

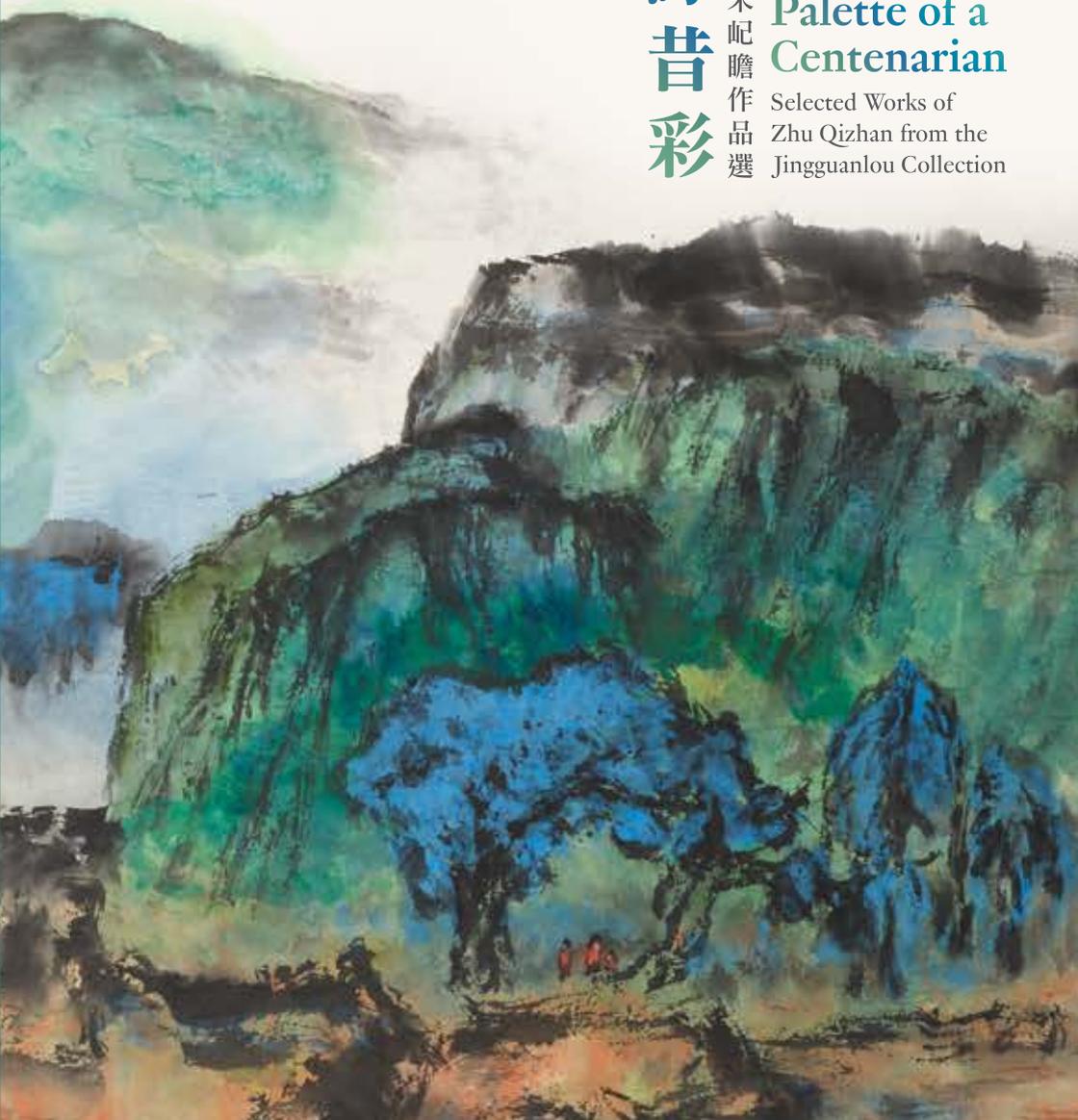
H K M  A

瞻  
緣  
昔  
彩

靜  
觀  
樓  
藏  
朱  
配  
瞻  
作  
品  
選

Palette of a  
Centenarian

Selected Works of  
Zhu Qizhan from the  
Jingguanlou Collection



自古畫者多壽，歷來各家享大耋者，多以晚成之筆為藝途總結；又有以百歲為起點者，耄年始變法，老筆常新再起腕底波瀾。朱屹瞻(1892-1996)是20世紀中國的畫壇耆宿，一生經歷了世紀之交的風雲驟起，藝途跌宕，始終以丹青相隨。丹青不知老將至，期頤後的他仍創作不絕，變法求新，以中西並舉、色墨相輝之筆自立風標，為中國近現代繪畫發展留下一抹時代重彩。

香港藝術館於去年底接收了一批黃貴權醫生捐贈的20世紀中國書畫，為踏入創館60周年迎來一大厚禮。是次展覽展出當中逾80組靜觀樓藏朱屹瞻各時期的手蹟佳作，宏觀呈現一代海派巨匠的百年華彩，探討其如何在20世紀中國繪畫變革的語境下，構築彩筆如椽背後的施色大道。適逢朱屹瞻130歲誕辰，展覽從屹老的美學思想和藝術實踐出發，回顧其一生波瀾轉折、路漫脩遠的世紀丹青路，並細味其與「瞻緣堂」主人從相知到相惜，情繫近半世紀的藝緣。

It was not unusual for painters since ancient times to live long and prolific lives. The artistic achievements of several famous masters actually peaked in brilliant works that they completed in their later years. There are also cases where artists turned a new leaf and produced innovative brushwork at the age of 100. A famous example is the centenarian Zhu Qizhan (1892-1996), who lived through the vicissitudes of the 20th century. Working with and against the ebbs and flows of different eras, he never abandoned his pursuit of Chinese ink painting. Absorbed in art, he paid no attention to age and continued to create even after the venerable old age of 100, striving for innovation and establishing an individual style that juxtaposed Chinese and Western expressions in both ink and paint. He decorated modern Chinese painting with dashes of contemporary heavy colour.

The Hong Kong Museum of Art was honoured to receive an abundant collection of 20th-century Chinese painting and calligraphy from local collector Dr Leo Wong Kwai-kuen in late 2021. Marking the commencement of HKMoA's 60th anniversary this year, the exhibition showcases over 80 works from the Jingguanlou Collection that were completed by Zhu Qizhan at different times in his life and that illustrate the artistic excellence that this virtuoso of the Shanghai School achieved over a hundred years. The exhibition explores the colour application approach behind Zhu's robust brushstrokes in the context of the reform of Chinese painting in the 20th century. As this year marks the 130th anniversary of the birth of Zhu, it also takes a retrospective look at his long journey as a painter. Beginning with the artist's aesthetic philosophy and practice of fine art, it retraces his eventful life, his century-long painting career and his artistic connection with the owner of the Zhanyuantang Collection, a friendship that spanned nearly half a century and that developed from their first encounters into deep mutual affection and respect.

朱屺瞻出身商賈望族，自幼習儒，始學傳統，曾東渡日本研修油畫，建國後專志水墨，並順應時代潮流，兼容中西，於耄耋之年仍積極探索中國畫推陳出新之道。20世紀初的中國時局多舛，在軍閥動亂、八年抗戰、十年文革的洗劫下，屺老始終抱持對藝術的一片赤誠，先後三建「梅花草堂」，倔強如傲雪寒梅，孜孜耕耘，矻矻自守，以畫筆抵禦世道流離，一筆一墨皆「從烈火中鍛出，從薄冰上履過」，歲月坎坷，更見畫藝日進。



屺老作畫以「獨、力、簡」自求，不論寸縑尺幅，皆健拔大氣，筆簡意賅，特立獨行。其丹青兼擅山水、花卉，長於用色，喜從傳統青綠色彩上傾力於彩墨交融的對比節奏，畫面融和了西方後印象派的質感、野獸派的格調，筆底又見徐渭 (1521-1593)、八大山人 (1626-1705)、石濤 (1642-1707) 等諸家遺風，實踐「擬古而不泥古，鑒洋而不見洋」的獨創精神。其作品兼容中西、出入古今、蒙養生活、造化自然，筆下群卉野艷放逸，寫生唯妙活現，仿古典雅拙樸、賦彩色繁如錦、落墨一色多調、行筆邐邐三分，形成其色墨相和、野拙稚重的朱氏本色。

朱屺瞻以畫藝、品德、壽祚三馨並茂，迥出時輩，成名海上，馳譽中外。其為人處世的寬厚，對治學從藝的嚴苛，使人品畫格兩相拱照，一直深受本地收藏家黃貴權醫生仰重。黃醫生收藏屺老畫作逾四十寒暑，經年收藏完備了其早中晚期的全面佳作，並獲賜齋號「瞻緣堂」，作為其整體「靜觀樓」書畫建藏的濫觴。

Zhu Qizhan was born into a notable merchant family and his childhood education was rooted in Confucianism and traditional thinking. He later travelled to Japan to study oil painting. In the early 20th century, Zhu withstood the ravages of the warlord era when China was plagued by political turmoil. Living through the Second Sino-Japanese War and later the Cultural Revolution, he maintained his passion for art at all times. Like a plum tree braving the winter snow, he set up the Plum Blossom Studio three times and worked diligently with his paintbrush to counter hardship. Every stroke was "forged in flames and taken precariously as if treading on thin ice". Times were often hard, but his mastery of painting constantly advanced. After the People's Republic of China was founded, he focused on Chinese painting, but moved with the times to integrate Chinese and Western influences in his art. Even in old age, he continued to explore ways to introduce innovative ideas and methods into Chinese painting.

Zhu's individual painting style is based on "originality, impact and simplicity". A prominent characteristic of all his works, large or small, is their vigour and grandness of vision. The meticulous and succinct brushwork is highly original. Specialising in landscapes and flowers, he was an expert in colour application. He aimed to strike contrasts in traditional Chinese blue-and-green landscapes by blending ink and colour. His tableaux bring together the Post-Impressionist tones and Fauvist style of the West and the approaches of ancient Chinese masters, such as Xu Wei (1521-1593), Bada Shanren (1626-1705) and Shitao (1642-1707). His originality stems from putting a powerful notion into practice: "imitating traditional art without rigidity; using Western ideas without exhibition". His art demonstrates how he amalgamated Chinese and Western painting styles as well as traditional and modern expressions. Observing everything in nature as a means of self-cultivation, Zhu's artistic attainments can be seen in his wild and unrestrained flowers and spirited sketches of everyday life, in traditional traces of ancient legacies and rich yet contrasting use of colours, in his layered brushwork incorporating multiple tones and scruffy yet spontaneous expressions in ink. His works are bold, radiating a fresh and vigorous ingenuity that is an integral part of his unique style.

Zhu Qizhan was celebrated for his artistic attainments, lofty virtues and longevity. Standing out from his peers, he first earned his fame in Shanghai but soon became well known in China and overseas. He was generous and kind to people, but demanded a great deal of himself when learning art. His moral standing, and his perceptive and creative character complemented each other. Dr Leo Wong Kwai-kuen, a long-time admirer of Zhu Qizhan, has collected paintings by the artist for more than four decades. Encompassing works from Zhu's early, middle and late years, Dr Wong's extensive collection was given the studio name "Zhanyuantang" and provided the seed for the subsequent formation of the Jingguanlou Collection.



黃貴權醫生的20世紀中國書畫收藏殷碩，名家咸集，對近代海派作品尤有偏好，當中對朱屺瞻的筆墨更是情有獨鍾。二人藝緣可早溯至上世紀70年代中，黃醫生在一次友

聚席間得知上海有一老畫家德藝兼並，名馳海外，「朱屺瞻」之名便自此深烙其中，每聞屺老舉辦展覽，必定躬親來訪；每見屺老墨蹟外流，亦不惜重金購求，廣納囊中。

1985年的秋天，朱屺瞻赴港出席個人畫展，二人神交多年，初次相見。翌年，黃醫生邀請屺老下榻其家暫居，得以朝夕相處，親炙雅教，二人亦師亦友，結為摯交。屺老離港前，親筆賜題「瞻緣堂」書額予黃醫生，以紀二人暮年相契，若有宿緣。繼後，屺老一直與黃醫生往來不斷，歷年不吝贈畫，以丹青託付知音，以報其「意之殷、性之篤、情之癡」。「瞻緣堂」作為黃醫生書畫收藏之開端，見諸其知緣惜緣之初心，情深義重，可謂是「靜觀樓」建藏的精神基石。

「瞻緣者，謂與屺老其人其畫若有宿緣也。」  
“The name Zhanyuan refers to the predestined association  
with Zhu Qizhan and his art.”

——馮其庸 Feng Qiyong (1924–2017)

Dr Leo Wong Kwai-kuen owns an extensive collection of 20th-century Chinese painting and calligraphy by many renowned artists. He is particularly fond of works of the Shanghai School in the modern era, most notably the ink art of Zhu Qizhan. His acquaintance with Zhu began in the 1970s. From his circle of friends, Dr Wong learned of an old Shanghai master who was known for his cultured art, personal character and international recognition. With the name Zhu Qizhan stamped in his memory from that time on, he visited every exhibition of the artist's work and submitted high bids to acquire his paintings and calligraphy whenever they became available at markets.

In the autumn of 1985, Zhu Qizhan came to Hong Kong to present a solo exhibition. After years of friendship based on a meeting of the minds, Dr Wong was introduced to Zhu in person for the first time and invited him to stay at his house next year. Dr Wong benefited from his guest's personal guidance, and Zhu soon became both a mentor and a close friend. Before leaving Hong Kong, Zhu wrote the *Zhanyuantang* calligraphy tablet for Dr Wong in celebration of this congenial friendship in old age and to imply the destiny laid behind their meeting. The two maintained a close relationship, and Zhu presented Dr Wong with many paintings over the years. Pleased to see his works in the hands of someone who appreciated them, Zhu considered it recompense for Dr Wong's aspiration, dedication and unwavering passion. Zhanyuantang marked the beginning of Dr Wong's collection of Chinese painting and calligraphy, embodying his initial desire to make a predestined friendship a reality and to continue to cherish it. This collection of art is the spiritual cornerstone of Jingguanlou.

## 瞻緣堂圖

### Scene of Zhanyuantang

1988

水墨設色紙本直幅

96.5 x 60 厘米

FA2021.0742

1988

Vertical scroll, ink and colour on paper

96.5 x 60 cm



1988年，身處上海的朱屺瞻得悉黃醫生夫人抱恙在身，特意為作《瞻緣堂圖》，取景自黃醫生位於大埔的別業，在山石、魚池的園林實景中借題表現溪畔草堂，結廬而隱，今有緣者，安居於斯，並題款「一九八八年八月八日」取祥瑞寓意，以盼早日康復。屺老憑畫寄意，千里寄贈，黃夫人更是得之甚歡，晨夕相對，遂忘病痛，其疾未幾得癒。

On learning in Shanghai in 1988 that Dr Wong's wife was unwell, Zhu Qizhan created a painting entitled *Scene of Zhanyuantang* to convey his best wishes to her. The landscape is based on Dr Wong's residence in Tai Po, which is characterised as a recluse's brookside studio, but featuring a real garden scene with a rockery and fishpond, implying that his soulmates led a happy life there. He also added an inscription that reads "on the eighth day of the eighth month, nineteen eighty-eight" as an auspicious gesture and blessing for a speedy recovery. Mrs Wong was thrilled to receive Zhu's painting with its well wishes from afar. Day after day, she became so absorbed in appreciating it that she forgot her pain and suffering, and she recovered from her illness soon afterwards.



野色——傲枝猶香·芳菲不歇  
Wild colours — Embracing nature and integrity

離離野花，一歲一枯榮的四時景色，是朱屺瞻描繪自然花卉的常景。屺老寫花愛表現其意趣自然、不假修飾的美，用筆淋漓野逸，兼容了徐渭 (1521-1593) 的厚重、八大山人 (1626-1705) 的乖張、吳昌碩 (1844-1927) 的樸拙、齊白石 (1864-1957) 的簡率，至晚年更趨老筆紛披，重彩濃墨，看似粗服亂頭卻不掩國色，形成其「野而不狂」的大寫意花卉格調。

屺老一生少作折枝花木而多畫山葩野卉，認為「野」是對古法末流的反抗，以及對奔放時代的回應。屺老寫花同時寫自然，閒花野草多以水石配景為章法，見諸於山石間的群蘭、路徑旁的野竹、風雪中的水仙、竹籬裡的牽牛，或昂首風前，或勁節挺立，毋有纖柔浮華之姿，只見堅韌不馴的野態；屺老寫花同時寫人生，一株寒梅、兩叢秋菊、滿山春蘭，雖飽歷風雨卻亭亭玉立，一如其藝途起伏、經霜愈茂的人生寫照。

Wild plants as they blossom and wither each year are common scenes in the flower paintings of Zhu Qizhan, whose favourite subject was the natural charm and unpolished beauty of flowers. His mature yet energetic brushwork combines the vigour of Xu Wei (1521-1593), the eccentricity of Bada Shanren (1626-1705), the austerity of Wu Changshuo (1844-1927) and the simplistic spontaneity of Qi Baishi (1864-1957). As he grew older, Zhu became increasingly sophisticated in the application of his brush, maximising the effects of different strokes, heavy colours and thick dark ink. Expressions may appear rough and scruffy at first glance, but the intrinsic beauty soon shines through. This wild yet sophisticated style is the hallmark of his expressive (*daxieyi*) manner of painting flowers.

Zhu admitted that this wildness was a revolt against the decadent stage of the old school and his response to an era of unrestrained freedom. It was for this reason that depictions of cut flowers are very rare throughout his oeuvre, as he preferred blossoms and plants in the wild. Zhu's flower paintings are depictions of nature. His flowers and plants are mostly set off by streams and rocks, and typically include orchids growing on rock, wild bamboo at the side of a trail, narcissuses in a snowstorm or morning glories on a bamboo fence. Bravely standing tall against the wind, none of them are delicate or ornate. They invariably display an unrestrained and hardy quality. Zhu's flowers are reflections of life. Whether they are a single winter plum, a group of chrysanthemum bushes or crowds of orchids dotting the hills, all these plants have endured hostilities in order to blossom. Their path resembles that of the artist. They are portraits of the life of those who thrive in the face of challenges.

## 雪中水仙

Narcissus in snow

1977

水墨設色紙本立軸

128 x 100.5 厘米

FA2021.0512

1977

Hanging scroll, ink and colour on paper

128 x 100.5 cm



## 深谷幽蘭

Orchids in the deep valley

1988

水墨設色紙本立軸

89 x 48.5 厘米

FA2021.0547

1988

Hanging scroll, ink and colour on paper

89 x 48.5 cm



## 涼州遺韻

Grapevines

1986

水墨設色紙本手卷

33 x 177 厘米

FA2021.0099

1986

Handscroll, ink and colour on paper

33 x 177 cm



## 秋暉爛熳

Chrysanthemums

1988

水墨設色紙本手卷

34 x 177 厘米

FA2021.0102

1988

Handscroll, ink and colour on paper

34 x 177 cm





朱屺瞻治藝嚴謹，源於現實又高於現實，他樂於描繪平常生活中的尋常之物而別具情致，無不流露出一種對生活的熱愛，滲透著一股帶著人間煙火氣的興味。屺老作畫多從寫生入手，尤擅運籌物象於掌握之中，師法自然又自有主張。他對物寫生不作純粹的自然寫照，更重遺貌取神，點到即止的抽象取態；沒骨下筆看似信手塗抹，任意勾勒，同時卻又合乎情理，自成法度。屺老取材平淡出筆奇，筆下的四時瓜果鮮嫩欲滴；游魚螃蟹新意迭陳；文房盆景甚得案頭之樂；歲朝清供取意祥瑞，表達對佳年良景的美好祈願，往往融入自己的人生感悟，飽含著中國藝術的寄情之味。

1950至60年代，朱屺瞻遊蹤處處，不顧勞頓，跋履山川，深入社會，體察生活。期間，他從社會主義題材入手，投入新中國建設初期山河大地舊貌換新顏的主題創作，以濃厚的家國情懷，樹立鮮明的時代旗幟，貫徹「筆墨當隨時代」的現代精神。

Zhu Qizhan was a very disciplined artist who placed great demands on himself. He based his art on reality, yet his expression was larger than life. He loved to portray everyday objects in an unusual way. His works radiate a passion for life and a down-to-earth spirit. Zhu always began by sketching. He was particularly adept at manipulating matter and objects, demonstrating a natural yet individualistic style. When sketching from life, he did not simply present the natural appearance of his subject. Rather, he tended to adopt a brief and abstract approach that downplayed the actual appearance and highlighted the inner essence. Although his boneless (*mogu*) brushstrokes may seem casual and unmindful, his compositions are perfectly reasonable and culminate in a method all of his own. Zhu was capable of transforming very ordinary subjects by brilliant brushwork and expression. His seasonal fruits look mouth-watering, his fish and crabs are presented in fresh new ways, his daily bonsais highlight literary pleasure, and his auspicious new-year offerings symbolise good luck and best wishes. Steeped in personal insights on life, Zhu's works express a wealth of feelings to exemplify a special implication of Chinese art.

Zhu Qizhan began to travel widely in the 1950s and 1960s. Unperturbed by long and weary journeys, he crossed mountains and rivers to discover what life was like in different communities on the other side. During these decades, he began working on socialist themes to create new thematic pieces that celebrated the brave new look of New China in the early years of its establishment. Motivated by strong national pride, he waved a flag of the times. Putting a modern spirit into practice, he renewed ink art to keep abreast of contemporary developments.

## 但使願無違自題蔬果集

Album of vegetables and fruit with poems

1955

水墨設色紙本二十開冊（選頁）

各 33.5 x 42.5 厘米

FA2021.0706



1955

Album of 20 leaves (selected), ink and colour on paper

Each 33.5 x 42.5 cm



## 金魚

Goldfish

1984

水墨設色紙本橫幅

46.1 x 69.7 厘米

FA2021.0762

1984

Horizontal scroll, ink and colour on paper

46.1 x 69.7 cm



曙光  
Twilight

1965  
水墨設色紙本立軸  
137 x 67.5 厘米  
FA2021.0556

1965  
Hanging scroll, ink and colour on paper  
137 x 67.5 cm



採蓮  
Lotus

1974  
水墨設色紙本立軸  
105.5 x 48 厘米  
FA2021.0559

1974  
Hanging scroll, ink and colour on paper  
105.5 x 48 cm





江蘇太倉位處婁水（瀏河）之東，是清代「婁東畫派」的發源地，朱屺瞻自幼受浸於傳統的藝術氛圍，童蒙時接受私塾教育，在塾師童頌虞的耳濡目染下，每於館課之暇摹寫蘭竹、山水，以揮灑自娛。屺老習畫並不服膺一家，亦無完全的師承關係，主張遠師古人，取法乎上，出入古今。故此他亦博雅嗜古，好尚收藏古畫，尤其傾心於沈周（1427–1509）、徐渭（1521–1593）、八大山人（1626–1705）、石濤（1642–1707）、吳昌碩（1844–1927）等大師墨蹟，透過借鑑前人，心摹細讀，如與古賢對話，從中得其筆法匠意。1970年代初文革期間，朱屺瞻病休在家，臨摹了一批《故宮周刊》出版的古代山水畫排遣，並依自己主意設色，以收「古為我用」之效。屺老臨古不為古人所役，意在溫故求新，使其筆法得以植基於中國傳統的土壤，也為後來中西融合之路鋪平坦途。

Taicang to the east of the Loushui River in Jiangsu province is the birthplace of the Loudong School in the Qing dynasty. Zhu Qizhan grew up in an environment marked by traditional art. As a child, he was educated at a private school, where he was influenced by his teacher Tong Songyu. He often traced and copied orchids, bamboo and landscapes after class and found pleasure in letting his creativity fly. Zhu did not model his painting style on any particular artist, nor did he have any formal teacher. He chose to follow the footsteps of ancient artists, aiming to perfect his skills and techniques by studying the classic and modern codes in depth. A learned man fond of the classics, he built up a collection of ancient paintings. He greatly admired masters such as Shen Zhou (1427–1509), Xu Wei (1521–1593), Bada Shanren (1626–1705), Shitao (1642–1707) and Wu Changshuo (1844–1927) in particular. By studying and imitating their ink art thoroughly, he entered into a dialogue with them and gained a full understanding of their techniques and ingenuity. Falling ill during the Cultural Revolution in the early 1970s, Zhu passed his time tracing ancient landscape paintings published by *Palace Museum Weekly*, copying the works but filling them in with his own choice of colours. In effect, he was inheriting the ancient style and using it in a modern context. Zhu drew from the masters without any constraints, reviewing the old to drive his innovation. Developing fine brushwork from the cradle of traditional Chinese ink art, he laid the foundation for a perfect synthesis of Chinese and Western influences.

## 寒山萬木

Dense woods on wintry mountains

---

1942

水墨金箋成扇

19 x 50 厘米

1942

Folding fan, ink on gold paper

19 x 50 cm

FA2021.0852



## 谿居高隱

Hermit dwelling by the stream

---

1942

水墨設色紙本成扇

20.5 x 53.5 厘米

1942

Folding fan, ink and colour  
on paper

20.5 x 53.5 cm

FA2021.0853



## 滄江漁艇

Boating on river

---

1945

水墨設色紙本成扇

18.5 x 49 厘米

1945

Folding fan, ink and colour  
on paper

18.5 x 49 cm

FA2021.0854



## 歸棹圖

Homecoming boat

---

1960

水墨金箋成扇

19 x 48 厘米

1960

Folding fan, ink on gold paper

19 x 48 cm

FA2021.0855



## 山崖千丈雪

Snowscape

1974

水墨設色紙本立軸

180.5 x 68 厘米

FA2021.0560



1974

Hanging scroll, ink and colour on paper

180.5 x 68 cm

## 松溪高隱

Secluded dwelling by the stream

1975

水墨設色紙本立軸

193 x 62.5 厘米

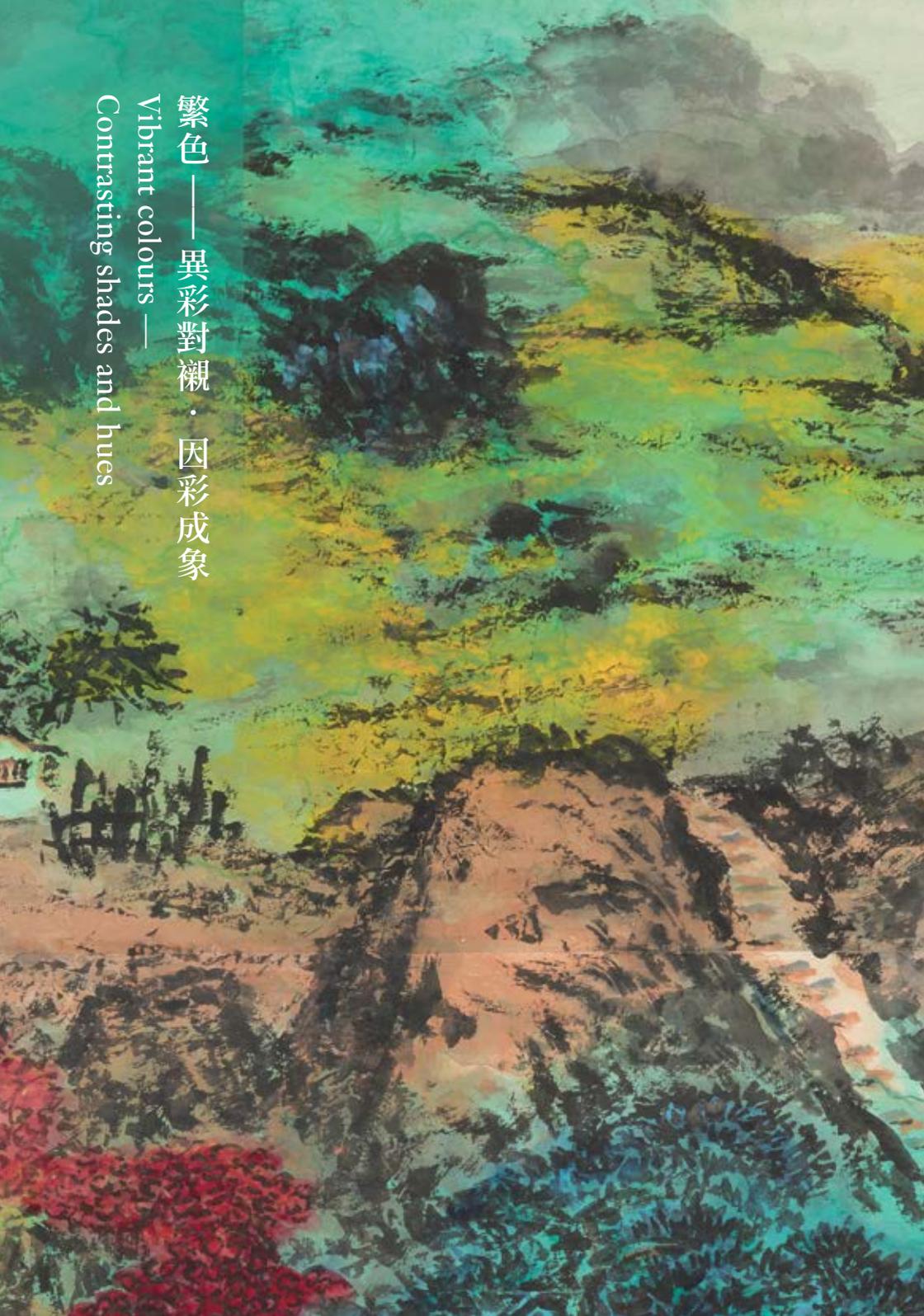
FA2021.0561



1975

Hanging scroll, ink and colour on paper

193 x 62.5 cm



朱屹瞻早年從油畫入手，曾遠赴日本研修畫藝，對塞尚(1839-1906)、梵高(1853-1890)、馬蒂斯(1869-1954)情感濃烈的風格尤感興趣，早已參透西方繪畫在形象的誇張、造型的概括、用色的強烈，以至線條運用方面與中國大寫意畫有著共通之處，中西藝術的兩座壁壘看似分明，卻又殊途同歸。60年代起，朱屹瞻受到西方浪漫派、印象派音樂的啟發，萌生對繪畫節奏旋律的表達意欲，因而「重拾一度忽略的馬蒂斯風格」。

其山水作品打破國畫設色上的局限性，在傳統青綠重彩中移植了西方藝術的色彩概念，借助「後印象派」的主觀情感用色、「野獸派」色彩塊面的狀物構形，大膽施以艷彩作紅綠、藍橙對襯而不見突兀，看似光怪陸離而不失絢爛明麗，呈現如同交響樂般的視覺盛宴。屹老重新詮釋色彩在畫面的話語權，喜以大面積的敷染取代山水皴法，直接賦彩成象，並透過冷暖色彩和中間色調交代前後佈局，巧妙地以中國水墨的傳統語言演繹出西畫的空間透視和色彩對比，創造出兼具中西韻致的山水色譜。

Zhu Qizhan started working in oils early on in his career and studied painting in Japan. He was particularly interested in the highly emotive styles of Paul Cézanne (1839-1906), Vincent van Gogh (1853-1890) and Henri Matisse (1869-1954). He understood from very early on that the exaggerated images, generalised modelling, dramatic colouring and use of lines in Western painting shared much in common with Chinese expressive painting. He appreciated that there were sharp divisions between Chinese and Western styles of art, but that they achieved the same goal by different means. From the 1960s onwards, inspired by Western Romantic and Impressionist music, Zhu had a strong desire to express their rhythms and melodies in his works and "rediscovered the Matisse style that he had put aside".

Zhu's landscapes break through the boundaries of colour in Chinese painting. Western colour concepts are transplanted into traditional blue-and-green landscapes. Aided by Post-Impressionist subjective use of colours and Fauvist colour blocking configuration techniques, he made bold use of vivid tones, striking contrasts with red and green or blue and orange without any awkwardness. The palette is both bizarre and gorgeous, like a visual symphony. Zhu redefined the discourse power of colour in the tableau. He replaced landscape texture strokes with sweeping stains and applied colour to bring impressions to life directly, while defining foreground and background arrangements with both cool and warm shades and intermediate tones. This ingenious approach interprets the spatial perspective and colour contrast of Western painting through the traditional language of Chinese ink. The result is a landscape spectrum rich in both Chinese and Western appeal.

## 青山積翠

Green mountains

1978

水墨設色紙本立軸

67 x 67 厘米

FA2021.0567

1978

Hanging scroll, ink and colour on paper

67 x 67 cm



## 江南三月

Jiangnan in March

1983

水墨設色紙本斗方

66.5 x 66.5 厘米

FA2021.0778

1983

Square scroll, ink and colour on paper

66.5 x 66.5 cm



## 自玩山水冊

Landscape album for self-appreciation

1976

水墨設色紙本十六開冊（選頁）

各 28.5 x 33.5 厘米

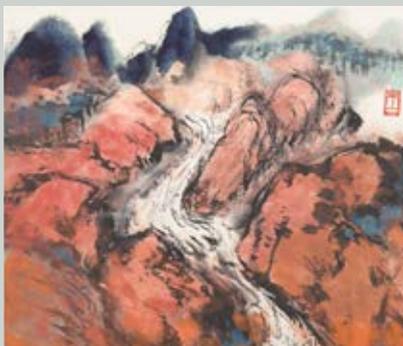
FA2021.0701



1976

Album of 16 leaves (selected), ink and colour on paper

Each 28.5 x 33.5 cm



## 水曲山重

Waterfall and myriad mountains

1982

水墨設色紙本立軸

137 x 68 厘米

FA2021.0572



1982

Hanging scroll, ink and colour on paper

137 x 68 cm

單色——一色多調·一調多變  
Monochromatic colours —  
Varying tones and gradients



臺年變法後，朱屺瞻將傳統對「墨分五色」的追求套用在色彩的演繹上，在同一色調上表現明暗、濃淡、乾濕的變化，於動態中見平衡，墨與色會，突破了傳統文人畫重墨輕彩，以水墨為上的概念。繁彩碰撞以外，屺老亦多作單色山水，擅以花青、赭石、石青、石綠在水墨上再作渲染，一色呈多調，一調又多變，掌握色階的漸變和重複，營造畫面深度。為求和諧協調，他常利用調色盤上殘留的複色作為過渡，又藉助以黑、白、灰調為主的中間色，保留白紙原色為雲層，綴以黑墨為苔點，加強山重水曲的立體感。屺老的山水雖無奇峰險壑之勢，卻能取奇象於平坡圓嶺、山麓人家的煙江秀色之中，通過近於抽象的色彩處理，表達對景色的瞬間印象，寓變化於無跡。

Changing his creative approach in old age, Zhu Qizhan redirected his passion from the traditional "five tones of ink" to colour interpretation, endeavouring to express degrees of brightness, gradient and moistness using a single colour. These dynamic variations let ink and colour become one. Zhu made a breakthrough in literati painting that emphasises ink more than colour. In addition to making colourful impacts, he also created monochrome landscapes. He was an expert in applying indigo, ochre and malachite on ink and wash for rendering. Creating different tones of every colour and different shades of every tone, he added depth to the tableau through colour gradient and repetition. For a harmonious effect, he used residual secondary colours in the palette as transition tones alongside intermediates such as black, white and grey. Clouds are depicted in the original white tone of the paper, adorned with mottled moss in black ink to accentuate a stereoscopic scene of a dynamic landscape. Zhu's landscapes seldom highlight magnificent peaks and splendid ravines, but rather present ordinary scenery in gentle slopes, rounded hilltops and villages nestled in foothills, which are all transformed into amazing spectacles by his vivid use of colour. His near abstract colour execution brings fleeting impressions of the landscape to life, subtly implying constant change.

## 日初斜照

Early sunshine

1982

水墨設色紙本斗方

68 x 68 厘米

FA2021.0776

1982

Square scroll, ink and colour on paper

68 x 68 cm



## 橫看成嶺

Mountain ranges from the front

1982

水墨設色紙本斗方

68 x 68 厘米

FA2021.0792

1982

Square scroll, ink and colour on paper

68 x 68 cm



## 丘山只一毛

Landscape illustrating the poem by Yang Wanli

1989

水墨設色紙本立軸

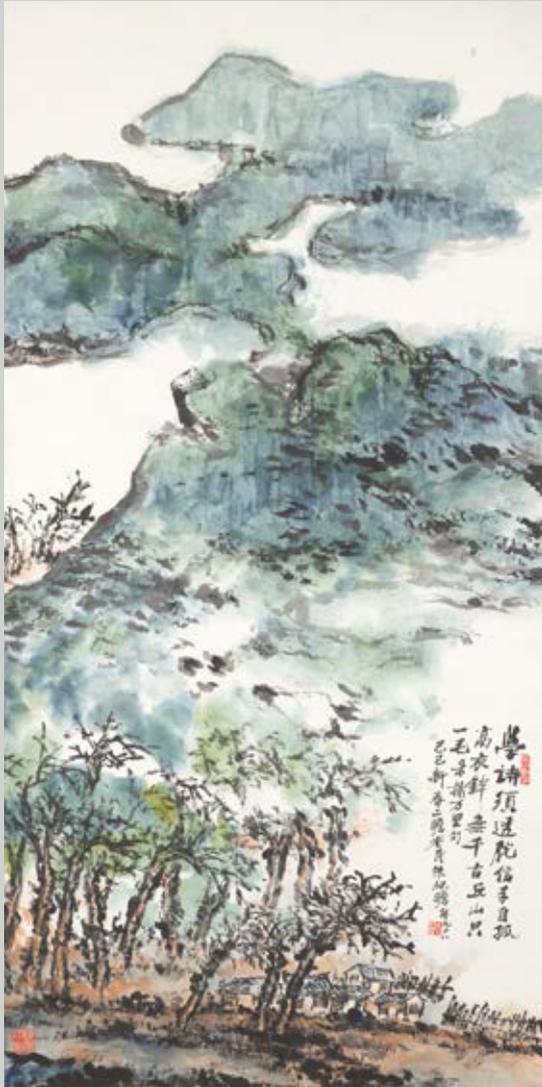
138 x 69 厘米

FA2021.0582

1989

Hanging scroll, ink and colour on paper

138 x 69 cm



## 山峰蒼翠

Verdant mountains

1990

水墨設色紙本立軸

160 x 134.5 厘米

FA2021.0584

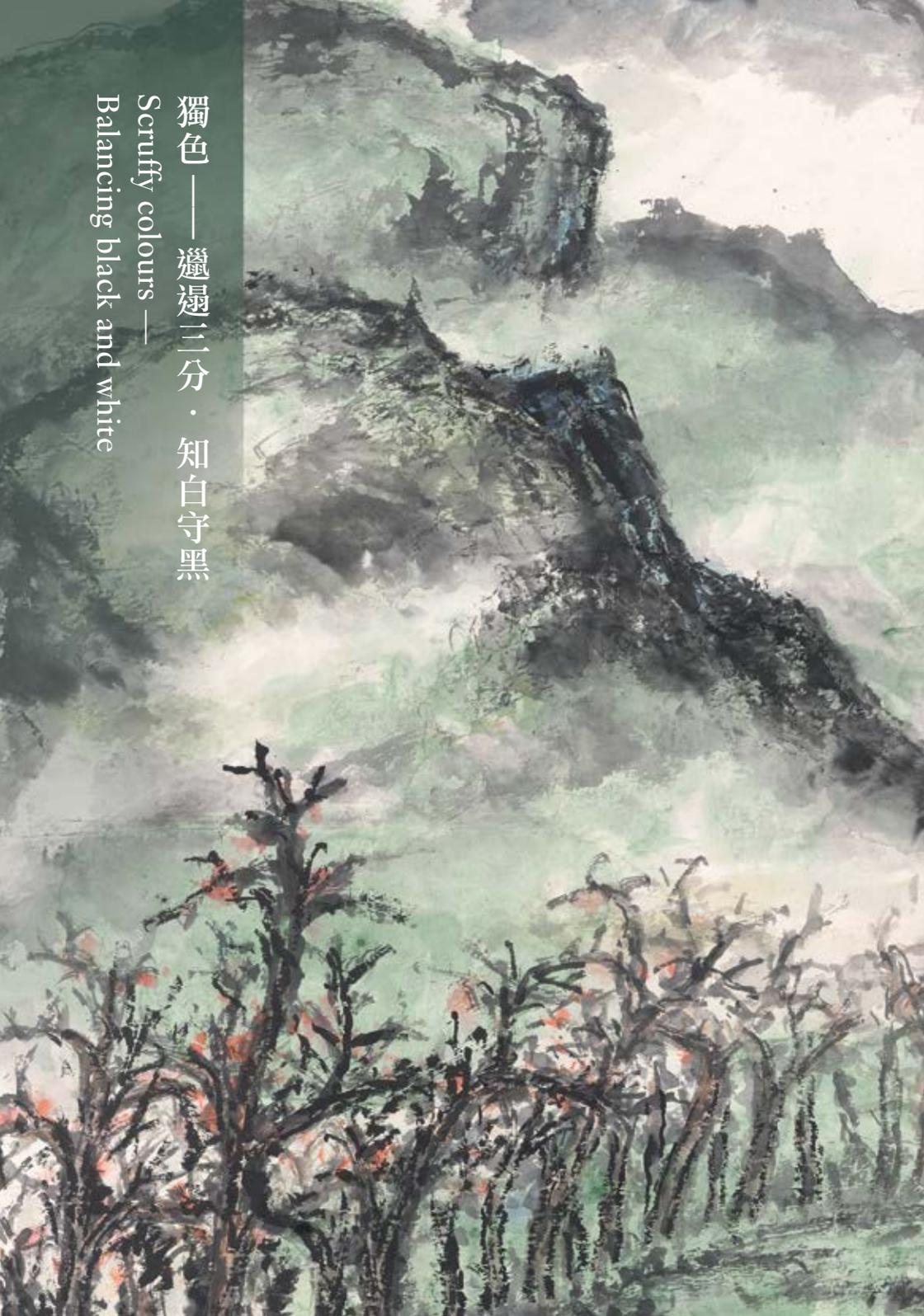
1990

Hanging scroll, ink and colour on paper

160 x 134.5 cm



獨色——巒邊三分·知白守黑  
Scruffy colours —  
Balancing black and white



朱屹瞻年過期頤仍銳意求變，對藝術抱持著永不滿足的渴求。他自一百歲後始從硬毫改用羊毫，取其生拙遲澀，易得厚重之氣，蓄墨變化更見豐富。屹老晚年用筆「狠而邇邊」，追求氣淳質厚、老辣蒼莽的遒勁效果，數筆寫意貴乎「疏而不漏、恰到好處」地寫出世態物情。其百歲過後的山水作品多取枯筆焦墨，意氣磅礴，飛舞自如，具有一種生命力度的迸發和歷練，進一步體現「筆貴有力，力貴有勢，勢貴有氣，氣貴存厚」的筆意，畫面有能動的氣勢。

屹老晚年強調筆墨的視覺張力，喜用邇邊焦墨，更重虛處留白，在揮毫布白中服從「知白守黑」的筆墨規律，使虛實相生。莽莽群山之中總見一抹素白，或作煙斷，或作雲隔，黑白錯綜，對比巧成。屹老在用墨處張羅，在無墨處韜晦，邇邊三分卻流露一種老者自適的恬靜淡然，意趣深邃，其暮年山水從變法初期的斑駁絢麗，漸次又復歸於平淡率真。

Even at a centenarian age, Zhu Qizhan continued to innovate. He had an insatiable hunger for artistic excellence. After turning 100, he stopped using stiff brushes and opted for soft brushes made of goat hair. These tough and clumsy brushes lent themselves to creating a powerful and vigorous feeling and to producing greater variety in the accumulated ink. In his old age, Zhu used his brush forcefully with a hint of scruffiness. He aimed for abundance, vigour, sophistication and power to illustrate his universe with sparse brushwork that was no more or less than was needed. Landscape paintings completed after his 100th birthday are mostly drawn with parched brush and dry black ink. Grand and majestic, they radiate unrestrained energy. The burst of vitality accompanied by acquired wisdom gives greater scope for a unique brush style: "Force is the essence of a brushstroke; grandeur is the essence of force; spirit is the essence of grandeur; vigour is the essence of spirit." His tableaux display a dynamic momentum.

The elderly Zhu emphasised the visual tension in ink art. He preferred scruffy dry black ink and highlighted emptiness. He followed the rule of "maintaining black by appreciating white" to promote the combination of fictitious and real images. There is always a dash of white amid rolling mountains. Taking the form of haze or cloud, this alternation of black and white produces an attractive contrast. Zhu used ink lavishly in the painted parts, but exercised subtlety in the blank spaces. These truly charming works are a little unkempt, but the serene calm of an elderly man is prominent. Zhu had departed by this time from the bold and colourful path of his early period of innovation to produce simpler, calmer landscapes in his later years.

## 江村帆影

River village with sailboat

1989

水墨設色紙本橫幅

69 x 137.5 厘米

FA2021.0763

1989

Horizontal scroll, ink and colour on paper

69 x 137.5 cm



## 嶺上多白雲

Clouds amidst mountain ranges

1990

水墨設色紙本橫幅

68.5 x 136.5 厘米

FA2021.0758

1990

Horizontal scroll, ink and colour on paper

68.5 x 136.5 cm



## 峻嶺秋光

Autumn scenery in mountain ranges

1993

水墨設色紙本立軸

187.5 x 68.5 厘米

FA2021.0592



1993

Hanging scroll, ink and colour on paper

187.5 x 68.5 cm

## 水村雲起

River village with rising clouds

1994

水墨設色紙本立軸

96.8 x 59.5 厘米

FA2021.0606

1994

Hanging scroll, ink and colour on paper

96.8 x 59.5 cm



「作畫在我是勞動，又是無上的精神享受，  
所謂樂此不疲也。」

*"Painting is both physical work and spiritual pleasure to me.  
It is something I never get tired of."*

朱屺瞻享壽105歲，一生畫不釋手，直至走近生命的終結仍一意藝事，欲罷不能。在辭世前一個月，他還在上海華東醫院病榻上用毛筆在紙上隨心揮就，創作了十餘幅山水速寫及四、五幅《枇杷》小品，勾勒出老者在生命晚途的返璞歸真。屺老一生皆站立作畫，運筆丹田，從未覺累；坐而作畫，此乃首次，已成絕筆。

Zhu Qizhan lived to the age of 105 and never stopped painting. His mind was still focused on art and his desire remained strong even as his days counted down. In the month before he passed away, he painted spontaneously on paper, completing more than ten landscape sketches and four or five small sketches of loquats while bedbound in Shanghai Huadong Hospital. These works mirror an elderly artist's return to basics in the last chapter of his artistic career. Before then, Zhu had always painted standing up in order to drive his brush with internal energy. It was the first, and last, time that he sat to paint.

## 枇杷

Loquats

1996

水墨設色紙本斗方

34 x 34 厘米

1996

Square scroll, ink and colour  
on paper

34 x 34 cm

FA2021.0764



## 水墨山水速寫

Sketch of landscape in ink

1996

水墨紙本橫幅

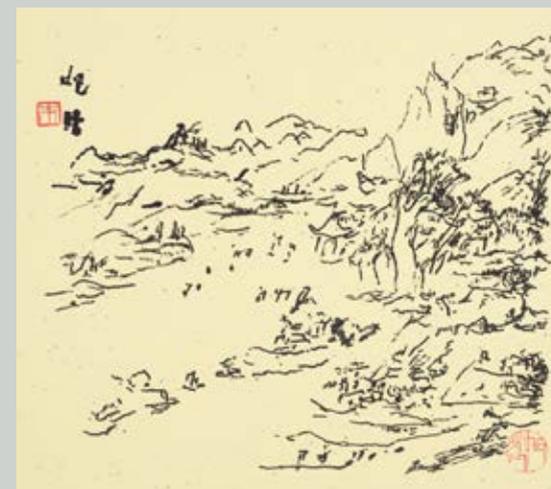
24.1 x 27.3 厘米

1996

Horizontal scroll, ink on paper

24.1 x 27.3 cm

FA2021.0765





朱屺瞻平素愛梅，羨梅花之耐寒清香，不僅畫梅、種梅，還以「梅花草堂」三顏其居，並自號「梅花草堂主人」。屺老一生為時局所耽，幾遭劫難，他以梅花倔強冰霜、凌寒獨開的品格自勉，堅持作畫抗爭，寄寓對藝途滄桑的百折不撓。朱屺瞻分別於太倉瀏河鎮、上海淘砂場及景華新村，先後三建「梅花草堂」，作為其藝術創作和雅集交游的集中地。走過近半世紀的烽煙歲月，從抗戰時期到文革結束，草堂春風依然歷劫重生，梅花香自苦寒來，正是屺老藝術生命的最佳見證。

Zhu Qizhan prized plum trees for their hardiness and sweet fragrance. Not only did he plant and paint plum trees, he also named three of the places where he lived "Plum Blossom Studio", styling himself as the "Owner of Plum Blossom Studio". Zhu experienced the burden of events in Chinese society all his life. Trying to survive difficult times and hardship, he urged himself to be as resolute and enduring as the plum tree that flowers in winter when all else withers. Painting was his way of resisting adversity, and the plum blossoms symbolise his unyielding determination to pursue his art. Zhu Qizhan built three art studios named "Plum Blossom Studio" in Liuhe in Taicang, Taoshachang and Jinghua Xincun in Shanghai respectively. Serving as his base for creating art, they also hosted literati gatherings. Witnessing nearly half a century of hostility and conflict from the Japanese invasion to the end of the Cultural Revolution, Zhu's Plum Blossom Studio rose from destruction time and again. Like a fragrant plum blossom braving the cold, they provide the best testimony to Zhu Qizhan's art career.

## 紅梅放春

Plum blossoms

1978

水墨設色紙本立軸

137.5 x 69 厘米

FA2021.0520



1978

Hanging scroll, ink and colour on paper

137.5 x 69 cm

## 古瓶紅梅

Plum blossoms in a vase

1983

油彩布本

59.5 x 46 厘米

FA2021.1090

1983

Oil on canvas

59.5 x 46 cm



## 年表 Chronology

1892	1歲 Age	生於江蘇太倉瀏河新鎮，取名增鈞。 Born in Liuhe, Taicang city, Jiangsu province. Named "Zengjun".		
1899	8歲	母施氏病逝。 Madam Shi, mother of Zhu died.		
1900 八國聯軍之役 Siege of the International Legations	9歲	入家塾，接受童蒙教育。受塾師童頌禹影響，愛好文藝，學唱昆曲，習吹簫，摹畫蘭竹、山水。 念母心傷，塾師遂以《詩經·陟岵》之「陟彼岵兮，瞻望母兮」安撫，並為其更名岵瞻。 Began to study in the family school. Private tutor Tong Songyu cultivated Zhu's love for literature, Chinese opera, music and painting. In memory of his mother, Tong gave him the name "Qizhan" derived from lines in <i>Shijing</i> (Book of Songs), "ascending a bare hill, looking afar to my mother".		
1908	17歲	考入郵傳部上海實業學校，課後仍不斷自習繪畫。 表叔唐文治告之：「作字作畫，點劃皆須着力，切忌浮滑」，對其往後藝術影響深遠。 Entered the Shanghai Business School of the Postal Bureau. Continued to practise painting by himself after class. Zhu's uncle, Tang Wenzhi, encouraged him "to focus on every stroke in his painting and calligraphy", which later became the motto in his lifelong pursuit of art.		
1909— 1910	18歲 及 19歲	因腳氣病及心臟病病情反復，終輟學返故里。 Suspended studies and returned home to Liuhe because of beriberi and heart disease.		
1911 武昌起義、 辛亥革命 Wuchang Uprising and 1911 Revolution	20歲	與郁靜英結婚。遵父命經營吳淞醬園，然心在丹青，學畫之念，與日俱增。 Married Yu Jingying. Began to manage the family business in Wusong on his father's advice, whilst Zhu's desire to learn painting increased day by day.		
1912 中華民國成立 The Establishment of the Republic of China	21歲	決心學畫，屢赴上海尋師訪友，並接觸西方繪畫，以西畫印刷品為摹本。入讀新創辦之上海圖畫美術學院，初習木炭畫及鉛筆畫，嘗試靜物寫生。 Decided to learn painting and went to Shanghai several times to look for a teacher. Learned western painting by tracing printed reproductions. Entered the Shanghai School of Painting. Practised charcoal drawing, pencil drawing and still life painting.		
1913	22歲	受聘為上海圖畫美術學院教師。授課之餘，繼續進修素描、油畫和國畫等。 Appointed lecturer of the Shanghai School of Painting. Practised sketching, oil painting and Chinese painting after class.		
1914 第一次世界 大戰開始 Outbreak of World War I	23歲	患咽喉痧，回瀏河養病。 Returned to Liuhe for convalescence of throat discomfort with hoarseness of voice.		
1915	24歲	病癒，返上海圖畫美術學院教學，兼函授乙部主任，教授鉛筆及木炭畫。同年與徐悲鴻訂交。 Returned to Shanghai after recovery. Appointed Director of the correspondence courses of the Shanghai School of Painting. Became acquainted with Xu Beihong.		
1917	26歲	辭去教職，赴日留學，由好友汪亞塵介紹入讀川端美術學校。師從藤島武二，學習素描、油畫及西洋畫史，並接觸西方大師如梵高、馬蒂斯等之作品。 後因繼母病重返國。 Resigned from the original position for further study in Western art in Japan and was introduced to the Kawabata Art School by Wang Yachen. Learned sketching, oil painting and history of Western painting from Takeji Fujishima. Started learning from works by Western masters, such as van Gogh and Matisse. Returned to China because of the sickness of his stepmother.		
1918 第一次世界 大戰結束 End of World War I	27歲	患肺病，在家休養。 至歲冬，受顏文樑邀請，攜油畫作品參展首屆蘇州美術畫賽會。 Suffered from pulmonary tuberculosis. Participated in the First Suzhou Fine Arts Exhibition and Competition by the invitation of Yan Wenliang.		
1919 五四運動 The May Fourth Movement	28歲	休養期間鑽研油畫技法，頗近梵高、馬蒂斯粗獷豪邁之風格。加入江小鶯、劉海粟等人組織的「天馬畫會」。 Practised oil painting after the style of van Gogh and Matisse while resting in Liuhe. Joined the Tianma Painting Society organised by Jiang Xiaojian and Liu Haisu.		
1922	31歲	與潘天壽訂交。 Befriended Pan Tianshou.		
1924	33歲	軍閥交戰於瀏河等處，舉家避難於吳淞。家中藏書畫作，皆毀於兵火。 Moved to Wusong with his family at the outbreak of the military struggle between the warlords. Zhu's works and the family's collection of art were all destroyed.		
1925	34歲	返瀏河重建家園。 Returned to Liuhe to rebuild his home.		

---

1926 35歲 父病逝。因《詩經·陟岵》中亦有「陟彼岵兮，瞻望父兮」句，遂自號「二瞻老民」。  
同年建立「樂天畫室」。  
Zhu's father died. In memory of his father, Zhu gave himself the name "Erzhanlaomin", inspired by the lines from *Shijing* (Book of Songs), "ascending a forested hill, looking afar to my father".  
Established the Letian Studio.

---

1928 37歲 時出遊上海，先後與王震、陳樹人、楊杏佛、黃賓虹等訂交，並自謂得益於黃賓虹尤甚。  
與王濟遠、江小鶴、潘玉良、李秋君、張辰伯於上海創辦「藝苑繪畫研究所」。  
Travelled frequently to Shanghai. Developed friendship with Wang Zhen, Chen Shuren, Yang Xingfo and Huang Binhong. Inspired by Huang in particular.  
Founded the I-yuan Art Institute of Shanghai with Wang Jiyuan, Jiang Xiaojian, Pan Yuliang, Li Qiujun and Zhang Chenbo.

---

1929 38歲 水墨及油畫作品於教育部主辦之「第一屆全國美術展覽會」展出。  
於該展見齊白石山水作品及其刻印，嘆為神品，敬服不已，故寄款求印，始與齊白石訂交。  
主辦「藝苑第一屆美術展覽會」，並出版《藝苑畫集》；翌年發行《朱屺瞻畫集》。  
Works of Chinese painting and oil painting were exhibited in the "First National Fine Arts Exhibition" organised by the Education Department.  
Astonished by Qi Baishi's painting and his seal carving works in the exhibition. Began a lifelong friendship with Qi.  
Organised the "First Exhibition for the I-yuan Art Institute of Shanghai" and published the exhibition catalogue. Published *The Collection of Paintings by Zhu Qizhan* next year.

---

1931 40歲 任上海新華藝術專科學校教授兼校董。  
Appointed Professor and Director of the Shanghai Xinhua College of Art.

「九·一八」事變  
The Mukden Incident

---

1932 41歲 參與賑災活動期間描繪日軍侵滬戰爭遺蹟，作品於其首個個展「朱屺瞻淞滬戰蹟油畫展覽」展出。  
「一·二八」事變  
The January 28 Incident  
秋，返故鄉瀏河重建新宅，名為「梅花草堂」，自號「梅花草堂主人」，並將花園中一個日軍轟炸留下的炸彈坑蓄水為池，命名為「鐵卵池」。  
Depicted the ruins of the Battle of Shanghai by painting during disaster relief activities. Exhibited the paintings in his first solo exhibition of oil paintings reflecting the Chinese struggle against the Japanese in Shanghai.  
Returned to Liuhe in autumn. Named his new house "Plum Blossom Studio" and styled himself "Owner of Plum Blossom Studio".  
Used an explosion crater left by the Japanese army in the garden for water storage and named it "Iron Egg Pond".

---

1933 42歲 於「全國藝術家捐助東北義勇軍作品展覽會」義賣作品，所得款項全數捐贈東北義勇軍。  
於新華藝專組織「洋畫實習研究會」。  
「朱屺瞻繪畫展覽」於上海舉辦。  
Exhibited his works in the "National Exhibition of Art in Contribution to the North-East Voluntary Army" for a charity sale and donated all proceeds to the North-East Voluntary Army.  
Organised the Society for the Study of Western Painting.  
Held solo exhibition in Shanghai.

---

1934 43歲 任新華藝專繪畫研究所主任兼導師。  
Appointed Director and Professor of the Institute of Painting of the Xinhua College of Art.

---

1935 44歲 參加「白社畫會」，與白社同人遊浙江，每到一處，必定寫生。  
Joined the Baishe Painting Society. Travelled to Zhejiang with Baishe fellows and sketched on location wherever he went.

---

1936 45歲 與徐悲鴻、汪亞塵等人於上海創立「默社畫會」，並於每年夏秋舉辦「默社畫展」。  
徵集同道好友為梅花草堂作圖，後集為冊。  
The Xi'an Incident  
Established the Moshe Painting Society with Xu Beihong and Wang Yachen. Held the "Moshe Painting Exhibition" in every summer and autumn.  
Fellow painters painted for the Plum Blossom Studio. The paintings were later collected in an album.

---

1937 「八·一三」 事變 The Battle of Shanghai	46歲	赴日考察美術教育，歷時約兩月。 積極收藏古名家字畫，於石濤、金農、徐渭、八大山人等作品尤多。 上海新華藝專被日機投彈炸毀。 家鄉淪陷，故宅「修竹吾廬」毀於日軍炮火。 Travelled to Japan for research on fine arts education for two months. Collected works of painting and calligraphy by ancient masters, such as Shitao, Jinnong, Xu Wei and Bada Shanren. The Xinhua College of Art was destroyed by Japanese bombs. Zhu's old house, the "Bamboo Hermitage", in his hometown was also destroyed.
1939	48歲	於上海合辦「聯合油畫展覽會」。 Participated in a group exhibition of oil painting in Shanghai.
1942	51歲	拒從日軍的教育政策，停辦經營近二十年的新華藝專。 Refused to the education policy under the Japanese military, and closed the Xinhua College of Art which had operated for almost 2 decades.
1944	53歲	自號「六十白石印富翁」，以誌與齊白石神交逾十載，自1929年所得之白石治印達六十餘方。 Styled himself "Wealthy Owner of Sixty Baishi Seals" in recognition of his friendship with Qi Baishi, who had carved over sixty seals for him since 1929.
1945 抗日戰爭結束 End of the Second Sino- Japanese War	54歲	抗戰勝利後，自號「起哉」。 加入「新太倉社」，倡辦大學貸金和中學生助學金。 Named himself "Qizai" (literally "Arising") as the Second Sino-Japanese War ended. Joined the Society of Xin Taicang. Established loans for undergraduates and studentships for secondary school students.
1946	55歲	「上海美術會」成立，獲選為監事。 齊白石訪滬，二人初次相見。常向白石叩以畫理，告之曰「貴在獨創」。 於上海淘砂場築新居，闢油畫室及國畫室各一，仍以「梅花草堂」稱之。 Establishment of the Shanghai Fine Arts Society. Appointed supervisor of the Society. Met Qi Baishi for the first time when Qi visited Shanghai. Zhu asked about painting and Qi advised that "being uniquely creative is important". Established a new Plum Blossom Studio in Taoshachang, Shanghai, included studios for both oil and Chinese painting.
1948	57歲	齊白石作篆書「梅花草堂」匾額，以紀念二人情誼。 Qi Baishi inscribed for Zhu a plaque with the characters "Plum Blossom Studio" in seal script.

1949 中華人民 共和國成立 The Establishment of the People's Republic of China	58歲	上海解放。與陳士文每日習畫。 Liberation of Shanghai. Practised painting with Chen Shih-wen every day.
1952	61歲	遷出淘砂場梅花草堂。 Moved out from the Plum Blossom Studio in Taoshachang.
1954	63歲	加入「華東美術家協會」，並遊黃山寫生。 當選為上海蓬萊區人民代表。 Joined the East China Artists Association. Travelled to Huangshan to paint. Elected deputy to the People's Congress for the Penglai District in Shanghai.
1955— 1956	64歲 至 65歲	分別受聘為上海文史館館員及上海中國畫院畫師。 Appointed staff member of the Shanghai Centre of Culture and History, and painter of the Shanghai Chinese Painting Institute.
1957— 1961	66歲 至 70歲	五年間，屢處寫生，足跡遍布川陝、蘇杭、江浙、廣州等地。 Travelled to Sichuan, Suzhou, Hangzhou, Jiangzhe, Guangzhou, etc. within the 5 years and painted during his trips.
1962	71歲	上海美術館舉辦「朱屺瞻國畫展覽」。 赴浙西天目山寫生。 Solo exhibition held by the Shanghai Art Museum. Painted in Mount Tianmu in west Zhejiang.
1963	72歲	「朱屺瞻國畫展覽」應邀赴西安展出。 赴浙江及鎮江、揚州、南京等地寫生。 Held solo exhibition in Xi'an. Travelled to Zhejiang and Jiangsu to sketch and paint.
1964	73歲	遊無錫至井岡山，並與林風眠、王个簣、唐雲等人赴江西景德鎮，試作繪瓷。 Travelled to Wuxi and Jinggangshan with Lin Fengmian, Wang Geyi, Tang Yun, etc. Practised painting on porcelain plates in Jingdezhen, Jiangxi.
1966	75歲	文革開始後，被抄家數次，不准作畫。所藏名家墨蹟、經年畫作及白石刻印皆被搜索一空。 Forbidden to paint and property confiscated after the Cultural Revolution began. Collections of works by famous artists, paintings of his own and seals by Qi Baishi were all confiscated.

1971	80 歲	允許居家，稍稍作畫，然不敢輕易示人。 Allowed to stay at home. Secretly painted but hardly shared his works with others.
1972	81 歲	原齊白石所刻印章移交上海博物館，是年起請錢君匋刻閒章、名章共百餘方。 Surrendered the seals carved by Qi Baishi to the Shanghai Museum and commissioned Qian Juntao to carve over a hundred seals for him since then.
1973	82 歲	居家，據照片及印本臨摹歷代名畫，凡三年，多大幅，每參以己意。 Stayed home for three years. Made free copies of reproductions of various masterpieces by ancient masters with his own style and ideas.
1976 文革結束 End of the Cultural Revolution	85 歲	「四人幫」被粉碎，心情開朗，作畫益勤，並復作油畫。 Painted more than ever, and with oil again as delighted by the downfall of the Gang of Four.
1978	87 歲	獲發還齊白石刻印七十三方。 Delighted to have 73 seals carved by Qi Baishi returned.
1979	88 歲	赴北京為人民大會堂作巨幅《紅梅圖》。 受聘為西泠印社社員及西泠畫社特約畫師。 Travelled to Beijing to make a large size painting, <i>Red plum blossom</i> , for the Great Hall of the People. Appointed member of the Xiling Seal Carving Society and painter of the Xiling Painting Society.
1980	89 歲	上海人民美術出版社出版《朱屺瞻畫集》。 <i>The Collected Works of Zhu Qizhan</i> published in Shanghai.
1981	90 歲	先後於上海、南京、成都、北京舉辦個人國畫展覽，深受好評。 上海人民美術出版社出版談藝錄《癖斯居畫譚》。 任華東師範大學藝術系教授及交通大學美術研究室顧問。 Solo exhibition travelled to Shanghai, Nanjing, Chengdu and Beijing, receiving excellent reviews. The Shanghai People's Fine Arts Publishing House published <i>The Pisiju Discussions on Painting</i> , a collection of Zhu's comments on art. Appointed professor of the East China Education University and adviser of the art studio of the Jiaotong University.

1982	91 歲	「朱屺瞻國畫展覽」於廣州舉行。作廣州、福建遊。 分別捐贈六幅作品予中國美術館，三十三幅予上海美術館。 Held solo exhibition in Guangzhou. Travelled to Guangzhou and Fujian. Donated 6 works to the National Art Museum of China, and 33 to the Shanghai Art Museum.
1983	92 歲	上海人民美術出版社出版《朱屺瞻畫選》。 作品於美國舊金山舉辦的「現代中國畫展」參展。 <i>Selected Paintings by Zhu Qizhan</i> was published by the Shanghai People's Fine Arts Publishing House. Participated in the "Modern Chinese Painting Exhibition" in San Francisco.
1984	93 歲	「朱屺瞻畫展」於深圳舉行。 Held solo exhibition in Shenzhen.
1985	94 歲	於香港展覽中心舉辦個人畫展，後移師尖沙咀榮寶齋續展，後移師尖沙咀榮寶齋續展。與黃貴權醫生首次會晤。 Solo exhibition started in the Hong Kong Exhibition Centre, and continued in Rong Bao Zhai in Tsim Sha Tsui. Met Dr Leo Wong Kwai-kuen for the first time in Hong Kong.
1986	95 歲	赴紐約休斯敦講學。於東方畫廊舉行個人畫展。 上海美術館舉辦朱屺瞻九十五歲畫展。 於北京舉辦個人畫展。 赴港，應黃貴權醫生邀請，移榻至其大埔別業暫住。離港前，為黃醫生書「瞻緣堂」匾額。 Travelled to New York and gave lectures in Houston. Held solo exhibition in the Oriental Gallery. Solo exhibition held by the Shanghai Art Museum. Held solo exhibition in Beijing. Travelled to Hong Kong and invited to stay in Dr Wong's property in Tai Po. Wrote a plaque <i>Zhanyuantang</i> for Dr Wong.
1987	96 歲	赴深圳聯誼，黃貴權醫生來訪，贈其書法作品。 Travelled to Shenzhen with Dr Wong. Presented Dr Wong with his calligraphy works.

1988	97歲	應邀赴新加坡舉辦「朱屺瞻國畫展」，黃貴權醫生專程往賀。 黃貴權夫人病重，為其作《瞻緣堂圖》，千里寄贈。 Travelled to Singapore for his solo exhibition. Dr Wong visited the exhibition in Singapore. Sent the painting of <i>Scene of Zhanyuantang</i> as a gift to Dr Wong's wife when she was seriously ill.
1989	98歲	任上海美術館、上海美術家協會顧問。 香港藝術館舉辦「畫藝留真——當代中國名畫展」，展出朱屺瞻及其他近代名家作品共五十三件。 Appointed consultant of the Shanghai Art Museum and the Shanghai Artists Association. 53 pieces of paintings by Zhu and other masters were exhibited in the "Artists and Art — Contemporary Chinese Paintings" exhibition organised by the Hong Kong Museum of Art.
1990	99歲	「朱屺瞻百歲畫展」於上海美術館舉行，後移師至香港展覽中心展出。 The centennial exhibition held in the Shanghai Art Museum, and later in the Hong Kong Exhibition Centre as well.
1991	100歲	瀏河政府重建梅花草堂。 欲圖變革，作畫始由硬毫改用羊毫，使墨沉線韌，倍添蒼渾之氣。 獲首屆上海文學藝術傑出貢獻獎。 The government of Liuhe rebuilt the Plum Blossom Studio. Started to use brushes made of goat's hair for more ruthless and vigorous brushstrokes in quest for a breakthrough in his works of art. Awarded the Prize of Great Achievement in Literature and Art in Shanghai.
1992	101歲	居家創作，籌備期頭後畫展作品。 Painted at home to prepare for an exhibition of works completed after one hundred years of age.
1994	103歲	香港藝術館舉辦「畫緣——瞻緣堂藏朱屺瞻書畫展」，展出作品一百餘幅，皆為黃貴權醫生收藏佳作；同年出版大型畫集二冊。 作《枇杷》、《丹柿》冊頁贈賀黃貴權醫生女兒新婚。 The Hong Kong Museum of Art held the "Encounter with Zhu Qizhan — Selection of Chinese Painting and Calligraphy from the Zhanyuantang Collection" exhibition, and published 2 volumes of exhibition catalogues. Painted the album leaves of <i>Loquats</i> and <i>Persimmons</i> as wedding gifts for Dr Wong's daughter.

1995	104歲	英國大英博物館舉辦「當代中國畫——朱屺瞻的藝術」展覽，為繼吳冠中後，該館為在世中國畫家舉辦的第二個展覽。 「朱屺瞻藝術館」落成，並舉行「朱屺瞻百又五歲畫展」。後將所藏30幅明清書畫、60幅當代名家作品捐贈予該館。 美國舊金山亞洲美術博物館舉辦「朱屺瞻畫展」。 因輕度腦血栓入上海華東醫院治療。 The British Museum held the exhibition of "The Art of Zhu Qizhan", which is the second one, after Wu Guanzhong's, held for living Chinese painters. The construction of the Zhu Qizhan Art Museum finished. The museum held a solo exhibition for Zhu for his age of 105. Zhu donated his collection of 30 works of painting and calligraphy by masters of the Ming and Qing Dynasties, and 60 by contemporary artists to the Museum. The "Zhu Qizhan Art Exhibition" was held by the Asian Art Museum in San Francisco. Admitted to Huadong Hospital in Shanghai for cerebral thrombosis.
1996	105歲	在病榻作小幅墨筆速寫。 4月20日，因肺部感染，急性左心衰竭，在華東醫院逝世，終年105歲。 Sketched with ink while seriously ill. Passed away on 20th April at Huadong Hospital at the age of 105 due to lung infection and acute left-sided heart failure.

年表歲數根據馮其庸、尹光華《朱屺瞻年譜》計算。

Ages in the chronology are calculated based on *Zhu Qizhan Chronicle* by Feng Qiyong and Yin Guanghua.



香港九龍尖沙咀梳士巴利道 10 號  
10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

hk.art.museum

藏品誌謝：黃貴權醫生捐贈靜觀樓藏品

Acknowledgement: Jingguanlou Collection donated by Dr Leo Wong Kwai-kuen

#### 工作小組

香港藝術館中國書畫組及設計組

#### Production Team

Chinese Painting and Calligraphy Sub-unit and Design unit  
Hong Kong Museum of Art

香港特別行政區康樂及文化事務署出版

香港藝術館編製

2022 年 4 月首次編印，2022 年 12 月第二次編印

© 康樂及文化事務署 2022

版權所有，未經許可不得翻印、節錄及轉載

Published by the Leisure and Cultural Services Department  
of the Hong Kong Special Administrative Region  
Produced by the Hong Kong Museum of Art  
First published in April 2022. Second edition in December 2022  
© Leisure and Cultural Services Department 2022  
All rights reserved



