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展覽小冊子（第22輯）
Exhibition Booklet (Volume 22)
鑑 - 賞 - 藏 - 真
The tastes of a connoisseur and collector

盧白齋先生（1911-1993）不只是收藏家，更是鑑賞家。

他畢生與中國書畫結緣，熱愛中國傳統文化，醉心書畫美術。

學識與胸襟兼備，既有廣博的文學和歷史知識，亦充分掌握各畫家的藝術特色，對中國古書畫鑑賞獨具慧眼。

我們根據盧先生過去發表的文章和口述筆記等資料，以自述形式編輯出他的鑑賞故事和心得。

讓我們與盧先生一起回溯他的鑑賞人生。

Low Chuck-tiew (1911–1993), the founder of Xubaizhai, was a collector as well as a connoisseur of art.

Enjoying a close association with Chinese painting and calligraphy throughout his life and inspired by a passion for traditional Chinese culture, he invested great efforts in collecting Chinese painting and calligraphy.

A man of erudition with a broad range of interests, he was well versed in literature and history, very familiar with the styles of individual artists and highly perceptive when it came to the appreciation of Chinese painting and calligraphy.

Based on the articles about Xubaizhai and interviews with Low Chuck-tiew decades ago, this booklet is presented as Low's self-account of the stories behind his collection and connoisseurship.

Join us here on a journey that looks back on Low's life as a collector and connoisseur.
虚白小斋在人境 室虚堂敞生白光

An empty studio amidst the hustle and bustle; 
a chamber illuminated by spaciousness and emptiness.

——刘作著 Low Chuck-tiow

「我非常喜爱清代書法家伊秉紘一帧隷书題額
『虚白』作品，取其『虚室生白』、心境清靜之
意，就以此取作齋名，故我的書畫收藏亦名為
『虛白齋藏中國書畫』。

『虚白齋』最初設立於香港島文咸西街四海通銀行
三樓，是我工作及生活的地方。」

'I am very fond of a plaque by the calligrapher Yi
Bingshou of the Qing dynasty. Featuring the
characters Xubai in clerical script, it describes a
tranquil state of mind in "a chamber illuminated by
spaciousness and emptiness". This inspired me to
name my art studio "Xubaizhai" and my collection
the "Xubaizhai Collection of Chinese Painting and
Calligraphy".

Xubaizhai was originally located on the third floor of
the Four Seas Communications Bank Building in
Bonham Strand West on Hong Kong Island, which
was where I worked and spent most of my time.'
家學淵源，承襲父志

「父親劉正興 (1872–1941) 熱愛收藏中國書畫及文物，時常與好友聚在家中一起論賞，品評真偽，暢談古今歷史。我最喜歡隨侍在旁，傾聽他們的分享。耳濡目染下，自幼對藝術鑑賞產生深厚興趣。」

感激家庭為我提供了優良的條件，讓我開闊眼界，廣結良師。可惜父親的珍藏因戰火燒毁。明代陳獻章的《行草書詩》軸是父親留下的藏品，它使我憶起父親保存中國藝術文化的心志。這幅書法除了是以茅草造的「茅屋書」而書寫的奇珍，對於我來說更別具紀念價值。」

'My father Low Chia-heng (1872–1941) was an avid collector of Chinese painting and calligraphy, and other antiques. He often invited friends to our home to view his collections, and they authenticated different works, all the while discussing art and history. I loved to listen to their discussions. Growing up in this artistic atmosphere I gained an interest in and insights into Chinese art at a very young age.

Thanks to my family, I broadened my perspectives and got to know good mentors. Regrettably, my father's prized collection was destroyed during the war. Poem in running-cursive script by the Ming artist Chen Xianzhang is the work he left, which motivated me to take up my father's mission to preserve Chinese art and culture. Chen's calligraphy scroll executed with a 'straw brush' instead of a traditional bristle one is not only a rare gem, but also a treasured reminder of my father for me.'

「我自幼喜愛繪畫，在新加坡讀小學時看見美術老師孫狀塲 (1892–1945) 畫山水人物、花鳥蟲魚，瞬間揮毫便完成畫作，非常羨慕。因此下課後常向老師請教，老師亦樂於指導。這類熱愛藝術的心，隨著年歲增長，有增無減。

1926至36年間，我到上海求學，有幸能與花鳥畫家謝公展及山水畫大師黃賓虹學藝。當時參加了暨南大學的學術團體「中國畫研究會」，曾與師友一起舉辦展覽會，互相鼓勵切磋。這幅《歲朝清賞圖》，就是謝老師與我們幾位同學（陳景昭、鄭文奎、姚耀遠、周慧泉等）於1931年春天合繪的畫作。」

'I have enjoyed painting since I was a child. When I attended primary school in Singapore, I admired Sun Peigui (1892–1945), my art teacher, for his ability to depict landscapes, figures, birds and flowers and insects and fish in an instant, and I often asked for his guidance after class. My passion for art grew stronger over time.

When I studied in Shanghai between 1926 and 1936, I was most fortunate to take up painting under the bird-and-flower painter Xie Gongzhao and the landscape master Huang Binhong.

I joined the Chinese Painting Society at Jinan University, and participated in exhibition. New Year offerings is a joint painting by Mr Xie and my schoolmates, including Chen Jingzao, Zheng Wenkui, Yao Wanda, Zhou Huiquan and myself, which we completed in the spring of 1931.'
Huang Binhong began teaching Chinese landscape painting at Jinan University in 1933. He was a master of traditional Chinese painting and a learned man, and he possessed a rich collection of art and extensive knowledge of the origins and styles of different paintings. Through his oral instruction and hands-on training, I gradually grasped the subtlety of brush and ink in Chinese paintings, which stimulated my interest in authenticating paintings and works of calligraphy. I was inspired to become a collector of Chinese painting and calligraphy.

Huang often showed us authentic masterpieces and explained the artistic concept and application of ink in Chinese painting and calligraphy. The opportunity to view important works and learn the distinction between excellence and inferiority was immensely beneficial to me when I began acquiring art. Although I practised painting under Huang for only three years, we developed a lifelong friendship and wrote to each other regularly to discuss painting and art. I also sought the master’s views regarding my own collection.

In 1948, with the master always on my mind, I sent him my poem Missing Master Huang Binhong on Morotai Island, and he replied with the painting Spring trees in Jiangnan as a gift. Liantao Hall portrayed here is a building erected by Zheng Hongnian (1876–1958), the president of Shanghai Jinan University, in memory of a hall with the same name at his old school, the Guangya Academy. Standing on the open ground in front of the president’s office, Liantao Hall is also home to the Chinese Painting Society. Happy memories of my art training days flood back every time I see Liantao Hall in this painting.'
In 1949, shortly after the Second World War, I was appointed manager of the Hong Kong branch of Four Seas Communications Bank Ltd. of Singapore. This was a period of political turmoil in mainland China when large quantities of Chinese antiquities were being moved to Hong Kong and then sold for profit to buyers from the West and Japan. Saddened by this exodus of national treasures, I determined to seize every opportunity to acquire these great works. I led a frugal life, while dedicating my efforts to collecting art with the aim of preventing the loss of Chinese cultural heritage.

This handscroll, *Flowers, vegetables and rock* by Wang Duo, was owned by the Emperor Gia Long and was kept in the Imperial Library as recorded in Volume 35 of *Shiqu baoji* (Imperial catalogue of painting and calligraphy). It was subsequently handed down to the Emperor Jiaqing and later to the Emperor Xuantong, who is better known as Puyi.

A considerable number of imperial treasures were taken out of the palace after the fall of the Qing dynasty. At the end of the Second World War, some of these cultural relics found their way to Hong Kong, and by sheer chance I acquired '13 scrolls that had previously been part of the Qing palace collection, including this one. I tried my best to keep these national heritages in China.'
友人同儔，切磋砥礪

「以我個人之力，雖常感嘆心有餘而力不足，但經過數十年的搜集，終亦建立了一個頗可觀的中國畫書畫藏書。在鑑藏的路上，我喜結良師益友，結識了海內外不少學者藝術家如啟功、歐宗堅、中國著名的古書畫鑑定家劉九庵、謝稚柳、博物館館長如鍾銀蘭等。因著對藝術的喜愛，我與許多文人學者亦常相互交流。

我不時相約幾位書畫同好到『虛白齋』觀看藏品，一次或六人，看它一、二十件，一同觀摩，交流心得。除可啟發我的見聞外，能與眾同樂實一樂也。這些良朋好友试或會為我的藏品題跋，甚至惠贈書畫作品給我，因此我的收藏亦包含近代名家之作，也標誌我們的情誼。」

1987年，啟功於劉作壽山水冊
Qi Gong wrote in Low Chuck-tiew’s album leaves of landscape in 1987.

1990年，劉作壽與謝稚柳在香港鑑定書畫
Low Chuck-tiew and Xie Zhi Liu authenticated a scroll in Hong Kong in 1990.

1992年8月，劉作壽陪同黃苗子、郁風欣賞在虛白齋藏中國書畫至親賞
Low Chuck-tiew, Huang Miaozhi and Yu Feng admired painting in the Xubaizhai Collection Room in August, 1992.

'I often regret that I lacked the funds to acquire more works of art. Thankfully, over several decades, I have built up a sizeable collection of Chinese painting and calligraphy. As a collector, I have made friends with many scholars and artists in China and overseas, including Qi Gong, Jao Tsung-i, and renowned Chinese painting and calligraphy connoisseur Liu Jiulan and Xie Zhi-liu as well as museum curators such as Zhong Yinlan. We often shared our opinions and knowledge.

Every so often I would invite a few enthusiasts to Xubaizhai, five or six people at a time, to study 10 to 20 works and exchange views on them. As I also gained knowledge and experience at these get-togethers, they gave me endless pleasure. Some visitors made postscripts on my collections or even presented me with their own creations. For this reason, my collection includes works by celebrated modern artists, which I value as tokens of our friendship.'
I enjoy taking care of my paintings and calligraphy scrolls. When I hang a scroll, I usually hold the middle of the painting gently with my left hand and then hang it on the wall using a two-metre-long hanging pole in my right hand so that I can appreciate it in detail.

‘When I unroll a scroll, I always read the postscripts and signatures first. Then I examine and confirm the collector’s seals. My peers and I chat about the previous collectors, their experience and connoisseurship, before we exchange our personal views and our observations about every single detail.’
「虛白齋藏中國書畫涵蓋5世紀的六朝至20世紀的作品。幾十年來，
我主力蒐集李、齊兩朝書畫名跡，尤以天成、成綱到順治、康熙時期的作
品為重，皆因明清兩朝人才輩出，各領風騷，明代各家繼往開來，締造新
風，文人畫風盛於海內。到後來的明末民國四個朝代極為繁複，別樹一格。
及至清初正統歸來，追求宋、元的風格盛行，在書史留名千古。我認為
元人變法為虛，縱觀今古，明賢化繁為簡，突過前人，是中國藝術的另一
高峰。許多藝術家透過書畫自抒個性，創造出極富表現力的作品，如徐
渭、王鐡、朱耷、弘仁、石濤、髡賢的創作，奇險之處令人嘆為觀止，
愛不釋手。

我甚推崇明代董其昌所提倡的『南宗』畫派，特別喜愛能書擅畫的文人
藝術家；亦十分欣賞一些異於傳統、獨具個人風格和富有表現力的作品。
此百多年間，人才輩出雲集，書畫爭奇競秀，心寫意造，妙極自然。
因此我有系統地收藏這時期的作品。「

The Xuebaizhai Collection of Chinese Painting and Calligraphy comprises paintings and
calligraphy works dating from the Six Dynasties to the 20th century. I have acclaimed paintings
and calligraphy works from the Ming and Qing dynasties with highlights from the Tianqi and
Chongzhen periods to the Shunzhi and Kangxi periods. These were brilliant eras when a large
number of gifted artists emerged. In the Ming dynasty, painters developed new styles that
fuelled the rise of literati painting, and they were followed by the Four Monks, who conveyed
deep emotions through their unique forms of artistic expression. Orthodox art had returned by
the early Qing dynasty, and the Song and Yuan approaches were popular among artists. I think
while Yuan artists excelled in turning reality into illusion, Ming artists were even more
outstanding, by simplifying complexity, bringing Chinese art to yet another pinnacle. Many
artists displayed their personal character in paintings and calligraphy, and this resulted in highly
expressive masterpieces. Examples include Xu Wei, Wang Duo, Zhu Da, Hongren, Shitao and
Gong Xian, whose extraordinary, awe-inspiring works never cease to fascinate.

I have great admiration for the artistic styles of the Southern School promoted by Dong
Qichang and in particular for the literati artists who were skilled in both painting and
calligraphy. I also think very highly of original and expressive works that broke conventions.
During that period of just over a century, the Chinese art scene saw the rise of many artists of
great genius. Their works contended in refinement and fascination, creating natural and
impressionistic beauty in vibrant freehand. I have therefore systematically collected works of
art from this period.'

「此作品的引首正是友人政功的手筆」
'My friend Qi Gong wrote the frontispiece after expressing his appreciation for the painting.'
Traditional Chinese painting and calligraphy share a common origin, with both accentuating the aesthetics of lines and ink. When admiring these art forms, the focus should be directed more at the ingenuity of brush and ink techniques in calligraphy and painting. I enjoy collecting scrolls by famous artists who excelled in both disciplines, such as Shen Zhou, Wen Zhengming and Chen Chun of the “Wu School”, Dong Qichang and Mi Wanzhong, who were two of the Four Greatest Late Ming Calligraphers, as well as Ni Yuanlu, Wang Duo and Zha Shibiao of the late Ming dynasty.

Chinese ink art is not merely abstract dots, lines and planes, or simply a stylistic approach to illustrating objects. It transcends the physical image to reveal the spiritual identity, cultivation and disposition of the artist. To me, brush and ink constitute the most accurate elements for authenticating a work of art.

Ni Yuanlu was one of the literati artists who excelled in both painting and calligraphy. Demonstrating strong originality and expressiveness, he was held in high regard by artists of different eras. I think someone who knows how to paint may not necessarily be a good calligrapher. Only those who are skilful in both are artists of all-round talent. Even my mentor Huang Binhong affixed his signature next to Withered tree, bamboo and rock, exclaiming in admiration that it was a treasure well worth collecting. I am glad my aesthetic taste is similar to that of my mentor!
『得到名蹟，如獲至寶，我也會像許多藏家一樣在心愛的畫上蓋上自己的藏家印章。印章是畫家的標誌，亦是藝術家的重要標誌。因此藏家必須小心處理蓋印的問題。』

‘Acquiring works of art by masters is the biggest fortune. Like many other collectors, I have a habit of stamping favourite paintings with my personal collector’s seal. A good quality seal in an appropriate place makes the painting more attractive. Collectors should apply their seals with care.’

以下是部分藏印選：

Listed below are some seals used on the works of the Xuebaizhai Collection:

- 作畫秘丸
  (collection of Chuck-tiew for private appreciation)
- 湖安劉氏虛白齋珍藏
  (valued collection of Low’s Xuebaizhai of Chaoan district)
- 虛白齋
  (collection of Xuebaizhai)
- 虛白齋印
  (seal of the valued collection of Xuebaizhai)
- 虚白齋劉氏藏
  (collection of Low’s Xuebaizhai)
Memorable stories of collection and connoisseurship
修補有道，命名有據

這件《孝友圖》其實是鄰居的家傳之寶。我首次看此畫時，畫面己非常破爛脆弱，殘缺不堪，加上畫的主人又不懂保存，遇人必須開箱看，真可惜！我認定其為珍品，不宜用普通的方法裝裱，於是力勸他把作品賣給我。我買得此畫後拿去重裱和補色，力保其貌，歷時四年十個月。

此畫本來無題名，我見畫中有慈鳥和雁，慈鳥相傳能反哺其母，比喻子女報答父母的養育之恩，因此取其孝。雁有仁心，因為一陣雁陣當中，總有老弱病殘之輩，壯年大雁絕不會棄之不顧，此為仁者之心。大雁不僅有仁，更有情義，雌雄相配，向來從一而終。我見此畫慈孝仁義兼備，就取名為《孝友圖》。

林良是明初宫廷畫家，備受推崇，他擅長水墨禽鳥，為當時院體花鳥畫的代表畫家。圖中慈鳥用率意的水墨渲染，形神俱備。老樹筆觸鉅力，如同寫草書般飛動樸朴。明代宮廷畫家的傳世作品不多，因為他們多師承北宋宮廷花鳥畫風或南宋馬遠、夏珪之風，後人為了謀利而挖去原款，補上宋人的名款，此幅能保存林良署款更顯彌足珍貴。

林良與我同是廣東人，因為鄉邦情意，我亦收藏了好些廣東名家之作。」

Lin Liang was a court painter in the early Ming dynasty. Specialising in depicting birds and fowl in ink, Lin was a representative figure among imperial court decorative bird-and-flower painting artists. The jackdaws in this painting are purposefully rendered with ink and water to ensure vivacity in both form and spirit. The old trees are finished in vigorous and powerful strokes, comparable to the dancing and splashing movements seen in calligraphic works in cursive script. There are few extant works of art by Lin Liang and other Ming court painters, because most of them followed the style of Northern Song bird-and-flower court painting or Southern Song artists, such as Ma Yuan and Xia Gui, and their original signatures were often removed and replaced with signatures of Song artists to fetch higher prices. This scroll with Lin Liang’s signature is particularly precious.

Moreover, as a fellow native of Guangdong, I get a feeling of nostalgia when I view this work by Lin, and I have collected several works by famous Guangdong artists for the same reason.'
In the early years of Republican China, someone spent 1,000 da yang (silver coin) on the painting, which is how it earned the nickname *thousand-dollar fan* among connoisseurs in Guangdong.

Who, then, was that big spender? Clues may be found by looking at the seals affixed by the collectors including Liang Huw, He Guanwu, and the Hong Kong businessman Li Shangming. All of them were famous connoisseurs in Guangdong and Hong Kong in the 1920s and 1930s. The Tianxi Studio collection was so renowned that the artist Zhong Dqian was prompted to pay it a visit in 1933. Li, was the son of the powerful business tycoon Li Youquan and the wealthiest of these three collectors; he organized 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 would have had to pay a fortune to add this much coveted painting to their treasures.

Hongren’s own inscription on this painting reads: ‘[I] came across Wang Mengduan's album by chance and attempted to imitate his conception.’ This work embodies the essence of Ni Zan both in the composition and the ink work and mirrors the crisp and clean style practised by Ni in his later years. Hongren was known for simplistic landscape paintings depicting elegance and tranquillity. One of the Four Monks from the early Qing dynasty, he made a notable impression in the world of painting during his time.'
Bold but cautious: Finding undiscovered gems

Gong Xian (1619–1689)
奇峰間翠圍
無紀年
水墨設色紙本立軸
178 x 49.5 厘米

Gong Xian's paintings feature an unusual structure, and he used short brushes for texture strokes. As he worked mostly in ink and produced very few ink and colour paintings, a broker thought this colour painting was a counterfeit back in the 1950s or 1960s. But when I came across this undiscovered gem by chance, I bought it without hesitation.'

以畫論畫，以書論書

Wang Duo (1592–1652)
行書詩
16.38
水墨紙本立軸
162.5 x 48.5 厘米

Poem in running script
16.38
Hanging scroll, ink on silk
162.5 x 48.5 cm

'A renowned calligrapher of his time, Wang Duo was specialised in running and cursive scripts. I cherish Wang Duo's calligraphy for its flowing rhythm and expressive brushstrokes. I have therefore collected 11 of his calligraphy works. Someone asked me how I felt about Wang's disloyalty, as he served two different administrations. I do not think that is important. I think we can judge art and character separately. What Wang Duo did as an official does not affect how highly I rate him as a calligrapher.'

Shen Zhou (1427–1509)
仿王羲之行書詩
16.38
水墨紙本立軸
162.5 x 48.5 厘米

Printed poem
16.38
Hanging scroll, ink on silk
162.5 x 48.5 cm
This is a hand-painted copy of Wang Juzhen’s Spinning wheel published by the Palace Museum in Beijing; traced by an artist, only three scrolls were completed. You may wonder why I have included a copy in my collection. I think, a good copy made by hand that is appealing and stimulating is most admirable.

A good copy is a faithful representation in both form and spirit. The copier needs to understand the brushwork of the original painter. Sharing the painter’s interest in life is also essential for endowing the lines with resonance and vitality through the manipulation of the brush. When the copy matches the original in all essential aspects and at the same time captures its spirit, it is successful. It may be inferior to the authentic work, but it definitely has research value."
I first heard of this album of Shitao when I was 20 and I saw a collotype print of the work. I made enquiries when I arrived in Hong Kong to work in 1949, but found that the price was as much as HK$10,000. It was too expensive for me to acquire. In 1969, an American buyer wanted to purchase the album. Worried that this valuable album would be moved overseas, I approached the owner and persuaded him to do what was morally right. Eventually, I acquired this fine artefact for a record breaking price of HK$100,000. Back in the 1960s, an ordinary residential flat cost about HK$10,000 to 20,000, while most ordinary workers earned only about HK$200 a month. My friends mocked me, saying that if I had put that money in the property market I would have made a fortune. To me, however, preventing the loss of a national treasure was a more valuable and important thing to do.

I once had an appointment with Nishijima Shinichi, the editor of the Nigensha Publishing Company in Japan, and Joo Tsung-i at the Hilton Hotel in Central (where the Cheung Kong Center stands today) on 21 June 1979 to discuss the publication of my Xubaizhai Collection. I took two works of art from my collection with me, one of which was this album. As I came out of the Cross-Harbour Tunnel on the island side, my car was hit head-on by a bus that had run out of control. From the backseat, I shot head first through the front windscreen like a bullet and landed five or six feet away. I lay unconscious on the ground and my head was bleeding. When I realised I was still alive, the first thought in my mind was to look for my paintings. In panic, I tried to stand up. Two young men came over to help me up and fetched the paintings from the car for me. Barefoot and covered in blood, I was rushed to hospital, together with my two treasures, where I had to have more than ten stitches. I was hugely relieved that my treasures had escaped unscathed. My friends said in jest that I valued art treasures more than my own life. They are right. To me, these treasures are priceless — they are worth more than my life!
Shitao (1642–1707)

Illustrations for poems of Song and Yuan masters

Not dated

Album of 12 leaves, ink and colour on paper

Each 23 x 18 cm
Painting is my hobby, and I also enjoy practising calligraphy and Chinese reciting poetry in my spare time. All my life, I have found great joy in collecting painting and calligraphy. What gives me the greatest pleasure is to unravel the scrolls to appreciate and study them in detail. I often forget the time and stay up all night without sleeping. To me, this is not a hardship, but a delight. It is my way of cultivating my temperament and maintaining inner peace.

Rather than keeping them for my own pleasure, however, I think it is more meaningful to offer the masterpieces in my possession to a public collection. More importantly, I hope the legacies of these ancient masters can be preserved for future generations. This will guarantee that my efforts over the past decades will not be in vain and that I can avoid suffering again the misfortune of losing our family collection. With the aim of promoting the orthodoxy of traditional Chinese art and culture on a long-term basis, I decided to donate my collection to the Hong Kong Museum of Art in 1989.

The Xubaizhai Gallery of Chinese Painting and Calligraphy opened its doors to the public in 1992. Works from my art collection could be showcased in rotation and published in catalogues. This has given me great joy and relief. I hope the works of art will give pleasure to the public and at the same time contribute to the study and promotion of Chinese art and culture. I feel utterly gratified.'
10 個不可不知的鑑賞關鍵詞  
Ten must-know keywords in art connoisseurship

作為一個鑑藏家，除了要具備一定的閱歷及視野，對文化的認識、藝術的修養、評價的能力均缺一不可。現在為你介紹10個關於鑑賞的關鍵元素，和大家分享一些鑑藏的基本認知。

To be a collector requires not only a certain level of experience and vision, but also knowledge of culture, artistic accomplishment and critical sensibility. Here are ten key elements of connoisseurship and some basic insights about collecting art that I would like to share.

1. 鑑賞 Connoisseurship

「鑑」的本意是古代盛水的大盆及鏡子，或考古的書，作動詞用時則有察看、識別之意。「賞」的本意是把財物分給有功的人，或是識別他人的好處而予讚美之意。「鑑賞」二字合起來有鑑別、品味和讚美的含義。

Jian and shang is the Chinese phrase for connoisseurship. Jian refers to a large water basin that served as a mirror in ancient China or can denote a book on archeology. Used as a verb, it means to examine or identify. Shang means distributing valuables to people of merit or discerning other people's strengths and giving praise. Together, the two characters mean identification, appreciation and praise.

2. 筆法 Brushwork

多看畫家的可靠真跡，對他們的筆勢、用筆性情、筆墨輕重的處理，瞭如指掌。熟悉每位畫家對每種動態、靜態的筆法：如畫風中樹杈、溪中石塊，必有獨特風格。而作必有破綻，因仿者掌握不到原作者繪畫過程的心態、用筆，以致無法跟原作一樣，因此多看原作亦是鑑定中國書畫的一個法門。

Studying reliably authentic works by individual artists will give you an in-depth understanding of the momentum of their brush movement, the character of their brushwork and their skill in controlling ink density. You will become familiar with every painter's dynamic and static brush techniques. For example, the branches of a tree in the wind or boulders in a stream always demonstrate the artist's unique style. You will always find flaws in counterfeits because the imitators are unaware of what went through the minds of the original artist and how they exercised their brush during the creative process. Identical imitation is therefore impossible. For this reason, it pays to study original works. This is a way to identify and authenticate Chinese paintings.

3. 墨色 Ink colours

學鑑賞要多看真跡，最好從筆墨入手，因為中國畫的畫法是以筆墨為基礎，能掌握到墨色的分別，怎會是平、流、輕、重之分，甚麼是淡墨、宿墨、破墨、濃墨，再看古畫的一筆一墨，令自己充分了解到現代人與古人墨色之分。看畫的墨色、色度的變化會隨著年代的不同而改變，亦是參考據之一。

Ink colour is a good starting point for studying authentic works to enhance connoisseurship, because Chinese painting techniques are based on brush and ink. If we learn the types of ink colour, i.e. flat, flowing, light and heavy, as well as light ink, stole ink, ink cleaving and dark heavy ink, then examine strokes of ancient paintings, we can fully understand the differences between modern and ancient ink colours. As ink colours and the tonal variations change with time, they can serve as referential evidence.
4. 藏印 Collector's seals

We all know that many collectors like to stamp their favourite paintings with their personal seal. The quality and position of a collector's seal can have an impact on the arrangement of the painting and the aesthetic appeal of the tableau. Collectors should apply their seals with care. A good quality seal affixed in an appropriate place makes the painting more attractive. Collector's seals provide clues for tracing a work's creator, former collectors, the history of its circulation and other background stories. The presence of the Emperor Qianlong's imperial seal will most definitely add substantial value to a painting.

5. 紙質 Paper texture

While the tone of paper can be imitated, new paintings and old paintings always feature different textures. However, if a counterfeit was produced in the same historical period as the original, it will be more difficult to authenticate by the texture of the paper. You have to base your judgement on other details.

6. 題款 Signature and inscription

The signature, or inscription, is a traditional art form in Chinese painting and calligraphy that dates back many centuries. The earliest signatures deliberately affixed to paintings by artists appeared in the Tang dynasty. In the Song dynasty, literati painters, represented by scholars such as Su Shi, began applying inscriptions to tableaus, and these inscriptions have become prevalent by the Yuan dynasty. Almost every painting has borne a signature or inscription since then. The calligraphic style of the signature or inscription provides one of the clues for determining the authenticity of a painting. Nonetheless, confusion can often arise.
7. 代筆  Ghost painters and writers

Another challenge faced by connoisseurs is ghost painters or writers — artists who created painting and calligraphy on behalf of others. An example of this in my collection is Autumn mountains by Tang Dai of the Qing dynasty. The calligraphy on the frontispiece of the scroll bears the signature of ‘Prince Bao’ (the title of the Emperor Qianlong when he was the crown prince), yet the square-shaped strokes (fangbi) of the handwriting are not consistent with Qianlong’s smooth and round calligraphy style. This is actually a work that was produced by the imperial ghost writer Liang Shizeng. It is evidence of the essential need for connoisseurs to carry out multiple verifications when authenticating a work of art.

8. 陽江漆皮箱 Yangjiang lacquered leather trunks

To ensure adequate damp-proofing, I choose to keep my scrolls in airtight Yangjiang lacquered leather trunks, which offer protection against moisture. With a long history, this kind of lacquer is one of the ‘three treasures of Yangjiang’. Lacquered leather trunks are a major variety of Yangjiang lacquerware. Southeast Asia and the Lingnan region where Yangjiang is situated are influenced by a marine climate. The local weather is rather humid with extended rainy periods in the spring. Lacquered leather trunks that offer protection against dampness and moths are the best choice for storing scrolls.

9. 防蟲 Insects repellents

Wrap an adequate amount of camphor, pepper and clove in wax paper and pierce a few holes with a needle to release the scent. This is a good and inexpensive way of protecting works against insects. To avoid any adverse effect, however, do not use too much of this mixture, as camphor can affect the colours of a painting, while clove and pepper often produce pigment and oil.

10. 套衣 Scroll covers

I think hanging scrolls and handscrolls are best wrapped in silk and then stored in a custom-made scroll cover, a long cloth bag as soft materials provide a form of shock-proofing and protect against humidity.
1911
2月8日出生於廣東潮安潮陽市，字均量。
Born in Longhu city in Chaolan prefecture of Guangdong province on 8 February, given the courtesy name Junliang.

1920
随母親到新加坡，入讀端蒙小學。
Moves with his mother to Singapore, where he attends Tuan Mong School.

1926
赴上海入讀南大學附中。
Continues his education at Jinan Secondary School in Shanghai.

1930s
於上海南大學求學期間，跟隨花鳥畫家葉公展及山水畫家黃賓虹習畫。
Learns bird-and-flower painting under Xie Gongzhan and landscape painting under Huang Binhong while studying at Jinan University in Shanghai.

1936
上海南大學經濟系畢業，是年冬於汕頭跟鄭俊華女士（1910–1982）結婚，育有一女一子。
Graduates from Jinan University with a degree in economics. Marries Tay Choon-hua (1910–1982) in Shantou in winter, with whom he has a daughter and a son.

1949
受聘於新加坡四海通銀行到香港出任分行經理，至1986年退休。
Is appointed manager of the Hong Kong branch of Four Seas Communications Bank Ltd. of Singapore, and takes well-earned retirement in 1986.

1974
擔任香港藝術館名譽顧問至1993年。
Serves as an expert adviser to the Hong Kong Museum of Art until 1993.

1989
捐贈盧白齊藏品予香港藝術館。
Donates his Xubaizhai Collection to the Hong Kong Museum of Art.

1991
獲英女皇頒贈英帝國勳章以資表彰推動中國書畫藝術。
Is made a Member of the Order of the British Empire (MBE) in honour of his outstanding contributions to the promotion of Chinese painting and calligraphy.

1992
獲香港藝術家聯盟頒發香港藝術家年獎之藝術推廣（個人）。
Is presented with the Artist of the Year Award by the Hong Kong Artists’ Guild in honour of his outstanding contributions to the promotion of art (individual).

1993
回新加坡掃墓期間仙逝。
Passes away in Singapore while making plans to visit the Low ancestral grave.