51 cm. (41 x 20 1/8 in.)

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

Dated spring, 1978

LITERATURE:

Siont Teja (ed.), *Lee Man Fong Oil
Paintings Volume II*, Art Retreat,
Singapore, 2005, p.288.

李曼峰 雄獅

油彩畫布 鏡框 一九七八年作

題識：雄獅。一九七八年仲春，稿於荷蘭阿姆斯特
特丹雅蒂士動物園。曼峰六十五叟。

鈐印：曼峯、番禺李氏

鑑藏印一方

出版：

Siont Teja 編，《李曼峰油畫第2冊》，Art
Retreat，新加坡，2005年，第288頁。

Cheong Soo Pieng's Artist in Blue, was the first significant acquisition of their collecting journey. An appropriate wedding gift to the Fohs by the artist to symbolize their union, it has had pride of place in their home for the last five decades, and is now being displayed to the public for the first time in this exhibition.

鍾泗賓的《藝術家(藍色)》，乃傅氏伉儷入藏的第一件重要作品。此作乃鍾氏贈予兩人的結婚禮物，以記一段良緣締結。在過去的五十年，此幅畫作一直懸掛二人住處，是此展覽將是此作首次公開展出。





38

CHEONG SOO PIENG (1917-1983)
Landscape in Orange

Scroll, mounted and framed, oil on canvas
90 x 80 cm. (35 3/8 x 31 1/2 in.)
Signed by the artist

鍾泗濱
山水(橙色)

油彩畫布 鏡框
款識：三賓。



39

CHEONG SOO PIENG (1917-1983)
Artist in Blue

Scroll, mounted and framed, oil on canvas
80 x 70 cm. (31 ½ x 27 ½ in.)
Signed by the artist

PROVENANCE:

Gifted by the artist to the present owners as their wedding gift in the 1960s.

鍾泗濱
藝術家 (藍色)

油彩畫布 鏡框
款識：三賓

來源：

畫家於1960年代贈與現藏家，作結婚禮物。

40

**GEORGETTE CHEN
(ZHANG LIYING, 1906-1993)**

Tropical Fruits

Framed, oil on canvas
27 x 35 cm. (10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in.)
Signed by the artist

PROVENANCE:

Acquired by the present owners from the wife of Malaysian artist Lee Kah Yeow, student of Liu Haisu, in 1996.

**張荔英
熱帶水果**

油彩畫布 鏡框
款識：CHEN。

來源：

現藏家1996年得自馬來西亞畫家李家耀（劉海粟學生）之夫人。



YUEN GALLERY AND THE FUTURE

緣畫廊與未來



YUEN GALLERY

Art for the Foh family has been primarily a passion rather than a business. This passion has informed their collecting philosophy and subsequent interactions with their clients and contacts. The gallery started almost by accident in the early Nineties after Mr Foh had completed his time with the Singapore Symphony Orchestra. Their friend, the manager of Y. C. Gallery in Orchard Point, suggested they rent the retail space next door to him for a trial run for nine months. Befitting the circumstances around the couple's first business together, the gallery was named Yuen Gallery—*yuen* translates as "fate."



The space was small and could only display a few pieces of their growing collection at a time. When their rental contract expired, the success of their enterprise allowed the Fohs to expand their operation to Riverwalk Galleria

in 1991, and then to Tanglin Shopping Centre in 1995, situated in the middle of Singapore's vibrant shopping belt. With a steadily expanding economy and the opening up of China, Yuen Gallery was welcomed by Chinese painting connoisseurs in Singapore, Southeast Asia and beyond. Each incarnation of Yuen Gallery quickly garnered more clients, and ultimately new friends.

Throughout the Nineties, Yuen Gallery organized many exhibitions featuring modern and contemporary ink artists such as Wu Guanzhong, Hong Yi, Li Keran, Lu Yanshao, Wu

Zuoren, Zhu Qizhan, and Wang Jiqian. Mr. Foh met Zhao Shao'ang on his visit to Hong Kong in the spring of 1992, which led to their collaboration on Zhao's solo show at Yuen Gallery in 1995, *Zhao Shao'ang – A Sixty-Year Retrospective*. Important pieces in this exhibition remain in this collection today.

In 2002, the gallery moved to a more spacious setting in Ubi Crescent to display more paintings and to accommodate the Foh's extensive Chinese painting research and reference library. This shift also coincided with changes in the couple's collecting journey and further maturation of the Chinese contemporary art market, as they began to gather confidence and resources to acquire pieces more through international and China-based auction houses. Friends would visit the gallery to approach Mr Foh for his encyclopedic knowledge of Chinese art and provenance. He would then help them research their own potential purchases at forthcoming auction sessions.

The couple also frequently travelled to attend auctions and art events in Mainland China and Hong Kong, making friends with other noted collectors from the region such as Kwee Liong Keng and William Chua. After the gallery business matured, Mr. and Mrs. Foh were also able to spend more time travelling in China for leisure. They visited places relevant to the artists and paintings they loved, such as the Huang Binhong Memorial Hall in Hangzhou, and specific scenes featured in paintings within the collection, such as the depictions of Yulong Mountains, Huang Shan and Hua Shan by Wu Guanzhong, and the seaside memorial at Hainan Island by Jiang Zhaohe and Guo Muoro in their collaborative hand scroll.



THE FUTURE

Since Mr. and Mrs. Foh's retirement in the last few years, their son Foh Kai Lik has taken an active role in managing and shaping the future of the collection. Having enjoyed the process of assembling and living with this collection over the last fifty years, the Fohs believe that the next step is to share it with the wider public, and thereafter commit the collection to philanthropy. Just as art has given light and joy to their lives, the family would like to see the collection supporting those who are finding it challenging to appreciate the world in all its beauty, particularly children with autism and special needs, and elderly living with cognitive decline.

They would like to take this first step with you through this exhibition at Christie's Hong Kong.

緣畫廊

對傅氏家族而言，藝術更多是來自熱情，而非商業考量，這份熱誠也影響了二人的收藏哲學以及日後與客戶藝友的互動。九十年代初，傅先生在結束新加坡交響樂團的工作後，因緣際遇下創立了自己的畫廊。傅氏夫婦從當時任職Y.C. 畫廊經理友人的建議，租用了Y.C.畫廊隔壁的一個店舖，進行了為期九個月的試業。一切因緣而起，二人以“緣”命名畫廊，緣畫廊就此正式成立。

由於場地限制，畫廊只能展出少量作品，但無阻畫廊取得空前的成功。在租約期滿之際，傅氏夫婦便於1991年將業務開拓至Riverwalk Galleria，1995年畫廊更進駐位於新加坡核心購物地帶的東陵購物中心。隨著經濟的平穩發展以及中國的改革開放，緣畫廊受到來自新加坡、東南亞及其他地區藏家的矚目，如此龐大的人際網絡為畫廊迅速贏得更多新客戶。

九十年代，緣畫廊舉辦了多場展覽，展出了吳冠中、弘一、李可染、陸儼少、吳作人、朱屺瞻、王己千等多位近現代及當代水墨畫家的作

品。1992年春天，傅先生到訪香港時結識了趙少昂，並於1995年在緣畫廊為其舉辦個展《趙少昂一六十年回顧展》。是次傅氏家族中國書畫珍藏展覽便囊括了當年趙少昂個展的幾件重要珍品。

2002年，畫廊移師至Ubi Crescent。如此一來，畫廊空間變得更為寬敞，除了方便展出更多畫作外，也可以容納一個專門收藏中國書畫研究和參考書籍的圖書館。這一大轉變也恰逢傅氏夫婦在收藏之道上的轉變以及漸趨成熟的中國當代藝術市場。經多年累積的經驗和自信，傅氏夫婦開始從國際和中國拍賣行搜購作品。一些傅先生的友人更不時到訪畫廊，向他請教中國藝術的知識和來源。與此同時，傅先生亦會盡心為友人研究他們在拍場上心儀的拍品。

此外，傅氏夫婦還經常前往中國大陸和香港參與不同的拍賣和藝術活動，因而結識了郭良耿和蔡玉榮等著名收藏家。自畫廊的業務上軌道後，傅氏夫婦閒餘會到中國各地遊歷。他們所參觀的景點都與自身喜愛的藝術家有著密切關係，如杭州的黃賓虹故居紀念館，曾被吳冠中寫入其畫之中的玉龍雪山、黃山和華山，以及出現在蔣兆和和郭沫若合作繪畫中位於海南島的紀念館。

未來

自傅氏夫婦榮休後，兒子傅凱立傳承二人的衣鉢，繼續管理和拓展傅氏家族的藝術收藏。在過去的半世紀，傅氏夫婦以收藏為樂，獨樂樂不如眾樂樂，因此二人決定將其珍藏用作慈善用途。傅氏夫婦期望這些藏品可幫助患有自閉症、有特殊需要的兒童，以及有認知能力障礙的老年人，為他們的世界帶來豐富色彩，正如藝術為他們的生命帶來了光明和歡樂一樣。

通過是次香港佳士得舉辦的傅氏家族中國書畫珍藏展覽，傅金洪及陳秀芳伉儷期望與您共同踏出他們在慈善事業的第一步。



CONVERGING CURRENTS

百川匯海

For over five decades, the Foh family has acquired Chinese paintings and calligraphy from the late Qing Dynasty to the contemporary era, featuring works by various artists from different regions and styles. In the late 1970s, commercial exchange of Chinese paintings increased as China opened up to the rest of the world. Artists could forge connections with fellow artists, collectors, and galleries abroad. Leveraging Singapore's location and status as a hub between East and West, the Foh family sourced works locally, as well as from Hong Kong and Mainland China. Their work has come together in this rich and diverse collection.

Central to the Foh Collection are masterpieces by renowned 20th century painters such as Zhang Daqian, Huang Binhong, Qi Baishi, and Li Keran, alongside exquisite works from the Northern, Southern and Shanghai schools. Although of different themes and styles, these pieces share common characteristics: they possess rich historical backgrounds and impeccable provenance. Exemplifying examples include Qi Baishi's *Peonies*, initially owned by Malaysian Overseas Chinese leader and famous collector Long Yuyuan; Zhang Daqian's *Waterfall*, gifted by the artist to the well-known, modern educator Pan Gongzhan and his wife, Tang Hua. Many other paintings have been illustrated and featured in landmark exhibitions in the 1960s and 1970s and are thus highly sought-after in the market. Among them is a group of six landscapes by Huang Binhong, assembled conscientiously by the Fohs from across many seas: three were acquired from the descendants of Singaporean collector Chen Jingzhao, and the other three from different channels at different times. Despite their varied origins, all six works were exhibited in the *Exhibition of Huang Binhong's Works* held at the Nanyang Academy of Fine Art in Singapore in 1955. They were also illustrated in the exhibition catalogue. Other highlights from the Foh's collection include *Legend of The Three Heroes* by Beijing artist Xu Cao, painting and calligraphy couplet by power couple in art Xie Zhiliu and Chen Peiqiu, and four exquisite landscape works painted for Mao Guangsheng by the four masters of the Shanghai school, namely Zhang Shiyuan, Qian Shoutie, Tang Yun and Xie Zhiliu.

The Foh family's close connection to Lingnan artist Zhao Shao'ang is a widely celebrated friendship within the art circle. It all began with Mr Foh's first acquisition of an early Zhao Shao'ang painting, which deeply resonated with him. Over time, Mr Foh continued to collect more paintings by Zhao and even travelled to Hong Kong to visit the artist in

person. The two corresponded frequently via letter and formed a strong bond. After the Foh family established Yuen Gallery, they published an artist monograph in 1995, titled *Zhao Shao'ang: a Sixty Year Retrospective*, which features a comprehensive collection of the artist's works from as early as 1933 to the 1990s. Many of the pieces in the Foh collection are included in this publication, making them true supporters of Zhao's talent.

傅氏家族收藏中國書畫涵蓋從清末至當代，不同地區、風格畫家之作品。隨著中國改革開放的進程，中國書畫的交流逐漸活躍起來。傅氏伉儷依靠新加坡中西交匯的地理優勢，一方面自本地搜羅作品，另一方面也有機會前往香港及中國大陸尋覓機會，幾十年積累下來的作品，質精量豐，構成傅氏家族收藏的主體。

此部分收藏既包含張大千、黃賓虹、齊白石、李可染等名家巨作，又有北派、海派及嶺南清新雋永之小品，不一而足，包羅萬象，共同的特點是普遍具有豐富的歷史背景和清晰的上款來源，如齊白石晚年九十六歲所作牡丹，上款馬來西亞僑領、著名收藏家龍裕源；張大千六十年代潑寫兼得的作品《山居圖》，贈與近代著名教育家潘公展、唐華伉儷，其他大千作品也大多具有六七十年代早期出版展覽記錄，誠屬市場渴求的作品。這其中又有黃賓虹書畫作品六幀，構成一精彩組合。三幅賓虹書畫得自本地大藏家陳景昭（1907-1972）家族，另外三幅繪畫作品則得自不同時間不同途徑，但均曾展出於1955年新加坡舉辦《黃賓虹先生遺作展覽》，並刊於展覽圖冊，題材與來源不同，終於百川匯聚，實為不易。北京畫家徐操《風塵俠侶》、謝稚柳、陳佩秋伉儷書畫、海上四家（張石園、錢瘦鐵、唐雲、謝稚柳）為冒廣生（1873-1959）所作寫經圖四幀，因題材特殊，耐人玩味，均是難得的佳作。

除此之外，傅氏伉儷與趙少昂的畫緣，亦是一段藝林佳話。傅氏因收藏一幅早年趙少昂作品，而心嚮往之，除了多年勳力收集之外，更前往香港拜訪趙少昂，此後兩人通信不斷，儼然一段忘年交。傅氏開辦“緣畫廊”後，更於1995年特別出版《趙少昂書畫精粹》一書，收錄畫家早至1933年，晚至九十年代各類作品，結集成冊，展現了畫家六十餘年的繪畫歷程，而本部分之少昂作品大多收錄此畫冊中，可謂傅氏心目中的精品。



41

QI BAISHI (1863-1957)

Grasshopper with Orchid

Scroll, mounted and framed, ink and colour on paper
34.3 x 34.3 cm. (13 ½ x 13 ½ in.)

Signed, with two seals of the artist

Further inscribed and signed by the artist,
with one seal

Dedicated to Mingde

LITERATURE:

Chinese Modern Painting Master: Qi Baishi,
Sunōribāhōru, Japan, 1972, pl. 22.

NOTE:

The dedication of this painting refers to Chen Mingde,
the founder of the Shanghai newspaper *Xinmin Pao*.

齊白石

蝴蝶蘭蚱蜢

設色紙本 鏡框

款識：白石。

鈐印：齊璜、借山翁

畫家又題：銘德先生正。此予少年時畫，九十三補題，白石。

鈐印：齊大

出版：《中國近代南畫巨匠：齊白石展》，日本雪江堂，1972
年，圖版22。

註：上款“銘德”即陳銘德，乃抗戰名報《新民報》擁所有者。



42

QI BAISHI (1863-1957)

Red Lotus

Scroll, mounted and framed, ink and colour on paper
34 x 34 cm. (13 ⅜ x 13 ⅜ in.)

Signed, with one seal of the artist

LITERATURE:

Selection of Qi Baishi's Paintings, Shanghai Painting
and Calligraphy Publishing House, Oct 2009, p.168.

20th Century Fine Arts Archive, Qi Baishi II, Hebei
Education Publishing House, December 2013, p.226.

齊白石

紅荷

設色紙本 鏡框

款識：白石老人畫。

鈐印：木人

出版：

《齊白石繪畫選萃》，上海書畫出版社，2009年10月，第168頁。

《二十世紀美術作品檔案·齊白石·2》，河北教育出版社，
2013年12月，第226頁。

43

QI BAISHI (1863-1957)

Amaranth

Hanging scroll, ink and colour on paper
68 x 33 cm. (26 ¾ x 13 in.)

Inscribed and signed,
with two seals of the artist

PROVENANCE:

Formerly in the collection of Singapore's
collector Tan Keng Cheow (1907-1972).

齊白石

雁來紅蜻蜓

設色紙本 立軸

題識：九十三歲白石老人。

鈐印：白石、借山翁

來源：

新加坡著名藏家陳景昭（19707-1972）
舊藏。



QI BAISHI (1863-1957)

Peony

Hanging scroll, ink and colour on paper

101 x 35 cm. (39 ¾ x 13 ¾ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Yuyuan

齊白石

國色天香

設色紙本 立軸

題識：裕源先生正。九十六歲白石。

鈐印：白石

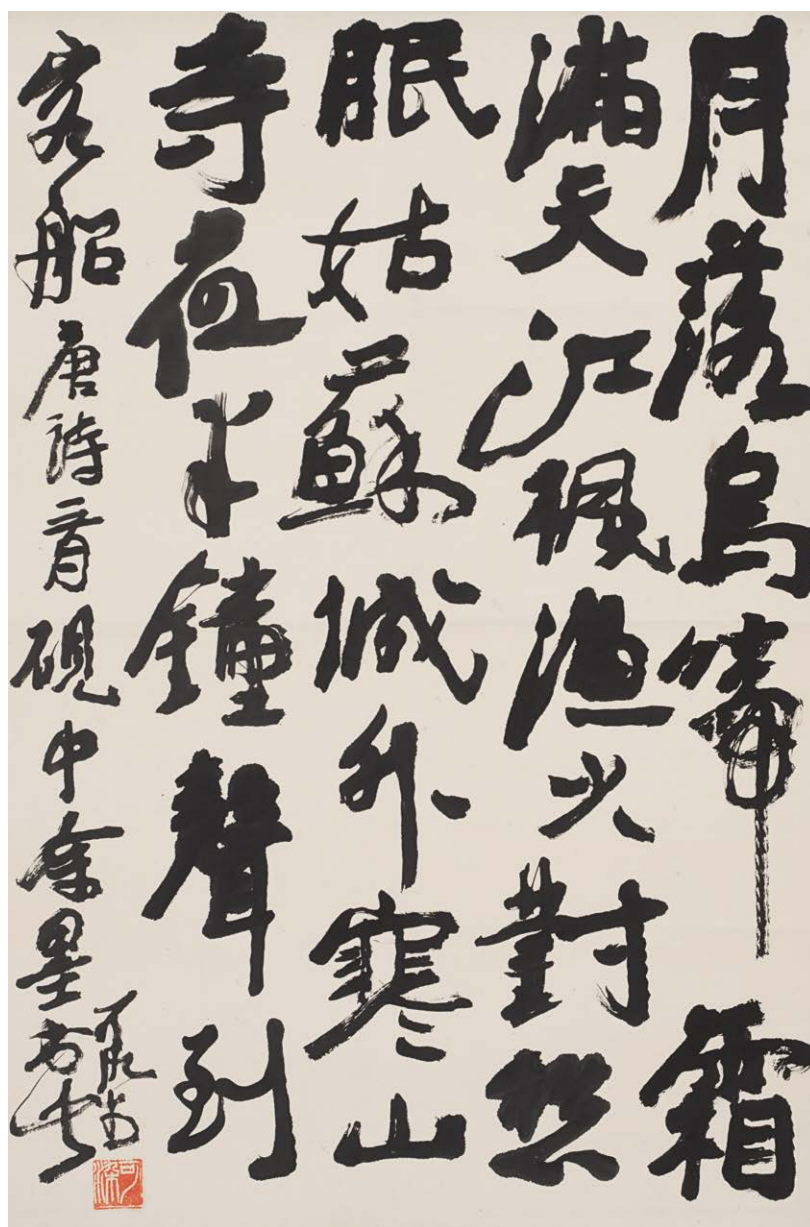
Qi Baishi's brushwork appears loose in his painting at the age of ninety-six, but the effect is full of spirit and vitality. A single red peony stands upright amid a strong wind, the flower and its leaves leaning to one side. Despite the seemingly disorderly composition, the painting exudes a raw beauty and charm, a hallmark of Qi Baishi's whimsical artistic style. His skilful brushwork and vibrant use of colours are a testament to his masterful talent.

The dedication also refers to Long Yuyuan, a native of Shunde, Guangdong, who was a leader of overseas Chinese in Malaysia. In 1949, Long established the Shunde Association in Selangor and served as its first president. Due to his outstanding contribution to the overseas Chinese community, Long was later honoured with the permanent honorary chairman title. Long was passionate about Chinese paintings and amassed a rich collection of 20th-century Chinese paintings.

九十六歲的白石老人，筆下形似鬆散，卻神完氣足，紅牡丹一株獨立勁風當中，花葉欹側，花頭兩相應，凌亂而不失濃艷風姿。老人筆筆蒼古老辣，洋紅藤黃則明亮醒目，如此奇古頑艷，若非齊白石，若非九十六歲的齊白石，是無人可畫可想能得。傅先生夫婦正是被這一片老而彌堅的生機感染，慷慨解囊，將此畫納為己藏。

上款龍裕源，祖籍廣東順德，馬來西亞僑領，1949年在雪隆發起成立順德會館，並擔任首任主席，後因貢獻卓著被授予永久名譽會長。雅愛中國書畫，收藏近現代名家書畫頗豐。





45

LI KERAN (1907-1989)

Calligraphy

Hanging scroll, ink on paper
68.9 x 45.9 cm. (27 1/8 x 18 1/8 in.)
Inscribed and signed, with one seal of the
artist

**李可染
書法**

水墨紙本 立軸

釋文：月落烏啼霜滿天，江楓漁火對愁眠。
姑蘇城外寒山寺，夜半鐘聲到客船。

題識：唐詩一首，硯中餘墨書此，可染。

鈐印：可染

九八五年
月
臘
月
五
日
前
三
日
自
京
師
來
京
重
不
在
也
作
于
師
牛
年
末
日





46

LI KERAN (1907-1989)
Herding Buffalo in Snow

Hanging scroll, ink and colour on paper
 69 x 46 cm. (27 1/8 x 18 1/8 in.)
 Entitled, inscribed and signed, with four seals of the artist
 Dated twelfth month, *guihai* year (1984)
 Further inscribed by the artist, with one seal
 Dedicated to Yingquan

LITERATURE:
Y.C. Gallery Collection Vol. 2, Y.C. Gallery, Taipei and Singapore, 1990, pl.58.

李可染
雪牧圖

設色紙本 立軸 一九八四年作
 題識：雪牧圖。一九八四年癸亥臘月春節前二日，白髮學童可染
 作於師牛堂。
 鈐印：孺子牛、李、可染、在精微
 又題：應荃先生雅屬清正。
 鈐印：可染

出版：《賜荃堂藏書畫》第二集，賜荃堂，台北及新加坡，1990年，圖版58。

註：上款人“應荃”即賜荃堂主人鄭應荃，廣東中山人，早年香港求學，後到星洲發展，曾任職新加坡經濟發展局，後創業經營成衣。其收藏數量龐大，傳統或新風格，均兼收並蓄。



47

LI KERAN (1907-1989)
Herding Buffalo in Autumn

Hanging scroll, ink and colour on paper
 69 x 46 cm. (27 1/8 x 18 1/8 in.)
 Inscribed and signed, with four seals of the artist
 Dated 1985

李可染
穉趣圖

設色紙本 立軸 一九八五年作
 題識：穉趣圖。忽聞蟋蟀鳴，容易秋風起。
 一九八五年可染於北戴河。
 鈐印：可染、師牛堂



48

LI KERAN (1907-1989)
Boy with Buffalo in Summer

Hanging scroll, ink and colour on paper
 69 x 46 cm. (27 1/8 x 18 1/8 in.)
 Inscribed and signed, with two seals of the artist
 Dated summer, *xinyou* year (1981)

李可染
牧童歸去夕陽微

設色紙本 立軸 一九八一年作
 題識：牧童歸去夕陽微。一九八一歲次辛酉
 初夏，可染畫。
 鈐印：可染、師牛堂



49

LI KERAN (1907-1989)
Herding Buffalo in Spring

Hanging scroll, ink and colour on paper
 69 x 46 cm. (27 1/8 x 18 1/8 in.)
 Inscribed and signed, with four seals of the artist
 Dated Lantern Festival, *guihai* year (1983)

李可染
人在萬點梅花中

設色紙本 立軸 一九八三年作
 題識：人在萬點梅花中。癸亥（1983年）
 元宵燈節，可染晨興師牛堂一揮。
 鈐印：孺子牛、白髮學童、李、可染



50

SHI LU (1919-1982)

Snake Charmer

Scroll, mounted and framed, ink and colour on paper

53 x 37.5 cm. (20 ⁷/₈ x 14 ³/₄ in.)

Entitled, inscribed and signed, with one seal of the artist

LITERATURE:

Shi Lu, Sketches in India, Zhaohua Fine Arts Publishing House, Beijing, June 1957, no pagination.

石魯 魔笛

設色紙本 鏡框

題識：魔笛。弄蛇者，石魯寫於印度。

鈐印：石魯

出版：

石魯，《在印度的速寫》，朝花美術出版社，北京，1957年6月，無頁碼（散頁）。

魔笛
弄蛇者
于印度





51

SHI LU (1919-1982)

Orchid

Hanging scroll, ink and colour on paper

140 x 51.5 cm. (55 1/8 x 20 1/4 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Formerly in the collection of artist Zhao Zhenchuan (B. 1944).

石魯

幽蘭

設色紙本 立軸

題識：壽者山也，智者水也，樂於山川者為貴，未有不無山川之美，斯為人也。《離騷》行吟水澤，望蘭為畔，可謂自然矣。石魯。

鈐印：石魯（手繪印）

來源：

原藏者得自畫家趙振川（1944年生）。

WU CHANGSHUO (1844-1927)

Calligraphy in Running Script

Hanging scroll, ink on paper

164.5 x 38 cm. (64 ¾ x 15 in.)

Inscribed and signed, with two seals of the artist

Dated Lichun, *guichou* year (1913)

Dedicated to Dazhi

NOTE:

The work was dedicated to Zhu Zongyuan, also known as Dazhi, a native of Shaoxing, Zhejiang province. Zhu was a renowned poet in the Republican period. This work of poetry was written and inscribed by Wu Changshuo as a gift to Zhu.

'Lili Gardener' was a seal used by Wang Geyi in the early times. In 1920, Wang was introduced by Zhu Zongyuan to Wu Changshuo and became a disciple of Wu.

After the death of Wu, Wang composed a memorial tribute to Master Wu as a representative of his disciples.

吳昌碩 行書

水墨紙本 立軸 一九一三年作

釋文：鬢我猶聞一字新，揚塵滄海奈游鱗。病狂爛作孤舟客，

意古不隨天下春。甲子大書由靖節，笠蓑長物隱元真。

卜鄰何事添歡意，好學林宗戴角巾。

題識：癸丑（1913年）立春日賦贈大至先生指正，吳昌碩時年七十。

鈐印：俊卿大利、昌碩

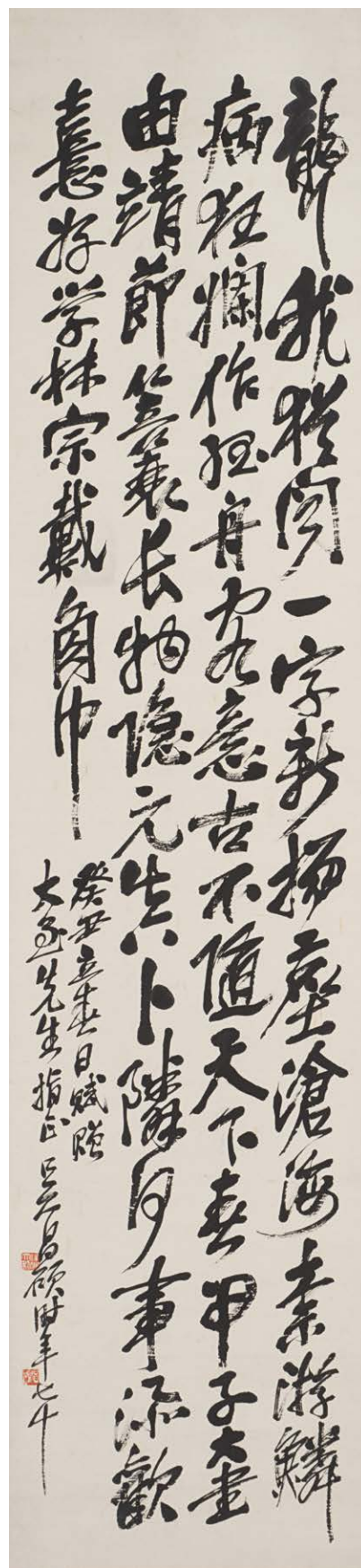
王個篛題簽：吳昌碩行書立軸。二十六年（1937）元月重裝。

鈐印：栗里園丁

註：

上款“大至”即諸宗元（1875-1932），字貞壯，號大至，浙江紹興人，民國間著名詩人。此幅為吳昌碩自書贈諸宗元的詩作，並以此書法再贈諸氏留存。

“栗里園丁”為吳昌碩弟子王個篛早年印記。1920年，王個篛得諸宗元引見，成為吳昌碩入室弟子。吳昌碩去世後，王個篛代表師門諸子，撰寫《吳先生行述》。





53

CHEN BANDING (1876-1970)
Teapot with Chrysanthemum

Scroll, mounted for framing,
ink and colour on paper

68 x 34 cm. (26 ¾ x 13 ⅝ in.)

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

陳半丁
茶熟香溫

設色紙本 鏡片

題識：茶熟香溫。擬昇州道士於五畝之園，陳年。

鈐印：山陰道上、殘年大利、陳半丁書畫篆刻、
畫樹長春

54

YU FEI'AN (1888-1959)

Two Birds and Plum Blossoms

Hanging scroll, ink and colour on paper

89 x 28 cm. (35 x 11 in.)

Inscribed and signed, with four seals of the artist

Dated *jimao* year (1939)

于非闇

臘梅山禽

設色紙本 立軸 一九三九年作

題識：山禽矜逸態，梅粉弄輕柔。

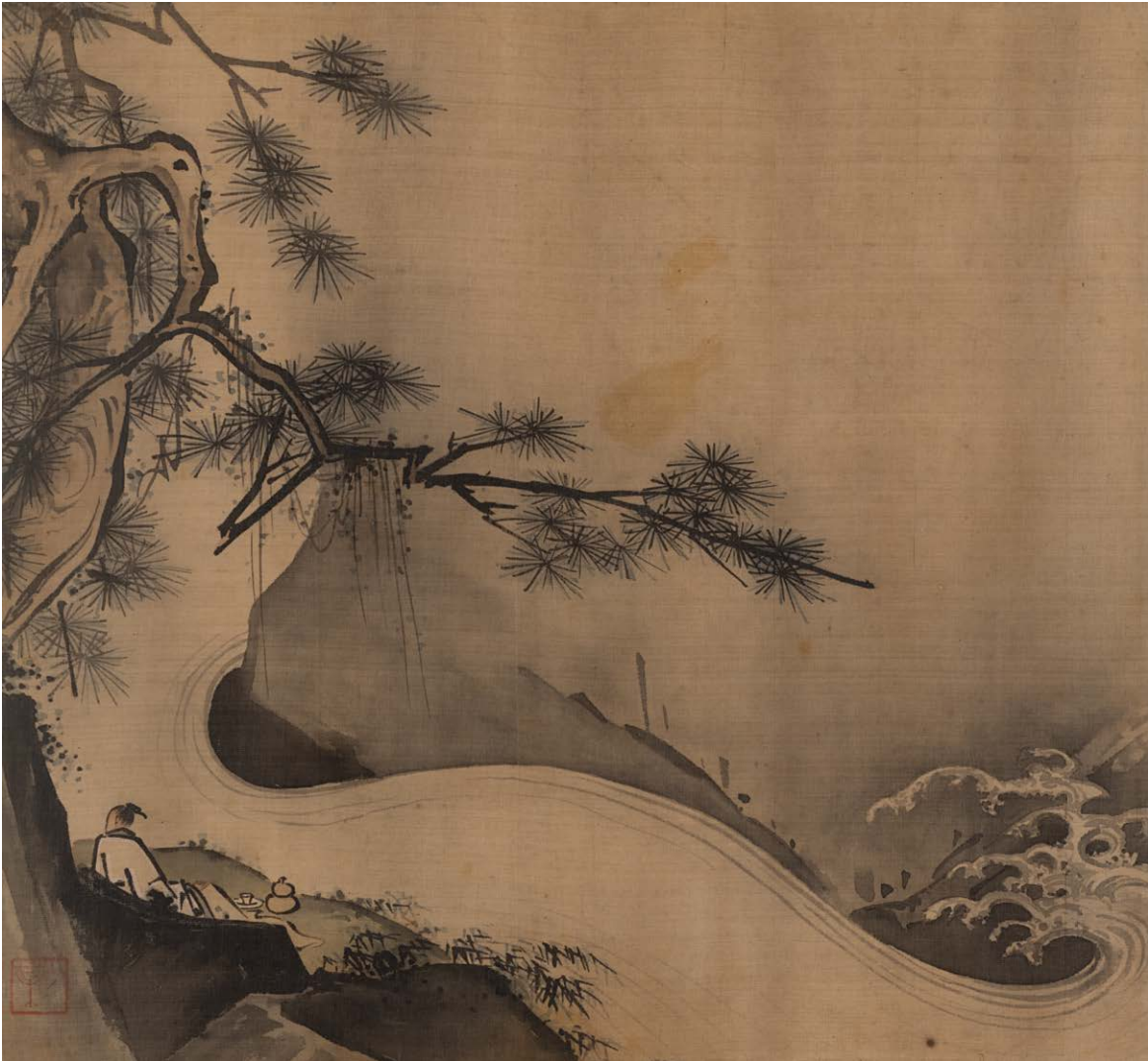
已有丹青約，千秋指白頭。

仲仁兄博笑，己卯（1939年）

浴佛後一日製於玉山硯齋，非闇。

鈐印：于照之印、非闇、非闇五十以後作、千歡萬喜





55

CHEN SHAOMEI (1909-1954)

Scholar under Pine Trees

Scroll, mounted and framed, ink and colour on silk
25 x 25 cm. (9 ⁷/₈ x 9 ⁷/₈ in.)
With one seal of the artist

陳少梅
聽泉圖

設色絹本 鏡框
鈐印：少梅

XU CAO (1899-1961)

Legend of The Three Heroes

Hanging scroll, ink and colour on paper

118 x 46 cm. (46 ½ x 18 ⅛ in.)

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

徐操

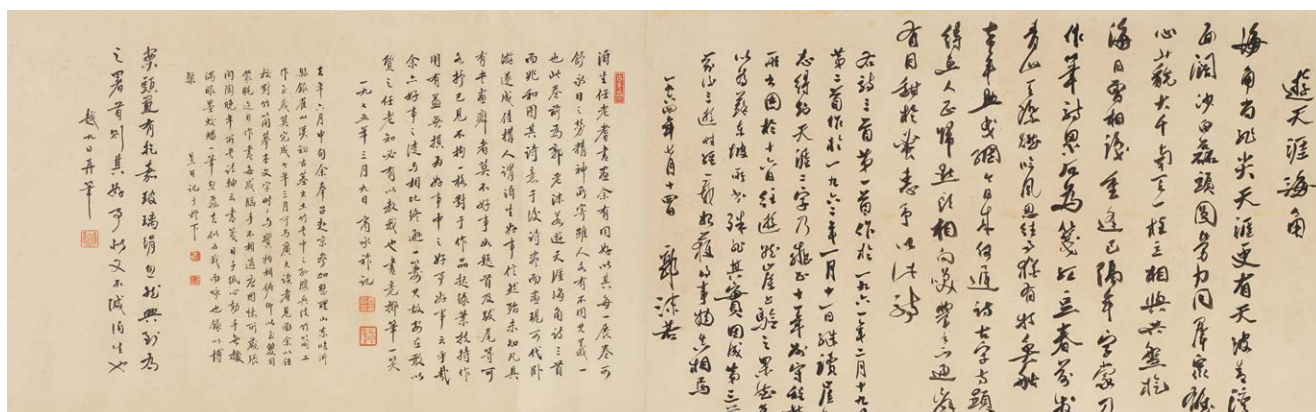
風塵俠侶

設色紙本 立軸

題識：風塵俠侶。燕孫徐操寫於太液之芳華樓。

鈐印：霜紅樓、燕孫、徐操、大英雄惟使君、寒水堂





57

JIANG ZHAOHE (1904-1986) / GUO MORUO (1892-1978)

Landscape and Calligraphy

Handscroll, ink on paper
33 x 70 cm. (13 x 27 1/2 in.)

Inscribed and signed by Jiang Zhaohe, with one seal of the artist

Dated November, 1963

Dedicated to Bosheng

Calligraphy inscribed and signed by Guo Moruo

Frontispiece by Shang Chengzuo (1902-1991), with two seals
Dated March, 1975

Three colophons by Shang Chengzuo, with six seals

Three collectors' seals

蔣兆和 / 郭沫若 天涯海角書畫卷

水墨紙本 手卷 一九六三年作

蔣兆和題識：膠林椰樹鬱蒼蒼，可可油棕千萬行。因地制宜當百種，奇花異葉吐芬芳。海角天涯不毛地，如今祖國大農場。黎苗回漢緊團結，五指山前浴朝陽。海南歸來有感，錄數語，以乞泊生同志正之並留念。
一九六三年十一月於湛江，蔣兆和。

鈐印：兆蘇

郭沫若釋文：遊天涯海角。

海角尚非尖，天涯更有天。波青灣面闊，沙白磊頭圓。勞力同羣眾，雄心藐大千。南天一柱立，相與共盤旋。海日曾相識，重逢已隔年。字蒙刀作筆，詩累石為箋。紅豆春前發，青山天際際。臨風思往事，猶有打魚船。去年助曳網，今日來何遲。詩古字方顯，得魚人正歸。點頭相向笑，舉手不遜辭。有目甜於蜜，惠予以此詩。

題識：右詩三首，第一首作於一九六一年二月十九日，第二首作於一九六二年一月十一日，繼續讀崖州志，得到天涯二字，乃雍正十一年州守程哲所書，因於十六日往遊，懸崖上驗之果然，舊以為蘇東坡所書，殊非其實，因成。第三首前後三遊，時經一載，始獲得事物真相焉。一九六四年七月十四日，郭沫若。

商承祚題引首：天涯海角書畫合璧橫看子。
一九七五年三月，商承祚題首。

鈐印：商承祚印、黎齋

商承祚題跋：

1. (文不錄)。一九七五年三月九日，商承祚記。
2. (文不錄)。翌日記於燈下。
3. (文不錄)。越九日再筆。

鈐印：古先齋、商承祚印、一九零二年生、商、已廣、錫永

鑑藏印：愛新覺羅啟蒙鑑藏、舊王孫、啟蒙

註：

上款乃任泊生(1907-1990)，原名任康林，早年即參加革命，建國後曾任廣東省人民委員會副秘書長，廣東省政協第三、四、五屆常委。與郭沫若感情甚篤，曾於1938年國共合作時同在國民黨政治部第三廳工作。1964年陪郭同游海南。

58

SHEN YINMO (1887-1971) Calligraphy in Running Script

Hanging scroll, ink on paper

80 x 40 cm. (31 ½ x 15 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated 27 August, thirty-sixth year (of the Republic, 1947)

沈尹默

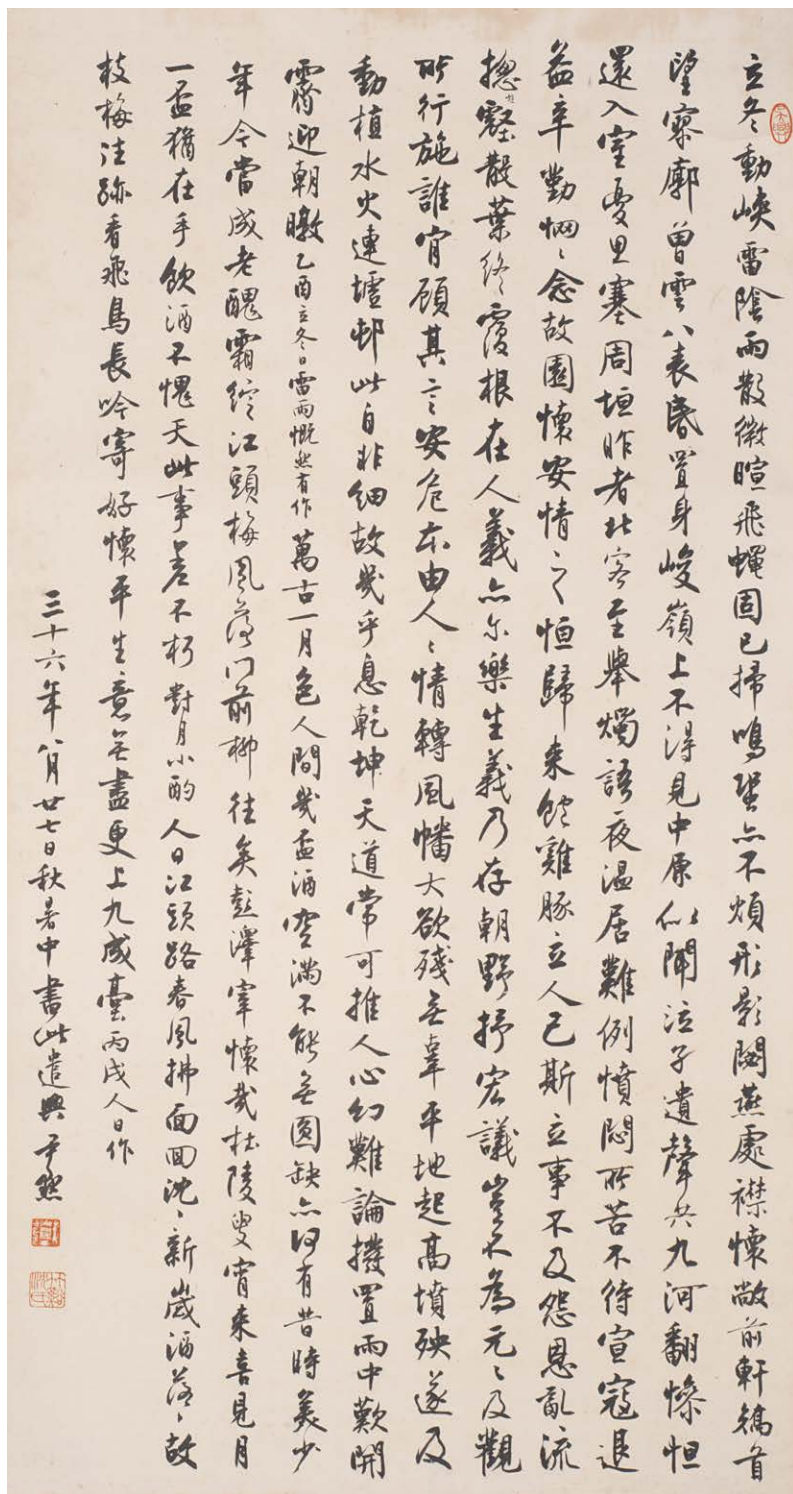
行書

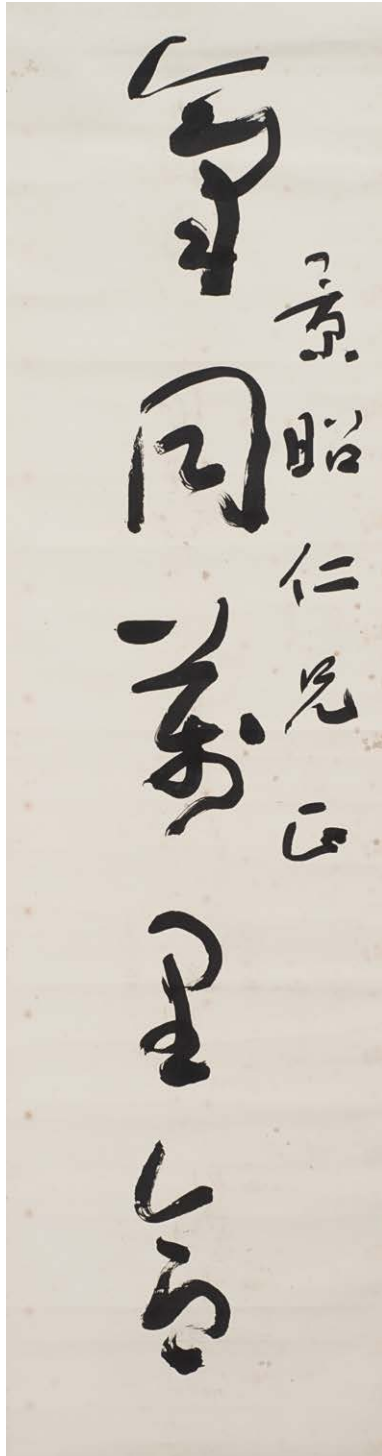
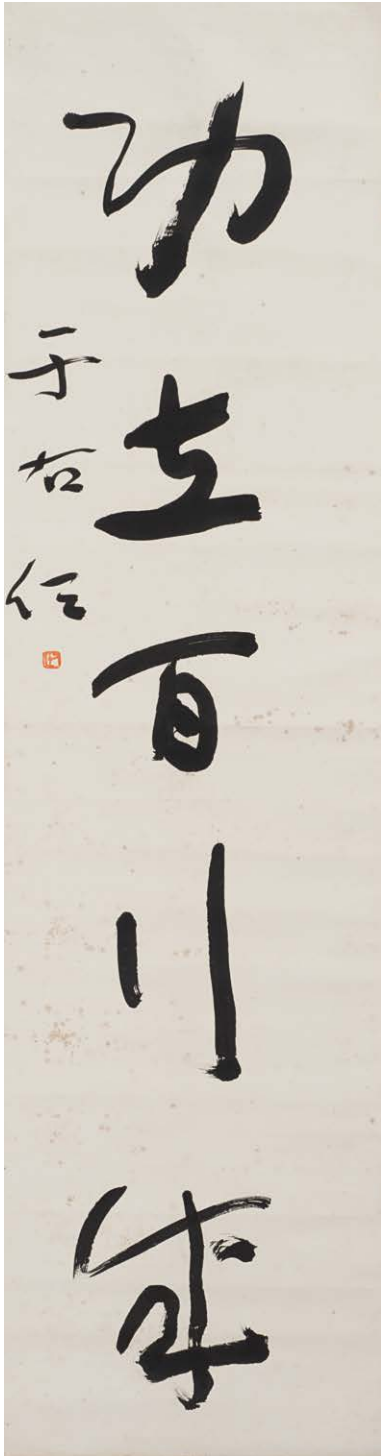
水墨紙本 立軸 一九四七年作

釋文：(文不錄)。乙酉。立冬日雷雨，慨然有作。
(文不錄)。丙戌人日作。

題識：三十六年(1947)八月廿七日秋暑中書此遣興，尹默。

鈐印：沈尹默、竹谿沈氏、吳興





59

YU YOUREN (1879-1964)

Calligraphy in Cursive Script

A pair of scrolls, mounted for framing,
ink on paper

Each scroll measures 80 x 27 cm.

(31 ½ x 10 ⅝ in.)

Inscribed and signed, with one seal of
the artist

Dedicated to Jingzhao

NOTE:

The dedication of this work refers to Tan Keng Cheow (1907-1972). Born in Guangdong, Tan graduated with a law degree from Shanghai Public Jinan University and lectured in colleges and universities including Guangzhou University. He later moved to Singapore where he contributed further to education as the principal of Tuan Mong High School and lectured in Chung Cheng High School. As the son of Mr. Tan Teo Ngo, an eminent calligrapher and painter, he mastered both calligraphy and painting at an early age. When in Shanghai, Mr. Tan studied with famous painters including Huang Binhong and Ye Gongchuo who enlightened him tremendously. It also provided him with a chance to appreciate great works of art. Mr. Tan was a distinguished educator, artist and art collector. He was the honorary chairman of the Chinese Pen Calligraphy Institution, superintendent of the Society of Chinese Artists and influential in the Chinese Calligraphy Society of Singapore. A noted collector of Huang Binhong's work, Mr. Tan's vast collection of Huang's paintings earned his residence the name Bai Hong Lou (Hundred Huang's Building) and The Studio of Three Hundred Paintings.

于右任
草書五言聯

水墨紙本 鏡片兩幅
釋文：氣同萬里合，功立百行成。
題識：景昭仁兄正，于右任。
鈐印：右任

註：
上款人乃陳景昭（1907-1972），原籍廣東省潮安縣，早年畢業於上海國立暨南大學，獲法學士學位，歷任包括廣州大學等多間大學講師。後移居新加坡，繼續服務教育事業，出任瑞蒙中學校長，及中正中學總校教席。陳先生之父為嶺東金石書畫耆宿陳兆五先生，家學淵源，於書畫夙具心得。他旅學滬上時，課餘復從名家黃賓虹、葉恭綽，深得指授，博覽名家所藏古今名迹，造詣湛深。陳景昭是一位成功的教育家，曾為中國鋼筆書法研究所名譽所長，及中華美術研究會監察主任；在藝術事業上是一位特出的藝術家，收藏家。其寓所稱“百虹樓”，乃因收藏其師黃賓虹達百幅以上，又稱“三百畫齋”。

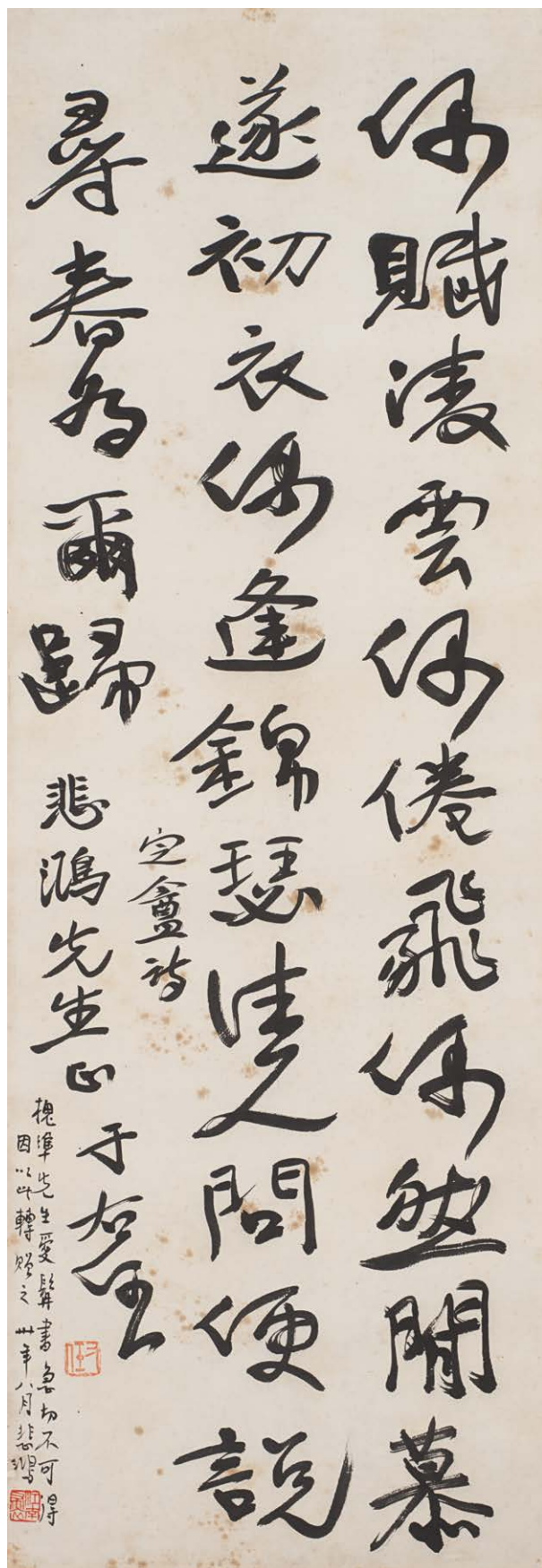
60
YU YOUREN (1879-1964)
Calligraphy in Cursive Script

Scroll, mounted for framing, ink on paper
80 x 27.5 cm. (31 ½ x 10 ¾ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Xu Beihong
Further inscribed and signed by Xu Beihong, with one seal
Dedicated to Huaizhun
Dated August, thirtieth year (of the Republic, 1941)

NOTE:
This work was gifted by Yu Youren to Xu Beihong in the 1930s.
In 1941, the work was further inscribed by Xu and was gifted
to his friend Han Huazhun in Singapore.

于右任
草書書法

水墨紙本 鏡片
釋文：偶賦凌雲偶倦飛，偶然聞慕遂初衣。
偶逢錦瑟佳人問，便說尋春為爾歸。
題識：定盦詩。悲鴻先生正，于右任。
鈐印：右任
徐悲鴻題跋：槐準先生愛髯書急切不可得，因以此轉贈之。卅年（1941）八月，悲鴻。
鈐印：江南布衣
註：此書法乃30年代于右任贈徐悲鴻之作，於1941年徐悲鴻題贈其星洲好友韓槐準。





飛峯舞瀑塵寰策杖新枝窈窕還滿
香雪巖天下向太平重看四朝山
仲夏月 鄭子夏



61

ZHENG WUCHANG (1894-1952)

A Spring Day after Rain in Ningbo

Hanging scroll, ink and colour on paper

86 x 45 cm. (33 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *wuyin* year (1938)

LITERATURE:

Zheng Wuchang, China Fine Arts Education Publishing House, 1941, pl.2.

鄭午昌 四明春霽

設色紙本 立軸 一九三八年作

題識：飛峯舞瀑絕塵寰，策杖新從雪竇還。

滿壑雲藏天下雨，太平重看四明山。

戊寅（1938年）夏，鄭午昌。

鈐印：午昌、鹿胎僊館畫記

出版：《鄭午昌山水十二幅》，中國美術教育出版社，1941年，圖版2。



62

ZHENG WUCHANG (1894-1952)

Listening to the Waterfall

Hanging scroll, ink and colour on paper

80 x 20 cm. (31 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in.)

Inscribed and signed, with three seals of the artist

Dated sixth month, *guiyou* year (1933)

鄭午昌 聽泉圖

設色紙本 立軸 一九三三年作

題識：昔湯氏有言，山水之為物稟造化之秀，陰陽暝冥，晴雨寒暑，朝暮晝夜，隨形改步，有無窮之趣，自非胸中丘壑汪洋如萬頃波者，未易摹寫。

此語殊畜深味，凡畫不能時出新意，便籠俗氣，筆墨雖好都無用處，況無筆墨者耶。余於此頓畧得悟解，仁仁似失大雅，苟不笑我。

癸酉（1933年）六月大暑拂汗作此，剡溪鄭午昌時客滬上。

鈐印：鄭昶之印、午昌、鹿胎僊館畫記



63

TAO LENGYUE (1895-1985)
Bright Moon above Wu Gorge

Scroll, mounted and framed, ink and colour on paper
 13 x 65 cm. (5 1/8 x 25 5/8 in.)

Entitled and signed, with two seals

LITERATURE:

Tao Weiyuan ed., *Chronology of Tao Lengyue Vol. II*, Shanghai
 Paintings and Calligraphy Publishing House, p.783, entry
 22121.

陶冷月
巫峽月明

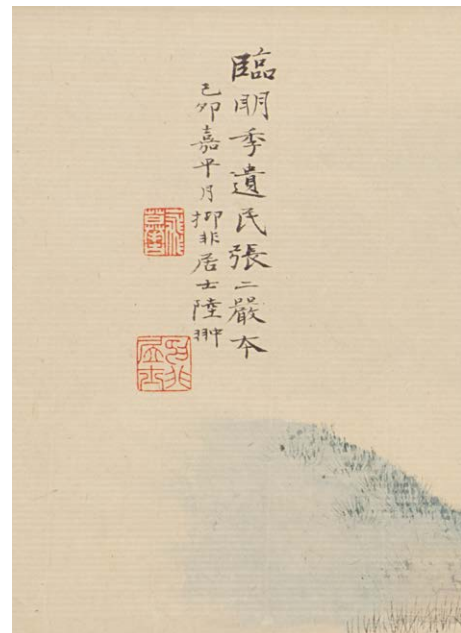
設色紙本 鏡框

題識：巫峽月明。冷月。

鈐印：冷月、蜀游心印

著錄：

陶為衍編著，《陶冷月年譜長編（下）：冷月畫識》，上海書畫出版社，第783頁，編號22121。





64

LU YIFEI (1908-1997)

Goose

Handscroll, ink and colour on paper
19 x 56.5 cm. (7 ½ x 22 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *jimao* year (1939)

Colophon by Tang Han (1887-1967), signed, with two seals

LITERATURE:

Formerly in the collection of renowned collector Zhang Heng (1914-1963).

陸抑非 鵞

設色紙本 手卷 一九三九年作

題識：臨明季遺民張二巖本。己卯（1939）嘉平月。抑非居士陸翀。

鈐印：一飛摹古、抑非居士

湯韓題跋：知音無逸少，獨自向清流，鑑影明於雪，飄然賦遠游。湯韓。

鈐印：李池、湯安

來源：

近代著名收藏家張珩（1914—1963）舊藏。





The dedication of these four work refers to Mao Guangsheng (1873-1959), also known as Heting, a native of Rugao, Jiangsu province, and a descendant of Mao Pijiang. Mao was a highly esteemed scholar in the late Qing and early Republican period known for his cultured family, seniority, and literary achievement. Living in Shanghai, he was well-connected with the local art and cultural circles and was humbly respected by the junior scholars. This set of four paintings, each in the same size, depicting calligraphers seated at work, was probably painted for Mao from late 1954 to early 1955 by the Shanghai artists.

此四幅上款人即冒廣生（1873-1959），字鶴亭，號疚齋，江蘇如皋人，冒辟疆（1611-1693）之後，晚清民初著名學者，海上詞壇耆宿。其科名早，享大年，家世、輩份以至學養、文章，皆為士林所重。居滬，與文化藝術界淵源俱深，執晚輩後學禮待之者眾。此四幅應為冒廣生於1954年底、1955年初屬海上四家以寫經圖為題創作，尺寸相同，集為一套。



65

ZHANG SHIYUAN (1899-1959)

Copying Sutra

Scroll, mounted and framed, ink and colour on paper

33 x 33 cm. (13 x 13 in.)

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

Dated spring, *yiwei* year (1955)

Dedicated to Helao (Mao Guangsheng)

張石園 寫經圖

設色紙本 鏡框 一九五五年

題識：寫經圖。乙未（1955年）新春寫似
鶴老先生鑒正，張石園。

鈐印：張克和印、石園

66

QIAN SHOUTIE (1897-1967)

Copying Sutra

Scroll, mounted and framed, ink and
colour on paper
33 x 33 cm. (13 x 13 in.)
Entitled, inscribed and signed, with one
seal
Dedicated to Heting (Mao Guangsheng)

錢瘦鐵 寫經圖

設色紙本 鏡框
題識：寫經圖。鶴亭先生雅令，錢厓畫。
鈐印：叔厓



67

TANG YUN (1910-1993)

Copying Sutra

Scroll, mounted and framed,
ink and colour on paper
33 x 33 cm. (13 x 13 in.)
Entitled, inscribed and signed,
with one seal of the artist
Dated eleventh month, *jiawu* year (1954)
Dedicated to Helao (Mao Guangsheng)

唐雲 寫經圖

設色紙本 鏡框 一九五四年作
題識：寫經圖。鶴亭老先生屬唐雲畫。
甲午（1954年）十一月。
鈐印：唐雲



68

XIE ZHILIU (1910-1997)

Copying Sutra

Scroll, mounted and framed, ink and
colour on paper
33 x 33 cm. (13 x 13 in.)
Entitled, inscribed and signed, with three
seals of the artist
Dated winter, *jiawu* year (1954)
Dedicated to Jiuzhai (Mao Guangsheng)

謝稚柳 寫經圖

設色紙本 鏡框 一九五四年作
題識：寫經圖。甲午（1954年）歲暮奉為疾
齋老伯命寫，謝稚柳。
鈐印：謝稚柳、稚柳、遲燕



69

CHEN PEIQIU (1922-2020) *Landscape in Old Master Style*

Scroll, mounted for framing, ink and colour on paper
30 x 40 cm. (11 ¾ x 15 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated eight month, *jiawu* year (1954)
Dedicated to Qingjun

NOTE:

The dedication likely refers to Wu Qingjun, sister of Shanghai artist Wu Qingxia (1910-2008).

70

XIE ZHILIU (1910-1997) *Summits of Mount Emei*

Hanging scroll, ink and colour on paper
115 x 68 cm. (45 ¼ x 26 ¾ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated winter, *yiyou* year (1945)
One collector's seal

PROVENANCE:

Formerly in the collection of Hong Kong renowned collector Guo Wenji.

LITERATURE:

Han Mo 44: Xie Zhiliu, Han Mo Xuan Publishing Co., Ltd., Hong Kong, September 1993, p.21.
Contemporary Chinese Artists - Xie Zhiliu, Shanghai Paintings and Calligraphy Publishing House, March 2006, p.8.

陳佩秋 古木清泉

設色紙本 鏡片 一九五四年作

題識：清君法家雅正。甲午（1954年）八月，陳佩秋。

鈐印：南陽陳氏、佩秋

註：

上款人清君應為滬上畫家吳青霞二姐吳清君。

謝稚柳 峨嵋金頂

設色紙本 立軸 一九四五年作

題識：峨嵋金頂。峨嵋以金頂著雄偉，窺視千佛二頂過之，然其高乃不及萬佛頂也。予登茲頂，雲霧如海，經久始獲窺見其全。乙酉（1945年）冬日。稚柳并記。

鈐印：燕白衣、小謝

鑑藏印：文基珍藏

來源：香港著名收藏家郭文基一硯齋舊藏。

出版：

《名家翰墨第44期：謝稚柳特集》，翰墨軒，香港，1993年9月，第21頁。

《近現代中國畫名家：謝稚柳》，上海書畫出版社，2006年3月，第8頁。



峨嵋金頂

峨嵋山金頂著物像
筆視千峰一脈通之狀
其高乃身及萬仞之狀
千巖萬壑皆不若如畫也
大如虎視見其全已圖
冬日柳柳并記

XIE ZHILIU (1910-1997) / CHEN PEIQIU (1922-2020)

Landscape / Calligraphic Couplet

Landscape

Scroll, mounted and framed, ink and colour on paper

87 x 34.5 cm. (34 ¼ x 13 ⅝ in.)

Inscribed and signed, with two seals of Xie Zhiliu

Seven-character Calligraphic Couplet in Running Script

A pair of scrolls, mounted and framed, ink on paper

Each scroll measures 88 x 15 cm. (34 ⅝ x 5 ⅞ in.)

Signed, with two seals of Chen Peiqiu

謝稚柳 / 陳佩秋

穠山晚翠 / 行書七言聯

《穠山晚翠》

設色紙本 鏡框

題識：穠山晚翠用北宋人法，定定館鑒下，謝稚柳。

鈐印：謝穠之印、稚柳居士

《行書七言聯》

水墨紙本 鏡框兩幅

釋文：風生北渚烟波闊，雨歇南廡積翠深。

款識：建碧。

鈐印：長年、佩秋

Xie Zhiliu inscribed that he employed the Northern Song technique to paint the present work and drew inspiration from Fan Kuan's towering peaks, steep mountains, and dense forests on the mountaintops with cascading waterfalls in between. However, he chose to use the long brushstrokes of Dong Yuan instead of Fan Kuan's scratching iron strokes to delineate the textures of the mountains. A light green hue was fittingly used to depict the softer soil of the southern mountain range, adding a sense of translucency and calmness to the towering grandeur. This visual harmony reflects the natural scenery the artist often saw and appreciated in Shanghai. Xie Zhiliu's unique talent lies in his ability to study and draw inspiration from ancient techniques without being bound by them.

畫家題“用北宋人法”，乃取范寬作品群峰屏立，山形陡峭，山頂林木幽深，峰間飛瀑如練的整體意象。然山體皴法，卻以董源長披麻皴，而不用范寬刮鐵皴，色彩則敷以小青綠，更適合表現南方山脈土質鬆軟，巍峨之外，兼具清潤平和，這才是生活滬上的謝稚柳常常可見可賞可遊之山水。學古而不泥古，正是謝氏過人之處。

可
 馭
 南
 虞
 積
 翠
 深

中興




平生
 小
 情
 烟
 波
 深





72

XIE ZHILIU (1910-1997)

Autumn River

Scroll, mounted for framing, ink and colour on paper
40 x 28 cm. (15 ¾ x 11 in.)

Further inscribed and signed by the artist, with two seals
One collector's seal of Y.C. Gallery

LITERATURE:

Y.C. Gallery Collection Vol. 1, Y.C. Gallery, Taipei and Singapore, August 1989, p.15.

謝稚柳 雲峰秋濤圖

設色紙本 鏡片

畫家又題：此十五年前所作，乙丑（1985）春日，
壯暮翁稚柳時年七十有六。

鈐印：壯暮、稚柳

鑑藏印：賜荃堂

出版：

《賜荃堂藏書畫》第一集，賜荃堂，台北及新加坡，1989年8月，
第15頁。



73

XIE ZHILIU (1910-1997)

Spring Mountain

Hanging scroll, ink and colour on paper
131.5 x 79 cm. (51 ¾ x 31 ⅞ in.)

Entitled, inscribed and signed, with two seals of the artist
Dated first month, *jiazi* year (1984)

**謝稚柳
春山圖**

設色紙本 立軸 一九八四年作

題識：春山圖。甲子（1984年）新正寫，壯暮翁稚柳。
鈐印：稚柳、謝



74

ZHANG DAQIAN (1899-1983)
Enoshima Shrine

Scroll, mounted and framed, ink and colour on paper
 26 x 25 cm. (10 ¼ x 9 ⅞ in.)

Inscribed and signed, with two seals of the artist
 Dated tenth month, *xinmao* year (1951)

LITERATURE:

Paintings by Zhang Daqian, Wen Kuang Publishing
 Company, Taipei, October 1964, pl.3.

張大千
江之島奧宮

設色紙本 鏡框 一九五一年作

題識：此江之島奧宮，中祀裸身辨才天，亦佛教之奇也。

辛卯（1951年）十月，爰。

鈐印：張爰、大千

出版：

《張大千畫冊》，文光圖書公司，台北，1964年10月，圖版3。

NOTE:

In 1951, in the tenth lunar month, Zhang Daqian went to Japan to meet friends and have his paintings mounted. During that time, he also visited the Island of Enoshima in Kamakura with Lang Jingshan. After returning to Taipei, he recalled the scenery and presented it in a painting. This painting depicts the goddess Benzaiten in the nude inside the Enoshima Shrine. Zhang was fifty when he painted it, and he had obtained a level of virtuosity that allowed him to paint boldly—the product of many years of refinement. In addition, many Chinese paintings from the Orthodox School of this period were misrecognized as Japanese paintings. Regarding this, Zhang once painted the landscape of Enoshima after Wang Meng and inscribed 'the Japanese artists could not have dreamed of [this].'

註：

1951年農曆十月，張大千赴日會友、裝裱書畫，期間曾與郎靜山等一併遊歷鎌倉的江之島，返回臺北後憶畫江之島景色。此幅寫記奧之宮中祀辯才天是裸身，乃佛教之奇聞。這一時期大千正值天命之年，厚積薄發，心手相隨，如得神助，筆墨精準渾厚，是為得意筆也。另記這一時期很多中國正統畫風被誤解為日本畫，大千曾以黃鶴山樵筆法寫江之島，題曰：非倭畫師所能夢見者。

75

ZHANG DAQIAN (1899-1983)

Scholar

Hanging scroll, ink and colour on paper

102.5 x 37.5 cm. (40 3/8 x 14 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *yiyou* year (1945)

Colophon by Pu Ru (1896-1963), with three seals

NOTE:

In November 1945, Zhang Daqian flew from Sichuan to Beijing. In Beijing, Zhang resided at Yang Yun Xuan in the Summer Palace where he reunited with his relatives and friends, including Pu Ru, after being long apart. Hence, Pu's inscriptions are often found on the works created by Zhang during this period of time.

張大千

野吟圖

設色紙本 立軸 一九四五年作

題識：畧師吾家叔厚筆作野吟圖於昆明湖上。乙酉（1945年）冬日，爰。

鈐印：張爰之印、大千

溥儒題跋：沒沒白雲合，蕭蕭碧水流。行吟歸去晚，踈柳已驚秋。

西山逸士溥儒題。

鈐印：松巢客、舊王孫、溥儒

註：

大千先生1945年11月從四川飛回北平，居頤和園萬壽山養雲軒，與溥儒在內諸親友重聚。此時期（1945-1946）創作作品多見溥儒題跋。



76

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted for framing, ink on paper
135.5 x 69.5 cm. (53 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in.)
Inscribed and signed, with two seals of the artist
Dated twelfth month, *gengxu* year (1970)

EXHIBITED:

Hong Kong, Hong Kong City Hall, *Chang Dai-chien: Exhibition of Chinese Paintings*,
14-26 April, 1971.

LITERATURE:

Chang Dai-chien: Exhibition of Chinese Paintings Exhibition Catalogue, Hong Kong
City Hall, April 1971, pl.13.

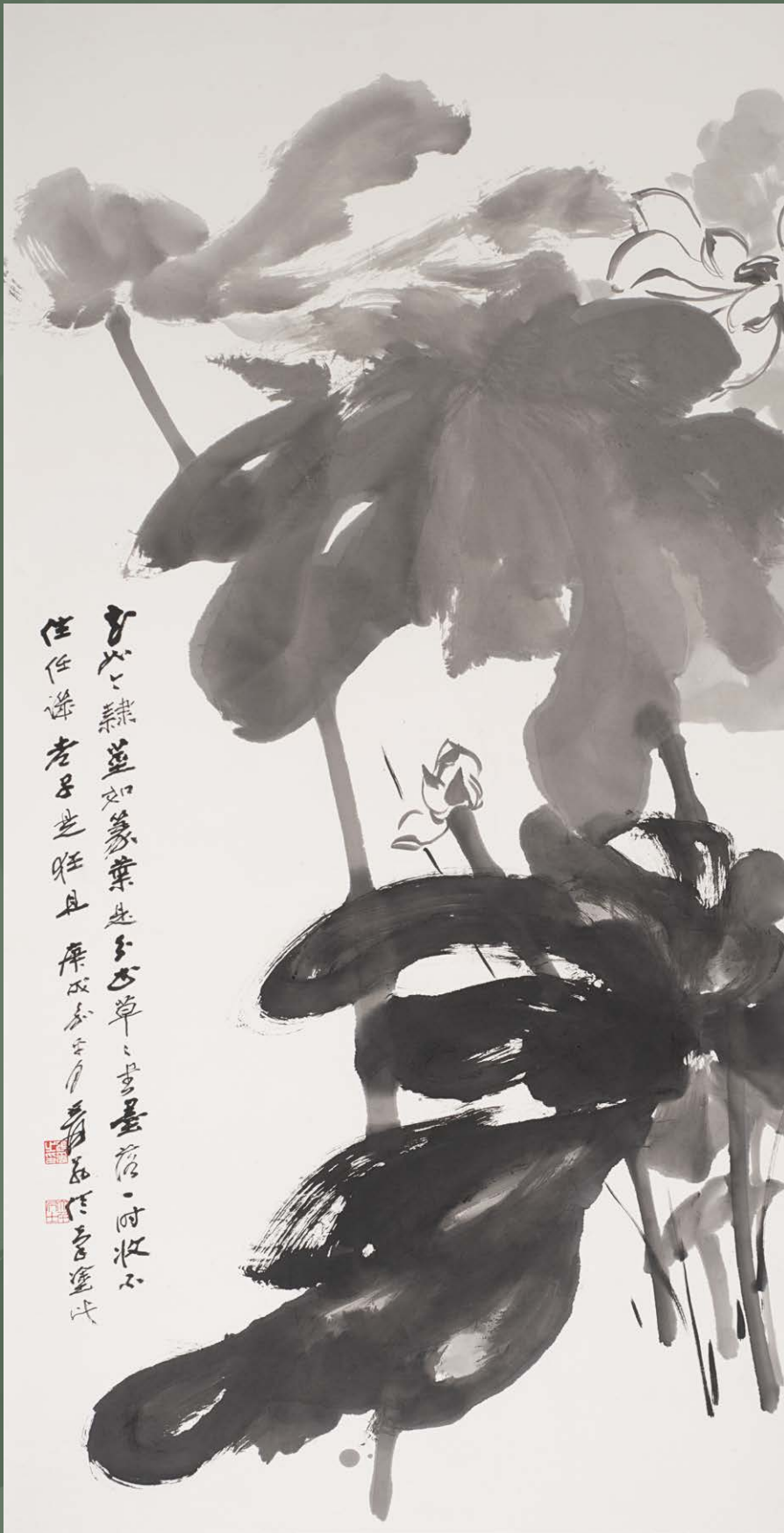
張大千

墨荷

水墨紙本 鏡片 一九七〇年作
題識：花如今隸莖如篆，葉是分書草草書，墨落一時收不住，任譏老子是狂且。
庚戌（1970年）嘉平月，爰翁信筆塗此。
鈐印：張爰之印、大千居士

展覽：香港，香港大會堂，“張大千書畫展”，1971年4月14-26日。

出版：《張大千書畫展》展覽圖錄，香港大會堂，1971年4月，圖版13。



君子之德如蓮
葉生於水
草之性
墨落之時
收不
任任謙老子是狂且
庚戌年夏月
畫於
任任謙

ZHANG DAQIAN (1899-1983)

Waterfall

Hanging scroll, ink and colour on paper

134 x 67 cm. (52 ¾ x 26 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated twelfth month, *renyin* year (1962)

With a titleslip

EXHIBITED:

New York, Hirshchl & Adler Galleries, *Paintings by Chang Dai-Chien*, 22 October-2 November 1963

(listed in the exhibition catalogue no. 22).

張大千

懸泉圖

設色紙本 立軸 一九六二年作

題識：地削芙蓉瓣，天懸瀑布瓠。壬寅（1962年）嘉平月拈屈翁句寫。爰杜多。

鈐印：大千唯印大年

題簽：懸泉圖。

展覽：赫希爾艾德勒畫廊，紐約，“張大千畫展”，1963年10月22日至11月2日（列於展品目錄，編號22）。

The poem inscribed on the painting was inspired by a composition by Qu Dajun, a re-nowned Guangdong scholar during the Qing dynasty, in which he praises the impressive scenery of Mount Lu. In the painting, the peaks rise one after another as if piercing the clouds, and the hanging waterfalls resemble white silk. The trees at the foot of the mountain are lush and dense. Although Zhang Daqian had never visited Mount Lu, he reinterpreted Qu Dajun's poem to paint the landscape from his imagination. Zhang Daqian combined the splashed ink technique and traditional brushwork to create this work in 1962. As his splashed ink technique evolved during this period, his carefree brushwork showed the influence of splashed ink and revealed his bold and unrestrained style.

本幅題詩取自清初嶺南三家之一屈大均《東安·其二》，描寫匡廬九疊屏即廬山勝景。圖中峯巒疊起，直插雲天，懸瀑如白練垂下，山下樹木郁郁蔥蔥，大千一生未入廬山，全憑詩意構思，足見其深厚功力。本幅以潑寫兼有之筆法寫成，畫作寫於1962年，正是大千向潑墨法轉變的時期，筆法已見潑墨影蹤，盡顯酣暢淋漓之風姿。



ZHANG DAQIAN (1899-1983)

Mountain Dwelling

Scroll, mounted and framed, ink and colour on paper

90 x 39.5 cm. (35 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *yisi* year (1965)

Dedicated to Gongzhan and Madam Guanyu

NOTE:

The dedication of this painting refers to Pan Gongzhan and Madam Tang Hua. Pan Gongzhan (1894-1975), original name Youyou, courtesy name Canqing, was a native of Wuxing. Pan served as the principal of the Public School of China, the director of Beijing newspaper Chenpao, and the chairman of the Shanghai newspaper Shen Bao. He was also the writer of *Russell's Problems of Philosophy*. Pan's wife, Tang Hua, was a renowned woman artist and a disciple of Feng Chaoran in the Republican period. She was known for painting landscapes, birds and flowers.

張大千

山居圖

設色紙本 鏡框 一九六五年作

題識：乙巳（1965年）六月既望，寫奉公展先生、冠玉夫人法教。

大千弟張爰三巴之五亭湖上。

鈐印：張爰、大千居士。

註：

上款人“公展先生、冠玉夫人”為潘公展、唐華賢伉儷。潘公展（1894–1975），原名有猷，字幹卿，號公展，吳興（今湖州）人。曾任中國公學校長、《晨報》社長、《申報》董事長等。著有《羅素的哲學問題》等。其妻唐華，民國時期著名女畫家，馮超然之關門女弟子，能作山水、花鳥，頗有一時之名。

此作繪於大風堂訂製羅紋紙上。作品創作於1965年，乃大千旅居巴西八德園時期所作。此時期正是大千潑墨潑彩的重要發展期，本作潑寫兼施，潑墨為底，再施加青綠重彩，最後以細筆收拾屋宇、小舟、水草等細節處，可謂是各種風格兼得的少有佳作。





79

ZHANG DAQIAN (1899-1983)

Cloud Girdled Crags

Scroll, mounted on cardboard and framed, ink and colour on gold paper

40.6 x 52.7 cm. (16 x 20 3/4 in.)

Signed, with one seals of the artist and one dated seal

Dated fifty-fourth year (of the Republic, 1965)

One collector's seal

EXHIBITED:

Carmel, California, Laky Gallery, *Paintings by Chang Dai-Chien*, 10-31 May 1970.

LITERATURE:

Paintings by Chang Dai-Chien, Laky Gallery, Carmel California, May 1970, pl. 11.

張大千 雲嵐翠嶺

設色金箋 卡紙鏡框 一九六五年作

款識：爰翁。

鈐印：大千唯印大年、五四1965

鑑藏印：仕勳珍藏

展覽：

萊克美術館，克米爾，加州，“張大千作品展”，1970年5月10日至31日。

出版：

《張大千作品展》，萊克美術館，克米爾，加州，1970年5月，圖版11。

80

PU RU (1896-1963)

Cold Rains Falling on the Thousand Peaks

Hanging scroll, ink and colour on paper

100 x 30 cm. (39 $\frac{3}{8}$ x 11 $\frac{3}{4}$ in.)

Inscribed and signed, with two seals of the artist

Dated winter, tenth month, *renyin* year (1962)

LITERATURE:

The Paintings of P'u Hsin-yu, National Museum of History, Taipei, April 1976, p.93.

The Complete Paintings and Calligraphy of P'u Hsin-yü Vol.3 Landscape, National Book Company, September 1978, p.86.

Chan Chien Yu, *Contemporary Taiwanese Ink Painting Series:*

Pu Xinyu, Artist Publishing Co., Taipei, May 2004, p.141.

溥儒

連林寒雨落千峰

設色紙本 立軸 一九六二年作

題識：連林寒雨落千峰，流水高山碧幾重。

一自採薇人去後，片雲終日掛長松。

晚天風雨破黃昏，野水明沙到客門。

行盡白雲溪上路，遠林紅葉幾家村。

王寅（1962年）冬十月，西山逸士溥儒畫并題。

鈐印：心畬、溥儒之印

出版：

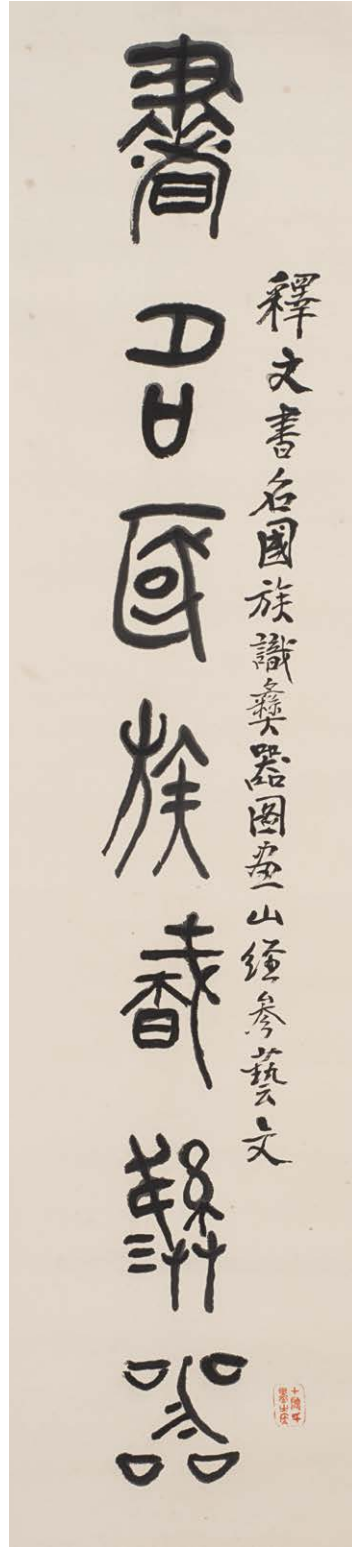
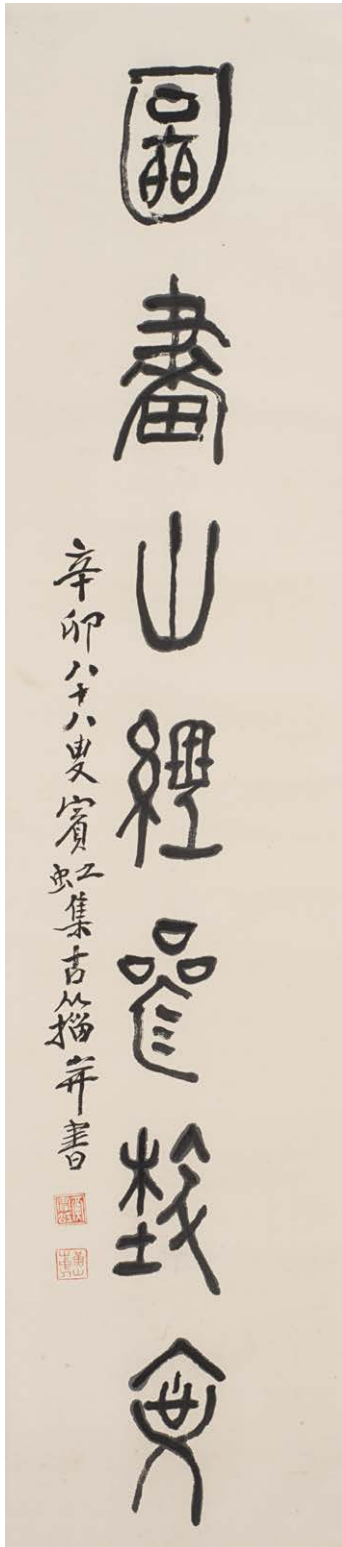
《溥心畬畫集》，國立歷史博物館，台北，1976年4月，第93頁。

《溥心畬書畫全集·山水篇》，乾隆無限圖書公司，台北，1978年9月，第86頁。

《溥心畬書畫藝術之研究》，臺灣省立美術館，台中，1992年10月，第105頁。

《溥心畬：復古的文人逸士》，藝術家出版社，台北，2004年5月，第141頁。





81

HUANG BINHONG (1864-1955)

Seven-character Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper
Each scroll measures 135 x 33 cm. (53 1/8 x 13 in.)
Inscribed and signed, with three seals of the artist
Dated *xinmao* year (1951)

PROVENANCE:

Formerly in the collection of Singapore's collector Tan Keng Cheow (1907-1972).

黃賓虹 篆書七言聯

水墨紙本 立軸兩幅 一九五一年作
釋文：書名國族識彝器，圖畫山經參藝文。
題識：釋文書名國族識彝器，圖畫山經參藝文。辛卯（1951年）八十八叟賓虹集古拙并書。
鈐印：黃賓虹、黃山山中人、十硯千墨之居

來源：

新加坡收藏家陳景昭舊藏。

82

HUANG BINHONG (1864-1955)

Stream

Hanging scroll, ink on paper
76 x 41 cm. (29 7/8 x 16 1/8 in.)
Inscribed by the artist
Further inscribed and signed by the artist, with one seal
Dated *wuzi* year (1948)

LITERATURE:

Exhibition of Huang Binhong's Works, Singapore Chinese Fine Art Society & Nanyang Academy of Fine Art, 3 June 1955, p.4.

黃賓虹 臨漸江山水

水墨紙本 立軸
題識：不學蘇門嘯，長揮谿畔琴；在今亦停響，流水有清音，庚子八月作於澄觀軒中，弘仁。
又題：此余二十年以前臨漸師所作畫，取其意而不襲其貌云。戊子（1948年）八十五叟賓虹重題。
鈐印：黃賓虹

出版：

《黃賓虹先生遺作展覽會紀念刊》，中華美術研究會、南洋美術專科學校，1955年6月3日，第4頁。

此畫二十年前臨浙師所作
畫取其意而不襲其貌
云 戊子年夏月
大重題



不學蘇門嘯長揮
黏畔琴在古二停擊
既水角滴音
庚子六月作于
澄觀軒中於不



83

HUANG BINHONG (1864-1955)

Landscape in the Style of Mi

Hanging scroll, ink and colour on paper

108.5 x 42.5 cm. (42 $\frac{3}{4}$ x 16 $\frac{3}{4}$ in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (1947)

PROVENANCE:

Formerly in the collection of Singapore's collector Tan Keng Cheow (1907-1972).

LITERATURE:

Exhibition of Huang Binhong's Works, Singapore Chinese Fine Art Society & Nanyang Academy of Fine Art, 3 June 1955, p.8.

黃賓虹

仿米家山水

設色紙本 立軸 一九四七年作

題識：近得故宮舊宣佳帑，偶寫米家山水，金焦北固諸峰，出沒雲際，
如在目前。丁亥（1947年）八十四叟，賓虹。

鈐印：黃賓虹、冰上鴻飛館

來源：

新加坡藏家陳景昭舊藏。

出版：

《黃賓虹先生遺作展覽會紀念刊》，中華美術研究會、南洋美術專科學校，1955年6月3日，第8頁。



近得故宮舊會
佳節偶寫米家
山水全焦北固諸
峰出沒雲濤如
在目前

丁亥年夏
二居



志



HUANG BINHONG (1864-1955)

Listening To Music In The Pine Forest

Hanging scroll, ink and colour on paper
 131.5 x 67 cm. (51 ¾ x 26 ⅝ in.)
 Inscribed and signed, with two seals of the artist
 Dated *jichou* year (1949)
 Dedicated to Shaonan

LITERATURE:

Exhibition of Huang Binhong's Works, Singapore Chinese Fine Art Society & Nanyang Academy of Fine Art, 3 June 1955, p.10.

黃賓虹 松泉賞音圖

設色紙本 立軸 一九四九年作

題識：謾謾長松灑灑泉，繁音入細聽鳴弦，客來何事攜琴築，
 古調清冷不可傳。紹南先生屬粲，己丑（1949年）八十六叟賓虹。
 鈐印：黃賓虹印、冰上鴻飛館

出版：

《黃賓虹先生遺作展覽會紀念刊》，中華美術研究會、南洋美術專科學校，1955年6月3日，第10頁。

In September 1948, Huang Binhong returned to Hangzhou and settled in the dormitory of the Qixialing art academy. His paintings began to reflect the charm and vitality of the Jiangnan region, adding a misty and elegant atmosphere that differed from his Beijing period. Huang Binhong painted *Listening to Music in the Pine Forest* in 1949 and gifted it to the Singaporean book collector Koh Siow Nam. His collectors in Singapore also include well-known figures such as Low Chuck-tiew and Tan Keng Cheow. As the present collectors are interested in collecting Huang's work relevant to Singapore, they have assembled several pieces that embrace this special geographical sentiment, such as the present painting and several others that previously belonged to Tan Keng Cheow.

The dedication refers to Koh Siow Nam (1911-1963), a native of Chao'an, Guangdong province, and the owner of the Shuang Yue Chong Yin Collection. Educated in Guangdong Provincial Jinshan Middle School, Xu went to Singapore to begin his entrepreneurial career around 1935, where he also gained prestige in the local Teochew association. His passion for Chinese culture and his expertise in bibliology motivated him to accumulate a vast collection of books amongst other collectors in Singapore and Malaysia.

1948年9月，黃賓虹回到杭州，定居於棲霞嶺藝專宿舍，從此筆下景物漸多江南的氣韻華滋，比北京時期增添畫面氤氳清趣。《松泉賞音圖》作於1949年，畫贈新加坡藏書家許紹南。賓虹在星城不乏知音，如劉作籌，如“百虹樓”主人陳景昭等。藏家有心搜藏與星城有關的賓翁作品，故藏品中如此幅，如多幅出自陳景昭舊藏，別添一種地緣感情。

上款人“紹南先生”即新加坡“霜月蟲音齋”主人許紹南（1911-1963），廣東潮安人，早年就讀廣東省立金山中學，1935年前後赴新加坡從商，在當地潮籍社團頗負名聲。他熱愛中華文化，博覽群籍，精目錄之學，畢生致力於藏書，其收藏之富，冠絕新馬。

設三長松鏡之泉飲香入細聽鳴弦
宏來何事攜琴筑古調清冷不可傳
紹南先生屬景
己丑八十六夏寅江



己丑八十六夏寅江



85

HUANG BINHONG (1864-1955)

Landscape

Hanging scroll, ink and colour on paper
119 x 36 cm. (46 7/8 x 14 1/8 in.)

Inscribed and signed, with two seals of the artist
Dedicated to Zhaolao

PROVENANCE:

Formerly in the family collection of Singapore's collector
Tan Keng Cheow (1907-1972).

NOTE:

The dedication refers to Tan Teo Ngo (1879-1950), father
of Tan Keng Cheow.

黃賓虹 山水

設色紙本 立軸

題識：元人祧荆關而宗董巨，明賢極意倪黃，雖文沈皆未能學步，亦由植基
深厚或有未至耳。兆老先生屬粲，八十四叟賓虹。

鈐印：黃賓虹、冰上鴻飛館

來源：新加坡收藏家陳景昭家族舊藏。

註：上款人“兆老”乃陳景昭父親陳兆五（1879-1950）。

86

**HUANG BINHONG
(1864-1955)**

Landscape

Hanging scroll, ink on paper
68 x 35 cm. (26 ¾ x 13 ¾ in.)

Inscribed and signed, with two seals of the
artist

Dated *xinmao* year (1951)

PROVENANCE:

Formerly in the collection of Singapore's
collector Tan Keng Cheow (1907-1972).

**黃賓虹
桂林象鼻山**

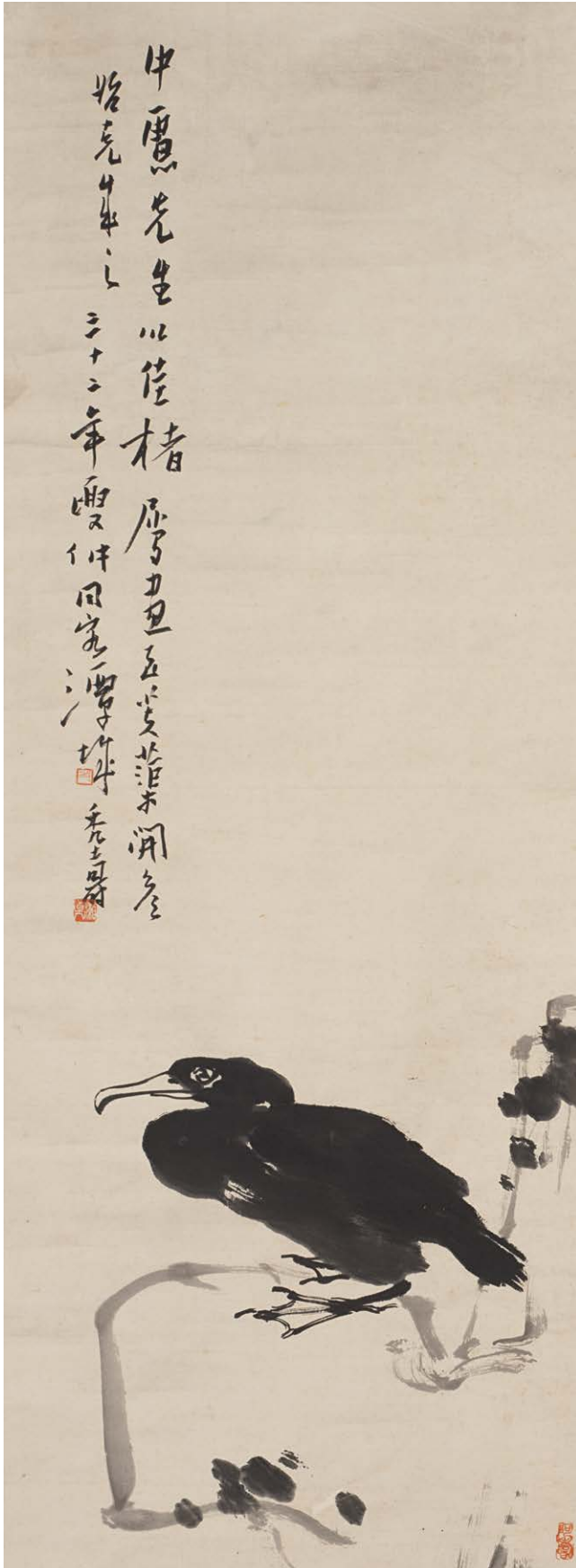
水墨紙本 立軸 一九五一年作

題識：臨桂巖岫雄奇，以禿豪宿墨寫之，舊楮饒有
古趣。辛卯（1951年）八十八叟，賓虹。

鈐印：黃賓虹、取諸懷抱

來源：新加坡藏家陳景昭舊藏。





87

PAN TIANSHOU (1897-1971)

Bird and Rock

Hanging scroll, ink on paper

106 x 39 cm. (41 ¾ x 15 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated thirty-second year (of the Republic, 1943)

Dedicated to Zhongxian

潘天壽

棲禽圖

水墨紙本 立軸 一九四三年作

題識：中憲先生以佳楮屬畫，至芙蓉開侯，始克成之。

三十二年（1943）夏仲同客潭城，禿壽。

鈐印：天壽、懶道人、阿壽

LU YANSHAO (1909-1993)

Boating on the Autumn River

Scroll, mounted for framing, ink and colour on paper

68.5 x 39.2 cm. (27 x 15 3/8 in.)

Inscribed and signed, with five seals of the artist

Dated first month, *dingmao* year (1987)

Dedicated to Qingquan

NOTE:

The dedication refers to Singapore renowned collector Lu Qingchuan. Lu has a vast collection of works by celebrated artists such as Lu Yanshao and Huang Zhou.

陸儼少

秋江放棹

設色紙本 鏡片 一九八七年作

題識：秋水纔添四五尺，野航恰受兩三人。

慶全先生正之，丁卯（1987年）正月，

陸儼少畫。

鈐印：儼少、宛若、嘉定、晚晴軒、舊上柏山中

註：

上款人慶全即新加坡著名收藏家盧慶全，收藏陸儼少、黃胄等名家作品甚豐。







89

LU YANSHAO (1909-1993)
Plum Blossoms and Rock

Scroll, mounted for framing, ink and colour on paper
10.5 x 137.3 cm. (4 1/8 x 54 in.)

Inscribed and signed, with three seals of the artist
Dated tenth month, *gengshen* year (1980)

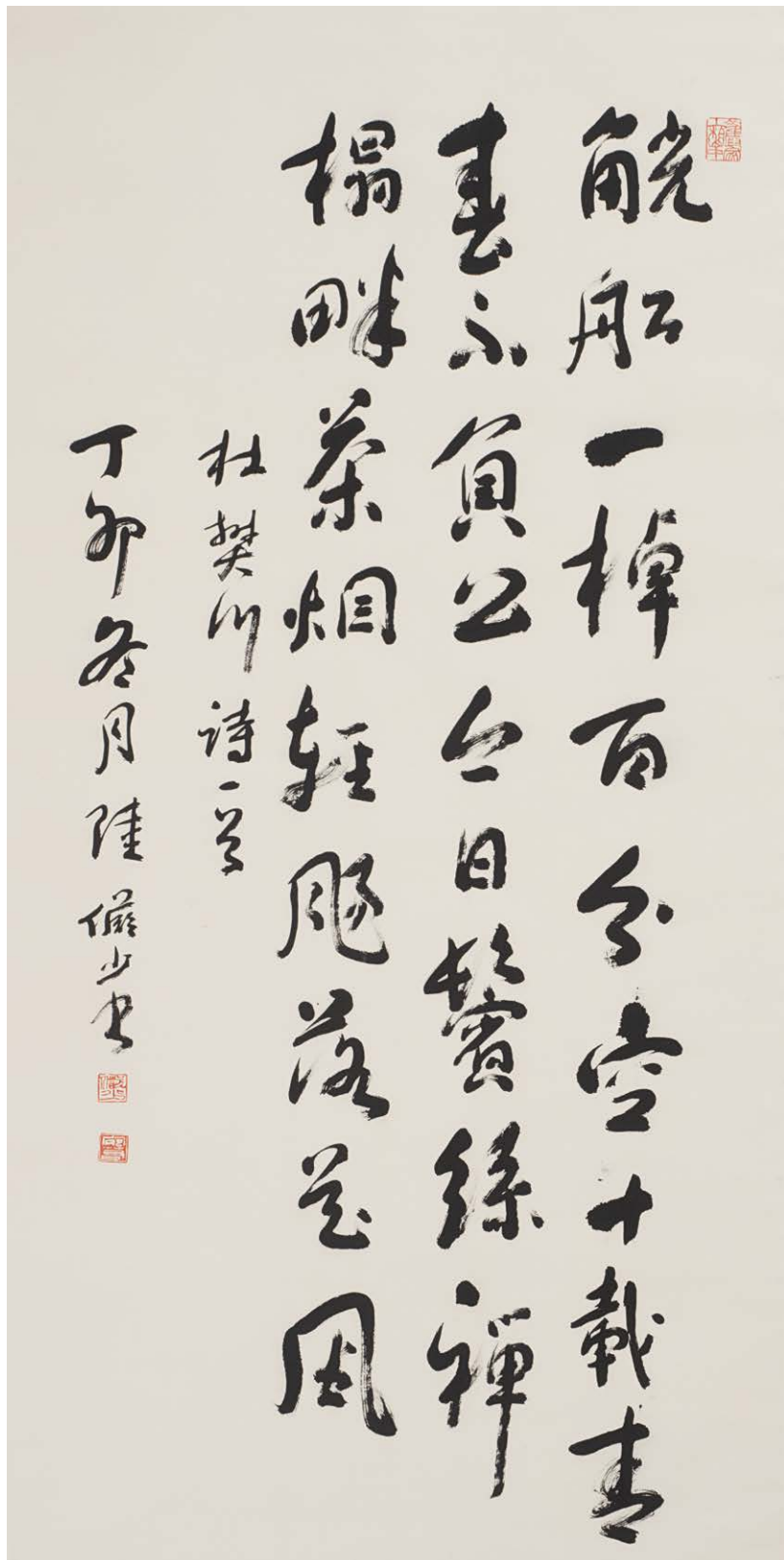
陸儼少
梅石圖

設色紙本 鏡片 一九八〇年作

題識：昨夜前邨深雪，陽春又到梅花。元人詩意，庚申（1980年）十月，儼少畫。

鈐印：陸儼少、宛若、鳳（肖形印）





90

LU YANSHAO (1909-1993)
Seven-character Poem in
Running Script

Hanging scroll, ink on paper
 138 x 68 cm. (54 3/8 x 26 3/4 in.)
 Inscribed and signed, with three seals of the
 artist
 Dated winter, *dingmao* year (1987)

陸儼少
行書七言詩

水墨紙本 立軸 一九八七年作
 釋文：舡船一棹百分空，十載青春不負公。
 今日鬢絲禪榻畔，茶烟輕颺落花風。
 題識：杜樊川詩一首，
 丁卯（1987年）冬月，陸儼少書。
 鈐印：舊家上柏山中、儼少、宛若

91

SONG WENZHI (1919-1999)

Scenery of Shu River

Scroll, mounted and framed, ink and colour on paper

68 x 33 cm. (26 ¾ x 13 in.)

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

Dedicated to Caoyu

NOTE:

The dedication of this painting refers to Huang Mengtian, also known as Caoyu or Huang Mao, a native of Taishan, Guangdong province. Huang graduated with a degree in Western Paintings from the Guangzhou Municipal College of Fine Arts in 1936. He was a noted writer, an art critic, and the executive director of the China Artists Association. At the outset of the Second Sino-Japanese War, he joined the Cartoon Propaganda Corps. In 1945, he moved to Hong Kong and continued to be involved in many facets of the art field. Not only did he serve as the chief editor of several art magazines including *Sin Chung Hwa Pictorial*, *Haiguang Wenyi*, and *Artist*, he was also the consultant of Tsi Ku Chai specifically responsible for the authentication of calligraphic works and paintings.

宋文治 蜀江圖

設色紙本 鏡框

題識：草予藝友教，文治作蜀江圖。

鈐印：文治、師造物

註：

上款人“草予”先生乃黃蒙田（1916–1997），原名黃草予，又名黃茅，廣東台山人。中國美術家協會常務理事、著名作家、美術評論家。1936年畢業於廣州市立美術專門學校西洋畫系。抗日戰爭開始，參加第三廳漫畫宣傳隊工作，1945年回港定居，曾主編《新中華畫報》月刊、《海光文藝》月刊、《美術家》雙月刊等雜誌。並曾任文物店集古齋顧問，專司字畫鑑定工作。



余洪先生之畫、山水、人物、花鳥、皆具神韻、
修持、時向、之、氣、色、明、變、也、就、價、值、甚、高、也、
所、附、附、紙、本、大、小、畫、各、配、畫、卷、皆、明、不、字、六、大、甲、小、因、年、老、力、
有、不、逮、也、而、生、作、畫、餅、比、畫、依、乃、亦、美、觀、今、早、晨、於、全、
神、聖、法、分、別、擇、就、均、取、新、在、佳、也、認、為、近、世、之、優、美、也、
以及、凡、蘇、浙、品、皆、上、品、也、
華、潤、港、幣、三、萬、元、之、許、中、匪、下、以、小、信、有、去、畫、下、畫、也、亦、不、可、不、
貴、廊、代、理、

李安 七 畫 文 年 於

七 畫

李 安 七 畫 文 年 於

十 月 廿 一 日

ZHAO SHAO'ANG (1905-1998)

Autumn Scene

Hanging scroll, ink and colour on paper

135 x 45 cm. (53 ½ x 17 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *jimao* year (1939)

Dedicated to Hanchuan

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 32-33.

趙少昂

板橋詞意山水

設色紙本 立軸 一九三九年作

題識：日落萬山巔，一片雲煙。望中樓閣有無邊。

惟有鐘聲攔不住，飛滿江天。

秋水落秋泉，晝夜潺湲。梵王鐘好不多傳。

除卻晨昏三兩擊，悄悄無言。

翰傳先生屬，己卯（1939年）春寫，少昂於赤柱山。

出版：

《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第32-33頁。





93

ZHAO SHAO'ANG (1905-1998) *Twin Cormorants*

Hanging scroll, ink and colour on paper
108.5 x 60 cm. (42 $\frac{3}{4}$ x 23 $\frac{5}{8}$ in.)
Inscribed and signed, with two seals of the artist
Dated July, thirty-fourth year (1945)
Further inscribed by the artist
Dedicated to Wuben
Two collectors' seals

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 40-41.

趙少昂 魚鷹

設色紙本 立軸 一九四五年作
題識：曩在桂林所見，至今匆匆又兩載耳。偶檢舊稿，重製一過。
卅四年（1945）七月少昂。
鈐印：少昂、此生祇願作閒人
又題：務本先生指教。
鑑藏印：李務本藏、覺良

出版：

《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第40-41頁。





94

ZHAO SHAO'ANG (1905-1998)

Dragonfly on White Lotus

Hanging scroll, ink and colour on paper

170 x 46cm. (67 x 18 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *guiyou* year (1933)

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 16-17.

趙少昂

殘荷蜻蜓

設色紙本 立軸 一九三三年作

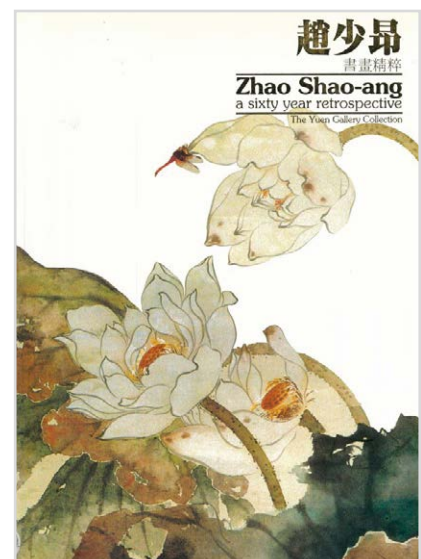
題識：白菡萏香初過雨，紅蜻蜓弱不禁風。

癸酉（1933年）夏六月嶺南藝苑之作，少昂。

鈐印：少昂畫、趙、亭亭淨植

出版：

《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第16-17頁。



95

ZHAO SHAO'ANG (1905-1998) *Corn and Insect*

Hanging scroll, ink and colour on paper
105 x 37 cm. (41 $\frac{3}{8}$ x 14 $\frac{5}{8}$ in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *bingshen* year (1956)
Dedicated to Yuyuan

NOTE:

The dedication of this painting refers to Long Yuyuan, the leader of the overseas Chinese Association of Malaysia. In 1949, Long founded and became the first chairman of Persatuan Shunde in the Selangor & Federal Territory. He was later granted the title Honorary Lifetime Chairman for his outstanding contribution. His keen interest in Chinese calligraphy and painting led him to accumulate a vast collection of celebrated artists in Chinese modern painting.

趙少昂 玉蜀黍天牛

設色紙本 立軸 一九五六年作
題識：裕源吾兄雅屬，丙申（1956年）新秋，少昂於香島。
鈐印：趙、少昂

註：

上款“裕源”即龍裕源，馬來西亞僑領，祖籍廣東順德，1949年在雪隆發起成立順德會館，並擔任首任主席，後因貢獻卓著被授予永久名譽會長。雅愛中國書畫，收藏近現代名家書畫頗豐。





96

ZHAO SHAO'ANG (1905-1998) Golden Bamboo and Cicada

Scroll, mounted and framed, ink and colour on paper
105.2 x 25.7 cm. (41 3/8 x 10 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, fifth month, *dingchou* year (1937)

Further inscribed and signed by the artist, with two seals

Dated winter, *wuyin* year (1938)

Dedicated to Yuqun

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 28-29.

趙少昂 黃金竹

設色紙本 鏡框 一九三七年作

題識：碧樹殘聲帶夕陽。丁丑（1937年）夏五月少昂於蟬媽室。

鈐印：少昂

畫家又題：育羣先生過愛，因以奉貽。戊寅（1938年）冬寒，少昂弟再誌。

鈐印：少昂、趙

出版：

《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第28-29頁。

97

ZHAO SHAO'ANG (1905-1998)

Snow Bamboo and Sparrow

Scroll, mounted for framing, ink and colour on paper
106 x 30.5 cm. (41 ¾ x 12 in.)

Inscribed and signed, with one seal of the artist

Dated summer, sixth month, *guisi* year (1953)

EXHIBITED:

London, Marlborough Art Gallery, *Exhibition of Chinese Paintings*,
October-November, 1953 (exhibit no.17).

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection,
Yuen Gallery, Singapore, 1995, pp. 60-61.

趙少昂

雪竹雀鳥

設色紙本 鏡片 一九五三年作

題識：癸巳（1953年）夏六月，少昂於嶺南藝苑。

鈐印：少昂

展覽：

倫敦，馬博羅畫廊，“中國繪畫展覽”，1953年10月至11月（展品編號17）。

出版：

《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第60-61頁。





ART OF THE FAN

清風懷袖

Throughout history, fans have existed in many different types and formats. The round fan can be traced back to the Qin and Han dynasties while folding fans were introduced from Japan during the Northern Song Dynasty. As Emperor Chengzu favoured them, their popularity grew during the early Ming Dynasty. Folding fans were most popular during the reigns of Emperor Jiajing and Wanli, and those made in Suzhou were renowned for their superb calligraphy and quality paintings.

Fan ribs were traditionally made of various materials, such as white bamboo, palm bamboo, blackwood, and purple rosewood, while the leaves have often been made with plain white or gold paper. Fans painted by renowned artists could command very high prices. Regardless of the shape or colour, Suzhou-made folding fans are still considered the best. Their reputation for excellence has endured for centuries, and their cultural significance is widely recognized.

The production of folding fans is a complex process that requires technical finesse. Due to each leaf's specific shape and dimensions, it is further challenging for artists to create a coherent composition on one, not to mention the tedium of physically painting on such a small surface. This creative challenge was encountered by renowned Ming dynasty calligrapher Zhu Yunming, who compared composing calligraphy on a folding fan to dancers performing on uneven floor tiles. This analogy highlights the difficulty of painting on a fan leaf and underscores the value that fans have historically held. The adage "it is more desirable to acquire a fan leaf than to obtain a large painting" has been commonly used among older generations of painting experts, further showcasing the high regard in which fans are held.

The Foh Collection comprises over thirty fans and fan leaves, including three round fan leaves, twenty-five folding fans, and two pairs of fan leaves. Ren Bonian's rounded fan leaves depict landscapes, flowers, and birds. The extensive folding fan collection features paintings and calligraphy by renowned artists such as Wu Hufan, Zhang Daqian, Huang Binhong, Xie Zhilu, Pu Ru, Xiao Xun, Qi Kun, Liu Kuiling, Xu Cao, and Chen Shaomei. These span traditional and contemporary themes, covering a wide range of subjects, including landscapes, figures, flowers, birds, and insects. The two fan sets feature paintings by Zhang Shanzi and Zhang Daqian and calligraphy by Ye Gongchuo. The pairing of Zhang Daqian and Ye Gongchuo Lady and Calligraphy is incredibly precious, as they were friends in their early days in Shanghai.

Most of the fans in the collection are painted using the fine brush "gong" technique with exquisite colouring. The fan ribs are made of precious wood and other materials and intricately carved by famous craftsmen such as Zhang Zhiyu, Zhuchang, Cichang, and Mengyun, further enhancing the artistic value of the fans. Well-preserved and thoughtfully gathered, the Foh collection offers a glimpse into a unique cultural heritage that combines creative expression and craftsmanship.

扇子，因為形製不同，在古代有便面、團扇、折扇等不同名稱。今日所見團扇，可以上溯至秦漢時期；至於折扇，北宋時期自日本傳來，又名蝙蝠扇，明初因成祖好用折扇，遂日漸使用廣泛。明嘉靖、萬曆間流風最盛，明文震亨《長物志》：“又今之摺疊扇，古稱聚頭扇……姑蘇最重書畫扇，其骨以白竹、棕竹、烏木、紫毛檀、湘妃、眉線等為之……素白金面，購求名筆圖寫，佳者價絕高。”明人尤愛泥金、灑金成扇，至清初則流行素面、瓷青、冷金等。衡之今日猶舊時，無論形製、色調，折扇仍是以姑蘇製作為佳。

傅氏家族收藏含扇類書畫30件，其中團扇(圓光)3件，成扇25件，扇面2件(套)。團扇皆為清人任頤絹本作品，略分山水、花鳥。成扇則有江寒汀、胡也佛、吳湖帆、馮超然、張大千、黃賓虹、謝稚柳、豐子愷、溥心畬、蕭瑟、祁昆、顏伯龍、劉奎齡、徐操、陳少梅等南北名家，幾乎囊括當時藝林英傑，題材山水人物花鳥蟲魚，內容古今兼容並包。扇面則虎痴張善孖《虎嘯圖》；張大千《仕女》、葉恭綽《書法》，大千與葉氏早年在上海灘並有令名，書畫聚於一扇，尤不多見。

成扇製作不易，以素紙為例，經過十道工序始能製成，還須配以扇骨穿插成型。因此，成扇與圓光團扇，行家前輩曾有“一尺扇，三尺畫”之說，又有“求扇一頁，勝畫三尺”之辭，可見扇面作品之形體溝壑，布局難寫難工，不能僅就尺幅論價，以故價值較其他形式更為昂貴。明祝允明曾說：“書聚骨扇，如令舞女在瓦礫堆上作伎，飛燕玉環亦減態矣。呵呵。”由文及意，不難想見祝允明在折扇行間書寫時面臨的困難。祝允明在嘗試新形式與舊傳統之間碰撞帶來的慨嘆，與聞一多以格律詩喻“戴著鐙鏢跳舞”的名句，頗有異曲同工之妙。

傅氏所藏扇子無論人物、山水、花鳥，多屬筆墨工細、設色精緻作品。至於扇骨用料，有白竹、湘妃、烏木、檀香等，其中不乏名家張志魚、竹厂、慈厂、夢雲等精雕刻製，襯以名家書畫，相得益彰，傳承至今仍然品相良好，尤見珍貴。



98

REN YI (REN BONIAN, 1840-1895)
Boating to Red Cliff

Round fan leaf, mounted for framing, ink and colour on silk
 30 cm. (11 ¾ in.) in diameter
 Inscribed and signed, with one seal of the artist
 Dated *renchen* year (1892)
 Dedicated to Fuchen

任頤
赤壁夜遊

設色絹本 圓光 一八九二年作

題識：輔臣仁兄大人雅正，光緒壬辰（1892年），山陰任頤。

鈐印：伯年

99

REN YI
(REN BONIAN, 1840-1895)
Wisteria and Sparrow

Round fan leaf, mounted for framing,
ink and colour on silk
30 cm. (11 ¾ in.) in diameter
Inscribed and signed, with one seal of
the artist
Dated *renchen* year (1892)
Dedicated to Shaobi

任頤
紫藤麻雀

設色絹本 圓光 一八九二年作
題識：少璧仁兄大人雅正，光緒壬辰
（1892年），任頤。
鈐印：任頤之印



100

REN YI
(REN BONIAN, 1840-1895)
Turtledove

Round fan leaf, mounted for framing,
ink and colour on silk
30 cm. (11 ¾ in.) in diameter
Inscribed and signed, with one seal of
the artist
Dated summer, *renwu* year (1882)
Dedicated to Fengsun

任頤
斑鳩

設色絹本 圓光 一八八二年作
題識：鳳孫仁兄大人雅正，光緒壬午
（1882年）夏仲，任伯年任頤。
鈐印：頤印





101

**FAN XU (20TH CENTURY) /
SHOU XI (1885-1950)**
Mulan / Calligraphy

Folding fan, ink and colour / ink on paper
20 x 55 cm. (7 7/8 x 21 5/8 in.)

Mulan inscribed and signed by Fan Xu, with one seal

Dated autumn, *jisi* year (1929)

Calligraphy inscribed and signed by Shou Xi, with three seals

Dated autumn, eighth month, *jisi* year (1929)

Both dedicated to Shaoting

**樊虛 / 壽錫
木蘭從軍 / 書法**

設色 / 水墨紙本 成扇 一九二九年作

《花木蘭》題識：紹廷先生雅屬。己巳（1929年）秋日，
樊虛作於北平。

鈐印：與恬

《書法》題識：（錄《木蘭詩》）。己巳（1929年）秋八月，
紹廷二兄屬書，壽錫。

鈐印：壽錫、石工、竹斐居



102

**WANG YUANZHUI (1870-1948) /
WU QINMU (1894-1953)**
Landscape / Fishes

Folding fan, ink and colour on paper
18 x 49 cm. (7 1/8 x 19 1/4 in.)

Landscape inscribed and signed by Wang Yuanzhui,
with two seals

Dated spring, *bingyin* year (1926)

Fishes inscribed and signed by Wu Qinmu, with one seal

Dated fourth month, *dingmao* year (1927)

Both dedicated to Jingting

王元祜 / 吳琴木
山水 / 游魚圖

設色紙本 成扇 一九二六／一九二七年作
《山水》題識：做燕文貴本。景廷先生雅正，
丙寅（1926年）春日，王元祜。

鈐印：王、二水

《游魚圖》題識：做惲東園落花游魚圖。景廷先生法正，
丁卯（1927年）清和月望，吳琴木。

鈐印：琴木畫記



103

**LOU XINHU (1880-1950) /
DING FUZHI (1879-1949)**

Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
23 x 47 cm. (9 x 18 ½ in.)

Landscape inscribed and signed by Lou Xihu,
with two seals

Dated fifth month, *xinsi* year (1941)

Calligraphy inscribed and signed by Ding Fuzhi,
with two seals

Dated tenth month, *gengchen* year (1940)

Both side dedicated to Shaoting

樓辛壺 / 丁輔之

山水 / 書法

設色 / 水墨紙本 成扇

《山水》題識：疊嶂晴巒，青林翠石，此中大有佳人在。

辛巳（1941年）午月中旬為紹庭先生畫

即正，樓辛壺時客海上。

鈐印：樓虛印、辛壺

《書法》釋文：（文不錄）。

題識：庚辰（1940年）十月錄舊作書視林老人恭和御製詠側理

紙詩後七古一首集商卜文字。紹庭仁兄先生方家雅屬，古

杭鶴廬居士丁輔之篆於海上守寒巢，時年六十有二。

鈐印：鶴廬、周甲後作



104

**ZHU MEICUN (1911-1993) /
ZHAO SHURU (1874-1945)**

**Scholars by Riverside /
Calligraphy**

Folding fan, ink and colour / ink on paper
18.5 x 46.5 cm. (7 ¼ x 18 ¼ in.)

Scholars by Riverside inscribed and signed by Zhu
Meicun, with two seals

Dated spring, *jiashen* year (1944)

Calligraphy inscribed and signed by Zhao Shuru, with
two seals

Dedicated to Yongqing



朱梅邨 / 趙叔孺

臨流獨坐 / 書法

設色 / 水墨紙本 成扇 一九四四年作

《臨流獨坐》題識：石路晴飛雨，溪聲吼似雷；要知泉

落處，極目翠雲堆。甲申（1944年）

春日。朱梅邨。

鈐印：梅邨、花野漁父

《書法》釋文：

獨尋招提遊，果得世外歡。昔賢所栖集，畫象藏屋端。

山僧啓鎖魚，不待啜茗乾。修廣各異製，精采俱生完。

堂堂大蘇公，英氣遡難干。

題識：永慶仁兄正。趙時欄。

鈐印：趙叔孺、大雅



JIANG HANTING (1903-1963) Flowers and Bird / Calligraphy

Folding fan, ink and colour / ink on paper
22 x 48 cm. (8 7/8 x 18 7/8 in.)

Flowers and Bird inscribed and signed, with one seal of the artist

Dated fifth month, *renchen* year (1952)

Dedicated to Qinsun

Calligraphy signed, with one seal of the artist



江寒汀 花鳥 / 書法

設色 / 水墨紙本 成扇 一九五二年作

《花鳥》題識：勤蓀先生正，壬辰（1952年）五月，寒汀。

鈐印：江上漁印

《書法》釋文：五更鐘漏欲相催，四氣推遷往復迴。帳裏殘燈纔去焰，爐中香氣盡成灰。漸看春逼芙蓉枕，頓覺寒消竹葉杯。守歲家家應未臥，相思那得夢魂來。

款識：寒汀。

鈐印：江寒汀

註：

上款人乃上海著名收藏家朱裳，字芾生，號勤蓀，收藏以四王著稱。



HU YEFO (1908-1980) / JING'AN (20TH CENTURY) Pines in the Mountain / Calligraphy

Folding fan, ink and colour / ink on paper
23 x 48 cm. (9 x 18 7/8 in.)

Pines in the Mountain entitled, inscribed and signed by Hu Yefo, with two seals

Dated summer, *guiwei* year (1943)

Dedicated to Wen

Calligraphy inscribed and signed by Jing'an, with one seal

Dedicated to Lanfu

NOTE:

The dedication of this work refers to Wen Lanting, a native of Changzhou and a celebrity in Shanghai of the Republican period. Wan was skilled at writing the clerical script.

胡也佛 / 敬菴 萬壑松風 / 書法

設色 / 水墨紙本 成扇 一九四三年作

《萬壑松風》題識：萬壑松風。癸未（1943年）仲夏仿明周東邨法奉聞老夫子誨教，也佛作於申江。

鈐印：也佛、大空

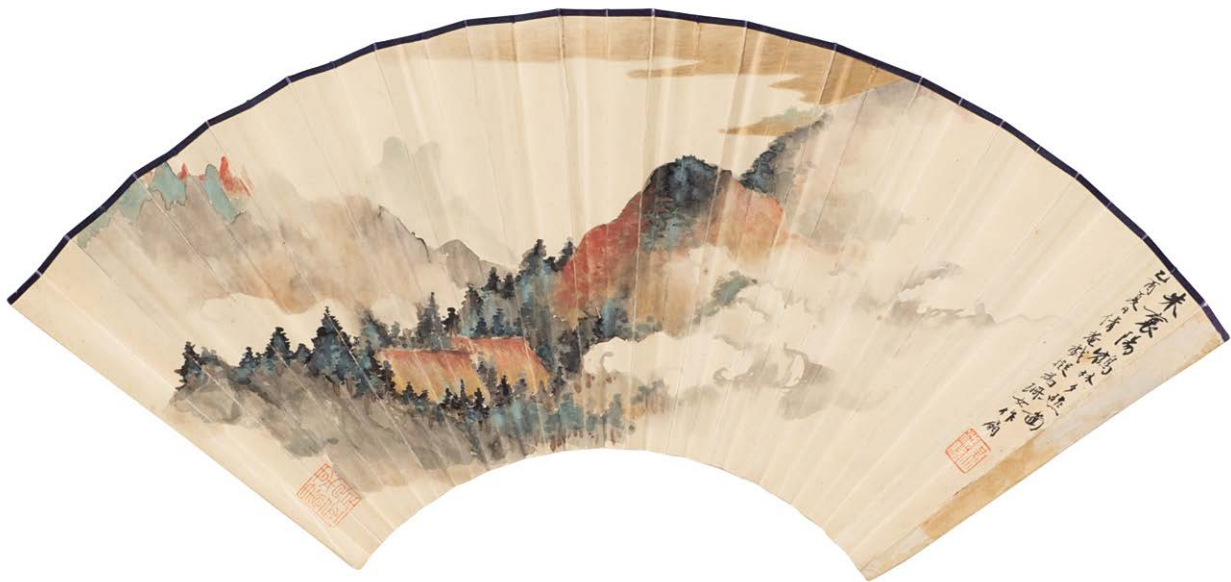
《書法》題識：（釋文不錄）。蘭父大人誨政，蔭男敬菴書。

鈐印：敬菴

註：

上款人為民國海上名人聞蘭亭，常州人，善隸書。





107

WU HUFAN (1894-1968)

Landscape / Calligraphy

A pair of fan leaves, ink and colour / ink on paper
Each leaf measures 23 x 47 cm. (9 x 18 ½ in.)

Landscape entitled, inscribed and signed, with two seals of the artist

Dated summer, *yiyou* year (1945)

Calligraphy inscribed and signed, with one seal of the artist

Dated summer, *yiyou* year (1945)

Both dedicated to Shan

LITERATURE:

Selected Fan Paintings by Wu Hufan, Shanghai Painting and Calligraphy Publishing House, Nov 1991, p.31.

吳湖帆

米襄陽鶴林夕照圖 / 書法

設色 / 水墨紙本 扇面一對 一九四五年作

《米襄陽鶴林夕照圖》題識：米襄陽鶴林夕照圖。乙酉（1945年）夏日倩菴戲擬為珊女作扇。

鈐印：吳湖帆、梅景書屋

《書法》釋文：風捲珠簾自上鉤。蕭蕭亂葉報新秋。獨攜纖手上高樓。缺月向人舒窈窕，三星當戶照網繆。香生霧縠見纖柔。

題識：東坡新秋詞，為珊女書扇，乙酉（1945年）夏。

鈐印：吳湖帆

出版：

《吳湖帆扇面選》，上海書畫出版社，1991年11月，第31頁。



108

FENG CHAORAN (1882-1954)

Landscape

Fan leaf, ink and colour on gold paper

35 x 50 cm. (13 ¾ x 19 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *guiwei* year (1943)

Dedicated to Peilin

馮超然

山水

設色金箋 扇面 一九四三年作

題識：仿李晞古，沛霖先生正，癸未（1943年）八月，晉陵馮超然。

鈐印：超然

109

ZHANG SHANZI (1882-1940)

Tiger

Fan leaf, ink and colour on paper

35 x 50 cm. (13 ¾ x 19 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated *dingmao* year (1927)

Dedicated to Jiuyi

張善孖

虎嘯

設色紙本 扇面 一九二七年作

題識：谷風生萬壑，長嘯振深林。多君秉貞操，不息惡木陰。

丁卯（1927年）似久詒仁兄法家教之，虎癡張善孖。

鈐印：善孖長壽





110

XIE ZHILIU (1910-1997)

Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
20 x 57 cm. (7 7/8 x 22 1/2 in.)

Landscape inscribed and signed, with two seals of the artist
Calligraphy signed, with one seal of the artist

NOTE:

The dedication refers to Shi Qiuho (B. 1941). Shi and his wife, Zhang Huixing, are renowned painters and Chinese painting connoisseurs in Changzhou, Jiangsu province. They grew up in scholarly families and received a traditional education in Chinese culture since childhood. They frequently discuss art and culture with their peers and seniors in the art world in Suzhou and Shanghai.

謝稚柳

松亭雲起/ 書法

設色紙本 成扇

《松亭雲起》題識：松亭雲起。為秋鶯仁兄屬，稚柳。

鈐印：稚柳、壯暮

《書法》釋文：雜彩紛華落落勻，迷迷煙雨墨痕新。

懷中夢后纖毫失，病腕猶思斷鼻斤。

款識：稚柳。

鈐印：稚柳

註：

上款人乃史秋鶯（1941年生）。“二閑堂”主人史秋鶯、張慧行夫婦二人均為江蘇常州書畫名家，出身書香世家，自幼即浸淫傳統文化，學養深厚，與蘇滬間前輩耆宿、藝壇同道多有論藝往還。



111

XIE ZHILIU (1910-1997)

Peony / Narcissus

Folding fan, ink and colour on paper
18.7 x 51 cm. (7 3/8 x 20 1/8 in.)

Both sides inscribed and signed, with a total of five seals of the artist

Peony dated third month, *jiachen* year (1964), *Narcissus* dated spring, *jiachen* year (1964)

Both side dedicated to Julai

EXHIBITED:

Beijing, Poly Art Museum, *Chinese Paintings from The Collection of Xu Huai Zhai*, 3-8, November 2010.

LITERATURE:

Chinese Paintings from The Collection of Xu Huai Zhai, Poly Art Museum, Beijing, November 2010, p.138.

Representative Artists from Shanghai School in One Hundred Years: Xie Zhiliu, Shanghai Painting and Calligraphy Publishing House, July 2013, p.107. (*Narcissus*)

NOTE:

This exquisite fan was painted by Xie Zhiliu in 1964 as a birthday gift for Chen Julai's 60th birthday. The two friends met through artist Zhang Daqian. On one side of the fan is a blooming water narcissus and a blooming white peony on the other. Chen combined the poems of Song Dynasty poets Yang Wanli and Zeng Gong and asked Xie Zhiliu to paint and inscribe on the fan. As a token of reverence for Chen Julai's contribution to the field of seal carving, many artists produced fan paintings of the highest quality for him as gifts.2010.

謝稚柳

牡丹 / 水仙

設色紙本 成扇 一九六四年作

《牡丹》題識：一朵瑤臺月下逢，晚來呼客醉花中。君知情快何所似，看取霜鬚六十翁。巨來兄六十初度，自集曾茶山句屬圖。甲辰（1964年）三月，謝稚柳。

鈐印：謝稚印、稚柳

《水仙》題識：生來體弱不禁風，二月肝脾冰雪胸。別有香超桃李外，人間桃李若為容。巨來兄集楊誠齋詩句，屬為圖之。甲辰（1964年）春初，魚飲溪堂鐙下，稚柳并記。

鈐印：謝稚之印、稚柳、魚飲溪堂

展覽：

北京，保利藝術博物館，“虛懷齋藏中國書畫精品展”，2010年11月3日至8日。

出版：

《虛懷齋藏中國書畫精品集》，保利藝術博物館，北京，2010年11月，第138頁。

《水仙》：《海派百年代表畫家系列作品集·謝稚柳》，上海書畫出版社，2013年7月，第107頁。

註：本扇為1964年謝稚柳賀陳巨來六十歲生日所繪應題之作，精雅非常。陳巨來與謝稚柳因張大千介紹相識。此扇一面繪水仙初綻，另面作白芍藥怒放，系陳巨來集宋代詩人楊萬里、曾幾詩句後，特倩謝稚柳繪製的。陳巨來因其在篆刻界的重要地位，名家畫贈成扇均為精心之作，保存完好，是簞亦然。



112

ZHANG DAQIAN (1899-1983) / YE GONGCHUO (1881-1968)

Lady / Calligraphy

A pair of fan leaves, mounted for framing, ink and colour /
ink on paper

Each leaf measures 35 x 50 cm. (13 ¾ x 19 ⅝ in.)

Lady inscribed and signed by Zhang Daqian,
with two seals

Dated sixth month, *xinsi* year (1941)

One collector's seal

Calligraphy inscribed and signed by Ye Gongchuo,
with one seal

Both dedicated to Bicheng

NOTE:

The dedication of this work refers to Wu Bicheng, who was a famous collector in Shanghai, and a friend of Wu Hufan and Zhang Daqian.

張大千 / 葉恭綽 仕女 / 書法

設色 / 水墨紙本 扇面兩幅 一九四一年作

《仕女》題識：璧城仁兄得吾家叔厚寫淵明像，迺不以之易金而以之易鄙畫，貴野驚賤家雞。足下其不畏海上藝林笑耶。辛巳（1941年）六月敦煌寫寄并記。爰。

鈐印：張爰、大千居士

鑑藏印：來蘇樓

《書法》釋文：神峯獨秀鬱岩堯，春雨黎頭萬象驕，今日烟霞成闌寂，空山何處訪人豪。桃李春風滿國（栽），依然構廈賴羣材，參天萌蘖非容易，珍重新陰屬後來。

題識：璧城先生屬，遐翁。

鈐印：恭綽

註：

上款人乃吳璧城，滬上著名收藏家，與吳湖帆、張大千熟稔。



113

**ZHANG DAQIAN (1899-1983) /
SHOU XI (1885-1950)**
Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
25 x 55 cm. (9 7/8 x 21 5/8 in.)

Landscape inscribed and signed by Zhang Daqian,
with two seals

Dated eighth month, *yihai* year (1935)

Calligraphy inscribed and signed by Shou Ni,
with four seals

Dated autumn, *yihai* year (1935)

Both dedicated to Yumin

NOTE:

The dedication of this work refers to Jin Yumin (1906-1982), a renowned Republican period carver apprenticed to Shou Shigong. Jing had a profound knowledge of the Oracle bone script and bronze inscriptions of the Shang and Zhou dynasties.

張大千 / 壽鏞
山水 / 書法

設色 / 水墨紙本 成扇 一九三五年作

《山水》題識：禹民仁兄方家屬寫黃山，為做乾筆清湘乞正。
時乙亥（1935年）八月朔大熱，猶似伏中也。
大千弟張爰。

鈐印：張季、大千

《書法》題識：（釋文不錄）。禹民老弟印人，紹興壽鏞石工。

鈐印：珏、廣詩、疆學、鈞、石工

註：

上款人乃著名印家金禹民（1906-1982），壽石工弟子，對商周金文，甲骨文研究功力深厚，得古人法度。



114

LU YANSHAO (1909-1993)

Sailing / Plum Blossom

Folding fan, ink and colour / ink on paper
18.5 x 69 cm. (7 ¼ x 27 ½ in.)

Sailing inscribed and signed, with one seal of the artist

Dated third month, *jisi* year (1989)

One collector's seal

Plum Blossom inscribed and signed, with two seals of the artist

One collector's seal

Both dedicated to Julai

LITERATURE:

Plum Blossom: The Complete Works of Lu Yanshao, Vol. 3, Zhejiang People's Fine Arts Publishing House, October 2008, p. 23.

陸儼少

雲水泛舟/寒梅

設色 / 水墨紙本 成扇 一九八九年作

《雲水泛舟》題識：於時己巳（1989年）三月晴窓間適偶憶昔時峽江之行，冲冒險水，性命俄頃。而方諸今日平灘設標，恬波安瀾未可並論，情動乎中，慨然命筆。即似巨來兄正，陸儼少并記。

鈐印：儼少

鑑藏印：虛空草堂翰墨因緣

《寒梅》題識：從來不看梅花譜，信手拈來自有神。知否江邊千萬樹，東風吹着便成春。此徐文長題梅花句也，偶而借得，以補空為巨來兄，儼少。

鈐印：儼少、陸

鑑藏印：虛空草堂

出版：《寒梅》：《陸儼少全集·三》，浙江人民美術出版社，2008年10月，第23頁。



115

HUANG BINHONG (1864-1955)

Landscapes

Folding fan, ink and colour on paper

18 x 37 cm. (7 1/8 x 14 5/8 in.)

Both sides inscribed and signed, with a total of two seals of the artist

Dated *xinmao* year (1951)

Dedicated to Madame Yongzhen

PROVENANCE:

Formerly in the collection of Singapore's collector Tan Keng Cheow (1907-1972).

NOTE:

The dedication of this work refers to Madam Yongzhen, wife of Tan Keng Cheow.

黃賓虹

山水

設色紙本 成扇 一九五一年作

1. 題識：荊關遺意。虹叟，辛卯（1951年）。

鈐印：黃賓虹

2. 題識：永貞女士屬。八十八叟賓虹，辛卯（1951年）。

鈐印：黃賓虹

來源：

新加坡藏家陳景昭舊藏。

註：

上款人永貞女士，即陳景昭夫人。



116

**XIAO XUN (1883-1944) /
LI JINGYU (1858-1935)**
Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
21 x 45 cm. (8 ¼ x 17 ¾ in.)

Landscape inscribed and signed by Xiao Xun, with one seal
Dated autumn, *dingsi* year (1917)

Dedicated to Wuwei

Calligraphy inscribed and signed by Li Jingyu, with two seals
Dated summer, *wuwu* year (1918)

Dedicated to Yangan

NOTE:

This work was dedicated to Zhou Yang'an in Beijing, also known as Wuwei. The work was painted by Xiao Xun at the age of thirty-four, which is extremely rare.

蕭遜 / 李經畬
秋林讀書圖 / 書法

設色 / 水墨紙本 成扇 一九一七 / 一九一八年作

《秋林讀書圖》題識：無畏兄鑑正，弟遜，丁巳（1917年）秋日作。

鈐印：蕭遜之印

《書法》題識：（釋文不錄）。戊午（1918年）長夏養庵姻世仁兄徵書，此筆蕭畫絕精，久久不敢著筆，勉強塗抹即希正指。新吾李經畬。

鈐印：瀟洲、李經畬印

註：上款人“無畏”即北京周養庵。本作爲蕭遜早期三十四歲作品，所見極少。



溥儒
秋江放棹 / 書法

設色紙本 / 水墨灑金箋 成扇 一九五九年作

《秋江放棹》題識：江風下空壁，江水復清淺。當軒寫秋色，誰謂荆門遠。木葉下幽居，楓林表絕巘。芳草生蕙路，秋風被長坂。浩然懷吾廬，雲壑何時返。己亥（1959年）夏五月，懋嵐先生屬，心奮。

鈐印：溥儒

《書法》釋文：帶雪搖空壁，翻雲撼石樓。渾如巴峽水，遠迸蜀江流。村女淘春粟，溪童繫釣鉤。三年棲瘴海，於此亦淹留。伽藍舊游地，兵後失金容。亂樹穿頽壁，寒花繞臥鐘。劫生雙碧水，僧散數青峰。只有靈湫在，風雷起盤龍。隴上分秋色，誰知少宰家。渠荒漁網碎，樹古鶴巢斜。西浦無迴棹，東陵罷種瓜。可憐隄上柳，曾拂五雲車。汐沚開蘭若，求參最上層。花寮金閣瓦，竹席石幢鐘。掃地雲隨帚，焚香雨濕藤。上方泉落處，孤磬出峻嶒。溪雲帶雨簷生寒，翠館山亭路幾盤。流水無情花落盡，何人倚遍玉闌干。

款識：心奮

鈐印：溥儒

117

PU RU (1896-1963)
Boating in Autumn River / Calligraphy

Folding fan, ink and colour on paper /
ink on gold-flect paper

22 x 45 cm. (8 5/8 x 17 3/4 in.)

Boating in Autumn River inscribed and signed,
with one seal of the artist

Dated summer, fifth month, *jihai* year (1959)

Dedicated to Maolan

Calligraphy signed, with one seal of the artist



118

QI KUN (1901-1944) / ZHU BAOCI (1880-1950) Landscapes / Calligraphy

A pair of folding fans, ink and colour on paper /
ink on gold-flecked colour paper
Each fan measures 19.4 x 53.4 cm. (7 5/8 x 21 in.)
Landscapes entitled, inscribed and signed by
Qi Kun, with a total of five seals
Two of which dated autumn, *xinwei* year (1931)
Dedicated to Shaoting
Calligraphy inscribed and signed by Zhu Baoci,
with a total of six seals
Two of which dated autumn, *xinwei* year (1931)
Dedicated to Shaoting

祁崑 / 朱葆慈 山水 / 書法

設色紙本 / 水墨灑金色箋 成扇一對 一九三一年作

1. 《遠浦歸帆》題識：遠浦歸帆。參樊會公意。井西居士。
鈐印：祁崑

《書法》釋文：遠浦歸帆。（文不錄）。
浪淘沙詞。（文不錄）。

鈐印：靜齋

《洞庭秋月》題識：洞庭秋月。師鄒方魯意。辛未（1931年）秋，
紹廷道兄方家雅教。井西祁崑。

鈐印：祁崑、井西

《書法》釋文：洞庭秋月。（文不錄）。
浪淘沙詞。（文不錄）。

題識：韶筆齋主人清賞。辛未（1931年）秋朱葆慈書。

鈐印：臥雲外史、德父

2. 《烟寺晚鐘》題識：烟寺晚鐘。學高蔚生畫法，井西居士。

鈐印：祁崑

《書法》釋文：煙寺晚鐘。（文不錄）。
浪淘沙詞。（文不錄）。

鈐印：靜齋

《山市晴嵐》題識：山市晴嵐。擬沈子居法，辛未（1931年）秋，
紹廷道兄方家教正。井西祁崑。

鈐印：祁崑之印

《書法》釋文：山市晴嵐。（文不錄）。
浪淘沙詞。（文不錄）。

題識：韶筆齋主人雅命，辛未（1931年）秋德簞朱葆慈。

鈐印：朱葆慈印、德簞



119

**QI KUN (1901-1944) /
ZHU BAOCI (1880-1950)**
Landscapes / Calligraphy

Folding fan, ink and colour on paper /
ink on gold-fleck colour paper
25 x 49 cm. (9 7/8 x 19 1/4 in.)

Landscapes entitled, inscribed and
signed by Qi Kun, with a total of three seals
Dedicated to Shaoting

Calligraphy inscribed and signed by
Zhu Baoci, with a total of two seals
Dated autumn, *xinwei* year (1931)
Dedicated to Shaoting

祁崑 / 朱葆慈
山水 / 書法

設色紙本 / 水墨灑金色箋 成扇 一九三一年作

《平沙落雁》題識：平沙落雁。效張君度筆法，井西居士。

鈐印：祁崑

《書法》釋文：平沙落雁。（文不錄）。浪淘沙詞。（文不錄）。

鈐印：新甌

《江天暮雪》題識：江天暮雪。摹王安節筆意作於鷲峰別墅。紹廷道兄方家正之，井西祁崑。

鈐印：祁崑之印、井西

《書法》釋文：江天暮雪。（文不錄）。浪淘沙詞。（文不錄）。

題識：韶簫齋主人賞正，辛未（1931年）秋朱葆慈書於舊京。

鈐印：朱德父



120

**QI KUN (1901-1944) /
DING FOYAN (1878-1930)**
Pavilion by River / Calligraphy

Folding fan, ink and colour / ink on paper
25 x 51 cm (9 7/8 x 20 1/8 in.)
Pavilion by River inscribed and signed by Qi Kun,
with two seals
Dated spring, *jisi* year (1929)
Dedicated to Zhongtian
Further inscribed and signed by Shen Shu (20th
century), with two seals
Dedicated to Zhongtian
Calligraphy inscribed and signed by Ding Foyan,
with two seals
Dated summer, *jisi* year (1929)
Dedicated to Zhongtian

祁崑 / 丁佛言
江岸林亭 / 書法

設色 / 水墨紙本 成扇 一九二九年作

《江岸林亭》

題識：仲田仁兄雅鑒。己巳（1929年）仲春井西祁崑。

鈐印：祁崑、井西

沈樞又題：（錄《滕王閣序》）己巳（1929年）花朝題《滕王閣序》以為仲田仁兄方家指正。吳興沈樞。

鈐印：沈、樞

《書法》題識：（釋文不錄）。仲田仁兄雅屬，夏曆己巳（1929年）首夏，佛言并釋。

鈐印：邁鈍、黃縣



121

**QI KUN (1901-1944) /
SHEN SHU (20TH CENTURY)**
Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
17.5 x 50 cm (6 7/8 x 19 5/8 in.)
Inscribed and signed, with a total of eighteen seals
of the artists
Dated fourth month, *jiaxu* year (1934)

**祁崑 / 沈樞
瀟湘八景 / 書法**

設色 / 水墨紙本 成扇 一九三四年作

1. 題識：瀟湘夜雨。
鈐印：祁崑
2. 題識：遠浦歸帆。
鈐印：祁崑
3. 題識：漁村夕照。
鈐印：井西
4. 題識：山市晴嵐。
鈐印：祁崑之印
5. 題識：洞庭秋月。
鈐印：井西

6. 題識：烟寺晚鐘。
鈐印：祁崑之印
7. 題識：平沙落雁。
鈐印：祁崑
8. 題識：江干暮雪。甲戌（1934年）
四月仿元人筆意，作於甘露
精舍。井西居士祁崑。
鈐印：祁崑、井西
沈樞書法，共鈐印八方



122

**YAN BOLONG (1896-1954)
/ LIU SONG'AN (1919-1994)**
**Dragonfly and Morning
Glory / Calligraphy**

Folding fan, ink and colour / ink on paper
28 x 48 cm. (11 x 18 7/8 in.)

Dragonfly and Morning Glory inscribed
and signed by Yan Bolong, with two seals
Dated summer, *yiyou* year (1945)
Calligraphy inscribed and signed by Liu
Song'an, with three seals
Dated summer, sixth month, *yiyou* year
(1945)

**顏伯龍 / 劉松庵
蜻蜓牽牛花 / 書法**

設色 / 水墨紙本 成扇 一九四五年作

《蜻蜓牽牛花》

題識：弱質幽姿娛我老，傍人籬落蔓秋花。乙酉
(1945年)夏寫倪雲林詩意，顏伯龍。

鈐印：伯龍、顏雲霖印

《書法》題識：（釋文不錄）。節錄安般經集
叢詩。乙酉（1945年）夏六月

小雨初晴書此遣興。松菴劉俊琦。
鈐印：劉氏、松菴



123

YAN BOLONG (1896-1954)
Joy of Spring

Folding fan, ink and colour on paper
28 x 63 cm. (11 x 24 3/4 in.)

Inscribed and signed, with two seals of
the artist
Dated summer, *yihai* year (1935)
Dedicated to Zhunian

**顏伯龍
春趣圖**

設色紙本 成扇 一九三五年作

題識：乙亥（1935年）仲夏畫似竹年先生雅屬，
長白顏伯龍。

鈐印：伯龍、顏雲霖印





124

**LIU KUILING (1885-1968)
/ ZHANG SHOU (1877-1947)
Rooster and Hen / Calligraphy**

Folding fan, ink and colour / ink on paper
25 x 52 cm. (9 7/8 x 20 1/2 in.)

Rooster and Hen inscribed and signed by Liu Kuiling,
with two seals

Dated autumn, eighth month, *renshen* year (1932)

Calligraphy inscribed and signed by Zhang Shou,
with two seals

Dated autumn, ninth month, *renshen* year (1932)

Both dedicated to Shaoting

**劉奎齡 / 張壽
雙吉圖 / 書法**

設色 / 水墨紙本 成扇 一九三二年

《雙吉圖》題識：紹廷仁兄雅鑒。壬申（1932年）秋八月下澣，劉奎齡繪。

鈐印：劉奎齡印、耀辰

《書法》題識：（釋文不錄）。壬申（1932年）秋九月摹應紹廷仁兄大人雅屬即正，君壽張壽並釋於篆樓。

鈐印：張壽、君壽



125

XU CAO (1899-1961) / WANG FU'AN (1880-1960)

Peddler / Calligraphy

19.5 x 54 cm. (7 7/8 x 21 1/4 in.)

Peddler inscribed and signed by Xu Cao,
with three seals of the artist

Dated autumn, *jimao* year (1939)

Calligraphy inscribed and signed by Wang Fu'an, with three seals of the artist

Dated winter, *gengchen* year (1940)

Both dedicated to Zhuquan

徐操 / 王福厂 市擔嬰戲 / 書法

設色 / 水墨灑金箋 成扇 一九三九 / 一九四〇年作

《市擔嬰戲》題識：己卯（1939年）新秋寫於太液芳華樓，似竹泉四兄正之，燕孫徐操。

鈐印：徐、操、大吉羊

《書法》題識：（釋文不錄）。庚辰（1940年）初冬節臨《嶧山碑》，竹泉先生法家屬，福厂王禔。

鈐印：王禔、福厂五十後書、麋研齋



126

**CHEN SHAOMEI (1909-1954)
/ ZHANG QIN (1861-1949)**

Scholar / Calligraphy

Folding fan, ink and colour / ink on paper
26 x 53 cm. (10 ¼ x 20 ⅞ in.)

Scholar inscribed and signed by Chen Shaomei, with two seals

Dated sixth month, *guiwei* year (1943)

Calligraphy inscribed and signed by Zhang Qin, with three seals

Both dedicated to Yinqing

陳少梅 / 章棧

高士 / 書法

設色 / 水墨紙本 成扇 一九四三年作

《高士》題識：百尺梧桐半畝陰，枝枝葉葉有秋心。何年脫骨乘鸞鶴，月下飛來聽素琴。癸未（1943年）六月，蔭清先生方家雅正，少梅陳雲彰。

鈐印：雲彰長壽、少梅畫印

《書法》題識：（釋文不錄）。蔭清仁兄大人雅正，八十三叟章棧。

鈐印：一山老人、甲辰翰林、御賜靈壽延禧



127

ZHAO SHAO'ANG (1905-1998)

Cicada

Fan leaf, mounted for framing, ink and colour on paper
35 x 50 cm. (13 ¾ x 19 ⅝ in.)

Inscribed and signed, with one seal

Dated summer, *dingwei* year (1967)

Dedicated to Yizhi

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 70-71

趙少昂

蟬趣圖

設色紙本 扇面 一九六七年作

題識：逸之仁弟屬，丁未（1967年）夏月少昂。

鈐印：趙

出版：《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第70-71頁。

128

ZHAO SHAO'ANG (1905-1998)

Beetle on Gourd

Fan leaf, mounted for framing, ink and colour on paper
35 x 50 cm. (13 ¾ x 19 ⅝ in.)

Inscribed and signed, with one seal

Dedicated to Yongchen

LITERATURE:

Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp.76-77.

趙少昂

瓢蟲葫蘆

設色紙本 扇面

題識：永琛仁兄屬，少昂於香島。

鈐印：少昂

出版：《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第76-77頁。

註：上款人“永琛”即香港畫家溫永琛（1922-1995）。





129

**FENG ZIKAI (1898-1975) /
QIAN JUNTAO (1907-1998)**
**Woman Sweeping Autumn Leaves /
Calligraphy**

Folding fan, ink and colour / ink on paper
23 x 45 cm. (9 x 17 ¼ in.)

Woman Sweeps Mountain of Autumn Leaves inscribed
and signed by Feng Zikai, with two seals

Dedicated to Zhongjin

Calligraphy inscribed and signed by Qian Juntao,
with one seal

Dated fourth month, *renshen* year (1932)

豐子愷 / 錢君旬
滿山紅葉女郎樵 / 書法

設色 / 水墨紙本 成扇 一九三二年作

《滿山紅葉女郎樵》題識：滿山紅葉女郎樵。鍾瑾同志雅屬，子愷畫。

鈐印：子愷漫畫、石門豐氏

《書法》釋文：東風歛雨入煙霞，暫憩中峯大士家，客路青穿松柏杪，佛臺紅暎木蓮花。

題識：壬申（1932年）四月，君旬八十七。

鈐印：錢君旬





THE FOH COLLECTION

傅氏家族珍藏中國書畫

EXHIBITION 展覽

Hong Kong Exhibition and Convention Centre · 香港會議展覽中心
25-30 May 2023 · 2023年5月25-30日

CONTACT 聯絡

Carmen Shek Cerne 石嘉雯
+852 2978 9981
cshek@christies.com

傅氏家族珍藏中國書畫

THE FOH COLLECTION



CHRISTIE'S 佳士得