

The Vermillion Peony Pavilion Collection  
of Chinese Paintings from the USA

美国红牡丹亭珍藏中国书画



文化艺术出版社  
Culture and Art Publishing House



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# 红牡丹亭珍藏

## 序言

第一次与《红牡丹亭珍藏》相识是在几年以前，能够有机会研究这些画作，我感到非常荣幸。现在，我将这一杰出的收藏介绍给公众。

《红牡丹亭珍藏》的第一次购买始于 1988 年，那是一件精美的吴宏手卷，该作流传有序，并著有重要学者、藏家的题跋。以此为起点，品味高雅、经典准确以及学术价值界定了这个收藏的基本特征，也明确了日后藏品进增的宗旨。直到 1998 年，经过三次最新的充实之后，整个收藏基本成型。所选作品无论是像查士标山水那样经过考究的古代画作，还是诸如李可染山水那样的现代杰作，每一件都经过慎重考虑，收藏的整体品质逐步增强。

收藏家对于艺术的热爱，往往使他们不放过任何一次可能获得的机会。《红牡丹亭珍藏》力争收获中国艺术史上最优秀、最精致，同时也最具有欣赏价值的作品。整个收藏形成的十年间，是敏锐而有魄力的藏家在市场上捕获艺术珍品的十年，也是黄君实先生（感谢其卓越的学术鉴赏能力）领导佳士得中国书画部的岁月。正是在这其间，藏家才有可能从在世的大师如李可染、吴冠中、朱屺瞻那里直接得到作品。

在此十分荣幸地介绍《红牡丹亭珍藏》。我相信，这些藏品一定会激发人们，去欣赏和享受最优秀的中国绘画作品。

张以国





# Preface to the Vermillion Peony Pavilion Collection

I first became acquainted with the Vermillion Peony Pavilion Collection several years ago. I am most gratified to have had the opportunity to study these paintings and now to offer this remarkable collection to the public.

The collection began in 1988 with the acquisition of the impressive Wu Hong handscroll. The scroll had been passed down by several important scholars. The collection was further shaped in 1998 with three more recent and important additions. Refinement of taste, elegance, and scholarship defined its parameters and set the tone for future additions. Each selection was a deliberate maneuver to enhance the strength of the collection, whether it was a sophisticated work of classical painting like the Zha Shibiao landscape or a stellar example of modern brilliance like the Li Keran landscape.

The collection passionately capitalizes upon the challenge of acquiring paintings that embrace the elegance and refinement of Chinese culture, while also showing promise in value appreciation. The ten years during which the collection was formed were years when an astute and courageous collector had the opportunity to purchase impressive and authentic works of art. These were the years when Mr. K. S. Wong (acknowledged for his extraordinary scholarship) headed the Christie's Chinese painting department. It was also possible to acquire works directly from living masters including Li Keran, Zhu Qizhan, and Wu Guanzhong.

It is now my great privilege to introduce the Vermillion Peony Pavilion Collection. This collection is certain to inspire enjoyment and appreciation for fine and important Chinese paintings.

Yiguo Zhang





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## 朱屺瞻小传

朱屺瞻(1892 - 1996), 江苏太仓人, 名增钧, 号起哉、二瞻老民。历任上海艺术专科学校教授, 西画系研究所主任, 中国美术家协会顾问等职。

朱屺瞻的祖、父两代都是有名的儒商, 并善长诗词书画。1908年, 他考入上海实业学校, 得到表叔唐文治的教益。1912年, 20岁的朱屺瞻开始接触西方油画, 进入刘海粟创办的上海美术专科学校学习。26岁时, 他赴日留学, 到川端美术学校, 跟从藤岛武二学画。

1929年, 朱屺瞻的国画作品《春寒》、《墨荷》、《寒林》和油画作品《劳苦》、《静物》入选第一届全国美展。1936年, 朱屺瞻与徐悲鸿等人组织“默社画会”, 并举办展览。次年再度赴日本考察美术教育。1944年, 53岁的朱屺瞻得到齐白石六十余方印, 自号“六十白石印富翁”。

1966年“文化大革命”, 朱屺瞻被迫停笔。后于1979年, 为人民大会堂创作了巨幅国画《红梅图》。次年《朱屺瞻画集》出版。1982年, 上海美术电影制片厂为他拍摄纪录片《画家朱屺瞻》。92岁时, 朱屺瞻为旧金山国际机场作《葡萄图》备受称赞。1995年2月, 他在大英博物馆举办展览; 7月, 在美国亚洲美术博物馆举办画展; 同年, 上海市政府建造了朱屺瞻艺术馆。1996年4月20日病逝, 享年105岁。

朱屺瞻先生为人谦逊、豁达, 其作品饱含着强烈的生命力, 风格拙朴、浑厚、粗犷豪放。他吸收中西绘画的精髓, 用色大胆, 笔墨淋漓。他与齐白石、徐悲鸿等人交往甚好, 在画坛有着举足轻重的影响力。本书精心挑选的六件朱屺瞻作品, 是画家创作最高峰时期, 最精彩的代表作。



## Brief Biography of Zhu Qizhan

Zhu Qizhan (1892–1996) was born in Taicang, Jiangsu province in the late Qing dynasty. His style name was Zengjun and his artist name was Qizai or Erzhan Laomin. He was a professor, dean of the Western Fine Art School of Shanghai Art College and an advisor to the Chinese Artists Association.

Zhu's father and grandfather were both prominent Chinese businessmen who excelled at poetry, calligraphy and painting. In 1908, Zhu enrolled in the Shanghai Industrial School where he studied with his uncle Tang Wenzhi (1865 – 1954). In his twenties, Zhu studied Western paintings at the Shanghai Fine Art College, founded by Liu Haisu (1896 – 1994). In 1918, Zhu went to Japan to study with artist Fujishima Takeji, who was renowned for his Western-style paintings.

In 1929, the first Chinese Fine Art Exhibition selected Zhu Qizhan's Chinese paintings *Chunhan* (Cold Spring), *Mohe* (Ink Lotus) and *Hanlin* (Wintry) and his Western paintings—*Laoku* (Hardship) and *Jingwu* (Still Life). In 1936, Zhu founded the Moshe Fine Art Association with Xu Beihong and other artists. The association held several exhibitions. The next year, he returned to Japan to review its art education programs. In 1944, Zhu received more than sixty seals carved by Qi Baishi and named himself “Rich Man with 60 Baishi Seals.”

Zhu Qizhan was banned from painting when the Chinese Cultural Revolution began in 1966. When he was able to resume, he created many inspirational works including the *Hongmei Tu* (Red Japanese Apricot) for the Great Hall of the People. The following year he published the *Collected Paintings of Zhu*