



引言 Introduction

在舊時中國，「書畫收藏」絕對不是尋常百姓的玩意，不管是由皇家主導，或是士大夫、商人的小圈子嗜好，都是「一家之私」，民眾無緣觀賞。直至近世，現代社會建立，加上公共博物館的建置，昔日皇家收藏轉為國家文化財產，民間的藏品亦漸被吸納為公家之藏，社會大眾才有機會一睹奇珍，並慢慢培養起社會人士對「藏之於公」的新思維，捐獻收藏更成為一種備受社會推崇的高尚情操。

1949年前後，香港因為特殊的歷史及政治因素，成為南北文物的集散地，從而開展近代中國書畫收藏史上的重要一頁。這個短暫的黃金時代，直接或間接地造就香港一些獨具特色的私人典藏，其中包括劉作籌先生（1911 – 1993）的「虛白齋收藏」。

劉先生是星洲華僑，戰前回上海暨南大學唸經濟，並始涉足鑑藏，然早年藏品多毀於戰火。1949年劉先生來港任職四海通銀行，適逢政局大變，書畫文物匯流香江，遂節衣縮食，竭力蒐集收藏。經逾三十年的努力，劉先生建立起舉世知名的「虛白齋藏品」，早



虛白齋藏中國書畫館開幕典禮
The opening ceremony of Xubaizhai Gallery of Chinese Painting and Calligraphy

在上世紀七、八十年代，國際學者、收藏家、博物館專家慕名到港拜觀者已絡繹不絕，成為香港一道燦然的文化風景。

1989年，劉先生經多年考慮，並走訪了世界各地的博物館取經，最後決定以取諸香港、用諸香港的心意，以化私為公的精神，將珍藏慷慨捐贈給香港藝術館，當時更成為哄動國際的藝壇大事。1992年9月26日「虛白齋藏中國書畫館」正式揭幕，成為虛白齋藏品的永久陳列專廳，真正落實劉先生宏願。

虛白齋藏品為數達六百多件，年代橫跨北朝至近代，而以明、清時期尤為豐富；這多少反映近代收藏家以私人之力，難以根據歷史發展脈絡去建立宏觀而全面的收藏，故只能集中收藏較後朝代的明、清或現代的書畫作品。但只要眼有識，明、清收藏依然是一個寶庫。

明、清以來，畫史上有所謂「南宗」和「北宗」的分別，而一般文人雅士的審美標準均集中推崇被歸入「南宗」的畫家。劉先生同樣崇尚「南宗」的美學，而虛白齋的藏品亦多有「南宗」系統的畫家作品。不過，作為二十世紀的藏家，且深受其恩師傳統派大師黃賓虹（1865 – 1955）的薰陶，眼光自然又比前代超越。

劉先生對明、清以來的新風格可謂獨具慧眼，嘗言：「明、清兩朝，人才鼎盛，名家輩出，各領風騷」。「蓋明季名賢輩出，領異標新，別開生面，及四僧崛起，各呈神奇，諸明遺逸，高超孤迥。皆一變古來面貌，不亞於元季四家。此百餘年間，人才纍舉雲興，書畫爭奇競秀，心寫意造，妙極自然」。確實，在前代的基礎上，明、清書畫得到更蓬勃的發展，它承接宋、元以來所建立的風格，衍生出畫派紛陳的局面，從歸入正統的「吳門畫派」、「松江畫派」與「四王吳惲」到別開蹊徑的「黃山畫派」、「清初四僧」、「金陵八家」和「揚州八怪」等。劉先生兼收並蓄，正反映出他的收藏取向與宏觀傳統的識見。

二十年來，香港藝術館堅守對劉先生的承諾，利用虛白齋藏品不斷舉辦專題展覽，並出版圖錄、教育小冊子，向公眾推介中國書畫藝術。2012年是「虛白齋藏中國書畫館」開館二十周年的大日子，我們特別精選展出虛白齋藏品中二十位名家的經典之作，向劉先生的不朽精神致敬。

司徒元傑
館長（虛白齋）

Throughout China's history, the imperial court led the pastime of collecting artefacts. Through sale and transfer among the literati, government officials, merchants and others, collecting and related activities further flourished. Yet artworks collected by the imperial court, literati or bourgeoisie still belonged within private collections that were inaccessible to the general public. Following the nation's establishment of public museums in the 20th century, the former imperial collection became national property while many private collections were gradually turned over to public collection. In recent decades, the people have acquired a new perspective on entrusting their private collections to public museums, and donations have become a lofty gesture.



劉作籌先生本人與其銅像
Mr. Low Chuck-tiew and his bronze statue

Hong Kong played an important role in the art market during the mid-20th century, while historical and political changes were taking place within China. Artefacts from all parts of China found their way to Hong Kong for sale, and for a short period, there appeared a golden opportunity for private collectors. Among them was Mr. Low Chuck-tiew (1911 – 1993), owner of the Xubaizhai Collection of Chinese Painting and Calligraphy.

Mr. Low was a Singaporean Chinese banker who came to live in Hong Kong in 1949. The political turmoil on the Mainland which led to an influx of valuable Chinese art into Hong Kong inspired Mr. Low to start collecting ancient Chinese paintings and calligraphy. For more than thirty years, he devoted himself to this objective, to the extent of depleting his private resources, though managing to build a considerable collection that

won international accolade as well as the hearty approval of connoisseurs. After years of planning, in 1989 Mr. Low decided to donate his Xubaizhai Collection to the Hong Kong Museum of Art. In tribute, the Museum built the Xubaizhai Gallery to exhibit a rotating permanent display of this remarkable collection. The gallery opened to the public on 26 September 1992.

The collection of over 600 compositions of Chinese painting and calligraphy encompasses work dating from the Northern Dynasties (386 – 581) through the 20th century and is particularly strong in works by masters of the major schools of the Ming (1368 – 1644) and Qing (1644 – 1911) dynasties. This reflects the difficulty experienced by private collectors in the 20th century, in establishing a large-scale and comprehensive collection of ancient artworks, and who were thereby forced to establish one with a focus on later periods, from the Ming and Qing dynasties to the 20th century, where masterpieces were still abundant.

The theory of the Southern and Northern schools of style established a lineage of Southern school masters as orthodox models for later artists to follow. Mr. Low shared the aesthetic inclination of a traditional literatus. He once expressed that 'during the Ming and Qing periods, ... talents were abundant and each of them with a unique style'. Under the influence of his teacher, the traditionalistic master Huang Binhong (1865 – 1955), Mr. Low favoured works of the Ming and Qing dynasties. Undeniably, this was a fascinating period in the history of art in China. It saw the proliferation of a great diversity of painting schools, including the Orthodox School, incorporating the Wu and Songjiang schools, the Six Masters as well as individual painters of the Huangshan School, the Four Monks and the Eight Eccentrics of Yangzhou. The Xubaizhai Collection comprised of these schools shows the collecting preference and the connoisseurship of Mr. Low.

The Museum holds thematic exhibitions and publishes relevant catalogues and books, in fulfilment of Mr. Low's wish to use the collection to promote appreciation of Chinese painting and calligraphy. As we celebrate the 20th anniversary of the Xubaizhai Gallery this year, we pick out representative works by 20 great masters in the collection for an exhibition that highlights once again, Mr. Low's spirit of giving.

Szeto Yuen-kit
Curator (Xubaizhai)

《長干風塔》紀滄桑 Reflections of history in *The pagoda of Changgan Monastery*

這一件可能是劉作籌先生收藏生涯中最具意義的虛白齋藏品。1930年代畫家劉海粟（1896 – 1994）在上海輾轉得到此畫，1940年前後，他帶着自己的畫作和部分藏品到南洋為抗日籌款，後將此畫賣給了新加坡商人朱國良，畫旁猶見劉海粟當時的題記。太平洋戰爭爆發，新加坡淪陷之後，劉先生偶然認識了朱國良，得知朱氏要變賣藏品，雖在日治的艱苦歲月中，劉先生仍甘願以二千八百圓英殖民地時代的新加坡幣，易得此夢寐以求之畫。戰事後期，在一次盟軍空襲當中，劉家遭大火波及，劉先生奮不顧身從火場中搶救出的唯一藏品，就是此畫，這亦成為了劉先生僅存的早年收藏。此畫隨劉先生從星洲到香港，1980年代又借到上海展出，它是虛白齋的奠基之藏，亦見證了中國書畫文物的世紀滄桑。

The pagoda of Changgan Monastery was probably the most significant item of the Xubaizhai Collection for Mr. Low Chuck-tiew. During the 1930s, Liu Haisu (1896 – 1994), an eminent artist, acquired this painting in Shanghai. Around the 1940s, he brought some of his own works and his collection to Southeast Asia for sale to raise funds for the War of Resistance in China. *The pagoda of Changgan Monastery* was sold to a Singaporean merchant, Choo Kwok Leong. An inscription by Liu is still visible on the painting. After the fall of Singapore at the outbreak of World War II in the Pacific, Mr. Low met Mr. Choo and bought from him this much-coveted painting with 2,800 of the British Straits Settlement dollars. In an Allied air raid during the later years of the War, the Low's residence was engulfed in flames and Mr. Low risked his life to save the painting from being burnt to ashes. This was the only surviving item of Mr. Low's early collection.

Travelling from Singapore to Hong Kong, in addition to its loaned exhibition in Shanghai during the 1980s, *The pagoda of Changgan Monastery* not only serves as a cornerstone of the Xubaizhai Collection, but also a witness to the century-long diasporic history of revered works of Chinese painting and calligraphy.



石濤 (1642 – 1707)
長干風塔圖
1699年作
Shitao (1642 – 1707)
The pagoda of Changgan Monastery
Dated 1699

非賣品 NOT FOR SALE

2012年9月26日開始展出
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香港藝術館二樓
虛白齋藏中國書畫館
Xubaizhai Gallery of Chinese Painting and Calligraphy
2/F, Hong Kong Museum of Art



康樂及文化事務署主辦
香港藝術館籌劃
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王翬 (1632 – 1717)、
惲壽平 (1633 – 1690)
山水花卉冊
1685 – 1686 年作
Wang Hui (1632 – 1717),
Yun Shouping (1633 – 1690)
Landscapes and flowers
Dated 1685 – 1686

《亙古無雙》生死劫 The legendary album

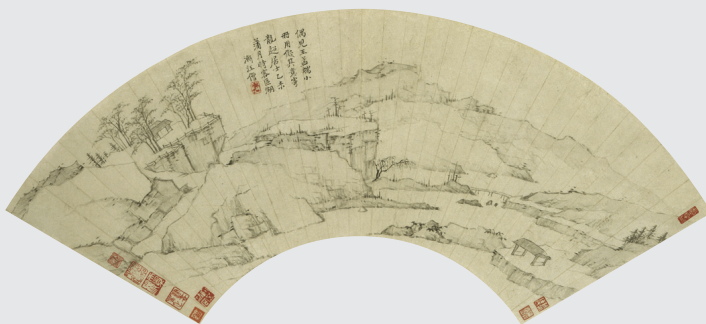
此畫冊約繪成於清康熙年間（約 1685 – 86 年），在十九世紀中期流傳至廣東，最初為南海黃氏所得，後來轉到南海收藏家黃季度，他死後十年，一位姓鍾的購去了其中惲壽平的四頁花卉，至 1905 年，為順德藏家辛仿蘇所得。辛氏不惜巨資從另一南海富人黃式之手易得王翬的四頁山水，使此冊再度完璧。不久，辛氏的藏品亦鬻散，此冊輾轉流傳於何冠五、莫元瓚等廣州藏家，戰後流到香港，最後歸虛白齋。此冊的離合，堪稱傳奇。此外，話說當年（1979）劉先生手携兩本畫冊乘車往港島時，不幸於紅磡海底隧道九龍入口處遇上嚴重車禍，劉先生被拋出車外，頭破血流，在生死關頭，他仍緊抱着兩套畫冊，其中之一，便是此冊。最後人畫俱無恙，為此《亙古無雙》冊再添傳奇。人有悲歡離合，物亦有其聚散因緣。

Completed around 1685 – 86, the painting album of eight leaves, *Landscapes and flowers* was acquired by a Huang family of Nanhai, Guangdong province, in the mid-19th century. Later, the album passed to another art collector of Nanhai, Huang Jidu. Ten years after Huang's death, a man surnamed Zhong bought four leaves of the album, the flower paintings by Yun Shouping. In 1905, Xin Fangsu, an art collector of Shunde, then acquired these flower paintings. Later, Xin bought another four leaves of Wang Hui's landscapes of the album from a wealthy man of Nanhai, Huang

Shizhi, for a high price. The album was thus restored to its full length. However, Xin's collection soon was sold and dispersed. Having circulated among Guangzhou connoisseurs such as He Guanwu and Mo Yuanzan, the album was taken to Hong Kong after World War II and eventually acquired for the Xubaizhai Collection. How remarkable that the album survived all those changes and dispersals! Another episode of the legend took place in 1979 when Mr. Low was thrown from a vehicle during a serious traffic accident at the Kowloon entrance of Hong Kong's Cross-Harbour Tunnel. Despite serious injury to his head, two painting albums he held tightly in his arms were not damaged. One was this album, *Landscapes and flowers*. Mr. Low also recovered his health. If it is providence that friends come and go, so it is too for *objets d'art*.

誰人更買千金扇 Who bought the thousand-dollar fan?

1980 年代，文化名人黃苗子參觀劉先生的收藏時，對這件弘仁（漸江）的山水扇面印象尤深。原來民國時代曾有人不惜以千圓「大洋」購之，「千金扇」之名遂傳遍廣東收藏界。到底誰人如此闊綽？扇上的收藏印或許能提供一些線索，其中「天景樓」、「冠五清賞」、「尚名」分別是「天景樓」主人梁慧吾、「田谿書屋」主人何冠五和香港商人李尚銘的用印，他們都是 1920 至 1930 年代粵港知名的收藏家。「田谿書屋」收藏更是名聞遐邇，1933 年張大千也專程到廣州拜觀。但論家財豐厚，則非李尚銘莫屬，他是當舖大王李右泉之子，1926 年他在香港舉辦過一次「中華古書畫展覽會」。雖然現已無法確知是誰一擲千金，不過，此畫既然稱得上是「千金扇」，料想當年這三位曾經擁有的藏家亦應是不惜重價，才能奪得心頭好。



弘仁 (1610 – 1664)
仿王翬山水
1655 年作
Hongren (1610 – 1664)
Landscape after Wang Fu
Dated 1655

A landscape fan painting by Hongren (Jianjiang) caught the attention of a cultural celebrity, Huang Miaozi when he visited Mr. Low's collection in the 1980s. In the early years of Republican China, someone was said to have spent 1,000 *da yang* (silver coin) to acquire the painting, thus earning it the nickname of 'the thousand-dollar fan' among connoisseurs in Guangdong. Who then, was the big spender? Hints of the answer may be found by looking at the collectors' seals. 'Tianjing Lou', 'Guanwu qingshang' and 'Shang ming' were the seals used by Liang Huiwu (owner of the Tianjiang Lou), He Guanwu (owner of the Tianxi Studio) and Hong Kong businessman, Li Shangming, respectively. All of them were famous connoisseurs in Guangdong and Hong Kong in the 1920s and 1930s. The Tianxi Studio collection was so renowned that it prompted the artist Zhang Daqian to pay a visit in 1933. But Li, son of a pawn business tycoon, Li Youquan, was the wealthiest among the three collectors. He organised an 'Exhibition of ancient Chinese painting and calligraphy' in Hong Kong in 1926. Although the identity of the big spender remains a mystery, all three collectors must have paid fortunes to add this much coveted painting to their treasures.

名蹟終為虛白藏 Famed work finds its home in Xubaizhai

所謂流傳有緒的名蹟，就是從文獻註錄、題跋款印，可以追索其流傳過程的作品，這亦代表此物經過眾多鑑賞家和收藏家的肯定，故往往被視為希世之寶。眼前便有一例，王翬在 1675 年作此冊贈黃之駿，黃是福建晉江人，任職刑部，曾赴廣西、雲南，推想他退休後把此作帶回家鄉福建。1822 年，廣東大收藏家吳榮光在閩任官時得到此冊，成為吳氏「筠清館」收藏，自後百年，此冊便在廣東輾轉易手，先有十三行行商潘仕成及其兒子潘延齡，潘家的「海山仙館」收藏曾經號稱「粵東第一」；後入潘氏另一分支潘寶鐵的「望瓊樓館」；清末民初落入辛仿蘇之手，再轉到南海梁世鴻；1920 年代，成為何冠五「田谿書屋」藏品，約 1940 年代為鍾仁階所得，戰後流到香港。三百多年間，此冊遍歷萬水千山，終歸虛白齋。

A piece of authentic artwork earns respected provenance when its circulation can be traced by written records, as well as the seal marks and inscriptions inscribed upon it, which indicate endorsement by various collectors and connoisseurs over the years. These artworks therefore are often regarded as priceless treasures.

Here is one such example: In 1675, the prominent painter, Wang Hui, completed an album of paintings for Huang Zhilu, a native of Jinjiang, Fujian province, who served in the Ministry of Justice and had been posted to Guangxi and Yunnan province. Huang had probably taken the album with him on his retirement to Fujian. In 1822, a renowned connoisseur of Guangdong, Wu Rongguang acquired the album as part of his collection during his term of office in Fujian. The following century, the album changed hands many times in Guangdong, including for a time with the leading Chinese licensed merchant for the Thirteen Factories, Pan Shicheng, and his son Pan Yanling. Their collection, Haishan Xianguan, was reputed to be 'the best in Guangdong'. Later Pan Baohuang, a distant member of the Pan family, owner of the Wangqiong Xianguan collection, inherited the album. In the 1910s, Xin Fangsu and then Liang Shihong of Nanhai acquired the album. In the 1920s, it passed into the possession of He Guanwu and then in the 1940s, to Zhong Renjie. After the Second World War, it was taken to Hong Kong and eventually found its home in the Xubaizhai Collection, after more than three centuries and multiple ownerships.



王翬 (1632 – 1717)
仿古山水冊
1675 年作
Wang Hui (1632 – 1717)
Landscapes after old masters
Dated 1675

20/20 — 虛白齋藏中國書畫館二十周年特展

20/20: SPECIAL EXHIBITION FOR THE TWENTIETH
ANNIVERSARY OF XUBAIZHAI GALLERY

虛白齋藏中國書畫
Xubaizhai Collection of Chinese Painting and Calligraphy

教育小冊子(第十九輯)
Education Pamphlet (Volume 19)

