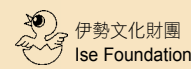




刺繡孔雀紋掛幅
日本，十九世紀晚期至二十世紀初期
Embroidered Wall Hanging with a Peacock and Peahen
Japan, late 19th century to early 20th century
H: 222.5 cm W: 150 cm

香港大學美術博物館
香港般咸道九十號
星期一至六 上午九時三十分至下午六時
星期日 下午一時至六時
大學及公眾假期休息
免費入場
電話：2241 5500
網址：www.hku.hk/hkumag

University Museum and Art Gallery
The University of Hong Kong
90 Bonham Road, Hong Kong
Monday to Saturday 9:30 am - 6:00 pm
Sunday 1:00 pm - 6:00 pm
Closed on University and public holidays
Free admission
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伊勢文化財團
Ise Foundation



100th Anniversary

主辦 Organized by

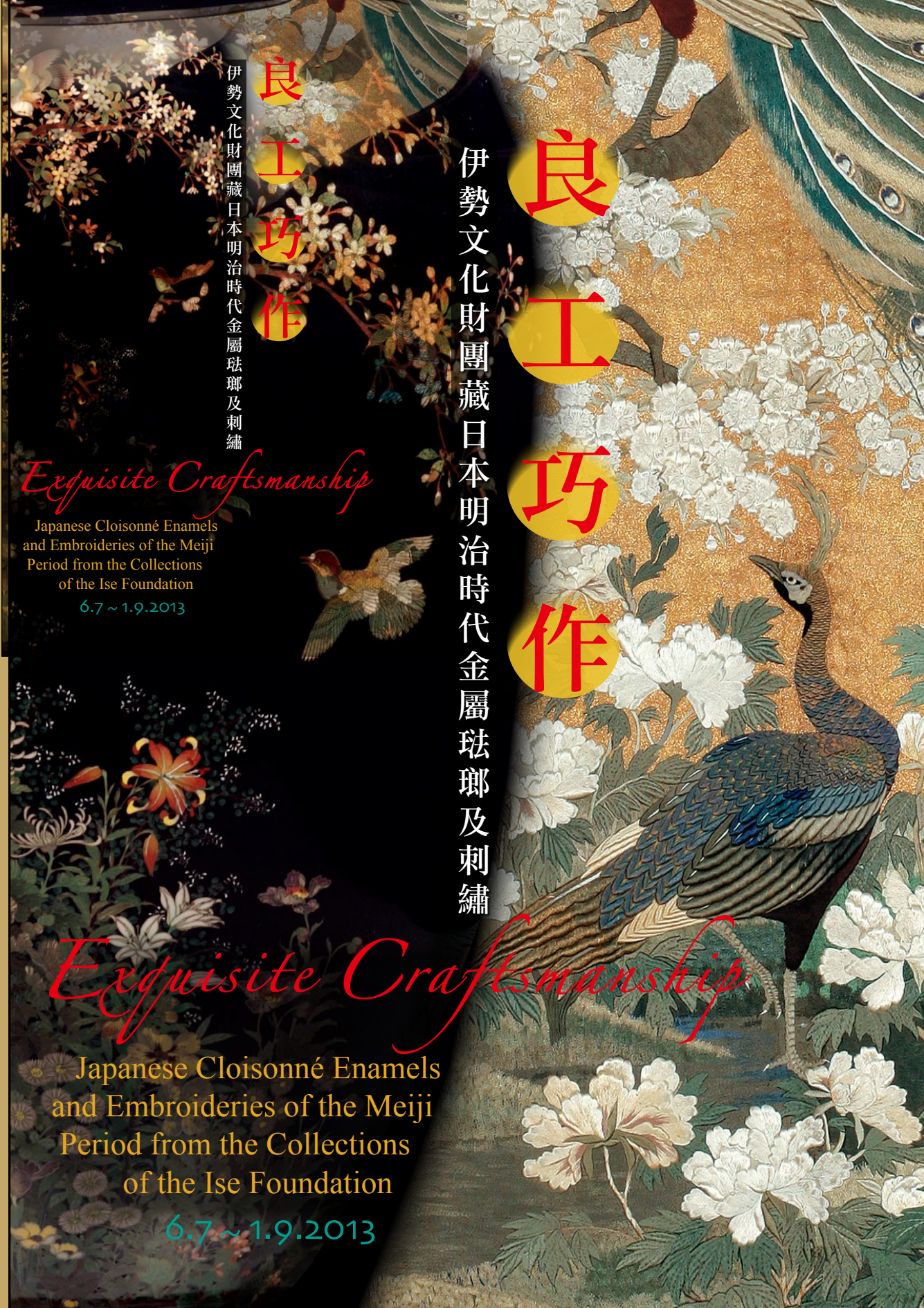
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刺繡鷹猴紋掛幅
日本，十九世紀晚期至二十世紀初期
Embroidered Wall Hanging with an Eagle and Monkeys
Japan, late 19th century to early 20th century
H: 221 cm W: 142 cm

刺繡孔雀櫻花牡丹紋掛幅
畫師三木，繡師住山
日本，約一九零零年
Embroidered Wall Hanging with a Peacock and Peahen, Cherry Blossom and Peonies
Designed by Miki; Embroidered by Sumiyama
Japan, c. 1900
H: 300 cm W: 199 cm



良工巧作

伊勢文化財團藏日本明治時代金屬瑠瑯及刺繡

Exquisite Craftsmanship

Japanese Cloisonné Enamels
and Embroideries of the Meiji
Period from the Collections
of the Ise Foundation

6.7 ~ 1.9.2013

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良工巧作：伊勢文化財團藏日本明治時代金屬琺瑯及刺繡

香港大學美術博物館深感榮幸，為日本東京伊勢文化財團所藏之金屬琺瑯及刺繡舉辦展覽。這些明治時期（一八六八至一九一二年）的珍貴文物，以千錘百煉的非凡技術和巧奪天工的製作工藝見稱。

十九世紀下半葉，隨著江戶幕府的沒落，取而代之的幕末時代（一八五三至一八六七年）實行門戶開放政策，並使日本由孤立封建之國，進而躋身世界強國之列。然而，社會的急速發展與工業的現代化，並沒有使得日本傳統工藝萎縮衰頹，反倒是年輕的明治天皇（一八五二至一九一二年）在一八六七年即位後，瞭解一些諸如金工、漆器、琺瑯、陶瓷和刺繡等歷史悠久的手工藝品，則正好在開放的國際消費市場中，扮演重要的角色。

爾後，金屬琺瑯（七寶燒）被納入日本皇室收藏，此類御製品通常帶有菊花紋章，藉此暗示其為日本天皇贈予外國使節、王室成員，以及從事本土及海外貿易商人所訂製的禮品。日本製作商更定期在當時的歐美舉行國際博覽會，從中陳列技藝繁複與創立新穎的工藝精品；其中名古屋七寶工藝店的產品更於一八七三年在維也納世界博覽會上獲得首獎。而在眾多金屬琺瑯技法中，由梶常吉（一八零三至一八八三年）於一八三三年燒製成功的有線七寶出現意義性的發展。這是一種在金屬胎上以精工細作的金、銀、銅線掐絲起線，之後再施以琺瑯釉料燒製而成的一種裝飾藝術。繼而於一八六八年，塚本貝助（一八二八至一八八七年）又在陶瓷胎上掐金銀絲施釉焙燒，成功製作瓷胎掐絲琺瑯；濤川惣助（一八四七至一九一零年）則在百年後的一八七九年創製無線七寶，此法更使山水圖案的輪廓更趨自然流暢。

正如七寶燒一樣，日本刺繡亦始自奈良時代（七一零至七九四年），其以工藝嶄新聞名於世，並見證了日本和西方在十九世紀晚期至二十世紀初期的藝術交流。自奈良以迄江戶時代（一六一五至一八六八年），染色技術不斷改善，女紅藝師以針代筆，在紡織品上繡以帶有光澤的絲線，從中呈現傳統繪畫般的紋樣，並促成“刺繡畫”的發展。在綾羅綢緞上利用絲紡及金銀線刺繡，再加上其他紡織材料和技法，重新演繹傳統構圖的圖形符號，如此所製成的繡品，更成為現代風行世界的珍貴手工藝。

我們感謝伊勢文化財團提供是次公諸同好的機會，並首度同時展示兩種截然不同，卻兼具尖端技術與無限創意的藝術。這些色澤耀眼的展品，十足印證了世界的社會民生在十九世紀末期的轉變，同時也反映當時中產階級對奢侈品的嚮往。

Florian Knothe 博士
香港大學美術博物館總監
二零一三年七月

Exquisite Craftsmanship: Japanese Cloisonné Enamels and Embroideries of the Meiji Period from the Collections of the Ise Foundation

The University Museum and Art Gallery is honoured to present this exhibition of cloisonné enamels and embroidered textiles from the collections of the Ise Foundation in Tokyo, Japan. These treasures are executed in sophisticated techniques and exemplary of the high skill and exquisite craftsmanship for which the Meiji Period (1868–1912) is celebrated.

During the second half of the nineteenth century, following Japan’s opening to the West during the Bakumatsu period (1853–1867) at the eve of the Edo reign, the country transformed itself from an isolated feudal nation to a world power. In this rapid social development and modernization of its industries, Japan’s traditional arts were neither suppressed nor extinguished but, after the young Emperor Meiji (1852–1912) assumed the throne in 1867, Japan’s new leadership realised that the historic skills of the metalworker, lacquerer, enameller and ceramic and textile artist could assume an important role in an open and more accessible international consumer market.

In subsequent years, enamelled objects (*shippo*) were made on the orders of the Imperial Household—they often show the *kikumon* or chrysanthemum symbol indicating that they were commissioned by the Emperor as gifts for foreign dignitaries and royalty—or for merchants who supplied local and overseas markets. Japanese manufacturers participated in regularly organized international expositions and World Fairs in Europe and America, where they displayed an array of artistic creativity and technical virtuosity (the Nagoya Cloisonné Company won a first prize at the Vienna Exhibition of 1873). Among the most important technical advance in Japanese enamel making was the development of the *Yusen-shippo* by Tsunekichi Kaji (1803–1883) in 1833, who glued thin filigree wires of brass, gold or silver onto the base metal, which became both an integral part of the design, and prevented the enamels from running during firing. In 1868 Tsukamoto Kaisuke (1828–1887) fired *Jitai-shippo*, a ceramic pottery he decorated with filigree wires and fired enamels. A decade later, Namikawa Sōsuke (1847–1910) created *Musen-shippo* in 1879, an enamel ware without wires that allowed the artist to compose landscape designs with more fluid outlines.

Like the *shippo* wares, Japanese embroidered textiles were first produced during the Nara period (710–794) and became known for their technical innovation. They testify to artistic exchanges between Japan and the West in the late nineteenth- and early twentieth-centuries. An evolution of original dyeing technology from the Nara to the Edo period (1615–1868), led to the development of so-called “embroidery pictures” that stand out by their usage of glossy silk thread, which allowed Japanese needleworkers to compose new expressions superseding though historically related to conventional paintings with thread. Ribbed silk (*shioze*) and metallic threads on silk brocades are but few of the precious techniques and materials that make this handicraft a modern and internationally appreciated art form that uses and re-interprets an abundance of traditional iconographic compositions, symbols and figures.

We thank the Ise Foundation for giving us the opportunity to share their masterpieces with the public and to show together for the first time two very different but equally sophisticated and innovative art forms. May the dazzling colours and opulent lustre provide evidence for the world-wide changes in social and domestic life towards the end of the nineteenth century and the longing for luxury that characterises the bourgeois society of that era.

Dr Florian Knothe
Director, University Museum and Art Gallery, The University of Hong Kong
July 2013



白鷺紋瓶（無線七寶燒）
作者：權田広助
Vase with Egrets (Musen)
Artist: Hirotsuke GONDA (1865–1937)
H: 9.5 cm W: 8 cm



銀貼鷹石紋瓶（有線七寶燒）
作者：富木庄兵衛
Vase with a Hawk on a Rock
(Yusen & Ginbari)
Artist: Shoubei TOMIKI
H: 13 cm W: 6 cm



盛上鳶尾花紋瓶（有線七寶燒）
作者：安藤七宝店
Vase with Irises (Yusen & Moriage)
Artist: Ando Cloisonné Company
(1880–present)
H: 14.2 cm W: 12.4 cm



盛上葡萄紋瓶
（有線七寶燒）
Vase with Grapes
(Yusen & Moriage)
H: 38 cm W: 18 cm



茶金石鳳紋瓶（有線七寶燒）
Vase with Phoenixes (Yusen & Chakinseki)
H: 16 cm W: 9 cm

銀貼鍍起金魚紋瓶
作者：富木庄兵衛
Vase with Goldfish (Ginbari & Tsuiki)
Artist: Shoubei TOMIKI
H: 39 cm W: 19.5 cm