

60 Prominent Cultural Figures from the Chinese Community

As Singapore celebrates 60 years of independence, it is time to look back and commemorate the contributions of the Chinese community in shaping the nation's evolving cultural landscape. To honour this cultural legacy, this exhibition pays tribute to 60 individuals who have left an indelible impact on Singapore's arts and culture sector.

Over the past six decades, these pioneers, leaders, and visionaries from across the six fields of academia, commerce, literary arts, media, performing arts and visual arts—had shaped and continue to shape Singapore's artistic and cultural life through their works and influence.

Though no longer with us, these 60 individuals have paved the way and allowed cultural torchbearers who came after them to blaze new trails by “stand(ing) on the shoulders of giants”. In doing so, we hope that they have inspired today's and tomorrow's generations to find new ways to dream and to make their own marks on the local arts and cultural scene.

华社60杰出文化人

在庆祝新加坡独立60周年之际，我们也不忘回忆华社在建国时期的文化贡献，同时看看他们所留下的文化印记。为此，本次展览将回顾60位华社杰出人物对新加坡艺术和文化领域所作出的贡献，并向他们致敬。

在过去的60年里，这些先驱凭着领导才能与远见卓识，勇闯新加坡的学术界、商界、文学界、媒体业、表演艺术界与美术界。他们在各自的领域里大展拳脚、开创新河，塑造了本地的艺术与文化景观，其影响至今历久不衰。

虽然这60位文化先驱都已仙逝，但他们为后世铺平道路，让我们能够承前启后，“站在巨人的肩膀上”开拓新的道路。我们希望他们的事迹能激励当下和未来的开拓者，鼓励他们勇敢筑梦，并在我国的艺术和文化领域里留下自己的印记。

Bai Yan (1920-2019)

Bai Yan, born Yan Boyuan, was a beloved actor and entertainer who dedicated over six decades to the performing arts. He first gained fame in *getai*, blending song, dance, magic and acrobatics to captivate audiences.

At 65, he transitioned to television, joining Singapore Broadcasting Corporation. Over 11 years, he starred in about 70 drama series, becoming a household name. Bai's role in *We Are Family* as the patriarch was especially memorable.

Bai is remembered as the genial grandpa in Channel 8 dramas in the 1980s and 1990s and was honoured with the Special Achievement Award at the 1996 Star Awards.

白言(1920-2019)

白言，原名阎伯元，是一位深受新加坡人喜爱的演员。他将60多年的岁月奉献给了演艺事业。白言早年的歌台表演有歌唱、舞蹈、魔术和杂技，凭借独特的表演风格而成名。

白言在65岁时转战电视界，加入新加坡广播局。在接下来的11年里，他参演了70多部电视剧，成为家喻户晓的演员。在长寿剧《四代同堂》里，白言一家之主的角色尤为经典。

在1980至1990年代的新加坡，白言在许多观众的心目中就是一位慈祥的爷爷。他在1996年荣获《红星大奖》之“终身成就奖”，肯定了他对新加坡演艺界的贡献。

Chan Kim Boon (1851-1920)

Chan Kim Boon was a writer and translator known for his Baba Malay adaptations of Chinese literary classics. Fluent in Malay, English and Chinese, he played a key role in making Chinese epics accessible to Peranakan readers.

Chan's most famous work, *Sam Kok*, a Baba Malay adaptation of *Romance of the Three Kingdoms*, was serialised in 30 volumes. Likely the earliest Malay translation of the epic, it featured cultural footnotes, and Romanised Malay terms with Chinese clarifications.

Chan's translations enriched Peranakan literature and inspired future adaptations of Chinese classics.

曾锦文（1851-1920）

曾锦文是一位作家和翻译家，因将中国文学经典译成峇峇马来文而闻名。他精通马来语、英语和华语，土生华人在当时能有机会阅读中国名著，他功不可没。

在曾锦文改编的众多译本中，《三国》最受欢迎，共连载30册。这可能是这部经典最早的马来文译本，除了文化注释，他还为罗马化的马来术语添加中文解释。

曾锦文的翻译作品丰富了土生华人的文学，也启发了人们对中国名著进行改编。

Chen Jen Hao (1908-1976)

Chen Jen Hao was a pioneer artist and art educator who shaped Singapore's art education. As an early teacher at Nanyang Academy of Fine Arts, he established a strong foundation for training artists, blending Western and Chinese artistic traditions.

Beyond education, Chen actively promoted Chinese art through Society of Chinese Artists, becoming its president in 1970. He also served as principal of Dunman Government Chinese Middle School (now Dunman High School), co-designing its crest, which remains in use today.

Chen's contributions to art and education were recognised with the Public Administration Medal (Silver) in 1970.

陈人浩(1908-1976)

陈人浩是新加坡的先驱艺术家和教育家，对新加坡的艺术教育产生了深远影响。陈人浩早期在南洋美术专科学校任教，为艺术学子奠定了厚实的基础，也培养他们融合中西方技法的能力。

除了教育工作，陈人浩也积极推动中华艺术的发展。他加入中华美术研究会，并于1970年成为会长。他曾任德明政府华文中学(今德明政府中学)的校长，并与刘抗共同设计校徽，该校徽沿用至今。

因其在艺术和教育方面的卓越贡献，陈人浩于1970年获颁公共行政(银)奖章。

Chen Wen Hsi (1906–1991)

Chen Wen Hsi was a pioneering modern artist and art educator in Singapore, renowned for blending Chinese and Western artistic traditions. A key figure in developing the Nanyang style, he was known for his expressive brushwork and innovative compositions. Chen's works, particularly his iconic gibbon paintings, shaped Singapore's modern art landscape.

As a teacher at The Chinese High School and Nanyang Academy of Fine Arts, Chen nurtured generations of artists. He also explored cubism, abstraction and finger-painting, refining his distinct style over the decades.

Honoured with the Meritorious Service Medal in 1992, Chen's legacy continues to inspire Singapore's art scene.

陈文希(1906–1991)

陈文希是新加坡的现代艺术家和教育家，以融合中西艺术传统而闻名。作为南洋风格的灵魂人物，陈文希善长以鲜活的笔触和创新的构图进行创作。他的作品，尤其是最具代表性的长臂猿画，塑造了新加坡的现代艺术景观。

在华侨中学和南洋美专任教期间，陈文希培养了好几代的艺术家。精益求精的他还探索立体主义、抽象艺术和指画技法，并且用几十年的时间发展和完善自己的艺术风格。

陈文希于1992年获颁新加坡功绩奖章。他的艺术成就至今仍激励着一代又一代的艺术家。

Chen Yoh Shoo (1900-1971)

Chen Yoh Shoo was a key figure in Singapore's Chinese publishing scene. He co-founded Shanghai Bookstore, introducing modern Chinese literature and magazines to Southeast Asia. Chen's efforts provided Chinese immigrants with access to new cultural and intellectual ideas, shaping Singapore's literary landscape.

After World War II, Chen's Shanghai Bookstore ventured into publishing, producing the first locally tailored Chinese school textbooks. Written by renowned Chinese educators, these books were widely adopted across Southeast Asia, influencing generations of students.

Chen was also active in the Chinese community, co-founding Wenzhou Clan Association to support Wenzhou migrants in Singapore.

陈岳书(1900-1971)

陈岳书是新加坡华文出版界的重要人物。他与同伴共同创办了上海书局，将现代华文文学和杂志引入东南亚。陈岳书的努力使华侨能够接触到新的文化和思想，推动了新加坡的文学发展。

二战后，陈岳书扩展上海书局的业务，开始出版书籍，包括推出首套本地化的华校教科书。这些教材由知名华人教育家编写，在东南亚广泛使用，影响了几代学生。

陈岳书也积极参与华社事务，并与人共同创立温州会馆，为旅居新加坡的温州乡亲提供支持与帮助。

Cheong Soo Pieng (1917-1983)

Cheong Soo Pieng was a leading modern artist and key proponent of the Nanyang style. Known for his paintings of Malay women with elongated limbs, he blended Chinese ink painting with Western techniques, shaping Singapore's modern art scene.

Inspired by his travels to Bali and Borneo, Cheong developed a distinctive Southeast Asian aesthetic. He was also an accomplished sculptor and metal artist. As a teacher at Nanyang Academy of Fine Arts, he influenced generations of artists.

Honoured with the Meritorious Service Medal in 1962, Cheong's legacy has been celebrated through numerous exhibitions, including a retrospective in 1983.

钟泗宾(1917-1983)

钟泗宾是新加坡现代艺术的先驱，也是南洋风格的代表人物。肢体修长的马来女子是他许多画中的独特风景。他善于将中国画与西方技法相结合，塑造了新加坡的现代艺术景观。

钟泗宾曾到访巴厘岛和婆罗洲，并深受东南亚风土民情的启发，发展出独特的艺术风格。此外，他也是一名杰出的雕塑家和金属艺术家。在南洋美专任教期间，他启发与影响了许多艺术家。

1962年，钟泗宾荣获新加坡功绩奖章。他的作品展览无数，其中1983年的大型回顾展，更是让人见证他的艺术造诣与辉煌成就。

Chin Kah Chong (1931-2023)

Chin Kah Chong was Singapore's first war reporter and a journalist who documented the region's most significant events, including Bandung Conference, the Vietnam War, Singapore's separation from Malaysia, and the Hock Lee Bus Riots.

Chin also played a key role in shaping Southeast Asian journalism. He worked with Pan-Asia Newspaper Alliance and collaborated with renowned photographers and reporters. Chin's memoir, *Vietnam: I Was There*, offers firsthand accounts of war correspondents and the conflicts they covered.

Chin's literary contributions extended beyond journalism, and his book, *What I Know About Lee Kuan Yew*, won the Singapore Literature Prize for Non-Fiction.

陈加昌(1931-2023)

陈加昌是新加坡首位战地记者。他采访并记录了东南亚地区的重大历史事件，其中包括万隆会议、越南战争、新加坡脱离马来西亚以及福利巴士工潮暴乱。

在塑造东南亚新闻业方面，陈加昌功不可没。他曾任职《泛亚通讯社》，并与多位知名摄影师和记者合作。他的回忆录《越南，我在现场》，记录了战地记者在烽火现场做实况报道的第一手资料。

在新闻领域之外，陈加昌的文学贡献也十分卓著。他的著作《我所知道的李光耀》，荣获新加坡文学奖的华文纪实文学大奖。

Chou Sing Chu (1905-1986)

Chou Sing Chu was a visionary publisher who shaped Singapore's Chinese book industry. He founded World Book Company and Popular Bookstore, making Chinese literature more accessible. When imports from China were restricted, he reprinted pre-1949 Chinese books in Hong Kong for readers in Singapore and Malaysia.

Committed to literacy, he established Popular Library and promoted local literature through publications like *Nanyang Literary Gazette*, *World Children*, and *World Youth*. Chou's efforts extended to Malay-language publications, including *Malay Language Monthly*, fostering cross-cultural learning.

Beyond publishing, Chou nurtured talent, with many of his former employees founding bookstores, publishing houses and printing firms.

周星衢(1905-1986)

周星衢是一位高瞻远瞩的出版家，对新加坡华文书业的发展贡献颇丰。他创办了世界书局和大众书局，制造了更多阅读华文书籍的机会。当中国输入本地的出版物受到管制，周星衢在香港重印1949年以前出版的书籍，随后引入新马一带销售。

为提高阅读风气，周星衢设立大众图书馆，并通过《南洋文摘》、《世界儿童》和《世界少年》等出版物推广本地文学。他还支持《马来语月刊》等马来语出版物的发行，促进跨文化交流。

除了出版事业，周星衢还培养了众多书业人才，以至他的许多旧员工后来创办了书店、出版社和印刷社。

Chuang Chu Lin (1900-1973)

Chuang Chu Lin was a pioneering educator who played a vital role in shaping Singapore's Chinese education. Appointed as the first principal of Chung Cheng High School in 1939, he dedicated himself to establishing it as a leading institution, setting high academic standards and fostering a spirit of self-reliance among students.

Beyond education, Chuang contributed to Singapore's intellectual and cultural landscape, and his leadership extended to Nanyang University, where he implemented significant reforms, gaining recognition from the Commonwealth universities.

Chuang's legacy endures through the Chuang Chu Lin Education Fund, which continues to support outstanding students at Chung Cheng High School today.

庄竹林(1900-1973)

庄竹林是本地的教育先驱，是塑造新加坡华文教育的重要人物。1939年，他出任中正中学的首任校长，为学生树立高标准的学术要求，培养他们自力更生的精神，全心将中正中学打造成一所一流学府。

除了教育，庄竹林也对新加坡的学术和文化发展作出贡献。他在南洋大学担任副校长期间，在南大推行一系列改革，使南大受到其他英联邦大学的肯定。

庄竹林的精神通过庄竹林教育基金得以延续。这笔基金如今继续资助及奖励着品学兼优的中正学子。

Chuang U-Ming (1908-2007)

Chuang U-Ming was a dedicated educator who played a vital role in shaping Singapore's Chinese education landscape. He helped establish Chung Cheng High School (CCHS) and Nanyang University, advocating for accessible and high-quality education.

During World War II, he risked his safety to save thousands of books from CCHS's library, ensuring that future students would have access to them. Chuang's dedication to education extended to decades of service on the school's board.

Chuang's cultural contributions also encompassed literature and philosophy. A scholar with a vast personal library, he valued lifelong learning and wrote extensively on Confucianism, Buddhism and Taoism.

庄右铭(1908-2007)

庄右铭是一位受人敬仰的教育家，极大地推动了新加坡华文教育的发展。他协助创办了中正中学和南洋大学，并极力倡导人人可及的优质教育。

二战期间，他冒着生命危险保住了中正中学的上千本藏书，只为确保后世学子有机会阅读这些珍贵书籍。他担任中正中学董事数十年，将一生奉献给了教育。

庄右铭也精通哲学与文学，并在此方面作出了贡献。庄右铭博学多闻，家中藏书丰富，一生都在学习。他也撰写了许多儒释道的著作。

Fang Xiu (1922-2010)

Fang Xiu, a trailblazer of Chinese literature, dedicated his life to documenting and preserving Singapore's literary heritage. He compiled and edited numerous anthologies and critical works, including *The Complete Compendium of Malaya Chinese Literature*.

Fang Xiu also nurtured literary talents by using the prize money from his Nanyang Chinese Literature Award to establish a fund supporting young Singaporean writers. Fang's dedication to showcasing new voices helped sustain the growth of local Chinese literature.

Fang Xiu's influence extended beyond his publications. As an editor, lecturer and mentor, he played a key role in shaping Singapore's literary landscape.

方修(1922-2010)

方修是本地华文文学的开路先锋，毕生致力于记录和保留新加坡的文学遗产。他编辑过许多选集和文学评论，其中包括《马华新文学大系》。

方修也积极培养文学人才，并利用自己获得的南洋华文文学奖的奖金设立基金，支持本地年轻作家创作并出版书籍。他对新生代作家的扶持，使本地华文文学得以持续发展。

除此之外，方修也是一位杰出的编辑、讲师和导师，对新加坡文学景观的塑造影响深远。

Fu Wu Mun (1892–1965)

Fu Wu Mun was a key figure in Singapore's Chinese media and a pioneer in newspaper publishing. Born in Quanzhou, he worked for Chinese newspapers in Xiamen, Manila, Yangon and Penang before moving to Singapore.

He served as the chief editor of *Nanyang Siang Pau* and *Sin Chew Jit Poh*, shaping the Chinese press for over a decade. He later founded *Xin Bao*, a widely read and influential small newspaper.

Fu played a crucial role in modernising newspaper production, improving printing techniques and raising editorial standards, setting a new benchmark that influenced publications across the region.

傅无闷(1892–1965)

傅无闷是新加坡华文媒体的重要人物，也是报业的开创者之一。他在泉州出生，曾在厦门、马尼拉、仰光和槟城的华文报社工作，后来移居新加坡。

傅无闷曾任《南洋商报》和《星洲日报》的总编辑，深耕新加坡华文报业十多年。之后，他创办了《新报》，一份极具影响力的小型报。

傅无闷在报业改革方面贡献卓著。他推动印刷技术的革新、提高编辑标准，树立了行业新标杆，也影响了整个地区的出版业。

Georgette Chen (1906-1993)

Georgette Chen was a first-generation Singaporean artist and a pioneer of the Nanyang style. Trained in Paris, New York and Shanghai, she developed a unique approach that blended Western techniques with Southeast Asian subjects, contributing to the evolution of modern art in Singapore.

Settling in Singapore in the 1950s, Chen taught at Nanyang Academy of Fine Arts from 1954 to 1981, nurturing a new generation of artists. Chen's oil paintings, known for their rich colours and refined brushwork, captured local still lifes, landscapes and portraits.

For her contributions to art and education, Chen was awarded the Cultural Medallion in 1982.

张荔英(1906-1993)

张荔英是新加坡第一代艺术家，也是南洋风格的先驱。她曾在巴黎、纽约和上海接受艺术训练，发展出独特的风格。她善于将西方技法与东南亚题材相结合，对新加坡现代艺术的发展产生了深远影响。

1950年代，张荔英定居新加坡，并于1954年至1981年在南洋美术专科学校任教，培养了新一代艺术家。张荔英的油画描绘了本地的静物、风景及肖像，以丰富的色彩和细腻的笔触著称。

因其艺术和教育方面的卓越贡献，张荔英于1982年荣获新加坡文化奖。

Gwee Yee Hean (1929-2013)

Gwee Yee Hean was a respected educator and scholar who shaped Singapore's education and cultural research. He began his career at The Chinese High School and later served as Dean at University of Singapore and President of South Seas Society.

Gwee's leadership at Nanyang Academy of Fine Arts enriched Singapore's arts and education scene. He co-authored *The Development of Education in Malaysia and Singapore*, among other publications, and edited major academic journals.

Gwee's legacy lives on through the Gwee Yee Hean Collection, a vast donation of books and research materials made to Southern University College in 2014.

魏维贤(1929-2013)

魏维贤是一位德高望重的教育家和学者，对新加坡的教育与文化研究作出了巨大贡献。他的职业生涯始于华侨中学，并先后担任新加坡大学教育学院院长以及南洋学会会长。

魏维贤后来出任南洋艺术学院院长，丰富了新加坡的艺术与教育景观。他与人合著《新加坡与马来亚教育之发展》等书，也主编过许多重要的学术期刊。

魏维贤为世人留下了巨大的学术遗产。2014年，他的众多书籍和研究资料都捐赠给南方大学学院，成为“魏维贤文库”。

Ho Kwong Yew (1903-1942)

Ho Kwong Yew was a pioneering architect and the first local-born Asian registered architect in Singapore. Ho's innovative designs shaped the city's architectural landscape, and included landmarks such as Holy Trinity Church, which seamlessly blended modernist principles with Chinese architectural elements.

One of his most iconic works was the Haw Par Villa residence, built for the Aw brothers of Tiger Balm fame. Featuring domed roofs and bold cantilevered structures, the residence showcased his mastery of reinforced concrete.

Beyond architecture, Ho was deeply involved in Singapore's cultural and intellectual circles, shaping the city's evolving identity through his modernist and Chinese-inspired designs.

何光耀(1903-1942)

何光耀是新加坡的建筑先驱。他在新加坡出生，是本地首位成为注册建筑师的华人。他的开创性设计塑造了城市的建筑景观，其中包括圣三一堂，一座巧妙融合了现代主义与传统华族建筑元素的教堂。

何光耀最具代表性的作品是虎标万金油的创办人，胡文虎、胡文豹两兄弟的虎豹别墅。圆形的穹顶以及多处大胆的悬臂结构，充分展现了何光耀高超的建筑造诣，以及他对钢筋混凝土的掌握。

除了其建筑成就，何光耀也活跃于新加坡的文化与知识界。他利用现代主义和中式设计，为这座万变的城市打造了独一无二的风景。

Hong Jin Tang (1906-1983)

Hong Jin Tang was a journalist and historian dedicated to preserving Singapore's cultural heritage. He worked for major newspapers such as *Lat Pau* and *Nanyang Siang Pau* for over 30 years, rising from a court reporter to become chief correspondent.

Beyond journalism, he advocated for the revival of Nan Ming School and served as secretary of Lam Ann Association for 22 years. He also safeguarded historical relics, ensuring their preservation.

He is best remembered for his research, which stated that the first person to land in Singapore in 1819 was Raffles' Chinese carpenter, Cao Yazhi.

洪锦棠(1906-1983)

洪锦棠是著名的报人兼史学家，一生致力于保留新加坡的文化遗产。他在《叻报》和《南洋商报》等报社工作30多年，由最初的法庭记者升任到采访主任的职位。

除了新闻事业，洪锦棠也倡议重办南明学校，并担任南安会馆的义务秘书长长达22年。此外，他也热衷于保存珍贵的文物。

洪锦棠最广为人知的研究，是指出1819年首位登陆新加坡的人是莱佛士舰上的华人木匠曹亚志。

Hsu Yun Tsiao (1905-1981)

Hsu Yun Tsiao was an eminent historian who shaped Southeast Asian and Singaporean history and was described as “a distinguished scholar and a towering figure in Southeast Asian studies”.

A prolific writer, he translated *Sejarah Melayu* into Chinese and advocated for a broader view of Singapore’s past. Hsu’s research on historical geography, street names and secret societies remains influential.

As an educator and editor, he taught at Nanyang University and Ngee Ann College (now Ngee Ann Polytechnic) and oversaw the publication of academic journals. A founding member of South Seas Society, he played a role in promoting regional studies.

许云樵(1905-1981)

许云樵是一位杰出的史学家，对东南亚和新加坡历史研究影响颇深，被誉为“一代学人，东南亚研究泰斗”。

许云樵作品无数，他曾将马来经典《马来纪年》译成中文，让众人以更广阔的视角审视新加坡的历史。他在历史地理、街道名称及私会党方面的研究，至今仍具影响力。

作为教育者和出版人，他曾任教于南洋大学和义安学院（今义安理工学院），并负责院刊的编辑工作。他也与人共同创设南洋学会，大力推动以南洋为主题的研究工作。

Huang Man Shi (1890-1963)

Huang Man Shi was a key figure in Singapore's Chinese cultural circles. An avid art collector, he was known for his close friendship with renowned painter Xu Beihong and for amassing an extensive collection of over 300 folding fans. Huang's home, Jiangxia Hall, also served as a gathering place for artists and intellectuals.

Beyond the arts, Huang was deeply involved in education and Buddhism. He played a pivotal role in founding Mee Toh School and served as its board chairman.

Huang's leadership extended to various Chinese associations, including South Seas Society and Huang Clan Singapore Association.

黄曼士(1890-1963)

黄曼士是本地华人文化界的重要人物。热衷艺术的他是新加坡第一代大收藏家，收集折扇逾300件，也与著名画家徐悲鸿深交。他的宅邸“江夏堂”有着“百扇斋”的雅称，是文人墨客经常聚集的场所。

除了艺术，黄曼士还积极投身于教育事业和佛教活动。黄曼士为弥陀学校的创建提供了许多帮助，也曾任其董事会主席。

黄曼士也在多个华人社团中担任领导职务，包括南洋学会和新加坡黄氏总会，贡献颇丰。

Khoo Seok Wan (1874-1941)

Khoo Seok Wan was one of Singapore's most prominent literary pioneers. He penned around 1,400 poems, many of which reflected local customs and captured Singapore's multicultural character—an uncommon approach at the time. He also popularised the term *Xingzhou* (星洲) to describe Singapore.

Beyond poetry, Khoo was an essayist who introduced Chinese literature and world literature to local readers, offering critiques of these works. He also founded newspapers such as *Thien Nan Shin Pao*.

In 1902, he wrote *Newly Published Ten Thousand Words* to make Confucian teachings more accessible to young learners.

邱菽园(1874-1941)

邱菽园是本地文学先驱。他创作了约 1,400 首诗，其中许多描绘本地风俗，并展现新加坡的多元文化特色。这在当时还是相当罕见的。“星洲”一词指代新加坡也是由他推而广之的。

除了写诗，邱菽园也经常发表文章，并通过文学批评向本地读者介绍中国及世界文学作品。此外，他还创办了《天南新报》等报刊。

邱菽园于1902年编写《新出千字文》，以更通俗的方式向年轻学子传播儒家思想。

Kuo Pao Kun (1939 – 2002)

Kuo Pao Kun was a seminal figure in Singapore theatre, renowned for his pioneering contributions to bilingual and multicultural performances. In 1965, he co-founded Singapore Performing Arts School, later known as The Theatre Practice, the nation's longest-standing bilingual theatre group.

Kuo's innovative approach included translating and adapting Western plays, such as Brecht's *The Caucasian Chalk Circle*, introducing local audiences to new theatrical forms. Kuo's original works, such as *Mama Looking for Her Cat*, are celebrated for their reflections on Singaporean society.

He received the Cultural Medallion in 1989, and in the following year, he established The Substation, Singapore's first independent arts centre.

郭宝崑(1939 – 2002)

郭宝崑是新加坡戏剧界的泰斗，在双语和多元文化表演方面有着前瞻性的贡献，并以此闻名。1965年，他创办了新加坡表演艺术学院，该学院后来发展成为实践剧场，是全国历史最悠久的双语剧团。

郭宝崑翻译和改编过多部西方戏剧，例如布莱希特的《高加索灰阑记》，其创新做派让本地观众接触到新的戏剧形式。他的原创作品，如《寻找小猫的妈妈》，因反映新加坡社会而备受推崇。

郭宝崑在1989年获颁新加坡文化奖，并在1990年创办了新加坡首个独立艺术中心——电力站。

Kwan Shan Mei (1922-2012)

Kwan Shan Mei, born Wong Fang Yan, was a pioneering illustrator whose works shaped the childhoods of many Singaporeans in the 1970s and 1980s. Kwan's illustrations in the Primary Pilot Project readers made learning engaging, and her beloved *The Adventures of Mooty the Mouse* continues to charm readers to this day.

Beyond textbooks, Kwan illustrated children's books like *Moongate Collection of Folktales from the Orient*, bringing Asian stories to young readers. She also created large-scale artworks depicting Chinese folklore.

Kwan later taught at Nanyang Academy of Fine Arts before retiring in Vancouver, and her illustrations continue to inspire new generations of readers.

关山美(1922-2012)

关山美，原名王芳彦，是一位先驱画家。在1970、1980年代的新加坡，她的插画塑造了许多国人的童年。她为新加坡小学试点项目绘制的插图，使学习更加生动有趣，而她的《东东历险记》至今依然深受喜爱。

除了为课本绘制插图，关山美还为儿童书绘制插图，其中包括将亚洲故事带给年轻读者的《月门东方民间故事集》。她还以华族民间故事为题材创作大型的艺术作品。

关山美后来在南洋美专任教，之后移居温哥华退休。她的插画历久弥新，启发着一代又一代的读者。

Lee Choon Seng (1888-1966)

Lee Choon Seng was a visionary leader in Singapore's Chinese community, recognised for his contributions to banking, commerce and philanthropy. He supported Sun Yat Sen's revolutionary movement and helped preserve Wan Qing Yuan, now Sun Yat Sen Nanyang Memorial Hall.

As a key figure in establishing Oversea-Chinese Banking Corporation, he strengthened financial resources for Chinese businesses. He also served as president of Singapore Chinese Chamber of Commerce and Industry.

A devout Buddhist, Lee founded Singapore Buddhist Federation, uniting Buddhist communities and promoting charitable causes. Lesser known was his passion for poetry, which often depicted his personal spiritual journey.

李俊承(1888-1966)

李俊承是新加坡杰出的华社领袖，在银行业、商业和慈善事业方面作出了巨大贡献。他支持孙中山的革命事业，并出力购回晚晴园，即如今的孙中山南洋纪念馆。

作为华侨银行的创始人之一，李俊承加强了华商和金融资源。他还曾担任新加坡中华总商会的会长。

李俊承笃信佛教，他创立新加坡佛教总会以团结佛教社群，并推动慈善事业。鲜为人知的是他对写诗的热爱，他的文字经常反映他内心的精神境界。

Lee Dai Sor (1913-1989)

Lee Dai Sor, born Lee Fook Hai, was a celebrated Cantonese storyteller and a household name in Singapore during the 1950s and 1960s. Lee's captivating narratives on Rediffusion and radio brought folklore, martial arts tales and classic literature to life, shaping the oral storytelling tradition.

At the height of his career in the 1960s, Lee hosted up to 20 programmes weekly. Even after dialect programmes were phased out in the 1980s, he continued recording albums and performing at public events.

Today, Lee, along with Ng Chia Keng and Ong Toh, is recognised as one of Singapore's master storytellers.

李大傻(1913-1989)

李大傻，原名李福鸿，是本地家喻户晓的说书人。在1950、1960代的新加坡，李大傻用广东话讲古而深受本地听众喜爱。通过“丽的呼声”等电台，他将民间故事、武侠传奇和经典名著带入人们家中，丰富了新加坡的口述传统及历史。

1960年代，李大傻的事业如日中天，每周主持多达20个节目。即使在1980年代，方言节目被逐步取消后，他仍继续录制专辑，并在公众活动中说书讲古。

如今，李大傻与黄正经和王道并称为新加坡三大讲古大师。

Lee Howe (1915-2009)

Lee Howe was a pioneering music educator, composer and writer. She dedicated five decades of her life to music education in Singapore, teaching at various schools and mentoring talented vocalists, including Sng Chin Hock.

She founded Lee Howe Choral Society (now Song Lovers Choral Society), one of Singapore's earliest choirs, advancing choral music and vocal training. Lee's compositions, blending Chinese and Western influences, remain an important part of Singapore's musical heritage.

An industrious writer, she published over 100 poems and essays. Lee's influence extended internationally, orchestrating performances in China and fostering cultural exchanges before formal diplomatic ties were established.

李豪(1915-2009)

李豪是新加坡音乐界的先锋人物，也是一名音乐教育家、作曲家和作家。她从事音乐教育50年，曾在多所学校任教，也培养了无数优秀的声乐人才，其中包括孙振福。

她创立的李豪合唱团(今乐友合唱团)是新加坡最早的合唱团之一，推动了本地合唱音乐和声乐训练的发展。她的作品融合中西音乐风格，丰富了新加坡的音乐遗产。

李豪热爱创作，且发表过百多首诗歌和散文。她曾率合唱团访华，促进了新中建交前的文化交流，其影响力跨越国界。

Lee Ting Hui (1931-2023)

Lee Ting Hui was a scholar, poet and editor who shaped Singapore's Chinese literary landscape. He taught history for nearly 30 years at local universities.

He published his own poetry collections, reflecting classical influences and personal reflections. Lee's deep interest in literature led him to serve as chief editor of the important publication *The Complete Compendium of Singapore and Malaysia Chinese Literature*, an eight-volume collection documenting regional Chinese literary traditions.

He was also a founding president of Singapore Association of Writers, fostering local literary development. In recognition of his contributions, Lee was awarded The Public Service Star in 1970.

李庭辉(1931-2023)

李庭辉是一位学者、诗人和编辑，在本地大学教授历史近30年，对新加坡华文文学的发展影响深远。

李庭辉出版过的个人诗集反映了古典文学对他的影响，也体现了他的反思精神。他对文学的兴趣极高，并曾经担任《新马华文文学大系》的总编辑。该丛书共有八册，记录了新马华文文学的传统与发展历程。

李庭辉还是新加坡作家协会的创会会长，积极推动本地的文学发展。1970年，他荣获总统颁发的公共服务星章，其贡献备受肯定。

Li Lienfung (1923-2011)

Li Lienfung was a bilingual writer whose works connected English-educated readers to Chinese culture. She wrote “Bamboo Green”, a popular column in *The Straits Times*, and published *A Joss Stick for My Mother*, which received high commendation from the National Book Development Council of Singapore.

Li’s plays, including *The Sword Has Two Edges*, brought Chinese history and themes to both English and Chinese theatre audiences. She also wrote literary guides to classical Chinese works, making them accessible to modern readers.

Beyond writing, Li championed the arts and women’s rights. She chaired Singapore Totalisator Board Arts Fund Committee and actively supported cultural initiatives.

李廉凤(1923-2011)

李廉凤是一位双语作家。她的作品让只受英语教育的读者认识到了华族文化。她在《海峡时报》有个广受欢迎的专栏《竹叶青》，也出版过《我为母亲上柱香》。该书获得新加坡全国书籍发展理事会的高度评价。

李廉凤的剧作，如《剑有双刃》，将中国历史与文化带入中英剧场。她还为中国古典文学经典撰写阅读指南，使之变得通俗易懂。

除了写作，李廉凤也积极推动艺术发展与妇女权益。她还担任新加坡赛马博彩管理局艺术基金委员会主席，并大力支持文化项目。

Lien Shih Sheng (1907-1973)

Lien Shih Sheng was a pioneering writer and news editor who played a key role in shaping Singapore's Chinese literary and journalistic landscape. He spent most of his career at *Nanyang Siang Pau*, where he became chief editor.

He is best remembered for *Letters from the Coast*, a series of letters first published in newspapers and later compiled into an eight-volume anthology. Beyond journalism, he wrote book reviews, travelogues and biographies, including works on Mahatma Gandhi.

In recognition of his contributions, he was appointed to the Public Service Commission and received the Meritorious Public Service Award in 1963.

连士升(1907-1973)

连士升是一位先驱作家和新闻编辑，在塑造新华文学和新闻领域发挥了关键作用。他的大部分职业生涯都在《南洋商报》度过，也在此担任总编辑。

他最广为人知的作品是《海滨寄简》，以书信的形式发表在报纸上，后来汇集成书，共八册。除了新闻工作外，他还撰写书评、游记和传记，包括圣雄甘地的传记。

为肯定其卓越贡献，连士升被任命为公共服务委员会成员，并于1963年获颁公共服务纪念勋章。

Liew Yuen Sien (1901-1975)

Liew Yuen Sien was an educator who shaped generations of women in Singapore. As principal of Nanyang Girls' School, she dedicated nearly 40 years to modernising the school, standardising examinations and championing women's education.

Liew transformed the curriculum, introduced Mandarin (instead of Hokkien) as the medium of instruction, and brought in top educators. Her efforts ensured that girls received a strong academic foundation, paving the way for their greater participation in society.

Liew's influence extended to Singapore's cultural and social fabric. She nurtured well-rounded students and fostered a progressive mindset towards women's roles.

刘韵仙(1901-1975)

刘韵仙是一位教育先驱，为新加坡数代女性的教育作出了巨大贡献。作为新加坡南洋女中的校长，她用40年的时间打造现代化的校园、规范考试制度，并积极推动女性教育。

任职期间，刘韵仙改编教程、聘请良师，主张以华语取代福建话成为教学语言。她的奉献为无数女性奠定了厚实的基础，让她们更有能力积极回馈社会。

刘韵仙在新加坡的文化界和社区里也深具影响力。她培养了无数名发展全面的学生，也提高了女性在社会中的地位。

Lim Boon Keng (1869-1957)

Lim Boon Keng was a leading advocate of biculturalism and Confucianism. He sought to instil Chinese identity among the English-educated, authoring *Principles of Confucianism* and translating Qu Yuan's *Li Sao* into English.

An English-educated scholar, Lim championed bilingualism and introduced Mandarin classes for English-speaking Chinese to foster a deeper connection to their heritage. He co-founded *The Straits Chinese Magazine*, providing Peranakans with a platform for discussing social reform, and later co-founded Singapore Chinese Girls' School, championing education for girls.

Lee Kuan Yew hailed him as a role model of biculturalism, bridging the East and the West through language, education and culture.

林文庆(1869-1957)

林文庆是双文化主义及儒家思想的积极倡导者，并极力为受英文教育的华人培养华族身份认同。除了撰写《孔教大纲》，他也将屈原的《离骚》翻译成英文。

作为一名受英文教育的学者，林文庆提倡双语教育，为以英语为主要语言的华人开设华语训练班，鼓励他们了解自己的文化传统。他与同伴联合创办《海峡华人杂志》，为土生华人提供探讨社会改革的平台。随后，他又与同伴联合创办新加坡女子学校，以推动女子教育。

李光耀称林文庆为双文化人士的典范，肯定他通过语言、教育及文化搭建起东西方的桥梁。

Lim Hak Tai (1893-1963)

Lim Hak Tai was a visionary arts educator and founding principal of Nanyang Academy of Fine Arts (NAFA). He believed Chinese artists in Southeast Asia should blend Western and Chinese styles to depict local subjects—a fusion known as Nanyang art.

Under his leadership, NAFA became Singapore’s first art institution, laying the foundation for the city’s artistic development. He nurtured local talent and supported artists despite financial struggles, ensuring fine art education remained accessible.

Known as the “Father of Nanyang Art”, Lim’s guidance shaped pioneers of Nanyang art, and his legacy endures through generations of artists who continue to evolve the blend of Eastern and Western artistic traditions he championed.

林学大(1893-1963)

林学大是一位富有远见的艺术教育家，也是南洋美术专科学校(今南洋艺术学院)的创校校长。他认为东南亚的华人艺术家应融合中西艺术来表现东南亚风土民情。这种新的美术风格称为“南洋风”。

在林学大的领导下，南洋美专成为新加坡首个艺术学府，为新加坡的艺术发展奠定了厚实的基础。尽管面对资金不足等种种挑战，他仍致力于培养本地人才，同时为艺术家提供支持，让美术教育人人可及。

林学大被誉为“南洋艺术之父”。他的卓识远见塑造了许多南洋风格的先驱，而他的精神也通过一代代中西合璧的艺术家得以延续。

Lim Tze Peng (1921-2025)

Lim Tze Peng was a celebrated artist known for preserving Singapore's heritage through his art. A self-taught painter, he documented the vanishing scenes of Chinatown and the Singapore River in the 1980s, creating visual records of the city's transformation.

A master of Chinese ink painting and calligraphy, Lim pioneered *hutuzi*, or “muddled writing”, and “colour calligraphy”, blending traditional techniques with contemporary expression. Lim's innovative approach to calligraphy prioritises form over meaning, breaking conventions while maintaining deep roots in Chinese aesthetics.

Lim's works, housed in major cultural institutions, have solidified his status as one of Singapore's most influential artists.

林子平(1921-2025)

林子平是一位出色的艺术家，因其作品保存了新加坡的文化遗产而享誉盛名。他自学成才，在1980年代创作了大量描绘牛车水和新加坡河的画作，用艺术将这座城市的旧面貌保留下来。

林子平的水墨画与书法造诣极高，创造了“糊涂字”和彩色书法，将传统技法与当代艺术完美融合。林子平力求创新，强调形胜于意，并在突破传统的同时保留了中式审美的深厚底蕴。

林子平的书画墨宝成了许多重要文化机构的藏品，奠定了他在本地艺术界里的崇高地位。

Lin Chen (1919-2004)

Lin Chen was a key figure in Singapore's Chinese theatre. As director of Singapore Amateur Players for 17 years, he championed local productions and encouraged playwrights to create original works. He also wrote plays, including *The Woman Who Broke the Mirror*, which was featured in the secondary school syllabus.

A dedicated mentor, Lin trained young theatre practitioners, including Kuo Pao Kun. Beyond theatre, he was a prolific writer and editor, contributing to *Nanyang Wen Yi* and adapting plays for radio, expanding the reach of Chinese-language drama.

For his contributions, he received the Cultural Medallion for theatre in 1982.

林晨(1919-2004)

林晨是新加坡华语戏剧界的重要人物。他在新加坡业余话剧社任职期间，积极推广本地的戏剧作品，并鼓励剧作家创作原创作品。他的创作《打破镜子的女人》，还曾纳入中学的课纲。

林晨也是一位尽责的导师，培养了众多年轻的戏剧家，其中包括郭宝崑。除了戏剧上的成就，他也是一名成功的作家和编辑，不仅为《南洋文艺》撰稿，还将戏剧改编为广播剧，扩大了华语戏剧的影响力。

因其卓越贡献，林晨于1982年获颁新加坡文化奖。

Lin Qing Ru (1937-2024)

Lin Qing Ru was a key figure in Singapore's cultural and intellectual circles. He was a driving force in revitalising Ee Hoe Hean Club, transforming it from a social club into an important cultural institution. Under his leadership, the club underwent reconstruction and established a Pioneers' Memorial Hall.

Committed to education and Chinese heritage, Lin launched the Ee Hoe Hean Chinese Book Award to support outstanding students. He also founded *Ee Hoe Century* magazine, shaping discourse on culture and society.

A thinker and cultural advocate, Lin's contributions continue to influence Singapore's intellectual and cultural development.

林清如(1937-2024)

林清如是新加坡文化和知识界的重要人物。他极力振兴怡和轩俱乐部，让这个社交俱乐部成为重要的文化机构。在他的领导下，怡和轩经历了翻新与重建，还增设了先贤馆。

为发展教育和传承华族文化，林清如设立了怡和轩华文书籍奖，以奖励品学兼优的学生。他还创办《怡和世纪》杂志，推动文化和社会议题的讨论与关注。

作为一位思想家和文化倡导者，林清如的贡献持续推动着新加坡的知识和文化发展。

Liu Kang (1911-2004)

Liu Kang was a pioneering artist who played a key role in shaping Singapore's visual arts. Trained in Shanghai and Paris, he merged Western techniques with Southeast Asian influences, contributing to the development of the Nanyang style.

Beyond creating an extensive body of work, Liu was a mentor who nurtured the next generation of Singaporean artists and painters through his various positions in art institutions. He also championed art education in schools, advocating for greater artistic appreciation.

In 2003, he donated his entire collection of more than 1,000 artworks to Singapore Art Museum, thereby preserving his legacy for future generations.

刘抗(1911-2004)

刘抗是一位先驱艺术家，深刻影响了新加坡视觉艺术的发展。曾在上海和巴黎求学的他擅于融合西方技法与东南亚元素，为南洋画风的形成作出巨大贡献。

刘抗作品无数，也在多个艺术机构担任过重要职务，培养了新加坡新一代的艺术家。他积极推动艺术教育，也倡导艺术鉴赏。

2003年，刘抗将自己的一千多件作品全数捐献给了新加坡美术馆，为后世留下了宝贵的艺术珍品。

Low Kway Song (1889-1982)

Low Kway Song was a notable artist, playwright and publisher in Singapore. A self-taught portraitist, he painted prominent figures like Queen Elizabeth II and Tunku Abdul Rahman, becoming the first artist in Singapore to receive a four-figure commission.

In 1918, he founded *Eastern Illustrated Review*, a publication featuring local-themed illustrations and cartoons that captured Singapore's evolving culture.

Low also co-founded The Merrilads Musical and Dramatic Association in 1923, a Peranakan performing group that staged charity shows. Low's plays, *The Fortune Teller* and *See Kheam Siap*, combined humour and social commentary, contributing to Singapore's growing theatre scene.

刘开赏(1889-1982)

刘开赏是新加坡著名的艺术家、剧作家和出版人。他也是自学成才的肖像画家，并曾为伊丽莎白二世和东姑阿都拉曼等著名人物绘制肖像，成为新加坡首位获得四位数报酬的画家。

1918年，刘开赏创办《东方画报》。这本刊物收录了许多本地题材的插画和漫画，捕捉了新加坡不断变化的人文风貌。

1923年，刘开赏与人共同创立了由土生华人组成的剧团，The Merrilads Musical and Dramatic Association，经常为慈善筹款义演。刘开赏的创作，如《相命师》与《吝啬鬼》，以幽默的方式批判社会，为新加坡戏剧界添上了精彩的一笔。

Lu Po-Yeh (1923-1961)

Lu Po-Yeh, born Li Xue Min, was a prominent literary figure known by his pen name Wei Bei Hua. In the 1950s, he gained recognition for essays and poems exploring Malayan history, folklore and daily life.

Lu's works, including *Singaporean Sketches*, blended historical narrative with imaginative storytelling, and resonated with Chinese-educated students. Lu's unique literary contributions reflected a deep local consciousness of the Nanyang, and played a key role in shaping Singapore and Malaya's cultural discourse.

Proficient in Chinese, Malay and English, Lu contributed to translation and historical research, publishing anthologies like *Singaporean Sketches* and compiling *Kamus Berguna Bahasa Melayu-Tionghoa-Inggeris*, a trilingual dictionary.

鲁白野(1923-1961)

鲁白野，原名李学敏，是著名文学家，笔名威北华。在1950年代，他的散文和诗歌以探讨马来亚历史、民俗和日常生活而广受欢迎。

鲁白野的作品，如《狮城散记》，融合历史叙述与想象力，深受华校生喜爱。独特的文学创作展现了鲁白野在南洋产生的本土意识，同时也深刻地影响了人们对新马文化的理解与探讨。

鲁白野精通华文、马来文和英文，在翻译与历史研究方面贡献卓著，出版过《狮城散记》与《实用马华英大辞典》。

Ly Singko (1913-1996)

Ly Singko was a distinguished newspaperman who shaped Singapore's media landscape. He briefly served as Chief Editor of *Yi Shi Bao* and later worked at *Sin Chew Jit Poh* and *Nanyang Siang Pau*. Ly's political commentaries were widely read and compiled into several collections.

Beyond journalism, Ly was an educator, teaching at Chung Cheng High School, Nanyang University and the Teacher Training College. He also promoted Chinese theatre, translating and documenting traditional dramas.

A passionate supporter of the arts, Ly was a playwright and a collector of Peking opera memorabilia, which he donated to National Museum's Asian Civilisations collection in 1995.

李星可(1913-1996)

李星可是杰出的新闻人，大大塑造了新加坡媒体景观。他曾任《益世报》总编辑，不久后在《星洲日报》任职，后转投《南洋商报》。他的政论广受社会大众关注，也编辑成多部选集。

除了新闻事业，李星可也投身教育，并曾在中正中学、南洋大学及师资训练学院任教。他一生积极推动华族戏剧，也为传统戏曲的翻译与编辑做出努力。

热衷于艺术的李星可既是一名剧作家，也是京剧文物的收藏家。1995年，他将自己的收藏捐赠给新加坡国家博物馆的亚洲文明典藏。

Miao Xiu (1920-1980)

Miao Xiu, born Lu Shaoquan, was a pioneering writer known for his local sensibilities and unique use of dialect in literature.

Despite receiving an English education, he mastered Chinese through self-study and became one of Singapore's earliest bilingual writers. Miao's novel *Under the Roof of Singapore* was a landmark in local Chinese fiction, and some of his works were translated into other languages.

Beyond writing, Miao Xiu played a key role in developing Singapore's literary scene. He was the chief editor of *Morning Star*, a literary supplement of *Sin Chew Jit Poh*, and later authored *Malayan Chinese Literature History*.

苗秀(1920-1980)

苗秀，原名卢绍权，是一位先驱作家，以深厚的本土情怀和独特的方言运用闻名于文坛。

尽管接受英文教育，苗秀通过自学华文成为新加坡最早的双语作家之一。他撰写的《新加坡屋顶下》堪称新华小说的典范，他的一些作品也被翻译成其他语言。

除了写作，苗秀也在新加坡文学的发展中扮演了重要角色。他曾担任《星洲日报》文艺副刊《晨星》的主编，后又著《马华文学史话》，为本地文学的传承和发展作出非凡贡献。

Michael Tien (1918-1994)

Michael Tien was a renowned tenor and music educator who played a pivotal role in Singapore's music education. He served as an inspector of music at the Ministry of Education, shaping the national curriculum, and his *Songbook for Secondary Schools* was widely used in the 1970s.

Tien trained generations of Singaporean musicians, including Zhu Linmei and Tan Ngiang Kaw. With his wife, he nurtured local talents and promoted vocal music education.

Beyond teaching, Tien adapted and performed Chinese and foreign classics, and helped lay the foundation for Singapore's vibrant choral and vocal music scene.

田鸣恩(1918-1994)

田鸣恩是著名的男高音和音乐教育家，推动了新加坡音乐教育的发展。他曾任新加坡教育部音乐视学官，为国家音乐课程的编制作出贡献，而他编著的《中学歌集》，在1970年代被广泛使用。

田鸣恩为新加坡培养了几代音乐人才，如朱林妹和陈仰厚。他与妻子携手培养本地音乐人才，积极推广声乐教育。

除了音乐教育事业，田鸣恩还改编并演唱中外经典歌曲。他的贡献为合唱和声乐团奠定了重要的基础，更丰富了本地的音乐文化。

Ng Chia Keng (1912-2003)

Ng Chia Keng, born Ng Yong Khern, was a master Teochew storyteller whose captivating delivery on Rediffusion made him a household name. Ng's performances of Jin Yong and Liang Yusheng's martial arts novels enthralled audiences from the 1940s to the 1980s.

Beyond storytelling, Ng hosted popular programmes like *Ti Liang Ti Re* ("Chatting about Hot and Cold" in English) bringing folktales to new generations of listeners. Ng's broadcasts often drew crowds to coffee shops that subscribed to Rediffusion, reflecting his immense popularity.

Ng, along with Lee Dai Sor and Ong Toh, is recognised as one of Singapore's master storytellers.

黄正经(1912-2003)

黄正经，原名黄庸根，是著名的潮州讲古大师。他在“丽的呼声”以精彩的说书风格成为广播界中家喻户晓的人物。在1940到1980年代的新加坡，黄正经定期在广播上讲述金庸和梁羽生的武侠小说，深受听众喜爱。

除了说书，黄正经还主持过广受欢迎的《波凉波热》（“波”是潮州话，有聊天的意思），向新一代的听众讲述民间故事。他的广播节目吸引了大批听众聚集在咖啡店收听，足见其人气与影响力。

黄正经与李大傻和王道并列为新加坡三大讲古大师。

Ong Toh (1920-1999)

Ong Toh, born Wang Du Gong, was a renowned Hokkien storyteller who captivated audiences in the 1950s and 1960s. Ong's rich Xiamen accent and engaging narration made him a household name on Rediffusion. He was also the first local storyteller to introduce the martial arts novels of Jin Yong through radio in Singapore.

Beyond storytelling, Ong acted in detective and children's radio plays. Ong's ability to build suspense and select compelling stories set him apart. However, his storytelling career ended when dialect programmes ceased in 1982.

Ong, alongside Lee Dai Sor and Ng Chia Keng, is recognised as one of Singapore's master storytellers.

王道(1920-1999)

王道，原名王笃恭，是本地著名的厦语讲古大师。在1950、1960年代的新加坡，王道用福建话说书，掳获了无数听众的心。他以地道的厦门口音和生动的说书风格，成为广播界中家喻户晓的人物。此外，他也是第一位选讲金庸武侠小说的本地讲古大师。

除了讲古，王道还参演侦探剧和儿童广播剧。他善于营造悬疑的氛围，也很会挑选精彩的故事，独特的风格使他脱颖而出。然而，在1982年方言节目停播后，他的说书生涯也随之结束。

王道与李大傻和黄正经济齐名，被奉为新加坡三大讲古大师之一。

Pan Shou (1911-1999)

Pan Shou was a master calligrapher, poet and educator. As the founding secretary-general of Nanyang University, he played a key role in establishing Singapore's first Chinese university and promoting higher education.

Renowned for his elegant calligraphy, Pan cultivated a distinctive style that became known as the "Pan style" of calligraphy. Pan's works are displayed at Singapore Art Museum, among other venues, and his calligraphy graces *Lianhe Zaobao's* masthead and Chinese Heritage Centre's signage.

A prolific poet, Pan wrote over a thousand poems and published numerous collections. Pan's literary and artistic excellence was recognised when he was conferred the Cultural Medallion in 1987.

潘受(1911-1999)

潘受是一位杰出的书法家、诗人和教育家。作为南洋大学的首任秘书长，他在创立新加坡第一所华文大学和推动高等教育方面扮演了举足轻重的角色。

潘受的书法造诣极高，甚至创出自成一格的“潘体”。他的作品在新加坡美术馆等重要场所皆有展出，其书法题字可见于《联合早报》的刊头及新加坡华裔馆的牌匾。

潘受也是一名杰出的诗人，创作了上千首诗，也出版了多部诗集。1987年，潘受获颁新加坡文化奖，文学与艺术成就备受肯定。

Phan Wait Hong (1914-2016)

Phan Wait Hong, born Pan Lan Zhen, was a revered Peking opera performer who shaped Singapore's Chinese opera scene. Arriving from Shanghai at 14, she gained fame in teahouses before leading troupes across Malaya and Indonesia in the 1940s and 1950s.

Renowned for her *laosheng* (old man) roles, she mesmerised audiences in performances such as *Thrashing the Dragon Robe*. Later, she transitioned to *laodan* (old lady) roles and mentored aspiring performers.

Phan played a key role in nurturing local opera talent, teaching and advising amateur troupes. She received the Cultural Medallion in 1992, cementing her legacy in Singapore's cultural history.

潘月红(1914-2016)

潘月红，原名潘兰珍，是本地京剧泰斗，对新加坡华族戏曲的发展影响深远。潘月红14岁从上海来到新加坡，初在茶楼演出，成名后在1940至1950年代率领戏班赴马来亚和印尼各地巡演。

潘月红擅长演老生，也曾在《打龙袍》等剧目中以精湛的演技吸引了无数观众。随着年龄渐长，她转型为老旦，并悉心指导年轻演员。

潘月红培养了无数本地戏曲人才，也指导过许多业余戏班。

1992年，她获颁新加坡文化奖，奠定了她在新加坡文化史上的重要地位。

See Ewe Lay (1851-1906)

See Ewe Lay was an English-educated Peranakan Chinese whose dedication to journalism shaped Singapore's Chinese press and cultural identity. See's efforts in newspaper publishing fostered cultural awareness among early Chinese settlers.

He founded *Lat Pau*, Singapore's first major Chinese newspaper and the first Chinese daily in the Nanyang region. Committed to "enlightening the people", he left a well-paid position at the bank to focus on the newspaper.

In addition, See hired editor Yeh Chih Yun to enhance its content and expand readership. *Lat Pau* later became a model for future Chinese newspapers, pioneering the introduction of supplements which offered specialised content beyond daily news.

薛有礼(1851-1906)

薛有礼是一位受英文教育的土生华人。他的奉献塑造了新加坡的华文报业，也培养了华人的文化认同。薛有礼在报界的努力增强了早期华人移民的社区凝聚力和文化意识。

薛有礼创办了新加坡和南洋一带的首份华文日报——《叻报》。为了达到“启渝民智”的宗旨，他毅然辞去银行的高薪职位，一心一意办报。

此外，薛有礼还请来“南洋第一报人”叶季允来主持编辑事物以广招读者。《叻报》后来成为华文报的典范，并率先引入副刊，为读者提供新闻以外的专业内容。

Song Ong Siang (1871-1941)

Song Ong Siang was a community leader and scholar whose work shaped the understanding of Singapore's Chinese community. Song's book, *One Hundred Years' History of the Chinese in Singapore* remains a key reference on the community's contributions from 1819 to 1919.

An advocate for education, he co-founded *The Straits Chinese Magazine* in 1897, providing a platform for discussions on social reform. Earlier, he launched *Bintang Timor*, the first Romanised Malay-language newspaper, to raise the standard of Malay among Peranakan Chinese while improving their general knowledge.

Song also co-founded Singapore Chinese Girls' School in 1899, providing access to education for girls.

宋旺相(1871-1941)

宋旺相是一名社区领袖，也是一位杰出的学者。他的著作塑造了人们对新加坡华人的认知。他所撰写的《新加坡华人百年史》，记录了1819年至1919年间华社所作出的贡献，至今仍是新加坡华人研究的重要参考书。

宋旺相积极倡导教育，并于1897年与同伴联合创办《海峡华人杂志》，为社会改革的讨论提供了平台。之前，他也创办了新加坡第一份罗马拼音的马来文日报《东方之星》，以提高土生华人的知识及马来语水平。

1899年，宋旺相与同伴联合创办新加坡女子学校，为女子提供受教育的机会。

Sy Eng Su (1889-1951)

Sy Eng Su was a dedicated educator and principal of The Chinese High School (TCHS). He co-founded Teachers' Union and became its first president, advocating for teachers' welfare.

He introduced progressive education, allowing students to manage their own hostels and meals while promoting independent thought through student-run publications.

Under his leadership, TCHS emphasised bilingual education, producing many outstanding students. Sy's inclusive hiring policy welcomed educators of diverse backgrounds, earning him the title "Cai Yuanpei (a renowned educator and reformist) of Nanyang" and he remains a respected figure in Singapore's education history.

薛永黍(1889-1951)

薛永黍是华侨中学的校长，一生致力于推动教育发展。他与同伴一起组织教师公会并成为第一届主席，积极为教师谋福利。

薛永黍对学生采取开明与开放教育方针，允许学生自主管理宿舍和膳食，并鼓励学生办壁报以培养他们独立思考的能力。

薛永黍领导有方，使华侨中学重视双语教育，培养了众多优秀的人才。广纳贤才的他也兼容不同背景的教师，甚至被誉为“南洋蔡元培”，因此在新加坡教育史上一直享有崇高的声誉。

Tan Yeok Seong (1903–1984)

Tan Yeok Seong was a leading historian of Southeast Asia who championed a localised approach to historical studies. He highlighted the influence of overseas Chinese on China's political and intellectual landscape and actively mentored young historians.

Beyond academia, Tan was a key figure in publishing, founding Nanyang Book Company in 1935 and producing textbooks for Chinese schools. He also launched *Young Malaysians*, a newspaper for students, and promoted Chinese cultural heritage through exhibitions and research.

Tan's greatest legacy is the Ya Yin Kwan Collection, a donation of 10,000 books on Chinese and Southeast Asian history made to Singapore's National Library in 1964.

陈育崧(1903–1984)

陈育崧是东南亚著名的史学家，倡导本土化的研究方法。他强调海外华人对中国政治和思想领域的影响，并积极指导年轻的历史学者。

除了学术界，陈育崧在出版界也是德高望重。1935年，陈育崧创办南洋书局，专门出版华校教科书。后又出版学生读物《马来亚少年》，并通过展览和研究积极推动华族文化的传播。

陈育崧留下最宝贵的遗产莫过于椰阴馆馆藏，其中收录了一万册关于中国与东南亚历史的书籍。这些藏书于1964年捐赠给新加坡国家图书馆，造福后世学子。

Tchang Ju Chi (1904–1942)

Tchang Ju Chi was a pioneering artist and a key advocate for fine art in pre-war Singapore. Trained in Shanghai and France, he introduced Western painting techniques while integrating Southeast Asian themes into his works.

Beyond painting, Tchang was a dedicated educator and editor. He served as chief editor of *Sin Chew Jit Poh's* pictorial section, promoting art appreciation. He also designed mastheads for newspaper supplements, including *Lat Pau's Yelin*, which featured a coconut grove, echoing the supplement's name.

As the founding president of Society of Chinese Artists, he played a crucial role in shaping Singapore's artistic landscape.

张汝器(1904–1942)

张汝器是新加坡战前的先驱艺术家，也是推动美术发展的重要人物。他曾在上海和法国学习美术，后将西方技法引入新加坡，又在画作中融入东南亚元素。

除了其画家身份，张汝器还是一名教育家和编辑。他曾任《星洲日报》图画副刊的主编，积极推动艺术鉴赏。此外，他还为多份报纸副刊设计刊头，其中，《叻报》的《椰林》就以符合主题的椰林作为设计。

作为新加坡中华美术研究会的创会会长，张汝器在塑造新加坡艺术发展方面扮演了至关重要的角色。

Teng Mah Seng (1915-1992)

Teng Mah Seng was a musician, lyricist and composer renowned for revitalising *nanyin*, one of the oldest forms of Chinese music. As president of the Siong Leng Musical Association from 1978 to 1992, he modernised the art form by introducing shorter compositions and contemporary themes.

Teng's efforts brought *nanyin* international recognition and included a prize-winning performance at Llangollen International Musical Eisteddfod in 1983. He also compiled and published *Nan Guan Jing Hua Da Quan*, preserving traditional *nanyin* songs.

For his contributions, Teng received the Cultural Medallion for music in 1987.

丁马成(1915-1992)

丁马成是一位音乐家和词曲作家，以复兴南音这一古老的传统音乐而闻名。1978年至1992年，他担任湘灵音乐社社长，为南音引入更短的曲目和现代主题，让南音更好地传承下去。

丁马成的努力让南音走向国际舞台，甚至在1983年的兰戈伦国际音乐节上获奖。他还编撰并出版了《南管精华大全》，以保存传统的南音曲目。

因其音乐上的卓越贡献，丁马成于1987年荣获新加坡文化奖。

Tjioe Ji Nan (1929-2014)

Tjioe Ji Nan was a businessman and prolific Chinese writer. A lifelong advocate of Chinese literature, he authored numerous works, including *Yingnan Anthology* and *Sixty Years of Storms*, and maintained close ties with esteemed writers like Ba Jin.

Tjioe also actively promoted Chinese culture, bridging literary and artistic exchanges between Singapore and China. In addition, he played a key role in preserving Chinese heritage through essays, criticism and cultural initiatives.

Alongside his literary pursuits, Tjioe was a visionary entrepreneur. He introduced Hunanese and Cantonese fine dining to Singapore by founding Charming Garden and Tung Lok Group, elevating Chinese cuisine locally.

周颖南(1929-2014)

周颖南是一位企业家，也是著述丰硕的华文作家。他毕生致力于推广华文文学，著有《颖南选集》、《六十年风雨历程》等作品，并与巴金等许多著名作家多有交流。

周颖南也积极推动华族文化，并促进中新两国的文学与艺术交流。通过散文、评论，及各种文化项目，周颖南为华族文化的传承作出了巨大贡献。

除了其文学成就，周颖南在商界也十分成功。由他创办的湘园酒楼和同乐集团，成功将湖南菜与粤式美食以精致餐饮形式引入新加坡，提升了本地中餐的规格。

Tso Ping Lung (1850-1924)

Tso Ping Lung was a dedicated poet who wrote over 200 poems about Singapore, compiled in a seven-volume anthology. Tso's works captured the city's landscapes and society, reflecting his deep connection to its people.

As the first officially appointed Chinese consul in Singapore and later consul-general, Tso strengthened cultural ties with China while advocating for Chinese education. He founded several free schools, established Huixianshe, Southeast Asia's first Chinese literary society, and led Celestial Reasoning Association to improve English proficiency among Chinese youths.

An advocate of social welfare, Tso also worked to protect women and ban the trafficking of Chinese workers.

左秉隆(1850-1924)

左秉隆是一位热衷于创作的诗人，一生写过200多首关于新加坡的诗篇，并与他其他的创作汇编成诗集七卷。左秉隆用文字捕捉了新加坡的人文社会及风土民情，字里行间反映了他对人民的深厚情感。

左秉隆是第一位中国直接委任到新加坡的领事官，任职期间，他加强了两国的文化联系，并积极推动华文教育。他兴办义学，成立东南亚首个华文文学组织会贤社，同时创办“英语雄辩会”以推动英语学习。

左秉隆也十分关心社会福利。他积极为女性谋福祉，也严厉取缔华工贩卖。

Wang Sha (1925-1998)

Wang Sha, born Heng Kim Ching, was a legendary comedian who shaped Singapore's entertainment scene. He started his career performing at *getais* during the 1940s before forming an iconic duo with Ye Feng, using multilingual humour to reflect everyday life.

In the 1960s, he became a television star, appearing in hit variety shows and comedy records, blending wit with social messages. In the 1970s, he expanded his career to Hong Kong, starring in films, including his iconic portrayal of Old Master Q.

Wang's performances brought joy to many, and his influence is still felt through comedians who follow in his footsteps.

王沙(1925-1998)

王沙，原名王锦清，是新加坡娱乐界的传奇人物，也是极其成功的喜剧演员。1940年代，他在歌台首次亮相，后与野峰组成最佳拍档。他们的表演诙谐逗趣，又以不同语言展现日常生活，深受观众喜爱。

1960年代，王沙成为电视明星，出演热门综艺节目并录制谐剧唱片，以风趣幽默的方式传递社会信息。1970年代，他进军香港影坛，参演多部电影，经典的“老夫子”形象更是红极一时。

王沙的表演为无数人带来欢乐。对于喜剧演员来说，他的影响力穿透至今、长盛不衰。

William Lim (1932-2023)

William Lim was a pioneering architect who shaped Singapore's urban landscape through iconic works like People's Park Complex and Golden Mile Complex. As a co-founder of Design Partnership (now DP Architects), he introduced people-centric designs that redefined city living.

Beyond architecture, Lim was an advocate for urban conservation and the arts. He co-founded Singapore Heritage Society, supported artists and theatre groups, and donated generously to cultural initiatives. His designs, including Singapore Conference Hall and LASALLE College of the Arts, reflected his commitment to integrating architecture with cultural expression.

Transcending his life's work, Lim and his visionary approach continues to influence Singapore's built environment and cultural landscape.

林少伟(1932-2023)

林少伟是新加坡的建筑先驱，其作品如珍珠坊和黄金坊都成了本地著名标志，塑造了新加坡的城市风貌。作为设计合伙建筑事务所(现为DP建筑师事务所)的联合创始人，他以人为本的设计理念重新定义了城市生活。

除了建筑事业，林少伟也积极推广城市保护和艺术发展。他与同伴创立了新加坡文化遗产协会，支持无数艺术家和戏剧团体，并慷慨资助多个文化项目。他极力将文化表达融入到建筑设计中，他的作品，如新加坡大会堂和拉萨尔艺术学院，也反映了这方面的追求。

林少伟的远见卓识，通过其设计理念和屹立不倒的作品，持续影响着新加坡的建筑环境和文化景观。

Ye Feng (1932-1995)

Ye Feng, born Siow Tian Chye, was a celebrated comedian who brought laughter to Singaporean audiences. He started off in *getais* in the 1950s, before forming a legendary duo with Wang Sha, using multilingual humour to entertain and connect with the everyday experiences of the people.

In the 1960s, he became a television star, appearing in hit variety shows that combined comedy with social themes. In the 1970s, he expanded his career to Hong Kong, starring in popular films, including *The Crazy Bumpkins* series.

Ye's performances brought joy to audiences for decades, and his influence continues to shape Singapore's entertainment scene.

野峰(1932-1995)

野峰，原名萧添财，是广受欢迎的喜剧演员，为新加坡观众带来无限欢乐。他在1950年代从歌台起步，后与王沙组成传奇搭档，以不同语言幽默演绎日常生活，深受观众喜爱。

1960年代，野峰成为电视明星，出演热门综艺节目，并通过谐剧探讨社会课题。1970年代，他进军香港影坛，参演多部热门电影，包括广受欢迎的《阿牛入城记》等作品系列。

野峰深耕影坛数十年，为无数观众带来欢乐和笑声，在娱乐界的影响力至今历久不衰。

Yeh Chih Yun (1859-1921)

Yeh Chih Yun was a trailblazing newspaperman and poet who shaped Singapore's Chinese literary and journalistic landscape. As *Lat Pau's* Chief Editor for 40 years, his writings profoundly influenced the Chinese community, earning him the title "Foremost Journalist of Nanyang".

Beyond journalism, Yeh co-founded Yeung Ching School (now Yangzheng Primary School) and General Chinese Trade Affairs Association in 1906, the precursor to Singapore Chinese Chamber of Commerce and Industry.

A skilled poet and seal-carver, he also applied his expertise to Chinese medicine. Yeh founded *Chinese Medical Journal*, using his editorial influence to promote modern medical knowledge and hygiene.

叶季允(1859-1921)

叶季允是一位开创性的报人和诗人，对新加坡华文文学与新闻界的发展影响深远。他担任《叻报》主笔长达40年，其文章深刻影响了华人社会，被誉为“南洋第一报人”。

除了新闻事业，叶季允还与同伴创办养正学校(今名养正小学)，并于1906年成立新加坡中华商务总会，即中华总商会前身。

叶季允才华横溢，精通诗文、篆刻与中医。此外，叶季允还创办《医学报》，以推广现代医学知识与卫生观念。

Yeng Pway Ngon (1947-2021)

Yeng Pway Ngon was a prolific poet and novelist with over 20 published works, including poetry, novels, plays, essays and literary commentaries. Yeng's novels, such as *Unrest* and *Art Studio*, received critical acclaim, and several of his works were translated into multiple languages.

Beyond writing, Yeng was a passionate advocate for literature. He edited and published literary magazines like *Tea House* and *Vanguard Monthly*, creating platforms for literary discourse. He also ran Grassroots Book Room, a beloved space for writers and readers.

For his contributions, Yeng received the Cultural Medallion in 2003 and won the Singapore Literature Prize three times.

英培安(1947-2021)

英培安是一位诗人和小说家，他作品众多，20多部出版作品中除了有诗歌和小说，还有戏剧、散文和文学评论。英培安的小说《骚动》和《画室》广受好评，并被翻译成多种语文。

除了写作，英培安也积极推广文学。他编辑并出版了《茶座》和《前卫》等文学杂志，为文学交流提供了平台。他还创立了草根书室，打造深受本地作家和读者喜爱的文化空间。

因其卓越贡献，英培安于2003年获颁新加坡文化奖，并三度荣获新加坡文学奖。

Yeo How Jiang (1929-2017)

Yeo How Jiang was a passionate musician dedicated to preserving traditional Chinese music in Singapore. Skilled in Waijiang and Teochew music, he began his journey at Thau Yong Amateur Musical Association, the only local group with ensembles for both genres.

As Thau Yong's long-serving music director, Yeo taught and nurtured generations of musicians, ensuring the survival of Waijiang, Teochew and other Chinese musical traditions through oral transmission.

Yeo's greatest legacy was founding Singapore's first fully structured Chinese orchestra. Though it lasted only three and a half years, it was a milestone that paved the way for local Chinese orchestral development.

杨浩然(1929-2017)

杨浩然是本地华乐的开山人物，致力于传统华乐在新加坡的传承。杨浩然精通外江和潮州音乐，最初是陶融儒乐社的一名成员。该社是本地唯一保留了外江和潮乐合奏的团体。

杨浩然长期担任陶融儒乐社的音乐指导，以口传心授的方式培养了几代音乐人才，来确保外江、潮乐及华乐传统的延续。

杨浩然成立了新加坡首支配制完整的华乐队，是本地华乐队的开路先锋。虽然这支乐队前后只维持了三年半，却为本地华乐的发展奠定了重要基础。

Yeo Khee Lim (1917-1998)

Yeo Khee Lim was a businessman and philanthropist dedicated to Singapore's cultural development. An active Teochew community leader, he supported organisations such as Thong Chai Medical Institution.

A passionate art collector, Yeo assembled the Xiuhai Lou collection, which featured works by Chinese masters like Qi Baishi and Singapore's pioneer artists such as Chen Wen Hsi and Liu Kang. Yeo's collection reflects Singapore's evolving art scene.

Yeo also promoted Teochew opera, sponsoring performances in the 1960s. Today, Yeo Khee Lim Teochew Culture Research Centre continues his legacy, fostering interest in Teochew heritage.

杨启霖(1917-1998)

杨启霖是一位企业家和慈善家，毕生致力于推动新加坡的文化发展。作为潮州社群的领袖，他积极支持同济医院等组织。

杨启霖也是一名艺术收藏家，他的袖海楼收藏集合了齐白石与其他中国大师，以及陈文希、刘抗等新加坡先驱画家的作品。这些藏品展现了新加坡的艺术发展历程。

杨启霖对潮剧情有独钟，也在1960年代出资赞助潮剧表演。他的精神以及对潮州文化的热爱，通过杨启霖潮州文化研究中心得以延续，激励后代传承潮州文化。

Yip Cheong Fun (1903-1989)

Yip Cheong Fun was a pioneering photographer known for capturing the essence of Singapore before its rapid urban transformation. Yip's black-and-white photographs documented kampongs, harbours and daily life, preserving Singapore's evolving landscape through visual records.

A self-taught photographer, Yip started as an amateur but became one of Singapore's most recognised photographers. He won over 50 awards and was named one of the Outstanding Photographers of the Century (Seascapes) by Photographic Society of New York.

In 1984, Yip received the Cultural Medallion for photography, recognising his contributions in capturing Singapore's way of life and history through his lens.

叶畅芬(1903-1989)

叶畅芬是一位先驱摄影家，以捕捉新加坡旧时的淳朴面貌而闻名。他的黑白摄影作品记录了新加坡城市化前的甘榜、港口和日常生活，视觉化地保存了新加坡不断变化的景观。

叶畅芬自学成才，从最初的业余摄影爱好者成为新加坡最著名的摄影师之一。他在国际摄影比赛中屡获殊荣，赢得50多个奖项，其海景作品更是让他荣获纽约摄影学会“本世纪最杰出摄影家”的称号。

1984年，叶畅芬以摄影师的身份获颁新加坡文化奖，肯定了他透过镜头捕捉新加坡生活及历史的巨大贡献。

Zhang Shoushi (1898-1969)

Zhang Shoushi (also known as Chan San Sheh) was a respected educator, scholar and calligrapher in Singapore. He taught at Chung Cheng High School (CCHS) before leading the Chinese Department at Nanyang University. Zhang's textbooks became essential resources for students in Singapore and Malaysia.

A master calligrapher, he excelled in multiple script styles. Zhang's bold and precise calligraphy was exhibited internationally and remains highly regarded in Singapore's art and literary circles.

Committed to education, Zhang provided access to quality learning materials and contributed to the development of Chinese language education. Today, Zhang's legacy lives on through initiatives like the Zhang Shoushi's Primary and Secondary School Calligraphy and Painting Exhibition at CCHS.

张瘦石(1898-1969)

张瘦石是新加坡德高望重的教育家、学者及书法家。他曾在中正中学任教，后担任南洋大学中文系主任。张瘦石编写的教科书也成为新马学生的重要学习资源。

作为书法大师，张瘦石精通多种书体风格，且书风刚劲有力、气势如虹。张瘦石参与过多个国际书法展，在新加坡的艺术与文坛享有盛誉。

张瘦石致力于教育事业，为人们提供优质的教材，也积极推动华文教育的发展。他的精神通过中正中学的“张瘦石全国中小学书画展”等项目得到宣扬。