

A Study on the Characteristics of the Seal Collection of the Flagstaff House Museum of Tea Ware

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1.1 The beginning of the study

The first donation of tea ware made by Dr. K.S. Lo in 1981 prompted the establishment of the Flagstaff House Museum of Tea Ware. In 1992, Dr. Lo made another donation to the then Urban Council, including 24 precious porcelains and 260 seals (see Fig. 1), and proposed to set up a new wing for the Flagstaff House Museum of Tea Ware. The donation subsequently grew to 677 items (663 sets in total, including 649 single-seal sets and 14 twin-seal sets), which formed a seal collection with works of different schools from the dynasties of Ming and Qing to modern times. The collection features some works of Guangdong and Hong Kong seal carvers.

In May 2017, the Flagstaff House Museum of Tea Ware and Dr. Lau Ho-man Samantha, a young scholar who focuses on the study of seal carving in Lingnan, joined hands and formed a research team to embark on the one-year project “Research on Seal Collection of the Flagstaff House Museum of Tea Ware and Seal Carving in Lingnan”. By sorting out documents and archived information and through interviews of oral history accounts, the origins of the seal collection were reorganised, and its significance to the study of seal carving in Lingnan was rediscovered.

1.2 Reorganisation of documents and archived information

In June 1992, Dr. Lo wrote to the Chief Curator Mr. Laurence Tam and expressed his intention about the donation. With a lot of hard work, the Urban Council accepted the proposal in November of the same year. On 28 February 1994, the Urban Council held a donation ceremony at City Hall. The donation was given on behalf of the “K.S. Lo Foundation”, and Mrs. Lo (Ms. Elizabeth S.C. Shing), then Chairman of the foundation, spoke at the occasion. At the time, the announced number of seals has already grown to more than 500, doubling the intended number of donated items in 1992. According to the receipt dated 21 February 1994, the Museum completed the receipt of 570 stone seals and 10 bamboo seals, a total of 580 precious gifts on the day.

After the donation ceremony, Dr. Lo continued to acquire seals and gave them to the Flagstaff House Museum of Tea Ware. Two major batches of seals bought from “Tsi Ku Chai Company Ltd.”, including 44 seals on the 25 April and 84 seals on the 26 September

1994, were donated to the Museum. These were the final donations made by Dr. Lo before his passing.

Ms. Wong Yin-fong Anita, current Curator for the University Museum and Art Gallery, The University of Hong Kong, worked at the Flagstaff House Museum of Tea Ware and personally took part in the receipt of the donation. Thanks to her unwavering assistance, a clear picture of the process was reorganised from transactions records and relevant archived information. She also pointed out a few important clues and links that point to the origins of the seal collection, namely **Tsi Ku Chai Company Ltd.**, **Pokart Company Ltd.** and **Dr. Li Tsou-yiu**.

2.1 Tsi Ku Chai Company Ltd. and Ms. To Yung-ting

To learn more about the origins of the seal collection, the research team interviewed Ms. To Yung-ting, who worked at Tsi Ku Chai Company Ltd. at the time. It was Ms. To who sold the seals to Dr. Lo. Ms. To joined the leftist publishing sector in the late 1960s. She worked in Student Book Shop at first and was later deployed to Tsi Ku Chai Company Ltd., which specialised in the calligraphy, paintings and antiques from the Mainland. Tsi Ku Chai Company Ltd. is a Chinese-capital organisation. From the 1950s to the 1980s (before the commencement of reform and opening), it was one of the very few units authorised in the sales of antique calligraphy, paintings, ancient books, stele rubbings, antiques, seal stones, and the like in Hong Kong. Ms. To also studied seal carving with Mr. Pan Jing'an (1916–2001),ⁱ which established a solid foundation for her subsequent dealings in calligraphy, paintings and seal carving.

2.2 The seal market of Hong Kong between the 1960s and 1990s

During the 1960s and 1970s, seals were basically sourced from antique shops in the Mainland, as well as companies such as China National Arts and Crafts Import and Export Corporation. Before and after the Cultural Revolution, artefacts came from private sales and collections, or those that were confiscated during the Cultural Revolution. After the Cultural Revolution, certain unclaimed artefacts were transferred to antique shops for sale. At the time, China National Arts and Crafts Import and Export Corporation also set up an acquisition point to collect privately collected items. The managers of Tsi Ku Chai Company Ltd. went to the Mainland to purchase once every six months. Back then, many superior seals were sold at inexpensive prices.

During the 1970s and 1980s, seals were mainly bought by the Japanese. Calligraphers such as Toan Kobayashi (1916–2007), San’u Aoyama (1912–1993), Sesson Uno (1912–1995) paid special visits to Hong Kong to procure seals.ⁱⁱ

Before the 1990s, Tsi Ku Chai Company Ltd. had been selling seals displayed in its retail outlets. By 1990s, the format was changed to exhibitions. The “Exhibition of Seal Carving and Calligraphy by Famous Artists” held in March 1993 is said to be the first one. It was succeeded by the “Exhibition of Precious Engraved Seals by Famous Artists of Ming and Qing Dynasties” held in April 1994 and the “Exhibition of Antique Stone and Seal Collection” in October.

2.3 Dr. K.S. Lo and Tsi Ku Chai Company Ltd.

Tsi Ku Chai Company Ltd. was located on Duddell Street in Central. As many collectors had offices in Central, they usually made use of their lunch hours to visit the company and meet with fellow enthusiasts. Dr. Lo was also a regular. Later on, Tsi Ku Chai Company Ltd. organised seal carving exhibitions. According to the recollection of Ms. To, Dr. Lo would visit these exhibitions as soon as he received catalogues. He made special notice on works by seal carvers that he had never purchased before. He hoped to collect works by as many seal carvers as possible. At present, it is known that 169 sets of seals were acquired from Tsi Ku Chai Company Ltd. (Appendix I). In addition to selecting his purchases from exhibitions, more were handpicked by Ms. To from the stock. Transaction records show that each seal was sold from a few tens of thousands to more than 100,000 dollars each. The price tags were on the high side. There were quite many works by renowned artists, including rare and precious pieces such as the “*Jiaolin jianding*” seal engraved for Liang Qingbiao (1620–1691), an appraiser and collector from Qing dynasty by Cheng Sui (1605–1691), a calligrapher and painter from the late Ming to early Qing era. Dr. Lo also invited Ms. To to his home to appraise seals that he earlier acquired from other channels. This showed that Dr. Lo had much trust on Ms. To. She also mentioned that it was extremely likely that the seals collected by Dr. Lo before 1992 came from the Pokart Company Ltd.

2.4 Pokart Company Ltd. and Dr. K.S. Lo seal collection

The research team next interviewed two veterans of the seal carving community, Mr. Tang Cheong-shing and Mr. Huen Siu-chan. They had very frequent encounters with Pokart Company Ltd. at that time. According to the recollection of Mr. Tang Cheong-shing, the Pokart Company Ltd. was located on Granville Road in Tsim Sha Tsui. It was frequented by seal enthusiasts back then. During the 1970s and 1980s, they visited the warehouse of the shop to look at seals quite frequently; many of the seals were made by renowned artists.

Some customers would buy seal stones and ask Mr. Tang to engrave new inscriptions on them. Mr. Tang would first make a copy of the original seal for future appreciation and learning. The original inscription was then cleared by polishing and new ones were engraved for clients.

Mr. Tang first encountered this batch of seals, which later became part of the collection of Dr. Lo, in the early 1980s. He once asked Mr. Chen Shuyi, the person in charge of Pokart Company Ltd. at the time, about the seals, but Chen said he had no recollection of this batch of seals. In other words, this batch of seals was not directly sold by Pokart Company Ltd. The reason behind so must be further elaborated on. Since the early 1980s, Rong Bao Zhai of Beijing had already set up a point of sales in Hong Kong and persons were sent to take care of business negotiations. Mr. Wang Dashan (1933–1993),ⁱⁱⁱ a renowned appraiser of Chinese painting and calligraphy of Rong Bao Zhai, was the agent. Mr. Tang recalled that back then, a Pokart Company Ltd. manager Mr. Wong Kwai-hung informed him on the arrival of a batch of seals and asked Mr. Tang to make the rubbings of every seal within three days for recording purpose. Three sets of inscription rubbings were made by Mr. Tang over three nights' time. Mr. Tang once asked Manager Wong about the origins of the seals, and he answered they were handled by Mr. Wang Dashan of Rong Bao Zhai.

Mr. Wang Dashan visited Hong Kong for the first time in 1979. The exhibition “Works of Eight Jinling Painters” was jointly organised with Tsi Ku Chai Company Ltd. Business in Hong Kong was opened up since. By 1987, Rong Bao Zhai and Pokart Company Ltd. began their official cooperation and founded Rong Bao Zhai (Hong Kong) Limited. Wang Dashan was the first manager. Prior to this should be a time when Rong Bao Zhai had a consigned point of sales at Pokart Company Ltd. Wang worked in Beijing and Hong Kong. The sale and purchase of this batch of seals should have taken place during this time, i.e. between 1980 and 1987.

It has been learnt that this batch of seals was brought to Pokart Company Ltd. through Wang Dashan and was prepared for sale to Dr. Lo. As Mr. Tang recalled about what he saw of this batch of seals, many were made by Guangdong seal carvers and some were made by the Eight Masters of Xiling, etc. The handmade copies of the original seals, as provided by Mr. Tang Cheong-shing, comes with 333 pages (with one seal on each page, rubbed without the side inscriptions; Mr. Tang mentioned that there should be close to 500 pieces in the whole batch). After careful verification, it was proven that the collection of the Museum featured 313 that came from the seals that Dr. Lo bought from Wang Dashan (Appendix II).

As Tang Cheong-shing remembered, the transaction of this batch of seals was completed very quickly. As far as Ms. To was aware, although Dr. Lo was interested in seals, one could hardly say he had delved deep into the subject area. Why did a smart and prudent merchant purchase this batch of seals if he had not yet learnt thoroughly about it? Was he not anxious about the quality and authenticity of the pieces? His trust on Wang Dashan aside, one of the key factors that he was impressed by this batch of seals had probably come from the seals used by Li Tsoo-yiu (1897–1965).^{iv}

2.5 Li Tsoo-yiu and the seal community of Hong Kong

In the information provided by renowned biographer Mr. Hui Lai-ping (Figs. 2–5), there is a booklet printed for the memorial service for Dr. Li Tsoo-yiu, which was held by the Y's Men Club on 8 February 1966 after the passing of Dr. Li. The booklet reveals that Dr. Lo was present at the service and spoke as a “sincere friend” on the anecdotes of Dr. Li. This revealed the close friendship between them. As printed on the booklet, the brief biography of Dr. Li shows that he was a renowned paediatrician who graduated from The University of Hong Kong before furthering his studies in Britain. He returned to Hong Kong upon graduation and worked in a government hospital. After the war, Dr. Li became very active in Hong Kong's cultural scene.^v He was particularly fond of seal carving. He did not only own a rich collection, but also attempted to carve seals himself. The “Exhibition of Seals from the Collection of Dr. Li Tsoo-yiu” was held between 28 February and 1 March 1953 at the Fung Ping Shan Library of The University of Hong Kong. Mr. Chan Kwan-po (1898–1982), the librarian of the time, mentioned in his diary that Dr. Li has close to 1,000 seals in his collection,^{vi} which shows that Dr. Li's seal collection had quite a name amongst his contemporaries.

“The First Joint Exhibition of the Works by Seal Carvers of Guangdong, Hong Kong and Macao” held in 1958 was a major event of the Hong Kong seal community. From the catalogue *Xiandai zhuanke heji* (Collection of seal carving of the present time) published for the exhibition as provided by Mr. Tang Cheong-shing, the works of Dr. Li were found (Figs. 6, 7). Furthermore, another exhibiting seal carver Yi Yueshi (1912–2007) mentioned on in the side inscription for a seal gifted to Dr. Li, “I have resided in Hong Kong for the ninth year in April of the year of *Wuxu*. At the grand event held at Li's home, some twenty friends gathered to discuss the first joint exhibition ...” The inscription shows that Dr. Li was not only one of the exhibitors, but also enthusiastically supported the event and made this exhibition a reality.

From the Museum seal collection, 57 seals were found to be carved with the name of Li Tsoo-yiu (Appendix III). Besides two self-carved seals and four by unknown carvers, the

rest were cut by seal carvers in Hong Kong in late 1940s. Some of them were: Jian Jinglun (1888–1950), Luo Shuzhong (1898–1968), Feng Kanghou (1901–1983), Tao Shoubo (1902–1997), Zhang Xiangning (1909–1960), Yi Yueshi, Xu Banyu (1914–1968), Gao Tianxin (1915–?), He Xiaokuan (1916–?), He Shaoqiang (1917–?), Lin Qianshi (1918–1990), Fang Quji (1922–2001), Bai'an (dates to be verified, a contemporary of Lin Qianshi), Lu Qi (dates to be verified) and Zhang Chiliang (dates of birth and death to be verified), etc. These seals reveal that Dr. Li interacted with many seal carvers from different regions.

From these side inscriptions of these seals, we could see as early as in October 1947 (year of *dinghai*), Guangdong seal carver Lin Qianshi had already carved for Dr. Li (C1994.0338, C1994.0340). Other seal carvers were Feng Kanghou (C1994.0274, C1994.0273) and Zhang Xiangning, who arrived in Hong Kong in 1948. There were also Tao Shoubo, who stayed in Hong Kong briefly in 1948 (C1994.0372), Shanghai seal carver Gao Tianxin (C1994.0358) and Chaozhou and Shantou painter Xu Banyu (C1994.0379), etc. The works of other seal carvers, while the dates and months were not specified, should have been made around the same period.

The seal collection of Dr. Li should have included ancient and contemporary works. Before he passed away in 1965, he had collected quite a significant number of seals and his collection was very representative. Yet, the collectors' community did not attach much importance to his seals and his collectibles became dispersed with time. As a result, it is quite a regret that the collection is no longer known by many. Through this study, the outline of the seal collection of Dr. Li Tsou-yiu and his relationship with the seal community of Hong Kong in the early days have been reorganised. However, what are the contents of his seal collection? Where has this batch of seals gone after his passing? These are topics that deserve in-depth study by scholars in future.

It is highly likely that part of the batch of seals from Pokart Company Ltd. had come from the seal collection originally owned by Dr. Li, but further proof is yet to be identified. As Dr. Lo and Dr. Li were friends, Lo had perhaps appreciated Li's seal collection long time ago. Or he could have learned about the origins of this batch of seals from Wang Dashan, which could be what prompted him to make up his strong mind and quickly acquire the whole batch.

3.1 Formation and characteristics of the Flagstaff House Museum of Tea Ware seal collection

To summarise the above, we could consolidate the development process of the 663 sets (667 items) of seals in the collection of the Flagstaff House Museum of Tea Ware. Around the early 1980s, Dr. Lo bought a batch of seals, which include close to 500 pieces, from Wang Dashan. Amongst them, we could now confirm that 313 that has become the collection of the Flagstaff House Museum of Tea Ware (the actual number should be bigger, but there is yet to be evidence that could be used as reference). On the other hand, from 1992 to until Dr. Lo's passing, he acquired 169 sets of seals from Tsi Ku Chai Company Ltd. Therefore, the origins of 482 sets of seals before they reached the Museum could be identified.

From how Dr. Lo had collected his seals and the items in his collection, three characteristics could be induced. First, his focus was not about the quality of the stone or the materials used; he was not the type of collector interested in precious stone treasures. Secondly, his priority was not to collect ancient seals from pre-Qin and Han dynasties. The focus of his collection was to include as many works of different seal carvers, seal styles and seal schools since Ming and Qing. Thirdly, he had no particular preference towards certain artists or schools. He looked for a comprehensive collection. The 169 sets acquired from Tsi Ku Chai Company Ltd. could prove this requirement. There is yet another characteristic – none of the seals in this batch was commissioned by Dr. Lo to carve for his own use.

One could say that when Dr. Lo was building this collection, it was not based on personal preference, as he had intended to develop this seal collection for a museum from the onset. Therefore, he made it a requisite for the collection to be a comprehensive one, such that items of the collection could be used for exhibition, research and education purposes. From this, we may perhaps further explain another reason for Dr. Lo to purchase and acquire the batch of sales from Wang Dashan – for the completeness of different types. Therefore, after he had made his donation, Dr. Lo continued his active acquisition to supplement any missing piece to enrich the collection, which fully illustrates his persistence to build the collection for the Flagstaff House Museum of Tea Ware.

3.2 The significance of the Flagstaff House Museum of Tea Ware to the study of Lingnan seal carving

This batch of seals encompasses more than 180 seals by 59 seal carvers (including 4 unknown), who had certain connections with the region of Guangdong and Hong Kong, from mid-Qing dynasty through to the 20th century (Appendix IV). As the seals were not focused on a single school, they constitute the full dimensions of the art of Lingnan seals from its rise to widespread dissemination. It includes the three mainstreams of the art of

Lingnan seals, as constructed by the cultural elites of Guangdong and renowned artists of Anhui and Zhejiang who migrated to Guangdong:

- I. The early Guangdong school founded by the brothers Xie Yunsheng (1756–1823) and Xie Lansheng (1760–1831) who inherited the “rustic and elegant charm” from their family. The school subsequently developed to include the works of Chen Li (1810–1882) and his “Dongshu School of seal carving”. The torch was passed on since then, followed by the brothers He Kunyu (1828–1896) and He Yuanyu (1840–?) of late Qing, Liang Yuwei (around 1844–1917), and the more modern Deng Erya (1884–1954) and Jian Jinglun. This school is characterised by an intense sense of literati, and is deeply influenced by epigraphy – seal carving incorporating the study of ancient scripts, and knowledge was built by interpreting and making glossaries and commentaries on classic texts.
- II. During the reign of Qianlong, the Zhe School founded by Ding Jing (1695–1765) and others was wide-reaching. During the reign of Daoguang, Yu Man’an (around 1797–around 1855), a student of Chen Hongshou (1768–1822) and Xu Sangeng (1826–1890), who studied the art of Zhao Zhichen (1781–1852) and Chen Hongshou, lived in Guangdong as expatriates and spread the Zhe School throughout South China. Ke Youjin (1814–1885) and his sons Ke Zhaoliang (around 1856–around 1911), Ke Zhaoming (dates of birth and death unknown) and his student Hu Man (?–1929) strived to disseminate the Zhe School. Next, there was an extension by Ye Qi (?–1914) and Yang Qiguang (1862–around 1925), who admired the style of the Ke’s family and placed his focus on deep, bold, unusual, and rustic cuts that demonstrate personality. Modern times seal carver Luo Shuzhong also approached the art from the Zhe School and demonstrated a unique style.
- III. Huang Shiling (1849–1908), who came from Anhui to Guangdong and influenced the Lingnan seal style to form the School of Yi Mountain, integrated the traditions of Anhui, Zhejiang and Guangdong and took reference from the large quantities of ancient text engraving to develop his own artistic character. Li Yinsang (1882–1945), Yi Ru (1874–1941), Deng Erya, Jian Jinglun, Yu Zhongjia (1908–1942), He Xiufeng (1898–1970), Zhang Xiangning, Feng Kanghou, etc. inherited the style of Yi Mountain and established their own unique schools; they also spread this trend in all directions.

This rich and diverse seal collection offers more than a linear historical account. The different styles shown on the side inscriptions, for example, also reflect the relationship among the seal carvers, as well as the cultural dimensions constructed by their contemporaries. The various cultural dimensions could then be used to construct more themes. For example, the “Xiling Seal Carving Society” founded in 1904, the “Haoshang Seal Carving Society” founded in Guangzhou in 1918, as well as “The First Joint Exhibition of the Works by Seal Carvers of Guangdong, Hong Kong and Macao” held in

Hong Kong in 1958, etc. could illustrate how the seal carving community responded to the changes in the cultural landscape across different era and kept up with the times.

Similarly, the seal collection sheds light on the seal carver communities in Anhui and Zhejiang during the Qing dynasty, and their counterparts in the areas of Shanghai, Jiangsu, Zhejiang, and Beijing during the late Qing and early Republican periods. While the quantity is not adequate for establishing individual narratives for each and every school, the seals serve as important evidence for a general historical account and the origins of seal styles of the Lingnan region. Besides, if this batch of seals is studied alongside hundreds of seals engraving of modern to contemporary artists in the collection of the Hong Kong Museum of Art, as well as the award-winning works from the various editions of biennials, the legacy of seal carving could be extended to cover contemporary arts.

In conclusion, this research has not only preliminarily reconstructed the origins of the Flagstaff House Museum of Tea Ware seal collection, but also illustrated the vision of Dr. Lo when he put together this collection at the time, as well as his selfless contribution to the Museum. The collectibles offer the public an opportunity to appreciate and learn about seal carving by providing physical objects that can be appraised. As for seal carving research, the collection is indeed a treasure waiting to be developed. We hoped that the public and the academic / art societies would learn to cherish the collection so that the good intention of the donor will not go wasted.

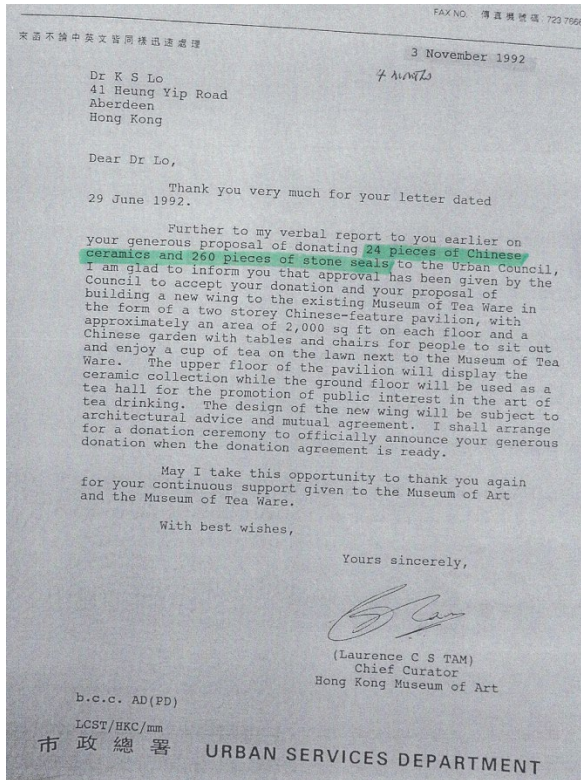


Fig. 1 Former Chief Curator Mr. Laurence Tam wrote to Dr. K.S. Lo that the Urban Council accepted his donation proposal.

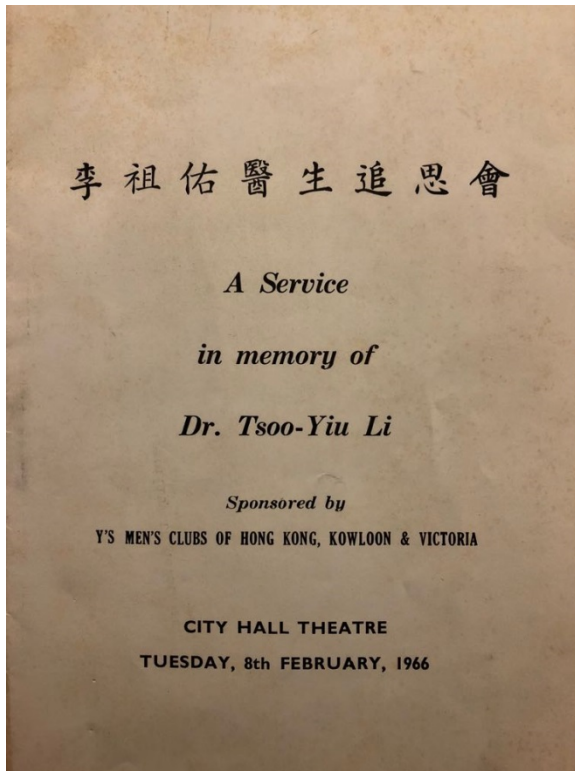


Fig. 2 Booklet of Dr. Li Tsou-yiu's memorial service held at the Y's Men Club on 8 February, 1966 (Photo courtesy of Mr. Hui Lai-ping)

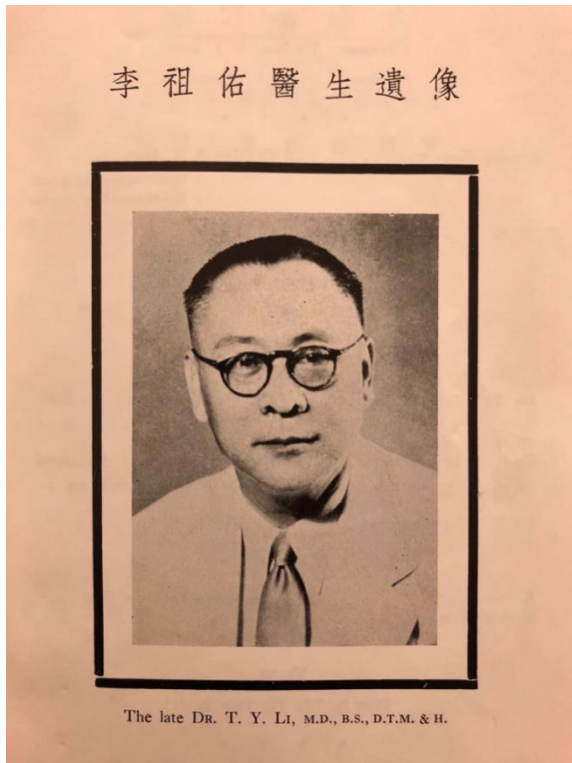


Fig. 3. Photo of the late Dr. Li in the booklet of his memorial service (Photo courtesy of Mr. Hui Lai-ping)

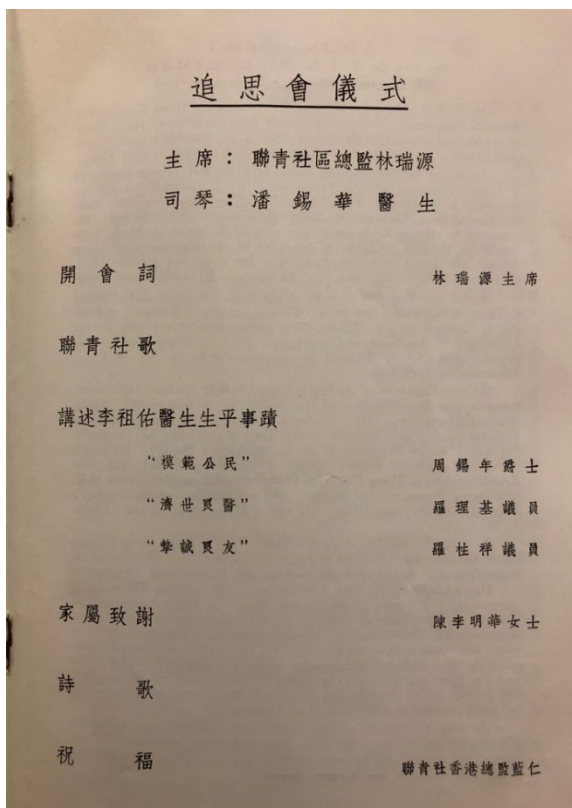


Fig. 4 Dr. K.S. Lo spoke as a “sincere friend” on the anecdotes of Dr. Li at the service, as printed on the booklet. (Photo courtesy of Mr. Hui Lai-ping)

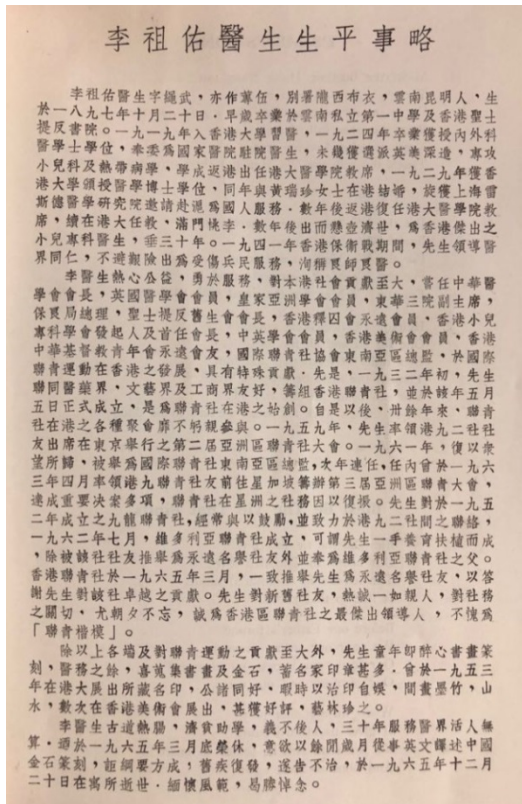
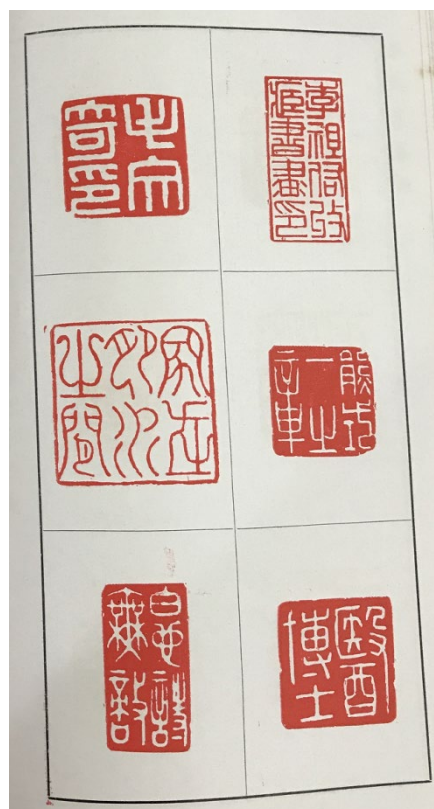
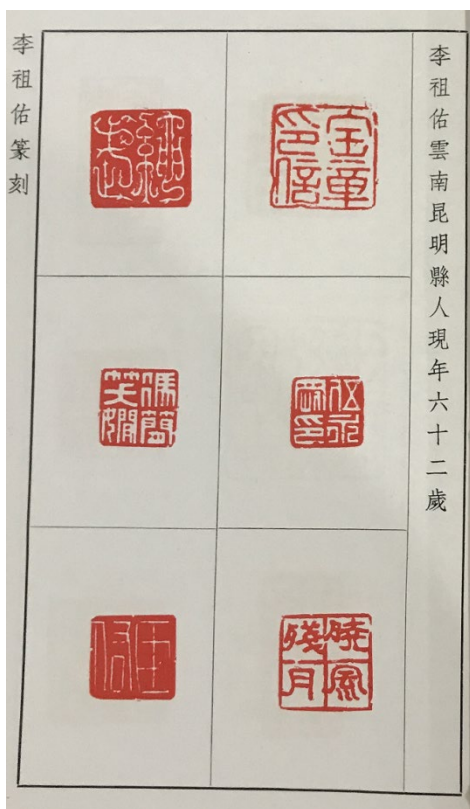


Fig. 5 A brief biography of Dr. Li printed on the booklet of the memorial service (Photo courtesy of Mr. Hui Lai-ping)



Figs. 6 and 7 Li Tsou-yiu's works of seal carving printed on the 1958 catalogue *Xiandai zhuanke heji* (Photo courtesy of Mr. Tang Cheong-shing)

Notes

ⁱ Pan Jing'an (1916–2001), a native of Panyu (or Nanhai to some), Guangdong, was a legendary figure. His father was the headmaster of a traditional private school. Pan studied under the Guangdong painter and poet Luo Luohua in Hong Kong and was interested in seal carving since young. In the 1930s, he moved to Shanghai, where he led an active social life and became acquainted with cultural elites like Yi Ru and Ye Gongchuo. He returned to Hong Kong during the Second Sino-Japanese war, and worked under Liao Chengzhi at the liaison office of the Eight Route Army. When Hong Kong fell to the Japanese, he was on a mission to help the political and cultural celebrities who were held up in the city to go back to mainland China. As well as working as Deputy Auditor-General of the Bank of China, he was also in charge of the Hong Kong office of the Investigation Department of the Central Committee of the CPC, securing a privileged position in the banking industry. When he was living in Shanghai, he had studied seal carving under Yi Ru. In the late 1970s, he planned to settle in Beijing after his retirement, but he was worried that the tradition of seal carving and his skill would be lost. Therefore, he organised a group of young employees from Tsi Ku Chai Company Ltd. and Zhonghua Book Company to study seal carving with him. For the personal accounts of Pan Jing'an, see Hui Lai-ping, *Jiuri Fengyun*, vol. 2 (Hong Kong: Oxford University Press, 2014), pp. 1–10, 11–24 and 25–40. The first three articles in the book, namely “Shi le fu yi qu, shencang shen yu ming—ji Xianggang qianlong Pan Jing'an (A record of Pan Jian'an)”, “Sanjiao jiuliu ning guishen, wuhu sihai ao wanghou—zaiji Xianggang qianlong Pan Jing'an (Another record of Pan Jing'an)” and “Pan Jing'an er san shi (Some anecdotes of Pan Jing'an)”, describe his life stories, of which his experiences with art are mentioned in the last of the three articles. The story of Pan teaching classes and the teacher and student relationship between him and Ms. To are also found in the same article.

ⁱⁱ Editor's note: As early as the beginning of the 20th century, Japanese calligraphers like Toan Kobayashi (1916–2007) and San'u Aoyama (1912–1993) had paid visits to famous artists such as Wu Changshuo (1844–1927) and Wang Yiting (1867–1938) in Shanghai.

ⁱⁱⁱ Wang Dashan (1933–1993), originally named Wang Qishan, was born in Beijing, although his family was from the Nanzhao village, Taocheng district, Hengshui, Hebei. He was Rong Bao Zhai's expert connoisseur of painting and calligraphy and a sales agent the Beijing antique shop sent to Hong Kong. In 1979, he visited Hong Kong for the first time to organise the exhibition “Works of Eight Jinling Painters” with Tsi Ku Chai Company Ltd. and to extend the operation of his company. By 1987, Rong Bao Zhai worked in collaboration with Pokart Company Ltd. to set up Rong Bao Zhai (Hong Kong) Company Limited. Wang Wei, son of Wang Dashan, said in an interview that his father was the first Manager of Rong Bao Zhai's branch in Hong Kong. For Wang Wei's interview, see Chen Yiming and Chen Bo, ““Xianggang Rong Bao Zhai guanचा,”

Rong Bao Zhai, Xianggang zai chufa (“An observation of Rong Bao Zhai in Hong Kong,” Rong Bao Zhai starting out in Hong Kong),” Artron.net, accessed 9 May, 2018, <http://news.artron.net/20140402/n587411.html>.

^{iv} Li Zuyou (Li Tsoo-yiu) (1897–1965), a native of Kunming, Yunnan, courtesy name Shengwu, literary name Zhuanwu, graduated from the University of Hong Kong with the degree of M.B., B.S., and went to London University and Royal Hospital for Sick Children, Glasgow for further study in Paediatrics and Tropical Medicine. When he returned to Hong Kong, he worked as a professor at the University of Hong Kong, from where he received his M.D. degree in 1929. Naming his studio Lexiashi zhai, he is also a seal carver, with his pastimes and concerns being arts and culture. He had close contact with artists who worked with Chinese and Western painting. As a collector, he boasted an impressive collection of paintings and calligraphies by Guangdong and Hong Kong artists.

^v Li Tsoo-yiu wrote the article “After Viewing Yee Bon’s Exhibition of Paintings”, which was published in the *Sing Tao Daily* on 13 November, 1953, for the painter Yee Bon (1905–1995), and inscribed the title for Luis Chan’s (1904–1995) book *Introduction to Chinese Painting*.

^{vi} Editor’s note: Chan Kwan-po was invited by Frederick Segquier Drake to give a speech at the opening of Li Tsoo-yiu’s exhibition of seals held in the Fung Ping Shan Library. According to his diary, the opening took place in the afternoon of 27 February, 1953. See Tse Wing-kwong ed., *The Chan Kwan Po Diary*, vol. 3, 1950–56 (Hong Kong: Commercial Press, Ltd, 2004), p. 225.