

181-199 Hollywood Road, Hong Kong

上環荷李活道181-199號

T: 28068280

[www.liangyimuseum.com](http://www.liangyimuseum.com)

E: [visitors@liangyimuseum.com](mailto:visitors@liangyimuseum.com)

良依

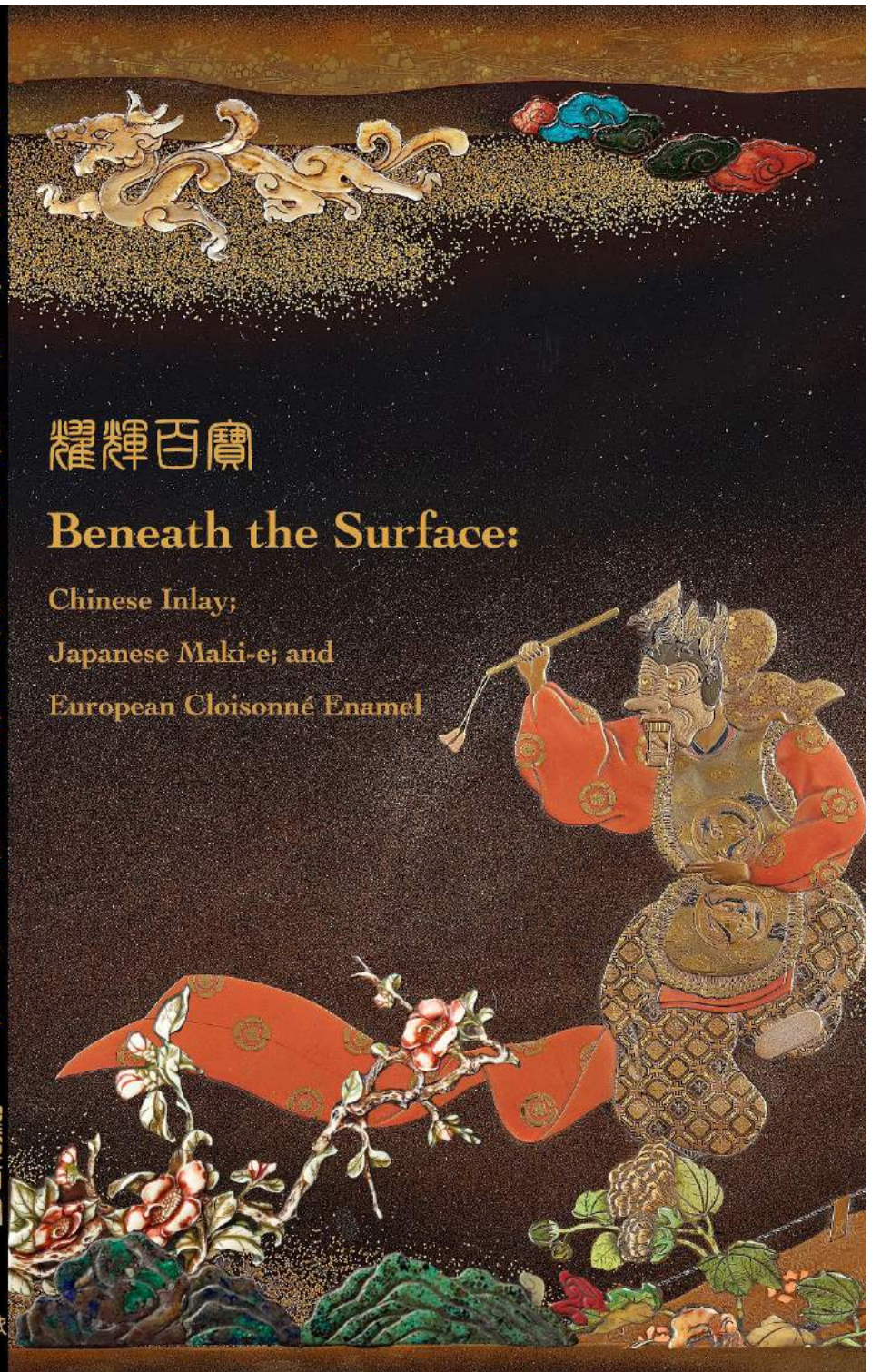
LIANG YI MUSEUM

HONG KONG

Beneath the Surface: Chinese Inlay; Japanese Maki-e; and European Cloisonné Enamel

耀輝百寶

良依



耀輝百寶

Beneath the Surface:

Chinese Inlay;

Japanese Maki-e; and

European Cloisonné Enamel

良依

耀輝百寶

**Beneath the Surface:**

Chinese Inlay; Japanese Maki-e; and European Cloisonné Enamel

衣衣

LIANG YI MUSEUM

HONG KONG

# Contents

## 目錄

### Foreword

引言

Lynn Fung

馮依凌

### Acknowledgements and Thanks

鳴謝

### Introduction

導言

Stephanie Fong

方穎諺

### Chapter 1: The Art of Lacquer

第一章：漆藝

#### *Baibaoqian*

百寶嵌

Sublime Craftsmanship: The Art of *Baibaoqian* from the Ming and Qing Dynasties

物盡其美·工盡其妙—明清百寶嵌藝術

Catalogue

圖錄

Dr. Chen Yanshu

陳彥姝博士

#### *Maki-e*

蒔繪

The Beauty of Japanese Art: A History of *Maki-e*

日本華美工藝—蒔繪的歷史

Catalogue

圖錄

Dr. Yuko Kobayashi

小林裕子博士

Lynn Fung

Director

Liang Yi Museum

### Chapter 2: The Art of Enamel

第二章：琺瑯藝術

Enamel

琺瑯

Enamel: A Story of Fire and Light

琺瑯：光火交織的故事

Catalogue

圖錄

Dr. Guillaume Glorieux

Guillaume Glorieux 博士

#### *Shippō*

七寶

Catalogue

圖錄

Russian Enamel

俄羅斯琺瑯

Russian Enamel at the Turn of the 19th and 20th Century

十九世紀末至二十世紀初的俄羅斯琺瑯工藝

Catalogue

圖錄

Michel Kamidian

Michel Kamidian

馮依凌

館長

兩依藏博物館

## Foreword

As many of you may know, here at Liang Yi Museum, we have three keywords that we have chosen to focus on: craftsmanship, design, and heritage. In many of our previous exhibitions, we have looked at overarching themes of design and heritage, for example in our most recent exhibit *Crowning Glory: The Beauty of Ladies’ Ornaments from Asia and Europe*, we used the category of ladies’ ornaments (Japanese hair combs and hairpins; Chinese dowry furniture; European vanities and powder boxes) to examine the evolution of feminine beauty in Japan and China primarily, as well as the influence of Japonism and Chinoiserie on Western decorative art in the early 20th century.

This exhibit, however, we have decided to concentrate on craftsmanship. *Beneath the Surface* is arguably the most technical show our museum has mounted since it opened. It looks at three different yet inter-related ancient techniques: inlay or more specifically *baibaoqian* from China; lacquer or *maki-e* from Japan; and enamelling from Europe. As the title of the exhibit suggests, what ties these techniques together is the idea of decoration for the sake of ornamentation. All three techniques involve the application of an additional layer of decoration on top of what is already a base, functional layer. There is no real necessity, from a purely utilitarian point of view, for *baibaoqian*, *maki-e*, or enamel. It does not make an object stronger or more durable; often it is the opposite. Therefore, what this exhibit celebrates is an unadulterated passion for technique, craftsmanship, and above all, showmanship.

These three different art forms all reached an apex at different times: *baibaoqian*’s most celebrated practitioner was Zhou Zhu, who lived during the late Ming period and it is widely acknowledged that the art form suffered a downturn after the 1850s; *maki-e* first reached an apex during the Heian period (794–1185) with a second flourishing during the Meiji (1868–1912); the cultural centres of enamelling were 19th century Limoges in France and turn of the 20th century St. Petersburg under Fabergé. Another similarity they share is that their glory days are long-past. It is not hard to see that although our modern-day versions of these crafts still exists, and are still technically impressive, they have lost the mystical allure they attained during their respective heydays. By curating a selection from our permanent collection of these objects, all which represent the epitome of each technique, we also celebrate the heights human ingenuity can reach when inspired by the pursuit of beauty for its own sake.

## 引言

或許大家都曾聽聞兩依藏致力傳承的三項精粹：工藝、設計與傳統。在往期展覽，我們的主題都圍繞設計及傳統進行探討，例如最近的《風華絕冠·東西匯流》，我們以女性飾物（包括日本梳及髮簪、中國嫁妝家具及歐洲珠寶粉盒）了解中日女性美學以及「中國風」與「日本風」對二十世紀初歐洲裝飾藝術的影響。

有別於過往展覽，是次《耀輝百寶》將專注於工藝，致力打造一個自開館以來最為講究技術層面的展覽。展覽將展出三項傳統工藝：中國百寶嵌、日本蒔繪以及歐洲琺瑯。這三項工藝均是在物品表面上加上裝飾。從實用角度來看，百寶嵌、蒔繪和琺瑯並不會令物品更加堅實耐用，反而經常相反。因此，這次展覽是為弘揚高超的技藝，更是展現工匠們巧奪天工的精美工藝。

三種藝術形態在不同時代各登巔峰：百寶嵌至尊周柱活躍於十六世紀的明末清初，然而這工藝在 1850 年代後沒落。蒔繪於平安時代（794–1185 年）首次達到黃金時期並在明治時代（1868–1912 年）再迎盛世。至於琺瑯的文化高峰見於十九世紀法國利摩日及二十世紀初由法貝熱帶領的聖彼德堡。曾各領風騷的三項工藝在今天已江河日下。雖然這些工藝仍可以在現代的工藝品中看到，且工藝仍然令人誇讚，但早已失卻各自舊日曾一时无兩的神秘光輝。透過從兩依藏永久收藏中選萃各顯其藝的展品，我們亦希望紀念人類在對純粹美的追求和啟發下，所到達的創造力巔峰。

## Acknowledgements and Thanks

### 鳴謝

Liang Yi Museum is most grateful for the support and help from our lenders Chiang Lim Che, director of China Art Group Ltd.; Charles Wong of Ever Arts Gallery; and Bonnie Lau of Hon Ming Gallery who kindly loaned us objects from their beautiful collections.

The Museum would also like to thank, in no specific order, Dr. Guillaume Glorieux, university professor and director of education and research at L'École des Arts Joailliers in Paris supported by Van Cleef & Arpels; Michel Kamidian, collector and member of the experts committee of the Igor Carl Fabergé Foundation; Dr. Chen Yanshu, associate professor at the Academy of Arts & Design of Tsinghua University, Beijing; and Dr. Yuko Kobayashi, senior curator of the Mitsui Memorial Museum in Tokyo, who all generously contributed essays to this catalogue.

Lastly, the Museum would also like to acknowledge Clémence Lugagne-Delpon and Elise Gonnet-Pon from L'Ecole Asia Pacific, School of Jewelry Arts supported by Van Cleef & Arpels; Gilles Zalulyan and Phoenix Chung at Palais Royal Hong Kong; Jennifer Cheng and Mavis Wong from the K11 Craft & Guild Foundation; Annamarie Sandecki and Moira Murphy from the Archives Department of Tiffany & Co.; and Dr. Wang Xiaomo, assistant professor at the Academy of Arts & Design of Tsinghua University. This catalogue and the exhibition that it accompanies would not have been possible without the invaluable assistance from these individuals and institutions.

兩收藏在此向華藝大榮董事長蔣念慈先生、恆藝館王就穩先生及瀚明家具劉佩兒小姐借出其精緻藏品共襄展覽深表銘謝。

我們希望藉此感謝以下各方惠賜鴻文，排名不分先後：Van Cleef & Arpels 贊助巴黎珠寶學院 L'Ecole des Arts Joailliers 教學及研究部總監 Guillaume Glorieux 博士、Igor Carl Fabergé 基金專家委員會成員及藏家 Michel Kamidian、清華大學美術學院副教授陳彥姝博士及東京三井記念美術館高級策展人小林祐子博士。

最後，我們亦希望鳴謝 Van Cleef & Arpels 贊助的 L'Ecole 珠寶藝術學院亞太區香港分校的 Clémence Lugagne-Delpon 女士及 Elise Gonnet-Pon 女士、Palais Royal Hong Kong 的 Gilles Zalulyan 先生及鍾聞彥小姐、K11 Craft & Guild Foundation 的鄭雅文小姐及黃紹媚小姐、Tiffany & Co. 檔案部 Annamarie Sandecki 女士及 Moira Murphy 女士及清華大學美術學院助理教授王小榮博士。是次展覽及圖錄能夠順利編輯離不開上述機構及各人的鼎力協助。

## Introduction

The exhibition *Beneath the Surface: Chinese Inlay; Japanese Maki-e; and European Cloisonné Enamel* surveys the techniques of lacquering and enamelling within the museum's core collections of classical Chinese furniture; Japanese works of art; Russian silver and European vanities.

Since the beginning of human civilisation, objects have been decorated with additional surface-level patterns or ornamentation. Pottery, for example, is one of the oldest human inventions, and pottery vessels were often decorated on the surface. Jōmon pottery from Japan is regarded as the oldest pottery created in Japan and among the oldest in the world, dating to the Jōmon period (c. 14,500–300BC). The vessels are characterised by the pattern on the surface created by pressing rope onto the clay before firing. Similar ornamentation features - originated independently - can be found on the pottery of the Corded Ware culture (c. 2900–c. 2350BC) in Central Europe, mainly in present-day Germany and Poland.

Surface decoration not only beautifies objects, it also embeds them with cultural meaning. Specific decorative patterns provide clues as to which culture the artefact belongs to. While each artefact on display in this exhibit embodies a distinct form of expression; or serves a specific function, their sum total also represents the unique craftsmanship of their own cultures. "Decoration is one of the most pervasive presences of art in the lives of human beings"<sup>1</sup>. The decorative techniques using lacquer and enamel are ancient types of craftsmanship highly dependent on the division of artisanal skills. The exhibition unveils in two sections: "The Art of Lacquer" and "The Art of Enamel", each laying out the historical development of the techniques and analysing the visual pleasure they foster; as well as the cross-cultural interactions that were cultivated through these surface decoration techniques.

### The Art of Lacquer

The first section of *Beneath the Surface* introduces the ancient techniques of Chinese *baibaoqian* (meaning one-hundred treasures inlay) and Japanese *maki-e* (translated as sprinkled picture), both representing the highest achievement of lacquer art from both cultures. China is one of the earliest civilisations applying natural lacquer on objects. A 7,000-year old Neolithic wooden bowl covered with red lacquer was excavated in Zhejiang province in the 1970s. By the Song dynasty (960–1279), the technique of lacquering had reached technical maturity combining the methods invented from the previous dynasties, such as *miaojin* (gold outlining, fig. 1) and "rhinoceros skin" lacquer (fig. 2).

The cultural exchanges between China and Japan during the 8th century witnessed the importation of lacquerware from China to Japan, along with Buddhism. Emperor Uda (866–931) of the Heian period (794–1185), however, ceased the practice of sending ambassadors to China, and thereafter, lacquer art in Japan developed separately from Chinese influences. The Kamakura period (1185–1333) was another period of dynamic cultural exchange between China and Japan when carved lacquerware was introduced from Yuan (1271–1368) and Ming (1368–1644) China during the 14th century. Carved red lacquer (fig. 3) then became a shared visual vocabulary between Chinese and Japanese craftsmen.

*Baibaoqian* became an important lacquer art during the Song and Ming dynasty when colourful precious materials such as ivory, lapis lazuli, jade, turquoise, mother-of-pearl, rose quartz, malachite and amber were adhered to the surface of lacquerware to create a three-dimensional pictorial composition. The technique was soon adapted also to hardwood surfaces such as *huanghuali* and *zitan*. The matured technique of *baibaoqian* is a lasting testament to the dexterous craftsmen who handled these diverse materials. The technique of *maki-e*, on the other hand, is a distinctive Japanese decorative technique in which designs are worked onto a lacquered surface with gold and silver powder sprinkles. The origin of such technique dates to the Heian period and blossomed during the Edo period (1603–1868).

More than 100 objects from the permanent collection of Liang Yi Museum are selected for this section to showcase the finest examples of *baibaoqian* and *maki-e*. The Liang Yi collection of *baibaoqian* artefacts is one of the most comprehensive collections of its kind, including brush pots and small boxes; chests; chairs; daybeds; and



Fig. 1  
Table Screen  
19th century  
Zitan veneer on wood and lacquer  
Height 74 x Width 41.5 x Depth 28cm  
Collection of Liang Yi Museum  
紫檀貼皮座屏  
十九世紀  
紫檀貼皮和漆  
高 74 x 寬 41.5 x 深 28 公分  
兩收藏博物館藏



Fig. 2  
Carved Lacquer Brush Washer  
Ming dynasty  
Lacquer over wood  
Height 5 x Diameter 11cm  
Collection of Liang Yi Museum  
紫檀胎雕漆筆洗  
明朝  
木胎犀牛漆  
高 5 x 直徑 11 公分  
兩收藏博物館藏



Fig. 3  
Carved Lacquer Stand  
Qing dynasty  
Lacquer over wood  
Height 24 x Diameter 35cm  
Collection of Liang Yi Museum  
雕紅漆小几  
清朝  
木胎硃漆  
高 24 x 直徑 35 公分  
兩收藏博物館藏

<sup>1</sup> Hay, Jonathan. *Sensuous Surfaces: The Decorative Object in Early Modern China*. London: Reaktion Books, 2010.

large screen panels. *Maki-e* artefacts previously housed at the Kiyomizu Sannenzaka Museum in Tokyo (cat. nos. 80-82), known for their important lacquerware collection, are also included in this section of the exhibition.

The extraction of lacquer not only involves a complex process, but is also geographically constrained as lacquer trees grow only in East Asia. Lacquerware from China and Japan was only introduced to the West during the 16th century when the Portuguese sailed to Asia and started trading with the East. The Dutch East India Company, founded in 1602, soon opened up trade routes between Asia and Europe, and for two centuries, the Western market imported extensive and affordable Oriental goods including various lacquered objects. The importation of Oriental goods allowed Westerners to learn about Asian motifs and aesthetic principles from the original source. While the term “china” refers to fine porcelain from China by the British; “japan” was used to describe *maki-e* artefacts. The fascination of the exotic East resulted in the creation of Chinese- and Japanese-inspired arts including jewelled boxes (figs. 4-11).

One of the oldest vanities from the museum collection - a *carnet de bal* (notebook of dance cards, fig. 12) created by French goldsmith Jean Ducrollay (1710–87), is a fine example of Western interpretation of Japanese lacquer. Throughout the 18th century in France, Japanese lacquer or its imitated style was highly sought-after. As importing lacquerware from Japan was both expensive and time-consuming, a French alternative was developed to mirror Asian lacquer during the 18th century. Ducrollay was among the first of the French goldsmiths to employ Japanese lacquer as surface decoration.

Jewellers and designers from the 20th century also presented Chinese influences in their creations. Louis Cartier (1875–1942), whose grandfather Louis-François Cartier (1819–1904) founded the maison, was captivated by Oriental cultures and had a vast collection of Chinese artefacts including black lacquered panels with mother-of-pearl inlay of classic Chinese scenes such as landscapes and pavilions. After inheriting the business alongside with his siblings, he incorporated the lacquered panels into the designs of vanity boxes such as the example (fig. 13) from the Liang Yi collection.

### The Art of Enamelling

The second section of the exhibition explores the art of enamel in the 20th century. Different from the art of lacquering, enamelling originated from the West. Yet, parallel to the techniques of lacquering showcased in the previous section, the enamelware of the 20th century epitomises the accomplishment of masters from the past. The exhibits selected for this section unveil the various enamelling methods with vanity cases; Japanese *shippō* (*cloisonné* enamelware) from one of the oldest *cloisonné* enamel workshops in Japan - Andō Cloisonné Company; and Russian enamel from the permanent collection of the museum.

Fine glassware was produced as far back as 2500BC in ancient Egypt, and with the advancement in glassmaking technology, craftsmen started to combine glass with other materials, mostly metal, to enhance the colour and texture of objects - marking the beginning of enamel. Enamelling is closely related to goldsmithing and jewellery-making in the West; and is a surface decorative technique initially used to imitate the qualities of gemstones: namely transparency and brightness. The Art Nouveau movement (c. 1890–1914) highlighted enamel as a material to decorate jewellery and *objets d'art* to celebrate motifs drawn from nature with vibrant colours. Artisans from the Art Deco period (c. 1925–40) continued to apply enamel on the linear and symmetrical patterns that denote the style of the period.

The technique of enamelling was introduced to China during the Yuan dynasty and only flourished in Japan three centuries later in the late 16th century. Japanese *shippō* was created while emulating Chinese *cloisonné* enamelware during the late 16th century, and became fully developed during the late 19th to early 20th century. During the same period, the technique of *cloisonné* enamel also thrived in Russia. Even though the same technique of *cloisonné* enamel was executed on both Japanese and Russian artefacts, the obviously distinct motifs and patterns demonstrate the aesthetic differences of each culture. By displaying enamelware from different cultures created in the same time period from the 19th to 20th century, visitors can appreciate the art of the technique, as well as explore how each culture embraced and made such different objects out of the very same technique.

*Beneath the Surface* reveals over 200 objects from the permanent collection of Liang Yi Museum to demonstrate the historical and technical developments of the arts of lacquering and enamelling. The selected exhibits from the museum's diverse collections also invite visitors to appreciate the different forms of lustrous surface decorations that reflect the aesthetics of both East and West.

Stephanie Fong  
Curator  
Liang Yi Museum



Fig. 4  
Gold-Mounted Hardstone Box  
Germany, c. 1760  
Petrified wood, hardstone and gold  
Height 2 x Diameter 5.7cm  
Collection of Liang Yi Museum  
鑲金硬石嵌百寶盒  
德國，約 1760 年  
砂化木、硬石和金  
高 2 x 直徑 5.7 公分  
兩依藏博物館藏



Fig. 5  
Compact  
Van Cleef & Arpels  
c. 1920  
Gold, diamond, lacquer and enamel  
Height 1.6 x Width 6.2 x Length 9.2cm  
Collection of Liang Yi Museum  
粉盒  
梵克雅寶  
約 1920 年  
金、鑽石、漆和琺瑯  
高 1.6 x 寬 6.2 x 長 9.2 公分  
兩依藏博物館藏

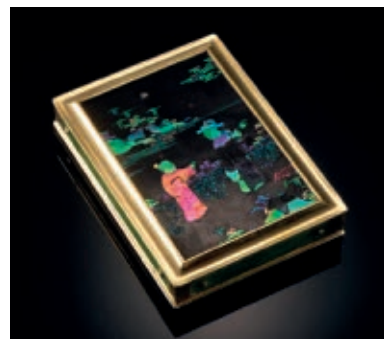


Fig. 6  
Compact  
Lacloche Frères  
c. 1925  
Gold, lacquer, mother-of-pearl and diamond  
Height 1 x Width 5.4 x Length 7.1cm  
Collection of Liang Yi Museum  
粉盒  
拉克洛什兄弟  
約 1925 年  
金、漆、珍珠母和鑽石  
高 1 x 寬 5.4 x 長 7.1 公分  
兩依藏博物館藏

## 導言

兩依藏 2020 年展覽《耀輝百寶》將從館藏古典中國家具、日本工藝品、俄羅斯銀器及歐洲珠寶粉盒中選萃，展示漆藝和琺瑯藝術兩種精湛絕美的裝飾藝術。

自人類文明誕生以來，人們就在不同物件的表面裝飾上額外的圖案，例如人類最古老發明之一的陶器，就經常被人們在表面上作各類裝飾。日本出土的繩文土器被認為是世上最古老的陶器，可追溯至繩文時代（公元前 14500–300 年）。這些容器的特點是，在燒製之前，製造者會先用繩子按壓在黏土上，令表面形成圖案。類似的紋飾特徵亦獨立出現在另一個文明：中歐繩紋器文化（公元前 2900–2350 年）的土器上，出土位置約位於現今的德國及波蘭。

表面裝飾不但可以美化物體，更重要的是蘊含著文化意義，那些特定的紋飾為我們提供了所屬文化的線索。這次展覽中的每一件展品雖然風格或功能有所不同，但均能表現出所屬文化的工藝大成。「裝飾是人類生活中最普遍的藝術形式之一。」<sup>1</sup> 漆藝和琺瑯藝術為極度講究手工藝的古老裝飾技藝。展覽將呈獻兩個獨立專區：漆藝及琺瑯主題區，分別揭示其歷史發展、細賞各工藝所展現的視覺盛宴，及通過這些表面裝飾技藝促進跨文化的交流。

### 漆藝

《耀輝百寶》的第一部分將中國及日本的漆藝之巔共冶一爐，以中國的百寶嵌和日本的蒔繪呈現耀眼技藝。中國是最早將天然漆應用在物品之上的文明古國之一，在二十世紀七十年代，浙江省出土一個具有七千年歷史的新石器時代紅漆木碗。中國在宋朝（960–1279 年）時，漆藝已發展成熟，並結合了前朝遺留下來的技藝：包括描金（fig. 1）及犀皮（fig. 2）漆藝。

在八世紀中日文化交流中，漆器及佛教一併由中國傳入日本。直至平安時代（794–1185 年）宇多天皇（866–931 年）停止派遣大使到中國，日本漆藝偏離中國並發展出自己的特色。鎌倉時代（1185–1333 年）是另一個中日文化交流活躍的時期，正值十四世紀元朝（1271–1368 年）和明朝（1368–1644 年）的中國雕漆技藝傳入日本。「剔紅」更是成為令中日工匠產生共鳴的視覺工藝名詞。

百寶嵌是宋朝、明朝的漆藝，將多彩艷麗的貴重物料如象牙、青金石、翡翠、玳瑁、珍珠母、玫瑰石英、孔雀石及琥珀於漆器表面黏附以構成立體圖案。此技藝更在後來應用到硬木表面之上，如黃花梨及紫檀，為當時工匠以靈巧手藝處理不同物料的永恆見證。另一邊廂，蒔繪漆藝是一項日本獨有的裝飾技藝，工匠會於漆面灑上金及銀粉製作出圖案，此技藝可追溯至平安時代，及後在江戶時代（1603–1868 年）長足發展。

展覽將會展出超過一百件兩依藏博物館永久珍藏的百寶嵌和蒔繪精美工藝品。兩依藏百寶嵌藝術品為同類收藏中最全面的系列之一：包含筆筒及小盒、箱、椅、榻及大型屏風。另外，東京清水三年坂美術館的重要漆器舊藏（cat. nos. 80-82）亦將一併展出。

漆液的提取不僅過程複雜，地理條件亦受到限制，因為漆樹只生長在東亞。中國及日本的漆器直至十六世紀葡萄牙人航行到亞洲，與東方進行貿易時，才被正式引入西方。成立於 1602 年的荷蘭東印度公司當時開闢了亞洲和歐洲之間的貿易路線。此後的兩個世紀以來，西方市場進口了大量實惠的東方商品，包括各種漆器。東方商品的輸入令到西方國家從源頭了解並感受到亞洲的圖案和美學原則。當時「china」一詞用以形容從中國入口的精緻瓷器；以「japan」一詞形容從日本引進的蒔繪工藝品。異國情調的魅力更啟發歐陸工匠創造出具有中國風（Chinoiserie）和日本風（Japonism）的工藝品包括珠寶粉盒（figs. 4-11）。

兩依藏博物館其中一件年代最久遠的粉盒藏品是由法國金匠 Jean Ducrollay（1710–1787 年）製作的舞會筆記本（fig. 12），詮釋了西方人對日本漆藝的熱愛。在整個十八世紀的法國，模仿日本蒔繪製品或類似風格更是紅極一時。然而，由於從日本進口的漆器既昂貴又耗時，法國工匠在十八世紀發明替代品來模仿亞洲漆器。在眾多法國金匠之中，Jean Ducrollay 是首位採用蒔繪作表面裝飾的金匠。

二十世紀的珠寶商和設計師也在他們的作品中呈現出中國工藝對他們的影響。路易·卡地亞（1875–1942 年）的祖父路易·弗朗索瓦·卡地亞（1819–1904 年）創辦了卡地亞品牌。路易·卡地亞對東方文化著迷並收藏了大量中國文物，包括以珍珠母鑲嵌製成各種中國山水及樓亭的古典景觀圖案的黑色漆板。他和兄弟們一起繼承了家族生意後，更把他收藏品中的上漆面板融入粉盒的設計之中。這個兩依藏博物館收藏的粉盒便是其中一個例子（fig. 13）。

<sup>1</sup> Hay, Jonathan. *Sensuous Surfaces: The Decorative Object in Early Modern China*. London: Reaktion Books, 2010.



Fig. 7  
Nécessaire  
c. 1925  
Gold, lacquer, diamond and onyx  
Height 2.2 x Width 3.5 x Length 7.9cm  
Collection of Liang Yi Museum  
化妝盒  
約 1925 年  
金、漆、鑽石和縞瑪瑙  
高 2.2 x 寬 3.5 x 長 7.9 公分  
兩依藏博物館藏



Fig. 8  
Mirror  
c. 1920  
Gold, silver, mother-of-pearl and coral  
Height 0.5 x Width 6.4 x Length 8.8cm  
Collection of Liang Yi Museum  
鏡  
約 1920 年  
金、銀、珍珠母和珊瑚  
高 0.5 x 寬 6.4 x 長 8.8 公分  
兩依藏博物館藏



Fig. 9  
Compact  
c. 1920  
Gold and lacquer  
Height 1 x Width 3.4 x Length 4.6cm  
Collection of Liang Yi Museum  
粉盒  
約 1920 年  
金和漆  
高 1 x 寬 3.4 x 長 4.6 公分  
兩依藏博物館藏



Fig. 10  
Compact  
c. 1920  
Gold, diamond and enamel  
Height 0.9 x Width 4.5 x Length 6.1cm  
Collection of Liang Yi Museum

粉盒  
約 1920 年  
金、鑽石和琺瑯  
高 0.9 x 寬 4.5 x 長 6.1 公分  
兩依藏博物館藏



Fig. 11  
Nécessaire  
Janesich  
c. 1920  
Gold and enamel  
Height 1.2 x Width 4.6 x Length 8.1cm  
Collection of Liang Yi Museum

化妝盒  
傑娜斯克  
約 1920 年  
金和琺瑯  
高 1.2 x 寬 4.6 x 長 8.1 公分  
兩依藏博物館藏



Fig. 12  
*Carnet de Bal*  
Jean Ducrollay  
1752  
Lacquer and gold  
Height 1.2 x Width 6 x Length 9.2cm  
Collection of Liang Yi Museum

舞會筆記本  
Jean Ducrollay  
1752 年  
漆和金  
高 1.2 x 寬 6 x 長 9.2 公分  
兩依藏博物館藏



Fig. 13  
Compact  
Cartier  
c. 1920  
Gold, mother-of-pearl, enamel and coral  
Height 1.6 x Diameter 5.4cm  
Collection of Liang Yi Museum

粉盒  
卡地亞  
約 1920 年  
金、珍珠母、琺瑯和珊瑚  
高 1.6 x 直徑 5.4 公分  
兩依藏博物館藏

### 琺瑯工藝

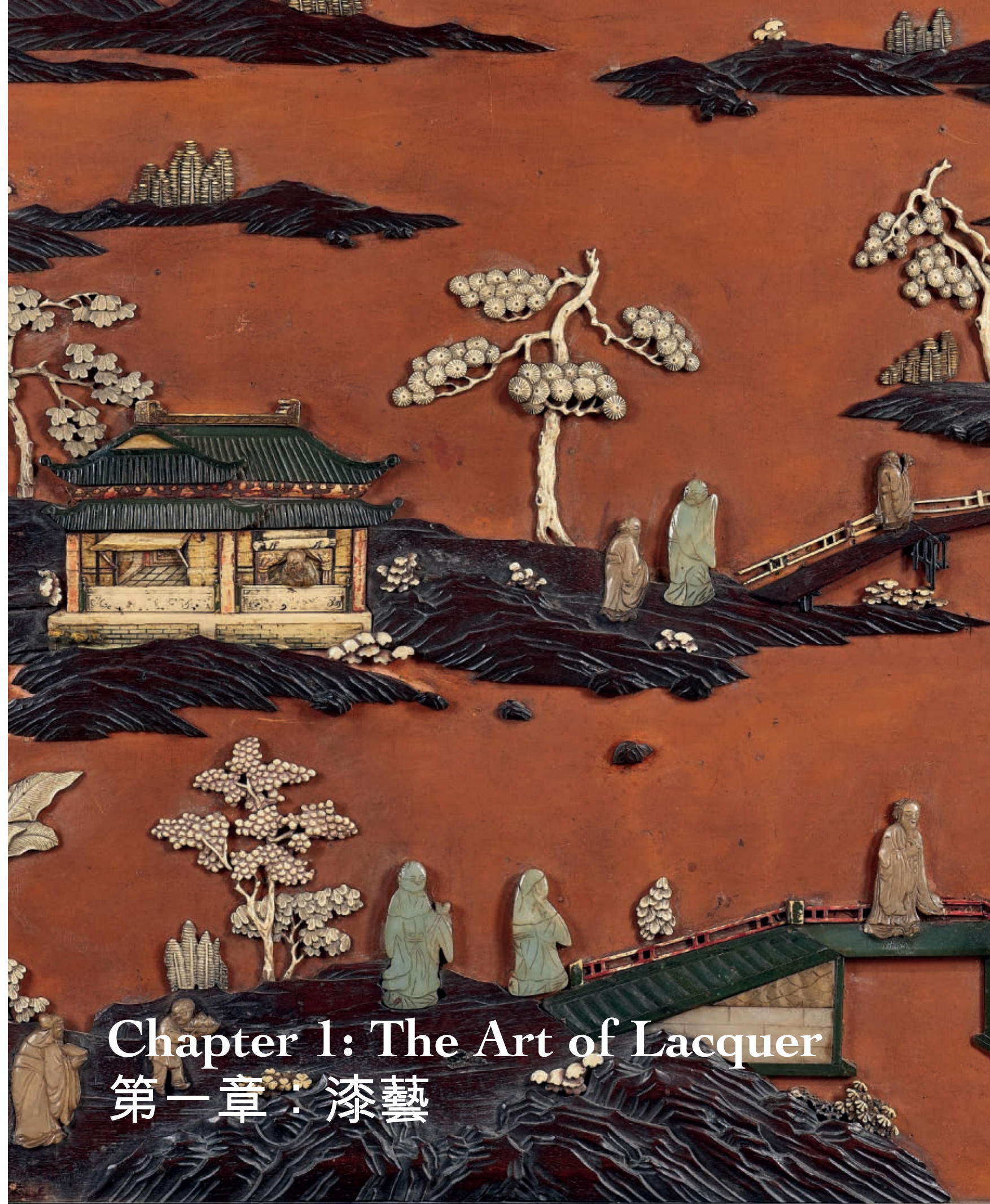
展覽第二部份將呈現源於二十世紀的掐絲琺瑯工藝。雖然琺瑯工藝是一種來自西方的瑰麗工藝，但它與東方漆藝一樣，是工匠們遺留下來的工藝結晶。展覽精選了利用多種琺瑯工藝製作的珠寶粉盒、日本最初代掐絲琺瑯作坊安藤七寶店的花瓶及俄羅斯琺瑯製品，上述展品將揭示各種琺瑯手藝。

早在公元前 2500 年，埃及已出現精緻的玻璃器皿。隨著技術的發展，工匠們嘗試將玻璃與其他材料（主要是金屬）結合起來，以突出其色澤及質感，掐絲琺瑯工藝便應運而生。掐絲琺瑯是一種表面裝飾工藝，最初意在模仿寶石的品質，特別是其透明度及光澤度，故此可以說與西方的金工和珠寶製造有密切關係。「新藝術運動」（約 1890–1914 年）推廣以琺瑯裝飾珠寶，並歌頌以大自然為靈感所製作出色彩繽紛的工藝品。「裝飾藝術」時期（約 1925–1940 年）的工匠們亦繼續在對稱的圖案填上琺瑯，形成當代風格的代表性圖案。

琺瑯工藝在元朝傳入中國，在三百年後的十六世紀晚期於日本全面發展。當時，日本在仿中國景泰藍工藝品時創作出「七寶」，這項技術及後在十九世紀至二十世紀初期已發展成熟。與此同時，掐絲琺瑯亦在俄羅斯盛行起來。雖然日本和俄羅斯同樣將掐絲琺瑯應用在工藝品之上，但不同的主題、圖案卻體現出兩種文化的明顯審美差異。透過十九世紀至二十世紀不同國家的琺瑯製品，訪客得以鑑賞到琺瑯工藝，也可以探究各種文化的兼容性，並一窺每種文化是如何用相似的技术製作出不一樣的工藝品。

超過二百件博物館珍藏的裝飾藝術展品於《耀輝百寶》中亮相，引領觀眾細味漆藝及琺瑯工藝，並揭示其歷史發展。選萃藏品亦旨在向觀眾展現東西方美學形式各異卻精湛絕美的裝飾藝術。

方顯諺  
策展人  
兩依藏博物館



## Chapter 1: The Art of Lacquer 第一章：漆藝

# Baibaoqian

## 百寶嵌

# Sublime Craftsmanship: The Art of *Baibaoqian* from the Ming and Qing Dynasties

Dr. Chen Yanshu, associate professor  
Academy of Arts & Design of Tsinghua University, Beijing

## The Initial Stage: from the Shang to Yuan Dynasty

*Baibaoqian*, meaning “inlay of hundred treasures”, is considered one of the finest and most exquisite in the broad array of arts and crafts in China. The technique of *baibaoqian* includes the selection of precious materials of varying colours and textures including jadeite, coral, turquoise, lapis lazuli, seashell, ivory and rhinoceros horn to create pictorial compositions. The base for the inlay can be lacquer; or wood. Works can be as large as a cabinet or a standing screen; or as small as a brush pot or inkstone case. The combination of luxurious materials and complex techniques resulted in the creation of elegant works.

Technically, *baibaoqian* is a subcategory of traditional lacquer work. As early as the Shang dynasty (c. 1600–1046BC), lacquerware was inlaid with turquoise, and later also incorporated seashell, gold and silver. Lacquerware, being comparatively lightweight, was popularly used as daily utensils, and was often characterised by a flat surface decoration of inlay where the inlaid materials were flush against the lacquered ground. Seashells, gold and silver were cut and trimmed into patterns before being attached to the lacquered ground to form designs. In some cases, repeated application of lacquer and polishing were required to flush the patterns with the lacquered ground.

Historical records show that people from the Tang dynasty (618–907) favoured rich and colourful patterns. Apart from lacquerware, gold, silverware, and bronze mirrors were also decorated with the inlay of precious stones. One representative example is a five-string *pipa* (a traditional Chinese musical instrument) made of *zitan* now housed at Shōsōin in Nara, Japan (fig. 1). The reverse of the *pipa* is inlaid with mother-of-pearl; gold wire; amber and tortoiseshell to depict a composition of flowers, butterflies and birds<sup>1</sup>. This magnificent work is characterised by the use of materials of varying levels of transparency and tonal gradations; in addition to the inlay of a combination of dyed ivory, antler and boxwood.

The development of painting and calligraphy reached their artistic pinnacle during the Song dynasty (960–1279), which in turn fostered a stylistic change in other forms of arts and crafts. Painterly compositions became increasingly popular, substituting repetitive patterns with the motifs of bird-and-flower; landscape; and thematic figures. The technique of inlay during the Song and Yuan (1271–1368) dynasties developed simultaneously to represent this new style of decoration. Gold and silver wires were inlaid to imitate brushstrokes<sup>2</sup>; thin pieces of mother-of-pearl were cut to illustrate stories; and even the technique of carved red lacquer underwent a breakthrough to represent pictorial depth. From this period

onwards, decorative themes of high-quality lacquerware were frequently inspired by literati paintings.

## The Maturity Stage: the Ming Dynasty

The Jiangnan region (south of the Yangtze River including present-day Shanghai, Jiangsu, Zhejiang and parts of the Anhui and Jiangxi provinces) during the late Ming dynasty witnessed an economically and culturally vibrant period in the 17th century. Objects used in daily lives became increasingly sumptuous. Daily necessities started to include richly embroidered silk; porcelain painted with multiple colours; gold and silverware inlaid with gems; and *cloisonné* enamel on imported bronze vessels (fig. 2), all of which were produced with expensive materials topped with high-quality craftsmanship and a rich palette of colours. Such a trend prompted the arts and crafts produced at the time to bear ostentatious decorations. It was also during this period that the technique of lacquerware further developed to include the methods of *diaotian* (carved and filled)<sup>3</sup>; *kuancai* (cut and coloured)<sup>4</sup>; and *baibaoqian*.

Ming dynasty (1368–1644) lacquerer and scholar Huang Cheng (fl. 16th century) published his work *Xiushilu* (The Records of Lacquering), which describes *baibaoqian* as “the intricate inlay of coral, amber, agate, precious stones, tortoiseshell, mother-of-pearl, ivory, rhinoceros horn on a lacquered ground.” Another Ming scholar, Yang Ming (dates unknown) noted *baibaoqian* can be executed as a flat surface or in relief.<sup>5</sup> The former adheres to the predecessor of mother-of-pearl inlay; whereas the latter represents an innovative method of the late Ming period. The method incorporates the technique of lacquer carving to create depth and space; as well as representing the properties of individual gemstones to maximise the visual effect of *baibaoqian*. Yang, on another note, also mentions the use of painted porcelain to substitute jade. The text serves as evidence that in addition to natural materials, artificial materials were also used in *baibaoqian*. The reason for the fewer number of surviving examples of *baibaoqian* with painted porcelain compared to that of precious gems and jade is, after all, due to the lower value of porcelain.

*Zunsheng Bajian* (Eight Treatises on Following the Principles of Life), another text published during the Ming dynasty by Gao Lian (1573–1620) comments that the technique of *baibaoqian* involves painstaking effort, and is regarded as *the* technique of the time. He also commented that “after a while, the lacquer may lose its adhesiveness; or the wood has contracted or expanded. It [object with *baibaoqian* inlay] seems impossible to be passed on.”<sup>6</sup> This, however, may be referring to objects created at the initial stage of the technical development when the craftsmen had yet to gain substantial

experience to create long-lasting pieces. A craftsman named Zhou Zhu (fl. 16th century) was particularly popular during the late Ming period, known to have created exquisite and novel works. Ming dynasty historians Wang Shizhen (1526–90) and Zhang Jian (1597–c. 1684) both considered Zhou’s technique comparable to jade carver Lu Zigang (fl. 16th century) and silversmith Zhu Bishan (fl. 14th century).<sup>7</sup> Zhou Zhu’s creations mostly date to the late Ming period created in Yangzhou. During the transitional period between the Ming and Qing (1644–1911) dynasties, the production centre of *baibaoqian* remained in Yangzhou. During the Qing dynasty, Zhou was hailed as the inventor of the technique and the term “Zhouzhi” (meaning made by Zhou) was used interchangeably with *baibaoqian*.<sup>8</sup>

### The Climax: the Qing Dynasty

The technique of *baibaoqian* reached its peak during the Qianlong period (1736–95) of the Qing dynasty. Not only did craftsmen make use of a more diverse range of materials and develop more sophisticated methods, the scope of decorated objects also expanded from stationery and furniture to interior decoration such as screen panels; hanging panels; and architectural elements. The interior of the Fuwang Pavilion located in the Qianlong Garden in the Forbidden City is richly decorated with jade inlay, *cloisonné* enamel and copper-gilt; while the exterior is decorated with *baibaoqian*. The windboard of the pavilion, in particular, is inlaid with over 15 materials to create the motif of scholarly accoutrements and flowers on a black lacquered ground (fig. 3). The compositions of peony, plum blossom, magnolia and wisteria are represented with the inlay of jade, rose quartz, onyx and glass; the leaves illustrated with dyed ivory, bone, jadeite and malachite; and the branches portrayed with carved *jichi* wood and coconut shell.<sup>9</sup> A comparable example is the *huangbuali* inlaid eight-panel screen (cat. no. 36) from the Liang Yi collection. The panels on the screen are decorated with the same theme of seasonal flowers and scholarly accoutrements.

To summarise the features of *baibaoqian*, one can refer to a Qing dynasty quote that describes the works of Zhou Zhu - “his themes include landscape, figures, trees, architecture, flowers, and birds; usually inlaid on the grounds of *zitan*, *huangbuali* and lacquer in the forms of screens, tables, chairs, windows, book shelves, brush rests, teawares, ink stone cases and book chests.”

### Baibaoqian and the Literati Culture

Among the surviving examples of *baibaoqian* works, scholarly accoutrements account for a large portion. In Jiangnan, the birthplace of *baibaoqian*, high-quality arts and crafts were often associated with scholar-officials. The scholar-officials were privileged economically and they exhibited their tastes in the objects they placed in their studies. They made use of paintings and calligraphies; as well as zither and antiquities to build an ideal sphere - a space in which he was able to travel in time and commune with ancient masters. As such, the objects and accoutrements placed in a scholar’s study

often reflect ideology and aesthetic preference or philosophy. Derived from paintings, flowers that symbolise the virtues of a gentleman include plum blossom, orchid, bamboo and chrysanthemum; which all became common themes on *baibaoqian* surface decoration.

Even though the technique of *baibaoqian* came into being largely associated with literati culture, the technique, like other arts and crafts, also experienced a drastic change during the Qianlong era. The craftsmanship of the imperial workshops during the Qianlong period is often characterised by the use of expensive materials and the exaggerated display of decorative techniques and prowess. The inlaid book chest (cat. no. 44) from the Liang Yi collection is a typical specimen of the period - the surface decoration of the chest includes thousands of cut tortoiseshell, in addition to *baibaoqian* decoration of antique vessels and scholarly objects. A similar work is a carrying case inlaid with mother-of-pearl on a gold lacquer ground now housed at the Palace Museum in Beijing, which is further decorated with inlaid panels of antique vessels and scholarly objects.

The materials used for *baibaoqian* inlay are precious and rich in colours. Chinese cultural relic expert Zhu Jiazhen (1914–2003) put forward three criteria to create elegant, rather than worldly, works of *baibaoqian*: first, the original subject matter should be based on a literati painting with a clear principle; second, the craftsman must possess great skills in carving the gems and stones; and third, the selection of materials should be made based on the texture rather than its monetary value. A magnificent work can only be created when it meets all three criteria, in addition to selecting an appropriate lacquer hue, as well as the masterful skill of inlaying.<sup>10</sup>

A craftsman who is able to perfect the technique of *baibaoqian* must be proficient in art and possess excellent painting skills. Zhou Zhu, who was friends with scholar-officials and was appreciated by literati leader Wang Shizhen, belonged to the literati class himself. A more typical example of a literati-craftsman is Lu Kuisheng (fl. 19th century) from the Daoguang period (1821–50). His grandfather Lu Yingzhi (fl. 18th century) was known in Yangzhou for creating lacquerware. Lu Kuisheng led an elegant literati life and travelled among calligraphers and painters. His landscape paintings displayed a fine literati style. He was familiar with a variety of lacquering techniques and was especially skilled at creating inkstones and objects with the techniques of lacquer carving and *baibaoqian*. Instead of using luxurious materials, his works often employed the use of less valuable materials such as turquoise, mother-of-pearl, ivory, mica and coloured stones to create compositions of animals and flowers. His works focussed on spiritual expression rather than meticulous depictions. Plum blossom, for instance, is a common theme in his surviving works. He made use of the tonal gradations of coconut shells to represent the tree branches of plum blossom; and created flowers with the inlay of mother-of-pearl on a box now housed at the Palace Museum in Beijing. Several exhibits from this exhibition are also decorated with the subject of plum blossom.

### Baibaoqian and Folk Culture

Qing scholar Wu Qian (1733–1813) in his publication *Jiayang Congbi* describes “Zhou Zhu [as] good at inlaying dressing chests and cases”. His comment indicates that boxes and dressing chests used by ladies were also important means of demonstrating the surface decoration of *baibaoqian*, especially from the late Ming to early Qing dynasty. Dressing chests were an indispensable part of a woman’s dowry. Such objects were often decorated with motifs implying the blessing of many children and good luck. Examples of auspicious themes include seeds of a pomegranate (a blessing for many children); magpie (happiness descending from heaven); and “hundred boys” motif (another blessing for a multitude of progeny). The table-top dressing chest, clothing chest and small boxes from this exhibition are all decorated with motifs of such kind, suggesting their original purpose as part of a woman’s dowry. One exceptional example is a pair of *huangbuali* cabinets now housed at the Palace Museum in Beijing. This pair of cabinets, decorated with the motif of “hundred boys” at the aprons, was initially placed at the Chonghua Palace in the Forbidden City. Created in the late Ming period, the pair of cabinets was a wedding gift to Emperor Qianlong and Empress Xiaoxianchun (1712–48). After the death of the empress, Qianlong placed all her personal belongings in this cabinet.<sup>11</sup>

Auspicious motifs, using homonyms and metaphors to represent blessings, remained popular during the Ming and Qing dynasties. It was common to find deer, magpie, paradise flycatcher, peony and magnolia on objects decorated with *baibaoqian* as they carry meanings of longevity, wealth and good luck. Emperor Jiaqing (r. 1796–1820) is fond of the technique and his reign represented the last glory days of *baibaoqian*. He ordered the interior of the newly constructed Jiexiu Shanfang within the Summer Palace to be decorated with *baibaoqian* using motifs representing national prosperity and the extension of imperial lineage.<sup>12</sup>

After the Daoguang period (r. 1820–50), the technique of *baibaoqian* faced a downturn. In addition to declining craftsmanship, many of the objects were also damaged by

antique dealers who removed precious materials such as coral and gemstones from the surface.<sup>13</sup> At present, apart from the collection at the Palace Museum in Beijing, it is rare for a private collection to house an extensive category of *baibaoqian* objects. This unparalleled exhibition includes 60 such objects, offering a complete view that represents the history and technical development of *baibaoqian*.



Fig. 2: *Cloisonné* enamel box, Jingtai era, Ming dynasty (1450–56), collection of the National Palace Museum  
掐絲琺瑯寶相花紋盒·明景泰·臺北故宮博物院

- 1 Fuyunzi: *The Archeology of Shōsōin*, Tokyo: Bunkyo, 1941, Page 12.
- 2 The pattern is first engraved on the lacquered surface, and further applied with lacquer and finally filled with gold and silver.
- 3 The object is first painted with coloured lacquer to form the primary pattern, and then outlined with a hook cutter with gold filled in the outline.
- 4 The carved, concave surface of the object is filled with lacquer and gold or silver.
- 5 Wang Shixiang: *Commentary on Decoration* (Revised edition), Beijing: Cultural Relics Publishing House, 1983, Page 151.
- 6 Gao Lian: *Eight Treatises on Following the Principles of Life: The Nourishment of the Spirit During Leisure Time-Discussion on Red lacquer Carving, Japanese lacquer, Carving and Inlaid Ware*, “Art and Literature Series” Series 3, Hangzhou: Zhejiang People’s Fine Arts Publishing House, 2017, Page 64.
- 7 Wang Shizhen: *A Cornered Vessel Without Corners*, “Integration of Books” Series 1, Shanghai: Commercial Press, 1936, page 17.
- 8 Qian Yong: *The Stories of Lingyuan*, chapter 12 “Art and Crafts: Zhouzhi”, “Edited Notes on the History of Qing”, Beijing: Chung Hwa Book Company, 1979, Page 322.
- 9 Kong Yanju: *The Arts and Conservation of Inlay from Qianlong’s Garden*, “Forbidden City”, 2014(6), Page 102-113.
- 10 Zhu Jiajin: *An Introduction to the Historical Context of Qing*, “Cultural Relics”, 1994(2), Page 78-88.
- 11 Wangzi Lin: *Cultivates Virtue Through Thick and Thin: The Cabinets that Witnessed the Love Life of Qianlong Emperor and Empress Fuca*, “Forbidden City”, 2018(12), Page 100-111.
- 12 *The Stories of Lingyuan*, chapter 12 “Art and Crafts: Zhouzhi”, Page 322.
- 13 Xie Kun: *Trivia of Treasure*, “Books of Arts”, episode 3, series 8, Hangzhou: Zhejiang People’s Fine Arts Publishing House, 2015, Page 253.



Fig. 1: Left: *zitan* five-string *pipa* with mother-of-pearl inlay; Right: *zitan* four-string *pipa*, Tang dynasty (618–907), collection of Shōsōin, Nara, Japan

左·螺鈿紫檀五弦琵琶；右·木畫紫檀四弦琵琶·唐·日本奈良正倉院



## 物盡其美，工盡其妙——明清百寶嵌藝術

陳彥姝博士  
清華大學美術學院副教授

先聲：殷商至元朝

在中國傳統工藝美術裏，百寶嵌是精巧可愛的一種。它選取翡翠、珊瑚、松石、青金石、蚌片、象牙、犀角等不同色澤和肌理的珍貴材料，拼嵌出美妙圖案。嵌地有漆器，有木器；作品大如居室內的衣櫃、屏風，小如案頭的筆筒、硯盒。即便材質華貴、工藝繁複，但其形態始終端正端莊，風格華而不俗，古樸沉靜。

從技法講，百寶嵌屬於傳統漆工藝中的鑲嵌類。以異質材料在漆地上拼鑲圖案，商代（約公元前1600–1046年）就已經出現使用綠松石的先例。隨後，又有蚌片、金銀等材料加入。當漆器還是主流日用器的時候，輕巧適用和「光亮平齊」的效果是顯著優勢。受其制約，嵌物也是平面化、輕量化，所以螺鈿、金銀平脫都是將片狀嵌材剪刻成花紋，黏貼在漆地上，拼成圖案，有的還需再塗漆、研磨，使圖案與漆地平齊。

唐人青睞色彩繁富絢麗，引入掐金絲起框、內嵌珠寶的寶鈿工藝，地子可以是金銀器、銅鏡，也有漆器。受之啟發，螺鈿衍生出蚌片加珠寶的寶裝技法，日本東大寺正倉院的紫檀五弦琵琶正是代表（fig. 1）。它背面用螺鈿拼出鳥蝶花卉和寶相花，以線刻表現細部，「花心葉心間，塗以紅碧粉彩，以金線描之，其上覆以琥珀、玳瑁之屬，於其淺深不同之透明中，顯現彩文之美，極為瑰麗工巧」。<sup>1</sup>又有在紫檀等硬木地上，拼嵌染色或不染色象牙、鹿角、黃楊木等圖案的木畫工藝。至此，漆木器上嵌物的種類和顏色變得豐富，圖案依舊是裝飾化構成，形象飽滿端莊。

入宋（960–1279年），書畫藝術的高漲為工藝美術注入新風。繪畫性裝飾日益流行，花鳥山水和人物故事題材代替了圖案。為表現這類形象，宋元漆工藝與時俱進。以戣金銀<sup>2</sup>技法模擬筆跡線條；用裁切細小的薄螺鈿組成繁茂嵌紋，表現人事活動；創新剔紅工藝，在數百次髹塗累積出的地子上，剔刻出具有進深層次感的畫面。此後，高檔漆木器的裝飾題材多取材於繪畫，時代畫風、文人趣味對其風格影響甚多。

豐年：明朝

晚明的江南經濟富庶、人文薈萃，生活中充斥著物欲享受和感官刺激。日用品大肆僭越，材質追求名貴，製作崇尚精緻，色彩偏愛絢爛。絲綢中的妝花，瓷器中的鬥彩、五彩，金銀器上的寶石鑲嵌，銅器中泊來的掐絲琺瑯（俗稱「景泰藍」），流行品類無不如此（fig. 2）。世俗化趨勢促使工藝美術拋棄了永宣的端莊，成化的秀雅，用繁複技藝營造出熱烈炫目世界，沉浸在一片富麗華美之中。漆木工藝對五色陸離潮流的回應，則是誕生了雕填<sup>3</sup>、款彩<sup>4</sup>、百寶嵌等品種，「千文萬華，紛然不可勝狀」。

明代（1368–1644年）黃成著漆工藝專著《髹飾錄》將百寶嵌歸入「斑斕類」，說它是「珊瑚、琥珀、瑪瑙、寶石、玳瑁、鈿螺、象牙、犀角之類，與彩漆板子，錯雜而鑄刻鑲嵌者，貴甚。」同朝楊明註「有隱起者，有平頂者」，指用百寶刊刻成的物象，有兩種不同的做法：有隱起如浮雕的，也有表面齊平，不見起伏的。<sup>5</sup>「平頂者」遵循之前螺鈿鑲嵌的平面化裝飾思路，而「隱起者」更具時代創新性。它既融合雕漆開創的對進深空間感的營造，也充分發揮寶玉石特性，提升視覺效果，是後來百寶嵌的主流。楊注還提到「近日加窯花燒色代玉石，亦一奇也。」可見當時的嵌料除了珠玉、寶石、

牙角等天然材料，還可以用人造的瓷片和料片做替代品。只是世風渴慕奢華，後世輾轉淘汰，見諸收藏者多為珠玉，瓷片片片者較少。

百寶嵌在晚明已受矚目，高濂（1573–1620年）著《遵生八箋》稱其「費心思工本，亦為一代之絕」。隨即又補充說「但可取玩一時，恐久則膠漆力脫，或匣有潤燥伸縮，似不可傳。」<sup>6</sup>這或許是工藝初創期經驗尚淺，導致了日久嵌料脫落，流傳不易。工匠周濤（一寫作「周柱」，活躍於十六世紀）在那時聲名極高，作品被贊「頗精緻」，「真古來未有之奇玩」，王世貞（1526–1590年）、張岱（1597–約1684年）都認為其鑲嵌技巧可與陸子岡（活躍於十六世紀）治玉、朱碧山（活躍於十四世紀）治銀齊名。<sup>7</sup>他的創作主要在明後期的揚州，明清時代，百寶嵌的製作也主要在揚州。入清，周柱地位進一步提升，被認為百寶嵌的創始人，故此品類亦名「周制」。<sup>8</sup>

鼎盛：清朝

到了清代（1644–1911年），百寶嵌日盛，乾隆（在位1736–1795年）時達到頂峰，富麗堂皇，輝煌一時。不僅材料更加多樣、工藝愈發精細，品類也從文具、家具拓展到室內裝修，製作了大量屏風、掛屏、條屏，更大的手筆是與內簷裝修結合。故宮乾隆花園符望閣的間槁、炕裙、迎風板均是百寶嵌製成，工藝複雜、材料絢麗。如此大費周章，皆因屋內硬木裝修頻繁使用嵌玉、嵌掐絲琺瑯、鑿銅鍍金等華麗裝飾，只有百寶嵌的精緻富貴才壓得住，顯示協調穩妥的效果。其中的迎風板，黑漆螺鈿為地，百寶鑲嵌出博古、瓶花圖案，使用材料多達十五種（fig. 3）。顏色雖繁，卻不失文雅清新；材料雖多，卻能合理取用。牡丹、梅花、玉蘭、紫藤等花卉由和田白玉、芙蓉石、紅瑪瑙、玻璃等鑲嵌而成，色豔質潤。樹葉用染色象牙、骨、青玉、孔雀石等嵌就。樹幹以雞翅木、椰子殼刻成，利用其天然的紋理和節眼來表現樹木的鱗皴。<sup>9</sup>本次展覽中的黃花梨嵌百寶八扇圍屏（cat. no. 36），各扇的上楣板、下裙板以及邊扇外側板上共有22處四合雲形開光，開光中以百寶嵌成圖案。其中上楣板8幅表現瓶爐鼎彝等文玩陳設，下裙板和外側板為寫生的四季花卉小景。博古、瓶花的題材正與符望閣迎風板一致，有異曲同工之妙。雖然目前屏心已失，但從邊飾的講究不難推想它必然更加華美精貴，方能與四周和襯。

清人說周濤的作品題材有「山水、人物、樹木、樓臺、花卉、翎毛」，嵌地是「檀、梨、漆器」，造型「大而屏風、桌、椅，窗槁、書架，小則筆床、茶具、硯匣、書箱」，這段描述用於總結百寶嵌的面貌也同樣恰當。

百寶嵌與文人文化

在眾多製品中，文房用具佔有相當大的比例。百寶嵌誕生的江南，高檔工藝美術每每同士大夫階層密切關聯。他們有優渥的經濟條件，絕佳的藝術品味，書齋是日常生活的核心。文士們用法書名畫、古琴舊硯構建理想天地，實現與古同遊的理想，也要求進入其間的器具面貌古雅清雋，為他們製作的文房用品必然體現這種偏好。象徵君子品格的梅蘭竹菊，書齋裏的文玩博古、歲朝清供諸般雅事成為百寶嵌文具最常見的題材。它們的粉本往往源自同主題繪畫，頗得文人雅趣。

其誕生雖與文人頗有淵源，但盛期的百寶嵌也要體現時代工藝的共同風貌。乾隆以來，堆砌材料、炫耀技術成為宮廷工藝美術常態，一些文房用具也會遵從潮流。本展覽中的嵌百寶鑲玳瑁博古書箱（cat. no. 41），箱面用數千片玳瑁切割拼合，留出的開光中再用百寶嵌做出博古添飾。類似的作品可見故宮博物院收藏的一件金漆嵌螺鈿提匣，側面也是用耀目的金漆為地，以兩件屏風圍出中心裝飾區，其中再拼嵌爐鼎插花，箱頂則拼嵌博古圖案。

百寶嵌材質珍貴，色彩絢麗，如何讓作品氣韻不失古雅，格調不墮媚俗，中國文物專家朱家潛先生（1914–2003年）提出三個條件：一是畫稿原作題材上乘，章法主次分明，疏密有致，內容易於選擇嵌材。因為高手名畫雖然不少，有些畫本不宜於製作百寶嵌。二是製造過程中，珠寶玉石的雕刻琢磨需技術高超。三是嵌材選擇看重質感，不可只著眼於珍貴。此外，再輔以恰當的髹漆色調和穩妥結實的鑲嵌技巧，方能得上佳作品。<sup>10</sup>

能完美實現這些要素的工匠，必須有良好的藝術修養和繪畫功底。周濤與縉紳交遊並坐，得文壇盟主王世貞的垂青，可見格調才情不低。更典型的代表是道光年間的盧葵生（活躍於十九世紀），從他祖父盧映之（活躍於十八世紀）起，便以善製漆器聞名揚州。葵生高雅通古，優遊於書畫文人之間，其山水蕭疏淡泊，畫風嚴謹，頗見功力。他精於漆砂硯、雕漆和百寶嵌，對多種漆藝裝飾手法熟稔自如。所製百寶嵌不依賴材料高級，多取用松石、螺鈿、象牙、雲母、彩石、料珠之類，題材為遊魚禽鳥、折枝花卉，筆法寫意而不追求精雕細刻。傳世作品中，梅花是常見主題，老幹疏花，掩映取勢。巧用椰子殼本身的深淺不勻、高低不平來表現枝幹的鱗皴與節眼，梅花用螺鈿琢成，飽滿溫潤，陰刻蕊絲，花藥不另作鑲嵌，氣質清雅。本次展覽中的幾件盒、案、椅亦是梅花題材，畫面同樣取道勁蒼老的一枝，頗有疏影橫斜的清韻，置於書齋雅室不免令人產生暗香浮動的聯想。

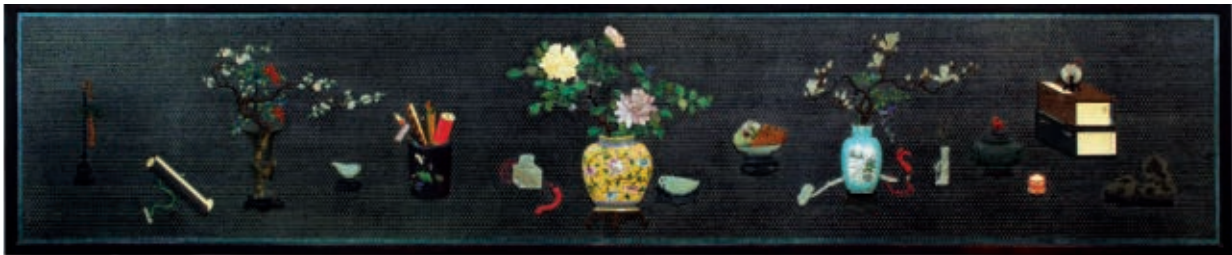


Fig. 3: Baibaoqian panel from the Fuwang Pavilion, Qing dynasty (1644–1911), collection of the Palace Museum, Beijing
 符望閣百寶嵌，清，北京故宮博物院

- 傅芸子：《正倉院考古記》，東京：文求堂，1941年，第12頁。
- 戣金銀：先在漆地上刻劃出圖案，於刻紋內上漆後，然後填以金銀箔。
- 雕填：在器胎上先以彩漆填出或描成主要花紋，再以鈎刀刻陰線於花紋的輪廓和細部，然後於線內填金。
- 款彩：在漆地上刻凹下去的花紋，裏面再填漆色或油色，以及金或銀。
- 王世襄：《髹飾錄解說》（修訂版），北京：文物出版社，1983年，第151頁：「所謂窯花燒色，當指用瓷、料等做成的嵌件。」
- （明）高濂：《遵生八箋燕閑清賞箋論剔紅倭漆雕刻鑲嵌器皿》，《藝文叢刊》第三輯，杭州：浙江人民美術出版社，2017年，第64頁。
- （明）王世貞：《觚不觚錄》，《叢書集成》初編，上海：商務印書館，1936年，17頁：「今吾吳中陸子剛之治玉，鮑天成之治犀，朱碧山之治銀，趙良璧之治錫，馬勳治扇，周治治商嵌，及歙呂愛山治金，王小溪治瑪瑙，蔣抱雲治銅，皆比常價再倍。而其人至有與縉紳坐者，近聞此好流入宮掖，其勢尚未已也。」

百寶嵌與民俗

清人吳騫（1733–1813年）《尖陽叢筆》說「周柱善鑲嵌奩匣之類」，表明閨閣日用的匣盒小件是百寶嵌的重要載體，這在晚明至清前期的眾多實物上得到應證，本次展覽也體現了這點。奩匣是婦人梳妝必備，進而成為嫁妝中不可或缺的物品。「嫁奩」一詞即由此而來，並引申為女子陪嫁的財物。此類百寶嵌題材多寓意多子多福，如石榴紋取榴開百子之意，喜鵲表示喜從天降，搭配梅枝則諧音「喜上眉梢」，更直接是百子圖，兒童簇擁嬉戲，祈子求嗣之意不言而喻。從皇家到百姓，皆是婚嫁時約定俗成的常用題材。展品中的官皮箱、衣箱和多件精巧別緻的匣盒，都是百子、梅花喜鵲題材，原來或許就是用於陪嫁的奩匣。此類中最富故事性的精品，是故宮博物院的一對花梨木嵌凍石銀母大櫃，原存重華宮。它本是前代舊物，櫃門飾番人獻寶，因櫃肚有百子嬉戲圖，寓意「太姒嗣徽音，則百斯男」，成為弘曆與富察氏的新婚禮物。富察氏去世後，乾隆將她的隨身小物依舊珍藏於此櫃，大櫃便成為回憶寄託之所，承載著帝王的思念之情。<sup>11</sup>

明清以來，吉祥圖案流行，用諧音、暗喻手法，表達美好祝願。百寶嵌順應這一潮流，常見的鹿、喜鵲、綬帶鳥、牡丹、玉蘭等多蘊含福壽延年、富貴吉祥的含義。嘉慶帝（在位1796–1820年）鍾愛百寶嵌，他在圓明園新建接秀山房，命兩淮鹽政承辦內裝修，其窗櫺、多寶架、地罩俱用百寶嵌，並親自選定萬壽長春、九秋同慶、福增貴子、壽獻蘭孫這些寓意國運昌隆、子孫綿延的裝飾主題。<sup>12</sup>這也是該品類最後的輝煌。

道光（在位1820–1850年）以後，百寶嵌漸露頹勢，不僅藝術水準大不如前，還頻遭毀壞。部分愚劣貪利的古玩商人，挖去鑲嵌的珊瑚寶石，再補上假品，致使昔年精品慘遭毀棄。<sup>13</sup>時至今日，除去故宮博物院，民間大量收藏百寶嵌的並不多見。兩依藏博物館的本次展覽以六十餘件展品以饗觀眾，藏品涵蓋晚明至清，品類齊全，富於代表性，是一次難得的盛宴。



Fig. 4: Baibaoqian panel from the Fuwang Pavilion, Qing dynasty (1644–1911), collection of the Palace Museum, Beijing
 符望閣百寶嵌，清，北京故宮博物院

- （清）錢泳：《履園叢話》卷十二《藝能·周制》，《清代史料筆記叢刊》，北京：中華書局，1979年，第322頁。
- 孔豔菊：《乾隆花園鑲嵌工藝及修復》，《紫禁城》，2014年第6期，第102-113頁。
- 朱家潛：《清代漆器概述》，《文物》，1994年第2期，第78-88頁。
- 王子林：《青宮養德 同甘共辛 見證乾隆皇帝與富察氏感情生活的一對大櫃》，《紫禁城》，2018年第12期，第100-111頁。
- 《履園叢話》卷十二《藝能·周制》，第322頁：「（嘉慶）二十二年十二月，圓明園接秀山房落成，又有旨命兩淮鹽政承辦紫檀窗櫺二百餘扇，鳩工一千餘人，其窗皆高九尺二寸，又多寶架三座，高一丈二尺，地罩三座，高一丈二尺，俱用周制，其花樣又有日萬壽長春，日九秋同慶，日福增貴子，日壽獻蘭孫，諸名色皆上所親頒。」
- （清）謝堃《金玉瑣碎》，《美術叢書》三集第八輯，杭州：浙江人民美術出版社，2013年，第233頁：「愚賈利其珊瑚寶石，亦皆挖真補假，遂成棄物。」

“The technique of Zhouzhi work is unique to Yangzhou. A craftsman surnamed Zhou from the late Ming period invented such method, hence the term Zhouzhi (meaning made by Zhou). He sculpted compositions of landscape, human figures, trees, pavilions, flowers, birds and animals on lacquered *zitan* and *huangbuali* objects using the materials of gold, silver, gemstones, pearl, coral, nephrite, jade, crystal, agate, tortoiseshell, clam shell, lapis lazuli, turquoise, mother-of-pearl, ivory, amber and aloeswood. Objects decorated with such technique include large screens, tables and chairs, bookshelves, brush rests, teawares, inkstones and book chests. The multi-coloured surfaces of these novel curios are beyond description as they were never seen before. Wang Guoshen and Lu Yingzhi are two skilled craftsmen in the imperial workshop under the reign of Emperor Qianlong. Lu’s grandson, Kuisheng, is quite talented among his contemporaries.”

Qian Yong (1759–1844), *Fuyuan conghua* (A Collection of Talks from Walking in the Garden), Chapter 12: Arts

「周制之法，惟揚州有之，明末有周姓者始創此法，故名周制。其法以金銀、寶石、真珠、珊瑚、碧玉、翡翠、水晶、瑪瑙、玳瑁、碑磬、青金、綠松、螺甸、象牙、密蠟、沉香為之，雕成山水、人物、樹木、樓台、花卉、翎毛，嵌於檀梨漆器之上。大而屏風、桌椅、窗榻、書架，小則筆床、茶具、硯匣、書箱，五色陸離，難以形容，真古來未有之奇玩也。乾隆中有王國琛、盧映之輩，精於此技。今映之孫葵生亦能之。」

錢泳（1759 – 1844 年），《履園叢話》叢話十二·藝能

*Baibaoqian* is a subcategory of lacquer work that requires the comprehensive mastering of carving, stone polishing and inlaying. In fact, the craftsmanship of *baibaoqian* can be further subdivided into two major types: lacquer carving with inlaid jade that stems from the tradition of carved red lacquer; and the inlay of bones and stones. Craftsmen select the different materials based on the colours and textures required for the pictorial composition of the work, keeping in mind that the components of each material dictate their colours. For instance, red coral is rich in iron which results in a bright red colour; whereas the main metal component for malachite is copper which renders the stone green. Spanning over 40 years, the Liang Yi collection of classical Chinese furniture has grown to include 400 objects of different categories. Among the collection, 61 objects are selected for the exhibition *Beneath the Surface* to showcase the beauty of *baibaoqian*.

作為漆藝類別工藝，百寶嵌講求全面而精緻的雕刻、玉石打磨及鑲嵌技術。事實上，百寶嵌本身亦可進一步分為兩大種類：傳承傳統剔紅工藝的雕漆嵌玉和骨石鑲嵌。在骨石鑲嵌一門中，工匠會根據作品需呈現的題材選取不同顏色及質地的材料。例如紅色珊瑚含豐富鐵質因而呈明亮紅色；而孔雀石主要金屬成份為銅，因此令石頭呈綠色光澤。兩依藏古典中國家具經過 40 餘年已發展至超過 400 件不同類型的藏品。61 件精選展品呈現百寶嵌之美。



1  
**Zitan Ivory-Inlaid Double-Sixes Gameboard**  
16th century  
*Zitan* and ivory  
Height 8.5 x Width 47 x Depth 28cm

紫檀雙陸棋盤  
十六世紀  
紫檀和象牙  
高 8.5 x 寬 47 x 深 28 公分



2  
**Huangbuali Inlaid Brush Pot**  
16th–17th century  
*Huangbuali*, mother-of-pearl and semi-precious stones  
Height 15.8 x Diameter 17.3cm

黃花梨嵌百寶筆筒  
十六至十七世紀  
黃花梨、珍珠母和半寶石  
高 15.8 x 直徑 17.3 公分



3  
**Huangbuai Inlaid Tray**  
16th–17th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
Height 3 x Width 38 x Depth 22.5cm

黃花梨嵌百寶茶盤  
十六至十七世紀  
黃花梨、珍珠母和半寶石  
高 3 x 寬 38 x 深 22.5 公分



4  
**Huangbuai Inlaid Box**  
17th century  
*Huangbuai*, mother-of-pearl, lacquer, antler and tortoiseshell  
Height 5.4 x Width 24 x Depth 17.2cm

黃花梨嵌百寶盒  
十七世紀  
黃花梨、珍珠母、漆、鹿角和玳瑁  
高 5.4 x 寬 24 x 深 17.2 公分



5  
**Huangbuai Inlaid Box**  
17th century  
*Huangbuai*, mother-of-pearl, lacquer and semi-precious stones  
Height 7 x Width 12 x Depth 9.3cm

黃花梨嵌百寶盒  
十七世紀  
黃花梨、珍珠母、漆和半寶石  
高 7 x 寬 12 x 深 9.3 公分



6  
**Huangbuai Brush Pot with Silver Inlay**  
17th century  
*Huangbuai* and silver  
Height 16.5 x Diameter 14cm

黃花梨嵌銀絲筆筒  
十七世紀  
黃花梨和銀  
高 16.5 x 直徑 14 公分



7  
**Huangbuai Ivory-Inlaid Double-Sixes Gameboard**  
17th century  
*Huangbuai* and ivory  
Height 7 x width 40.8 x Depth 31.7cm

黃花梨雙陸棋盤  
十七世紀  
黃花梨和象牙  
高 7 x 寬 40.8 x 深 31.7 公分



8  
**Huangbuai Ivory-Inlaid Double-Sixes Gameboard**  
17th century  
*Huangbuai* and ivory  
Height 4.4 x Width 40 x Depth 30cm

黃花梨雙陸棋盤  
十七世紀  
黃花梨和象牙  
高 4.4 x 寬 40 x 深 30 公分



9  
**A Set of Zitan Inlaid Trays**  
17th century  
*Zitan*, ivory, coral and mother-of-pearl  
(Left) Height 15 x Width 10 x Depth 2cm  
(Right) Height 12.7 x Width 7 x Depth 1.3cm

紫檀嵌百寶托盤套組  
十七世紀  
紫檀、象牙、珊瑚和珍珠母  
(左) 高 15 x 寬 10 x 深 2 公分  
(右) 高 12.7 x 寬 7 x 深 1.3 公分



10  
**Huangbuai Inlaid Box**  
17th century  
*Huangbuai* and semi-precious stones  
Height 14 x Width 37 x Depth 20.5cm

黃花梨嵌百寶盒  
十七世紀  
黃花梨和半寶石  
高 14 x 寬 37 x 深 20.5 公分

11

**Huangbuali Ivory-Inlaid Daybed**  
17th century  
Huangbuali and ivory  
Height 51.5 x Width 225 x Depth 138cm

黃花梨嵌象牙榻  
十七世紀  
黃花梨和象牙  
高 51.5 x 寬 225 x 深 138 公分



During the Ming dynasty (1368–1644), beds with inlaid decorations were generally used by the imperial court. This daybed (named *ta*) is an informal bed used during the daytime. It is decorated solely with the inlay of ivory in a dragon motif. The apron of the daybed has the auspicious motif “two dragons playing with a pearl”; closer to the legs are a smaller type of dragon called *chiwen*; finally the legs themselves are carved with a *bi'an* dragon.

在明朝（1368–1644 年），通常只有皇室和貴族成員才能使用帶有鑲嵌裝飾的床具。此榻為非正式的床，多用於日間。整張榻的裝飾主要為龍圖騰，並以純象牙裝飾。榻牙板正中央配以吉祥圖案「雙龍戲珠」；兩側牙板上為小龍螭吻；而榻腿則雕刻上形似虎的狴犴。

12

**A Pair of Huangbuali Inlaid Kang Tables**  
17th century  
Huangbuali, mother-of-pearl and semi-precious stones  
Height 29 x Width 95 x Depth 62.5cm (each)

黃花梨嵌百寶炕桌一對  
十七世紀  
黃花梨、珍珠母和半寶石  
高 29 x 寬 95 x 深 62.5 公分（每件）



Originally thought to be a single *kang* table, the second one of the pair was acquired in recent years after being discovered in Shandong. The pair is exquisitely inlaid with mother-of-pearl and semi-precious stones depicting an ensemble of archaic vessels and scholarly accoutrements. The inlaid decoration was initially thought to be a later addition. However, with the discovery of the second identical piece, the inlaid decoration on both tables can be deduced as being part of the original design.

原為孤本的炕桌，近年在山東覓得第二張，始成一對。這對炕桌以精巧珍珠母及半寶石鑲嵌成古青銅器及文房用品等清供博古圖案。炕桌上的鑲嵌裝飾先前推斷為後加，然而隨著第二張炕桌的出現，可見其鑲嵌裝飾早在初始設計時已設置。

13

**Zitan Inlaid Table with Shelf**

17th century

Zitan, mother-of-pearl and semi-precious stones

Height 78 x Width 75 x Depth 38cm

紫檀嵌百寶帶屨板平頭案

十七世紀

紫檀、珍珠母和半寶石

高 78 x 寬 75 x 深 38 公分



The configuration of a small table with a shelf made of *zitan* is rare, though not completely unusual in terms of design. The joinery to hold the shelf is set at the upper portion of the legs, hence the shelf is only able to hold light objects. Amongst the known existing examples of this type of table, only this example from the Liang Yi collection is decorated with inlaid decoration while others are mostly undecorated. The uncommon raised decoration on the tabletop, instead of other parts of the table, also suggests that this piece was intended for visual enjoyment rather than for practical use.

帶屨板平頭案雖不算非比尋常，但以紫檀製的比較罕見。屨板在案足上部以入榫固定，只適用於放置較輕巧的物品。在傳世同類例子中，只有兩件依藏此件配以鑲嵌裝飾，而其他大部份皆為素面。此案的裝飾亦選於案面面板而非其他部份，推斷此案的觀賞性大於實際功能。

14

**Huangbuali Inlaid Square Box**

17th century

Huangbuali, mother-of-pearl, ivory, coral, silver and semi-precious stones

Height 7.9 x Width 7.5 x Depth 7.5cm

黃花梨嵌百寶方盒

十七世紀

黃花梨、珍珠母、象牙、珊瑚、銀和半寶石

高 7.9 x 寬 7.5 x 深 7.5 公分



15

**Huangbuali Inlaid Document Case**

17th century

Huangbuali, ivory and mother-of-pearl

Height 5 x Width 33 x Depth 16cm

黃花梨嵌百寶盒

十七世紀

黃花梨、象牙和珍珠母

高 5 x 寬 33 x 深 16 公分



16

**Huangbuali Inlaid Box**

17th century

Huangbuali, mother-of-pearl and semi-precious stones

Height 9 x Width 25 x Depth 15cm

黃花梨嵌百寶盒

十七世紀

黃花梨、珍珠母和半寶石

高 9 x 寬 25 x 深 15 公分



17

**Huangbuali Inlaid Table-Top Chest**

17th century

Huangbuali, mother-of-pearl and semi-precious stones

Height 34 x Width 32.5 x Depth 24cm

黃花梨嵌百寶官皮箱

十七世紀

黃花梨、珍珠母和半寶石

高 34 x 寬 32.5 x 深 24 公分



18

**Zitan Inlaid Cinnabar Brush Dip**

17th century

Zitan, mother-of-pearl and coral

Height 1.5 x Width 6.4 x Depth 9cm

紫檀嵌百寶硃砂筆舔

十七世紀

紫檀、珍珠母和珊瑚

高 1.5 x 寬 6.4 x 深 9 公分





19  
**Huangbuali Zitan-Inlaid Tray**  
18th century  
*Huangbuali* and *zitan*  
Height 4 x Width 44 x Depth 29cm

黃花梨嵌紫檀托盤  
十八世紀  
黃花梨和紫檀  
高 4 x 寬 44 x 深 29 公分



20  
**Zitan Inlaid Brush Pot**  
Early 18th century  
*Zitan*, mother-of-pearl and semi-precious stones  
Height 12.7 x Diameter 9.7cm

紫檀嵌百寶筆筒  
十八世紀初期  
紫檀、珍珠母和半寶石  
高 12.7 x 直徑 9.7 公分



21  
**Zitan Ivory-Inlaid Brush Washer**  
18th century  
*Zitan* and ivory  
Height 2.1 x Diameter 14.5cm

紫檀筆洗  
十八世紀  
紫檀和象牙  
高 2.1 x 直徑 14.5 公分



22  
**Zitan Inlaid Box**  
18th century  
*Zitan*, mother-of-pearl and semi-precious stones  
Height 4.8 x Width 10 x Depth 10cm

紫檀嵌百寶方盒  
十八世紀  
紫檀、珍珠母和半寶石  
高 4.8 x 寬 10 x 深 10 公分



23  
**Huangbuali Inlaid Box**  
18th century  
*Huangbuali*, mother-of-pearl and semi-precious stones  
Height 7 x Width 13 x Depth 10cm

黃花梨鑲百寶盒  
十八世紀  
黃花梨、珍珠母和半寶石  
高 7 x 寬 13 x 深 10 公分

24  
**Huangbuali Inlaid Table-Top Chest**  
17th century  
*Huangbuali*, mother-of-pearl and semi-precious stones  
Height 43 x Width 40.2 x Depth 30cm

黃花梨嵌百寶官皮箱  
十七世紀  
黃花梨、珍珠母和半寶石  
高 43 x 寬 40.2 x 深 30 公分



Dragon is a common theme to decorate *guanpixiang* (table-top chests). While inlaid decoration on this type of chests usually depicts themes such as “one hundred boys” and flower-and-bird, what is unusual about this chest is that the pair of dragons are represented using mother-of-pearl inlay instead of relief carving, a more common surface decorative technique used to depict this mighty creature on chests. The pair of five-clawed dragons implies that the chest is likely of imperial origin.

以龍作主題裝飾的官皮箱多以浮雕呈現此瑞獸。此官皮箱不同之處在於其以珍珠母鑲嵌作裝飾。以百寶嵌方式裝飾的官皮箱主題多為百子圖及花鳥等。據箱上五爪雙龍的造型，有可能為清宮廷出品。



25  
**Huangbuai Inlaid Table-Top Chest**  
 18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 36 x Width 36 x Depth 26cm

黃花梨嵌百寶官皮箱  
 十八世紀  
 黃花梨、珍珠母和半寶石  
 高 36 x 寬 36 x 深 26 公分



26  
**Huangbuai Inlaid Clothing Chest**  
 18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 23 x Width 60.8 x Depth 46cm

黃花梨嵌百寶衣箱  
 十八世紀  
 黃花梨、珍珠母和半寶石  
 高 23 x 寬 60.8 x 深 46 公分



27  
**Huangbuai Inlaid Carrying Case**  
 18th century  
*Huangbuai*, mother-of-pearl, silver and semi-precious stones  
 Height 21 x Width 26.5 x Depth 16cm

黃花梨嵌百寶提盒  
 十八世紀  
 黃花梨、珍珠母、銀和半寶石  
 高 21 x 寬 26.5 x 深 16 公分



28  
**Huangbuai Inlaid Box**  
 18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 5.2 x Width 12.7 x Depth 8.8cm

黃花梨嵌百寶盒  
 十八世紀  
 黃花梨、珍珠母和半寶石  
 高 5.2 x 寬 12.7 x 深 8.8 公分



29  
**Huangbuai Inlaid Box**  
 18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 5.8 x Width 13.1 x Depth 10.2cm

黃花梨嵌百寶盒  
 十八世紀  
 黃花梨、珍珠母和半寶石  
 高 5.8 x 寬 13.1 x 深 10.2 公分



30  
**Huangbuai Inlaid Box**  
 18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 8.5 x Width 24 x Depth 14.5cm

黃花梨嵌百寶盒  
 十八世紀  
 黃花梨、珍珠母和半寶石  
 高 8.5 x 寬 24 x 深 14.5 公分



31  
**Huangbuai Inlaid Brush Pot**  
 18th century  
*Huangbuai*, mother-of-pearl, silver and semi-precious stones  
 Height 20.8 x Width 20.8cm

黃花梨嵌百寶筆筒  
 十八世紀  
 黃花梨、珍珠母、銀和半寶石  
 高 20.8 x 直徑 20.8 公分



32  
**Zitan Box with Silver Inlay**  
 18th century  
*Zitan*, silver and gold  
 Height 6.8 x Width 9.6 x Depth 7.7cm

紫檀嵌金銀絲小盒  
 十八世紀  
 紫檀、銀和金  
 高 6.8 x 寬 9.6 x 深 7.7 公分



33  
**Zitan Mother-of-Pearl-Inlaid Box**  
 18th century  
*Zitan* and mother-of-pearl  
 Height 7 x Width 12 x Depth 10cm

紫檀嵌珍珠母盒  
 十八世紀  
 紫檀和珍珠母  
 高 7 x 寬 12 x 深 10 公分



34  
**Zitan Mother-of-Pearl-Inlaid Incense Box**  
 18th century  
*Zitan* and mother-of-pearl  
 Height 8 x Diameter 10.5cm

紫檀嵌珍珠母香盒  
 十八世紀  
 紫檀和珍珠母  
 高 8 x 直徑 10.5 公分



35  
*Zitan* Standing Screen with Inlaid Central Panel  
 18th century  
*Zitan*, semi-precious stones and lacquer  
 Height 206 x Width 135 x Depth 65cm

紫檀嵌百寶屏心座屏  
 十八世紀  
 紫檀、半寶石和漆  
 高 206 x 寬 135 x 深 65 公分



The *zitan* frame of this large standing screen is among one of the earlier pieces acquired for the Liang Yi collection. The central panel, on the other hand, came only in recent years. Decorated with the auspicious motifs "Magu celebrating birthday", an auspicious theme celebrating a lady's birthday, with inlaid stones on the front; and bats flying above the Isle of the Immortals in gold on lacquer on the reverse, the craftsmanship of the panel parallels that of the exquisite wood carving on the frame.

這座屏的紫檀邊框為兩依藏早期藏品之一。其屏心為近年收藏。屏心正面嵌石以祝福女性生辰的吉祥圖案「麻姑獻壽」作裝飾主題；背面以黑漆描金繪出蝙蝠在蓬萊之境上飛揚。屏心的裝飾工藝與邊框的精細木雕同樣精妙。



*Huangbuali* Inlaid Eight-Panel Screen

18th century

*Huangbuali*, mother-of-pearl and semi-precious stones

(Each Panel) Height 147 x Width 33.5cm

## 黃花梨嵌百寶八扇圍屏

十八世紀

黃花梨、珍珠母和半寶石

(每扇)高 147 x 寬 33.5 公分





37  
**Huangbuai Inlaid Box**  
 18th century  
*Huangbuai*, coral, ivory, mother-of-pearl and semi-precious stones  
 Height 3.9 x Diameter 8.6cm

黃花梨嵌百寶盒  
 十八世紀  
 黃花梨、珊瑚、象牙、珍珠母和半寶石  
 高 3.9 x 直徑 8.6 公分



38  
**Zitan Inlaid Cinnabar Brush Dip**  
 18th–19th century  
*Zitan*, mother-of-pearl and semi-precious stones  
 Height 1.6 x Width 6.7 x Depth 8.6cm

紫檀嵌百寶硃砂筆舔  
 十八至十九世紀  
 紫檀、珍珠母和半寶石  
 高 1.6 x 寬 6.7 x 深 8.6 公分



39  
**A Pair of Huangbuai Inlaid Document Cases**  
 17th–18th century  
*Huangbuai*, mother-of-pearl and semi-precious stones  
 Height 16 x Width 70 x Depth 21cm (each)  
 Collection of Yue Hua Xuan, Hong Kong

黃花梨嵌百寶盒一對  
 十七至十八世紀  
 黃花梨、珍珠母和半寶石  
 高 16 x 寬 70 x 深 21 公分 (每件)  
 香港悅華軒藏



40  
**Zitan Inlaid Document Case**  
 18th–19th century  
*Zitan* and semi-precious stones  
 Height 5.5 x Width 32 x Depth 16cm

紫檀嵌百寶盒  
 十八至十九世紀  
 紫檀和半寶石  
 高 5.5 x 寬 32 x 深 16 公分

41  
**Inlaid Book Chest**  
 Qianlong period, Qing dynasty (1736–95)  
 Tortoiseshell, lacquer, semi-precious stones and mother-of-pearl  
 Height 36 x Width 48.5 x Depth 26cm

大漆嵌百寶鑲玳瑁地博古書箱  
 清朝乾隆年間 (1736–1795 年)  
 玳瑁、漆、半寶石和珍珠母  
 高 36 x 寬 48.5 x 深 26 公分



This book chest is of typical Qing imperial style decorated with the application of various surface-decorating techniques and a wide range of high-quality materials such as agate, jade, mother-of-pearl and tortoiseshell. The surface of the chest is decorated with the inlay of 2,000 pieces of tortoiseshell precisely cut into the same identical size. Each visible side is further decorated with a lacquer cartouche panel with mother-of-pearl and semi-precious stones inlay of antique vessels and scholarly objects.

此書箱呈典型清宮廷風格，以不同表面裝飾工藝及多種優質物料如瑪瑙、玉、珍珠母和玳瑁裝飾。箱面以約兩千片精細切割並形狀一致的玳瑁片鑲嵌而成。每一面中央的漆面均以珍珠母和半寶石鑲嵌出博古圖案作裝飾。



42  
**Zitan Jade-Inlaid Screen**  
 Qianlong period, Qing dynasty (1736-95)  
 Zitan, mirror, silver and jade  
 Height 71 x Width 41.5 x Length 21.7cm

紫檀嵌玉插屏  
 清朝乾隆年間（1736-1795 年）  
 紫檀、鏡、銀和玉  
 高 71 x 寬 41.5 x 長 21.7 公分



43  
**Zitan Semi-Precious Stones-Inlaid Screen**  
 Qianlong Period, Qing Dynasty (1736-95)  
 Zitan and semi-precious stones  
 Height 116 x Width 68.5 x Depth 40cm

紫檀插屏  
 清朝乾隆年間（1736-1795 年）  
 紫檀和半寶石  
 高 116 x 寬 68.5 x 深 40 公分

44  
**A Pair of Zitan and Lacquer Inlaid Hanging Panels**  
 18th century  
 Zitan, agarwood, jasper and jade  
 Width 112.3 x Depth 77.2cm (each)  
 Collection of Hon Ming Gallery, Hong Kong

紫檀大漆嵌百寶掛屏一對  
 十八世紀  
 紫檀、沉香、碧玉和白玉  
 寬 112.3 x 深 77.2 公分（每件）  
 香港瀚明藏





45  
**Zitan Inlaid Box**  
16th century  
Zitan and semi-precious stones  
Height 7 x Width 14 x Depth 11.7cm  
Collection of Ever Arts Gallery, Hong Kong

紫檀嵌百寶盒  
十六世紀  
紫檀和半寶石  
高 7 x 寬 14 x 深 11.7 公分  
香港恆藝館藏



46  
**A Pair of Zitan Boxwood-Inlaid Sutra Streamer Frames**  
18th-19th century  
Zitan and boxwood  
Height 19.3 x Width 37.5 x Depth 2cm (each)

紫檀嵌黃楊木經幡板一對  
十八至十九世紀  
紫檀和黃楊木  
高 19.3 x 寬 37.5 x 深 2 公分 (每件)



47  
**Zitan Inlaid Brush Pot**  
Early 19th century  
Zitan, mother-of-pearl and semi-precious stones  
Height 14 x Diameter 13cm

紫檀嵌百寶筆筒  
十九世紀初期  
紫檀、珍珠母和半寶石  
高 14 x 直徑 13 公分



48  
**Zitan Inlaid Box**  
19th century  
Zitan, bone, semi-precious stones, coral and mother-of-pearl  
Height 9 x Width 25 x Depth 15.5cm

紫檀嵌百寶盒  
十九世紀  
紫檀、骨、半寶石、珊瑚和珍珠母  
高 9 x 寬 25 x 深 15.5 公分



49  
**Zitan Inlaid Box**  
19th century  
Zitan, coral, mother-of-pearl and semi-precious stones  
Height 9.5 x Width 26.5 x Depth 16cm

紫檀嵌百寶盒  
十九世紀  
紫檀、珊瑚、珍珠母和半寶石  
高 9.5 x 寬 26.5 x 深 16 公分



50  
**Zitan Ivory-Inlaid Brush Pot**  
19th century  
Zitan and ivory  
Height 15 x Diameter 14cm

紫檀嵌象牙筆筒  
十九世紀  
紫檀和象牙  
高 15 x 直徑 14 公分



51  
**Zitan Inlaid Brush Pot**  
19th century  
Zitan, semi-precious stones and mother-of-pearl  
Height 17 x Diameter 17cm

紫檀嵌百寶筆筒  
十九世紀  
紫檀、半寶石和珍珠母  
高 17 x 直徑 17 公分



52  
**Zitan Mother-of-Pearl-Inlaid Table Stand**  
19th century  
Zitan and mother-of-pearl  
Height 9.3 x Width 35 x Depth 16cm

紫檀嵌珍珠母小案几  
十九世紀  
紫檀和珍珠母  
高 9.3 x 寬 35 x 深 16 公分



53  
**Zitan Inlaid Square Brush Pot**  
19th century  
Zitan, lacquer, semi-precious stones and mother-of-pearl  
Height 14.5 x Diameter 11.7cm

紫檀嵌百寶筆筒  
十九世紀  
紫檀、漆、半寶石和珍珠母  
高 14.5 x 直徑 11.7 公分



54  
**Zitan Inlaid Brush Pot**  
19th century  
Zitan, semi-precious stones and mother-of-pearl  
Height 13.4 x Diameter 10cm

紫檀嵌百寶筆筒  
十九世紀  
紫檀、半寶石和珍珠母  
高 13.4 x 直徑 10 公分



55  
**Zitan Shell-Inlaid Seal Case**  
19th century  
Zitan and shell  
Height 14.8 x Width 14.7 x Depth 14.3cm

紫檀嵌螺鈿帶蓋方印盒  
十九世紀  
紫檀和珍珠母  
高 14.8 x 寬 14.7 x 深 14.3 公分



56  
**Huangbuai Stone-Inlaid Lidded Case**  
19th century  
Huangbuai and stone  
Height 10 x Width 24 x Depth 16.4cm

黃花梨嵌石盒  
十九世紀  
黃花梨和石  
高 10 x 寬 24 x 深 16.4 公分



57  
**Inlaid Tray**  
19th century  
Wood, lacquer and semi-precious stones  
Height 38 x Diameter 44.5cm

大漆嵌百寶托盤  
十九世紀  
木、漆和半寶石  
高 38 x 直徑 44.5 公分



58  
**Zitan Mother-of-Pearl-Inlaid Box**  
19th century  
Zitan and mother-of-pearl  
Height 6 x Width 11 x Depth 11cm

紫檀嵌螺鈿盒  
十九世紀  
紫檀和珍珠母  
高 6 x 寬 11 x 深 11 公分



59  
**Zitan Boxwood-Inlaid High Stand**  
19th century  
Zitan and boxwood  
Height 89.5 x Width 45 x Depth 45cm

紫檀嵌黃楊木花几  
十九世紀  
紫檀和黃楊木  
高 89.5 x 寬 45 x 深 45 公分



60  
**Huangbuai Zitan-Inlaid Cabinet**  
19th century  
Huangbuai, nanmu and zitan  
Height 125 x Width 84 x Depth 45cm

黃花梨嵌紫檀櫃  
十九世紀  
黃花梨、楠木和紫檀  
高 125 x 寬 84 x 深 45 公分

A Pair of *Huanghuali* Inlaid Southern Official's Armchairs

18th century

*Huanghuali*, mother-of-pearl and semi-precious stones

Height 121 x Width 61 x Depth 44cm (each)

黃花梨嵌百寶南官帽椅一對

十八世紀

黃花梨、珍珠母和半寶石

高 121 x 寬 61 x 深 44 公分 (每件)



*Maki-e*  
蒔繪

# The Beauty of Japanese Art: A History of *Maki-e*

Dr. Yuko Kobayashi, senior curator  
Mitsui Memorial Museum, Tokyo

## The Origin of *Maki-e*

*Maki-e* is a technique of lacquer craft in which, like other lacquering techniques, sap is collected from the lacquer tree and applied to the surface of an object for decoration. Since lacquer trees grow only in Southeast Asia including Japan, China and the Korean peninsula, lacquer art can be said to be unique to Eastern Asia. In Japan, lacquer was used as an adherent to attach stone arrowheads to the shaft of arrows in the Stone Age, and the discovery of burial goods excavated from the Kakinoshima Site B in Hakodate City, Hokkaido, suggests that lacquer was also used as paint in the early Jōmon period (c. 7000–1000 BC), establishing the first use of lacquer to 9,000 years ago.

During the Nara period (710–794), Japanese lacquerers incorporated the advanced techniques introduced from the Tang Dynasty (618–907) of China, laying the foundation of lacquer art in Japan. The collection of Shōsōin treasure house includes artefacts collected by Emperor Shōmu (701–756), among which are various types of lacquerware decorated with different lacquering techniques such as *raden* (inlay of cut-out mother-of-pearl); *hyomon* (metal sheet inlay); and lacquer painting. One of the most outstanding pieces from the collection is *Kingindenkazari-no-Karatachi* (sword with fine gold and silver work) (fig. 1). It is decorated using the *makkiruru* technique (later also known as *togidasbi maki-e*) in which a



Fig. 1  
*Kingindenkazari no Karatachi*  
8th century  
Collection of Shōsōin, Nara, Japan  
金銀細莊唐大刀  
八世紀  
日本奈良正倉院藏

mixture of lacquer and coarse gold powder is used to depict a *kilin* (a mythical hooved chimerical creature), *banakuidori* (flower-eating birds), clouds and flower branches. Such technique is widely believed to be the birth of *maki-e*.

*Maki-e* involves the sprinkling of gold or silver powder on wet lacquer, and *togidasbi maki-e* refers to the technique in which the design and pattern are drawn on with charcoal after the surface of an object has been sprinkled with gold or silver powder and further affixed with coats of lacquer.

## The Development of *Maki-e* Technique

During the Heian period (794–1185), the concept of *kokufu bunka* (Japan's traditional national culture) was fostered. Objects created under this philosophy were generally structured in curved forms and resemble sceneries from the surroundings, resulting in a distinct artistic progression in terms of both structural forms and patterns in the Japanese style. It is around this time that the term *maki-e* appeared in written materials. *Engi-shiki*, a book stipulating national regulations compiled in 927, includes listings such as “*maki-e an ikkyaku*” (table with *maki-e* decoration) and “*chirimaki daishōji nikkyaku*” (bench with *chirimaki* decoration), suggesting that the *maki-e* technique was applied onto tables and chairs. A passage in the 10th-century literature, *The Tale of the Bamboo Cutter*, also includes the depiction of lacquer painting on the walls of a residence where the protagonist, Kaguya, was welcomed and greeted.

In terms of technique, *maki-e* and *raden* are often used together, generating unlimited creative possibility. *Katawaguruma Raden Maki-e Tebako* (toiletory case with the pattern of cartwheels in a stream in *maki-e*) (fig. 2) now housed in the Tokyo National Museum is an illustrative example of the employment of *maki-e* and *raden*. It is considered a masterpiece



Fig. 2  
*Katawaguruma Raden Maki-e Tebako*  
12th century  
Collection of Tokyo National Museum  
片輪車蒔繪螺鈿手箱  
十二世紀  
東京國立博物館藏

of the late Heian period. The cartwheel pattern, popular during the Heian to Kamakura period (1185–1333), is inspired by the practice of soaking the wheels of ox carriages - used as transport vehicles by the nobility - in water to prevent the wheels from drying out and cracking. There is also a theory that suggests the design of lotus flower that blooms in the form of cartwheels in *gokuraku no ike* (the pond of paradise), is based on the sutra of *Buissetsu Amida Kyō* (the Amida Sutra). Hence, scholars in recent years suggest that the case was originally produced as a sutra box for the storage of sutra transcript rather than a *tebako* (box for personal accessories and makeup tools).

Technical advancements in the manufacture of metal powders during the Kamakura period led to the development of *hiramaki-e* and *takamaki-e*. Both techniques transform the initially flat designs on a lacquered surface into three-dimensional compositions. In terms of decorative theme, classical literature including works of *waka* (Japanese poetry), Chinese poetry, and publications such as the *Tales of Ise* and the *Tale of Genji* were often used as inspiration.

The design of the *Ume Maki-e Tebako* (box with plum blossom design in *maki-e*) (fig. 3) housed at Mishima Taisha in Shizuoka prefecture is inspired by a section of Chinese poetry by Tang poet Bai Juyi (772–846): “let the honour be manifested through the brocade and colourful robes; just as the sepal to the petal of a flower, and the flying geese against a beautiful landscape”. The box is one of the earliest examples in which the basic techniques of *togidasbi maki-e*, *hiramaki-e*, and *takamaki-e* are applied together.

Using *kin-ikakeji* (gold powder lacquer ground) with a texture similar to adhering a sheet of thin gold metal on the background, the decoration is further executed by applying the *takamaki-e* technique on trees, screens and wild geese for a three-dimensional effect. The plum trees and the Chinese characters *rong* (honour), *chuan* (inherit), *jin* (silk brocade), *zhang* (robe), *yan* (wild geese), *xing* (walk), are represented on the box using the silver *hyomon* (metal sheet inlay) technique. Each Chinese character is incorporated into the flowing pattern of rocks and trunks of plum tree, playfully combining the pictorial and textual subject of the poem.



Fig. 3  
*Ume Maki-e Tebako*  
13th century  
Collection of Mishima Taisha  
梅蒔繪手箱  
十三世紀  
伊豆三嶋大社藏

## The Diversity of *Maki-e*

Innovative momentum during the Momoyama period (1573–1603) also brought in dramatic changes to the style of lacquer crafts. When the Sengoku Period (1454–1573) - characterised by social upheaval and numerous military

conflicts - came to an end, buildings destroyed during the wars were revamped. Simple lacquer techniques were employed to decorate building interior and furniture. *Akikuwa Maki-e Kendai* (book or mirror holder decorated with *maki-e*) (fig. 4) is a piece that expresses the visual vocabulary of plants such as autumn flowers using the *hiramaki-e* technique. Rebellious clerics and peasants who fought against *daimyōs* (landowners and vassals of the shogun) during that period were deeply attracted by the *hiramaki-e* technique.

After the arrival of Jesuit missionary Francis Xavier (1506–52) at Kagoshima in 1549, Christian missionaries and merchants from Portugal and Spain regularly visited Japan. They were fascinated by Japanese lacquer crafts and commissioned religious fixtures (fig. 5) and Western-style furniture for export. “*Nanban*” lacquerware was a term used during the late 16th to early 17th century to refer to export goods. *Nanban* lacquerware was often decorated with geometric patterns on a black-lacquered ground, in addition to sprinkled gold and silver powder with *raden* inlay and elaborately covered with drawings of flowers, trees, birds, and beasts.

The expressions and techniques of *maki-e* lacquer blossomed during the Edo period (1603–1868) and underwent various experiments. Lacquerers from the Kōami and Igarashi families - two prominent families of lacquerers employed by the shogunate and *daimyō* as *maki-e* artists since the Muromachi period (1392–1573), while still using the traditional techniques from the Muromachi period, also experimented with new styles. One example is *rinpa*-style *maki-e*, a technique that is well-represented by *Funabashi Maki-e Suzuribako* (writing box decorated with *maki-e* lacquer) (fig. 6) from the collection of the Tokyo National Museum. Created by Hon'ami Kōetsu (1558–1637) and Ogata Kōrin (1658–1716), the writing box is created with a novel and bold design and material, which gave *maki-e* objects a new defining innovative design. On the other hand, Ogawa Haritsu (1663–1747), a lacquerer from the Edo period, also introduced new materials such as ceramic plates and glass during the mid-Edo period and created works with themes inspired by Chinese arts and crafts.

## From Domestic Use to International Export

Initially, *maki-e* wares were not mass-produced and the production of each unique piece of work required an extensive amount of time and expensive materials such as lacquer, gold and silver. During the Genroku (1688–1704) to Kyōhō period (1716–36), the population in Edo (present-day Tokyo) was estimated to be one million, indicating an expansion of the consumer market. During the early 18th century, objects such as pillboxes, hair ornaments, sake cups, smoking pipes and *yatate* (portable ink and brush holder) were mass-produced with *maki-e* decoration.

During the Meiji period (1868–1912), a handful of lacquer masters and artists lost their jobs due to the Meiji Restoration (1866–69), in which shoguns, *daimyō* and court nobles - who were the major patrons of lacquer works - lost their financial and social standing. The lacquerers soon shifted to producing export works favoured by Westerners under the government-led industrial development policy.

## 日本華美工藝——蒔繪的歷史

小林裕子博士 高級策展人  
東京三井紀念美術館

At the 1873 Vienna International Exposition, the *maki-e* artefacts exhibited by Shibata Zeshin (1807–91) received high acclaim, which further proves that *maki-e* lacquer could be catered to the taste and interest of Westerners. Since then, lacquer work has been centred on *maki-e* and has grown to become the major export craft under the leadership of the government.

In the following year, *Kiryū Kosho Gaisba* (First Industrial Manufacturing Company, a Japanese government-sponsored exporting company) was established. The company engaged in the design, production, export, and sale of arts and crafts. Furniture such as chests and shelves decorated with the techniques of *shibayama* (inlay created in protruded high relief); ivory, shell and tortoiseshell inlay; and *somada* (shell inlay on black lacquer), creating refined patterns using thin sheets of metals and finely cut shell pieces gained popularity and were exported in large number from the port of Yokohama to the West.

### Conclusion

Lacquering is a highly developed tradition deeply steeped in Japanese culture to create and decorate objects. The golden period of Japanese lacquer lasted for 300 years from the 17th to the 20th century under the favourable conditions of feudal patronage; political stability; economic prosperity; and great demand from the West. Like any other type of ancient craftsmanship, *maki-e* is a technique that faces constraints in the modern world, with a shortage of artisans as a major hindrance. The drastic changes in socio-economic conditions and the industrial transformation in the 21st century led to a decline of skilled craftsmen and labourers involved in the production of lacquerware: the social status of craftsmen declined and there were increased choices in professional occupations. The number of *kakiko* (sap gatherers) and woodworkers who create the base for lacquering has also declined over the years.

On the other hand, the transition to modern living and the gradual rejection of traditional customs led to a decreased interest in the patronage of delicate lacquerware, which was often made for specific occasions that are no longer as relevant: for example the *suzuribako* (inkstone box), *invō* (layered medicine box) and *santana* (a set of three shelving units usually made as trousseau). Japan has produced some of the most outstanding lacquerers in the world from the Edo period onwards, and unfortunately, only very few masters remain in the profession today to continue the fine tradition.

The survival of such traditional craftsmanship in the modern world includes, but is not limited to, the search of new artistic possibilities for the craft and revitalising the time-consuming craftsmanship in our fast-paced world today. *Makieshi* (master lacquerer specialising in *maki-e* lacquer) in the 21st century often inherit their skills alongside their family businesses. To conserve the business and preserve the craftsmanship, present-day *makieshi* apply lacquer on media other than conventional materials, like wood, ceramics, and glass. The range of objects that are being lacquered have also diversified, including objects such as fountain pens and watch

dials. It is our hope that the technique of *maki-e*, a surface decoration technique that is deeply embedded with rich cultural significance, will regain its historical prominence with the endeavour of modern craftsmen.

### 蒔繪的起源

蒔繪，如其他類型的漆藝，是將從漆樹中提取的樹液塗在器物表面上並進行裝飾的一種漆藝技法。由於漆樹只生長在日本、中國和朝鮮半島等國家，所以漆藝可說是東亞獨有的工藝。在日本石器時代，漆被用作黏著劑把石鏃和箭杆黏合在一起；出土自北海道函館市垣之島遺址 B 的陪葬品則顯示了漆於繩紋時代早期（約公元前 7000–1000 年）也被當作顏料使用，因此推測日本人於九千多年前已開始使用漆。

在奈良時代（710–794 年），日本漆匠吸納了中國唐朝（618–907 年）的先進技術，為漆藝奠定了基礎。日本奈良正倉院不但珍藏了聖武天皇（701–756 年）生前的心愛之物，還囊括了各式漆器，它們都以不同漆藝技法裝飾，例如「螺鈿」，即在器物表面鑲嵌經切割打磨的珍珠母；「平脱（平文）」技法則是將金銀薄片剪裁成紋樣，再黏貼在器物的漆面上；還有「漆繪」這種直接在漆面上描繪圖案的裝飾方法。其中一件藏品——「金銀鈿莊唐大刀」（fig. 1）的刀鞘運用了「末金鏤」（後來也喚作「研出蒔繪」），利用漆和粗金粉描繪麒麟、花喰鳥、雲和花枝等紋樣。人們大多認為這種技術是蒔繪的起源。

蒔繪是在日本發展的漆工技法，做法是在塗漆後的器物上用漆畫上圖案，並在濕漆上灑上金銀粉等金屬粉，最後再用漆研磨固定。研出蒔繪則是指工匠會在灑上金屬粉後，把整件器物用漆覆蓋，然後用木炭磨出圖案。

### 蒔繪工藝的發展

在國風文化盛行的平安時代（794–1185 年），除了流行創作弧形的物品，也不乏仿照四周風景製作的作品，可見日本風格不論在形式還是圖案上都持續進步。在差不多時期，「蒔繪」一詞開始出現在文字記載中。《延喜式》（一套於 927 年訂立的律令條文）中列出的「蒔繪案一腳」和「塵蒔大床子二腳」就反映了蒔繪技術應用至桌子和椅子等家具中。在十世紀創作的文學作品《竹取物語》中，有一段描寫了為迎接主人公輝夜姬而在宅邸的牆壁塗上漆和蒔繪的場景。

從技法層面上來說，蒔繪和螺鈿經常一起使用，使整體表達有了起伏，也更加生動。現藏於東京國立博物館、以自然為主題的「片輪車蒔繪螺鈿手箱」（fig. 2）就是其中一件把螺鈿融合至蒔繪的代表作，亦是平安時代晚期的傑作。片輪車圖案在平安至鎌倉時代（1185–1333 年）非常流行：車輪常用於貴族專用的牛車，而為防止車輪乾燥裂開，常以水浸泡車輪。此外，有另一說法指片輪車圖案是《佛說阿彌陀經》中在極樂池盛開、如車輪般的蓮花。因此，近年有人認為這個盒子最初是用來存放裝飾經的經箱，而非用來收納飾品和化妝用具的手箱。

隨着鎌倉時代製造金屬粉末的技術越趨成熟，使平蒔繪和高蒔繪（即用漆裝飾紋樣部分，以突顯其立體感）得以發展。另外，在同一時代亦出現了以和歌和漢詩，或文學作品如《伊勢物語》和《源氏物語》等為主題的作品。藏於三嶋大社の「梅蒔繪手箱」（fig. 3）的設計靈感源於中國唐代詩

人白居易（772–846 年）所寫的詩句——「榮傳錦帳花聯萼，彩動綾袍雁趁行」（讓榮譽透過錦帳和色彩斑斕的綾袍，像花萼襯托花瓣及飛雁襯托美景般彰顯），是最早結合了研出蒔繪、平蒔繪及高蒔繪三種基本技法的作品。

密密麻麻的金粉鋪滿手箱表面，驟眼一看猶如貼了薄片狀金片，在這種稱為「金沃懸地」的背景上，利用高蒔繪把梅樹、幔帳、雁等立體地表現出來；盛開的梅花和「榮、傳、錦、帳、雁、行」則通過平文技法製作——將銀片剪裁成梅花和漢字形狀，黏貼於漆面後再用漆覆蓋，然後進行拋光。每個漢字都隱藏在巖石和梅樹樹幹等圖案中，以戲謔的方式融和詩中意境和文字。

### 蒔繪多樣化

桃山時代（1573–1603 年）的革新氣息，使漆藝的樣式也發生了劇變。隨着漫長的戰國時代（1454–1573 年）落下帷幕，在戰亂中被毀壞的建築物迎來了重建熱潮，人們開始使用簡單的蒔繪技法來裝飾室內和大部分家具。「秋草蒔繪見台」（fig. 4）以平蒔繪技法華麗地描繪出秋草等植物紋樣，深受成功以下克上手段取代原來統治者的戰國武將的喜愛。



Fig. 4  
*Akikawa Maki-e Kendai*  
16th century  
Collection of Tokyo National Museum  
秋草蒔繪見台  
十六世紀  
東京國立博物館藏

除此之外，耶穌會傳教士方濟•沙勿略（1506–1552 年）於 1549 年登陸鹿兒島後，基督教傳教士、商人陸續從葡萄牙和西班牙紛紛到訪日本。他們深受日本漆器吸引，因此訂購了基督教祭禮用具（fig. 5）和西洋家具作出口之用。十六世紀後期到十七世紀初期出口的日本漆器均被稱為「南蠻漆器」。這些漆器的特徵是在黑漆地上以幾何圖案鑲邊，同時



在金銀平蒔繪上夾雜螺鈿，而密密麻麻的花樹、鳥獸圖案則無縫隙地描繪在一起。

歷代蒔繪的表現形式和技法在踏入江戶時代（1603–1868年）後百花齊放，工匠更嘗試了各式各樣的表達方式。掌握蒔繪技藝的幸阿彌家和五十嵐家在室町時代（1392–1573年）起擔任幕府和大名家的御用蒔繪師，他們一方面繼承室町時代以來的傳統手藝，另一方面也在試驗新風格。其中一個例子就是琳派蒔繪，藏於東京國立博物館的「舟橋蒔繪硯箱」（fig. 6）正是能代表琳派蒔繪的作品。此硯箱由本阿彌光悅（1558–1637年）和尾形光琳（1658–1716年）製作，以新穎大膽的設計和材料，為蒔繪設計注入了新風氣。此外，江戶時代的蒔繪師小川破笠（1663–1747年）引入了陶板、玻璃等新材料，並創作以中國工藝美術為靈感的作品。

#### 從內銷到外銷

最初的蒔繪並不是批量生產，因為每一件作品都是獨一無二，並且需要大量時間和昂貴材料如漆、金和銀來製作。元祿（1688–1704年）到享保（1716–1736年）年間的江戶（即現今的東京）約有一百萬人，消費品市場亦隨着人口增長而擴張。因此，在十八世紀初期大量生產以蒔繪作裝飾的藥盒、髮飾、酒杯、煙管和矢立等物品。

明治時代（1868–1912年）實施的「明治維新」削弱了蒔繪師的主要客源——將軍、大名和公卿貴族等的經濟實力和社會地位，許多蒔繪師和漆匠因而失去工作。在政府領導的殖產興業政策下，陷入困境的他們開始製作符合歐美人喜好的出口產品。柴田是真（1807–1891年）在1873年維也納世界博覽會上展出的蒔繪作品獲得讚揚，再次證明了歐美人對蒔繪工藝的喜愛。自此，以蒔繪為中心的漆藝也在政府的主導下成為出口工藝品中的台柱。

由日本政府資助的起立工商公司於翌年成立，從事美術

工藝品的設計、製作以及對外銷售。那些大受歡迎並從橫濱港輸出至西方國家的家具，如櫃子和架子，有部分在製作時運用了芝山細工，把象牙、貝殼、玳瑁等材料鑲嵌並雕刻；另外亦有家具用杉田細工技法裝飾，採用切貝、切金繪製精緻圖紋。

#### 總結

蓬勃發展的漆藝深植於日本文化中，在製造和裝飾器物時經常會用到。日本漆器的黃金時期始於十七世紀，在權貴擁護、政治穩定、經濟繁榮、西方需求的加乘下，一直延續至二十世紀，整整長達三百年。正如其他自古流傳至今的手藝，缺乏工匠亦是蒔繪在現代社會面臨重重難關的主要原因。由於社經條件在二十一世紀急遽變化，加上當時工業轉型，導致生產漆器的工匠和技師數目大幅減少。工匠的社會地位下降，同時專業工種的選擇也越來越多。這些年來，投身採漆和木工行列的人數亦有所下降。

另一方面，人們開始適應現代生活且逐漸摒棄傳統習俗，對出資製作精美漆器不再如以往般熱衷，包括那些為特別場合而造但放在現在卻顯得不合時宜的物件，例如硯箱、印籠和作嫁妝用的棚子。日本從江戶時代起就培育出世界首屈一指的漆匠，只可惜現在只有極少數還在從事和發揚漆藝這項優良傳統。

為了讓這種傳統工藝在現代得以傳承，人們致力尋找新的可能性，期望能在當今的速食社會中復興這種耗時的工藝。二十一世紀蒔繪師的技藝通常是代代相傳，為了鞏固業務和保育工藝，現在的蒔繪師除了會在傳統物料如木材上施以蒔繪外，還會應用在陶瓷及玻璃上。此外，各式各樣的器物如鋼筆和錶盤也會塗上漆。我們希望在現代工匠的努力下，蒔繪這種文化底蘊深厚的表面裝飾技法能延續它的光輝歷史。



Fig. 5  
Christian Altar with *Maki-e* Lacquer and Mother-of-Pearl Inlay  
Late 16th century  
Collection of Tokyo National Museum  
花鳥獸蒔繪螺鈿聖龕  
十六世紀下半葉  
東京國立博物館藏



Fig. 6  
*Funabashi Maki-e Suzuribako*  
Hon'ami Kōetsu  
17th century  
Collection of Tokyo National Museum  
舟橋蒔繪硯箱  
本阿彌光悅  
十七世紀  
東京國立博物館藏

(From the inscription below) “*Urushi* (lacquer) trees can be grown into male and female. The female tree only produces fruits but not lacquer. *Kakiko* (sap gatherers) extract lacquer from the male trees from mid-July to October in the Japanese lunar calendar. Using a shovel, tree trunks are cut into different sections and sap from the cut-out sections is collected into the bamboo baskets hung on the waists of the sap gatherers. Tree branches are soaked in water to extract lacquer.”

（畫中題詞）「漆樹分為雌木及雄木兩種。雌木只能結果實，而雄木則產漆。取漆的時機由半夏生（夏至後第十一天）開始至十月底。取法是用鐵鏟在樹上分段割出傷口，將流出來的樹脂用附在腰上的竹筒採集，最後以水浸泡切下來的樹枝，此過程稱之為『取漆』。」



Harvesting Lacquer; Page from *Dai Nippon Bussan Zue*  
(A Series of Prints on Japanese Products and Industries)  
Utagawa Hiroshige III (1842–94)  
1877

漆取圖（東海道三河（愛知縣）同國漆取之圖）；自《大日本物產圖會》  
三代目 歌川廣重（1842–1894年）  
1877年

The production of each and every piece of lacquerware includes a three-step process. First, a base is created out of wood, paper or leather. After the base is created, layers of lacquer are applied to conceal the base. The final step is to decorate the surface. *Maki-e* is one of the major types of Japanese lacquer surface decoration. Painterly motifs are created by applying metallic powders such as gold and silver to a black lacquered surface using bamboo straws and soft brushes.

The technique of *maki-e* is most refined in Kyoto, the capital city of Japan from the Heian period (794–1185) to the Edo period (1603–1868). During the Azuchi-Momoyama era (1568–1600), *maki-e* was a very popular decorative technique among urban dwellers. Buildings, temples and shrines were all adorned with *maki-e* lacquer. The preference of using *maki-e* as surface decoration continued well into the Edo period. Although the technique of *maki-e* initially centered around Kyoto, the Tokugawa shogunate established in the centre of the Edo Castle in present-day Tokyo an *osaikusho* (imperial workshop) and as such, the technique also flourished in Tokyo.

The stability of the Edo period led to the flourishing of the arts. Under the rule of Tokugawa Ienari (1773–1841), the eleventh shōgun of the Tokugawa shogunate, the technique of *maki-e* lacquer reached its pinnacle as the majority of daily necessities and wedding supplies used by the Ministry of the Imperial Household were decorated with *maki-e*. This period also laid the foundation of the technique which later reached its second climax in the Meiji period (1868–1912).

However, by the end of the Edo period, Emperor Ninkō (1800–46) of the Tenhō era (1831–45) advocated the virtue of plain living and thrift. In addition, inferior export goods had flooded the market since the opening of Yokohama's port in 1859. While that should have signalled the decline of this luxurious type of decorative art, one saving grace was that in March 1876, the Sword Abolishment Edict was issued by the Meiji authority. Swordsmiths transferred their skills into producing other types of art, resulting in yet another peak in the history of Japanese craftsmanship. During the subsequent Meiji period, works of art became important commodities to obtain foreign exchange and master *maki-e* craftsmen began to produce works for world expositions.

Lacquerware from the Liang Yi collection includes small objects such as toiletry boxes and inkstone cases; as well as larger items such as shelves and cabinets.

製作漆器涉及三大步驟。首先，以木、紙或皮革製作胎底。在胎底完成後，將漆重複髹抹覆蓋胎底。最後將漆面添飾增潤完成。蒔繪是日本其中一種主要表面裝飾漆藝。以竹管或軟掃將金或銀粉等金屬粉末塗抹到黑漆表面，以創造畫作圖案。

蒔繪技藝最精進之地莫過於京都。京都是自平安（794–1185年）到江戶時代（1603–1868年）的日本首都。在安土桃山時代（1568–1600年），蒔繪為市井居民熱愛的裝飾工藝。建築物、寺廟和神社都以蒔繪添潤。以蒔繪作表面裝飾的風潮一直到江戶時代，德川幕府在今日東京的江戶城中央設立御細工所。由那時開始，起初以京都為中心的蒔繪工藝在江戶蓬勃盛放。

江戶時代社會穩定令藝術得以長足發展。在德川幕府第十一代征夷大將軍德川家齊（1773–1841年）的統治下，蒔繪漆藝達致頂峰，大部份皇室用生活用具和婚嫁物品都以蒔繪裝飾。這時期的良好工藝基礎，奠定此工藝在日後明治時代（1868–1912年）再創巔峰。

隨著江戶時代尾聲，天保年間（1831–1845年）的仁孝天皇（1800–1846年）主張儉樸生活為美德。而且，自1859年橫濱開放通商以降，劣質出口商品充斥市場。一切社會和經濟活動的進展都看似對精巧工藝發展不利。但是，1876年三月明治政府的廢刀令成為日本工藝的關鍵轉捩點。刀匠將其技藝轉移到其他藝術，反而讓日本藝術迎來史上另一高潮。往後明治時代，工藝品成為賺取外匯的重要商品，而蒔繪匠人亦開始為世界博覽會創作。

兩收藏漆器囊括小件如化妝盒及硯盒到大件家具如櫥櫃。



62  
Miniature Cabinet  
Mitsuyuki  
1890–1910  
Silver, wood, lacquer, ivory, mother-of-pearl, coral and tortoiseshell  
Height 35cm

小櫃  
Mitsuyuki  
1890–1910年  
銀、木、漆、象牙、珍珠母、珊瑚和玳瑁  
高35公分

63

**A *Tebako* (Handy Box)  
Containing Toiletries and  
Travelling Writing Utensils**  
18th–19th century  
*Maki-e* lacquer over wood  
Various sizes

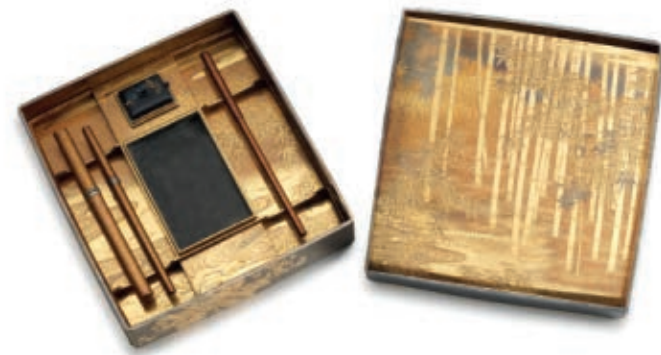
攜帶型梳妝與書寫用具及  
用具箱  
十八至十九世紀  
木胎蒔繪  
多種尺寸



64

**A Set of *Bundai* (Writing Table) and *Suzuribako*  
(Inkstone Box)**  
19th century  
*Maki-e* lacquer over bamboo  
(*Bundai*) Height 12.8 x Width 59 x Depth 36cm  
(*Suzuribako*) Height 6 x Width 25 x Depth 25cm

文台及硯箱一套  
十九世紀  
竹胎蒔繪  
(文台) 高 12.8 x 寬 59 x 深 36 公分  
(硯箱) 高 6 x 寬 25 x 深 25 公分



65

***Inrō*-Shaped *Yatate* (Portable Brush and Inkstone Container)**  
Tachibana Gyokuzan (*Inrō*); Chikanao (*Netsuke*); and Hideaki  
(*Ojime*)  
19th century  
*Maki-e* lacquer over wood  
Length 7.5 x Width 6cm

印籠形矢立 (便攜式書寫用具)  
橘玉山 (印籠)；近直 (根付) 和英明 (緒締)  
十九世紀  
木胎蒔繪  
長 7.5 公分 x 寬 6 公分



66

***Inrō*-Shaped *Yatate* (Portable Brush and Inkstone Container)**  
19th century  
*Maki-e* lacquer over wood and ivory  
Length 7.3 x Width 6.3cm

印籠形矢立 (便攜式書寫用具)  
十九世紀  
木胎蒔繪和象牙  
長 7.5 x 寬 6.3 公分



Early *inrō* - a small compartmentalised container to hold a seal and ink or supply of medicines, hung from the waist of a *kimono* with a *netsuke* toggle - were characterised by their plain black lacquer surface. Most *inrō* were made at family-run workshops that constantly developed new techniques, and the Edo period witnessed the rise of popularity in applying elaborate lacquer art onto *inrō*. An Edo-style *inrō* is often decorated with carving, painting or *maki-e* lacquer, but they eventually lost their practical function and was worn purely as a fashion accessory. These are two examples of *inrō*-shaped *yatate* dating to the late Edo period. Bearing the original function of an *inrō* to hold ink, these *yatate* were designed to also hold brushes and a small inkstone for writing.

早期的印籠為細小且具分隔的容器，以根付繫於和服腰間以收納印章及墨或藥品。早期的印籠多數為平滑黑漆素面。大部份的印籠由家庭作坊製作，技術不斷推陳出新；而江戶時代見證了以網密漆藝裝飾的印籠日益風行。江戶風格的印籠經常以雕刻、描畫或蒔繪裝飾，最終讓印籠失卻其功能意味，反成為潮流飾物。這正是兩個江戶末期印籠形矢立的例子。除具備印籠用作盛載墨水的原初功能，這兩件矢立亦設計以攜帶毛筆及小硯作書寫用途。



A Copperplate Print of *Yatate* and *Kiseru* Shop in Meiji Period  
Kawasaki Gentarou; published by Ryusendo  
1888  
Collection of Liang Yi Museum

愛知縣商家銅版畫 名古屋鐵砲町  
川崎源太郎；龍泉堂出版  
1888年  
兩依藏博物館藏

This copperplate print from the Meiji period (1868–1912) illustrates a shop front in Nagoya specialising in Edo-style *yatate* and *kiseru*. Similar to Edo-style *inrō*, *yatate* and *kiseru* made during the Edo period were elaborately decorated with *maki-e* lacquer.

這明治時期 (1868–1912 年) 銅板畫描繪了一家位於名古屋，專門售賣江戶風格矢立及煙管的店面。類似江戶時代江戶風格印籠、矢立及煙管，這些產品都以精巧蒔繪作裝飾。



67  
**Rau Kiseru (Tobacco Pipe)**  
Ishiguro Masayoshi (1772–c. 1851)  
19th century  
*Maki-e* lacquer over wood, *shibuichi* and gold  
Length 29.5cm

煙管  
石黑政美 (1772–約 1851 年)  
十九世紀  
木胎蒔繪、四分一和金  
長 29.5 公分



68  
**Yatate (Portable Brush and Inkstone Container)**  
Hara Yoyusai (1769–1845)  
19th century  
*Maki-e* lacquer over wood and copper  
Length 19.7cm

扇形矢立 (便攜式書寫用具)  
原羊遊齋 (1769–1845 年)  
十九世紀  
木胎蒔繪和銅  
長 19.7 公分



69  
**Nobe Kiseru (Tobacco Pipe)**  
20th century  
*Maki-e* lacquer over wood and gold  
Length 21.3cm

煙管  
二十世紀  
木胎蒔繪和金  
長 21.3 公分



70  
**Koto-Shaped Yatate (Portable Brush and Inkstone Container)**  
19th–20th century  
*Maki-e* lacquer over wood  
Height 10.8cm x Width 4.5cm x Depth 3cm

琴形矢立 (便攜式書寫用具)  
十九至二十世紀  
木胎蒔繪  
高 10.8 x 寬 4.5 x 深 3 公分



71  
**Fan-Shaped Yatate (Portable Brush and Inkstone Container)**  
 19th–20th century  
*Maki-e* lacquer over wood  
 Length 14.4cm

扇形矢立（便攜式書寫用具）  
 十九至二十世紀  
 木胎蒔繪  
 長 14.4 公分



72  
**Fan-Shaped Yatate (Portable Brush and Inkstone Container)**  
 19th–20th century  
*Maki-e* lacquer over wood and silver  
 Length 13.7cm

扇形矢立（便攜式書寫用具）  
 十九至二十世紀  
 木胎蒔繪和銀  
 長 13.7 公分



73  
**Yatate (Portable Brush and Inkstone Container)**  
 19th–20th century  
*Maki-e* lacquer over wood and ivory  
 Length 20.5cm

矢立（便攜式書寫用具）  
 十九至二十世紀  
 木胎蒔繪和象牙  
 長 20.5 公分



74  
**Yatate (Portable Brush and Inkstone Container)**  
**Yusai**  
 19th–20th century  
*Maki-e* lacquer over bronze and *shakudo*  
 Length 25cm

矢立（便攜式書寫用具）  
 祐齋  
 十九至二十世紀  
 青銅胎蒔繪和赤銅  
 長 25 公分

The maker of this *yatate*, Koma Kansai II (1767–1835), comes from a family of lacquerers. Koma Kyui (fl. 17th century), the first known Koma from this family lineage, was appointed as the *Goyo Maki-e Shi* (appointed *maki-e* lacquerer to the shogun) by the Tokugawa shogunate in 1636, and the family continued to serve the shogunate until the 19th century.

Koma Kansai II eventually retired from service under the reign of Tokugawa Ienari (1773–1841) to enter into priesthood. Kansai is also known as the first *maki-e* mentor of Shibata Zeshin (1807–91), hailed as Japan's greatest lacquer artist.

製作此矢立的古滿寬哉二代（1767–1835 年）生於漆匠之家。古滿寬哉（初代）作為古滿家第一個已知的血脈，被德川幕府於 1636 年任命為幕府指定蒔繪匠（Goyo Maki-e Shi）。至十九世紀，古滿家一直為幕府服務。

古滿寬哉二代服務德川家一直到江戶第十一任將軍德川家齊（1773–1841 年）統治時退休並出家。他亦是為被稱為日本最偉大漆匠柴田是真（1807–1891 年）的導師。



75  
**Tobacco Tray-Shaped Yatate (Portable Brush and Inkstone Container)**  
**Koma Kansai II (1767–1835)**  
 19th century  
*Maki-e* lacquer over wood and silver  
 Height 8.6 x Width 11.5 x Depth 10.5cm

煙草盆形矢立（便攜式書寫用具）  
 古滿寬哉二代（1767–1835 年）  
 十九世紀  
 木胎蒔繪和銀  
 高 8.6 x 寬 11.5 x 深 10.5 公分



76  
**Tobakoban (Tobacco Tray)**  
 19th–20th century  
*Maki-e* lacquer over wood  
 Height 24.5 x Width 27.4 x Depth 16cm

煙草提盆  
 十九至二十世紀  
 木胎蒔繪  
 高 24.5 x 寬 27.4 x 深 16 公分



77  
**Ginyō-bako (Incense Box)**  
 19th–20th century  
*Maki-e* lacquer over wood  
 Height 3.8 x Width 8.3 x Depth 11.4cm

銀葉箱 (香盒)  
 十九至二十世紀  
 木胎蒔繪  
 高 3.8 x 寬 8.3 x 深 11.4 公分



78  
**Jūbako (Tiered Boxes)**  
 19th–20th century  
*Maki-e* lacquer over wood  
 (Stacked) Height 53.5 x Width 24.5 x Depth 24.5cm

重箱  
 十九至二十世紀  
 木胎蒔繪  
 (組合後) 高 53.5 x 寬 24.5 x 深 24.5 公分



79  
**Jūbako (Tiered Boxes)**  
**Kajikawa Bunryūsai (c. 1751–1817)**  
 19th century  
*Maki-e* lacquer over wood  
 (Stacked) Height 26.7 x Width 20.3 x Depth 18.9cm

重箱  
 梶川文龍齋 (約 1751–1817 年)  
 十九世紀  
 木胎蒔繪  
 (組合後) 高 26.7 x 寬 20.3 x 深 18.9 公分



80  
**A Set of Shelf and Suzuribako (Inkstone Box)**  
**Zohiko**  
 19th–20th century  
*Maki-e* lacquer over wood  
 (Shelf) Height 44 x Width 67.2 x Depth 37.5cm  
 (Suzuribako) Height 5.5 x Width 24.5 x Depth 27.5cm

桌及硯箱一套  
 象彦  
 十九至二十世紀  
 木胎蒔繪  
 (桌) 高 44 x 寬 67.2 x 深 37.5 公分  
 (硯箱) 高 5.5 x 寬 24.5 x 深 27.5 公分

Established in 1661, Zohiko is one of the oldest lacquer workshops in Kyoto. Zohiko operated under the patronage of the Mitsui family, one of the most powerful *zaibatsu* (large business conglomerate) in Japan before its dissolution after the Second World War (1939–45). Zohiko not only produced lacquerware for the Mitsui family, objects created by the workshop were also presented to the Edo and Meiji imperial family members including Prince Kuni Kuniyoshi (1873–1929).

創立於 1661 年的象彦是京都最古老的漆器店之一。象彦受二戰（1939–1945 年）後解散前其中一個最具財力的財閥三井家族資助營運。象彦不但為三井家生產漆器，其作品更呈獻到江戶到明治時代皇室，如久邇宮邦彥王（1873–1929 年）所用。



81  
Shelf  
19th–20th century  
*Maki-e* lacquer over wood  
Height 89.5 x Width 90.5 x Depth 44.5cm

架子  
十九至二十世紀  
木胎蒔繪  
高 89.5 x 寬 90.5 x 深 44.5 公分



82  
Shelf  
19th–20th century  
*Maki-e* lacquer over wood  
Height 80.5 x Width 102 x Depth 40.2cm

架子  
十九至二十世紀  
木胎蒔繪  
高 80.5 x 寬 102 x 深 40.2 公分

During the Edo period, the trousseau of a bride from the *daimyō* class would generally include a set of three shelving units collectively known as *santana*, which consisted of a *zushidana* (shelf for toilet articles); *kurodana* (shelf for cosmetic boxes); and *shodana* (book shelf). They reflected the power and status of the *daimyō* family. These two examples both contain cabinets on the middle and lower levels. Matching boxes were usually placed on the shelves containing personal items such as cosmetic tools; incense burning; games; and writing tools.

在江戶時代，大名新娘嫁妝通常會包括一組三件稱為「三棚」的擱架，當中包括廚子棚（整理梳洗用品的小櫃）、黑棚（收納化妝盒用的小櫃）和書棚（小書櫃）。「三棚」往往反映大名家族的權力和地位。這兩個架子在中及下層均設小櫃。架上會置盒收納個人物品如化妝具、焚香具及書寫具。



83  
*Kazaridana* (Display Cabinet)  
19th–20th century  
*Maki-e* lacquer over wood and mother-of-pearl  
Height 167.5 x Width 95.5 x Depth 38cm

飾棚  
十九至二十世紀  
木胎蒔繪和珍珠母  
高 167.5 x 寬 95.5 x 深 38 公分



Lacquer was virtually unknown in the West before the 17th century, when the Portuguese and Dutch began to trade with Edo Japan. The Portuguese, fascinated by the Japanese lacquering technique, began to commission objects with designs that appealed to the taste of Western consumers. “*Nanban*” lacquer is a term that refers to lacquerware commissioned by Western missionaries visiting Japan or export lacquerware.

Comprising the main cabinet and a matching stand, the panels of the sliding doors of this display cabinet are decorated with the technique of *shibayama* (inlay of mother-of-pearl and ivory). The majority of the cabinet is decorated with carved lacquer. Even though this piece was designed as an export commodity, it is a masterpiece of collaborative design between a team of expert craftsmen including a cabinet maker; a lacquerer; and a master in *maki-e* lacquer.

在十七世紀前，西方未曾實際了解漆藝，直至葡萄牙及荷蘭人由江戶時代日本以貿易引進。葡萄牙人著迷於日本漆藝，始以迎合西方顧客的設計訂製漆器。「南蠻漆器」一詞正代表十七世紀訪日西方傳教士所訂製漆器或出口漆器。

這飾棚包括主櫃及底座，趟門板以芝山工藝（珍珠母和象牙鑲嵌）裝飾，飾棚主體以雕漆裝飾。雖然此飾棚設計為出口商品，這傑作雲集了包括櫃匠、漆匠及蒔繪匠人的資深匠人團隊所合作設計而成。

During the Kamakura period (1185–1333), a new decorative style named *ikakeji* (gold ground) based on the early *maki-e* technique was further developed. *Ikakeji* lacquerware is made to mimic solid gold objects by sprinkling finely ground gold powder onto the lacquered surface. The following are three examples of works demonstrating the *ikakeji* style.

在鎌倉時代（1185–1333年），一種名為金沃懸地的新裝飾風格出現。此技藝以早期工藝作藍本，於漆器漆面撒潑幼細金粉以模仿純金物件。以下為三件全金沃懸地作品。



84  
**Suzuribako (Inkstone Box)**  
20th century  
*Maki-e* lacquer over wood  
Height 4.5 x Width 21 x Depth 22.7cm

硯箱  
二十世紀  
木胎蒔繪  
高 4.5 x 寬 21 x 深 22.7 公分



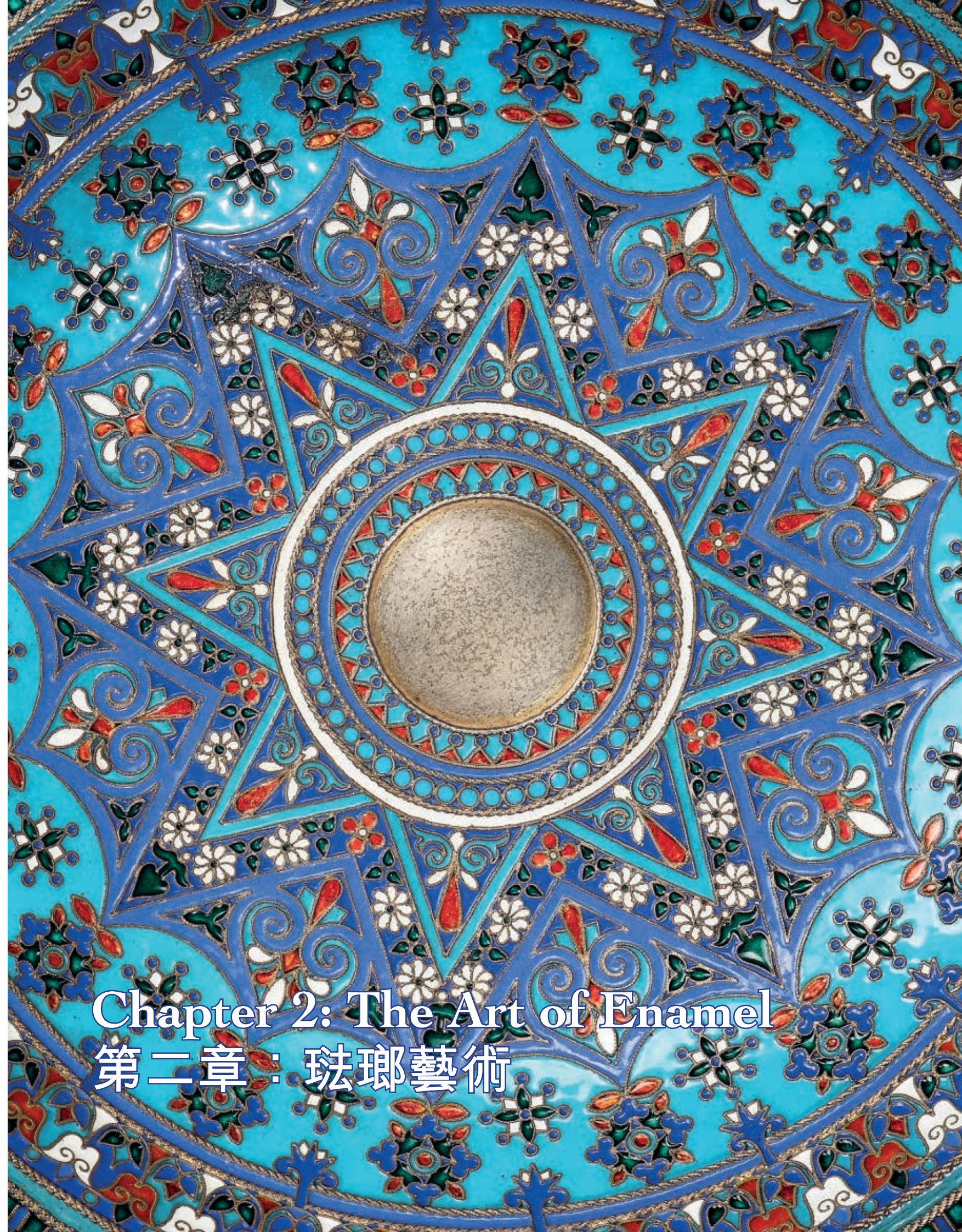
85  
**Ryōshibako (Document Box)**  
20th century  
*Maki-e* lacquer over wood  
Height 10 x Width 21.5 x Depth 29.5cm

料紙箱（文件盒）  
二十世紀  
木胎蒔繪  
高 10 x 寬 21.5 x 深 29.5 公分



86  
**Kodansu (Chest)**  
20th century  
*Maki-e* lacquer over wood  
Height 24.5 x Width 27.4 x Depth 17.5cm

小筆筒（小箱）  
二十世紀  
木胎蒔繪  
高 24.5 x 寬 27.4 x 深 17.5 公分



## Chapter 2: The Art of Enamel 第二章：琺瑯藝術



# Enamel

## 琺瑯

# Enamel: A Story of Fire and Light

Dr. Guillaume Glorieux  
University Professor  
Director of Education and Research of L'École, School of Jewelry Arts

Together with lacquer and inlay, enamel is one of the ancestral techniques continuously perfected over the centuries that has allowed masterpieces to be created in both works of art and jewellery. Emerging over 3,000 years ago, the technique of enamelling consists of affixing a transparent or colourful vitreous layer - called enamel - to a medium, using fire. Enamel is therefore a story of fire and light that speaks to humanity. French poet Guillaume Apollinaire (1880–1918) once wrote: “Men love light above all; they invented fire,” highlighting the close link between the two elements. Enamel has not just survived the centuries; it has traversed continents. Since its beginning, it has been at the crossroads of cultures: the diffusion of its technique; circulation of its models; and sharing of inspiration sources have made it a fruitful forum for dialogue between East and West.

### Sand, Metal, and Fire: an Ancient Technique over 3,000 Years Old

Enamel consists of a vitreous material that is ground into powder and then vitrified at a high temperature onto metal (gold, silver or copper), glass, or ceramic. It is composed of silica (sand), lead - which provides purity and shine - and metal oxides, which give the enamel its colour. During the firing process, at temperatures between 1380 and 1560°F, the enamel powder melts and spreads over the medium. As it cools, the enamel hardens and creates a smooth glass-like surface.

Enamels are transparent, meaning you can see through them to the base, but with the addition of calcine - a mix of lead and tin - they become translucent (the base appears cloudy) or even opaque (the medium is no longer visible).

Several layers of powder enamel are placed in prepared hollows, and firing is required with each new layer. The application of alternating layers produces a multicoloured, iridescent effect. Once it is removed from the heat source, the enamel is rounded: it can then be polished or cut into a cabochon, like a stone.

The technique of enamelling is ancient and dates back to the second millennium BC, most likely between 1600 and 1300BC. It came into existence in the Mediterranean basin, at the height of the Minoan and Mycenaean civilisations, and quickly spread through invasions and trade exchanges. Thus, an abundance of enamelled objects and jewellery have been excavated in Egypt, Azerbaijan, Greece, Spain, France and Germany. Renowned during the Roman empire, it also endured in the Byzantine Empire (600–AD1100), where it experienced its first golden age. After Rome and Byzantium, the barbaric kingdoms in the West broke with the traditions of enamel; it wasn't until the Middle Ages that Europe became interested in the technique once again. It was used throughout

the Islamic world and finally arrived in China at the end of the 13th century. Chinese works of art crafted from *cloisonné* enamel reached the point of perfection under the Ming dynasty (1368–1644). The technique continued to develop both in the East and the West over the following centuries, and today there are nearly a dozen different processes.

### From *Cloisonné* to Painted Enamel: a Wealth of Expertise

“*Cloisonné*” is the most ancient of the various techniques of enamelling. It dates back to the origins of enamel itself - the second millennium BC - and was utilised until the Middle Ages. It consists of creating compartments using thin metal wires, which are shaped with pliers and soldered to a metal base. The spaces created by these compartments (or “*cloisons*”) are filled with enamel and the metal wires form the outlines of the patterns. The motifs can be abstract or figurative, with landscapes featuring people and animals being a common theme. The technique was rediscovered in the 19th century and industrialised in Paris by the Maison Barbedienne, who cut the wires mechanically. *Cloisonné* requires time and concentration, but it allowed for the creation of polychromatic surfaces on luxury objects, such as boxes and clutches, which grew in popularity during the interwar period. The Lacloue Frères nécessaire (fig. 1), made in the 1920s, magnificently illustrates this technique: the *cloisonné* forms delicate, luminous arabesques that stand out against the dark onyx background.

The technique of *champlevé* enamel on gilded copper was developed in the beginning of the 12th century and succeeded the long and more costly tradition of *cloisonné* enamel on gold. As the name literally means “to cut away,” it consists of carving small troughs into the surface of a metal medium. The enamel is then embedded into these hollows, while the uncarved portions are left untouched. *Champlevé* enamel experienced a magnificent evolution in the Middle Ages, specifically in Limoges, France, before spreading throughout Europe. A multitude of gorgeous reliquary chasses were created in Limoges during the 12th and

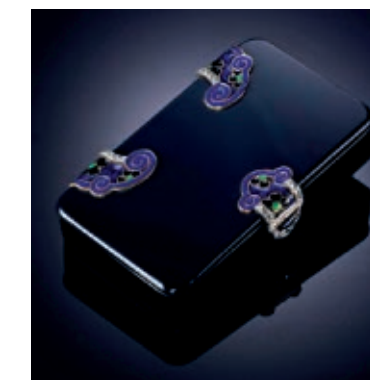


Fig. 1  
Compact  
Lacloue Frères  
c. 1920  
Onyx, enamel, diamond and gold  
Height 1.4 x Width 4 x Length  
6.9cm  
Collection of Liang Yi Museum  
粉盒  
拉克洛什兄弟  
約 1920 年代  
縞瑪瑙、琺瑯、鑽石和金  
高 1.4 x 寬 4 x 長 6.9 公分  
兩依藏博物館藏



Fig. 2  
Reliquary in the Shape of a Church: Christ in Majesty and Crucifixion  
c. 1185–1200  
Champlevé enamel on gilded copper  
Height 17.7 x Width 17.4 x Depth 10.1cm  
Collection of Musée du Louvre  
教堂形聖物箱：耶穌的莊嚴受難  
約 1185–1200 年  
內填琺瑯  
高 17.7 x 寬 17.4 x 深 10.1 公分  
法國巴黎羅浮宮藏

13th centuries, just like the one preserved today at the Louvre (fig. 2). This aedicula-shaped reliquary opens through hinges on the top. Inside, a wooden box holds and protects the relics, which are wrapped in cloth. *Champlevé* enamel is used for the background decoration, while Christ and the holy figures are engraved into the metal.

At the end of the 15th century, at the height of the Renaissance, a new enamel technique emerged in Venice, Italy and Limoges, France: painted enamel. Diluted in water, the enamel is painted onto a metal surface with a brush; the colours are modelled using the brush and then fired in a kiln. The technique is similar to painting, which uses its own colour palette. Painted enamel became the monopoly of Limousin workshops, as *champlevés* enamel once was during its time. Prominent enamelling families emerged in Limoges, such as the Pénicauds and Limosins. *Grisaille* is another similar technique derived specifically from this technique: the artist creates the design on a black background using white enamel, playing up various shades of gray. The painted enamel technique was perfected during the 17th century, adorning sophisticated objects such as timepieces, tobacco tins, and jewellery.

Enamel is not always applied into compartments, it can also cover large surfaces to form a sort of sheet. The *en plein* technique gained a great deal of popularity in France during the 18th century. It can be found in cylindrical Art Deco *nécessaires* from the 1920s, which are inspired by the Japanese *inrō* (fig. 3). In this case, the enamel imitates Japanese lacquer. Japonism - or Japan's influence on European arts - explains the popular reception of this technique, whose glossy effect is reminiscent of lacquer. The discovery of Japanese art roused European creators to create enamel objects with the same shiny appearance, adorned with embellishments that evoke Japanese engravings.



Fig. 3  
Nécessaire  
c. 1920  
Silver, enamel, ivory and silk tassel  
Height 2.4 x Width 3.6 x Length 9cm  
Collection of Liang Yi Museum  
化妝盒  
約 1920 年  
銀、琺瑯、象牙和絲質流蘇  
高 2.4 x 寬 3.6 x 長 9 公分  
兩依藏博物館藏

## Moving Towards a Stained Glass Effect

As glorious as they are, these different techniques - *cloisonné*, *champlevé*, painted, etc. - use opaque enamel, which light cannot pass through. It is for this reason that artists began to try and create transparency in their work, in the style of stained glass.

The “à jour” technique utilises transparent or translucent enamel. The process is identical to *cloisonné* enamel up until the firing portion: once it is removed from the oven, the metal base is also removed, after which light can shine through like it does with stained glass. In certain cases, the base medium is perforated from the very beginning. This type of enamel saw huge success at the end of the 19th century and was widely used in Art Nouveau-style jewellery. In fact, René Lalique used it to craft his *Cygnets et lotus* pendant (fig. 4). The jeweller chose his materials and techniques based on the effects he wished to create: the brilliant, glistening white was produced using opaque enamels in relief, while the depth of the wave is revealed through a subtle mix of translucent enamels.

*Guilloché* enamel consists of engraving geometric designs into a metal base, which is then covered with transparent enamel. The technique produces beautiful effects, as the light shines through the enamel and reflects off the engraved edges, allowing the enamel to shimmer. What's more, the engraved pattern remains visible underneath the layer of coloured enamel, which adds depth to the design. In St. Petersburg at the turn of the 20th century, the House of Fabergé created incredibly magnificent *guilloché* enamels by perfecting a “*rondel-boisse*” enamelling technique adapted to the curved surfaces of its famous imperial eggs (fig. 5). Affixing enamel to a rounded surface is a true feat! The unrivalled technical mastery of Fabergé has largely contributed to its enduring reputation.

Finally, *paillonné* enamel plays with similar effects of transparency: fine motifs crafted from gold or silver foil are placed between two layers of enamel (figs. 6 & 7).

Enamel has captivated mankind for over 3,000 years. The production processes have continued to evolve and adapt to suit the style of the times: as a result, pure artistic masterpieces have been crafted using centuries-old techniques that nevertheless remain current.

## 琺瑯 光火交織的故事

Guillaume Glorieux 博士  
大學教授  
L'École 珠寶藝術學院教育與研究總監

與漆及鑲嵌並列，琺瑯是數世紀以來不斷完善並製成藝術品及珠寶的古老工藝之一。自三千多年前出現起，琺瑯技術涉及以火粘貼透明或帶色琺瑯塗層於不同器物之上。因此，將琺瑯名為人類和光與火對話的故事實不為過。法國詩人 Guillaume Apollinaire (1880–1918 年) 曾言道：「人愛光勝於萬物；是故，發明了火」，這句話點明了光火之間的微妙關係。琺瑯不只在世代中流傳，更跨越五洲。琺瑯起初就成為各文化的交匯點：技術擴散、形式流轉及概念分享，創造了讓東西方對話的有效平台。

### 沙、金屬與火：三千年的古老工藝

琺瑯包含多種磨成粉狀的物質，並在高溫燒製下玻璃化於金屬（黃金、銀或銅）、玻璃或陶瓷上。這物質由二氧化矽（即沙）和構成純度及光澤的鉛及賦予琺瑯顏色的金屬氧化物組成。在介乎華氏 1380 到 1560 度的燒製過程中，琺瑯粉末會在物件上溶解並流散四週。待冷卻後，琺瑯變硬及構成如玻璃般光滑的表面。

琺瑯透光特性意味觀者能直觀物品底部的同時，上添一層銀錫混合物的煅燒。事實上它既能半透明般讓底部如雲霧繚繞，甚或不透明讓物品底部密不透光。

將數層琺瑯粉末塗於預先準備的金屬間隔上，並在每層新的琺瑯層上加以燒製。交錯的塗層能產生虹彩多色效果。從爐中取出，將已融合好的琺瑯如石頭般切割或琢成形。

古老的琺瑯工藝能追溯自公元前二世紀，約公元前 1600 至 1300 年之間。源自地中海盤地邁諾斯及邁錫尼文明鼎盛時期，並迅速透過戰爭及貿易廣傳。因此在埃及、阿塞拜疆、希臘、西班牙、法國、德國等地都能發掘出豐富的琺瑯器具及珠寶。琺瑯在羅馬帝國時期享負盛名，並在拜占庭帝國（600–1100 年）經歷首個黃金時代。在羅馬及拜占庭帝國覆亡後，歐洲大陸的野蠻王國中斷了琺瑯的傳統，直至中世紀歐洲人才對琺瑯物料重拾興趣。琺瑯工藝在伊斯蘭世界廣泛應用並最終於十三世紀末傳至中國。中國掐絲琺瑯工藝在明朝（1368–1644 年）達至完美水平。琺瑯工藝在往後數世紀一直在東西方發展，至今有近十二道不同步驟。

### 由掐絲到彩繪琺瑯：專業工藝的寶庫

「掐絲」是眾多琺瑯工藝中最古老的一種。與琺瑯本身一樣古遠自公元前二世紀，並一直採用到中世紀。它先以鉗子將金屬絲線定型作不同區隔並焊接於金屬表面。將這些間隔的空間以琺瑯填滿，而金屬線即構成圖案外框。這些圖案既能抽象、亦能形象；當中地景人物及動物為常見主題。掐絲工藝於十九世紀再被世人發現並在巴黎由 Maison Barbedienne 鑄造廠以機械切割金屬線形成工業生產化。掐絲講求時間及專注，它能在奢侈品上製作出豐富多彩的表面，如兩次大戰期間流行的小盒及手袋。Lacloche Frères 於 1920 年代製的化妝盒 (fig. 1) 精妙運用以下技巧：在縞瑪

瑙背景上突顯出以掐絲製作精細、明亮的蔓藤花紋。

「內填琺瑯」工藝在十二世紀初開始發展並繼承了金面掐絲琺瑯悠久且更昂貴的傳統。「鑿胎」字面意思為「切除」，指在金屬胎面鑿出花紋，使紋樣輪廓線起凸，然後以琺瑯彩將其填平，而未鑿的部分則保持不變。內填琺瑯在中世紀經歷驚人改良，特別在廣傳歐洲前的法國南部城市利摩日。在十二到十三世紀，利摩日出產了不少聖物箱，當中一個由羅浮宮保存至今 (fig. 2)。這教堂形聖物箱從頂部鉸鏈處打開。內裡有一以紡織物包裹的木盒保護聖物。內填琺瑯多用作背景裝飾，耶穌及聖人像以金屬雕刻方式呈現。

在十五世紀末文藝復興巔峰時期，一種新的琺瑯工藝於意大利威尼斯及法國利摩日出現：它就是彩繪琺瑯。利用畫筆將以水稀釋的琺瑯繪於金屬表面，直接以畫筆畫出色彩圖案並以窯燒製，這工藝與繪畫相仿。彩繪琺瑯如昔日的鑿胎琺瑯工藝一樣，在利摩日的工作坊內漸成主流。利摩日湧現出著名的琺瑯工匠家族如 Pénicauds 及 Limosins。「背光影琺瑯」與之相反，工匠於黑色背景上運用白色琺瑯以呈現出多重灰色漸變色調的圖案。彩繪琺瑯工藝在十七世紀接近完美水平，為不少精細物品如時計、煙草罐及珠寶作裝飾。

琺瑯不只經常應用於間隔之中，它亦能以薄片包裹大面積表面。「全瓷琺瑯」工藝在十八世紀法國廣受歡迎。它亦運用在 1920 年代受日本印籠 (fig. 3) 啟發的裝飾藝術風格圓柱形化妝盒。在這例子中琺瑯用以模仿日本漆藝。「日本風」泛指日本對歐洲藝術影響的風潮，化妝盒的光澤表面正好令人聯想到日本漆，也解釋了全瓷琺瑯的流行原因。對日本藝術的發掘啟發了歐洲藝術家創作出同樣具光澤表面的琺瑯作品，當中裝飾更能令人聯想到日本版畫。

### 邁向彩色玻璃效果

美如其名，掐絲、內填及彩繪琺瑯等都採用不透光琺瑯，光線固然不能穿透。因此，藝術家開始嘗試及創作出彩繪玻璃般能透光的琺瑯作品。

「彩繪玻璃琺瑯」技術同時採用透光與半透光琺瑯。工序與掐絲琺瑯類同，直至燒製部分開始採用了革新技術：從窯中取出後，金屬底胎隨即被移除，形成的透明的琺瑯層如



Fig. 4  
*Cygnets et Lotus* (Swans and Lotuses)  
René Lalique  
c. 1898–1900  
Gold and enamel  
Collection of Musée Lalique, Courtesy of Shai Bandmann and Ronald Oi  
「天鵝與蓮花」吊墜  
René Lalique  
約 1898–1900 年  
黃金和琺瑯  
法國莫代爾河畔溫根利克博物館藏，  
Shai Bandmann 和 Ronald Oi 提供

彩色玻璃般閃耀。燒製起初，物品底胎在某些情況下打孔。這種琺瑯工藝在十九世紀末成功地廣泛應用於新藝術風格的珠寶上。珠寶師 Lalique 以此技術製作「天鵝與蓮花」吊墜（約 1898–1900 年，Wingen-sur-Moder，Musée Lalique，fig. 4）。Lalique 以充滿巧思的工藝及閃亮的白色材料作出不透光琺瑯浮雕的理想效果，而微妙的波浪形態則以半透明琺瑯的混合而呈現。

「扭索琺瑯」預先於金屬表面雕刻出幾何圖案，然後以透光琺瑯覆蓋。這工藝製作出美麗效果，光線會通過琺瑯再映照於雕刻邊緣，讓琺瑯耀出微光。而且，雕刻圖案仍能在有色琺瑯下清楚可見，更讓設計增添深度。在二十世紀初的聖彼德堡，法貝熱公司應用「ronde-bosse」琺瑯技藝於其著名彩蛋上（fig. 5），創作出令人難以置信般精彩的扭索琺瑯作品。將琺瑯固定在曲面上可謂一時壯舉！法貝熱的聲譽顯著受到其無與倫比的工藝作助力。

最後，金箔鑲嵌琺瑯亦有相似的通透效果：以金箔或銀箔製作出精細圖案，再置於兩層琺瑯之間（figs. 6 & 7）。

琺瑯超過三千年來廣被人類所著迷。其生產工序隨著不同時代風格的變遷而革新，各時期的工藝大師之作都以此千年工藝作出歷久常新的創舉。



Fig. 5  
Euf du palais de Gatchina (The Gatchina Palace Egg)  
Peter Carl Fabergé (1846–1920)  
1901  
Silver, onyx and crystal, external part in gold, enamel, pearl and diamond  
Height 12.7 x Diameter 9.1cm  
Collection of the Walters Art Museum, United States  
加特契納宮之蛋  
彼得·卡爾·法貝熱（1846–1920 年）  
1901 年  
銀、縞瑪瑙和水晶；表面：黃金、琺瑯、珍珠和鑽石  
高 12.7 x 直徑 9.1 公分  
美國巴爾的摩沃爾特斯美術館藏



Fig. 6  
Compact  
c. 1920  
Gold, enamel, silver, silk cord and ivory  
Height 1.1 x Width 4.3 x Length 7.1cm  
Collection of Liang Yi Museum  
粉盒  
約 1920 年  
金、琺瑯、銀、絲綢流蘇和象牙  
高 1.1 x 寬 4.3 x 長 7.1 公分  
兩依藏博物館藏

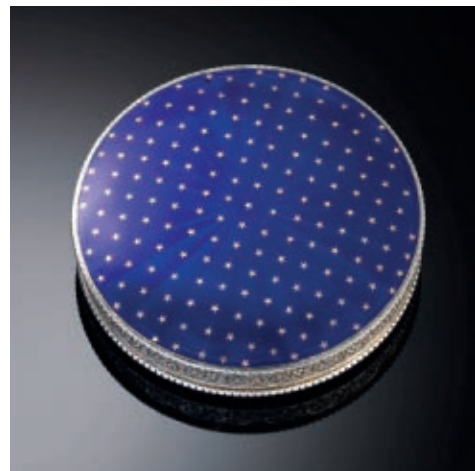


Fig. 7  
Compact  
c. 1920  
Gold, enamel and silver  
Height 1.5 x Diameter 6.6cm  
Collection of Liang Yi Museum  
粉盒  
約 1920 年  
金、琺瑯和銀  
高 1.5 x 直徑 6.6 公分  
兩依藏博物館藏

“Enamelling on metal is not difficult. It is an exacting art which demands careful attention to such details as cleaning, application and firing, but it cannot be called “hard to do”. In my opinion a technical process such as enamelling becomes as “easy” or “hard” to do as the one doing it makes it for himself. If one proposes to be an artist, he never considers such an ambiguous term, but works with only one idea in mind; that is, to finish to his own satisfaction the present piece of work so that he may be released to start the next. There can be no termination to art endeavour, for, especially after finishing an enamel, there are always variations of colour, texture and motif which come to one’s mind. The process of making and firing an enamel, therefore, constitutes a truly creative activity.”

Kenneth F. Bates, *Enamelling Principles and Practice*, 1951

「在金屬上加上琺瑯並不困難，但琺瑯是一門嚴謹的技術，需要仔細注意清潔、應用和燒製等過程細節。然而，不能稱其為『困難』。我認為琺瑯工藝『容易』或『困難』均取決於個人，假如打算成為一個藝術家，也不必考慮這樣一個模稜兩可的概念。他會依照自己的唯一想法，創作令自己滿意的作品，再開始下一個創作。藝術創作永無止境，特別是琺瑯工藝中顏色、紋理和圖案的變化。因此，琺瑯的製作和燒製過程構成了真正的藝術創造。」

Kenneth F. Bates, 《琺瑯的原理與實踐》，1951 年

Enamelling is a decorative technique in which powdered glass is fused onto the surface of a metal base. The process of enamelling requires extreme attention as the slightest impurity such as dust could cause the enamelled surface to bubble. Besides, each colour requires a different fusing point to set, meaning that an object enamelled with more than one colour would have to be fired multiple times. Even though the technique is complex, it allows artists and craftsmen to decorate objects with a diversity of colours.

Several techniques emerged during the 17th and 18th centuries such as miniature painting; *champlevé* and *guilloché*, allowing silversmiths, goldsmiths and jewellers to express and expand their artistic creativity using these techniques. French poet Théophile Gautier (1811–72) in his sonnet *À Claudius Popelin* expresses his admiration to his friend Claudius Popelin (1825–92), skilled engraver and enamel painter, of his ability to create pieces with beautiful, gem-like colours.

This chapter focusses on the art of enamel in the 20th century using jewelled vanities from the Liang Yi collection as examples. We look at the matured enamelling art building on techniques with a history of over 3,400 years. Vanities, including powder boxes, compacts and nécessaires, generally refer to beauty boxes used by ladies that contained cosmetics such as powder, lipstick and rouge. These vanities come in different shapes and sizes; and are often decorated with fine stones and a combination of enamelling techniques as they were designed to be visibly appreciated as additional pieces of jewellery, just as *Vogue* wrote in the June issue in 1935. “It is a habit to learn. You hold it like a book, like a missal, whose form it resembles. You close it with your whole hand. You can brandish it, or handle it, play with it, open it. You can put it on the table, on the edge of a box in a dress circle, because it is worth of being admired.”

琺瑯是一種將粉狀玻璃融於金屬表面的裝飾工藝。其過程講求極致專注，少許雜質如塵土都會令琺瑯表面出現氣泡。而且，每種顏色的溶點各有不同，因此多色琺瑯往往需要燒製多次才能完成。雖然此工藝牽涉複雜程序，卻讓工藝家能以豐富顏色裝飾物品。

部份十七及十八世紀出現技藝如微型畫、內填琺瑯及扭索琺瑯讓銀匠、金匠及珠寶師得以大展其藝術靈感。法國詩人泰奧菲爾哥提耶（1811–1872 年）在其十四行詩《À Claudius Popelin》中表達對友人，才華橫溢銀匠及琺瑯畫家 Claudius Popelin（1825–1892 年）的欽佩之情，表彰他創作出作品顏色美麗如寶石的能力。

這章以兩依藏珠寶粉盒作例，探索超過三千四百年歷史根基的琺瑯工藝到了二十世紀集大成者。珠寶粉盒，包括粉盒及化妝盒，泛指女士用於收納化妝品如粉底及唇膏的化妝用小盒。這些珠寶粉盒各有形態及體積，通常以珍貴珠寶配以琺瑯工藝裝飾，作為賞心悅目的珍寶，如《Vogue》的 1935 年六月刊所寫：「這習慣需要學習。你會如握著書本、彌撒書般拿於手中，與其形態如出一轍。你會以整個手掌將它合上。你可以將之揮舞，或操用它，或玩弄它於股掌之中，或打開它。你可將之置於桌上，置於歌劇廳包廂邊沿，因它值得旁人的艷羨。」

Enamel is used extensively as surface finish to give an object a smooth, lustrous and glossy finish. Enamel paste is applied on a metal base and fired in a kiln at different temperatures depending on the colour of the enamel. If the temperature is not controlled carefully, cracks would appear on the surface and are unalterable. The use of enamel as surface finish represented the golden age of both the technique of enamelling and the production of gold vanity boxes. The Great Depression of the 1930s, however, also meant that enamel would soon be replaced by lacquer in the following decades.

琺瑯廣泛地應用於物件表面，讓物件呈現出順滑有光澤而光面效果。將琺瑯彩塗於金屬上並根據琺瑯色彩以不同溫度燒製而成。如燒製時溫度控制達不到理想度數，表面將會有不可逆轉的裂紋。琺瑯作為珠寶粉盒的表面裝飾代表了琺瑯技術和化妝粉盒生產的黃金時代。然而，1930年代的歐洲經濟蕭條也意味著琺瑯在隨後的數十年被比較便宜的漆代替。

*Cloisonné* is created by applying thin wires of silver or gold to outline a design which is then filled with enamel and fired. It is a distinct form of enamelling because the individual wires remain visible on the object to form an outline of the pattern or motif.

*Champlevé*, on the other hand, is the opposite of *cloisonné*. Instead of forming cavities with wires, *champlevé* is a technique in which hollow cells are created by etching, engraving or chiselling depressions on the metal base. Enamel paste is then filled to build up until the enamel is polished to the same level as the surface of the metal base. Opaque enamels are often applied to conceal the rough surface of the metal base.

For Cartier, *champlevé* was used extensively from the 1900s to the Art Deco period. Inspired by neoclassical ornamentation, Cartier began to employ the patterns of “*pékin*” and “*mille-raies*”, meaning fine lines, on the surface of jewellery and vanities. The patterns are made up of alternating and parallel lines. During the Art Deco period, Cartier also used this method extensively to create geometric patterns across the surface of clocks and jewelled boxes in the manner of Chinese lattice. Similar pieces were also exhibited at the 1925 *International Exhibition of Modern Decorative and Industrial Arts* in Paris.

Both techniques of *cloisonné* and *champlevé* are the earliest methods to incorporate multiple shades of colours to metal objects.

掐絲琺瑯不止由俄羅斯工匠製作，亦見於歐洲珠寶粉盒上作表面裝飾。掐絲琺瑯不同於平常的琺瑯製法，以銀或金幼絲勾勒出圖案，再以琺瑯彩填滿燒製。因其金屬線條會顯現於作品之上，勾勒出圖案或符號輪廓。

內填琺瑯與掐絲琺瑯的技術剛好相反：不同於以金屬絲構圖，內填琺瑯於金屬胎上刻鑿、雕刻或鑿凹出空洞，再以琺瑯彩填鋪直至覆蓋金屬表面。此工藝常以實色琺瑯製作以遮蓋凸凹不平的金屬表面。

卡地亞在1900年代到裝飾藝術時期大量採用內填琺瑯技術。受新古典裝飾風格影響，卡地亞開始取用以多條幼細直線裝飾而成的「北京」及「千光」圖案在其珠寶及珠寶粉盒表面。這些圖案都以交替及平衡直線組成。在裝飾藝術時期，卡地亞廣泛使用此方法在鐘錶和珠寶盒表面上創建如中式方格的幾何圖案。類似作品亦於1925年在巴黎舉行的現代工業和裝飾藝術國際展覽會上展出。

掐絲琺瑯和內填琺瑯是琺瑯技術中最早能將多種顏色裝飾金屬品的方法。



87  
**Nécessaire**  
Marzo  
c. 1910  
Enamel, diamond and ivory  
Height 2 x Width 4.2 x Length 7.3cm  
  
化妝盒  
Marzo  
約1910年  
琺瑯、鑽石和象牙  
高2 x 寬4.2 x 長7.3公分



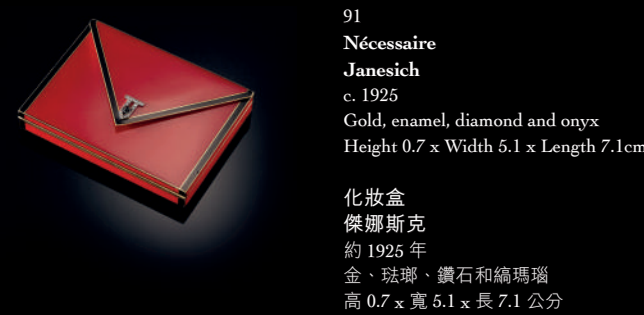
88  
**Minaudière**  
Van Cleef & Arpels  
c. 1920  
Gold, diamond and enamel  
Height 1.6 x Width 4.5 x Length 8cm  
  
化妝盒  
梵克雅寶  
約1920年  
金、鑽石和琺瑯  
高1.6 x 寬4.5 x 長8公分



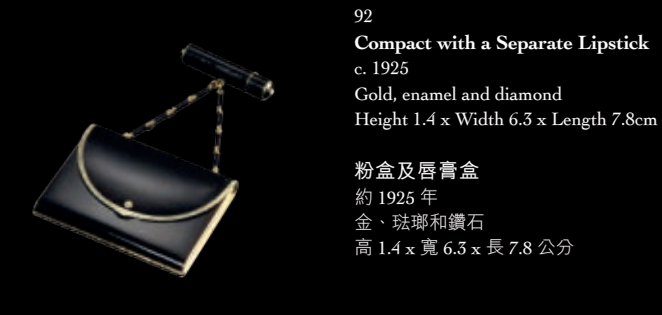
89  
**Nécessaire**  
c. 1920  
Gold, enamel, ivory and diamond  
Height 2.1 x Width 3.5 x Length 8.3cm  
  
化妝盒  
約1920年  
金、琺瑯、象牙和鑽石  
高2.1 x 寬3.5 x 長8.3公分



90  
**Compact**  
c. 1920  
Enamel, gold and diamond  
Height 0.9 x Width 5 x Length 8cm  
  
粉盒  
約1920年  
琺瑯、金和鑽石  
高0.9 x 寬5 x 長8公分



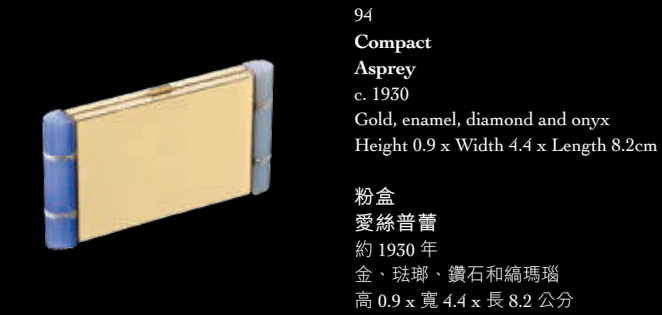
91  
**Nécessaire**  
Janesich  
c. 1925  
Gold, enamel, diamond and onyx  
Height 0.7 x Width 5.1 x Length 7.1cm  
  
化妝盒  
傑娜斯克  
約1925年  
金、琺瑯、鑽石和縐瑪瑙  
高0.7 x 寬5.1 x 長7.1公分



92  
**Compact with a Separate Lipstick**  
c. 1925  
Gold, enamel and diamond  
Height 1.4 x Width 6.3 x Length 7.8cm  
  
粉盒及唇膏盒  
約1925年  
金、琺瑯和鑽石  
高1.4 x 寬6.3 x 長7.8公分



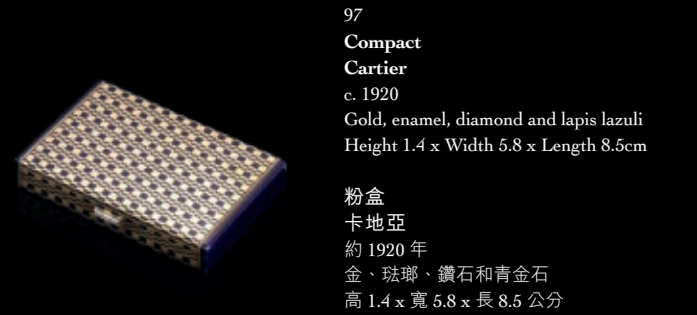
93  
**Compact**  
Andre Schwob  
1929  
Gold, enamel, sapphire and diamond  
Height 1.1 x Width 4.7 x Length 8.6cm  
  
粉盒  
Andre Schwob  
1929年  
金、琺瑯、藍寶石和鑽石  
高1.1 x 寬4.7 x 長8.6公分



94  
**Compact**  
Asprey  
c. 1930  
Gold, enamel, diamond and onyx  
Height 0.9 x Width 4.4 x Length 8.2cm  
  
粉盒  
愛絲普蕾  
約1930年  
金、琺瑯、鑽石和縐瑪瑙  
高0.9 x 寬4.4 x 長8.2公分



95  
**Compact**  
c. 1920  
Gold, diamond and enamel  
Height 0.8 x Width 2.3cm x Length 3.4cm  
  
粉盒  
約1920年  
金、鑽石和琺瑯  
高0.8 x 寬2.3 x 長3.4公分



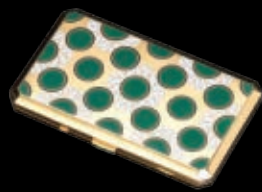
97  
**Compact**  
Cartier  
c. 1920  
Gold, enamel, diamond and lapis lazuli  
Height 1.4 x Width 5.8 x Length 8.5cm  
  
粉盒  
卡地亞  
約1920年  
金、琺瑯、鑽石和青金石  
高1.4 x 寬5.8 x 長8.5公分



96  
**Nécessaire**  
Cartier  
c. 1920  
Enamel, tortoiseshell, turquoise and gold  
Height 2.2 x Width 11.2 x Length 15.5cm  
  
化妝盒  
卡地亞  
約1920年  
琺瑯、玳瑁、綠松石和金  
高2.2 x 寬11.2 x 長15.5公分



98  
**Nécessaire**  
Cartier  
c. 1920  
Gold, enamel, diamond and ivory  
Height 1.1 x Width 4 x Length 7.9cm  
  
化妝盒  
卡地亞  
約1920年  
金、琺瑯、鑽石和象牙  
高1.1 x 寬4 x 長7.9公分



99  
Nécessaire  
Janesich  
c. 1920  
Gold, ivory and emerald  
Height 0.9 x Width 5.1 x Length 8.8cm

化妝盒  
傑娜斯克  
約 1920 年  
金、象牙和綠寶石  
高 0.9 x 寬 5.1 x 長 8.8 公分



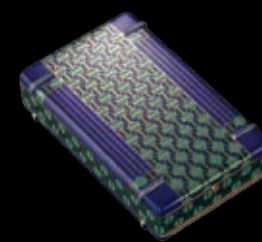
100  
Nécessaire  
Cartier  
c. 1920  
Gold, diamond, onyx and tortoiseshell  
Height 3.2 x Width 4.5 x Length 10.5cm

化妝盒  
卡地亞  
約 1920 年  
金、鑽石、縐瑪瑙和玳瑁  
高 3.2 x 寬 4.5 x 長 10.5 公分



109  
Nécessaire  
Cartier  
c. 1925  
Gold, ivory, enamel and onyx  
Height 3 x Width 4.1 x Length 8.4cm

化妝盒  
卡地亞  
約 1925 年  
金、象牙、琺瑯和縐瑪瑙  
高 3 x 寬 4.1 x 長 8.4 公分



110  
Compact  
Boucheron  
c. 1926  
Enamel, diamond and gold  
Height 2 x Width 5.3 x Length 8.7cm

粉盒  
寶詩龍  
約 1926 年  
琺瑯、鑽石和金  
高 2 x 寬 5.3 x 長 8.7 公分



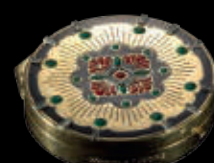
101  
Compact  
Janesich  
c. 1920  
Tortoiseshell, gold and enamel  
Height 1.1 x Width 4.4 x Length 6cm

粉盒  
傑娜斯克  
約 1920 年  
玳瑁、金和琺瑯  
高 1.1 x 寬 4.4 x 長 6 公分



102  
Compact  
Cartier  
c. 1920  
Gold, diamond and enamel  
Height 1.5 x Width 4.3 x Length 6.4cm

粉盒  
卡地亞  
約 1920 年  
金、鑽石和琺瑯  
高 1.5 x 寬 4.3 x 長 6.4 公分



111  
Compact  
Bourdier  
c. 1930  
Gold, diamond, enamel and onyx  
Height 1.2 x Diameter 5.2cm

粉盒  
Bourdier  
約 1930 年  
金、鑽石、琺瑯和縐瑪瑙  
長 1.2 x 直徑 5.2 公分



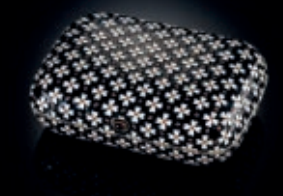
112  
Nécessaire  
Cartier  
c. 1930  
Gilded metal, lapis lazuli, ruby and leather  
Height 2.4 x Width 11.3 x Length 15.5cm

化妝盒  
卡地亞  
約 1930 年  
鍍金金屬、青金石、紅寶石和皮革  
高 2.4 x 寬 11.3 x 長 15.5 公分



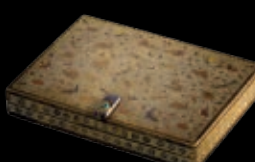
103  
Nécessaire  
Cartier  
c. 1920  
Enamel, diamond, sapphire and pearl  
Height 0.9 x Width 4.7 x Length 8.9cm

化妝盒  
卡地亞  
約 1920 年  
琺瑯、鑽石、藍寶石和珍珠  
高 0.9 x 寬 4.7 x 長 8.9 公分



104  
Evening Bag  
Cartier  
c. 1925  
Silver, enamel and ruby  
Height 4.2 x Width 8.5 x Length 11.5cm

晚宴袋  
卡地亞  
約 1925 年  
銀、琺瑯和紅寶石  
高 4.2 x 寬 8.5 x 長 11.5 公分



113  
Nécessaire  
Cartier  
c. 1930  
Gilded metal, lacquer, gold and lapis lazuli  
Height 2.5 x Width 11.5 x Length 15.5cm

化妝盒  
卡地亞  
約 1930 年  
鍍金金屬、漆、金和青金石  
高 2.5 x 寬 11.5 x 長 15.5 公分



114  
Compact  
Cartier  
c. 1930  
Gilded metal, enamel, coral and jade  
Height 1.7 x Width 5.1 x Length 12.3cm

粉盒  
卡地亞  
約 1930 年  
鍍金金屬、琺瑯、珊瑚和玉  
高 1.7 x 寬 5.1 x 長 12.3 公分



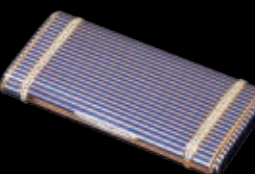
105  
Compact  
c. 1925  
Gold, diamond and enamel  
Height 1.1 x Width 5 x Length 8.5cm

粉盒  
約 1925 年  
金、鑽石和琺瑯  
高 1.1 x 寬 5 x 長 8.5 公分



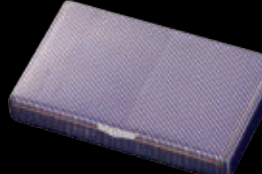
106  
Compact  
c. 1925  
Gold, enamel and diamond  
Height 1.1 x Width 3.4 x Length 4.5cm

粉盒  
約 1925 年  
金、琺瑯和鑽石  
高 1.1 x 寬 3.4 x 長 4.5 公分



115  
Compact  
Cartier  
c. 1930  
Gold, enamel and diamond  
Height 0.8 x Width 3.8 x Length 6.1cm

粉盒  
卡地亞  
約 1930 年  
金、琺瑯和鑽石  
高 0.8 x 寬 3.8 x 長 6.1 公分



116  
Compact  
Cartier  
c. 1930  
Gold, enamel and diamond  
Height 0.8 x Width 3.8 x Length 6.1cm

粉盒  
卡地亞  
約 1930 年  
金、琺瑯和鑽石  
高 0.8 x 寬 3.8 x 長 6.1 公分



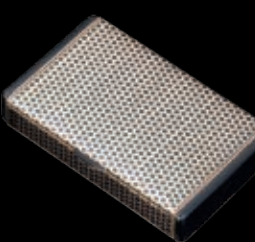
107  
Compact  
Attributed to J. Marchak  
c. 1925  
Gold and enamel  
Height 0.6 x Width 3.9 x Length 5.9cm

粉盒  
(傳) J. Marchak  
約 1925 年  
金和琺瑯  
高 0.6 x 寬 3.9 x 長 5.9 公分



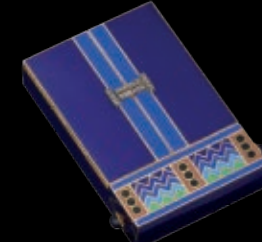
108  
Compact  
Cartier  
c. 1925  
Gold, enamel, platinum and diamond  
Height 1.2 x Diameter 3.2cm

粉盒  
卡地亞  
約 1925 年  
金、琺瑯、白金和鑽石  
高 1.2 x 直徑 3.2 公分



117  
Nécessaire  
Cartier  
c. 1930  
Gold, tortoiseshell, enamel and onyx  
Height 1.4 x Width 5.3 x Length 8.8cm

化妝盒  
卡地亞  
約 1930 年  
金、玳瑁、琺瑯和縐瑪瑙  
高 1.4 x 寬 5.3 x 長 8.8 公分



118  
Compact  
Janesich  
c. 1930  
Enamel, gold and diamond  
Height 1.1 x Width 4 x Length 5.9cm

粉盒  
傑娜斯克  
約 1930 年  
琺瑯、金和鑽石  
高 1.1 x 寬 4 x 長 5.9 公分



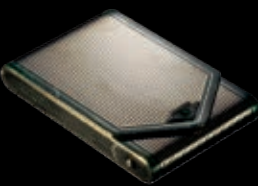
119  
**Compact**  
**Boucheron**  
c. 1930  
Gold and enamel  
Height 1.2 x Width 6.4 x Length 8.4cm

粉盒  
寶詩龍  
約 1930 年  
金和琺瑯  
高 1.2 x 寬 6.4 x 長 8.4 公分



120  
**Compact**  
**H. Dubret**  
c. 1930  
Gold and enamel  
Height 1 x Width 4.2 x Length 6.1cm

粉盒  
H. Dubret  
約 1930 年  
金和琺瑯  
高 1 x 寬 4.2 x 長 6.1 公分



121  
**Compact**  
c. 1930  
Gold, diamond and enamel  
Height 1 x Width 4.5 x Length 7cm

粉盒  
約 1930 年  
金、鑽石和琺瑯  
高 1 x 寬 4.5 x 長 7 公分



122  
**Compact**  
**Cartier**  
c. 1930  
Diamond, rock crystal, gold and enamel  
Height 1.3 x Width 3.8 x Length 4.5cm

粉盒  
卡地亞  
約 1930 年  
鑽石、水晶、金和琺瑯  
高 1.3 x 寬 3.8 x 長 4.5 公分



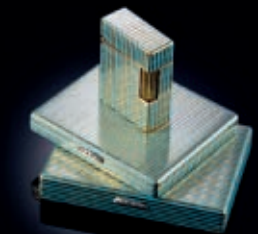
123  
**Compact**  
c. 1950  
Gold and enamel  
Height 0.8 x Diameter 7.3cm

粉盒  
約 1950 年  
金和琺瑯  
高 0.8 x 直徑 7.3 公分



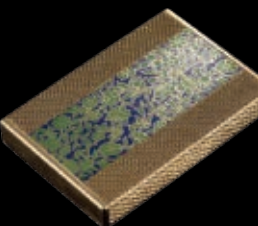
124  
**Compact**  
**Charlton & Co.**  
c. 1950  
Gold, diamond, enamel and pearl  
Height 1.8 x Width 5.9 x Length 8.1cm

化妝盒  
Charlton & Co.  
約 1950 年  
金、鑽石、琺瑯和珍珠  
高 1.8 x 寬 5.9 x 長 8.1 公分



125  
**Compact with Cigarette Case and Lighter**  
**Faraone**  
c. 1950  
Gold, enamel and diamond  
Compact: Height 1.2 x Width 6.6 x Length 7.9cm  
Cigarette case: Height 1.5 x Width 6.4 x Length 9cm  
Lighter: Height 4.7 x Width 3.5 x Length 4.8cm

粉盒、煙盒和打火機套裝  
Faraone  
約 1950 年  
金、琺瑯和鑽石  
粉盒：高 1.2 x 寬 6.6 x 長 7.9 公分  
煙盒：高 1.5 x 寬 6.4 x 長 9 公分  
打火機：高 4.7 x 寬 3.5 x 長 4.8 公分



126  
**Compact**  
**Boucheron**  
c. 1960  
Gold and enamel  
Height 1.2 x Width 5.6 x Length 8cm

粉盒  
寶詩龍  
約 1960 年  
金和琺瑯  
高 1.2 x 寬 5.6 x 長 8 公分

*Grisaille* is a variation of painted enamel created with layers of white enamel to produce a contrasting light and dark contour in order to achieve the illusion of depth. Originally developed by Dutch artisans during the first half of the 15th century, it is one of the earliest methods employed in creating painterly imagery with enamel. At first, the method was employed to create cameo-type imageries. Most *grisaille* enamelware is monochrome. The enamelling method flourished in the French city of Limoges during the Renaissance period in the 16th and 17th centuries.

In the late 15th century, on the other hand, a revolutionary technique of enamelling was invented by the Pénicaud family from Limoges. The new technique allowed enamellers to “paint” with different shades of enamel without the use of wiring on the surface or engraving the metal base to create compartments to separate the colours.

*En plein* is a method developed from *grisaille*. It can also be understood as miniature enamel painting, or free painting that employs enamel as oil colours to create visuals. The layer of enamel created with such technique floats on the surface of the metal. Similar to the methods of *grisaille* and Limoges enamelling, instead of filling compartments, *en plein* creates a layer of its own. Deemed as one of the most difficult enamelling techniques, the technique only gained a short-term popularity among French craftsmen during the 18th century, and was soon abandoned. The method was later revived by Fabergé in the 20th century.

背光剪影琺瑯是彩繪琺瑯的一種，以白色琺瑯塗層營造出光暗，從而構成層次感。原本由十五世紀上半葉荷蘭工匠發明，是為最早以琺瑯繪畫構象的工藝之一。起初這工藝用以構建浮雕圖象。大部份背光剪影琺瑯為單色調，這工藝在十六及十七世紀文藝復興時期法國城市利摩日蓬勃發展。

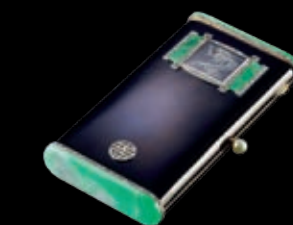
在十五世紀末，一種革命般突破的琺瑯技術由利摩日 Pénicaud 家族工匠發明。這種新技術讓琺瑯師能「畫上」不同色調的琺瑯，而不需於表面先鋪上絲線或雕刻於金屬表面以區間出不同顏色。

全瓷琺瑯是一種衍生自背光剪影琺瑯的工藝，亦能理解為琺瑯微型畫，或將琺瑯彩如油彩般繪畫的方式。琺瑯層以此技術躍然於金屬表面。類似於背光剪影琺瑯和利摩日琺瑯，而異於注色於各間隔。全瓷琺瑯被視為最高難度的琺瑯工藝之一，它只在十八世紀於法國工匠間流行一段短時間，其後便被棄用，最終又再於二十世紀由法貝熱重新採用。



127  
**Purse**  
c. 1900  
Silver, enamel, ruby, watered silk and leather  
Height 2.4 x Width 7.8 x Length 5.2cm

錢包  
約 1900 年  
銀、琺瑯、紅寶石、波紋綢和皮革  
高 2.4 x 寬 7.8 x 長 5.2 公分



128  
**Nécessaire**  
**Laclouche Frères**  
c. 1920  
Gold, enamel, jadeite and diamond  
Height 1.2 x Width 4.6 x Length 8.7cm

化妝盒  
拉克洛什兄弟  
約 1920 年  
金、琺瑯、硬玉和鑽石  
高 1.2 x 寬 4.6 x 長 8.7 公分



129  
**Compact**  
**Laclouche Frères**  
c. 1920  
Gold, enamel, rock crystal and diamond  
Height 1.1 x Width 4.5 x Length 8.4cm

粉盒  
拉克洛什兄弟  
約 1920 年  
金、琺瑯、水晶和鑽石  
高 1.1 x 寬 4.5 x 長 8.4 公分



130  
**Compact, retailed by Gebrüder Hemmerle**  
c. 1920  
Silver, gold, diamond and enamel  
Height 1.1 x Width 5.2 x Length 9cm

粉盒，由 Gebruder Hemmerle 零售  
約 1920 年  
銀、金、鑽石和琺瑯  
高 1.1 x 寬 5.2 x 長 9 公分



131  
**Nécessaire**  
**Louis Kuppenheim**  
c. 1920  
Silver and enamel  
Height 1.6 x Width 6.5 x Length 10.2cm

化妝盒  
Louis Kuppenheim  
約 1920 年  
銀和琺瑯  
高 1.6 x 寬 6.5 x 長 10.2 公分



132  
**Nécessaire**  
**Louis Kuppenheim**  
c. 1920  
Silver and enamel  
Height 1.3 x Width 7 x Length 9.4cm

化妝盒  
Louis Kuppenheim  
約 1920 年  
銀和琺瑯  
高 1.3 x 寬 7 x 長 9.4 公分



133  
**Compact**  
**Van Cleef & Arpels**  
c. 1930  
Gold, enamel and diamond  
Height 1 x Width 5 x Length 5cm

粉盒  
梵克雅寶  
約 1930 年  
金、琺瑯和鑽石  
高 1 x 寬 5 x 長 5 公分



134  
**Compact**  
c. 1950  
Silver and enamel  
Height 1.2 x Width 6.5 x Length 6.5cm

粉盒  
約 1950 年  
銀和琺瑯  
高 1.2 x 寬 6.5 x 長 6.5 公分

*Guilloché* is an enamelling method where translucent enamel paste is applied to an engine-turned metal base. The patterned ground of the metal becomes visible after the enamel paste has been fired. Such method was developed during the mid-18th century and gained widespread popularity during the 1900s. Fabergé, in particular, excelled in this enamelling method and created many pieces usually in a single colour.

扭索琺瑯是一種半透明琺瑯彩工藝，將之塗於預先以車床雕刻紋理的金屬表面之上。金屬表面的圖案在琺瑯彩燒製後仍能清晰可見。這技術在十八世紀發展並在 1900 年代初廣受歡迎。當中尤其以法貝熱精於此技，並創作出大量單色作品。



136  
**Powder Box**  
**A. Tillander**  
c. 1900  
Silver, enamel and beryl  
Height 2.1 x Diameter 5.1cm

粉盒  
A. Tillander  
約 1900 年  
銀、琺瑯和綠柱石  
高 2.1 x 直徑 5.1 公分



137  
**Nécessaire**  
c. 1910  
Silver, enamel, diamond and ivory  
Height 2.5 x Width 3.4 x Length 7.7cm

化妝盒  
約 1910 年  
銀、琺瑯、鑽石和象牙  
高 2.5 x 寬 3.4 x 長 7.7 公分



138  
**Nécessaire**  
**Fabergé**  
c. 1910  
Yellow gold, diamond, enamel and nephrite  
Height 2 x Width 11 x Depth 4.2cm

化妝盒  
法貝熱  
約 1910 年  
黃金、鑽石、琺瑯和軟玉  
高 2 x 寬 11 x 長 4.2 公分



139  
**Nécessaire**  
**Attributed to Henri Lavabre for Cartier**  
c. 1910  
Gold, enamel, sapphire and ivory  
Height 8.7 x Width 5.5 x Length 1.4cm

化妝盒  
Henri Lavabre 為卡地亞製  
約 1910 年  
金、琺瑯、藍寶石和象牙  
高 8.7 x 寬 5.5 x 長 1.4 公分



135  
**Compact and Cigarette Case**  
**Paul Flato**  
c. 1939  
Silver, enamel and gold  
Compact: Height 1 x Width 6 x Length 6.9cm  
Cigarette case: Height 1 x Width 7.3 x Length 14.5cm

粉盒和煙盒  
保羅·弗拉托  
約 1939 年  
銀、琺瑯和金  
粉盒：高 1 x 寬 6 x 長 6.9 公分  
煙盒：高 1 x 寬 7.3 x 長 14.5 公分



140  
**Nécessaire**  
**Cartier**  
c. 1920  
Gold, enamel and diamond  
Height 1.8 x Width 4.2 x Length 11.3cm

化妝盒  
卡地亞  
約 1920 年  
金、琺瑯和鑽石  
高 1.8 x 寬 4.2 x 長 11.3 公分



141  
**Compact**  
c. 1920  
Silver, diamond and enamel  
Height 1.3 x Diameter 7.9cm

粉盒  
約 1920 年  
銀、鑽石和琺瑯  
高 1.3 x 直徑 7.9 公分



142  
**Nécessaire**  
**Cartier**  
c. 1920  
Gold, enamel and diamond  
Height 1.6 x Width 4 x Length 10.9cm

化妝盒  
卡地亞  
約 1920 年  
金、琺瑯和鑽石  
高 1.6 x 寬 4 x 長 10.9 公分



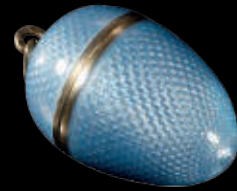
143  
**Nécessaire**  
**C.C. Holberg**  
c. 1920  
Silver-gilt, enamel and ivory  
Height 2.6 x Width 3.5 x Length 8.5cm

化妝盒  
C.C. Holberg  
約 1920 年  
鍍銀、琺瑯和象牙  
高 2.6 x 寬 3.5 x 長 8.5 公分



144  
**Compact**  
c. 1925  
Silver and enamel  
Height 1.2 x Diameter 4.1cm

粉盒  
約 1925 年  
銀和琺瑯  
高 1.2 x 直徑 4.1 公分



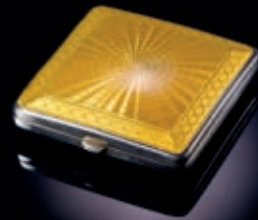
145  
**Vanity**  
c. 1925  
Precious metal and enamel  
Width 2 x Length 3 cm

小盒  
約 1925 年  
貴金屬和琺瑯  
寬 2 x 長 3 公分



152  
**Circular Box**  
Cartier  
c. 1920  
Silver, enamel and jade  
Height 4.6 x Diameter 15.3cm

圓盒  
卡地亞  
約 1920 年  
金、琺瑯和玉  
高 4.6 x 直徑 15.3 公分



146  
**Compact**  
Cartier  
c. 1925  
Silver and enamel  
Height 1.6 x Width 5.6 x Length 5.6cm

粉盒  
卡地亞  
約 1925 年  
銀和琺瑯  
高 1.6 x 寬 5.6 x 長 5.6 公分



147  
**Compact**  
c. 1925  
Silver and enamel  
Height 1.1 x Diameter 4.6cm

粉盒  
約 1925 年  
銀和琺瑯  
高 1.1 x 直徑 4.6 公分



148  
**Compact**  
c. 1930  
Silver and enamel  
Height 1.2 x Width 4.8 x Length 4.8cm

粉盒  
約 1930 年  
銀和琺瑯  
高 1.2 x 寬 4.8 x 長 4.8 公分



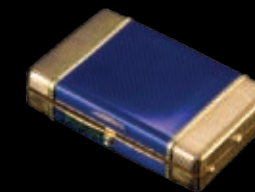
149  
**Compact**  
c. 1930  
Enamel  
Height 1.5 x Diameter 5cm

粉盒  
約 1930 年  
琺瑯  
長 1.5 x 直徑 5 公分



153  
**Compact**  
Faraone  
c. 1950  
Gold and enamel  
Height 1.7 x Width 6.1 x Length 8.4cm

粉盒  
Faraone  
約 1950 年  
金和琺瑯  
高 1.7 x 寬 6.1 x 長 8.4 公分



154  
**Nécessaire**  
Fabergé  
c. 1950  
Gold, enamel and diamond  
Height 2.4 x Width 6.7 x Length 10.4cm

化妝盒  
法貝熱  
約 1950 年  
金、琺瑯和鑽石  
高 2.4 x 寬 6.7 x 長 10.4 公分



150  
**Compact**  
c. 1930  
Gold, enamel and diamond  
Height 2 x Width 5.8 x Length 8.5cm

粉盒  
約 1930 年  
金、琺瑯和鑽石  
高 2 x 寬 5.8 x 長 8.5 公分



151  
**Compact**  
Cartier  
c. 1930  
Enamel, gold and diamond  
Height 0.9 x Diameter 5.3cm

粉盒  
卡地亞  
約 1930 年  
琺瑯、金和鑽石  
高 0.9 x 直徑 5.3 公分



155  
**Compact**  
Bulgari  
c. 1950  
Gold, enamel and diamond  
Height 1.5 x Width 6.3 x Length 8.6cm

粉盒  
寶格麗  
約 1950 年  
金、琺瑯和鑽石  
高 1.5 x 寬 6.3 x 長 8.6 公分



156  
**Compact**  
Fabergé  
c. 1970  
Silver, gold and enamel  
Height 1.5 x Width 3.9 x Length 5.5cm

粉盒  
法貝熱  
約 1970 年  
銀、金和琺瑯  
高 1.5 x 寬 3.9 x 長 5.5 公分



# Shippō 七寶

“*Shippō*” in Japanese means seven treasures, and it refers to *cloisonné* enamelware. *Shippō* is used as a metaphor for the rich colours of Japanese *cloisonné* enamelware as they often carry the colours of precious metals and stones such as gold, silver, lapis lazuli, emerald, coral and pearl.

The earliest known example of *shippō* ware was a mirror excavated from a 7th-century tomb. However, it is generally believed that early enamelware used in Japan was imported from China. The earliest written account on the subject in Japan dates to the Momoyama period (1573–1603), during which shrines and palaces were partially decorated with *shippō*. Kaji Tsunekichi (1803–83), a member of the Owari clan and a former samurai from Nagoya, was regarded as the person who resurrected the art in Japan during the 19th century. He learned the technique of *cloisonné* enamel by taking apart a Chinese enamelware and later produced dishes with strong Chinese influences.

Japanese *cloisonné* enamelware in the Meiji period (1868–1912) can be broadly classified into two types: *yuwenshippō* (*cloisonné* or wired enamel) and *muwenshippō* (unwired *cloisonné*). While *yuwenshippō* inherits the ancient tradition of wiring niches, the technique of *muwenshippō* was pioneered by Tokyo artist Namikawa Sōsuke (1847–1910) in 1879. In *muwenshippō* enamelware, the wires to set colour boundaries are removed after the object was glazed. The blurred boundaries of colours on an enamelware resembles the artistic brushstrokes and expressions of ink paintings.

The three decades between 1880 and 1910 is often regarded as the “Golden Age” of Japanese *cloisonné* enamelware as objects of superior qualities were produced for world expositions. Owari province became the centre for *cloisonné* enamelware production. Andō Jubei (1876–1953), an enamel artist from Nagoya, founded Andō Shipōyaki (Andō Cloisonné Company) in 1880 which later became the most important company producing *cloisonné* enamelware in Japan when it was appointed by the Ministry of the Imperial Household to supply imperial gifts in the early 1900s. The grandson of Kaji Tsunekichi, Kaji Satarō (fl. 19th century), worked for the company for almost two decades, producing works inheriting the traditional technique of *yuwenshippō* revived by his grandfather and developing innovative techniques in terms of production. This section introduces works produced during the Golden Age of Japanese *cloisonné* enamelware from the Liang Yi collection of Japanese works of art.

「七寶」在日語字義為七項寶藏（中文亦然），引義掐絲琺瑯器。七寶引喻日本掐絲琺瑯器色彩豐富，因它們通常帶有貴金屬及玉石如金、銀、青金石、翡翠、珊瑚及珍珠的色澤。

已知最早日本出土的七寶作品是一件自七世紀墓穴的鏡子。然而大眾普遍認為早期日本琺瑯器均由中國入口。日本最早琺瑯器文字紀錄見於桃山時代（1573–1603年），當時部份神社和宮殿以七寶裝飾。尾張藩家族成員，名古屋前武士梶常吉（1803–1883年）被譽為讓日本藝術於十九世紀復活的人物。他從中國琺瑯器中學習琺瑯工藝，及後創作出深受中國風格影響的碟子。

明治時代（1868–1912年）日本琺瑯器可主要分為兩大類：有線七寶（帶掐絲的琺瑯）及無線七寶（不帶掐絲的琺瑯）。有線七寶傳承了以金屬絲造型的古老傳統，而無線七寶技藝則由東京匠人濤川惣助（1847–1910年）於1879年率先採用。無線七寶琺瑯器上用以造型設色的金屬絲會在作品拋光後取走，作品完成後的顏色的界線模糊，美如水墨畫般的筆觸。

1880至1910年的三十年間，被譽為日本掐絲琺瑯器的黃金時代。其品質超卓且為世界博覽會而生產。當中尾張是掐絲琺瑯器生產重鎮。名古屋琺瑯匠人安藤十兵衛（1876–1953年）於1880年創章安藤七寶店。該店其後成為日本最舉足輕重的掐絲琺瑯器製作商，更於1900年代初被宮內廳指定為皇室禮品供應商。梶常吉之孫梶佐太郎（活躍於十九世紀）於安藤七寶店任職近二十年，創作出傳承自其祖父所帶起的有線七寶古技法，同時加以改良的作品。這部份將介紹兩依藏日本藏品中，日本掐絲琺瑯器黃金時代作品。



157  
Vase  
Late 19th century  
Cloisonné enamel and silver  
Height 37 x Diameter 21cm

花瓶  
十九世紀晚期  
掐絲琺瑯和銀  
高 37 x 直徑 21 公分



158  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 23 x Diameter 17cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 23 x 直徑 17 公分



159  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 26 x Diameter 19cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 26 x 直徑 19 公分



160  
A Pair of Vases  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 20.5 x Diameter 27cm (each)

花瓶一對  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 20.5 x 直徑 27 公分 (每件)



161  
Vase  
Ando Jubei (1876–1953)  
20th century  
Cloisonné enamel and silver  
Height 15.2 x Diameter 15.4cm

花瓶  
安藤重兵衛 (1876–1953 年)  
二十世紀  
掐絲琺瑯和銀  
高 15.2 x 直徑 15.4 公分

The carp on this vase are formed with a combination of *yūsenbippō*, *musenshippō* and *sbōtai-shippō* to create depth and movement. The two carp are depicted swimming towards the surface from below. Gold wires are delicately lined to illustrate the scale and fin of the fish, giving a vivid outline to the elegant creatures. The tails of both fish are created using *musenshippō* to create a sense of depth with a blurred boundary between the fish and water. On the other side of the vase is another carp swimming, formed using the technique *sbōtai-shippō*: the scale and fin of the fish are initially lined with wire, and the metal is later dissolved in nitric acid to create the sense that the carp is swimming at a deeper depth than its companions.

瓶上鯉魚以有線七寶構成，並以無線七寶及省胎七寶營造畫面深度及動感，描繪一雙鯉魚正由水底往水面游動。精緻嵌上的金絲勾勒出魚鱗和魚鰭，為這優雅生物增添生動輪廓。雙魚尾部均以無線七寶造出魚水之間的模糊界線。瓶另外一邊為另外一條鯉魚暢泳，以省胎七寶法描繪而成。魚鱗和魚鰭初以金屬絲構圖，其後用硝酸將金屬絲溶解，建構出這鯉魚於較深水域游泳之感。



162  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 23 x Diameter 17cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 23 x 直徑 17 公分

Unlike the other vases created by Andō Shipōyaki in the Liang Yi collection, this vase is decorated in monochrome using both *musen* and *yusen* enamelling techniques. The arabesque flower pattern is created using black *musen* enamel; whereas the lotus at the centre is lined with silver wire to highlight the structure of the flower. A similar vase is housed in the collection of the Victoria and Albert Museum (FE.52:1, 2-2011).

不同於其他兩件收藏安藤七寶店製花瓶，此瓶以無線及有線琺瑯合璧作單色裝飾。瓶上蔓藤花紋以黑無線琺瑯構成，中央蓮花以銀絲點綴形態。類似花瓶另藏於維多利亞與艾伯特博物館 (FE.52:1, 2-2011)。



163  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 26.5 x Diameter 12.5cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 26.5 x 直徑 12.5 公分



164  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 21 x Diameter 19cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 21 x 直徑 19 公分



165  
A Pair of Vases  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 28 x Diameter 16.5cm (each)

花瓶一對  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 28 x 直徑 16.5 公分 (每件)



166  
Vase  
Andō Shipōyaki  
20th century  
Cloisonné enamel and silver  
Height 37 x Diameter 26cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 37 x 直徑 26 公分



167  
**Vase**  
**Andō Shipōyaki**  
20th century  
*Cloisonné* enamel and silver  
Height 21 x Diameter 28.5cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 21 x 直徑 28.5 公分



168  
**Vase**  
**Andō Shipōyaki**  
20th century  
*Cloisonné* enamel and silver  
Height 31 x Diameter 16cm

花瓶  
安藤七寶店  
二十世紀  
掐絲琺瑯和銀  
高 31 x 直徑 16 公分



169  
**Vase**  
**Attributed to Hayashi Kodenji (1851–1915)**  
20th century  
*Cloisonné* enamel and silver  
Height 37 x Diameter 24cm

花瓶  
(傳) 林小伝治 (1851–1915 年)  
二十世紀  
掐絲琺瑯和銀  
高 37 x 直徑 24 公分



170  
**Cloisonné Enamel Box**  
19th–20th century  
*Cloisonné* enamel and silk brocade  
Height 4.5 x Width 9.2 x Depth 9.2cm

掐絲琺瑯盒  
十九至二十世紀  
掐絲琺瑯和絲綢錦  
高 4.5 x 寬 9.2 x 深 9.2 公分



171  
**Cloisonné Enamel Box**  
19th–20th century  
*Cloisonné* enamel  
Height 5 x Width 9.5 x Depth 12cm

掐絲琺瑯盒  
十九至二十世紀  
掐絲琺瑯  
高 5 x 寬 9.5 x 深 12 公分

## Russian Enamel 俄羅斯琺瑯

# Russian Enamel at the Turn of the 19th and 20th Century

Michel Kamidian ©

Member of the experts committee of the Igor Carl Fabergé Foundation

## From the 4th Century BC to the 19th Century

The art of enamel in Russia is intricately tied to the ancient cultural traditions of the Byzantine empire, which spread to the territories of Egypt, France and Italy, laying the foundation of the technical traditions of enamel art in these countries. As early as the 4th century BC, the Tauric peninsula was known for its gold jewellery produced by artful Greek masters using filigree and *cloisonné* techniques. The techniques of the Greeks were inherited and applied at the end of the 19th century by the master artisans of Fabergé who earned gold medals for the brand at the 1882 *All-Russia Exhibition* in Moscow and the *Nuremberg Exposition* of 1885.

The influx of foreign artisans and teachers from European countries to Russia was encouraged since the times of Peter the Great (1672–1725). Diplomatic ties with France at the beginning of the 19th century - especially during the reign of Alexander III (r. 1881–94) - stimulated cultural exchanges between the two allied countries. Such ties were without a doubt mutually beneficial and complemented each other, resulting in societies such as *La Société de l'Art Industriel*, which was founded in Paris in 1845 by the well-known ornamentalist, Amédée Couder (1797–1864); sculptor Jules Klagman (1810–67); and graphic and textile artist, Edouard Guichard (1815–89).

One of the central events in the second half of the 19th century in the field of arts was the 1851 opening of the Great Exhibition of the Works of Industry of All Nations in London which exerted a huge impact on the development of decorative arts in both Europe and the Americas.

The Stroganov Institute founded in 1825 (and renamed as Imperial Stroganov Institute in 1901, hereinafter ISU), in addition to the drawing school of the Imperial Society for the Encouragement of the Arts (1839); the Baron Alexander von Stieglitz's School of Technical Drawing (1876); and the artistic workshops of Maria Tenisheva in Talashkino (1893); applied foreign methods of education available at the time and played a leading role in the further development of enamel art, as well as applied and industrial arts in Russia.

## The Grand Tour and Carl Fabergé

The Sazikov, Khlebnikov, Ovchinnikov companies were renowned for the quality of their enamel works. They participated in international fairs and were awarded gold and silver medals. Their enamel works, distributed by Tiffany & Co., were highly sought-after in Europe and America. The education and post-graduate experiences of Russian artists and jewellers traditionally included the Grand Tour, a journey visiting the major cultural centres of France and Italy

such as Paris, Rome and Venice. The tour allowed the artist or jeweller to engage in cultural exchange with established masters of European countries, and to gain valuable personal experience.

Such an experience was important in broadening the horizons of Carl Fabergé (1846–1920) who built an empire of jewellery and silverware; and advanced the production method of enamel. At the height of its success, his firm employed over 600 workers including the best contemporaneous designers and artisans such as Michael Perchin (1860–1903) and Henrik Wigström (1862–1923). After the Paris Exposition of 1900, the number of designers employed by the firm reached 100 people. The Fabergé company, in order to secure a leading position in the field, organised contests to select the best Russian artisans and designers.

## The Golden Age of Russian Enamel in the 20th Century

The technology of enamel production in Russia noticeably improved and reached new heights in the era discussed herein - connected to names such as the Petrovs, Fabergé, the Tenishevs, S. Vashkov (Olovyanishnikov Company) and the Rückerts.

According to information provided by their descendants, the sons of Feodor Rückert, Pavel and Feodor were admitted to the Stroganov Institute and enrolled in evening classes from 1898 and 1903 respectively. Although the brothers spent only a short time at the institute, they were infused by the trend of the Modern (Art Nouveau) style that was budding in Russia under the influence of Mikhail Vrubel (1856–1910), who taught the course “Colour Stylistics” at the Stroganov Institute. Concurrently, the company’s works underwent a notable change in terms of style, colour palette and geometric composition.

During the early 1910s, new tones of polychromic painted enamel appeared on the works of the Feodor Rückert company - a close cooperater of C. Fabergé for 23 years - with a colour palette that was most likely designed by the technologists and designers of the C. Fabergé company in cooperation with the technologists of the Stroganov Institute and the involvement of M. Vrubel. The artist was among the founders of the Russian Modern style. The art of Vrubel shows evidence of knowledge of the principal theories of French scientist Michel Eugène Chevreul (1786–1889), whose experimental results in the field of primary colours were published in 1839 in two books: *The Principles of Harmony and Contrast of Colours (Loi du contraste simultané des couleurs)* and *Law of Mixing Colours (Loi des mélanges des couleurs)*.

Undoubtedly, Chevreul was acquainted with the works of Johann Wolfgang von Goethe (1749–1832), whose *Theory*

*of Colours (Zur Farbenlehre)* was published in 1810. The results achieved by Chevreul in the creation of a primary colour spectrum and its 144 primary shades opened new perspectives in painting and contributed to the formation of a new art movement - Impressionism, with such forerunners as Paul Signac (1863–1935) and Georges Seurat (1859–91) and followed by numerous post-impressionist artists.

The colour palette and tonalities of Rückert’s enamel works underwent a significant change and adopted a specific type of geometric ornamentation employing gold or silver. The combination became the trademark of this company as the new Russian Modern style. It should also be noted that the designers of the company had a good understanding of colour theory, a subject taught by Mikhail Vrubel at the Stroganov Institute. The new enamel palette of Rückert included unusual colours such as olive green, brownish ocher, purplish blue, coral red, bluish-black and many more. Another technique characteristic of Rückert enamels of this period is the hatching of enamel surfaces with golden or silver brush strokes which provided a relief effect for the composition.

The works of the C. Fabergé company, on the other hand, often employed a saturated blue colour - indigo along with opalescent (pearl-like) enamel from the 144 colours from the firm’s colour palette. The artful use of new colours by master enamellers Alexander Petrov (dates unknown) and his sons, Nikolay and Dimitriy, as well as Vasily Boytsov, greatly contributed to the worldwide prestige of Fabergé and its authority among French enamellers, such as Paul Grandhomme (1852–1944), Étienne Tourette (1858–1924), André-Fernand Thesmar (1843–1912) and Eugène Feuillâtre (1870–1916), whose creations were considered the peak of enamel art of the period.

Princess Maria Tenisheva (1858–1928) played a major role in the art and development of Russian enamel. She was also the founder of the journal *The World of the Arts (Мир Искусства)*, of which the inaugural issue was published in 1898 under the leadership of art critic Sergey Dyagilev (1872–1929). Her estate Talashkino, acquired in 1893, became an important cultural and educational centre in Russia. Tenisheva befriended famous Russian and European artists and often travelled to Europe. She lived in Paris in the 1880s where she frequented museums of the French capital. Her interest in the art of enamel can be traced back to this period when she became acquainted with Jacque-Arthur Jacquin (dates unknown) and studied the secrets of firing enamel under his mentorship.

Tenisheva organised enamelling workshops in Talashkino where she equipped the premises with firing kilns. The estate became the first of its kind in Russia, ahead even of the Stroganov Institute. Mikhail Vrubel, who was also a friend of Tenisheva, played a crucial part in the formation of the team of artists of the workshop and its artistic direction. Leadership of the workshop was delegated to Maljutin (1859–1937), who was given carte blanche. He worked in the position from 1900 to 1903. The practical experiments of Tenisheva soon bore fruit: she managed to create over 200 tonnes of opaque enamel which were applied to jewellery using the *champlevé* technique.

Tenisheva soon became member of several European academies, recognised for her accomplishment in artistic research.

René Lalique (1860–1945), an outstanding glass artist, was astounded by the technical mastery achieved by Tenisheva. He encouraged her to exhibit works at *Salon de la Société Nationale des Beaux-Arts*, in an exhibition in which many celebrated enamellers also participated, including Lalique himself. The works of Tenisheva were received very well at the exhibition.

The exhibitions organised by Tenisheva in Paris between 1906 to 1908 also provided an opportunity for the European public to get acquainted with Russian enamel art. Tenisheva recalled: “The night before the exposition, the Undersecretary of Fine Art, Mr. Dujardin-Beaumetz, walked around the salon accompanied by all members of the Society and a few artists. He stopped next to my showcase, admired it for a long time and as I was told later, he exclaimed: ‘Well, gentlemen, I have been of the opinion that the art of enamelling in France is in decline. Look, we came to the point where foreigners travel here to give us a lesson!’” She also wrote: “One day I received an invitation for collaboration from a very famous enameller, Thesmar, whose works are presented in the best of museums”.

After exhibiting her works in 1914 in Rome, Tenisheva was awarded an honorary diploma by the Italian Ministry of Education and was also admitted to the Roman Archaeological Society as an honorary member. Two years later, she defended her thesis Enamel and Inlay in 1916 at the Moscow Institute of Archeology; her thesis was posthumously published in Prague in 1930.

The ISU dominated the development of jewellery-making and applied arts in Russia by training highly qualified artisans in the field. The institute and C. Fabergé’s company worked in close cooperation. Artisans and artists of the company taught classes at the institute, while students did internships and practicum at the company, which often led to permanent employment after graduation.

One example is the career of Sergey Vashkov (1879-1914), a graduate of ISU, who did an internship in 1900 at the C. Fabergé company and worked as chief artist at the Olovyanishnikov company after completing his design studies at the institute from 1893 to 1901. He innovated product designs, introducing pieces in the modern style. While working on supervising production at this company, he also continued his cooperation with the C. Fabergé company, producing a flower vase shaped as a Sirin bird for them. He later returned to the ISU to teach.

The *Paris Exposition* of 1900 greatly contributed to the success of the C. Fabergé company. Collecting Fabergé artwork during the early 20th century became in vogue, and European competitors strove to discover the company’s secrets. Cartier, for instance, purchased enamel works from the firm of Heinrich Yar (dates unknown), and resold the pieces as their own to supply its international clientele with opalescent (pearl-like) enamel similar to that of Fabergé’s. The H. Yar company was most likely a subsidiary of C. Fabergé at its initial stage of operations.

At the turn of the 1910s, the number of independent

artels (cooperative associations) increased considerably, often with the participation of artisans who previously worked for famous companies. Their numbers swiftly rose, and by 1917 there were 33 such artels. The First Silver Artel was organised in St. Petersburg based at the workshop of I. Rappoport (dates unknown), who transferred his business to the artisans previously employed in his firm. The Third Petersburg Artel consisted of artisans previously employed by the C. Fabergé company. The enamel works of each artel showed significant differences from their competitors and consisted mostly of *cloisonné* enamel with geometric designs.

After the 1917 Revolution, Soviet Russia revised the old artistic values and “bourgeois” art was replaced by ideologically charged new “arts”. Many companies were nationalised and their owners and artisans quickly emigrated to Europe and dispersed all over the world.

Nonetheless, the experience accumulated by Russian artists and artisans produced outstanding works; created a high demand in the West; and left their mark on the new trends of Art Deco both in Europe and America. It is unfortunate that the Russian masters who contributed to the flourishing of decorative and applied arts in the West in the same period remain unknown to this day, and is an area of research still waiting to be unfolded and celebrated.

References:

M.K. Tenisheva. Впечатления моей жизни (*Impressions of my Life*). Leningrad, «Iskusstvo»,1991.

Franz Birbaum, История фирмы Фаберже (*History of the Fabergé Company*), St. Petersburg, 1992 ( published by T. Fabergé and V. Skurlov).

Franz Birbaum, Excerpt of the book Отчет Русского художественно-промышленного общества (*Report of the Russian Artistic-Industrial Society*) St. Petersburg, 1905.

Imperial Stroganov Central School of Art and Industry, Moscow, 1915.

Reports of the Imperial Stroganov Central School of Art and Industry for the years 1912/1913–1915–1916., Moscow 1916.

De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés..., Paris, Gauthier-Villars et fils, 1889.

COMMUNICATION ON ENAMEL PRODUCTION, presented to the Russian Artistic-Industrial Society by society member Franz Petrovich Birbaum.

Union central des beaux arts appliqués à l'industrie, Paris Union Central 1866.

## 十九世紀末至二十世紀初的俄羅斯琺瑯工藝

<span>Michel Kamidian</span> ©
Igor Carl Fabergé 基金專家委員會成員

<span></span>
<span></span>

二千三百年的傳奇：由公元前四世紀到十九世紀

俄羅斯琺瑯藝術與拜占庭帝國古文化傳統有著千絲萬縷的關係，這文化其後廣傳至今天的埃及、法國及意大利，成為上述國家琺瑯藝術的技藝傳統基礎。早於公元前四世紀，陶里克半島已知名於由希臘大師巧手製作的掐絲金飾珠寶。此希臘技藝由十九世紀末俄羅斯傳奇大師 Fabergé 傳承及應用，品牌更於 1882 年莫斯科《全俄展覽》及 1885 年《紐倫堡博覽》會奪得金牌。

在彼德大帝（1672–1725 年）的統治下，他鼓勵歐洲列國工匠及導師人才輸入俄羅斯。自十九世紀與法國的外交聯繫，特別於亞歷山大三世（在位 1881–1894 年）的統治下，促進了兩國聯盟間的文化交流。此連結無疑是相得益彰及相輔相成。1854 年知名裝飾師 Amédée Couder（1797–1864 年）、雕塑家 Jules Klagman（1810–1867 年）及圖像及紡織品藝術家 Edouard Guichard（1815–1889 年）更於巴黎創立 La Société de l’Art Industriel。

十九世紀下半葉藝術的其中一項重要活動是 1851 年開幕的倫敦《萬國博覽會》，博覽會對歐洲及美國的裝飾及藝術發展均有巨大影響。

1825 年成立的 Stroganov Institute（後於 1901 年更名為 Imperial Stroganov Institute，下稱 ISU）、1839 年成立的 Imperial Society for the Encouragement of the Arts 繪畫學校、1876 年成立的 Baron Alexander von Stieglitz’s School of Technical Drawing 及 1893 年 Maria Tenisheva 在塔拉什基諾創立的藝術工作坊均採用當時國外教學方式並為俄羅斯琺瑯藝術及應用和工業藝術的長足發展扮演重要角色。

<span></span>
<span></span>

「壯遊」與 Carl Fabergé

Sazikov、Khlebnikov 和 Ovchinnikov 公司受青睞於其琺瑯工藝品質素。這些公司參與了帝俄的國際博覽並贏得金銀獎。因由知名公司 Tiffany & Co. 行銷，其產品在歐洲及美國需求殷切。當時俄羅斯工匠及珠寶師的訓練傳統包括一次「壯遊」（The Grand Tour），遊歷歐洲各主要文化之都，讓他們能與歐洲大師作文化交流及累積寶貴的個人經驗。這些經驗對 Carl Fabergé（1846–1920 年，下稱法貝熱）而言十分重要，不但拓寬了他的視野，並對他日後建立法貝熱珠寶和銀器王國，及改進琺瑯生產技藝有重大影響。在巔峰時期，法貝熱僱用超過 600 名員工，當中更包括當時世上首屈一指的設計師及工匠如 Michael Perchin（1860–1903 年）及 Henrik Wigström（1862–1923 年）。在 1900 年巴黎博覽會後，其公司設計師更達到百人規模。法貝熱為鞏固在行業的領導地位，組織了全俄比賽，競選出俄國最佳工匠及設計師。

<span></span>
<span></span>

二十世紀俄羅斯琺瑯的黃金時代

俄羅斯的琺瑯生產技術在以下時期取得令人注目的改進及再創頂峰，這時期與以下名字密不可分：Petrovs、法

貝熱、Tenishevs、S. Vashkov（Olovyanishnikov 公司）及 Rückerts。

據其後代提供的資料，Feodor Rückert 之子 Pavel 及 Feodor 分別在 1898 年及 1903 年被 ISU 取錄並進修其晚間課程。雖然這對兄弟在學院學習為時不長，他們已受到由 Mikhail Vrubel（1856–1910 年）所提倡的新藝術運動現代風格潮流影響；Vrubel 於 ISU 教授「顏色文體學」課程。與此同時，F. Rückert 公司作品無論在風格、色調及幾何圖案均經歷了顯著改變。

1910 年代初，Feodor Rückert 公司產品出現了新種多色彩繪琺瑯，該公司與法貝熱緊密合作近 23 年，其色調非常貼近法貝熱公司旗下技師及設計師創作，結合 Stroganov Institute 技術及 M. Vrubel 合作；可說是俄羅斯現代風格的始創者之一。Vrubel 的藝術展現出法國科學家 Michel Eugène Chevreul（1786–1889 年）首要理論知識，Chevreul 原色領域的實驗研究結果於 1839 年刊登於《The Principles of Harmony and Contrast of Colors》（Loi du contraste simultané des couleurs）及《The law of mixing colors》（Loi des mélanges des couleurs）兩書中。

毋庸置疑，Chevreul 熟知德國文豪歌德（1749–1832 年）1810 年作品《Theory of Colours》（Zur Farbenlehre）。Chevreul 創立主色譜及 144 種原色的研究成果開啟了繪畫的新視野及對建立新藝術運動作出貢獻，當中突出例子為 Paul Signac（1863–1935 年）及 Georges Seurat（1859–1891 年）為先驅的印象主義，及其後大量後印象派畫家。

Rückert 琺瑯作品的選色和色調具顯著改變，配以金或銀的幾何裝飾，成為其公司在現代俄羅斯新潮流中的標誌風格。同樣值得注意，該公司的設計師對顏色理論有良好理解，而這科目正由 Mikhail Vrubel 於 ISU 教授。Rückert 新的不透光琺瑯用色包包含嶄新及不同平常的色調如：橄欖綠、褐赭石、紫藍、珊瑚紅、藍黑及其他眾多顏色。這時期的 Rückert 琺瑯工藝特徵為琺瑯表面鑲嵌金或銀筆觸，讓構圖產生柔和效果。

法貝熱公司的作品多以飽和藍色製作，青藍配以珍珠般乳白色的琺瑯。法貝熱玻瑯的色板有多達 144 種顏色及色彩。大師級琺瑯工匠如 Alexander Petrov（生卒不詳）及其兒子、Nikolay 與 Dimitriy，以及 Vasily Boytsov 均能巧妙運用新穎的顏色，為法貝熱世界知名的聲望及在法國琺瑯師如 Paul Grandhomme（1852–1944 年）、Étienne Tourette（1858–1924 年）、André-Fernand Thesmar（1843–1912 年）及 Eugène Feuillâtre（1870–1916 年）間的權威立下汗馬功勞。他們的作品可謂其時琺瑯藝術之巔峰。

Maria Tenisheva 公主（1858–1928 年）在琺瑯藝術亦扮演重要角色。她是期刊《The World of the Arts》（Мир Искусства）的創刊人，該期刊由藝術評論家 Sergey Dyagilev（1872–1929 年）主編並自 1898 年起創刊出版。同時她亦透過其 1893 年購置，位於塔拉什基諾（Talashkino）的房產發揮積極作用。塔拉什基諾及後成為俄羅斯文化及教育重鎮。Tenisheva 廣結帝俄及歐洲藝術家，亦經常遊歷歐洲。她於 1880 年代於巴黎定居，常常參觀花都不同博物館。

而她對琺瑯藝術的興趣可追溯到這時期，她認識了 **Jacque-Arthur Jacquin**（生卒不詳）並在其指導下學習燒製琺瑯的奧秘。

**Tenisheva** 及後在塔拉什基諾建立配備燒窯的琺瑯工作坊。工作坊甚或是比 **Stroganov Institute** 更早建立的第一間俄羅斯琺瑯工作坊。**Tenisheva** 之友 **Mikhail Vrubel** 在組織工作坊員工及判定藝術定位方向上扮演舉足輕重的角色。而工作坊管理領導則交由 **Malyutin**（1859–1937年）全權負責，他由1900至1903年擔此重任。**Tenisheva** 的實踐很快取得成果：其工作坊生產了超過200噸的不透光琺瑯並用於珠寶雕刻技術上。得名於其藝術研究，**Tenisheva** 成為歐洲數間學院的成員之一。

**Tenisheva** 的工藝成就吸引了超卓玻璃藝術家 **René Lalique**（1860–1945年），鼓勵她將其作品於《國民美術協會沙龍》（**Salon de la Société Nationale des Beaux-arts**）展出，該展覽雲集著名琺瑯工匠，亦包括 **René Lalique** 個人。**Tenisheva** 的作品廣受好評。

她在1906至1908年間在巴黎舉辦了數場博覽會，讓歐洲大眾能深入了解俄羅斯琺瑯藝術。她曾憶述：「在博覽會舉行前一晚，副美術部長 **Dujardin-Beaumetz** 先生與協會所有成員及幾名藝術家一同在沙龍中遊覽。我後來得知他突然在我的展櫃旁停下欣賞一段長時間後說道：『各位先生，我認為法國琺瑯藝術在消退之中。大家看，我們現時要由外國朋友遠道而來為我們上一課！』」她亦寫道：「有一天我受到非常著名的琺瑯師 **Thesmar** 邀請合作展覽，他的作品只在最好的博物館中展出。」

1914年在羅馬展出其作品後，**Tenisheva** 獲得意大利教育部榮譽文憑，並被取錄為羅馬考古學會榮譽會員。兩年後，她於1916年在莫斯科考古學院為其論文《琺瑯與鑲嵌》作學術辯證，其後於1930年於布拉格出版。

**ISU** 主導了俄羅斯珠寶製作及應用藝術發展，為行業訓練出高質素匠人。學院與法貝熱公司維持緊密關係。公司的工匠與藝術家在學院授課，而學生能於公司中作實習訓練，更經常在畢業後被公司聘用。

其一個例子為 **Sergey Vashkov**（1879–1914年）。1901年畢業於 **ISU**，他於1900年在法貝熱公司實習並於後來成為 **Olovyanishnikov** 公司首席藝術家。**Vashkov** 改進產品設計，為產品注入現代風格。在 **Olovyanishnikov** 公司監督產品生產的同時，他仍繼續與法貝熱公司合作，製作詩琳鳥形態的花瓶。**Vashkov** 其後回歸 **Stroganov Institute** 執教。

1900年的《巴黎博覽》促進了法貝熱公司的成功。在二十世紀初，收藏法貝熱作品為時尚之舉，各歐洲對手亦著力於尋找法貝熱生產奧秘。例如 **Cartier** 從 **Heinrich Yar**（生卒不詳）的公司購買琺瑯製品並以自行生產名義售出，以為國際客戶提供仿如法貝熱製乳白色琺瑯。**Heinrich Yar** 公司在營運之初如同法貝熱子公司般存在。

1910年代末，為數不少的獨立合作社出現，當中不少參與工匠曾為知名機構工作。隨著其數目如雨後春筍，到1917年已有33家同類合作社。第一家銀器合作社由 **I. Rappoport**（生卒不詳）位於聖彼德堡的工作坊作基地，而其事業轉移至以前受其僱用的工匠。第三家彼德堡合作社則由法貝熱公司前工匠組成。各工作坊的琺瑯作品與對手均大為不同，而大部份作品都是幾何圖案的掐絲琺瑯。

在1917年俄國革命後，蘇聯檢視了傳統的藝術價值，而「資產階級」的藝術被新意識形態「藝術」取代。不少公司被國有化，其擁有人和工匠移居歐洲及世界各地。

然而，這群出類拔萃的俄羅斯工匠所累積的經驗仍被西方所渴求，並為歐美新興裝飾藝術留下印記。不過令人遺

憾的是，這些曾貢獻於西方裝飾及應用藝術盛放時期的俄國大師，在今天仍然籍籍無名地等待世人重新研究、發掘與紀念。

參考：

**М.К. Tenisheva**。《我生命中的印象》（Впечатления моей жизни）。列寧格勒，«Iskusstvo»，1991年。

**Franz Birbaum**，《法貝熱公司史》（История фирмы Фаберже），聖彼德堡，1992年（由 **T. Fabergé** 及 **V. Skurlov** 出版）。

**St. Petersburg, 1905**

**Franz Birbaum**，節錄《俄羅斯藝術 - 工業協會報名》（Отчет Русского художественно-промышленного общества），聖彼德堡，1905年。

**Imperial Stroganov Central School of Art and Industry**，莫斯科，1912/1913–1915–1916年 **Imperial Stroganov Central School of Art and Industry** 報告。莫斯科，1916年。

**De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés...**，Paris, **Gauthier-Villars et fils**, 1889.

《琺瑯生產通訊》，**Franz Petrovich Birbaum** 呈俄羅斯藝術 - 工業協會。

**Union central des beaux arts appliqués à l'industrie, Paris Union Central 1866.**

“Russia presented to the attention of the Judges an admirable and profuse display of fascinating examples of her manufactures in gold and silver, in fine bronze, and in articles made of Russian ornamental stones. There were many novelties in her court that were a revelation to an American. The remarkable silver-ware so amply displayed by Sazikoff and others, both from St. Petersburg and Moscow, with specimens of *repoussé* and chiseled effects, and the peculiar representations of linen and damask in this metal, with the radiant beauty of the gem-like enamelling upon gold and silver and gilded silver utensils in Greek, Byzantine, and Russian taste, were such marvelous illustrations of the capabilities and truly artistic fancy of Russian artisans as would have awakened the enthusiasm of a **Benvenuto Cellini** and that of the historical **Palissy**, the famed enameller of Limoges.”

**Edited by Francis A. Walker, *International Exhibition 1876: Reports and Awards***

「

俄羅斯代表向展覽裁判們展示了豐富和令人欽佩的展品，包括以金、銀、銅和石材製成的作品。俄羅斯所展示的新穎展品對美國人帶來新靈感。來自聖彼得堡和莫斯科，包括 **Sazikoff** 等工匠的展品，充分展示了俄羅斯的非凡銀器。銀器上帶有浮雕和敲花的裝飾；以及以金屬模仿麻布和錦緞的特殊技巧；亦有銀器以琺瑯在金銀胚上創造出寶石似的裝飾。展品以經典的希臘、拜占庭和俄羅斯風格造成，顯示出俄羅斯工匠的能力和其對於藝術的想像足以媲美歷代工匠**本韋努托切利尼**和**巴利斯**。」

**Francis A. Walker** 主編，1876年國際展覽：報告和獎項

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

With a close link to Byzantium, the technique of enamelling spread to Russia and entered its initial stage of development during the 11th century. The craft reached its first height during the 12th to 13th century when craftsmen from Kiev perfected the technique. It soon spread to other cities in Russia and was applied to a range of gold and silver artefacts including jewellery and headdresses. Techniques developed during this period laid a solid foundation to the continued improvement of the art form in the following centuries.

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

During the 19th century, traditional Russian jewellery and silver workshops were modernised and industrialised by pioneering silversmiths including **Ignaty Sazikov** (1793–1868) and **Pavel Ovchinnikov** (1830–88), making precious objects accessible to people of all social classes. Tsar Alexander III (1845–94) ascended to the throne in 1881 after the death of his father. His nationalistic ideals led to a revived interest in ancient Russian arts and crafts. The technique of *cloisonné* enamel, once again, became a popular surface decoration on silverware.

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

The late 19th century to early 20th century marked the climax of Russian *cloisonné* enamel production, characterised by a colourful palette and great mastery of execution. Artisans who created *cloisonné* enamelware were regarded as jewellers during the later period of imperial Russia.

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

The **Liang Yi** collection of Russian *cloisonné* enamelware includes fine works created by the contemporaries of Peter Carl Fabergé (1846–1920) such as **Antip Kuzmichev** (1856–1917); **Pavel Ovchinnikov**; and **Ivan Khlebnikov** (1819–81). The selected exhibits in this section include *cloisonné* enamelware of different styles to celebrate the history and evolving techniques of Russian enamelling - from the Russian

style embracing traditional forms such as *kovsh* and *charka*; to the Slavic style (also known as Old Russian style) which is characterised by a combination of both traditional and Western shapes and techniques, and features patterns of scrolling foliage and flowers in the traditional shades of blue with accents in red, white and green.

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

俄羅斯琺瑯工藝與拜占庭息息相關，於十一世紀時由拜占庭傳入並開始發展。其工藝於十二至十三世紀首現巔峰，當時基輔工匠精於此藝。琺瑯工藝很快便廣傳至俄羅斯其他城市並應用於多種黃金及銀製工藝品上，如珠寶及頭飾。這時期的技藝發展為日後數世紀琺瑯工藝精進奠定堅實基礎。

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

在十九世紀帝俄，傳統珠寶及銀器工房由高瞻遠足的銀匠如 **Ignaty Sazikov**（1793–1868年）及 **Pavel Ovchinnikov**（1830–1888年）推動現代化及工業化，並成為社會各階級都能用上的精致作品。沙皇亞歷山大三世（1845–1894年）在1881年繼承先父皇位，其民族主義觀推動社會恢復對古代俄羅斯藝術及工藝的興趣。掐絲琺瑯工藝再次以其豐富色調及非凡精巧的表現手法成為流行的表面裝飾。

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

十九世紀末至二十世紀初標誌俄羅斯掐絲琺瑯的巔峰。在帝俄晚期，製作掐絲琺瑯器的工匠更被視為珠寶匠。

1876年國際展覽：俄羅斯的銀器，由Sazikoff製成

兩依藏俄羅斯掐絲琺瑯器包括與法貝熱（1846–1920年）同期的大師 **Antip Kuzmichev**（1856–1917年）；**Pavel Ovchinnikov** 及 **Ivan Khlebnikov**（1819–1881年）製作的精品。這展區所選展品包括不同風格掐絲琺瑯器以歌頌俄羅斯琺瑯工藝的歷史及不斷推進技藝：由懷抱傳統形式的古老俄羅斯風格如 *kovsh* 及 *charka*，到以揉合傳統及西方造型及工藝，配以傳統藍色色調和紅、白及綠色點綴而成的捲動樹葉及花卉著稱的「斯拉夫風格」（亦稱為「古老俄羅斯風格」）。



172  
**Tea and Coffee Service with Imperial Warrant**  
**Pavel Ovchinnikov**  
 1876  
 Silver-gilt and *cloisonné* enamel  
 Various sizes; Diameter of tray 39.7cm

茶具一套  
**Pavel Ovchinnikov**  
 1876 年  
 銀鍍金和掐絲琺瑯  
 多種尺寸：托盤直徑 39.7 公分

Marked with the imperial warrant, this set of Russian-style tea and coffee service includes a teapot, coffee pot, covered sugar bowl, cream jug, waste bowl, sugar tongs, tea strainer, sugar shovel, 12 teaspoons and a tray. All are enamelled with scrolling foliage in shades of blue, green, red and white.

Pavel Ovchinnikov (1830–88) worked as an apprentice in a jewellery workshop in Moscow before establishing his own firm. He was appointed the official imperial supplier by Tsar Alexander III (1845–94); and created commissioned works for the Italian and the Danish royal courts. One of his firm's most prominent works was an icon screen created for the Kremlin's Dormition Cathedral. Not only did he revive and develop the art of producing enamels, he also promoted art education by founding a goldsmithery school at his Moscow workshop for talented youths to work as apprentices; and to learn a broad

spectrum of subjects including drawing, silversmithing and jewellery-making.

標記著皇家御用委託，這套俄羅斯風格茶具包括茶壺、咖啡壺、帶蓋糖壺、奶壺、棄物碗、糖鉗、茶隔、糖剷、12支茶匙及托盤。上述所有器具均以琺瑯製藍、綠、紅及白色點綴而成的捲葉紋裝飾。

Pavel Ovchinnikov (1830–1888 年) 在創立其公司前曾於莫斯科一家珠寶工房作學徒。他後來被指定為沙皇亞歷山大三世 (1845–1894 年) 御用供應商，並為意大利及丹麥皇室製作委託作品。其公司其中一件最得意作品是為聖母安息主教座堂製作的圖屏。他不但推進琺瑯製作藝術發展，亦透過在其莫斯科工房創立金匠學校推廣藝術教育，讓具潛質青年能以學徒身份學習廣泛技藝包括繪畫、銀工及珠寶製作。



173  
**Tazza**  
**Khlebnikov**  
 c. 1880  
*Cloisonné* enamel and silver  
 Height 12.5 x Diameter 19cm

盤  
**Khlebnikov**  
 約 1880 年  
 掐絲琺瑯和銀  
 高 12.5 x 直徑 19 公分



174  
**Plate with Imperial Warrant**  
**Khlebnikov**  
 1908–17  
*Cloisonné* enamel and silver-gilt  
 Height 1.3 x Diameter 19cm

碟  
**Khlebnikov**  
 1908–1917 年  
 掐絲琺瑯和銀鍍金  
 高 1.3 x 直徑 19 公分



175  
**Silver Tureen and Cover with Imperial Warrant**  
**Khlebnikov**  
 1885  
 Silver and enamel  
 Height 30 x Width 35cm

蓋碗  
**Khlebnikov**  
 1885 年  
 銀和琺瑯  
 高 30 x 寬 35 公分



176  
**Box with Imperial Warrant**  
**Khlebnikov**  
 1883  
*Cloisonné* enamel and silver  
 Height 2.3 x Width 8.7 x Length 3.5cm

盒  
**Khlebnikov**  
 1883 年  
 掐絲琺瑯和銀  
 高 2.3 x 寬 8.7 x 長 3.5 公分

Created by the firm of Ivan Khlebnikov (1819–81), both tazza and plate (cat. nos. 173 & 174) are decorated with floral and geometric motifs in opaque and translucent enamels. Before establishing his workshop in 1871, he worked with his three sons creating jewellery. His Moscow workshop employed 200 artisans and specialised in Russian-style silver. Like Ovchinnikov, an apprentice school was also set up in his workshop to train talented students in the fields of design and sculpturing. The workshop of Ivan Khlebnikov supplied items to the Russian royal families as well as the Dutch, Danish, Serbian and Montenegrin royal courts. He also attended international expositions including the *Vienna Universal Exhibition* held in 1873 in which he was awarded two medals. Upon his death, his business was continued by his sons until 1918 when the firm was nationalised. This tazza, a popular form of silver plate across Europe from the 16th to 19th century to serve food on the dining table, and the plate demonstrate Khlebnikov's interpretation of traditional Russian decorative art combining the techniques of *plique-à-jour*, *champlevé* and *cloisonné* enamelling.

由 Ivan Khlebnikov (1819–1881 年) 公司製作，這盤和碟 (cat. nos. 173 & 174) 以實色及半透明琺瑯構成花卉及幾何圖案作裝飾。在 1871 年創立其公司前，Ivan Khlebnikov 與其三子一同經營其珠寶店。他後來在莫斯科設立工房，並聘用逾二百名工匠，專精於俄羅斯風格銀器。如同 Ovchinnikov，Khlebnikov 在其工房創立學徒學校以訓練具設計及雕刻潛質的學生。Ivan Khlebnikov 的工房為帝俄皇室供應作品之餘，亦供應予荷蘭、丹麥、黑山及塞爾維亞皇室。他參予了不同國際博覽會包括 1873 年維也納世界博覽會並奪得兩項獎項。他逝世後其事業由兒子繼承承承至 1918 年公司被國有化。這兩件作品展示出 Khlebnikov 如何將 *plique-à-jour*、內填琺瑯及掐絲琺瑯技藝結合到傳統俄羅斯裝飾藝術。





Early 20th-century Russian postcards illustrating the landscape of Mosque Shahi-i-Zinda in Samarkand, Uzbekistan. 二十世紀早期俄國明信片上烏茲別克境內撒馬爾罕的夏伊辛達清真寺地貌。



177  
Plaque  
1891  
Silver-gilt and enamel  
Height 27 x Width 35cm

牌匾  
1891年  
銀鍍金和琺瑯  
高27 x 寬35公分

This silver plaque depicts a panoramic view of Shah-i-Zinda in Samarkand, Uzbekistan. Shah-i-Zinda is a complex of over two dozen Samarkand mausoleums and ritual buildings constructed from the 11th to 19th century, including the tomb of Kusam Ibn Abbas, cousin of the Prophet Mohammed, and Amir Timur (1336–1405). The mausoleum complex is regarded as the most important Islamic pilgrimage site in Central Asia, attracting thousands of devotees and tourists.

Samarkand was once an important trade centre along the Silk Road, but as sea routes opened up for trade, the status of Samarkand eventually declined and by the 18th century, it had become an abandoned city. It was only with the collective efforts of the Emirate of Bukhara and the Russian Empire that the city regained its importance, both economically and culturally. The emblem above the cartouche of landscape is the coat of arms of Samarkand Oblast, province of the Russian Empire between 1868 and 1924. The plaque was possibly made as a tourist souvenir.

Fedor Solntsev's (1801–92) *Antiquities of the Russian State* (published in the 1850s) prompted a revival in Byzantine and other traditional styles in Russian decorative art. Enamellers began adopting medieval Russian ornamental patterns onto silverware. The border of this plaque - decorated with foliate strapwork enamelled in shades of blue, red and white - is a classic example from the mid-19th century.

這銀製牌匾描繪了位於烏茲別克撒馬爾罕內夏伊辛達全景。夏伊辛達有超過二十個十一至十九世紀期間建成的撒馬爾罕麻扎（陵墓）及宗族建築，包括先知穆罕默德堂兄 Kusam Ibn Abbas 及帖木兒（1336–1405 年）的麻扎。這陵墓建築群可謂中亞最重要的伊斯蘭朝聖地區，因而吸引成千上萬的信徒和旅客參觀。

撒馬爾罕為絲路重要貿易中心之一，但隨著水路貿易開通，撒馬爾罕的地位日漸下降並在十八世紀廢城。直至布哈拉酋長國及俄羅斯帝國努力營建，這城市終回復昔日的經貿及文化重鎮地位。牌匾中央徽號為在 1868 至 1924 年帝俄撒馬爾罕州徽號。此牌匾可能製作為旅遊紀念品。

Fedor Solntsev (1801–1892 年) 於 1850 年代出版的《帝俄文物》促進了拜占庭及俄羅斯裝飾藝術傳統風格復興。琺瑯工匠開始將中世紀俄羅斯裝飾圖案用於銀之上。這牌匾的邊緣以藍、紅及白色色調琺瑯的捲葉紋裝飾，為十九世紀中期風格經典例子之一。



Russian Silver counter in the Union Square Flagship of Tiffany & Co. in 1896. (Copyright Tiffany & Co. Archives 2020)  
 照片為 1896 年在聯合廣場商店的 Tiffany & Co. 俄羅斯銀櫃檯。(Tiffany & Co. Archives 2020 年版權所有)



178  
**Tea and Coffee Service**  
**Antip Kuzmichev**  
 1899-1908  
 Silver-gilt and cloisonné enamel  
 Various sizes; Length of tray 38.1cm

茶具一套  
**Antip Kuzmichev**  
 1899-1908 年  
 銀鍍金和掐絲琺瑯  
 多種尺寸；托盤長度 38.1 公分

Near- and far-Eastern objects became very popular in the 19th century in the West. Tiffany & Co. began importing Russian goods in the 1830s through Henry Hiller (1838-1926), the firm's representative in Moscow. In 1885, Tiffany's set up a Russian department specialising in selling porcelain, silver and enamelware supplied by Hiller in its Herald Street store in New York. This set of tea and coffee service, and the following *carnet de bal* (cat. no. 179), were produced by Antip Kuzmichev (1856-1917) for Tiffany's. Kuzmichev, who founded his firm in Moscow in 1856, was the only jeweller in pre-revolutionary Russia to have had official contracts with Tiffany's.

This set of tea and coffee service is decorated in vibrant shades of blue, green, red and white on a yellow ground - typical of traditional Russian porcelain and enamelware.

近東及遠東製物在十九世紀西方大行其道。Tiffany & Co. 從 1830 年代開始通過駐莫斯科代理人亨利·希勒 (1838-1926 年) 進口俄羅斯商品。1885 年，Tiffany's 在其紐約商店成立了一個俄羅斯部門，專門銷售亨利·希勒提供的瓷器、銀器和琺瑯品。

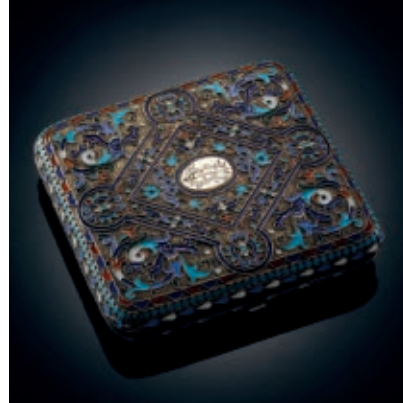
這套茶具 (以及圖錄號 179 的舞會筆記本)，均由 Antip Kuzmichev (1856-1917 年) 為 Tiffany's 生產。Antip Kuzmichev 於 1856 年在莫斯科成立了自己的工作室，是革命前帝俄唯一與 Tiffany's 簽訂了正式合作合同的珠寶商。這套茶具在黃色底上裝飾有鮮豔的藍色、綠色、紅色和白色，是俄羅斯傳統瓷器和琺瑯器的典型代表。



179  
**Carnet de bal**  
**Antip Kuzmichev**  
1894  
*Cloisonné* enamel and silver-gilt  
Height 1.6 x Width 10 x Depth 6.8cm  
  
舞會筆記本  
**Antip Kuzmichev**  
1894 年  
掐絲琺瑯和銀鍍金  
高 1.6 x 寬 10 x 深 6.8 公分



180  
**Purse**  
**Attributed to Antip Kuzmichev**  
c. 1900  
*Cloisonné* enamel and silver  
Height 1.7 x Width 9 x Depth 6.2cm  
  
錢包  
(傳) **Antip Kuzmichev**  
約 1900 年  
掐絲琺瑯和銀  
高 1.7 x 寬 9 x 深 6.2 公分



181  
**Purse**  
**Attributed to I.D. Saltykov**  
c. 1880  
*Cloisonné* enamel and silver  
Height 1.8 x Width 8 x Depth 7.7cm  
  
錢包  
(傳) **I.D. Saltykov**  
約 1880 年  
掐絲琺瑯和銀  
高 1.8 x 寬 8 x 深 7.7 公分



182  
**Purse**  
c. 1900  
*Cloisonné* enamel and silver  
Height 1.9 x Width 6.9 x Depth 4.8cm  
  
錢包  
約 1900 年  
掐絲琺瑯和銀  
高 1.9 x 寬 6.9 x 深 4.8 公分



183  
**Purse**  
**Chlebnikov**  
c. 1890  
*Cloisonné* enamel and silver  
Height 2.2 x Width 8.1 x Depth 4.7cm  
  
錢包  
**Chlebnikov**  
約 1890 年  
掐絲琺瑯和銀  
高 2.2 x 寬 8.1 x 深 4.7 公分



184  
**Purse**  
c. 1890  
*Cloisonné* enamel and silver  
Height 2.4 x Width 7.2 x Depth 5.1cm  
  
錢包  
約 1890 年  
掐絲琺瑯和銀  
高 2.4 x 寬 7.2 x 深 5.1 公分



185  
**A Group of Napkin Rings**  
**Ivan Saltykov and Vasily Agafonov**  
1894 and 1896/1908  
Silver-gilt and *cloisonné* enamel  
Various sizes  
  
餐巾環一組  
**Ivan Saltykov 和 Vasily Agafonov**  
1894 年和 1896/1908 年  
銀鍍金和掐絲琺瑯  
多種尺寸



186  
**Kovsh**  
20th century  
Silver, amethyst and *cloisonné* enamel  
Height 17 x Width 33cm  
  
酒杯  
二十世紀  
銀、紫水晶和掐絲琺瑯  
高 17 x 寬 33 公分

The Pan-Slav movement began in the first half of the 19th century by scholars of the West and South Slav to develop a national identity. The core elements of folk art are shared values and community aesthetics. Hence, folk art is often considered a vehicle to generate and express cultural identity. The movement of Pan-Slavism included the revival of traditional arts and crafts to foster a sense of Slav unity, including the rediscovery of nostalgic iconography. During the 1860s, the movement was in full bloom in Russia. These purses, decorated with pan-Slavic geometric and stylised foliate motifs in shades of green, blue and red, are historical testaments to the movement.

「泛斯拉夫運動」始於十九世紀上半葉由西及南斯拉夫學者發展出的國族意識。民俗藝術的核心元素彰顯出價值觀及群體美學。因此，民俗藝術經常被視為生成及表達文化身份的載體。泛斯拉夫運動包括培養斯拉夫團結精神的傳統藝術及工藝回歸潮流，當中包含再度探索懷舊圖案及符號。在 1860 年代，運動於俄羅斯遍地開花。這些手袋以綠、藍及紅色色調裝飾出泛斯拉夫幾何圖案及風格化花葉符號，為運動的歷史佐證。

Once a practical wooden drinking vessel used during banquets as far back as the 10th century, *kovsh* eventually became a decorative object made with precious metal during the 19th and 20th centuries when enamellers started to decorate the vessels with vibrant colours. During which the practical function of *kovsh* declined and they were produced as purely ornamental objects. This example is shaped in the traditional Viking boat-like form with the setting of amethyst cabochon and *cloisonné* enamel in floral patterns in cartouches on the main body.

酒杯 (kovsh) 曾為十世紀用於宴會的木製飲用器具，其後於十九至二十世紀其實際功能淡出，變為以貴金屬製的裝飾物品。琺瑯工匠亦開始於器皿上作多彩裝飾。這酒杯例子以傳統維京船形狀製成，上設半圓紫水晶及掐絲琺瑯製渦卷花卉圖案。



187  
**Cigarette Box**  
**Ivan Saltykov**  
 1896  
 Silver-gilt and *cloisonné* enamel  
 Height 4.5 x Width 16.5 x Depth 9.4cm

拍絲琺瑯煙盒  
**Ivan Saltykov**  
 1896 年  
 銀鍍金和拍絲琺瑯  
 高 4.5 x 寬 16.5 x 深 9.4 公分



188  
**Box**  
 1908-17  
 Silver-gilt and *cloisonné* enamel  
 Height 1.8 x Width 6.4 x Length 4cm

盒  
 1908-1917 年  
 銀鍍金和拍絲琺瑯  
 高 1.8 x 寬 6.4 x 深 4 公分



189  
**A Set of Four Salt-Cellars**  
**Lyubavin**  
 1896-1908  
 Silver-gilt and *cloisonné* enamel  
 Height 2.5 x Diameter 3cm (each)

鹽瓶四件套  
**Lyubavin**  
 1896-1908 年  
 銀鍍金和拍絲琺瑯  
 高 2.5 x 直徑 3 公分 (每件)



190  
**Pen Holder**  
 c. 1900  
 Silver-gilt and *cloisonné* enamel  
 Length 11.7cm

筆桿  
 約 1900 年  
 銀鍍金和拍絲琺瑯  
 長 11.7 公分



191  
**Set of Salt Celler and Spoon with Imperial Warrant**  
**P. Ovchinnikov**  
 1908-17  
 Silver-gilt and *cloisonné* enamel  
 Salt cellar: Height 2.4 x Diameter 4.5cm  
 Spoon: Length 6.7cm

鹽瓶和匙一套  
**P. Ovchinnikov**  
 1908-1917 年  
 銀鍍金和拍絲琺瑯  
 鹽瓶：高 2.4 x 直徑 4.5 公分  
 匙：長 6.7 公分



192  
**Scent Bottle**  
 c. 1900  
 Silver-gilt and *cloisonné* enamel  
 Height 3.8 x Width 2.8cm

香瓶  
 約 1900 年  
 銀鍍金和拍絲琺瑯  
 高 3.8 x 寬 2.8 公分

Copyright 2020  
 Liang Yi Museum  
 181-199 Hollywood Road, Sheung Wan, Hong Kong  
 www.liangyimuseum.com  
 All rights reserved

Design and Printing  
 OM Publishing

Translations  
 (English to Chinese)  
 Gerry Kong, Kathy Chu  
 (Chinese to English)  
 Stephanie Fong

Lynn Fung, Stephanie Fong, Guillaume Glorieux, Michel Kamidian, Chen Yanshu, Yuko Kobayashi  
 Beneath the Surface: Chinese Inlay; Japanese Maki-e; and European Cloisonné Enamel

-Hong Kong: Liang Yi Museum, [2020], 100 pages cm  
 ISBN: 978-988-14944-8-1 (paperback)

良依  
 LIANG YI MUSEUM  
 HONG KONG