

K11 ART AND CRAFT HERITAGE

K11 傳世工藝



LUODIAN
螺鈿

K11 CRAFT & GUILD FOUNDATION

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前言

鄭志剛

K11 Craft & Guild Foundation 創辦人及主席

今年，我很高興能夠推出 K11 Craft & Guild Foundation (KCG) 工藝研究著作系列的第二部作品，闡述一項中國源遠流長但較少人著述的傳統工藝——螺鈿。這一系列中國工藝研究及出版項目隨 2020 年出版的《K11 傳世工藝：百寶嵌》一書而展開，將多項珍貴而越見罕有的中國傳統工藝，一一以書籍形式得以保存和傳揚給更廣的本地及海外社群。這些項目真正體現我對推廣中國藝術和傳統工藝的決心和理念，希望為中國藝術界別帶來不一樣的新氣象。

從求學階段到後來工作，我有機會在多個國家居住或旅行，熱愛親身認識及了解不同國家的藝文景觀。在這些接觸當中，我發現不同地方的藝術、工藝和建築，其實與中國古代藝術都大有淵源。這些連結啟發了我，令我投放更多心力及資源，發掘各種中國藝術的歷史和技法，再以多種形式呈現在大眾面前。不只經濟及科技發展，軟實力的培養也相當重要。這不只是在頌揚中華文化，更是建立中國文化身分認同的重要一環。

我懷抱著推廣中國藝術及文化的決心，在 2008 年成立了 K11 集團，及後在 2010 年成立了非牟利機構 K11 Art Foundation，致力普及藝術，推廣中國當代藝術和傳統工藝，建設一個創意文化生態圈，激發藝術發展，並與社會大眾一同欣賞藝術。期間我接觸許多中國藝術品和工匠大師，中國器物的精巧令我對中國工藝產生了莫大興趣，而匠人的高超造詣和堅毅精神亦令我相當敬佩。中國創意的一面不單從中國當代藝術上展現，古代工藝的技藝和歷史源流，早已蘊藏無限巧思。這些驅動了我思索，並逐

步建立一個可持續發展的文化平台——2018 年成立的 K11 Craft & Guild Foundation，去傳承和復興這些非物質文化遺產，為社會創造共享價值。

「Craft & Guild」的意義取自一群全心投入的匠人，為保存和精進工藝技法和工藝意義這共同目標而努力。中國工藝曾有輝煌一頁，在古代宮廷和民間廣泛流傳及應用，亦遠銷海外、備受推崇，甚至成千金難求之物，掀起了席捲歐洲的中國風「Chinoiserie」。時至今日，中國工藝局面已然不同，青黃不接，加上欠缺有系統的保育和推廣力量，令傳統難以承繼。於是，我希望藉著 KCG，建立工藝生態圈和拓展工藝市場。匠人可以應用知識和經驗在我們的項目上，使得這些快將消逝的工藝能夠保存下來，並以嶄新形式活化。不只匠人有更多機會發展工藝和獲得實質經濟收益，這平台亦令珍貴的工藝品觸手可及，使普羅大眾和年輕一代更易接觸得到。

與這系列第一部作品所著述的「百寶嵌」相似，「螺鈿」同為鑲嵌工藝美術，是用上乘貝殼，鑲嵌在漆器、木器或金屬表面，釋放絢爛光澤。這項相傳源自上古時代的工藝，成熟於唐代，在明代及清代盛行。螺鈿工藝從宮廷走入民間日常生活，因應時代變化和功能需求，創造出多種螺鈿珍品。這項工藝在唐代傳入日本和朝鮮半島，由同一起源發展出各自的獨特風格，令螺鈿藝術在國際間百花齊放。雖然在近年，螺鈿鑲嵌工藝逐步被認可為非物質文化遺產，但匠人數目不斷減少，又一直欠缺專門的學術研究，令這工藝面臨失傳困境。因此，我認為有需要加快腳步，進行對螺鈿的保護和

推廣工作。這次有幸邀得陳以昕博士，秉持和我相同的信念和熱誠撰寫本書，以她的專業識見，豐富螺鈿工藝的論述及闡明此工藝的當代發展。希望各位和我一樣喜歡這部作品，從探索螺鈿工藝的過程中，認識到背後博大精深的中國文化內涵，一同將中國傳統工藝持續地發展下去。

Foreword

Adrian Cheng

Founder and Chairman, K11 Craft & Guild Foundation

Heading into the year 2023, I am excited to launch the second research publication of the K11 Craft & Guild Foundation (KCG) craftsmanship publication series, which introduces a centuries-old but less told traditional Chinese art — *Luodian*. This series of Chinese craftsmanship research and publication projects commences in 2020 with the publishing of the book *K11 Art and Craft Heritage: Baibaoqian*. The precious but fast-disappearing traditional Chinese artisanship can be conserved through publication and spread to the wider domestic and overseas communities. These projects are a clear manifestation of my resolution and idea to promote Chinese art and craft. I hope to bring about new stimulus to the Chinese art scene.

Along my academic and career path, I have had the opportunity to live in and travel to many countries. I love looking into the art and cultural landscapes of these places. In my personal experience there, I discovered that a lot of art and craft pieces as well as beautiful architectures were related to Chinese works of art in ancient times. These linkages have inspired and encouraged me to invest efforts and resources in exploring the history and techniques of Chinese art, and presenting them to the public in various forms. Besides economic and technological development, the incubation of soft power is equally important. This is to celebrate the culture of China, as well as building a stronger Chinese cultural identity.

Dedicated to support Chinese art and culture, I established the K11 Group in 2008 and

K11 Art Foundation in 2010. In order to make art accessible, I have strived to promote Chinese contemporary art and traditional craftsmanship by building a creative ecosystem, so as to stimulate artistic development and art appreciation in society. Along the way, I came across many Chinese works of art and master craftsmen. The delicacy of Chinese craft pieces made me intrigued in Chinese artisanship. I also greatly admire the high attainments and perseverance of the craftsmen. The creative side of China is shown not only through its contemporary art; unbounded ingenuity is also revealed in the artisanship and historical development of the traditional crafts. I was compelled to ponder and set up a sustainable cultural platform — K11 Craft & Guild Foundation — in 2018, in the hope of conserving and rejuvenating the intangible cultural heritage and creating it as a shared value in society.

The meaning of “Craft & Guild” is derived from having a group of committed craftsmen working towards a common goal — to preserve and perfect the craftsmanship and meaning of craft. Chinese craft has its splendid history. Back in the day, it was widely spread and applied in court and among commoners. Chinese craft pieces were exported and highly praised by overseas consumers. With no time, *Chinoiserie* was all the rage in Europe. The scene has completely shifted with a lack of successors and systematic efforts in preservation and promotion, making inheritance of craftsmanship difficult. In view of this, I hope to create a craft ecosystem and expand the crafts market through KCG. Craftsmen could apply their knowledge and

experience into our projects, which help conserving the vanishing crafts and revitalising them with new means. This platform gives greater room for craftsmen to develop their crafts and gain economic returns. It also makes craft approachable to the general public and the younger generation.

Similar to the first featured craftsmanship of the research publication series — *baibaoqian*, *luodian* refers to inlay arts but with the finest seashells to create richly colourful decoration on the surface of lacquerware, wood or metal. This craft is said to be originated in remote ages, matured during the Tang Dynasty and reached the apex in the Ming and Qing Dynasties. The craft of *luodian* went from the court to the everyday life of the common folk. In response to the change of times and demands, a great amount of *luodian* treasures have been created. In Tang Dynasty, the craft was introduced into Japan and the Korean Peninsula. Distinct artistic styles have been developed from a single origin, allowing different kinds of *luodian* art blossom internationally. The craft of *luodian* has been gradually recognised as an intangible cultural heritage in recent years. However, the inheritance of the craft is facing hardship due to talent drought and insufficient academic research. There is a great need to push forward the conservation and promotion of *luodian*. We are honoured to have Dr. Ivy Yi Yan Chan to write this book with shared conviction and enthusiasm. She has enriched the narrative of *luodian* art and shed light on its contemporary development with her professional knowledge and insight. I hope that you will find this book

enjoyable as I do. Let us uncover the profound Chinese culture underneath in the exploration of *luodian* art, and continually pass on these traditional crafts to generations.

前言

陳以昕

作者／藝術史學者

自從修讀藝術史，以至任職中國藝術專家的這些年以來，如花似錦的中國螺鈿藝術一直使我深感著迷。古往今來，不同文化及文明的民族，把大自然的各種精美貝殼，設計為各種巧妙的紋飾；或蘊含吉祥寓意、或縷述民間流行故事，製作技藝變化多端，令人歎為觀止。現今大量中國螺鈿遍佈於世界各地的私人或公營博物館，足證螺鈿工藝魅力非凡。從流傳日本、韓國的精緻唐代嵌螺鈿銅鏡，以至歐美各國所藏的明清漆嵌螺鈿家具，可見中國螺鈿之美，源遠流長，已遠征世界各地。在研究螺鈿的過程中，我震懾於華而不縟的上古螺鈿，沈醉在唐、宋、元代的風格更迭，也為明末清初臻至高峰的薄螺鈿拼金銀等煊爛組合而怦然心動。中國及海外的當代藝術家持續以螺鈿為創作媒介，一方面向傳統工藝致敬，另一方面推陳出新，灌注新生代的審美雅趣與創新的概念思潮，傑作紛呈，著實振奮人心。

我剛開始追溯螺鈿的歷史演變進程時，就意識到相關文獻少之又少，而且屢見歷史斷層。廣為人知的中國藝術門類諸如繪畫、書法和陶瓷，已獲各國學者深入研究並經系統分析，相較之下，螺鈿的學術研究顯然十分蒼白。王世襄、哈里·迦納（Harry Garner）、西岡康弘、屈志仁、李經澤、胡世昌、丹妮斯·萊迪（Denise Leidy）及長北等著名學者、博物館館長及收藏家雖不遺餘力，先後開拓中國螺鈿的研究工作，惟此學科未成氣候，仍徘徊於中國藝術的學術邊緣，甚少成為展覽或書刊的焦點。況且，中國螺鈿多歸類為亞洲螺鈿或中國漆器之下的子項，絕少被視為獨立課題。K11 Craft & Guild Foundation 不但重視中國螺鈿的歷史意義，更致力研究及復興這門彌足珍貴

的藝術，實屬難能可貴。感謝 K11 Craft & Guild Foundation 同仁予我無比信任及支持，令本書得以順暢完成。

本書旨在為中國螺鈿發展歷史提供一部指南，期能惠及普羅大眾以至業界專家。當中一些歷史學上有待分曉的議題，尚難於有限篇章內一一細探。例如：由於琉球群島和中國南部漆藝交流頻繁，目前仍難以準確區分部分兩地製作的螺鈿漆器。螺鈿藝術博大精深，筆楮難窮，謹以此雙語小書，為相關中英語的學術討論補缺拾遺。惟願此書能為螺鈿研究的相關書籍增添一員，幫助未來螺鈿藝術的鑽研更上層樓。

本書的籌備工作始於2020年末，至2022年初完稿。期間席捲全球的疫症肆虐，為研究過程帶來重重挑戰。博物館、圖書館相繼關閉，研析藝術藏品與文獻書籍的計劃因而受阻。在此由衷感謝學術界、拍賣行、畫廊及博物館的朋儕、同仁，若非各界人士鼎力襄助，不吝賜教，此書恐難圓滿付梓。特別要感謝婁嘉瑩的引介，讓我認識 K11 Craft & Guild Foundation 團隊，亦要感謝夏洛特·霍里克（Charlotte Horlyck）、松井邦子及福永愛分別為我解答有關韓文和日文參考資料的疑問。感謝慨允轉載圖片的各大公私博物館、藝術機構及藝術家，包括（按圖片在書中出現的順序）：倫敦大英博物館、首爾 Leeum 美術館、日本宮內廳正倉院事務所、蘇州博物館、臺北故宮博物院、波士頓美術博物館、佳士得及 Bridgeman Images、東京國立博物館、倫敦維多利亞與阿爾伯特博物館、斯德哥爾摩東方博物館、紐約大都會藝術博物館、克里夫蘭藝術博物館、北京故宮博物院、英國皇家收藏信託、蘇富比、柏林國立博物館下屬亞洲藝術博物

館、明尼阿波里斯藝術學院、倫敦埃斯卡納齊（Eskenazi Ltd.）、華盛頓國立亞洲藝術館下屬佛利爾美術館與賽克勒美術館、東京永青文庫、舊金山亞洲藝術博物館、洛杉磯郡立藝術博物館和鍾聲。

感謝吾友、曾共事多年的譯者吳楚雯，她深思英文原意，適時查核史料素材，翻譯成優雅的中文。本書編輯——家父陳海昌、家母黃潔貞，不僅是我最嚴厲的評審，也是我最忠實的支持者。他們對文字的執著，一絲不苟，對我影響深遠，促使我寫作時倍加認真謹慎。我從小就對中國藝術及文學產生濃厚興趣，若沒有父母的薰陶，大概本書就不能面世。

作者介紹

陳以昕畢業於倫敦大學亞非學院，獲藝術史暨考古學碩士及博士學位，是現屆倫敦東方陶瓷學會理事會成員、東亞藝術博物館策展顧問兼埃斯卡納齊畫廊中國藝術專家。曾任佳士得拍賣行中國藝術專家、拍賣主管兼副總監。曾為亞非學院、佳士得美術學院及香港故宮文化博物館等多所學術機構及博物館策劃展覽、設計教育課程及兼任講師，並曾參與多部中國藝術書籍的寫作、研究與翻譯工作。

Foreword

Ivy Yi Yan Chan

Author / Art Historian

In my years of study as an art history student, and throughout the course of my career as a Chinese art specialist, the splendour and intricacy of Chinese artworks inlaid with mother-of-pearl, *luodian*, have always captured my imagination. Indeed, people of different cultures and civilisations have long appreciated the myriad ways in which exquisite shells produced by Mother Nature could be transformed into ingenious decorative designs, conveying auspicious wishes and illustrating popular stories and motifs. The sheer volume of Chinese mother-of-pearl masterpieces held in private and museum collections around the world testifies to the universal and continuous appeal of this treasured art form. From elaborate Tang Dynasty bronze mirrors inlaid with mother-of-pearl preserved in Japan and Korea, to impressive lacquered furniture inlaid with mother-of-pearl held in Europe and America, it is evident that the beauty of Chinese mother-of-pearl has reached far corners of the world. As I embarked upon this exciting journey of research into mother-of-pearl, I was captivated by the rustic charm of early works found in archaeological excavations, fascinated by the dramatic changes in decorative styles throughout the Tang, Song and Yuan Dynasties, and mesmerised by the lavish combination of exceptionally thin pieces of shell with gold and silver foil which reached an apogee in the late Ming to early Qing period. I was also particularly moved to discover exciting new artworks that reinvent the use of mother-of-pearl, produced by contemporary artists both working within and outside of China. Their artworks pay homage to age-old traditions yet simultaneously

break apart conventional barriers, signifying the aesthetic and conceptual concerns of a new generation.

As I traced the historical development of the ancient art form of mother-of-pearl in China, it soon became apparent that resources on the subject are few and far between. This is in stark contrast to other more widely celebrated categories of Chinese art, such as paintings, calligraphy and ceramics, which have been more thoroughly and systematically researched by scholars worldwide. Despite the pioneering work of a handful of distinguished scholars, curators and collectors who have dedicated much of their time and effort to study Chinese mother-of-pearl inlay — among them Wang Shixiang, Harry Garner, Nishioka Yasuhiro, James Watt, King-tse Lee, Hu Shih-chang, Denise Leidy and Chang Bei — this subject has curiously remained in the periphery of Chinese art scholarship, and is seldom the focus of major exhibitions or publications. In fact, it can be observed that Chinese mother-of-pearl inlay is more often discussed as a subcategory under general Asian mother-of-pearl inlay or Chinese lacquerware, and is rarely studied in its own right. It is thus particularly important that K11 Craft & Guild Foundation not only acknowledges the historical significance of Chinese mother-of-pearl inlay, but is strongly committed to documenting and reviving this unique art form. The trust and support I consistently received from the enthusiastic and conscientious team at K11 Craft & Guild Foundation have ensured that the book production process was as smooth and efficient as possible.

This book is intended to serve as a guide to the historical development of Chinese mother-of-pearl inlay which could be useful for specialists and general readers alike, hence some existing questions in the historiography of Chinese mother-of-pearl inlay could not be addressed in great detail. For example, in some cases it remains difficult to differentiate between southern Chinese or Ryukyuan lacquerware inlaid with mother-of-pearl, due to close connections between the two production centres. Despite its limitations, I hope that this bilingual publication bridges some gaps in Chinese and English scholarship, and can be considered as a welcome addition to the short list of existing publications dedicated to discussion on Chinese mother-of-pearl inlay.

Work on this book began in late 2020 and was completed in early 2022. During this period a global pandemic posed substantial challenges to the research process, mostly in terms of reduced access to museum collections and textual records. I am indebted to my friends and colleagues working in academia, auction houses, galleries and museums, who generously offered me their advice and assistance to overcome these challenges. I would like to thank Ying Lau in particular for introducing me to the KCG team, and Charlotte Horlyck, Kuniko Matsui and Ai Fukunaga for answering my queries in relation to Korean and Japanese references respectively. The following individuals and organisations (in order of appearance in the book) have kindly granted us permission to illustrate images in their ownership: the British Museum in London, the Leeum Museum of Art in Seoul, the Imperial

Household Agency of Japan, the Suzhou Museum, the National Palace Museum in Taipei, the Museum of Fine Arts in Boston, Christie's and Bridgeman Images, the Tokyo National Museum, the Victoria and Albert Museum in London, the Museum of Far Eastern Antiquities in Stockholm, the Metropolitan Museum of Art in New York, the Cleveland Museum of Art, the Palace Museum in Beijing, the Royal Collection Trust in London, Sotheby's, Staatliche Museen zu Berlin, Museum für Asiatische Kunst/Stiftung Humboldt Forum im Berliner Schloss, the Minneapolis Institute of Art, Eskenazi Ltd., the Freer Gallery of Art and Arthur M. Sackler Gallery of the National Museum of Asian Art in Washington D.C., the Eisei Bunko Museum in Tokyo, the Asian Art Museum of San Francisco, the Los Angeles County Museum of Art and Zhong Sheng.

I am grateful to have enlisted the help of my talented friend and former colleague Aster Ng, whose translations not only accurately capture the essence of the original English text, but also add flair and elegance to the Chinese text. Her diligence in producing accurate translations, which often involved further contextual research, has not gone unnoticed. The editors, my parents Hoicheong Chan and Kitching Wong, are not only my toughest critics, but also my greatest supporters. Their mastery of the written word is infectious and inspiring, and they have always held me accountable to the quality of my writing. Of course they are also responsible for instilling in me a deep appreciation of Chinese art and literature from a young age, without which this book would never have come to fruition.

About the Author

Ivy Yi Yan Chan obtained her MA and PhD in History of Art and Archaeology from the School of Oriental and African Studies (SOAS), University of London. She is a Council Member of the Oriental Ceramic Society in London, Curatorial Consultant to the Museum of East Asian Art and Chinese Art Specialist at Eskenazi Ltd. She previously worked as a Chinese Art Specialist, Head of Sale and Associate Director at Christie's London, and has participated in curating exhibitions, designing educational programmes and lecturing for various museums and educational institutions, including SOAS, Christie's Education and the Hong Kong Palace Museum. She has also authored, translated and contributed to many publications related to Chinese art and culture.