

K11 ART AND CRAFT HERITAGE

K11 傳世工藝



BAIBAOQIAN
百寶嵌

K11 CRAFT & GUILD FOUNDATION

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前言

鄭志剛

K11 Craft & Guild Foundation 創辦人及主席

我對文化和藝術的熱愛，可追溯至我在哈佛大學修讀東亞研究的時候。當年從大學畢業後，我沒有即時投身家族企業的工作，反而選擇了在北京工作兩年。在這段難忘的時光中，有幸接觸到北京不同的藝術社群，一方面受當地濃厚的藝術氣息薰陶，深受啟發；另一方面卻目睹不少傳統藝術漸被遺忘，深感可惜。在現今的中國，傳統藝術及文化不是被忽視，便是被貶低了價值，歸其原因是我們對這些珍貴的文化遺產欠缺全面的認識，令整體的文化認同未能穩固地成形。隨著中國發展一日千里，我們實在要把握時機，重新認識及梳理中國的歷史文化根源，重建對華夏文化的崇敬，亦要將之發揚光大，走出中國，與世界分享我們的文化資本。

過去十年，當我創立 K11，並透過 K11 Art Foundation 推廣中國當代藝術時，有幸接觸到很多令人嘆為觀止的中國藝術和傳統工藝。傳統匠人僅憑一雙手，把木材、泥土、石灰、玻璃、紙張、金屬等物料，創造成一件件能賞能用的珍品，高超的工藝造詣令人為之著迷，亦驅使我決心為保育傳統工藝出一分力。於是，我開始構思一個可持續營運的平台，以嶄新的經營模式建立工藝生態圈，令文化遺產的保育工作成為本地社群的共享價值。這個平台更可通過推廣文化及藝術，協助中國在世界舞台上建立全新的文化形象。正是抱持著這個理念，我在 2018 年成立 K11 Craft & Guild Foundation (KCG)，藉此創意平台推廣大中華地區的傳統工藝。

匠人透過雙手改寫人類文明的歷史，留給後世無價的文化瑰寶。因此，每位匠人都值得我們尊敬，他們的創作故事都值得傳揚與傳承。在

KCG 這個平台上，我們肩負起文化孕育者的重任，致力改造中國傳統工藝的面貌，以創意活化工藝，並將之推向全世界。我們相信每件工藝品的創作過程，就如一趟創意之旅：我們與匠人一同從理念出發，以創意探索未知的領域，竭力尋找突破。為此，KCG 以策展人的身份推行各種藝術項目，以全面及創新的模式，向大眾述說傳統匠人背後的故事。同時，透過展示一系列非凡的工藝傑作，把這些極具價值的文化遺產傳承下來。這些作品亦為 KCG 注入靈魂，繁衍出獨一無二的文化基因。

去年，我在北京與清宮造辦處第六代傳人柏群先生會面，認識他們的家傳漆藝及百寶嵌工藝。柏群先生師承父親柏德元大師，而柏德元大師亦是非物質文化遺產項目「金漆鑲嵌髹飾技藝」的國家級代表性傳承人，多年來投身傳統金漆鑲嵌工藝，技藝超群。我對柏氏父子的工藝造詣深感敬佩，所以特意邀請他們合作。但很遺憾地，正當我計劃親身拜訪柏德元大師時，便收到他離世的消息。這件事讓我深深感受到，保存百寶嵌等日漸失傳的中國傳統工藝，著實是刻不容緩。我們必須全力支援工藝業界的發展，令匠人得以把精湛工藝代代傳承。

在進行百寶嵌項目期間，我發現從事百寶嵌的匠人數目，由原本的 130 位減至去年只有 30 位。上百位匠人或逝世、或退休，甚或為了生計被迫放棄本業。為了協助傳統匠人繼續以本業謀生，我們多次與他們合作推動不同的項目。例如在 K11 ARTUS「多寶·寶多」展覽展出精選作品，以及在 K11 MUSEA 等平台售賣工藝品，都為匠人提供展示作品的機會，甚至為他們帶來實質的經濟收益。一些曾與我們合作的匠人，更因而收到不少新訂單，需要增聘人手，生計

亦得以改善。我們把工藝融入 K11 的建設項目，並提供銷售平台，從而為傳統匠人帶來商機，創造更多就業機會，直接惠及整個工藝行業。由此可見，我們在履行企業社會責任時，已突破傳統的模式，利用嶄新的手法融合商業及社會需要，藉創造共享價值來達至雙贏的效果。這項舉措大大提升了工藝品的價值和大眾的需求，為匠人營造理想的創作環境，鼓勵他們把技術和經驗傳承下去，好讓重要的文化遺產得以保存。

與此同時，我希望更多人能夠認識傳統工藝，尤其是年輕世代。因為我相信藝術不只屬於博物館，更屬於每一個人，見於生活每一細節，亦是我們的靈感泉源。透過展示歷史珍品和近代大師的傑作，我們鼓勵年輕人探索自身的歷史文化根源，並在過程中獲得啟迪，令創意提升，眼界擴闊。長遠來說，我們期望能夠為社會帶來正面的影響，促進創意產業的發展，創造更多工作機會，令藝術工作者能盡展所長，業界百花齊放。

儘管百寶嵌看似是小眾題材，但這項工藝卻蘊含無比潛力，所代表的歷史意義和美學價值，都令我深感驚嘆。百寶嵌和 KCG 的其他保育項目（廣彩、木建築及灰塑等）一樣，背後都訴說著中國悠久的歷史和深厚的文化底蘊。因此，我們希望能把這些漸被遺忘的工藝重新展現，獲得大眾關注。

KCG 推出工藝研究著作系列，是我們保育傳承工作的第一步，而此書為系列中的首本著作。我們期望藉著這一系列具學術價值的著作，能進一步擴大與匠人的合作，推動可持續的工藝生態圈，促使傳統工藝重展輝煌一頁。

希望各位會喜歡這本著作，並與我們一同踏上探索百寶嵌工藝的旅程，學習欣賞工藝文化的歷史和內涵，以及匠人們的精湛工藝和匠心精神，傳承快將失傳的工藝，為其可持續發展出一分力。

Foreword

Adrian Cheng

Founder and Chairman, K11 Craft & Guild Foundation

My passion for arts and culture stems from my university years, when I majored in East Asian Studies at Harvard. I spent two years in Beijing before joining my family's business. I was moved by the local art community there, but I also realised that some Chinese do not fully appreciate the immense value of our cultural heritage. The lack of a definitive and holistic cultural identity in China means that much of the Chinese art and cultural landscape is either ignored or undervalued. As China progresses, we need to reflect on, or come to terms with, our cultural identity. We should be proud of our cultural heritage and embrace it. Moreover, we should share our cultural knowledge capital—which is embedded in our identity—with the world.

Over the past decade, while curating the K11 experience and promoting Chinese contemporary art through the K11 Art Foundation, I have come across amazing Chinese artworks and crafts. I am fascinated by the power of craftsmanship, of what it means to transform materials with our hands—wood, clay, lime, glass, paper and metal—into such wonderful and practical objects of value. From our experience with K11, it is vital to build a sustainable ecosystem, so that as we operate our business, we can create shared value with the community. Through promoting arts and culture, we can contribute to China's efforts in rebranding its cultural image on the world stage. With this in mind, I set up the K11 Craft & Guild Foundation (KCG) in 2018 to provide an exciting platform to promote the craftsmanship of artisans in Greater China.

The foundation is a platform; we are the incubators. We want to transform the landscape of traditional art and crafts in Greater China, and present rejuvenated crafts innovatively to the world. We see each piece of work as a journey of imagination: starting with our vision, we go beyond boundaries and look for inspiration in the unconventional, aspiring to make a difference and create positive impact as a cultural shaper. We believe that these traditional Chinese artisans deserve attention in a more comprehensive and appealing framework, and by curating projects to tell their stories, we do not only showcase craftsmen's works to the public, but also preserve them for posterity as a valued part of our common cultural heritage. In this way, the foundation is the curator, and this attentive, creative work gives the brand its soul, its distinct DNA.

Last year, I had the privilege to meet Mr Bai Qun in Beijing. He is a sixth-generation master craftsman from the Qing Imperial Workshops, whose father, Mr Bai Deyuan, was a national-level inheritor of Intangible Cultural Heritage. He shared with me their lacquer art and *baibaoqian* craftsmanship. I was very impressed by their artisanship and invited them to collaborate with us. Sadly, Mr Bai Deyuan passed away before I had a chance to meet him. This highlighted the importance of preserving the *baibaoqian* craft—as well as various other precious but dwindling traditional crafts—and to support the craft industry so that the practitioners' skills and experience can be passed on to the younger generation.

Through the *baibaoqian* project, I came to know that the number of *baibaoqian* artisans in Beijing had dwindled from 130 practitioners to only 30 last year. Some have retired or passed away, while some were forced out of business. By inviting artisans from China to collaborate with KCG—by exhibiting their works in our Curious Wonders exhibition at K11 ARTUS, and displaying and selling their crafts at K11 MUSEA and on other platforms, for example—we create many more opportunities for craftsmen to showcase their works and to make a living from their creative practice. In fact, for some of them, this increased demand for their work has resulted in hiring more people. In this way, we see ourselves moving away from the traditional approach of corporate social responsibility, to bringing business and society together to create shared value and economic benefits. Through building and investing in infrastructure and design, we can generate business for craftsmen and integrate their skilled work into our projects, thus creating employment opportunities. Artisans' crafts sold via our platforms will benefit themselves directly. Through generating value and demand for their work, we are helping to preserve part of our cultural heritage, and encourage these artisans to pass on their skills and experience to the younger generation.

I am also keen to make crafts more accessible, especially to the younger generation. After all, we believe that art belongs to not just museums. It should be integrated into everyday life and become a source of inspiration, accessible to all. Through showcasing antique works

of art and the works of Chinese artisans, we encourage young people to explore the history of their cultural heritage, inspiring them to become creative, open-minded individuals. In the long run, these efforts will have a positive influence on society and generate more employment opportunities in the creative field, allowing creative individuals to thrive and share their work.

While *baibaoqian* may seem to be a niche area, I am struck by its historical and aesthetic value, as well as its immense potential. Our appreciation of these objects provides us with a glimpse of the past. Like the various other crafts we curate at KCG—such as *guangcai*, wooden architecture and plaster moulding—we are keen to draw public attention to often-forgotten crafts.

This research publication, which is part of a broader series, is our first step in archiving and preserving the craft. We are proud to launch this academically rigorous project to rejuvenate this exquisite art form. The publication has inspired us to establish more collaborations with artisans for a sustainable ecosystem.

I hope that you will enjoy what this book has to offer and join us on this journey to discover and be inspired by *baibaoqian*. Through learning to appreciate the history and richness of this shared craft culture, especially the talent and skills of artisans since ancient times, we contribute to preserving these disappearing art and crafts and help these industries achieve sustainable growth.

前言

劉旆杞

作者／瀚明董事

裝飾藝術源自人類對美的追求。隨著社會的發展和人類文明程度的日益提高，人們開始點綴生活空間和日常使用的工具，促成各種裝飾概念的誕生。在距今三千多年前的古埃及，已有利用彩繪粉飾木乃伊的技術出現；而在同一時期的中國，兵器和容器已使用到鑲嵌技術裝飾。從古至今，裝飾藝術融入生活，經歷和見證著時代的興衰與改變，記載了人類品味的變遷和技術的創新。因此，一件具有裝飾性的古物，除具有觀賞性和佈置空間的功能外，其身上每一道痕跡都帶有豐富的歷史價值，並讓收藏者有了經歷過去的依據。

一件手工非凡的器物，對收藏者來說是身分和品味的象徵。明代社會階級分明，工匠的社會地位低微，其手藝要得到認可就必須透過宮廷或有識之士的賞識。明朝透過科舉考試提拔人才，文人雅士不斷輩出，成為政治、經濟、文化的主流和動力，同時亦是潮流的先驅。他們組織文化旅遊和聚會、分享收藏心得的風氣，塑造出一種以「品味」為首的消費模式，與一般人身分地位上形成差異化。正是這種對「品味」鍥而不捨的追求，驅使他們參與藝術設計，並為「雅」和「俗」劃下清晰的定義。這異於其他朝代的實踐，啟發並刺激了匠人突破傳統審美法則的束縛，孕育出多種別樹一格、富有文化內涵以及創新精神的工藝；「百寶嵌」便是其中的代表作。這是一門追求視覺效果和手感享受的裝飾工藝，在當時已被視為珍品。百寶嵌乃指以如百樣之多的寶石作鑲嵌的器物，一件上乘的百寶嵌在講究精美的設計之餘，更要求多元的材料配搭、合適的顏色對比和精細的人物神韻雕刻，每一項都對匠人的技術造詣和藝術內涵有很高的要求。

筆者於木作家庭長大，自幼看著父母親把一件又一件的古董家具珍而重之地搬回家，年少不諳世事，總是羨慕同學家裡的現代家具，無法理解家裡為何總是使用舊東西。直至大學畢業數年後，偶然聽見父親與友人分享他的收藏歷險和每件家具背後的故事，啟發了本人對古董的興趣。古董之中最令我感興趣的就是百寶嵌家具，顏色豔麗的百寶和素身的硬木互相輝映，其精美程度讓人過目難忘。

百寶嵌鮮有被作為一門獨立題目來單獨研究，相關的參考書籍寥寥可數。本書透過查閱古代文人的詩集和遊記，從木作、漆器和裝飾藝術有關的文獻中梳理重點，試圖以簡明易懂的文字及圖片對照的方式，與讀者一同探索中國的鑲嵌裝飾歷史，從百寶嵌工藝的起源說到其在明清時期的發展情況，期望與讀者細細分享這傳統手藝背後的精髓。書中有章節特意介紹百寶嵌豐富題材背後的一些典故和故事，比如第五章中提到胡人狩獵。古時漢族以外的人均被稱為「胡人」，他們從絲綢之路帶入的物品都加有「胡」字，如胡椒、胡桃、胡蘿蔔、胡琴等便是由此得來。胡人為了與漢人交往和相處，便學習漢語，由於初學時發音語調奇怪，被漢人揶揄「胡言漢語」，後來更逐漸演變成「胡言亂語」，成為一句家傳戶曉的成語。百寶嵌承載著中國深遠的歷史和文化，是戰爭、離別和重聚的見證。考察古物時，往往背後的故事最動人。

古物，是傳統工藝，也是智慧和歷史的載體。二十一世紀流行舊物用完即棄，應順應潮流還是對舊物進行維修，繼而保存和傳承，值得我們思考。

Foreword

Bonnie Lau

Author / Director, Hon Ming Gallery

Growing up in a family with a long history in woodworking and the antiques trade, I never appreciated the old pieces that surrounded us during my childhood. In fact, my siblings and I were always envious of our classmates having modern furniture in their homes. That was until a few years into my first career in banking; one day, I overheard my father sharing with his friends stories about some of these antique works and the adventures he had experienced in acquiring them. It was this oral history that sparked my curiosity in antiques and the desire to delve deeper into my family heritage.

Baibaoqian is a niche subject about which only a few books have been written. Since I embarked on my journey to learn about, and try to understand, Chinese antiques, this ancient decorative inlay art has always been very close to my heart. My intention with this publication is to capture the development of Chinese inlay decoration: particularly how *baibaoqian* artistry emerged and evolved during the Ming (1368–1644) and Qing (1644–1911) dynasties. As I discovered these exquisite artworks, I was constantly amazed by the vision, wisdom and mastery that artisans achieved 400 years ago—how their knowledge was expressed through the ability to combine an array of materials and carefully compose a harmony of colours; and their skill in depicting the ‘spiritual’ essence of the subject matter through precise carvings. Without the aid of machine tools, the exceptional technical expertise and artistic flare of the *baibaoqian* artisans truly made

them the avant-garde. It is this pursuit of the craftsmen making great artworks that I would like to share with the readers.

An antique decorative work of art is not only ornamental in terms of aesthetic appreciation and spatial decoration, but also a treasure of rich historical value. Around 3,000 years ago, the Egyptians had already created coloured painting techniques with which they decorated tombs and the sarcophagi where mummies were interred. At a similar time, inlay skills were being developed to embellish weapons and vessels in ancient China. Decorative art embodies our change in taste and documents the innovations and advancement of human progression. It has always been an integral part of our everyday life.

The turning point, that brought a new sense of dynamism in *baibaoqian* technique and a break from the conventional methodology of Chinese art creation, was the involvement of the Ming literati, who appointed themselves as arbiters of taste and articulated the parameters for what was considered ‘elegant’ and ‘vulgar’ in art. Not only did they gather to share new ideas and insights about collecting art, the unprecedented relationship with artisans during the art design process inspired craftsmen to break free from traditional aesthetic approaches and experiment with new ideas, thus enabling the creation of diverse and innovative artworks. *Baibaoqian* is a great representation of such innovation. Each *baibaoqian* object carries significant historical value: a witness to war and natural disasters,

to family separation and reunion. This craft is a window into a society and culture that no longer exists. Through this book, I hope the readers will share my passion and appreciation for the craftsmanship and heritage of *baibaoqian*.

We now live in fast-paced, throwaway culture, where furniture and daily objects are being discarded after use. As this book celebrates a craft that is all too quickly disappearing, it gives rise to an important question for us all: “Should we continue to follow this trend, or repair and preserve objects that we may pass on to future generations?” It is a question that demands our attention more than ever.

關於作者
About the Author

劉旆杞是第三代中國古董家具傳承人，現為藝廊「瀚明」的董事，為世界各地的收藏家搜羅和鑑定中國古家具。畢業於倫敦蘇富比藝術學院，曾擔任私人博物館總經理，帶領團隊策劃香港一系列的中外古董展覽，並發表有關家具和珠寶的文章。她致力推動古今融合的理念，務求以現代方式展示中國古代器物，引領中西文化交流和實踐把古董融入生活。

Bonnie Lau is a third-generation specialist in antique Chinese furniture. Currently, she is Director of Hon Ming Gallery, a renowned establishment in Hong Kong founded by her father in the 1980s, that specialises in Chinese classical furniture. Previously, Bonnie was General Manager of Hong Kong’s largest private museum, where she curated a number of diverse exhibitions and was a contributor to an array of museum catalogues on Chinese furniture and jewellery. Bonnie received her MA in East Asian Art from Sotheby’s Institute of Art, and is an active member of the Hong Kong arts and culture community.

中國朝代年表
Chinese Dynasties

c.10000–2000 BC	新石器時代 Neolithic Period	
2070–1600 BC	夏 Xia	
1600–1046 BC	商 Shang	
1046–771 BC	西周 Western Zhou	
770–256 BC	東周 Eastern Zhou	770–476 BC 春秋 Spring and Autumn
		476–221 BC 戰國 Warring States
221–207 BC	秦 Qin	
206 BC–9 AD	西漢 Western Han	
25–220	東漢 Eastern Han	
220–280	三國 Three Kingdoms	
265–316	西晉 Western Jin	
317–420	東晉 Eastern Jin	
420–589	南北朝 Northern and Southern Dynasties	
581–619	隋 Sui	
618–907	唐 Tang	
907-960	五代 Five Dynasties	
907-1125	遼 Liao	
960–1127	北宋 Northern Song	
1127–1279	南宋 Southern Song	1115–1234 金 Jin
1279–1368	元 Yuan	
1368–1644	明 Ming	
1644–1911	清 Qing	