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**HONG KONG
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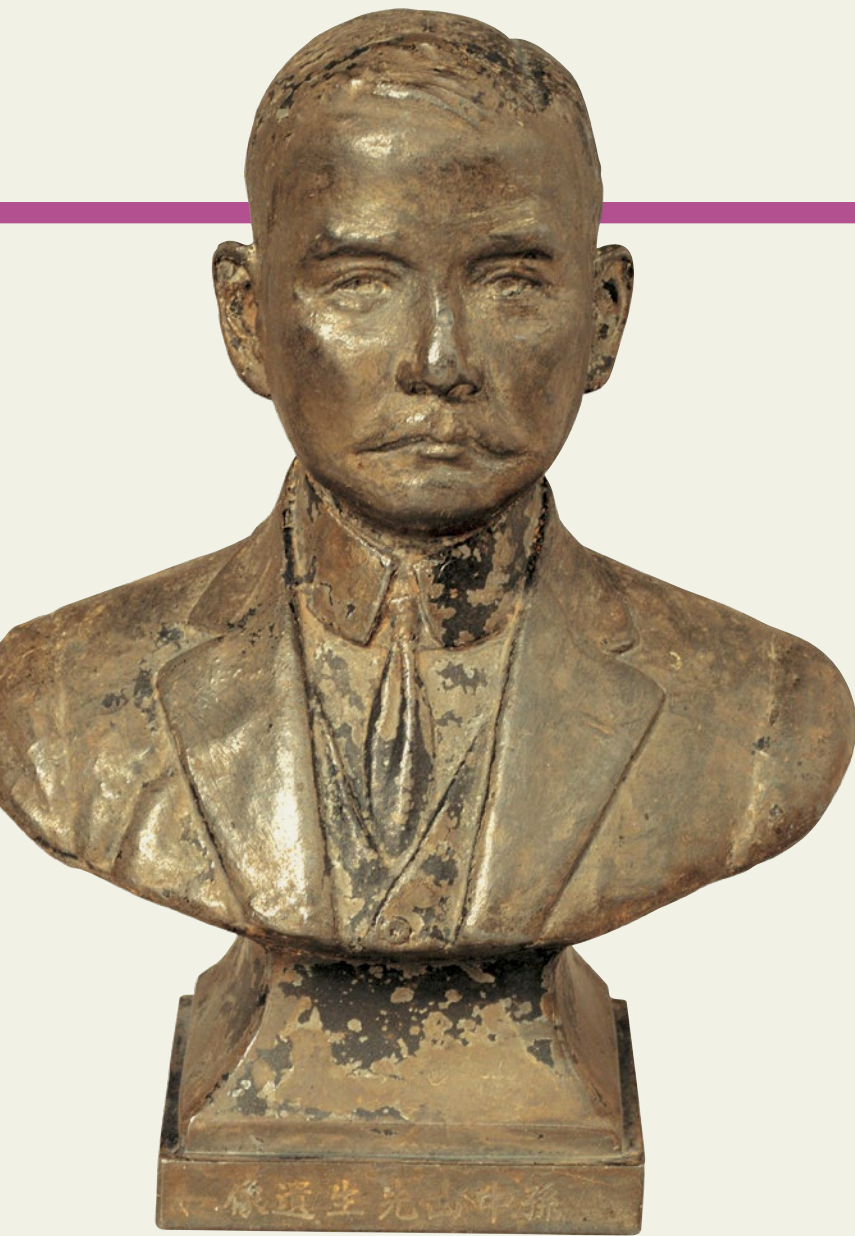
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前言

孫中山先生（1866-1925）是中國近代史上舉足輕重的人物，與香港有千絲萬縷的關係。孫先生一生以推翻滿清、建立民國為己任，曾經多次起事，最終 1911 年武昌爆發辛亥革命，浪潮席捲全國，1912 年中華民國在南京成立，隨後清帝溥儀（1906-1967）宣布退位，歷時二千多年的帝制統治隨之結束，是劃時代的一件大事。1925 年孫先生逝世後，國民政府為紀念他對國家的貢獻及宣揚其愛國精神，透過各種渠道對孫先生歌功頌德，使孫先生的名字及形象在中國隨處可見，不少道路、公園及建築物以其命名，錢幣、鈔票和郵票上都有其身影，而孫先生的故鄉香山更被改名為「中山」等；此外，豎立孫先生塑像是其中一種鄭重的紀念方法，具有一定的象徵意義。

本文從孫中山紀念館出發，透過館內的孫中山塑像，了解孫先生傳奇一生的各個片段，藉此緬懷他的輝煌事蹟。

孫中山塑像的象徵意義

孫中山先生是中國國民黨的始創人，而國民黨及日後的國民政府極力推崇並紀念孫先生，是具有其歷史意義的。現以學者陳蘊茜（1965-2020）的論述為基礎作一解說：

「孫中山崇拜是中國社會從傳統走向近代轉型的政治和文化產物，它既是中國傳統文化中權威崇拜的遺存和延續，又是國民黨政權在構建現代民族國家過程中刻意製作政治象徵符號、藉以整合社會、鞏固其威權統治的一大創制，也是國民黨利用國人對孫中山的愛戴、崇敬與祭奠的社會心理，有意引導和設計成為個人崇拜的精神產物。」¹

Foreword

Dr Sun Yat-sen (1866-1925), an iconic figure in modern China, was intricately connected to Hong Kong during his lifetime. Dr Sun devoted his life to overthrowing the Qing dynasty and founding the Republic of China. After a number of unsuccessful uprisings, the 1911 Revolution broke out in Wuchang and quickly spread to the rest of the country. In 1912, the Republic of China was founded in Nanjing. Subsequently, Emperor Puyi (1906-1967) announced his abdication, putting an end to over 2,000 years of imperial monarchy in China. After Dr Sun's death in 1925, the Nationalist Government eulogised his merits and achievements through various channels to commemorate his contributions and advocate his spirit. Dr Sun's name and image can be seen everywhere. For example, roads, parks and buildings were named after him; his image can be found on coins, banknotes and stamps; and his hometown, Xiangshan, was even renamed Zhongshan (as Dr Sun was also known as Sun Zhongshan). The erection of statues - a more elaborate way to commemorate Dr Sun - carries symbolic meanings.

With the Dr Sun Yat-sen Museum (SYSM) as a starting point, this essay explores different periods of Dr Sun's life and looks back on his days of glory through the statues in SYSM.

The symbolism of Dr Sun Yat-sen statues

Dr Sun Yat-sen was the founder of the Chinese Nationalist Party (*Kuomintang*), so reverence for Dr Sun on the part of the Nationalist Party and subsequently, the Nationalist Government, was historically significant. Renowned historian Chen Yunqian (1965-2020) expounded on this -

"Reverence for Dr Sun Yat-sen was a political and cultural product of Chinese society's transition from tradition to modernity. It was a remnant and continuation of authority worship in traditional Chinese culture, as well as a political icon created by the Nationalist regime during the construction of a modern nation as a means of integrating society and reinforcing the Nationalist regime's authoritarian rule. At the same time, the Nationalist Party used people's love and respect for Dr Sun, as well as the social need to commemorate and offer sacrifices to him, to create a spiritual product for personal worship."¹

¹ 陳蘊茜：《崇拜與記憶：孫中山符號的建構與傳播》（南京：南京大學出版社，2009），頁 1。

Yunqian Chen, *Worship and Memory: Construction and Dissemination of the Symbol of Sun Yat-sen* (Nanjing: Nanjing University Press, 2009), 1.

這種崇拜及發展，與列寧崇拜等西方國家對領袖的崇拜方式有密切關係，影響後人對孫中山先生的崇拜方法及形式，² 這種崇拜可說是由上而下。學者李恭忠（1974-）對此發表其見解：「與其說這是一種大眾崇拜，還不如說是國民黨中央對其黨員和國民的單方面的意識形態灌輸」。³

為紀念孫中山先生，便需要建構一種象徵符號作代表，也就是所謂的「孫中山符號」。這是一種建立在社會約定俗成的基礎上、具有政治象徵意義的符號，涵蓋了孫先生的精神、思想及其蘊含的政治象徵，對國人可產生巨大的影響力。⁴

在眾多符號之中，孫中山塑像是一種立體、藝術化的展現，對社會及民眾有廣泛的影響：

「在公共空間安置形象生動的孫中山塑像，更能向廣大民眾傳輸和普及孫中山符號。於是，孫中山塑像成了宣傳孫中山符號的又一重要載體。孫中山塑像包括銅像及其他塑像，在孫氏逝世後陸續出現於全國各地，成了民國時期最重要最普及的人物塑像，也成為各地的核心景觀，營造出新的神聖空間。」⁵

香港與孫中山先生的關係密切，因此很多地方都豎立了孫中山塑像，有的與孫先生曾經到訪有關，也有的只純屬紀念性質。

The emergence and development of this kind of reverence, which is closely related to the glorification of such leaders as Lenin in Western countries, influenced the ways in which Dr Sun Yat-sen was revered.² Since it was carried out from the top-down, scholar Lee Gongzhong (1974-) commented this kind of reverence was "less a form of mass worship than an effort by the Central Committee of the Chinese Nationalist Party to imbue its members and Chinese people with ideological beliefs."³

To commemorate Dr Sun Yat-sen, it was necessary to construct an icon to signify "Sun Yat-sen as a Symbol". Built upon accepted beliefs and values in society, the political icon embodies Dr Sun's spirit, thoughts and political beliefs, and has a profound influence on the Chinese people.⁴

The statues of Dr Sun Yat-sen were three-dimensional artistic representations that had a widespread influence on society and the common people -

"Placing vivid statues of Dr Sun Yat-sen in public spaces could better convey and promote 'Sun Yat-sen as a Symbol' to the general public. Therefore, statues of Dr Sun became important carriers for the promotion of 'Sun Yat-sen as a Symbol'. Statues made of bronze and other media emerged all over the country following the death of Dr Sun. They were the most important and most common human statues in the Republican period, constituting the core landscape in various places while creating new sacred spaces."⁵

Owing to Hong Kong's close relationship with Dr Sun Yat-sen, statues of him could be found in many parts of the city. Some of the statues marked places that were visited by Dr Sun, while others were purely commemorative.

孫中山塑像與孫中山史蹟

懷抱救國大志的青年

屹立於孫中山紀念館前的孫中山全身銅像^①，是香港著名雕塑家朱達誠老師的作品，呈現孫中山先生青年時期在香港讀書時那朝氣勃勃、滿懷理想的形象。銅像身穿唐裝、留有長辮、手執中西書籍，既突顯了孫先生手不釋卷的性格，亦反映了他在港求學期間博覽中西群書，探索如何救國救民的崇高志向。

1883 年秋，17 歲的孫中山先生從故鄉香山來到香港，入讀位於東邊街的拔萃書室（今拔萃男書院），這是英國聖公會創辦的教會學校。期間，他在必列者士街的美國公理會福音堂，由喜嘉理（1851-1917）正式受洗為基督徒，取教名「日新」。其後，由於位於歌賦街的中央書院（後改名維多利亞書院，今皇仁書院）鄰近福音堂，比拔萃書室的程度較高，孫先生遂於 1884 年 4 月轉讀中央書院，並出席鴨巴甸街新校舍的奠基禮，至 1886 年離校。同年，孫先生到廣州的博濟醫院學醫，翌年得悉香港雅麗氏利濟醫院成立香港西醫書院（其後併入香港大學），認為該校課程較完善，於是回港繼續學業，1892 年以第一名成績在西醫書院畢業，完成他在香港的求學生涯。⁶

Statues and the life of Dr Sun Yat-sen

A young man with an aspiration of saving China

The full-body bronze statue of Dr Sun Yat-sen in front of SYSM was created by renowned Hong Kong sculptor Chu Tat-shing ^①. It depicts a young Dr Sun, full of vigour and ambition, during his time as a student in Hong Kong. Dressed in traditional Chinese attire with his queue clearly visible, Dr Sun was carrying Chinese and English books. Apart from portraying Dr Sun as a diligent reader, the statue reflects how he indulged himself in Chinese and Western books while attending schools in Hong Kong to fulfil his ambition of saving his country and people.

In the autumn of 1883, Dr Sun Yat-sen, aged 17, left his hometown, Xiangshan, and settled in Hong Kong. He enrolled in Diocesan Home and Orphanage (now Diocesan Boys' School), which was founded by the Anglican Church, on Eastern Street. He was baptised at the American Congregational Mission Preaching Hall on Bridges Street by Charles Hager (1851-1917) and adopted the Christian name "Yat-sen". In April 1884, Dr Sun transferred to the Government Central School (later renamed Victoria College, now Queen's College) on Gough Street since the school was closer to the Preaching Hall, and its curriculum was more advanced than that of Diocesan Home and Orphanage. While studying in the Government Central School, Dr Sun attended the foundation-laying ceremony of the school's new campus on Aberdeen Street. When he left the Government Central School in 1886, he studied medicine in the Canton Hospital in Guangzhou. After hearing about the establishment of the College of Medicine for Chinese, Hongkong (CMC) (later incorporated into The University of Hong Kong) by the Alice Memorial Hospital, he returned to Hong Kong to pursue his studies in CMC in the following year, as he thought the programme in Hong Kong was more comprehensive. In 1892, he graduated first in his class from CMC and finished his studies in Hong Kong.⁶

^① 年輕孫中山先生的全身銅像
A full-body bronze statue of Dr Sun Yat-sen in his youth

² 同上註，頁 40。
Ibid., 40.

³ 李恭忠：〈孫中山崇拜與民國政治文化〉，《二十一世紀》（總第 86 期，2004 年 12 月號），頁 109，<http://www.cuhk.edu.hk/ics/21c/media/articles/c086-200407001.pdf>。

Gongzhong Li, "The Iconization of Sun Yat-sen and Political Culture in Republican China," *Twenty-First Century* No.86 (December 2004): 109, <http://www.cuhk.edu.hk/ics/21c/media/articles/c086-200407001.pdf>.

⁴ 同註 1，頁 15。
See Note 1, 15.

⁵ 同註 1，頁 338。
See Note 1, 338.

⁶ 香港歷史博物館：《孫中山與香港：孫中山紀念館展覽圖錄》（香港：香港歷史博物館，2013），頁 10。

Hong Kong Museum of History, *Dr Sun Yat-sen & Hong Kong: Dr Sun Yat-sen Museum Exhibition Catalogue* (Hong Kong: Hong Kong Museum of History, 2013), 10.

「四大寇」與關景良

位於孫中山紀念館一樓展覽廳內的「四大寇」與關景良蠟像²，復原了孫中山先生早年與友人合照的經典歷史相片。蠟像前排左起分別為楊鶴齡（1868-1934）、孫先生、陳少白（1869-1934）及尤列（1865-1936），合稱「四大寇」，後站者為關景良（1869-1945）。孫先生與楊鶴齡是香山的同鄉，兩人認識最早，孫先生就讀西醫書院時，經常到歌賦街的楊鶴齡祖店「楊耀記」與同鄉聚舊；尤列與楊鶴齡於 1886 年在廣州曾是同窗，其後與孫先生在廣州認識；陳少白於 1888 年由區鳳墀（1847-1914）介紹認識孫先生，1890 年更經孫先生引薦入讀西醫書院；關景良與孫先生於 1887 年一同入讀西醫書院，既為同窗，又是宿友。孫先生與楊鶴齡、陳少白及尤列志同道合，常聚首於楊耀記內議論時政、暢談革命，時人以為大逆不道，遂冠以「四大寇」的稱號。⁷

圖³的相片攝於 1888 年，地點是在雅麗氏利濟醫院的三樓。⁸著名太平天國史專家簡又文（1896-1978）於 1939 年在港籌辦「廣東文物展覽會」時，曾根據關景良的憶述，記錄這張照片的拍攝過程：

「有一天下午，總理（即孫中山先生）與尤列、楊鶴齡、陳少白暢談革命之下，關醫生（即關景良）亦與焉。眾議拍照留念，四人即於醫院三樓外廊坐列。惟以背景即為醫院之割症室，殊不雅觀。時，關氏年最幼，亟為奔走取屏風障割症室，畢，以陽光垂暗，倉卒挨立四人之後。」⁹

自第一個革命團體「興中會」創辦後，「四大寇」各奔前程，孫中山先生在海外為革命籌款，策動起義；陳少白協助孫先生宣揚革命，籌辦《中國日報》；尤列到南洋創立「中和堂」及籌辦《圖南日報》，開創南洋革命報紙的先河；楊鶴齡與關景良未有投身革命事業，楊潛伏澳門，而關則在香港行醫。¹⁰

The Four Great Outlaws and Kwan King-leung

The wax sculptures of the Four Great Outlaws and Kwan King-leung displayed in the first-floor Exhibition Gallery of SYSM are the recreation of a classic photograph of Dr Sun Yat-sen and his friends in the early years². In the front row, from the left, are the Four Great Outlaws: Yeung Hok-ling (1868-1934), Dr Sun, Chan Siu-pak (1869-1934) and Yau Lit (1865-1936); and standing behind them is Kwan King-leung (1869-1945). Dr Sun knew Yeung Hok-ling before the others, as they were both natives of Xiangshan. While he was studying in CMC, he often visited the family business of Yeung, Yeung Yiu Kee, on Gough Street and met with fellow townsmen. Yau Lit and Yeung attended the same school in Guangzhou in 1886, and Yau later met Dr Sun in Guangzhou. Chan Siu-pak and Dr Sun were introduced to each other by Au Fung-chi (1847-1914) in 1888. In 1890, Chan enrolled at CMC, with Dr Sun as his referee. Kwan King-leung and Dr Sun both entered CMC in 1887 and lived in the same dormitory. Dr Sun, Yeung, Chan and Yau, who had common beliefs, often met in Yeung Yiu Kee to discuss current affairs and the revolution. People at the time thought they were rebellious and thus called them the Four Great Outlaws.⁷

This photograph was taken in 1888 on the second floor of the Alice Memorial Hospital³.⁸ In 1939, when Jian Youwen (1896-1978), a well-known expert on the history of the Taiping Heavenly Kingdom, organised the Relics of Guangdong exhibition in Hong Kong, he documented the taking of the photograph, as recalled by Kwan King-leung -

"One afternoon, the premier (namely Dr Sun Yat-sen) was discussing the revolution with Yau Lit, Yeung Hok-ling and Chan Siu-pak. Dr Kwan (Kwan King-leung) was also there. The group decided to have a photograph taken, and (the Four Great Outlaws) sat in the corridor on the second floor of the hospital. Since the hospital's operation theatre was in the background and was not a very pleasant sight, Kwan, the youngest at the time, fetched a screen to hide the operation theatre. By the time he finished putting up the screen, the sun had faded, and he quickly stood behind his four older friends."⁹

After the first revolutionary organisation Xing Zhong Hui (the Revive China Society) was founded, the Four Great Outlaws went their separate ways: Dr Sun Yat-sen raised funds for the revolution abroad and instigated uprisings; Chan Siu-pak helped Dr Sun promote the revolutionary cause and founded the *China Daily*; and Yau Lit went to Southeast Asia, where he founded the Chung Wo Tong (The Lodge of Loyalty and Righteousness) and *Thoe Lam Jit Poh*, the first revolutionary newspaper in the region. Yeung Hok-ling and Kwan King-leung did not join the revolution. Yeung lived in Macau, while Kwan practised medicine in Hong Kong.¹⁰



² 「四大寇」與關景良蠟像，前排左起分別為楊鶴齡、孫中山先生、陳少白及尤列，後站者為關景良。The wax sculptures of the Four Great Outlaws and Kwan King-leung. In the front row, from left to right are Yeung Hok-ling, Dr Sun Yat-sen, Chan Siu-pak and Yau Lit; and standing behind them is Kwan King-leung.



³ 「四大寇」與關景良在雅麗氏利濟醫院留影。香港歷史博物館藏。A photo of the Four Great Outlaws and Kwan King-leung taken in the Alice Memorial Hospital. Collection of the Hong Kong Museum of History.

⁷ 孫中山紀念館：《孫中山紀念館展覽導讀》（香港：孫中山紀念館，2008），頁 23-24。

Dr Sun Yat-sen Museum, *Dr Sun Yat-sen Museum Exhibition Guidebook* (Hong Kong: Dr Sun Yat-sen Museum, 2008), 23-24.

⁸ 另有一說法指該照片攝於 1892 年 10 月 15 日，並非 1888 年 10 月 10 日。見馮自由（1882-1958）：〈興中會四大寇訂交始末〉，《革命逸史》（北京：中華書局，1981），頁 8-9。

Some say the photograph was taken on 15 October 1892, not 10 October 1888. See Ziyou Feng (1882-1958), "Xingzhonghui Sidakou Dingjiao Shimo (The Friendship of the Four Great Outlaws of the Revive China Society)," in *Revolution Itsushi* (Beijing: Zhonghua Book Company, 1981), 8-9.

⁹ 簡又文：〈國民革命文獻叢錄〉，載於廣東文物展覽會編《廣東文物》（上海：上海書店，1990），頁 432。

Youwen Jian, "Guomin Geming Wenxian Conglu (Compilation of Historical Records of the Chinese Revolution)," in *Guangdong Wenwu* (Relics of Guangdong), ed. Relics of the Guangdong Exhibition (Shanghai: Shanghai Bookstore, 1990), 432.

¹⁰ 同註 8，頁 8-9。

See Note 8, 8-9.

革命成功終可回國

在孫中山紀念館地下高層鄰近甘棠第正門，放置了孫中山半身銅像⁴，也是朱達誠老師的作品，呈現了孫中山先生約 45 歲時的模樣。而二樓展覽廳內亦放有孫先生的蠟像⁵，兩者的靈感皆來自孫先生乘船歸國途中拍攝的照片，當時他身穿西裝，予人老成持重的感覺。

1911 年 10 月武昌起義爆發時，孫中山先生正在美國宣傳革命及籌款，隨即在美國、英國及法國進行外交斡旋，以爭取國際社會對革命的同情及支持。其後孫先生乘船經香港前往上海，並獲各省代表推選為臨時大總統，1912 年 1 月 1 日晚在南京就職，宣布中華民國成立，要以民主共和代替君主專制，並促成國家統一。後來為順利達至南北統一，孫先生答應舉薦袁世凱（1859-1916）為臨時大總統，1912 年 4 月 1 日正式解除臨時大總統職務。¹¹



⁴ 鄰近甘棠第正門的孫中山半身銅像
The bronze bust of Dr Sun displayed near the main entrance of Kom Tong Hall

Returned to China after the 1911 Revolution

Also created by Chu Tat-shing, a bronze bust of Dr Sun Yat-sen, which depicts him at the age of about 45, can be found near the main entrance of Kom Tong Hall on the upper ground floor of SYSM ⁴; and in the second-floor Exhibition Gallery is a wax sculpture of Dr Sun ⁵. Both statues were inspired by the photograph of a mature Dr Sun, dressed in a suit, taken on his way back to China by sea.

When the Wuchang uprising broke out in October 1911, Dr Sun Yat-sen was in the United States promoting and raising funds for the revolution. He immediately stepped up his diplomatic efforts in the United States, Britain and France to garner support and sympathy for the revolution from the international community. Subsequently, Dr Sun returned to Shanghai by sea via Hong Kong. He was elected provisional president by the provincial representatives and was sworn into office in Nanjing on 1 January 1912. Dr Sun announced the founding of the Republic of China, with democracy and republicanism replacing the absolute monarchy, and devoted his efforts to uniting the country. To facilitate the unification of the north and south, Dr Sun later agreed to recommend Yuan Shikai (1859-1916) for the position of provisional president. He officially stepped down on 1 April 1912.¹¹



⁵ 設於二樓展覽廳內的孫中山坐像
The seated statue of Dr Sun displayed in the second-floor Exhibition Gallery

摯友造像永誌懷念

孫中山紀念館一樓展覽廳內展出了一個由劉志遠先生捐贈的孫中山小半身銅像⁶，由孫中山先生的日本友人梅屋莊吉（1868-1934）訂製，日本筱原雕金店的牧田祥哉製作，以紀念 1929 年 6 月 1 日在南京舉行的奉安大典，孫先生的靈柩由北京移送至南京紫金山的中山陵安葬。

梅屋莊吉與孫中山先生的關係密切。梅屋於 1894 年在香港開設照相館，翌年 1 月經康德黎醫生（1851-1926）的介紹認識正在籌備興中會總會的孫先生，兩人志趣相投，自此成為摯友，梅屋多方支持孫先生的革命運動。1905 年，梅屋大力支持孫先生在東京成立的中國同盟會，成立了中國同盟會後援事務所，為該會機關報《民報》籌募經費。辛亥革命後，梅屋仍一直支持孫先生的行動，包括 1913 年孫先生流亡日本時借出居所、1916 年提供資金在日本為中華革命黨創辦飛行學校等，1915 年孫先生與宋慶齡（1893-1981）在東京的婚禮，更是在梅屋家舉行。¹²

A bust made by his close friend in memory of his comrade

A bronze bust of Dr Sun Yat-sen, donated by Mr Lau Chi-yuen, is displayed in the first-floor Exhibition Gallery of SYSM ⁶. It was commissioned by Dr Sun's close Japanese friend Umeya Shokichi (1868-1934) and made by Makita Yoshichika of the Shinohara Gold Sculpture Shop in Japan to commemorate the Grand Funeral of Dr Sun held in Nanjing on 1 June 1929. Dr Sun's remains were moved from Beijing and laid to rest in the Dr Sun Yat-sen's Mausoleum in Mount Zijin, Nanjing.

In 1894, Umeya Shokichi opened a photo studio in Hong Kong. He was introduced to Dr Sun Yat-sen, who was making preparations for the founding of the Revive China Society, by Dr James Cantlie (1851-1926) in January of the following year. The pair got along very well and became close friends, and Umeya turned out to be an ardent supporter of Dr Sun's revolutionary cause. In 1905, Umeya offered huge support to the Tong Meng Hui (the Chinese Revolutionary Alliance), which was founded by Dr Sun in Tokyo. He established a support group to raise funds for the Chinese Revolutionary Alliance's official publication, *Min Bao* (People's Journal). After the 1911 Revolution, Umeya continued to support Dr Sun's work. While Dr Sun was in exile in Japan in 1913, Umeya let him stay in his house; in 1916, he provided funding for the establishment of a flight school by the Chinese Revolutionary Party in Japan; and in 1915, the wedding ceremony of Dr Sun and Soong Ching-ling (1893-1981) was held in Umeya's Tokyo home.¹²



⁶ 孫中山先生的小半身銅像
A bronze bust of Dr Sun Yat-sen

¹¹ 同註 6，頁 60。
See Note 6, 60.

¹² 丁新豹：《香江有幸埋忠骨：長眠香港與辛亥革命有關的人物》（香港：三聯書店，2011），頁 186-187。
Joseph Ting, *Xiangjiang Youxin Mai Zhonggu: Changmian Xianggang Yu Xinhai Geming Youguan Di Renwu* (Hong Kong as the Final Resting Place of Martyrs: Figures Connected to the 1911 Revolution Buried in Hong Kong) (Hong Kong: Joint Publishing, 2011), 186-187.

1925 年孫中山先生逝世後，梅屋莊吉非常傷心。梅屋為紀念 1929 年的奉安大典，斥巨資於 1929 年至 1930 年代初為孫先生鑄製了四尊全身銅像，並認為銅像不僅是為紀念孫先生，也是為了中國能早日實現孫先生所希望建立的三民主義國家。¹³ 現時，這四尊銅像分別豎立於南京的中山陵、廣州的中山大學和黃埔軍校⁷，以及澳門的國父紀念館。同時，梅屋亦鑄製了一百個小型的半身像，背刻「祥哉作」字樣，當他出席奉安大典時，將銅像送予宋慶齡、孫先生的親友及南京國民政府要員等作留念。

Umeya Shokichi was devastated when Dr Sun Yat-sen passed away in 1925. To commemorate Dr Sun's Grand Funeral in 1929, Umeya spent a large amount of money on four commissioned full-body bronze statues of Dr Sun. He believed that the statues not only commemorated Dr Sun, but also embodied the aspiration of Dr Sun — the establishment of an ideal nation grounded in the Three Principles of the People in China as early as possible.¹³ Today, the four statues can be found in the Dr Sun Yat-sen's Mausoleum in Nanjing, Sun Yat-sen University and Whampoa Military Academy in Guangzhou⁷, and Dr Sun Yat-sen Memorial House in Macau. Umeya also commissioned another 100 busts of Dr Sun. Inscribed with the words "Made by Yoshichika" on the back, the smaller sculptures were given to Soong Ching-ling, Dr Sun's friends and family, and prominent officials of the Nanjing Nationalist Government at the Grand Funeral.



⁷ 位於黃埔軍校的孫中山銅像
The bronze statue of Dr Sun at the Whampoa Military Academy



⁸ 位於中山紀念公園的孫中山銅像
The bronze statue of Dr Sun at the Sun Yat Sen Memorial Park



⁹ 位於香港大學的孫中山銅像
The bronze statue of Dr Sun at The University of Hong Kong

結語

孫中山先生的塑像是一種具有濃厚象徵意義的文化載體，具有其政治意義及時代印記。隨著時間的洗禮，人們對塑像有更多不同的理解，政治意義逐漸淡化，成為一個時代的符號。

除了孫中山紀念館外，香港不少地方也豎立孫中山塑像，例如西營盤的中山紀念公園⁸、屯門的紅樓、沙頭角的葉定仕故居，以至皇仁書院、拔萃男書院及各大專院校等⁹，甚至世界各地都有它的蹤跡。這些孫中山塑像各有不同的外貌、服飾及姿態，反映不同的歷史及文化觀，有待大家逐一發掘及認識。

Conclusion

The statues of Dr Sun Yat-sen are cultural carriers rich in symbolism and political significance; each statue bears the mark of its era. Over time, people have interpreted the statues in different ways, and their political significance gradually declined as they became icons of an era.

In addition to the statues in the Dr Sun Yat-sen Museum, there are statues of Dr Sun in many places in Hong Kong, such as Sun Yat Sen Memorial Park in Sai Ying Pun⁸, the Red House in Tuen Mun, the Residence of Ip Ting-sz in Sha Tau Kok, Queen's College, Diocesan Boys' School and various tertiary institutions⁹. They can also be found in every corner of the world. The statues, which portray Dr Sun with different appearances and in different costumes and postures, reflect different historical and cultural perspectives, and are indeed gems awaiting discovery.

¹³ 小坂文乃著、吳艷譯：《孫中山與梅屋莊吉：推動辛亥革命的日本人》（北京：世界知識出版社，2011），頁 228。

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延伸閱讀
Extended Readings

本圖錄介紹孫中山先生傳奇的一生，內容圍繞孫先生與近代中國及香港相關的歷史事蹟，透過近 500 幀歷史圖片、輔助地圖及專題文章，展示他如何由學堂踏上革命之路，以及與香港建立的緊密關係。此外，部分圖文亦展示紀念館所在的歷史建築甘棠第之百年變遷，以及這古宅主人何甘棠的生平及在香港的生活片段。

Theming on the legendary life of Dr Sun Yat-sen, this exhibition catalogue recounts the history of Dr Sun and modern China, as well as Hong Kong in the time of Dr Sun. With the compilation of around 500 historical images, supplementary maps and feature articles, this catalogue depicts how Dr Sun paved his path to revolution from his school days and his close associations with Hong Kong. On top of the above, the history of the century-old Kom Tong Hall, which turned out to be the Dr Sun Yat-sen Museum today; and the biography of Ho Kom Tong, the house owner, and his life in Hong Kong are also featured in this catalogue.



香港歷史博物館：《孫中山與香港：孫中山紀念館展覽圖錄》。香港：香港歷史博物館，2013。

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孫中山紀念館 Dr Sun Yat-sen Museum



孫中山紀念館是香港唯一以孫中山先生為主題的博物館，由過百年樓齡的甘棠第修繕而成，經歷何甘棠家族及耶穌基督後期聖徒教會的妥善保存，仍然屹立半山。這座法定古蹟結合中西建築風格，外觀宏偉而內部典雅大方，遊走一趟，既可認識孫先生的歷史，亦可欣賞英皇愛德華時期古典風格的建築藝術，更是「打卡」的好去處。

紀念館於 2006 年、即孫中山先生誕辰 140 周年對外開放，總樓面面積約 2,560 平方米，大樓內設有兩個常設展廳，展出多件珍貴的歷史文物，配合多元化的視聽節目，全面闡述孫先生的生平事蹟，以及香港在 19 世紀末至 20 世紀初的維新與革命運動中所扮演的重要角色，突顯了孫先生與香港的密切關係。

The Dr Sun Yat-sen Museum is the only museum in Hong Kong featuring Dr Sun Yat-sen. It was converted from the century-old Kom Tong Hall, a historical building in Mid-Levels, which was well-preserved by the family of Ho Kom-tong and the Church of Jesus Christ of Latter-Day Saints. It is a declared monument with a magnificent appearance and an elegant interior. It is a fusion of Chinese and Western architectural styles. People can visit the museum to learn about the history of Dr Sun and admire the architectural art of the Edwardian era. It is also a nice place for social media check-ins.

The Dr Sun Yat-sen Museum has been opened to the public since 2006, the 140th anniversary of Dr Sun Yat-sen's birth. It has a total floor area of 2,560 square metres with two permanent exhibition galleries. Through the display of invaluable relics, coupled with a wide range of audio-visual programmes, the exhibitions narrate the life story of Dr Sun, illustrate Hong Kong's indispensable role in the reform and revolutionary movements of the late 19th and early 20th century, and underscore Dr Sun's close relationship with Hong Kong.

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<http://hk.drsunyatsen.museum>

非物質文化遺產的物質性、 操作者與保育：有關香港禮生 及其文本的初步研究

Materiality, Practitioners and the Safeguarding of Intangible Cultural Heritage – A Preliminary Study of *Lisheng* and Their Texts in Hong Kong

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有聲書 AUDIO BOOK

導言

Bouchenaki 提出，非物質文化遺產（非遺）作為一個統稱，就是指非實體的文化遺產，當中所包括的習俗、口述傳統、表演藝術、宗教和節慶儀式，以及傳統知識和技藝，皆與物質文化相關。¹ 而這種文化遺產須靠人類作為載體而得以實踐。這就是說，當談及非遺，我們不能忽視其中的物質性和人為因素，不然在有關課題上就缺少一個較為全觀的視野。

本文透過訪問元朗廈村鄧氏宗族中一個具禮生背景的家庭，探索禮生及其文本在香港非遺框架內的含義，並討論文化習俗的物質性和文化工作者與其身處的文化背景成為完整組合，如何有助於了解和保護非遺。

香港非遺脈絡中的禮生

禮生，即謂「儀式大師」，植根於中華文化，歷史源遠流長。從定義來說，禮生就是主持儀式的人。據歷史學家劉永華的研究，《漢典儀》中首提及禮生，並於唐代至清代期間被制度化為一個官方角色。² 儘管禮生的功能在不同皇朝中皆有差異，他們均選自貢生或地方文士，負責執行皇室乃至社群儀式，例如祭孔、縣衙的更替、婚喪、一般迎送祭祀及個別家禮。³ 由是觀之，禮生為執行儀式的專業人士，同時通曉文書，以便在儀式中背誦相關文本，帶領儀式的進行。而禮生的實務操作，尤其在香港非遺的脈絡裡，與今日社會仍然緊密相關。

Introduction

Bouchenaki suggests, intangible cultural heritage (ICH) as a collective term means the non-material kind of cultural heritage, including customs, oral tradition, performing arts, religious and festive practices, as well as traditional knowledge and skills, which are associated with the material culture.¹ Such kind of cultural heritage needs us, human beings, as carriers to pass on. That said, when discussing ICH, we cannot dismiss its materiality and anthropogenic factor, or else we will miss a more holistic view on the subject matter.

Based upon an interview with a family of the Tang clan in Ha Tsuen, Yuen Long with a *lisheng* background, this article explores the meanings of *lisheng* and their textual records in the context of the ICH in Hong Kong and discusses how the materiality of cultural practices and cultural practitioners as an assemblage in their situated cultural context may in turn shed light on the understanding and safeguarding of ICH.

Lisheng in the context of the ICH in Hong Kong

Lisheng, literally “masters of rites”, have a long historical root in the Chinese culture. By definition, *lisheng* are the persons who take charge of rituals. According to historian Liu Yonghua,² *lisheng* were first mentioned in *Handian yi* (Ceremonials of Han Officials) and were institutionalised as official roles from the Tang dynasty to the Qing dynasty. While serving different functions in various periods, *lisheng* selected from government pupils or local literati were to conduct imperial and communal rituals, such as rites of sacrifice to Confucius, the handover of responsibility at the prefectural yamen, wedding and funerary rites, rites of welcoming, greeting and sacrifices as well as family rituals.³ We now can define *lisheng* as ritual-conducting specialists who possess the knowledge about directing the rituals which often require recitation of ritual texts. The practices of *lisheng* are still applicable today in the context of the ICH in Hong Kong.

¹ Mounir Bouchenaki: 〈The Interdependency of the Tangible and Intangible Cultural Heritage〉，〈ICOMOS 14th General Assembly and Scientific Symposium: ‘Place, memory, meaning: preserving intangible values in monuments and sites’〉（10・2003），頁1。

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² 劉永華：《Confucian Rituals and Chinese Villagers: Ritual Change and Social Transformation in a Southeastern Chinese Community, 1368-1949》（萊登及波士頓：Brill，2013），頁49-51。

Yonghua Liu, *Confucian Rituals and Chinese Villagers: Ritual Change and Social Transformation in a Southeastern Chinese Community, 1368-1949* (Leiden and Boston: Brill, 2013), 49-51.

³ 同上註。
Ibid.

禮生雖不直接見於香港非遺代表作或香港非遺清單內，但卻是當中一些代表項目裡不可或缺的角色，例如非遺代表作中的「宗族春秋二祭」，由非遺清單中不同村落春秋祖祭所組成。在這些儀式中，禮生一如劉永華記載清代梁章鉅的描述，他們主導儀式程序，引領儀式參與者在何時起立、下跪、叩頭等。⁴

在宗族祭祖儀式相關的非遺項目當中，我們固然能管窺禮生於當代社會的功能及其文化上的面貌；而當我們能以更廣角度將非遺的意義擴闊至官方清單以外，與有關非遺所置身的文化背景作一對比，我們就可從禮生及其文本，密切審視作為文化傳統的香港村落習俗。

認識禮生家庭

2020 年 6 月，筆者訪問了一個元朗廈村鄧氏家庭。退休教師鄧女士是筆者的主要資料提供者，這些年來她都致力推廣香港傳統村落文化。

更重要的是，鄧女士來自廈村裡一個具禮生背景的家庭，這也解釋了她對於傳統村落嫻熟的原因。她的家庭是二十三世奇猷祖的直系後裔，奇猷祖是清末的貢生，曾「為鄉建吉山書院為首事」，也因為他對教育的貢獻，在世時宗祠已設有祿位供奉。正因為這個書香世代的背景，鄧女士的家庭承傳了都禮俗知識，她的祖父、父親和叔父皆為其村落的禮生，如劉永華教授所述，相關知識在皇朝時期皆由貢生或有識之士所掌握。⁵鄧女士透過在禮生家庭中觀察和學習，了解村落儀式的意義，這也是她不時受邀講解村落傳統的主題內容。

根據鄧女士所述，禮生在村裡有多種功能。除了主持不同的宗族儀式，禮生亦負責撰寫和誦讀有關儀式所需的祝文，有些禮生還會負責與儀式相關的工作，例如村醮務會的文書、顧問和統籌等職務，組織醮會和相關的儀式。從

While *lisheng* as a term is neither mentioned in the Representative List of Hong Kong ICH nor the ICH Inventory of Hong Kong, *lisheng* are the key personnel to some listed items in the Representative List, for example, the spring and autumn ancestral worship of lineages, which is composed of a number of ancestral worship events in the ICH Inventory. In these events, *lisheng* direct the procedures of the ceremonies by guiding the participants when to rise, kneel and kowtow during the ceremonies, which is still much the same as what Liu describes the *lisheng*'s major ritual duties in the Qing dynasty after Liang Zhangju, a scholar of the Qing dynasty.⁴

Such ICH items related to the ancestral worship ceremonies of lineages can certainly provide us with a glimpse of one of the functional and cultural aspects of *lisheng* in the contemporary world; and when we adopt a broader view by extending the meaning of ICH beyond the official list vis-à-vis the situated cultural context of the named ICH items, we can closely examine the village-based practices in Hong Kong as a cultural tradition through the lens of *lisheng* and their textual records.

Introduction to a family of *Lisheng*

In June 2020, I had a chance to visit a family of the Tang clan in Ha Tsuen, Yuen Long. My key informant, Ms Tang, is a retired teacher and has been keen on popularising the traditional culture of local villages over the years.

Above all, Ms Tang was from a family with a *lisheng* tradition in Ha Tsuen, which partly explains why she has knowledge of the ritual practices in traditional villages. Her family was descended from the 23rd generation ancestor *Keyau*, who was a government pupil in the Qing dynasty. As *Keyau* took the lead to support and build the *Gat Shan* College in his village, a tablet of his was installed in the ancestral hall even during his lifetime to commemorate his education contribution to the village. With this scholastic background, her family has inherited the proficiency in rituals that was generally seized in the hands of government pupils or scholars recognised in the imperial period as suggested by Liu — her grandfather, father and uncle all served as *lisheng* of her village.⁵ Being an observer and learner in the family

前，因禮生能讀書寫字，更有禮生具備命理堪輿的知識，所以他們當中有人擔當村中的老師和堪輿師傅。這就如鄧女士的祖父一樣，除了是村中的風水顧問，亦會為村民就祭祀、婚喪等擇日，也曾是大井圍和廈村的鄉村老師，亦在私塾任教。

禮生的知識和實務工作，一如其他文化習俗，都是學習得來的成果。宗族的年輕男性只要願意學習禮生的文化造詣，皆有條件成為日後禮生的一員。鄧女士和她的兄弟也說，族中的男性有機會被挑選為禮生學徒，然而成為禮生的過程並不容易，合資格的禮生需要具備良好的記憶力，以記誦禮生的知識和文本資料。鄧女士的兄長曾經跟隨祖父學習成為禮生，希望至少能成為一位堪輿師傅，但因為他的興趣不大，所以最終放棄成為禮生。儘管如此，鄧家祖父和父親在往生後留下了一系列與禮生有關的文本，猶如家寶，亦為我們探討禮生的工作以至傳統村落的儀式生活，提供了重要資料。

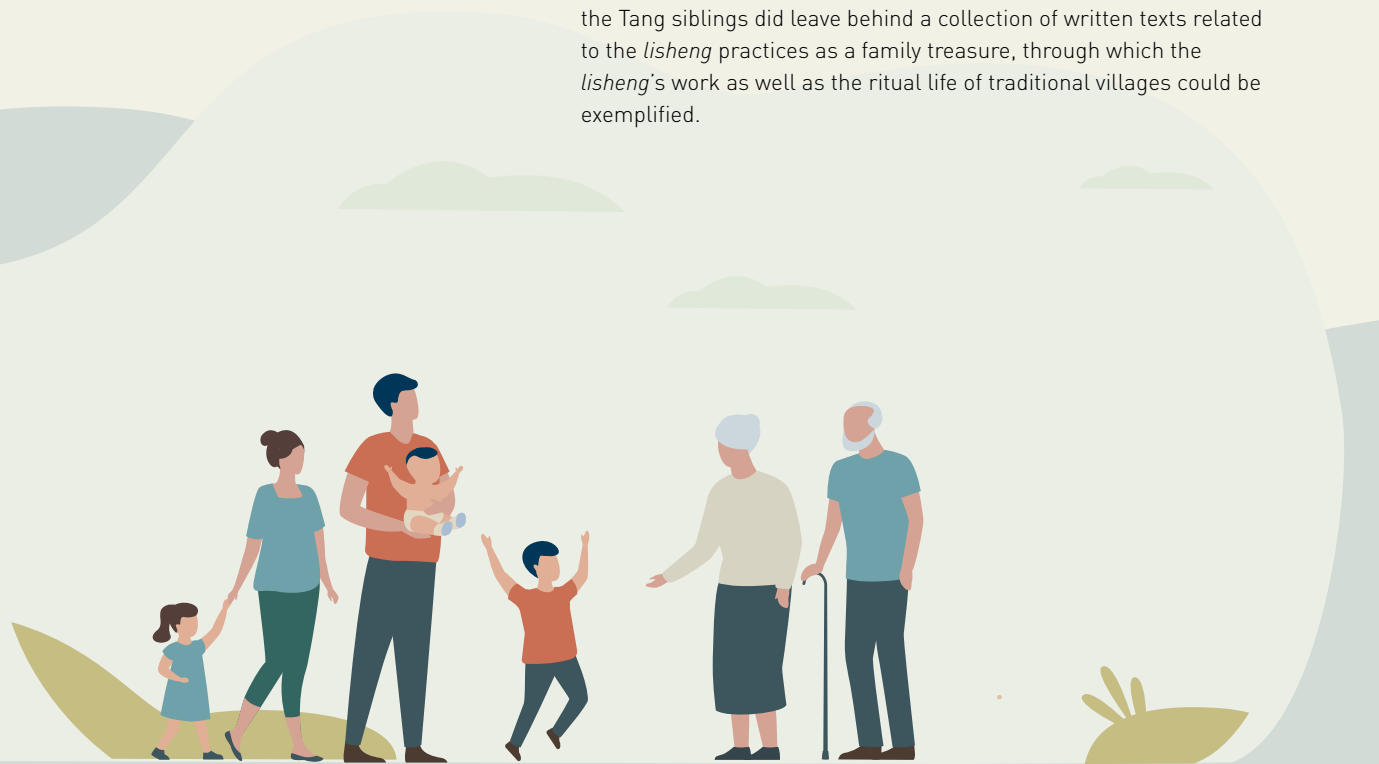
with such a background, she understood the meanings of the village rituals, which were often featured in the talks she was invited to give to the public for promoting the village tradition.

According to Ms Tang, *lisheng* served multiple functions in the village. Besides taking charge of different rituals in the clan, they were tasked to write and recite the ritual texts known as *zhuwen* (prayers) for ceremonies. Some *lisheng* were also involved in other ritual-related duties such as being the secretaries, consultants and coordinators of the village's *jiao* board, and were responsible for conducting the associated rituals of *jiao* festivals. In the past, a number of *lisheng* were usually educators as well as geomancers of a village due to their generally high proficiency in Chinese and knowledge of geomancy. For example, Ms Tang's grandfather worked as a village teacher in Tai Tseng Wai and Ha Tsuen as well as a teacher at a private school. He would also help villagers in date selection for worship, wedding, funeral or something alike, besides being a *fengshui* consultant of the village.

Like other cultural practices, the knowledge and practices of *lisheng* have to be learnt. Young male members of the clan are all potentially to be *lisheng* in the future, as long as they have the will to learn the cultural assets of *lisheng*. As Ms Tang and her siblings suggested, male members of the clan might be selected to be trained as *lisheng* in the past, but the learning process could be demanding and pupils were required to have a good memory to recite the knowledge and texts in order to be qualified *lisheng*. Mr Tang, Ms Tang's brother, once tried to learn to be a *lisheng* (or at least a geomancer as he wished) under the guidance of his grandfather but later decided to quit the study as he lost the interest. Even so, the grandfather and father of the Tang siblings did leave behind a collection of written texts related to the *lisheng* practices as a family treasure, through which the *lisheng*'s work as well as the ritual life of traditional villages could be exemplified.

⁴ 同註 2，頁 48。
See Note 2, 48.

⁵ 同註 2，頁 65。
See Note 2, 65.



禮生的文本

在筆者到訪期間，鄧女士展示了她祖父和父親留下來的文本資料。由於時間關係，筆者未能將文本一一細閱，但為文本拍下照片，並在事後加以分類，以協助我們了解文本和禮生相應的工作。相關文本現粗略分類如下：

儀式文本

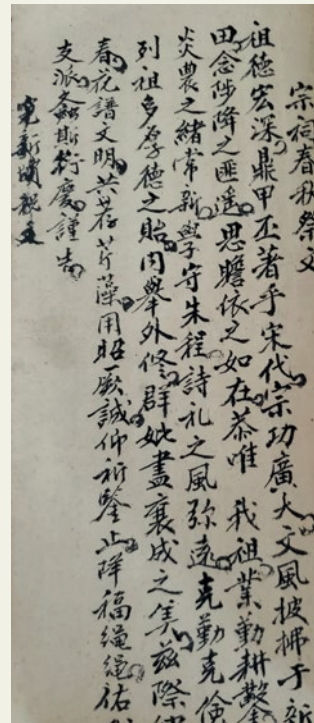
如前述，儀式文本主要包括在官方儀式中使用的祝文和祭文。鄧女士祖父所記錄的相關範文包括曾用於宗祠春秋二祭的祭文^❶，以及祭祀已故親人的祭文^❷。這些祭文都是以文言文寫成，也是儀式文本的寫作範式。文本的內容視乎各種儀式而有所不同。例如宗祠春秋二祭的祭文會讚頌源於宋代的鄧氏祖先的功德，並祈求祖先庇佑福澤延綿。而祭祀已故親人的祭文則會提到往生者的生前善行，並表達對死者的哀思。

The textual records of *Lisheng*

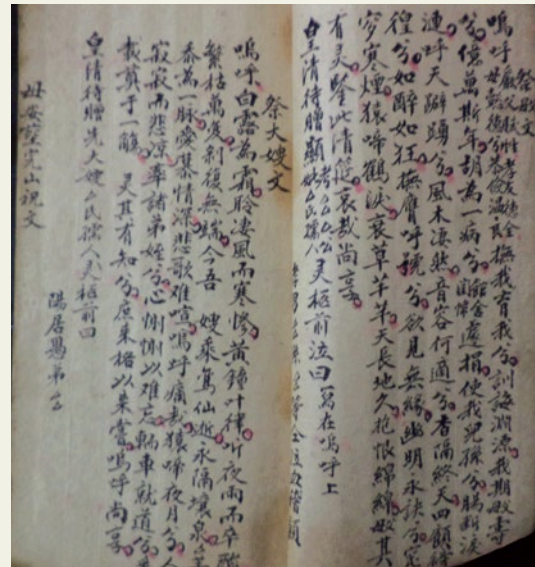
During my visit, Ms Tang showed me the collection of texts her grandfather and father left behind. Owing to a limited time, I could not read them one by one in detail, but I still had a chance to take photographic records of the texts and categorise them afterwards, which can help us understand the types of work of *lisheng* from the corresponding texts. The types of texts are roughly summarised as below:

Ritual texts

The ritual texts, as mentioned previously, mainly include *zhuwen* (prayers) and *jiwen* (sacrificial texts) that were used in official ceremonies. The sample texts recorded by Ms Tang's grandfather include the *zhuwen* and *jiwen* for the spring and autumn ancestral worship ^❶ as well as commemorating deceased family members ^❷. The ritual texts were written in classical Chinese, which is the standard writing style of such texts. The contents of such texts depend on the nature of the ritual. For the spring and autumn ancestral worship conducted in the ancestral hall, the ritual text praised the glory and virtue in remembrance of the Tang clan's ancestors dated back to the Song dynasty and wished for the extension of fortune and blessings from the ancestors. On the other hand, the ritual text or elegy commemorating deceased family members recounted the good deeds of such members as well as lamented the loss of the beloved ones.



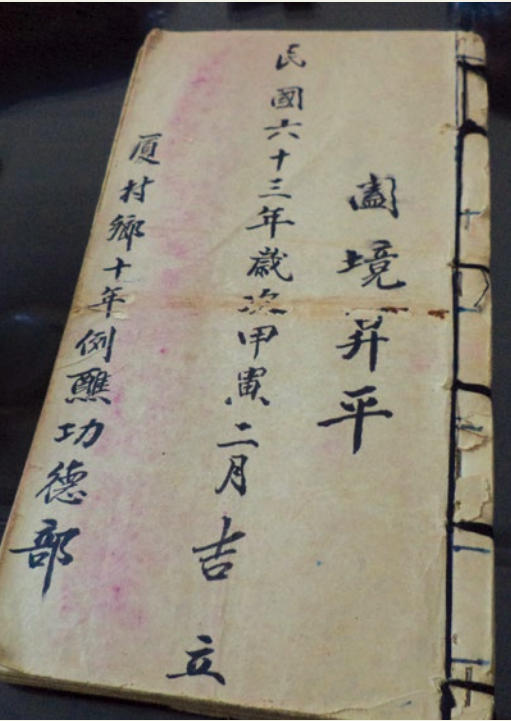
❶ 宗祠春秋祭文
The *jiwen* for the spring and autumn ancestral worship at the ancestral hall



❷ 祭父母文及祭大嫂文
The *jiwen* for commemorating deceased family members: the parents and sister-in-law of the *jiwen*'s writer

儀式記錄

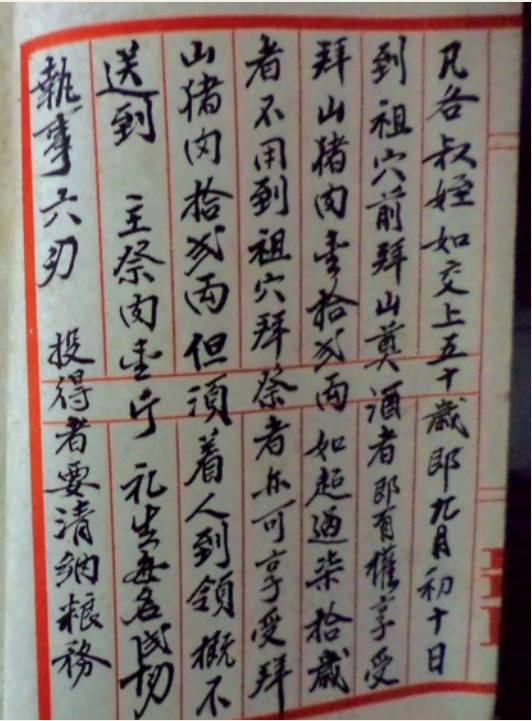
除了儀式文本外，鄧女士的家族檔案中還有儀式和實務操作的記錄③，例如醮會和祭祖後「分豬肉」的準備和操作程序④。從這些記錄中，我們可以了解到儀式是如何進行。如鄧女士父親為祭祀擺設繪製的佈局圖，當中記錄了祭品的擺放位置⑤。此外，還有準備醮會的筆記，當中詳細記錄所需的物資、聘用喃嘸師傅和樂師以協助進行儀式、不同工作人員的角色和職責，以及醮會中各項活動的所需時間和程序，以確保醮會能順利進行⑥。



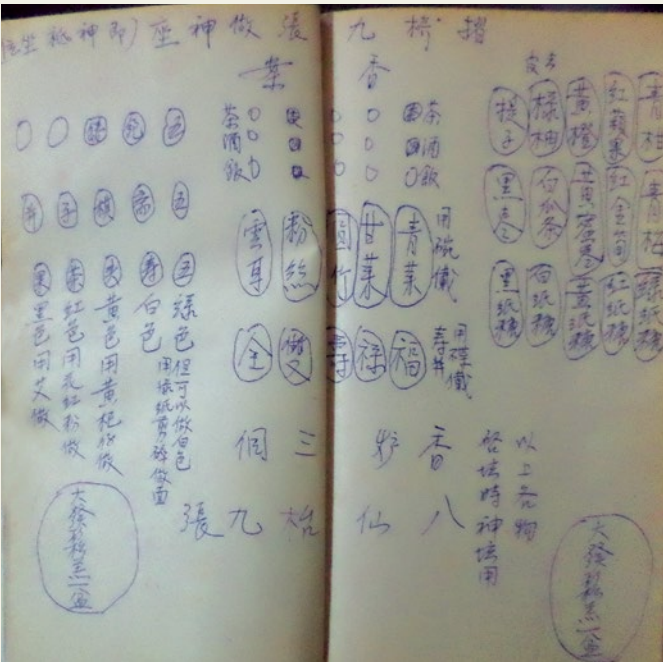
③ 醮會記錄
A record of *jiao* festival

Ritual records

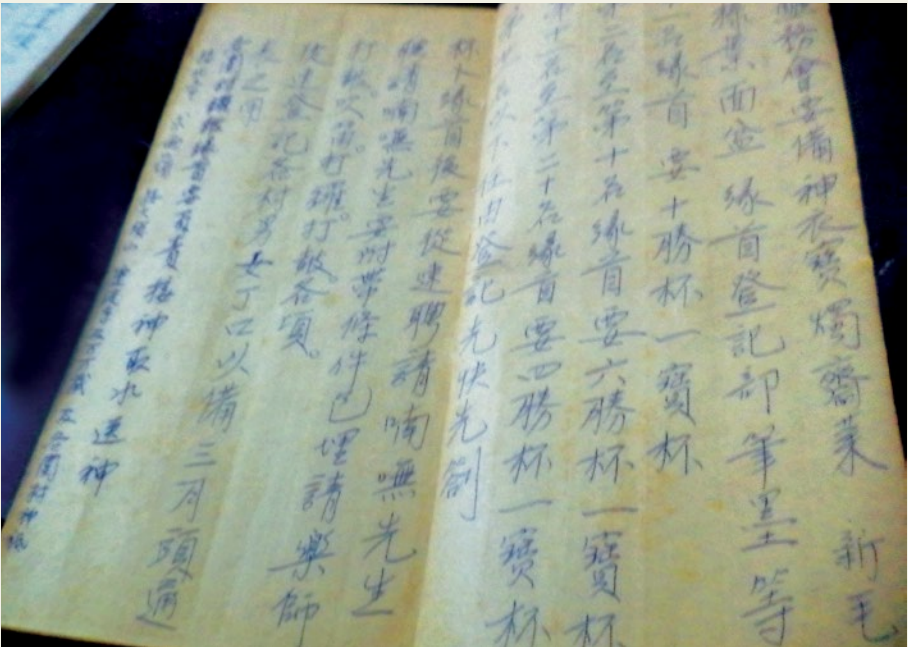
Besides ritual texts, there were records of the ceremonies and practices such as the preparation and procedures for the *jiao* festival ceremony③ and the pork division after ancestral worship④ in the family archive of Ms Tang. In such records, we can see how the ceremonies were conducted. For example, Ms Tang's father drew a layout plan for the setting of the worshipping ceremony, which recorded the places for offering the sacrifices⑤. Notes were also taken for the preparation of a *jiao* event, detailing the materials required, the Taoist priests and musicians hired for the ceremony, the roles and duties of the personnel involved, as well as the time and procedures for the different events in the *jiao* festival ceremony to ensure that the *jiao* ceremony could be conducted properly⑥.



④ 「分豬肉」程序
The procedures of pork division



⑤ 祭儀擺設的佈局安排
A layout plan for the ceremony setting



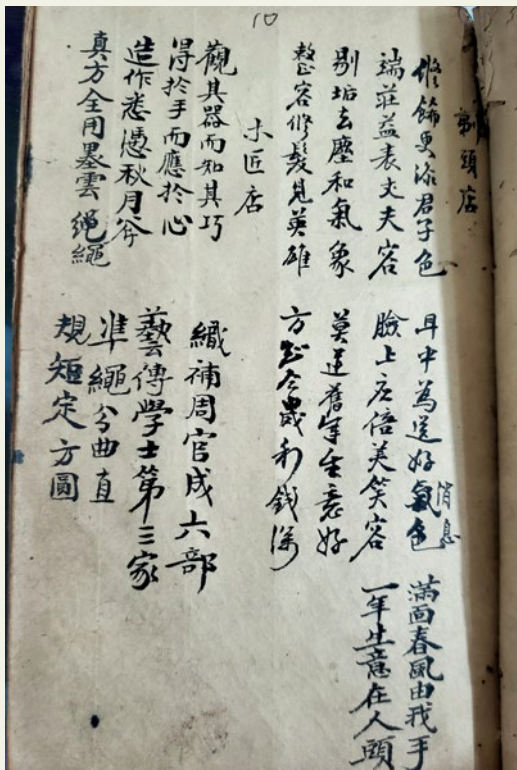
⑥ 醮會組織及分工記錄
A record of the organisation and division of labour of *jiao* festival

各式寫作範本和堪輿資料

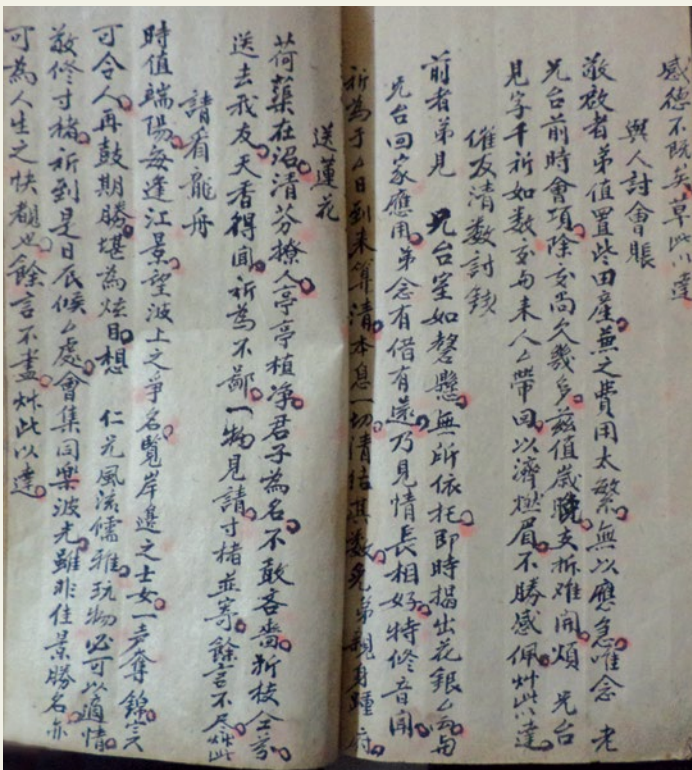
由於鄧女士的祖父和父親在他們的時代是屬於受過良好教育的一群，他會為村民提供文書上的建議和協助。在圖7中，我們可以看到切合各行各業的對聯範例；另外也有鄧先生記錄的文件和信函範本。正如鄧女士所說，當年大眾認字率低，代客寫信和撰寫文件是一個專門行業。而這些文件範本用作正式通訊和文件紀錄，例如邀約、討債8、立遺囑9等。亦如前述，鄧女士的祖父是村裡的堪輿師傅，在他留下的文本當中，我們亦能看見相關的資料，如擇日手冊10、喪儀操作筆記11、清還前生債業的民間習俗「還花債」備忘12。

Different writing samples and records of geomancy

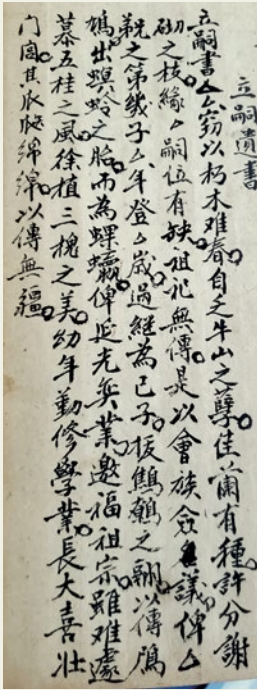
Because Ms Tang's grandfather and father were well educated at their time, they could provide advice and assistance for villagers regarding literal matters. Photo 7 shows some samples of couplets that would fit different businesses. Besides, there were letter and document samples in the record. Back then, as Ms Tang said, letter and document writing was a profession due to the low literacy rate among the general population at that time. The samples served the purpose of formal communication and documentation, such as invitations to events, debt collection 8, will drafting 9, among others. As mentioned above, Mr Tang was a geomancer of the village; in his record, we found his handbook of date selection 10, the notes of funeral matters 11, and notes of clearing floral debts 12, which is a folk practice for clearing debts of one's previous life.



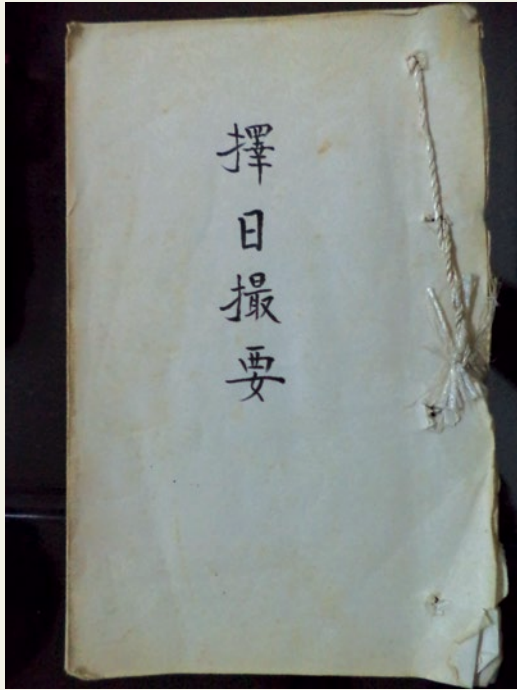
7 對聯範例
Samples of couplets



8 邀請函及討賬函範例
Samples of invitations to events and debt collections



9 立嗣遺書範例
A sample of will drafting



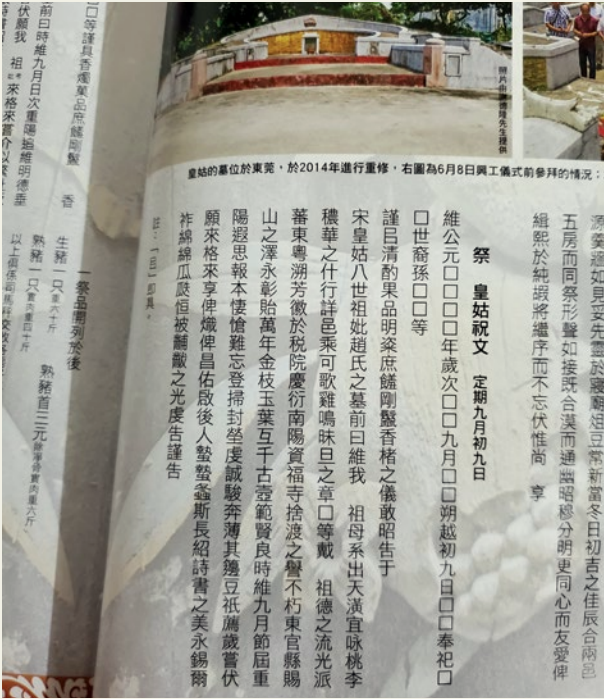
10 擇日撮要手冊
The handbook of date selection



11 喪儀操作筆記——記載了墓碑和金埧墓主的記錄方法
The notes of funeral matters documenting the recording ways for the deceased on tombstones or the covers of funeral urns



12 「還花債」記錄
The notes of clearing floral debts



13 14 廈村鄧氏另一支派系出版的族譜，包含了祭祖祝文的記錄。
The genealogy of another branch of the Tang clan in Ha Tsuen featuring *zhuwen* in ancestral worship

從上可見，我們能窺知鄧女士的祖父和父親的禮生生涯。這些文本檔案不但有助我們了解禮生的工作，更是傳統村落文化習俗的物質基礎。鄧女士說，廈村其他背景類同的家庭都會珍藏該類文本資料。她就此舉出廈村鄧氏另一支派系為例，他們出版族譜，內裡便包含各類儀式的文本資料（**13 14**）。禮生既然留下如此豐富的資源，傳統村落的儀式和禮生這門專業理應可以繼續蓬勃發展。然而，社會變遷對禮生的傳統文化和村落的習俗帶來了一定程度的影響。

From the above, we can have a glimpse of what Ms Tang’s father and grandfather used to do as *lisheng*. The textual records not only help us understand the scope of *lisheng*’s work, but also serve as the material foundation of the cultural practices of traditional villages. Ms Tang mentioned that families like hers with a root in the scholastic background may have similar written records. For this, she cited another branch of the Tang clan in Ha Tsuen by showing a Tang genealogy they published, in which written records of ritual texts were featured (**13 14**). With these resources of ritual archives left behind by *lisheng*, the rituals and the profession of *lisheng* in traditional villages might have well been flourishing. However, some social changes have impacts on the tradition of *lisheng* and village practices, which are elaborated in the next section.

禮生文本與實務習俗的「轉變」或「遺失」環節

鄧女士的叔父季良叔也是一名禮生，他自九十年代末開始擔任禮生，協助廈村的儀式事務。不幸地，他在 2019 年辭世。而在季良叔離世前，鄧女士和她的兄弟已見證了社會轉變對村落習俗和禮生工作所帶來的影響。以下是筆者與鄧女士和她的兄弟交談時，留意到三個與此相關的話題：

式微中的圍頭話

在與鄧女士和她兄弟的討論當中，提及了儀式與語言的關係。鄧女士的兄長說，儀式的文本以圍頭話誦讀，而圍頭話也屬於香港非遺清單上的其中一項。然而，在香港現代教育下，圍頭話這種方言已被邊緣化，只限於新界村落裡使用。鄧女士憶述，她少女時代在村外上學，當她在學校裡說圍頭話時，便會給同學取笑，所以只能在村裡說圍頭話。而鄧女士和她的兄弟皆認為，雖然村內儀式仍以圍頭話進行，但現在村裡明白和使用圍頭話的人為數不多。儘管如此，他們仍嘗試推廣圍頭話。鄧女士的弟弟在一個社交媒體專頁經常上載短片，解釋圍頭話的意義，從而希望引起大眾對有關方言的興趣。不過，傳統儀式和禮生專業的文化底蘊已因為圍頭話的式微而受到衝擊。

村裡人口結構轉變

除了語言，村裡人口結構轉變亦對禮生的儀式和操作帶來影響。1960 至 1970 年代，部分村民選擇到歐洲國家，如英國、荷蘭、法國等作短期或長期移居，希望在親屬開設的華人餐館找到更好的工作機會，這個現象在有關新界和宗族遷移的研究中亦有詳盡記錄。^{6,7} 這些村民在移居地重新開展新生活的同時，仍與原居地保持密切聯繫。重要的儀式如婚喪，亦會回村裡舉行。就這點，鄧女士的弟弟分享了一個有趣例子，他先叔父季良叔曾主持一場雙語婚禮，為一位已移居海外的鄧族子侄和其外籍新娘主持婚禮。結果他將儀式的文本翻譯成英文，並以廣東話和英語進行，讓新娘在婚禮期間知曉一切程序。這例子反映出，禮生及儀式文本須按村裡宗族遷移所導致的人口結構轉變和引伸情況作相應調整。

“Changing” or “missing” links between texts and practices of *Lisheng*

Ms Tang’s uncle, Uncle Kwai-leung, was also a *lisheng*, he had been helping handle the ritual matters in Ha Tsuen since the late 1990s. Unfortunately, Mr Tang passed away in 2019. Before the loss of Uncle Kwai-leung, Ms Tang and her brothers had already witnessed some social changes that impacted the practices of village rituals as well as the work of *lisheng*. Here I have cited three important topics I noted in the discussion with Ms Tang and her brothers as below:

Diminishing of *waitauwaa*

The discussion with Ms Tang and her brothers touched on the linkage between the language and rituals. Ms Tang’s brother commented that the ritual texts were presented in *waitauwaa*, which literally means the dialect of walled villages and is also an ICH item in the ICH Inventory of Hong Kong. However, due to the modernised education in Hong Kong, the dialect has been marginalised as a language used within villages in the New Territories. As Ms Tang recounted, she would be laughed at, when she spoke *waitauwaa* at the school outside the village as a teenaged girl, and as such, the dialect was only used in the village. Ms Tang and her brothers agreed that the dialect is not commonly known and spoken nowadays even within the village, though the rituals in the village are still mostly conducted in *waitauwaa* today. Nonetheless, some efforts have been made in an attempt to promote the dialect. Ms Tang’s youngest brothers have recently uploaded short video clips onto a social media page to explain the meanings of *waitauwaa* in the hope of arousing public interest in the dialect. Above all, the diminishing of *waitauwaa* has already posed some challenges to the cultural property of the traditional rituals and *lisheng* profession.

Changes in the village’s demographic structure

Besides the language issue, the rituals and practice of *lisheng* have been affected due to some changes in the demographic structure of the village. A number of villagers migrated, whether in the short-term or long-term, to European countries such as the United Kingdom, the Netherlands, France, among others, to seek better work opportunities in the Chinese restaurants run by their relatives between the 1960s and 1970s. Such a phenomenon was also recorded in the study on the New Territories and lineage-based emigration.^{6,7} While they restarted their lives in the host countries, they remained a strong tie with their place of origin at the same time. As such, important rites like wedding or funeral ceremonies would be conducted in the village. On one occasion, Uncle Kwai-leung helped host a wedding ceremony for a groom from the Tang clan who have emigrated abroad and a foreign

⁶ James L. Watsons：《Emigration and the Chinese Lineage: The Mans in Hong Kong and London》（柏克萊：加州大學出版社，1975）。
James L. Watsons, *Emigration and the Chinese Lineage: The Mans in Hong Kong and London* (Berkeley: University of California Press, 1975).

⁷ James L. Watsons：〈The Chinese: Hong Kong Villagers in the British Catering Trade〉，載於 James L. Watson 編《Between Two Cultures》（牛津：Basil Blackwell Publisher，1977），頁 181-213。
James L. Watsons, “The Chinese: Hong Kong Villagers in the British Catering Trade.” In *Between Two Cultures*, ed. James L. Watson (Oxford: Basil Blackwell Publisher, 1977), 181-213.

「年輕人不感興趣」

鄧女士說，禮生在村裡是義務工作，她的叔父也一樣，完成工作後大多會收到紅封包。如前述，要成為合資格的禮生必須熟識各類儀式及其他方面，例如文化歷史和鄉村風俗，當中需要投放大量時間和苦功。鄧女士和她的兄弟皆認同，除非年輕人對儀式和禮生知識有相當濃厚的興趣，否則面對多類型工作的選擇下，對於需要掌握儀式文本和觀察儀式學習的禮生，該不會感興趣。而事實上，現今禮生欠缺人手，一些村落需從其他兄弟村落中聘請禮生主持各項典禮和相關儀式。

從上述三項話題當中，我們能察覺到村落的傳統儀式和禮生的工作，像其他非遺項目一樣，都會隨著社會轉變而有所改變。在不斷轉變的社會環境裡，現代化發展除了帶來同化的生活模式和文化外，同時令城鄉分野更為懸殊，而新界的傳統習俗如圍頭話、村落儀式和禮生工作亦或多或少被邊緣化。縱使禮生的文本依然是村落儀式和禮生專業的重要資源，但儀式的語言和村裡人口結構的細微變化也同時改變了儀式和禮生操作的本質。另一方面，文化是具適應性的，就正如方才雙語婚禮一例所示；套用 Giddens 所說，禮生作為社會行動者，他們懂得將既有的社會規條作為變奏的資源，一方面維護社會結構——就如在婚禮等儀式中所見的狀況——也兼容了語言與村落人口的改變。⁸ 從廣義理解，村落儀式隨著社會變遷而不斷變化和互相詮譯，而禮生就是兩者之間的翻譯者。更重要的是，禮生與香港傳統村落相關的非遺項目有密切關聯，而這專業一如前述，與相關的非遺項目一樣瀕危。在這背景下，我們需要透過綜合法，對禮生以至相關文本和工作在其身處的文化系統內進行整體理解，從而達到保護這項相關非遺項目的目的。

bride. In the end, the ritual texts were translated into English and the rituals were conducted bilingually in Cantonese and English so that the bride understood what to do during the process. The example shows that the texts of rituals and *lisheng* need to be adjusted due to the change in the demographic structure of the village and its circumstances resulted from the lineage-based emigration back then.

“Youngsters are not interested”

According to Ms Tang, being *lisheng* is on a voluntary basis as was her late uncle; *lisheng* might receive red pockets after completing their work. As mentioned previously, qualified *lisheng* have to be proficient in various types of rituals and other areas such as cultural and historical backgrounds, as well as village traditions, a lot of time and hard work is required. Unless one is extremely interested in the rituals and the knowledge of *lisheng*, Ms Tang and her brothers believed that the young generation may not be interested in learning from the ritual texts and observations on the conduction of rituals to be *lisheng*, given that a variety of career choices are available. In fact, there is a shortage of *lisheng* nowadays, some villages need to hire *lisheng* from affiliated villages for conducting ceremonies and the associated rituals.

With reference to the three topics illustrated above, we see that the traditional rituals in villages and the practices of *lisheng* are both subject to some social changes as are many other ICH items. In the changing social environment, some traditional practices in the New Territories such as *waitauwaa*, village rituals as well as the practices of *lisheng* seem to have been marginalised to a certain extent, giving way to a homogenised lifestyle and culture as a result of modernity that has widened the gap between the dominant urban and peripheral rural lifestyle. Even though the texts of *lisheng* remain as a valuable source for the village rituals and the profession of *lisheng*, the subtle changes in the language of rituals and village structure have altered the innate property of the rituals as well as the practices of *lisheng*. On the other hand, as exemplified by the bilingual wedding rites mentioned before, culture is adaptive in the sense that *lisheng* as social actors, in the words of Giddens,⁸ are knowledgeable about exploiting the existing rules as resources to devise variations to reinforce the social structure, i.e. the order that we see in the village rituals, such as wedding rites, on the one hand, and accommodate changes in language and village demographics on the other hand. Village rituals, in a broad sense, are dynamically and mutually interpreted with the social change in the mediation of *lisheng* as cultural translators. Above all, *lisheng* are closely related to the ICH items of traditional villages in Hong Kong, and the profession is equally endangered like its associated ICH items as shown above. In this background, we can gain an overall understanding of *lisheng* as well as their texts and practices in their cultural system through a synthesised approach so as to safeguard the related ICH items.

非物質文化遺產的物質性、從業者與保育綜合法

禮生的文本有雙重意義——Hayes 提出，「香港的村落文化是一個書寫文化」；⁹ 當中村落各類儀式，如土地擁有、訂親、婚事、喜慶及民間信俗等，大多以指引、手冊等文字示例記錄下來，而禮生的文本也是這種書寫文化下的產物。如較早前所述，這些書寫文本記錄了禮生在傳統村落生活中的實務工作，也是他們所主持的儀式和相關事項的實體。禮生及其書寫文本與村落習俗——當中不少在近年香港保護非遺的努力下已列入香港非遺清單——是不可分割的。這是認識禮生文本的首個範疇。另一方面，昔日或現今由禮生執行的文化習俗亦可被視為文化讀(文)本，正如 Geertz 提出，不同文化形式都能被視為文本，並需透過文化系統解讀及詮釋文化行為，才能彰顯其意義。¹⁰ 非遺的研究者要肩負「謄譯」這種文本的責任。最重要的是，這兩種文本都能透過收集禮生書寫文本及研究禮生文化行為，實質地保存下來。

時至今日，不少村落的儀式和節慶均已列入香港非遺清單，如不同村落的春秋二祭與醮會、點燈儀式、宗族口述傳統等。儘管這些項目在清單上獨立成項，但透過禮生及其文本（在書寫及文化呈現層面），我們可了解到村落儀式乃至其他生活方面的相互關係，讓我們能以全觀的視角，將村落傳統作為一個文化整體加以檢視。所以，保護與村落儀式相關的非遺項目，並非限於保護這些習俗，而是所有相關的資料及其從業者，即禮生，亦須一併視為受保護的主體。

Materiality, practitioners and safeguarding of intangible cultural heritage — a synthesised approach

The texts of *lisheng* constitute two dimensions in meaning. Hayes suggests that “the village culture in Hong Kong was a written culture”,⁹ in which some ceremonies held in the village, such as land ownership, betrothals, marriages, celebrations and folk religious practices, among others, were mostly be recorded in written exemplars, such as guides, handbooks or something alike. The texts produced by *lisheng* are as well the products of such a written culture. As demonstrated in the preceding sections, such written texts recorded the practices of *lisheng* in traditional village life. These written texts are the tangible forms of rituals and the associated matters that were produced by *lisheng*. *Lisheng* and their written records are inseparable from the village practices, some of which have been inscribed onto the ICH Inventory of Hong Kong as a result of the recent efforts dedicated to safeguarding the ICH in Hong Kong. That is the first aspect for understanding the texts of *lisheng*. Alternatively, the cultural practices conducted by *lisheng*, whether historical or present, can be viewed as the cultural texts. As Geertz suggests, cultural forms can be treated as texts, the meanings of which should be realised through contextual reading and interpretation of the articulated cultural behaviours in a cultural system.¹⁰ The researchers of ICH play a pivotal role in carrying out the transcription of such texts. Above all, both types of texts can be preserved materially for safeguarding ICH through collecting written texts of *lisheng* and researching on the cultural practices of *lisheng*.

As of today, a number of village-based rituals and festivals have been included in the ICH Inventory of Hong Kong, for example, the spring and autumn ancestral worships and *jiao* festivals of different villages, lantern lighting rituals, oral traditions of different lineages, among others. Although these items are listed individually on the inventory, *lisheng* and their texts (in written and cultural presentations) lend a lens for us to understand the interrelation of rituals and the different aspects of village life and thus enable us to take a holistic view of the village tradition as a whole cultural assemblage. As such, the safeguarding of the relevant village ritual practices as ICH is more than safeguarding the practices; the materials associated with the ICH items and their practitioners, i.e. *lisheng*, should also be the subjects of study and preservation as a collective whole.

⁸ Anthony Giddens：《The Constitution of Society: Outline of the Theory of Structuration》（劍橋：Polity Press，1984）。

Anthony Giddens, *The Constitution of Society: Outline of the Theory of Structuration* (Cambridge: Polity Press, 1984).

⁹ James Hayes：〈Manuscript Documents in the Life and Culture of Hong Kong Villages in Late Imperial China〉，《Journal of the Royal Asiatic Society Hong Kong Branch》（50，2010），頁 165。

James Hayes, “Manuscript Documents in the Life and Culture of Hong Kong Villages in Late Imperial China,” *Journal of the Royal Asiatic Society Hong Kong Branch* 50 (2010): 165.

¹⁰ Clifford Geertz：《The Interpretation of Cultures: Selected Essays》（紐約：Basic Books，1973）。

Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973).

就這點而言，筆者根據 Bouchenaki 提出的「三重法」，透過非遺物質材料的脈絡化理解、記錄和訓練文化從業者三方面，綜合探討保育上述有關非遺項目，詳情如下：^{11 12}

從更廣角度理解物質文化

禮生的文本是傳統村落書寫文化和儀式生活的產物。如較早前所述，這類文本的意義需要在其引申的文化脈絡中理解，彼此不能分割。更重要的是，禮生的文本與其他植根於香港傳統村落的非遺項目環環相扣，例如圍頭話、宗族的祭祖活動、點燈儀式、傳統婚儀等。將禮生的文本及實務在村落文化中情景化解讀，無疑有助我們全方位了解在同一及連貫的文化系統中非遺項目之間的互相依存關係。

將非物質文化遺產「物質化」

禮生文本已是祭祖、醮會等非遺項目及具非遺意味的民間習俗的主要「譯本」，而對有關文本進行系統化存檔和記錄，有利於延續相關非遺項目和村落傳統。此外，記錄和研究時代變遷對禮生文化習俗帶來的影響，能讓我們進一步了解相關的非遺項目如何應對社會轉變。結合作為基本參考資料的原有禮生文本，以及改動後的禮生實務詳情或文本集成，可作為保護禮生相關的非遺項目資料庫，並在更廣泛的文化層面上提供管理相關非遺項目改動的依據。

協助非遺從業者及傳承相關技藝知識

如劉永華所說，禮生在歷史角度來看，是自帝國宏觀論述到地方習俗執行之間的文化中介者。^{13 14} 而將這個論點放在現今保護非遺的情境裡，我們同樣可將禮生理解為儀式文本和實務間的中介者。如沒有禮生的協助，相關的儀式難以確切地執行。因此，訓練通曉儀式文本和操作的禮生，對於延續傳統村落儀式及同源的香港非遺項目，著實相當重要。

In this regard, I hereby frame the discussion based on Bouchenaki's "threefold approach" to synchronise the contextualised understanding of materials, documentation and training of cultural practitioners as a way forward to safeguard the related ICH items as mentioned below:^{11 12}

Putting material culture into its wider context

The texts of *lisheng* are the products of the written culture and ritual life of traditional villages. As demonstrated previously, the meanings of such texts should not be isolated from the understanding of the cultural context in which they were engendered. More importantly, the texts of *lisheng* interlocked with other ICH items in Hong Kong, such as *waitauwaa*, the rituals of lineage-based ancestral worship, lantern lighting rites and traditional wedding rites, which have their roots in the culture of traditional villages in Hong Kong. A contextual reading of the texts and practices of *lisheng* has no doubt shed light on a holistic understanding of the interdependent relationships among ICH items under the same and coherent cultural system.

Translating intangible cultural heritage into “materiality”

While the texts of *lisheng* are already the primary “translation” of such concerned ICH items as ancestral worship and *jiao* as well as other folk practices of ICH interests, systematic archiving and documentation of such texts would be an initiative in favour of the continuity of the ICH items and the village tradition. Moreover, further documentation and studies on the cultural practices relevant to *lisheng* vis-à-vis the changes overtime will help us better understand the cultural responses of the ICH items to social changes. The texts of *lisheng* preserved as the basic source of reference with the accumulation of the transformed cultural practices or texts can serve as a database for safeguarding the ICH items and management of the changes of such items in a wider cultural context.

Supporting ICH practitioners and the transmission of skills and knowledge

As Liu shows, *lisheng* were historically the cultural mediators who communicated between the macro-narratives of the imperial state and the cultural practices at the local level.^{13 14} Taking this stance in the contemporary context of safeguarding ICH, we can also understand that *lisheng* are the mediators between rituals in texts and rituals in practices. Without the assistance of *lisheng*, rituals cannot be properly conducted. Thus, the training of *lisheng* with the proficiency in the texts and practices of rituals is essential to the continuity of the ritual practices in traditional villages as well as those items with the same origin listed as the ICH items in Hong Kong.

從禮生和其文本的例子可見，從全觀及情境化角度，可將文化同源的不同非遺項目理解為完整的文化組合，並同步兼容物質與非物質性文化遺產，不論保育主體是先被界定為非遺與否，此舉能有助我們在文物保育的廣義上保存文化物件和習俗間的關聯意義。

而作為文博從業者，亦能根據對文化遺產的全觀理解，進而設計出保育文化遺產的方案。最後，孕育這些遺產的群體肩負了傳承相關文化遺產的責任，透過辨識和培養文化遺產傳承人，將傳統延續下去。

對於香港非遺的前景，我們保持樂觀態度是尤其重要，這方面的發展有賴學術界對非遺的持續研究，以及政府保育及推廣非遺的措施，如成立非物質文化遺產辦事處和非遺資助計劃，並需要擁有相關文化知識及技能的非遺傳承人或團體支持。



In view of the example of *lisheng* and their texts, it is essential to have a holistic and contextual understanding of different ICH items from the same cultural origin as a whole cultural assemblage, coupling with a synchronised agenda to accommodate both the tangible and intangible cultural aspects to help us preserve the interrelated meanings of cultural objects and practices in the doctrine of heritage preservation, whether the subject is defined in the first place as intangible heritage or otherwise.

The above approaches can also help us, as practitioners in the heritage and museum sector, devise appropriate measures to safeguard our cultural heritage with such a holistic view. The communities in which the concerned heritages are nurtured shoulder the responsibility of transmitting the concerned heritages by identifying and cultivating some members of the communities as the bearers of the heritage to carry on the tradition.

Above all, we shall be optimistic about the future development of the ICH in Hong Kong, which is upheld by the continuing studies of ICH in academia, the government initiatives such as the ICH Office and ICH Funding Scheme set up for safeguarding and promoting the ICH in Hong Kong, as well as the support from the bearers and bearer communities with relevant cultural knowledge and skills.

¹¹ 同註 1，頁 1。

See Note 1, 1.

¹² Mounir Bouchenaki：〈A Major Advance towards a Holistic Approach to Heritage Conservation: the 2003 Intangible Heritage Convention〉，〈International Journal of Intangible Heritage〉（2，2007），頁 106-109。

Mounir Bouchenaki, "A Major Advance towards a Holistic Approach to Heritage Conservation: the 2003 Intangible Heritage Convention," *International Journal of Intangible Heritage* 2 (2007): 106-109.

¹³ 劉永華：〈亦禮亦俗——晚清至民國閩西四保禮生的初步分析〉，《歷史人類學學刊》（2（2），2004），頁 53-82。

Yonghua Liu, "Ritual Specialists as Cultural Mediators: The Masters of Ceremonies (*lisheng*) in Late Qing and Republican Sibao, Fujian," *Journal of History and Anthropology* 2, no. 2 (October 2004): 53-82.

¹⁴ 同註 2。

See Note 2.

結語

本文乃基於筆者對香港禮生及其文本進行的初步實地研究，所以不足以就保育禮生文化及文本提供具體和完善的解釋。這方面有必要深入研究，從而更了解相關主題。儘管如此，本文嘗試探索非遺蘊藏的物質性，以及其對保護非遺乃至文化遺產視為整體的含義。筆者藉此鳴謝鄧妙薇女士和她的兄弟，在筆者進行實地研究期間，無私地分享關於其家族和村落的資料和故事，為筆者開啟了理解和學習傳統村落文化的大門。同時前人的努力不可忘，所以亦特別感謝鄧女士的父親和叔父——鄧鈞鐸先生和鄧季良先生——長久以來對非遺研究的支持。

Conclusion

This article is based on the preliminary fieldwork on *lisheng* and their textual records in Hong Kong and thus is far from adequate to provide a substantial and mature account of the preservation of the culture and texts of *lisheng*. An in-depth study for enhancing our understanding of the subject matters is needed. Nevertheless, this is an attempt to explore the materiality embedded in ICH and its implication on safeguarding ICH and cultural heritage as a coherent entity. I would like to take this opportunity to thank Ms May Tang and her brothers for their generous sharing of the information and stories about their family and village during my fieldwork, which has truly opened a door for me to understand and study the culture of traditional villages. I would also like to extend my gratitude to Ms Tang's father and uncle, Mr Tang Kwan-dok and Mr Tang Kwai-leung, who have contributed greatly to the study and promotion of ICH.

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延伸閱讀 Extended Readings

〈亦禮亦俗——晚清至民國閩西四保禮生的初步分析〉介紹了禮生的歷史，並探索晚清至民國時期閩西四保禮生的社會文化活動，以及相關的禮儀結構和禮儀文本。作者亦討論禮生作為文化中介的功能，並探討文化中介研究對重構民間文化史的方法論意義。讀者透過閱讀這文獻，對禮生在傳統習俗和儀式中的實務細節和功能有更詳盡認識。

The essay "Ritual Specialists as Cultural Mediators: The Masters of Ceremonies (*lisheng*) in Late Qing and Republican Sibao, Fujian" offers a brief history of *lisheng* and explores the socio-cultural activities of *lisheng*, the liturgical organisation and texts of the *lisheng* in Sibao in western Fujian during late Qing and Republican periods. The author also discusses the mediating role of *lisheng* and the methodological significance of the study of cultural mediators for the reconstruction of the history of popular culture. Readers can further understand the practices and roles of *lisheng* in traditional customs and ceremonies.



劉永華：〈亦禮亦俗——晚清至民國閩西四保禮生的初步分析〉，《歷史人類學學刊》（2（2），2004），頁 53-82。
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非物質文化遺產辦事處 The Intangible Cultural Heritage Office

非物質文化遺產辦事處在2015年成立，旨在確認、立檔、研究、保存、推廣和傳承非物質文化遺產。辦事處在三棟屋博物館設立了「香港非物質文化遺產中心」，作為其展示和教育中心，透過多元化的教育和推廣活動，提升公眾對非物質文化遺產的認識和了解。

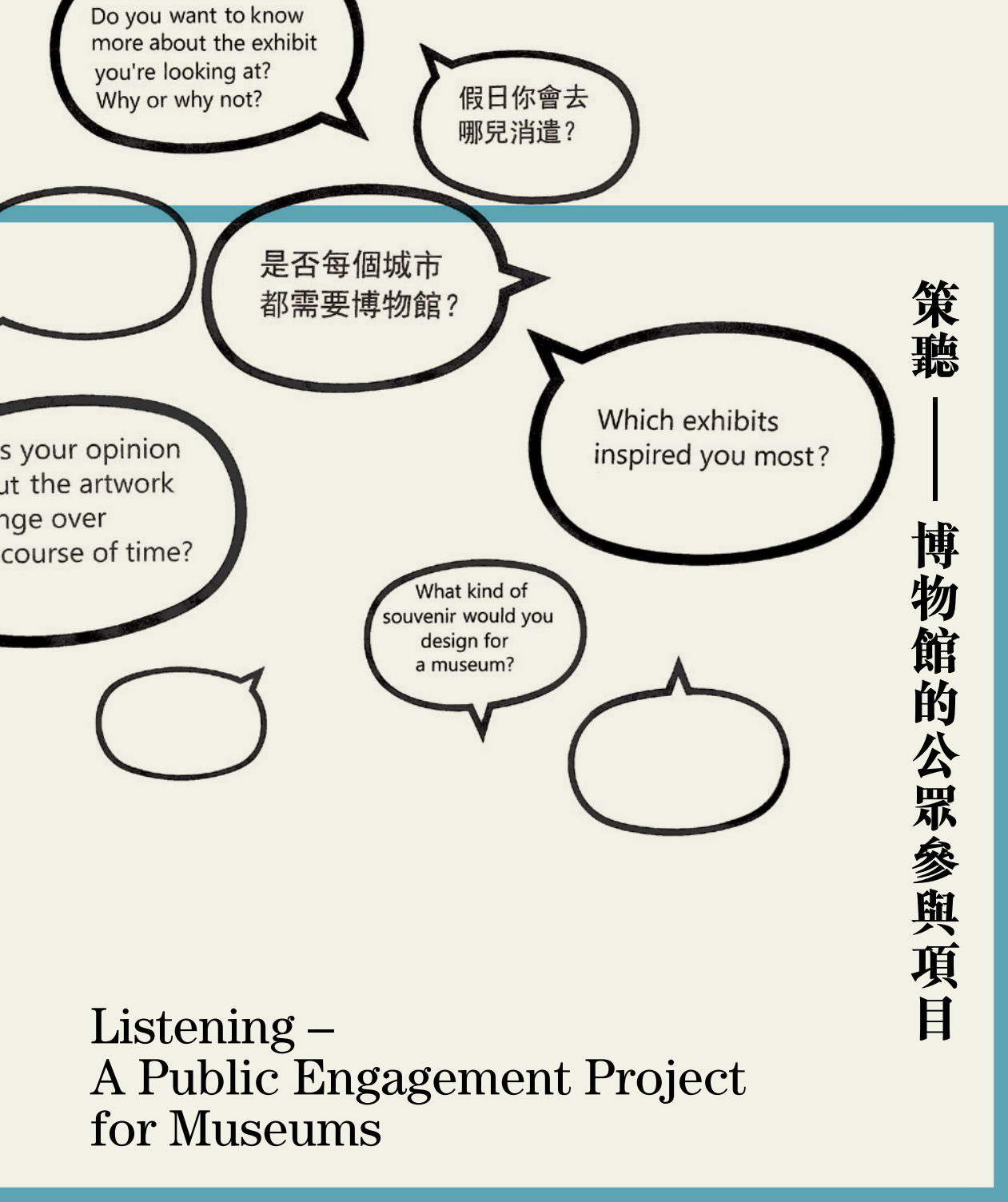
Established in 2015, the Intangible Cultural Heritage (ICH) Office identifies, documents, researches, preserves, promotes and transmits ICH. The ICH Office has set up the "Hong Kong Intangible Cultural Heritage Centre" at Sam Tung Uk Museum as a display and resource centre to enhance public understanding and awareness of ICH through various educational and promotional activities.

香港新界荃灣古屋里二號（三棟屋博物館）
2 Kwu Uk Lane, Tsuen Wan, New Territories, Hong Kong
(Sam Tung Uk Museum)

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Marketing and Business Development Section
Leisure and Cultural Services Department



有聲書 AUDIO BOOK

前言——策聽

討論市場推廣，有不少的研究框架、策略或術語，例如心理市場區隔的價值觀與生活形態調查、顧客聲音、或現代市場學的意見領袖 / 內容營銷 / 數據主導 / 數碼達人等。推廣公共博物館時，上述理論是否都能一一應用？

康樂及文化事務署（康文署）轄下的博物館穩步發展。舉辦展覽以外，如何能推動觀眾積極參與，令博物館之旅變得不一樣？康文署的市場及業務拓展組（市場組或團隊）嘗試策動一個實驗性質的公眾參與項目，目的是推廣博物館，深化參觀體驗。假設：參觀者深度參與博物館活動後，感受和期望都獲得聆聽，他們日後參觀博物館，會增加投入感，獲益更多。這項實驗名為「策聽」，首個研究對象是剛完成擴建修繕的香港藝術館。團隊準備就緒，洗耳恭聽，靜待觀眾的關注和支持。

2019 年，市場組連繫了館長、製作單位、學術研究人員、博物館義工，建構「策聽 & 香港藝術館」的概念，然後一步步推展整個項目。策聽的核心是 12 組館長與市民大眾（稱為「生活家」）對香港藝術館藏品交流感想。所有對話會記錄下來，以多元化的形式呈現給更廣闊的觀眾群，包括錄像系列、現場表演、放映、工作坊和刊物。此外，這項目亦包含一個學術研究，探討參與性對體驗觀感的影響力。

市場組期望參觀者的聲音會被聽見，為他們提供機會，親歷香港藝術館的轉變過程，同時，也促進參觀者與館長彼此了解、漸漸建立互相欣賞的關係。



Prologue — Listening

When it comes to marketing and promotion, you could find numerous frameworks, strategies or jargons at our fingertips, for example, VALS for psychographic market segmentation, voice of the customer, influencer, experience economy, data-driven and fact-based marketing... What about promoting public museums to the general public? Could all these be applicable?

The museums under the Leisure and Cultural Services Department (LCSD) have been developing steadily. In addition to curating exhibitions, how could museum people enhance public engagement and make a difference? The Marketing and Business Development Section (MBDS or Marketing Team) of LCSD therefore attempted to drive an experimental public engagement project for promoting the museums, and intensifying the visitor experience. The hypothesis: Visitors who have been involved deeply, with their feelings and wishes listened to, would experience a more engaging and rewarding museum visit later on. The experiment was entitled "Listening" and the first research specimen was the renovated Hong Kong Museum of Art (HKMoA). The Marketing Team was all ears and what we needed was the audience's attention and support.

In 2019, MBDS started to brainstorm the "Listening & HKMoA" concepts with the curators, production crew, academics and museum volunteers; and then rolled out the project step by step. At the core of Listening, the Marketing Team lined up 12 groups of curators and members of the public (they were named "Life Artists") to exchange their views on the signature collections of HKMoA. Their sharing was recorded and presented to a broader audience through video series, live performances, screenings, workshops and publications. An academic study was also conducted to examine the impact of engagement on visitors' perception.

The team hoped that the visitors would be heard and engaged in the evolving HKMoA, while deepening mutual understanding and appreciation.

表一：策聽 & 香港藝術館的時序
Table 1: Timeline of Listening & HKMoA

2019

1 月至 3 月

- 建構「策聽」的概念¹

January to March

- Idea inception of "Listening"¹

4 月至 6 月

- 改裝 Outpost 成為策聽實驗室²
- 聯繫受訪者，籌備採訪拍攝、工作坊、表演等

April to June

- Transformation of the venue Outpost² into the Listening Lab
- Line-up of interviewees, preparation for the video shooting, workshops, performances and more

7 月至 9 月

- 採訪生活家與館長
- 於策聽實驗室與館長舉行試映會
- 博物館義工和設計思考專家舉辦工作坊（試驗版）

July to September

- Interviews with Life Artists and curators
- Video screening with curators at the Listening Lab
- Trial run of the workshop with museum volunteers and a design-thinking expert

10 月

- 審視活動內容，計劃可行的後備方案

October

- Review of the programmes and preparation for Plan B

12 月

- 生活家於香港藝術館演出

December

- Life Artists' performances at HKMoA

2020

1 月

- 針對不同的目標團體，於策聽實驗室和香港藝術館舉行工作坊暨參觀活動

January

- Workshop-cum-visit activities for different target groups were held at the Listening Lab and HKMoA

2 月

- 策聽套裝書出版

February

- Publication of the Listening book set

4 月至 7 月

- 於社交媒體和電視頻道播放錄像系列

April to July

- Launch of video series via social media and TV channels

7 月至 8 月

- 於香港藝術館的專題廳放映錄像系列

July to August

- Screening of video series at The Special Gallery of HKMoA

10 月至 12 月

- 大專學生參與以研究為基礎的博物館參觀活動

- 整理分析研究結果

October to December

- Research-based visits for tertiary students
- Wrap-up of research analysis

館長 X 生活家——從知識到深聽

館長和生活家獲邀分享對香港藝術館精選藏品的感受，彼此互相聆聽。

12 件殿堂級藏品挑選自館藏的四大範疇：中國文物、中國書畫、外銷藝術和現代及香港藝術。藝術館重開期間，相關作品亦於「小題大作——香港藝術館的故事」展覽中展出。製作團隊走訪各生活家，撮合線上或線下的見面對談。由館長親自從專業角度向生活家詮釋藝術品背後的故事。之後，便輪到生活家分享對藏品的感受，並透過多種方式——對話、舞蹈、聲景音樂、即興劇場、小小說、原創歌曲、星空攝影、微縮模型和傳統咖啡典禮等等作出反饋。

這個策聽實驗衍生了一連串深度回應，遠遠超乎團隊的想象。以《關聯昌畫室》這館藏為例，香港藝術館總館長莫家詠認為不懂藝術或藝術史，仍可從畫作細節中找到趣味，「仔細留意的話，畫師畫的是西洋畫，他們卻以傳統執毛筆的手勢來運筆作畫，從側面反映出外銷畫盛行的時代，正是中西文化真正開始交流之開端。」³ 回應的生活家陳慧姬和黎熾明分別從事微型藝術和建築

Curators X Life Artists — From knowledge to dialogue

The curators and Life Artists were invited to listen to each other's views on the signature collections of HKMoA.

The 12 sets of star pieces were selected from four main categories including Chinese Antiquities, Chinese Painting and Calligraphy, China Trade Art and Modern and Hong Kong Art, which were displayed at the "Ordinary to Extraordinary: Stories of the Museum" exhibition during the museum's reopening. Production crew interviewed each Life Artist after their dialogue with the curators on line and off line. Curators told the behind-the-scene stories about the art pieces from a professional perspective. Then, the Life Artists, who were passionate and eager to co-create, revealed their feelings about the works and manifested their feedback in various ways, such as dialogues, dance, sound art, improv, mini novel, song, astrophotography, miniature and coffee ceremony.

This experiment generated an archive of impressions beyond the Marketing Team's imagination. Take *The studio of Tingqua* as an example, Mok Kar-wing, Maria, Museum Director of HKMoA, told that it is a small but powerful work which spoke thousands of words in every detail. "Small details reveal the business model: the three artists are reproducing western-style works – yet they are holding the brushes in a very traditional Chinese manner."³ The responding Life Artists



策聽過程中，館長、生活家與製作團隊互相交流。

Curators, Life Artists and production crew exchanged their views each throughout the process of listening.

¹ 「策聽」聯乘各方生活領域的人物與香港藝術館，這概念乃被馬友友的作品集《巴哈靈感》（1998）啟發，他在那充滿創意的計劃中，與跨界別的藝術家交流、共創。

The cross-over of HKMoA with people from all walks of life in "Listening" was enlightened by Yo-yo Ma's *Inspired by Bach* (1998), a series of insightful exchange and co-creation with artists from different disciplines.

² Outpost 是位於香港藝術館附近的一間玻璃屋。這個空間的用途啟發自澳洲戰爭紀念館的一個用作收集訪客意見的透明辦公室。

Outpost was a glass house located next to HKMoA. The use of this space was inspired by a transparent container office at The Australian War Memorial for collecting customer feedback.

³ 市場及業務拓展組：《策展人語》，（香港：康樂及文化事務署，2020），頁 1。

Marketing and Business Development Section, *CURATORS*., (Hong Kong: The Leisure and Cultural Services Department, 2020), 1.

模型，作品主要重現上世紀 60 年代以降的香港街景和城景，他們覺得《關聯昌畫室》記載了某段民間生活史，重視細節，跟他們的作品很接近。他們於是參考藏品，創製了一幅微縮畫作。

were Maggie Chan, miniature artist and Tony Lai, architectural modeler, whose popular art works focused on the reproduction of Hong Kong's streetscapes and cityscapes in the 1960s. They were delighted with the painting which recorded the reminiscence of daily lives in great detail, and that echoed with the essence of their own works. They therefore made a miniature painting with reference to the painting.

表二：策聽 & 香港藝術館的主要組成部分
Table 2: Key components of Listening & HKMoA

| 香港藝術館藏品 Collections of HKMoA | × | 館長 Curators | × | 生活家 Life Artists | = | 呈現 Manifestations |
|--|---|----------------|---|---|---|----------------------|
| 中國文物 Chinese Antiquities | | | | | | |
|  | 莫家詠 香港藝術館總館長 Mok Kar-wing, Maria Museum Director, HKMoA | |  | 張銳 咖啡品質杯測師 Horry Cheung, Q-Grader | | |
| 1 大曲壺 Large teapot with ribbed decoration and overhead handle | | |  | 咖啡典禮 A coffee ceremony | | |
|  | 林婉雯 前香港藝術館一級助理館長 （中國文物） Lam Yuen-man, Maria Former Assistant Curator I (Chinese Antiquities), HKMoA | |  | 梁曉端 城市當代舞蹈團 CCDC 舞蹈 中心副藝術總監（教育） Melissa Leung, Assistant Artistic Director (Education), City Contemporary Dance Company CCDC Dance Centre | | |
| 2 五彩十二花神杯 Twelve cups with representing flowers of the months in wucai enamels | | |  | 當代舞蹈《新綠萌動》 Contemporary Dance: Dancing Fresh Verdure | | |
|  | 林婉雯 前香港藝術館一級助理館長 （中國文物） Lam Yuen-man, Maria Former Assistant Curator I (Chinese Antiquities), HKMoA | |  | 尹漢彥 退役視障運動員 Wan Hon-yin, retired visually impaired athlete | | |
| 3 青花螭龍纏枝牡丹紋瓶 Vase with <i>chi</i> dragon and peony scroll design in underglaze blue | | |  | 私人教授打保齡球 Personal coaching on bowling for the curator | | |

香港藝術館藏品
Collections of HKMoA

×

館長
Curators

×

生活家
Life Artists

=

呈現
Manifestations

中國書畫 Chinese Painting



4 松石圖、行草書七言詩
Pines and rock & Poem in
running-cursive script

鄧慶樂
香港藝術館館長（至樂樓）
Tang Hing-sun, Sunny
Curator (Chih Lo Lou),
HKMoA



邱誠武
香港大學表達藝術
治療碩士學生
Yau Shing-mu, student of a
Master programme in Expressive
Arts Therapy at the University of
Hong Kong

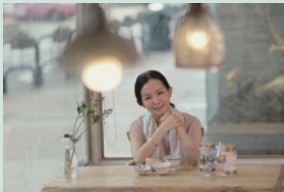


表達藝術治療示範
Expressive arts therapy
demonstration



5 烏賊
Sepia

鄭煥棠
香港藝術館館長
（中國文物）
Cheng Woon-tong
Curator (Chinese Antiquities),
HKMoA



關琬潼
食物造型設計師
Shadow Kwan, food stylist



外型素淨淡雅的手作蛋糕
A delicate cake with the pattern
echoing the collection



6 雙燕
Two swallows

司徒元傑
香港藝術館首席研究員
（至樂樓及吳冠中藏品）
Szeto Yuen-kit
Chief Curator (Chih Lo Lou &
Wu Guanzhong Collections),
HKMoA



何浩源
「好即興競技喜劇」創辦人
Mill Ho, Founder of Yes Improv
@ Comedy Battle



即興劇場表演
Improv performance

香港藝術館藏品
Collections of HKMoA

×

館長
Curators

×

生活家
Life Artists

=

呈現
Manifestations

外銷藝術 China Trade Art

| | | | |
|---|---|---|---|
|  <p>7 廣州十三商館大火⁴</p> <ul style="list-style-type: none">• 大火初起• 烈火沖天• 火趨熄滅 <p>Guangzhou foreign factories on fire⁴</p> <ul style="list-style-type: none">• Beginning• In full blaze• Under control | 張珮儀 前香港藝術館一級助理館長 （節目推廣） Cheung Pui-yi, Terri Former Assistant Curator I (Extension Programmes), HKMoA |  <p>不動明王 星空攝影師 Vincent Cheng, astrophotographer</p> |  <p>攝於香港藝術館前的星空 相片《看不見的星夜》</p> <p>An astrophoto taken in front of HKMoA: <i>Hidden Milky Way in the city</i></p> |
|  <p>8 關聯昌畫室 The studio of Tingqua</p> | 莫家詠 香港藝術館總館長 Mok Kar-wing, Maria Museum Director, HKMoA |  <p>陳慧姬 微型藝術家 及 黎熾明 建築模型師 Maggie Chan, miniature artist & Tony Lai, architectural modeller</p> |  <p>微縮畫作——作中作 A miniature with the miniature making reference to the painting</p> |
|  <p>9 香港仔附近的瀑布 Waterfall at Aberdeen, Hong Kong</p> | 張珮儀 前香港藝術館一級助理館長 （節目推廣） Cheung Pui-yi, Terri Former Assistant Curator I (Extension Programmes), HKMoA |  <p>江嘉玲 及 江翠思 唱作少女 Gia Toscah Gonzales & Jessie Jireh Gonzales, singer-songwriters</p> |  <p>以中文、英文和菲律賓文寫成的 原創歌曲及音樂影片《香港》 A music video and an original song written in Cantonese, English and Filipino: <i>Hong Kong</i></p> |

⁴ 圖為《廣州十三商館大火——大火初起》。
Image shown: *Guangzhou foreign factories on fire — Beginning*.

香港藝術館藏品
Collections of HKMoA

×

館長
Curators

×

生活家
Life Artists

=

呈現
Manifestations

現代及香港藝術 Modern and Hong Kong Art

| | | | |
|--|--|--|--|
|  <p>10 天書 A book from the sky</p> | 俞俏 香港藝術館館長 （現代及香港藝術） Yu Chiu, Leona Curator (Modern and Hong Kong Art), HKMoA |  <p>世良田紀子 旅居香港日本人 Serada Noriko, Japanese expatriate in Hong Kong</p> |  <p>中國書法 Chinese calligraphy</p> |
|  <p>11 怒海浮沉 Boat people on the sea</p> | 鄧民亮 前香港藝術館館長 （現代及香港藝術） Tang Man-leung, Raymond Former Curator (Modern and Hong Kong Art), HKMoA |  <p>茹國烈 香港資深藝術行政人員 Louis Yu, senior art executive</p> |  <p>小小說《Before I forget》 A mini novel: <i>Before I forget</i></p> |
|  <p>12 聖誕老人拜訪圖 Santa Claus visiting my studio</p> | 鄧民亮 前香港藝術館館長 （現代及香港藝術） Tang Man-leung, Raymond Former Curator (Modern and Hong Kong Art), HKMoA |  <p>鄧慧中 作曲人 Joyce Tang, composer</p> |  <p>聲音藝術《觀漁聽港》 Sound art: <i>Flux</i></p> |

上表中有關香港藝術館藏品、館長、生活家及呈現作品的介紹，節錄自《策展人語》和《生活家說》⁵，可於策聽網頁下載 www.museums.gov.hk/zh_TW/web/portal/listening2019_download.html。

The collections of HKMoA, curators, Life Artists and manifestations listed in the table were extracted from *CURATORS*: and *LIFE ARTISTS*:⁵, which are available for downloading from www.museums.gov.hk/en_US/web/portal/listening2019_download.html.

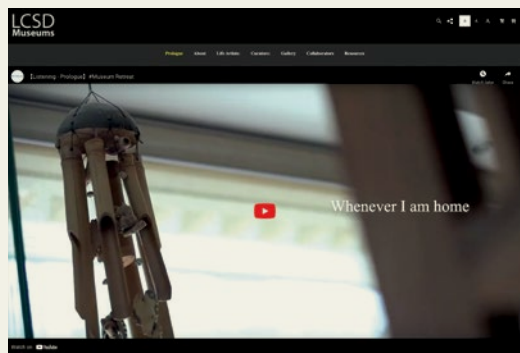
⁵ 市場及業務拓展組：《生活家說》，（香港：康樂及文化事務署，2020）。
Marketing and Business Development Section, *LIFE ARTISTS*., (Hong Kong: The Leisure and Cultural Services Department, 2020).

擴闊「策聽」的領域

市場組與製作團隊合作記錄策聽的過程，同時發掘多個渠道來拓展觀眾層。舉例說，策聽有關的錄像共有 26 條短片⁶，包括〈序言〉、〈生活家說：〉系列、〈策展人語：〉系列和〈策聽的藝術〉，透過策聽網頁、優遊香港博物館 YouTube 頻道及 Facebook 專頁、MOVIE MOVIE(電視頻道及網上平台) 播放，又於香港藝術館的專題廳及策聽實驗室的工作坊現場放映。

本來，市場組為迎接香港藝術館的重臨，計劃了一連串實體的策聽活動，例如：大型放映會、互動工作坊等。然而在疫情帶來的種種限制下，博物館實施社交距離、嚴重時甚至關閉、員工間歇在家工作，市場組卻更見靈活變通，用創意扭轉始料未及的改變。

2020 年 4 月，實體放映轉化成網上錄像宣傳系列「一個人的博物館——我在家，就在前往博物館的路上」。生活家、館長和館藏形成深度的交流對話，他們的「策聽」故事得到正面迴響。網上宣傳進行了約三個月，累積了合共約 400,000 的瀏覽人次，觸及人數達約 960,000。



策聽錄像系列的網上宣傳於 2020 年 4 月展開。
Promotion of Listening videos via online platforms was launched in April 2020.

Expanding the scope of listening

The Marketing Team worked with the production crew to record the process of Listening and explore various ways to broaden the audience base. For instance, 26 Listening-related videos⁶ were launched, including "Prologue", "Life Artists:" series, "Curators:" series and "Listening as an Art" via the Listening website, Visit HK Museums YouTube Channel, Visit HK Museums Facebook fanpage, MOVIE MOVIE (TV Channel and online platform) and live screening (The Special Gallery of HKMoA and workshops at the Listening Lab).

Originally, MBDS planned a series of physical events for Listening, such as large-scale screening and face-to-face interactive workshops, in celebration of the reopening of HKMoA. When the COVID social distancing measures were imposed, staff members were on and off working from home, and museums were closed intermittently, yet the Marketing Team was agile to embrace changes with creative twists.

In April 2020, an online video campaign "Museum Retreat" was rolled out for promoting Listening, with a subheading "Whenever I am home, I am on my journey to the museums". In-depth dialogues between Life Artists, curators and collections received overwhelming responses. The accumulated views of the videos were about 400,000 for a 3-month promotion online, and generated about 960,000 reach in total.



2020 年 7 月至 8 月，「小題大作——香港藝術館的故事」展覽復辦期間，策聽放映會也同時在藝術館的專題廳進行，鼓勵市民參觀展覽後觀賞策聽錄像。館長和生活家的分享有助於提升參觀者的博物館體驗，使之更為完整。市場組亦即場進行了顧客意見調查，以收集參觀者對錄像和相關藏品的看法，結果反映觀賞影片能讓參觀者沉澱更深刻的體驗。放映會吸引了約 3,000 名參觀者（由於另一波疫情的爆發，藝術館臨時關閉，放映活動亦提前結束）。



2020 年年中，策聽錄像放映會於香港藝術館的專題廳舉行。
Video screening held at The Special Gallery of HKMoA during mid-2020.

During July to August 2020, a video screening was conducted at The Special Gallery of HKMoA, while the "Ordinary to Extraordinary: Stories of the Museum" exhibition was on show again. Visitors were encouraged to visit the exhibition followed by the Listening video series. Curators' and Life Artists' sharing served to enhance visitors' experience as a whole. A customer survey was conducted onsite in order to tap the visitors' views about the videos and respective collections, which reflected that screening was able to deepen their experience. The screening attracted around 3,000 visitors (Due to the outbreak of another wave of the pandemic, the museum was closed and the screening was suspended prematurely).



⁶ 2021 年 5 月，策聽錄像系列獲得 Questar Awards 2021 廣播——公共服務節目的銀獎 www.mercommawards.com/questar/awardWinners.htm。

In May 2021, the Listening video series garnered the Questar Awards 2021 [Silver] under the category of Broadcast/ Cable/ Streaming - Public Service Program. www.mercommawards.com/questar/awardWinners.htm.

精采呈現——從對話到共創

生活家帶來獨特的回應，啟發自藏品和館長的分享。當中，三組生活家分別以即興劇、當代舞蹈和聲景音樂來呈現他們的聲音。

經歷了個多月的共同創作和綵排，趁著香港藝術館重開，於2019年12月舉辦了六場現場表演。活動當日吸引了約700名觀眾，他們是策聽的參加者，也是博物館的參觀者。

即興劇場表演

戲劇工作者何浩源與他的好即興競技喜劇團隊，透過觀眾帶來出其不意的題目，演員創作互動即興喜劇，呼應來自《雙燕》的啟發，用笑聲演繹對藝術藏品的百般感受。



Manifestations — From dialogue to co-creation

The Life Artists brought about unique responses inspired by the collections and the curators' sharing. Among them, three groups manifested their voices in the form of improvisation, contemporary dance and sound art respectively.

After a month-long brainstorming, co-creation and rehearsals, six sessions of on-site performances were held in HKMoA in December 2019 following its reopening. The whole-day event attracted around 700 audience who were also visitors of the museum.

Improv performance

Echoing the inspiration of *Two swallows*, Mill Ho and Yes Improv @ Comedy Battle generated a scene from their imaginations and the audience's unexpected ideas... the creativity behind the art collections became inspirations for spontaneous entertainment.



當代舞蹈《新綠萌動》

CCDC 舞蹈中心的年輕舞者以生動活潑的舞蹈表演，表達對五彩十二花神杯的情感。星級小舞者（進階班）及 612 未來舞士演出當代舞蹈《新綠萌動》，為香港藝術館帶來無窮生氣。



聲音藝術《觀漁聽港》

由鄧慧中和幾位音樂人組成的「自游人」，為陳福善的《聖誕老人拜訪圖》所觀察的香港而創作《觀漁聽港》。作品反照出陳氏畫中富想象力、夢幻、奇異、扭曲、貪玩的世界；以小號、圓號、笙、箏和敲擊樂器，以及從香港藝術館周圍採集的聲景製作而成，為觀眾帶來嶄新體驗。



Contemporary dance: *Dancing Fresh Verdure*

Young talents from the CCDC Dance Centre expressed their emotions about the Twelve cups with representing flowers of the months in *wucui* enamels, which melted into vivid and lively dance performances. Little Star (Advanced) and 612 Mini Dancers from CCDC Dance Centre performed the *Dancing Fresh Verdure*, which made HKMoA full of vitality.



Sound art: *Flux*

Joyce Tang and her musician friends formed the Hong Kong ensemble Chiyauyan, who created *Flux* in response to Luis Chan's *Santa Claus visiting my studio*. *Flux* expressed the dreamlike flow of Chan's painting, bringing the bizarre, twisted and playful world to life with trumpets, horns, sheng, zheng and percussion. The piece featured soundscapes recorded around HKMoA to add a sonic texture and shape unique to Victoria Harbour, bringing audience a brand new experience.



公眾參與研究——共創到理解

市場組在策聽實驗室創作了一系列藝術工作坊，圍繞設計思考的主題，吸引公眾參與並促進更多互動。團隊藉著館長對香港藝術館藏品的專業詮釋，喚起、擷取參觀者的想法，以更開放的態度接納不同的回應。

公眾參與工作坊

博物館義工是博物館的忠誠顧客，也是重要的持份者。2019年7月，市場組邀請了義工一起建構策聽工作坊的原型。

香港知專設計學院設計思考課程主任黃毅之獲邀參與指導。義工隊的成員認識設計思考的概念後，以第一身的角度體驗博物館參觀及互動活動，亦進一步了解「聆聽，蘊含著深層次的意義。透過聆聽，人會展現出同理心——站在對方立場、嘗試設身處地感受對方的處境。」⁷ 市場組從而調整工作坊的細節，務求令這個公眾參與活動更趨向以使用者為本。

Public engagement with research — From co-creation to understanding

To engage visitors and induce more interaction, MBDS created a series of art-related workshops that centred around “design thinking” at the Listening Lab. The Marketing Team prompted the visitors with the curators’ expertise on the core HKMoA collections and then welcomed their responses with an open mind.

Engagement workshops

Museum volunteers were loyal customers of our museums as well as key stakeholders. In July 2019, the Marketing Team engaged them to establish a prototype together for the Listening workshop for the general public.

Edwin Wong, Programme Leader of Design Thinking, Hong Kong Design Institute, was invited to offer his guidance. Volunteers learnt the concept of design thinking, experienced the museum visit cum interactive activities firsthand, and understood that “Listening has a deep meaning, for it represents empathy for someone’s situation, and being in someone else’s shoes.”⁷. The Marketing Team then fine-tuned the details of the workshop accordingly, in order to present a more user-driven engagement activity to the public.



為博物館義工（上圖）和不同目標對象（下圖）舉辦的公眾參與活動。
Engagement workshops were held for museum volunteers (upper) and different target groups (lower).

2020年1月，團隊連續舉行了三個度身訂造的策聽工作坊，目標觀眾分別為退休人士、修讀視藝科的中學生，以及課餘習畫的小朋友。參加者首先參觀香港藝術館的「小題大作——香港藝術館的故事」展覽，然後到策聽實驗室觀賞生活家及館長的錄像。他們可以運用各種媒介分享自己對藏品的見解，例如小組討論、繪畫、手工藝製作、造句等。故此，這些組別的參加者亦成為了第二代的「生活家」。

其後，團隊再審視和調整工作坊的設計，準備為另一組大專生策劃工作坊，他們也是策聽研究項目的主要對象。不過，實體的工作坊因疫情而取消，公眾參與活動的方式改為網上收看錄像；分小組參觀香港藝術館；以及網上進行意見調查。

關於公眾參與的研究

影響研究是這次策聽實驗不可或缺的元素。由香港浸會大學市場學系教授蕭霍綺文博士帶領的學術團隊獲邀進行研究，探討以錄像為主的參與活動的效用、參與活動順序的影響，以及兩者如何提升博物館參觀的滿意度。合共109名香港浸會大學的學生參與了是次研究的田野實驗，以參觀者身分測試參與活動及參與順序對博物館參觀者的影響。



研究團隊首先於香港藝術館進行前期測試，其後邀請參加者參觀展覽，在網上看策聽錄像並完成問卷調查。After conducting a pre-test at HKMoA, the research team invited participants to visit the exhibition, view the Listening videos and complete the survey online.

In January 2020, three tailor-made Listening workshops were run in a row for groups of retirees, students learning visual art and kids from an art studio. After visiting the “Ordinary to Extraordinary: Stories of the Museum” exhibition at HKMoA and screening the videos about Life Artists and curators at the Outpost, the participants were given an opportunity to share their views about the collections through group discussions, drawing, and sentence-making. Thus, these groups became the second generation of “Life Artists”.

MBDS further reviewed and polished the workshop design, then prepared for hosting a new series for the tertiary students who would be part of the research. Unfortunately, the physical workshops were cancelled due to the pandemic and that the engagement activities were changed to online video viewing and online survey, plus a small group visit at HKMoA.

Research on public engagement

Impact study is an integral element of this Listening experiment. An academic team led by Dr Noel Siu, Professor of Marketing Department of the Hong Kong Baptist University (HKBU), was invited to conduct a research examining the effectiveness of video engagement and the impact of engagement sequence on enhancing museum visitors’ experience. A total of 109 undergraduate students from HKBU participated in the field experiment.



⁷ 黃毅之：〈設計思考〉，《生活家說》（香港：康樂及文化事務署，2020），頁84。

Edwin Wong, “Design Thinking”, *LIFE ARTISTS*: (Hong Kong: The Leisure and Cultural Services Department, 2020), 85.

根據蕭博士的初步研究報告〈公眾參與項目——有關參與活動策略於提升康文署博物館的體驗之學術研究：香港藝術館〉⁸，就參觀者的博物館體驗（欣賞展品投入度、服務環境、活力度、參觀滿意度、友好度和重訪傾向），參與順序會產生不同的結果。「於參觀香港藝術館之後才參與活動，對比參觀前的參與，參觀者會產生較良好的反應，例如：欣賞展品的投入度和參觀的滿意度。結果的各項可變因素都正向相關。此外，以錄像為主的參與活動對參觀博物館滿意度及再參觀傾向所產生的效果，也因應過往參觀博物館的頻密程度而有所差異。」

研究結果為市場組提供了一些洞見，訪後參與在參觀者的博物館體驗方面，特別是對於不常參觀博物館的觀眾來說，扮演了重要的角色。團隊日後訂定市場推廣策略時，需要更加注意參與活動的順序以及欣賞展品的投入度。

研究團隊考慮到一些顯著限制，認為是次研究具開創性和解說性，例如：公眾參與活動的設計因疫情而改變、相對較少的樣本數量等。因此，有需要加深進一步的研究，為參與順序對不同類型參觀者的影響，提供更有力的引證。同時，這次合作為將來有關社會影響力的長遠研究奠定基礎，或有機會填補一些研究缺口，包括博物館的角色，以及其與身心健康、文化發展、制定政策的相關性等。



總結策聽項目的套裝書和思維地圖（由左至右）。
Publications for wrapping up the Listening project: a book set and a mind map (from left to right).

⁸ 蕭霍綺文博士：〈公眾參與項目——有關參與活動策略於提升康文署博物館的體驗之學術研究：香港藝術館〉（2021 年的初步報告，出版日期待定）。
Dr Noel Siu, "Public Engagement Project – An Academic Research on Engagement Strategy for Experience Enhancement at LCSD Museums: A Project for Hong Kong Museum of Art" (The initial report of 2021. The publishing date to be confirmed).

後記——策聽

儘管在策聽的過程中，團隊面對不似預期的挑戰，然而這個實驗卻帶來耳目一新的洞見，結果亦超乎最初的想象和期望。市場組策動這個推廣博物館的公眾參與實驗，隨著環境不斷應變，核心仍繫於聆聽。由 12 組館長和市民聯乘，交流對藏品的看法，共創令人驚喜的各項呈現。

市場組透過錄像系列記載策聽的每步行動和重要對話，也出版了套裝書——《生活家說》和《策展人語》，包括印刷版、網上版和無障礙版（供視障人士使用）。另製作了一份思維地圖，闡釋創作背後的故事和策聽的哲學，與館長、未來合作夥伴和公眾分享。

我們衷心感謝香港藝術館，亦感激各合作單位樂意冒險探索，共譜未知。市場及業務拓展組熱衷於推動參觀者參與，用策聽實驗，營造更豐富的博物館參觀體驗。基於這實驗項目的效果良好，團隊會與不同的博物館以至藝術空間合作，繼續策聽。

Epilogue — Listening

Despite the unprecedented challenges the Marketing Team faced along the way, this project brought some fresh insights, and the results exceeded the original imagination and expectations. MBDS drove this experimental public engagement project for promoting the museums with a core belief in listening while evolving to combat the change of circumstances. A dozen pairs of curators and members of the public lined up to exchange views about the collections and co-created some surprising manifestations.

The Marketing Team recorded every step taken and voices collected through the video series, as well as a book set *Life Artists: & Curators*., in printed and online versions, plus an accessible version for the visually impaired. In addition, a specially-designed mind map to tell the behind-the-scene stories and philosophy of the Listening project was also shared with the curators, potential partners for future collaborations and the general public.

We are thankful to have HKMoA as an excellent friend who joined hands with us in this process, as well as all our partners for their adventurous spirits and agility. MBDS is eager to engage visitors and bring them a more profound museum experience through the next Listening experiments. Following the promising outcome of this experimental project, the Marketing Team will continue to listen with different museums and art space.

延伸閱讀 Extended Readings

「策聽」專頁介紹了項目的背景和重點內容，透過「生活家說」及「策展人語」為題的一系列錄像（共 26 條短片）和套裝書（附無障礙版本），呈現生活家與館長的聲音。香港藝術館的館長從專業角度詮釋精選藏品，並道出小題大作背後的故事；12 組來自不同背景的生活家則從個人觀點出發，以創意的方式回應作品。觀眾在線上欣賞錄像之外，亦可下載套裝書，細聽每個獨特的故事。

The website of the Listening project introduces its background and content highlights. With the themes "Life Artists:" and "Curators:", the collected voices of the Life Artists and curators were manifested through a video series (26 clips) and a book set (plus an accessible version). The curators from the Hong Kong Museum of Art professionally interpreted the signature collections, and told the behind-the-scene stories. From their own perspectives, the 12 groups of Life Artists from all walks of life responded to the collections in various creative ways. Audience may enjoy the videos online and download the book set to listen to each unique story.



www.museums.gov.hk/listening

香港藝術館藏品

- 1

汪寅仙（1943 – 2018）、
張守智（設計）（1932 – 2020）
大曲壺
1993
陶瓷 | 高 16.8 厘米 闊 20.8 厘米
羅桂祥藏品
香港藝術館
C1994.0082
- 2

五彩十二花神杯
清 康熙（1662 – 1722）
陶瓷 | 各高 5 厘米 徑 6.5 厘米
羅桂祥藏品
香港藝術館
C1981.0245
- 3

青花螭龍纏枝牡丹紋瓶
明 天順五年（1461）
陶瓷 | 高 31.3 厘米 徑 10.4 厘米
香港藝術館藏品
C1989.0115
- 4

黃道周（1585 – 1646）
松石圖
1634
水墨絹本立軸 | 173.5 × 48.2 厘米
香港藝術館至樂樓藏品
CL2018.0060

黃道周（1585 – 1646）
行草書七言詩
無紀年
水墨紙本立軸 | 152 x 40.5 厘米
香港藝術館至樂樓藏品
CL2018.0062

5

高劍父（1879 – 1951）
烏賊
無紀年
水墨設色紙本立軸 | 135.8 x 69.1 厘米
香港藝術館藏品
FA1978.0026

6

吳冠中（1919 – 2010）
雙燕
1981
水墨設色紙本 | 69 x 138 厘米
香港藝術館藏品
吳冠中先生及其家人捐贈
FA2002.0006
- Collections of HKMoA
- 1

Wang Yinxian [1943 – 2018]
Zhang Shouzhi [Designer] [1932 – 2020]
Large teapot with ribbed decoration and overhead handle
1993
Ceramics | H 16.8 cm W 20.8 cm
The K.S. Lo Collection
Hong Kong Museum of Art
C1994.0082

2

Twelve cups with representing flowers of the months in *wucai* enamels
Kangxi period [1662 – 1722], Qing dynasty
Ceramics | Each H 5 cm Dia 6.5 cm
The K. S. Lo Collection
Hong Kong Museum of Art
C1981.0245

3

Vase with *chi* dragon and peony scroll design in underglaze blue
Dated the 5th year of Tianshun period [1461], Ming dynasty
Ceramics | H 31.3 cm Dia 10.4 cm
Collection of Hong Kong Museum of Art
C1989.0115

4

Huang Daozhou [1585 – 1646]
Pines and rock
1634
Hanging scroll, ink on silk | 173.5 x 48.2 cm
Chih Lo Lou Collection, Hong Kong Museum of Art
CL2018.0060

Huang Daozhou [1585 – 1646]
Poem in running-cursive script
Not dated
Hanging scroll, ink on paper | 152 x 40.5 cm
Chih Lo Lou Collection, Hong Kong Museum of Art
CL2018.0062

5

Gao Jianfu [1879 – 1951]
Sepia
Not dated
Hanging scroll, ink and colour on paper | 135.8 x 69.1 cm
Collection of Hong Kong Museum of Art
FA1978.0026

6

Wu Guanzhong [1919 – 2010]
Two swallows
1981
Ink and colour on paper | 69 x 138 cm
Collection of Hong Kong Museum of Art
Donated by Mr Wu Guanzhong and his family
FA2002.0006

7

佚名
廣州十三商館大火
• 大火初起
• 烈火沖天
• 火趨熄滅
1822
油彩布本 | 各約 27 x 38 厘米
香港藝術館藏品
何東爵士捐贈
AH1964.0031
AH1964.0032
AH1964.0033

8

關聯昌（活躍於 1840 – 1870 年代）
關聯昌畫室
19 世紀中
水粉紙本 | 17.5 x 26.5 厘米
香港藝術館藏品
AH1988.0012

9

威廉·哈維（1782 – 1857）（傳）
香港仔附近的瀑布
約 1816
水彩紙本 | 10.5 x 16 厘米
香港藝術館藏品
AH1964.0363

10

徐冰（1955 – ）
天書
1987 – 1991
混合素材 | 1500 × 850 × 400 厘米
香港藝術館藏品
北山堂基金贊助
AC2000.0045

11

方召麐（1914 – 2006）
怒海浮沉
1981
水墨設色紙本 | 68.5 x 138 厘米
香港藝術館藏品
AC1994.0047

12

陳福善（1904 – 1995）
聖誕老人拜訪圖（局部）
1981
水墨設色紙本手卷 | 45 × 2039 厘米
香港藝術館藏品
AC1984.0036

7

Anonymous
Guangzhou foreign factories on fire
• Beginning
• In full blaze
• Under control
1822
Oil on canvas | Each ca. 27 x 38 cm
Collection of Hong Kong Museum of Art
Donated by Sir Robert Ho Tung
AH1964.0031
AH1964.0032
AH1964.0033

8

Guan Lianchang [act 1840 – 1870s]
The studio of Tingqua
Mid-19th century
Gouache on paper | 17.5 × 26.5 cm
Collection of Hong Kong Museum of Art
AH1988.0012

9

William Havell [1782 – 1857] (attri.)
Waterfall at Aberdeen, Hong Kong
ca. 1816
Watercolour on paper | 10.5 x 16 cm
Collection of Hong Kong Museum of Art
AH1964.0363

10

Xu Bing [1955 –]
A book from the sky
1987 – 1991
Mixed media | 1500 × 850 × 400 cm
Collection of Hong Kong Museum of Art
Sponsored by Bei Shan Tang Foundation
AC2000.0045

11

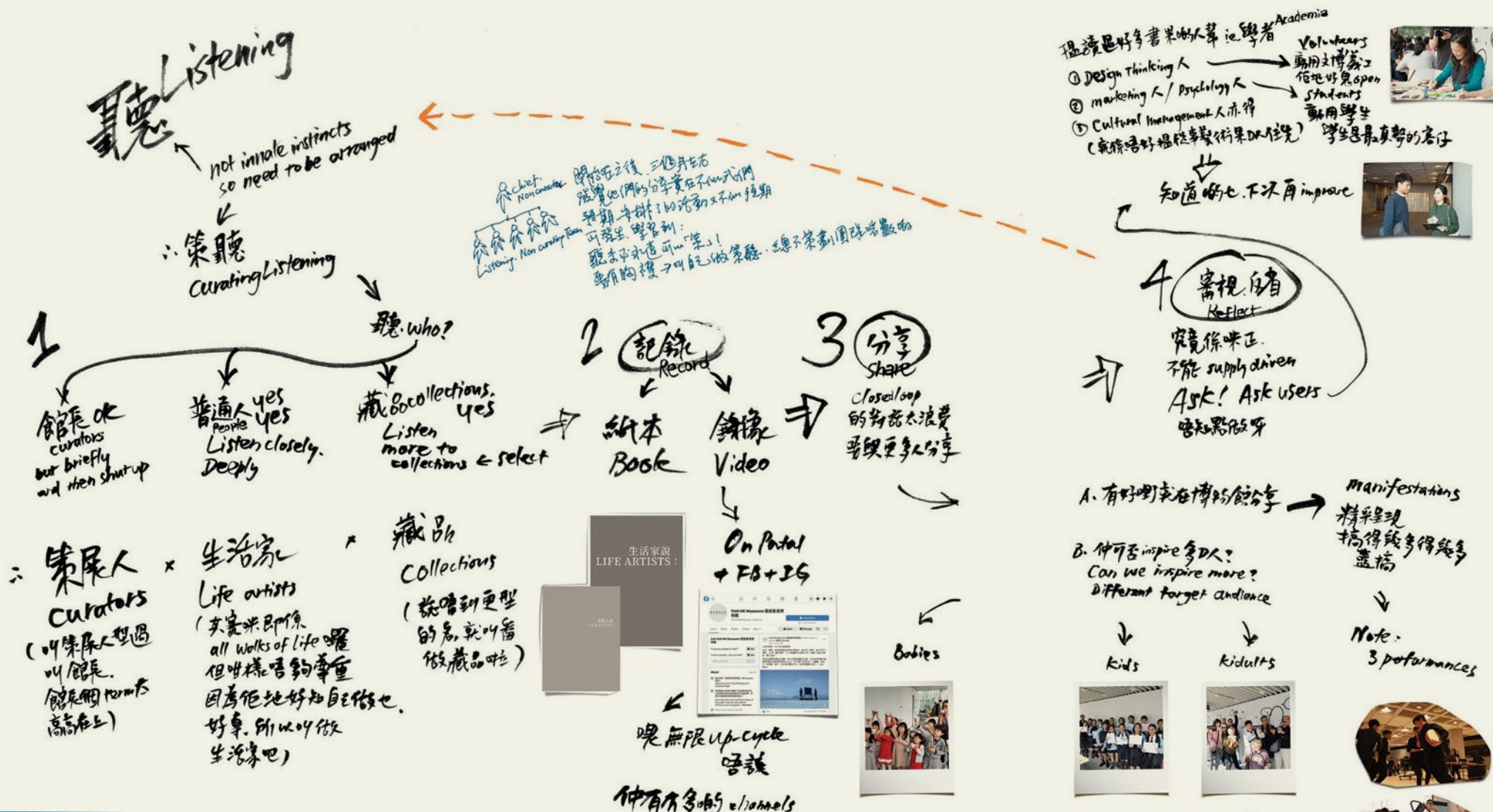
Fang Zhaoling [1914 – 2006]
Boat people on the sea
1981
Ink and colour on paper | 68.5 x 138 cm
Collection of Hong Kong Museum of Art
AC1994.0047

12

Luis Chan [Chen Fushan] [1904 – 1995]
Santa Claus visiting my studio [detail]
1981
Handscroll, ink and colour on paper | 45 x 2039 cm
Collection of Hong Kong Museum of Art
AC1984.0036

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市場及業務拓展組 Marketing and Business Development Section

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Listening 策聽專頁:



www.museums.gov.hk/listening

康樂及文化事務署博物館
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博物館裡的大象 象牙文物的物料科學與鑑別技術

Elephants in Museum – The Material Science and Identification of Ivory Artefacts

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概要

象牙是大象和其他哺乳類動物的長牙及牙齒的主要成分。由於象牙擁有卓越的加工性能和動人的色彩，因此被廣泛用來製造不同種類的產品，尤其是奢華的藝術品。世界各地對象牙產品的需求極大，偷獵引致全球大象數量不斷下滑，物種數量備受威脅。有鑑於此，全球各國在 1989 年起禁止象牙貿易，只有珍貴的舊象牙古董才能獲得有限度豁免。象牙文物蘊含豐富的文化和歷史意義，因此各國的博物館必須世代保存這些無價的藏品。為了達成這個使命，博物館修復人員肩負著保護文物的重要角色，並協助驗證象牙製藏品的真偽。是次研究採用一系列無損檢測方法，替博物館分析了一個疑似含有象牙部件的竹製香筒藏品。初步結果顯示，藏品部件確實由象牙製成，若有機會作進一步分析，將有助確定象牙部件所屬的大象品種。

象牙 —— 源於大象的天然物料

象牙是一種白色而堅硬的天然物料，是大象和其他哺乳類動物的長牙和牙齒的主要成分，如河馬、海象、疣豬、抹香鯨、獨角鯨，以及已絕種的長毛象和乳齒象。¹ 大象的長牙含有多種礦化組織，如象牙質及牙骨質，這些組織會在大象的生命中不斷生長，持續產生象牙質層，這些特點為進行鑑證調查和博物館的文物研究工作提供了識別象牙的佐證。

Abstract

Ivory is the major material making up the tusks and teeth of elephants and other mammals. Owing to its high workability and attractive colour, ivory has been widely used to produce various kinds of objects, in particular luxury works of art. Given the huge international demands of ivory products, the global population of elephants has been threatened by poaching and hence a global ban on the ivory trade was finally imposed in 1989 with a limited exemption for invaluable antiquities. Containing rich cultural and historical contexts, it is essential for museums all over the world to preserve these invaluable ivory collections for generations to come. To fulfil this mission, museum conservators are playing an important role to preserve these objects as well as help verify their material nature in order to identify whether the acquired items are genuine ivory or forgeries. In this study, a bamboo incense holder with ivory-like components from a museum collection was analysed with a couple of non-destructive techniques. While the initial conclusion can be drawn that the tested components are made of elephant ivory, further analysis will further help determine their individual species for research purposes.

Ivory — a natural material from elephants

Ivory is a hard white natural material which constitutes the major component of tusks and teeth of elephants and other mammals, such as hippopotami, walruses, warthogs, sperm whales, narwhals as well as the extinct mammoths and mastodons.¹ Composed of various mineralised tissues like dentine and cementum, tusks grow throughout the life of elephants with the continuous production of dentine layers. Such characteristics provide the source of material evidence for ivory identification in forensic investigations and artefacts studies in the museum world.

¹ 史密森尼國立非洲藝術博物館：〈Ivory: Significance and Protection〉（2019.6），最後搜集資料日期：2020-08-10，<https://africa.si.edu/collection/conservation/protect-ivory/>。

National Museum of African Art - Smithsonian Institution, "Ivory: Significance and Protection," [June 2019] (last accessed 10 August 2020), <https://africa.si.edu/collection/conservation/protect-ivory/>.

象牙具有卓越的加工性及耐用性，因此一直以來是製作雕刻品的理想物料。象牙雕刻品表面光滑，外觀呈乳白色或半透明，寓意純淨和貞潔。² 隨年月增長，象牙的有機成分會自然退化，令表面泛起棕褐帶黃調的色澤，別具雅緻。這些泛黃的表層可以透過漂染而回復潔白，亦可塗上油彩、染料及其他色素，造成暖色的效果，更可以蓋上塗層或鍍上金箔裝飾。基於上述因素，當鑑別象牙時，應小心留意製品表面是否存有其他物質。³

作為工藝品的材料

象牙是一種跨越文化和地域的名貴物料，⁴ 數千年來，非洲、亞洲及歐洲各國均採用象牙製作雕刻品，及後當國際貿易路線大幅拓展，美洲亦開始生產象牙製品。⁵ 在非洲，古時採用象牙製作物品的情況甚為罕見，因為這物料一般只會留給有身分地位的權貴使用；這亦能解釋為何大部分古老的象牙文物都源於皇室。⁶ 直到中世紀，隨著歐洲對象牙製的宗教物品需求激增，「巴黎成為製作象牙雕刻品的主要城市，出口的象牙製品遍及整個歐洲及地中海，當中包括遊戲配件、小盒子、雙聯畫、十字架、牌匾及其他實用品。」⁷ 後來，亞洲多個地區也成為了象牙雕刻品的製作中心。⁸

Given its workable and durable natures, ivory has long been used as an ideal material for carving items with a characteristic glossy, creamy and semi-translucent appearance, which usually implies purity and chastity.² When aged, the organic constituents of ivory undergo natural deterioration, and hence an attractive brownish yellow ‘patina’ will be developed on its surface. The patina can be bleached to become white again. It can also be coloured with oil, dyes, and other colourants to achieve a series of warm colours or even be further decorated with coating or gilding materials. In this connection, it is important to note the presence of foreign materials on surface, when conducting ivory authentication.³

Ivory as artefacts

Considered as a luxury material across cultures and continents for millennia,⁴ ivory had been used for carving sculptures in African, Asian and European countries for thousands of years and later in the Americas as well when the global trading routes had been significantly expanded.⁵ At the very beginning, the historical use of ivory in Africa was very limited and normally solely reserved for high-status individuals, explaining why most of the important ancient ivory works came from royal commissions.⁶ During the Middle Ages, with a rapid surge of demand for ivory ecclesiastical objects in Europe, “Paris became the leading centre for ivory carving, exporting works throughout Europe and the Mediterranean, including gaming pieces, small boxes, devotional diptychs, crucifixes, plaques, and other utilitarian objects”.⁷ More carving centres have been developed throughout the Asian areas later on.⁸

隨著考古人員在非洲、亞洲及歐洲等地的考古遺址陸續發掘到象牙製文物，⁹ 這些發現提供了象牙文物的起源、文化、精神與宗教活動的關係，同時反映了擁有人的身分和相關歷史。象牙製文物不但演示了古時的精湛工藝，亦突顯了優質宗教儀式物品、個人飾物及裝飾品的獨特性。在聚合物發展時代前，¹⁰ 象牙被廣泛用於生產日常用品，如製作餐具、雨傘手柄及手杖頭、浴室廁具、桌球、琴鍵等，甚至珍貴的藝術品作收藏和鑑賞之用。¹¹ 因此，歷史學家及研究人員往往透過鑽研象牙製文物，探索文化及歷史的實證，從而了解早期象牙製品的文化起源、古代工藝及貿易路線網絡的發展。

從羅馬時代起，非洲的國際貿易發展令印度、遠東地區、歐洲及北美洲對象牙的需求急增。由於象牙市場能帶來豐厚的利潤，從而衍生大規模的偷獵行為，對大象生態構成嚴重影響。¹² 自上兩個世紀開始，全球大象數量大幅下滑，估計非洲大象數量由1900年的1,000萬隻，下降到1980年的120萬隻；到2019年，只錄得40萬隻。¹³ 同樣情況，現存亞洲大象的數量估計只餘約三至五萬隻，相比過去的三代，跌幅超過50%。由於現時大象的數量仍持續下降，亞洲大象已被美國魚類及野生動物管理局列為瀕危生物。¹⁴

Ivory artefacts have been recovered from many archaeological sites in Africa, Asia and Europe.⁹ These archaeological finds have provided evidence of provenance, the association of the artefacts with cultural, spiritual and religious events, as well as the identity and ownership related to human history. The production of ivory artefacts not only demonstrated the superb craftsmanship during the ancient period, but also further highlighted the unique features of high class religious ritual relics, personal ornament as well as decent decorations. Before the Polymer Age,¹⁰ ivory was widely employed to produce daily items such as handles of cutlery, canes and heads of umbrellas, toiletry sets, billiard balls, piano keys, and more important of all, the making of valuable art objects for collection and appreciation.¹¹ As a consequence, ivory artefacts were usually studied by historians and researchers as cultural and historical evidence for understanding cultural origins, ancient craftsmanship and trade route networks in the early days.

With the establishment of international trade in Africa since the Roman times, the demand for ivory from India, the Far East, Europe as well as North America has been increased considerably, and such a rapid surge of demand has also triggered a huge impact on the elephant ecology, which is in particular due to the highly profitable ivory market.¹² Since the last two centuries, the global population of elephants has been decreasing dramatically. It has been estimated that the population of African elephants dropped from 10 million in 1900, to 1.2 million in 1980 and only 400,000 was reported in 2019.¹³ Likewise, the surviving population of Asian elephants is estimated to be around 30,000 to 50,000, which has dropped by at least 50% over the last three generations. Given that the number is still in decline today, the Asian elephants have been listed as endangered species by the United States Fish and Wildlife Service.¹⁴

² Marianna Szczygielska：〈Engendering Wildlife and Whiteness: Elephants Ivory, Zoos, and Extinction in the Age of Imperialism (1870s-1940s)〉，〈Max Planck Institute for the History of Science, Feature Story〉（63，2019），2019-07，最後搜集資料日期：2020-05-06，www.mpiwg-berlin.mpg.de/feature-story/elephant-ivory-zoos-and-extinction-age-imperialism-1870s-1940s。

Marianna Szczygielska, “Engendering Wildlife and Whiteness: Elephants Ivory, Zoos, and Extinction in the Age of Imperialism (1870s-1940s),” *Max Planck Institute for the History of Science, Feature Story* 63 (July 2019) [last accessed 6 May 2020], www.mpiwg-berlin.mpg.de/feature-story/elephant-ivory-zoos-and-extinction-age-imperialism-1870s-1940s.

³ Stephanie Hornbeck：〈Elephant Ivory: An Overview of Changes to Its Stringent Regulation and Considerations for Its Identification〉，〈Objects Specialty Group Postprints〉（22，2015），頁103，http://resources.culturalheritage.org/wp-content/uploads/sites/8/2015/05/osg022-08vll.pdf。

Stephanie Hornbeck, “Elephant Ivory: An Overview of Changes to Its Stringent Regulation and Considerations for Its Identification,” *Objects Specialty Group Postprints* 22 (2015): 103, http://resources.culturalheritage.org/wp-content/uploads/sites/8/2015/05/osg022-08vll.pdf.

⁴ 同註1。
See Note 1.

⁵ 同註3，頁102。
See Note 3, 102.

⁶ 同上註。
Ibid.

⁷ Neil Collins：〈Ivory Carving〉，〈Encyclopedia of Visual Art (2015)〉，最後搜集資料日期：2020-08-18，http://www.visual-arts-cork.com/sculpture/ivory-carving.htm。
Neil Collins, “Ivory Carving,” *Encyclopedia of Visual Art* [2015] [last accessed 18 Aug 2020], http://www.visual-arts-cork.com/sculpture/ivory-carving.htm.

⁸ 同註5。
See Note 5.

⁹ 同註1。
See Note 1.

¹⁰ 聚合物時代也稱為塑料時代。「塑料」是來自希臘語「plastikos」，意思是可鑄模的，是各種合成（人造）聚合物的常用術語。聚合物是非常大的分子，由稱為單體的較小分子組成（「聚」表示許多，而「單」表示一個）。
Polymer Age is also called the age of plastics. “Plastic” is a word from the Greek “plastikos,” meaning moldable. It is a popular term for a variety of synthetic (manmade) polymers. Polymers are very large molecules composed of smaller molecules called monomers (“poly” means many, while “mono” means one).

¹¹ 同註3，頁103。
See Note 3, 103.

¹² Mark Strauss：〈Who Buys Ivory? You’d Be Surprised〉，〈國家地理雜誌〉（2015-08），最後搜集資料日期：2020-08-19，www.nationalgeographic.com/news/2015/08/150812-elephant-ivory-demand-wildlife-trafficking-china-world/。
Mark Strauss, “Who Buys Ivory? You’d Be Surprised,” *National Geographic* (August 2015) [last accessed 19 August 2020], www.nationalgeographic.com/news/2015/08/150812-elephant-ivory-demand-wildlife-trafficking-china-world/.

¹³ 同註3，頁104。
See Note 3, 104.

¹⁴ 同上註。
Ibid.

鑑於情況令人擔憂，《瀕危野生動植物種國際貿易公約》（瀕危公約）於 1975 年確立了第一條國際條約，目的為「確保野生動植物標本的國際貿易不會出現危及這些動植物在野外生存的情況」。¹⁵ 1989 年，瀕危公約會員國進一步達成共識，全面禁止進行象牙貿易。2014 年，作為全球第二大象牙市場的美國亦加強制裁措施，「禁止所有不同年代的象牙原料及製成品進行商業進口及出口，包括拍賣行及其他藝術品經銷商銷售相關產品」。在《瀕危物種法》的定義下，只有具百年以上歷史的古物之非商業貿易活動方可獲得豁免。¹⁶

2014 年起，超過 20 個國家及地區，包括比利時、法國、肯亞及香港，相繼舉行銷毀象牙行動，把涉及非法交易的象牙原料及製品碾碎，以表達打擊非法買賣野生動物活動的承諾和決心。¹⁷ 當中最大型的銷毀行動於 2016 年在肯亞舉行，共銷毀了 105 公噸非法象牙，「以確保這些象牙原料及製品不能如以往般以高價姿態重新進入商品市場。」¹⁸ 雖然銷毀行動旨在清除貿易市場上被沒收的象牙物料，但有時候蘊藏重要歷史及文化價值的象牙製文物也不能倖免。史密森尼國立非洲藝術博物館館長 Bryna Freyer 對此另有見解，「當具有重要歷史意義的文物被碾碎時，不僅意味著我們失去了大象，連同文化遺產也宣告了『死亡』。」¹⁹ 2015 年，紐約在舉行銷毀非法象牙製品的行動之前，博物館專家有幸獲安排檢視這些被沒收的珍貴工藝品，讓兩件被公認為具有歷史價值的文物得以保留。²⁰

With this worrying situation, the first global treaty, Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), was established in 1975 with an ultimate target "to ensure that international trade in specimens of wild animals and plants does not threaten their survival" in the wild,¹⁵ and later in 1989, CITES members further agreed to impose a global ban on the ivory trade. In 2014, being the second largest ivory market in the world, the United States also "prohibited all commercial imports and exports of raw and worked ivory, regardless of age and including sales by auction houses and other art dealers" to strengthen the sanctions, while only the trading activities on non-commercial Endangered Species Act antiques (of over 100 years) could be exempted.¹⁶

To signify the commitment and determination for fighting the illegal wildlife trade, more than 20 countries and territories, including Belgium, France, Kenya and Hong Kong, have been crushing the ivories seized from illegal trading activities since 2014.¹⁷ The largest ivory destruction event was held in Kenya in 2016 that the record-setting burn reduced 105 tonnes illegal ivory "to ensure that it cannot re-enter the market as the valuable commodity it once was".¹⁸ Though the ivory destruction was targeted to completely remove the confiscated ivory materials from the trade market, sometimes ivory artefacts with significant historical and cultural values were unfortunately included. Bryna Freyer, Curator of the Smithsonian's National Museum of African Art, explained that "when historically important artefacts are crushed, not just the animal is lost but cultural heritage 'dies' as well".¹⁹ Fortunately, museum experts were then given opportunities to review the confiscated items, and two objects of recognised historical significance had been finally saved before an ivory destruction event was held in New York in 2015.²⁰

象牙的檢定

象牙具有美學和藝術價值，以及豐富的歷史和文化意義，因此博物館為世人保護和保存這些精美、具歷史性和重要的藝術品的工作上擔當了一個關鍵角色。同時，我們亦意識到，市面上充斥著假貨和贗品的情況比過往更為普遍。²¹ 隨著噴墨打印、電鑄、新合成材料，以及三維打印等新技術不斷提升，加上互聯網充斥著傳統手工藝和技術資訊，導致大量的贗品流入市場。²² 因此，館長們一直關注博物館徵集得來的文物是否真正的象牙製品，尤其「贗品會誤導公眾，破壞審美標準，扭曲歷史，並浪費資源。」²³

隨著人類對自然衰退的物理和化學機理有著更深入的了解和研究，日漸成熟的科技對準確識別贗品有著極大的貢獻。²⁴ 作為博物館的科研團隊，修復人員在保存文物方面肩負著重要的任務，尤其在技術及物料研究，提供技術支援，以區別真品與假冒、偽造和贗品。就象牙製品而言，這些科學檢測和研究，對博物館館長、參觀者、研究人員及我們的後代而言尤其重要，讓他們能透過欣賞這些珍貴的藝術品，了解其歷史、文化和技術的意義。

在博物館裡，我們明白到任何可識別的瑕疵都會大大貶低了文物的價值和意義，因此，為保持文物在研究過程中的結構完整性，無損式檢測技術顯得更為可取。目前，修復人員和博物館科研人員已廣泛採用無損分析技術於研究象牙製文物，包括目測、紫外線檢測、顯微鏡檢查到最新的拉曼光譜學。

Identification of ivory

Given the aesthetic and artistic values as well as the historical and cultural significance of ivory, museums have a key role in protecting and preserving these beautiful, historical and important works of art for our future generations. At the same time, it has been noticed that fakes and forgeries have become more extensive than ever before.²¹ With the advancement in new technologies, like inkjet printing, electroforming, application of new synthetic materials and 3D printing together with higher accessibility to in-depth information about traditional craftsmanship and technology via the Internet, the production of fraudulent copies continues with a wider range and to a greater extent.²² In this regard, whether the collected item is authentic ivory or not is always a prime concern of museum curators in particular that "falsifications shall mislead the public, corrupt aesthetic standards, distort history and waste money".²³

With better understanding and more research findings of the physical and chemical mechanisms of natural deterioration, the continuous improvement of scientific technology has greatly contributed to accurate identification of fakes and forgeries.²⁴ Conservators, being the scientific officers in museums, have the fundamental role to render technical support for preserving the artefacts, and studying their material natures as well as fabrication techniques so as to distinguish the genuine items from counterfeits, fakes and forgeries. In terms of ivory objects, such scientific identifications and studies are particularly essential for museum curators, visitors, researchers and our future generations to learn about the historical, cultural and technical significance of these valuable works of art.

In museums, it is understandable that any discernible disfigurements may significantly depreciate the value and significance of an object, and therefore, non-destructive investigation is preferable in order to maintain the structural integrity of an artefact during the study. Currently, a wide range of non-destructive analytical techniques, from visual inspection, ultraviolet illumination, microscopic examination to the latest Raman spectroscopy, have been extensively adopted by conservators and museum scientists for studying ivory artefacts.

¹⁵ 瀕危野生動植物種國際貿易公約：〈What is CITES〉，（2018），最後搜集資料日期：2020-05-06，www.cites.org/eng/disc/what.php。

Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), "What is CITES," (2018) (last accessed 6 May 2020), www.cites.org/eng/disc/what.php.

¹⁶ 同註 3，頁 101。
See Note 3, 101.

¹⁷ 同註 3，頁 109。
See Note 3, 109.

¹⁸ 同上註。
Ibid.

¹⁹ 同上註。
Ibid.

²⁰ 同上註。
Ibid.

²¹ Paul Craddock：《Scientific Investigation of Copies, Fakes and Forgeries》（牛津：Butterworth-Heinemann，2009），頁 1，<https://b-ok.global/book/694191/35f328>。

Paul Craddock, *Scientific Investigation of Copies, Fakes and Forgeries* (Oxford: Butterworth-Heinemann, 2009), 1, <https://b-ok.global/book/694191/35f328>.

²² 同註 21，頁 1-2。
See Note 21, 1-2.

²³ 同註 21，頁 1。
See Note 21, 1.

²⁴ 同註 21，頁 2。
See Note 21, 2.

個案分析：透雕山水人物香筒

圖中的香筒是香港藝術館中國文物館館藏中的清朝藝術品^❶。²⁵ 器物的主體取材自一截竹子，兩端各鑲有一塊淡黃色、中心有孔的蓋子。竹筒外面刻畫了風景人物，是館內同類的藏品中較為罕見的題材。透雕的竹製器物，如竹筒、香爐等，通常用來盛載香枝或薰香棒，讓香氣、煙氣或煙霧可透過透雕的空隙擴散，保持室內的空氣清新。透雕的竹筒是明、清時期的日常器具，與今天的香薰或精油擴散器有相似的功能。香筒通常是經過精雕細刻而成的裝飾品，陳列在書塾或富裕人家的大宅內。

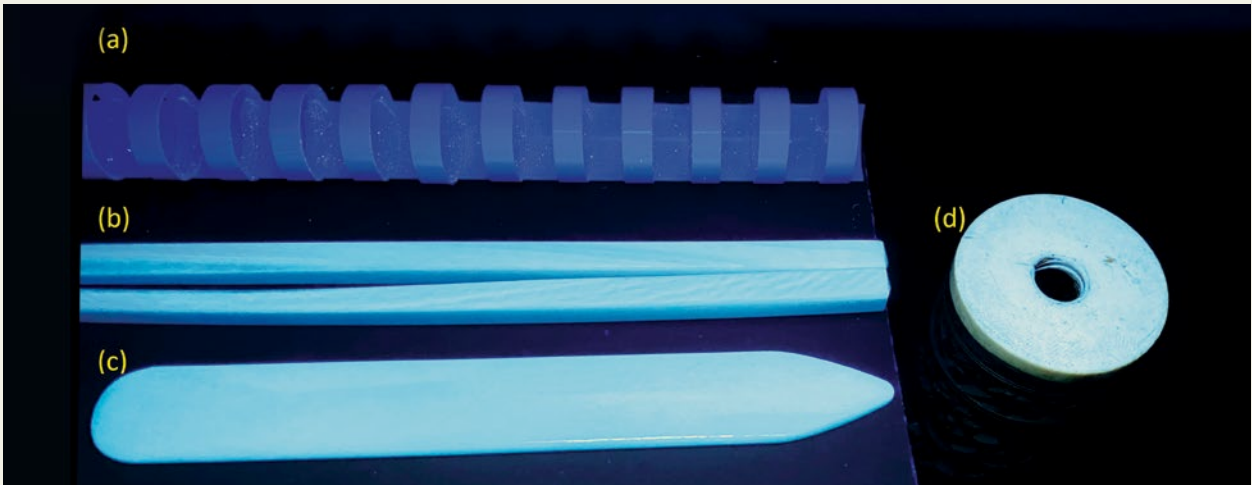
Case study: Incense holder in the form of an openwork carved with a landscape and figures

The incense holder, a collection item of Chinese antiquities, is a work of art of the Qing dynasty ^❶.²⁵ While the main body of the holder is made of a segment of bamboo, both ends are mounted with a piece of pale-yellow cap with a hole at the centre. The exterior is carved with figures in a landscape which is not a very typical carving found in similar collection items in the Hong Kong Museum of Art. The incense holder is carved in the form of an openwork, which is commonly used for holding incenses or perfume sticks because scent, fumes or smoke can diffuse through the holes of the openwork to refresh the air when storing incenses in the holder or burning incenses in a burner. As a common utensil in the Ming and Qing periods, it has a similar function to today's fragrance or essence oil diffusers. The incense holders were usually carved with refinement and they served as decorations and were displayed in the studios of scholars or the homes of upper-class families.



- ❶ 透雕山水人物香筒，由何安達先生捐贈以紀念陳淑貞女士
Donated by Mr Anthony Hardy in memory of Mrs Susan Hardy, this incense holder was in the form of an openwork carved with a landscape and figures.

香港藝術館藏品，C2020.0001
Collection of the Hong Kong Museum of Art, C2020.0001



- ❷ 在紫外燈光下，蓋子 (d) 與象牙筷子 (b) 和骨刀 (c) 發出相似的螢光，但塑料 (a) 則顯得暗淡無光。
The ivory-like cap (d) being examined under UV light exhibited fluorescence similar to that of the ivory chopsticks (b) and bone folder (c), but the plastic material (a) appeared dull and matte.

在紫外燈光下進行檢查

象牙一般會在長波紫外光下呈現泛藍的白光（骨頭和貝殼等天然物料亦有類似的反應），而人造物料（例如塑料和樹脂）吸收了紫外線後，則會顯得較為暗淡。²⁶ 儘管象牙在紫外光照射下會產生螢光，但表面帶有色素或塗層的象牙物品會呈現暗淡的黃色或棕褐色。²⁷

在檢測工作的初期，我們採用了紫外光為香筒進行檢測，以驗證蓋子部分是來自天然物質還是其他人造物料。同時，我們也檢測了一把用牛骨製成的骨刀（一種用於文件摺疊和壓皺的文物修復工具，例如：書本釘裝和卡本製作）、象牙筷子及一段塑膠物料，作為參考對照。在紫外光的照射下，兩個蓋子均呈現與骨刀和象牙筷子這兩個天然物料相似的藍白色，而塑料則暗淡無光^❷。由於紫外光只能區別物料是否能發出螢光，我們需要進行更多科學檢測驗證蓋子部分的物料性質。

Examination under ultraviolet (UV) light

Ivory usually fluoresces a bluish white colour under long-wave UV light (similar to the behaviour of bones and shells), while artificial materials such as plastics and resins absorb UV radiation resulting in a relatively dull and matte appearance.²⁶ Though genuine ivory produces fluorescence under UV illumination, an ivory object with a patina surface will have a dull yellow or brownish colour instead.²⁷

UV light was used for the initial examination of the incense holder to preliminarily verify whether the ivory-like components were made from natural materials or other artificial substances. The same examination was then conducted on a genuine cattle bone folder (a piece of conservation tool for folding and creasing materials for making crafts such as bookbinding and card-making), ivory chopsticks as well as a plastic item for the sake of comparison. Under UV light, a bluish white appearance was noted on both caps, it was similar to that of other two natural products, the bone folder and ivory chopsticks, but not the plastic material ^❷. Owing to the fact that the UV examination can only distinguish whether the material under analysis is fluorescent or not, more scientific examinations are necessary for collecting further information for verifying its material nature.

²⁵ 文物修復辦事處的陶瓷器修復小組為中國文物藏品提供修復服務。中國文物藏品是香港藝術館的主要館藏之一，包括不同的物料性質，例如陶瓷、石材、金屬、竹子、漆器等。

The Ceramics team of the Conservation Office provides conservation services for the Chinese Antiquities collection, which is one of the major collections in the Hong Kong Museum of Art with diverse material natures such as ceramics, stones, metals, bamboos, lacquer wares, among others.

²⁶ 同註3，頁117。

See Note 3, 117.

²⁷ Mark Chervenka：〈Ivory: Genuine, Fake and Confusing〉，〈Real or Repro Powered by Ruby Lane®〉（1998），最後搜集資料日期：2020-05-07，www.realorrepro.com/article/ivory-genuine-fake--confusing。

Mark Chervenka, "Ivory: Genuine, Fake and Confusing," *Real or Repro Powered by Ruby Lane* © [1998] (last accessed 7 May 2020), <https://www.realorrepro.com/article/ivory-genuine-fake--confusing>.

顯微鏡分析

「象牙的橫切面上有些顯而易見的影線，施氏 (Schreger) 圖案，也稱為『交叉影線』、『引擎螺旋』或『人字形堆疊』，主要是由於象牙質內小管的排列，以正弦曲線的方向生長，以及小管四周象牙質的微小結構，隨著曲線的方向變化，引起光線反射，產生陰影。這些影線都是象牙的典型特徵」。²⁸ 施氏線通常會出現在象牙物品的底部（即象牙垂直紋理的橫切面^③），而這種圖案只會在長毛象象牙（以銳角圖案）和大象象牙（以鈍角圖案）出現，不會在其他哺乳類動物的牙齒或天然物料的替代品找到。²⁹ 一般而言，當施氏角少於 90 度，表示該物品很有可能來自長毛象象牙，當角度大於 115 度時，則為大象象牙。³⁰ 施氏角度還取決於作品原件從象牙上截取的位置，即是否偏離象牙的尖端或中軸。³¹ 施氏角朝著象牙的尖端或靠近中心（即牙腔）會變得較小。因此，在量度施氏角時，應在象牙橫切面近邊緣而非近中心的位置量度。³² 為了讓數據更具代表性，檢測人員應從樣本至少五個不同的位置量度角度。³³

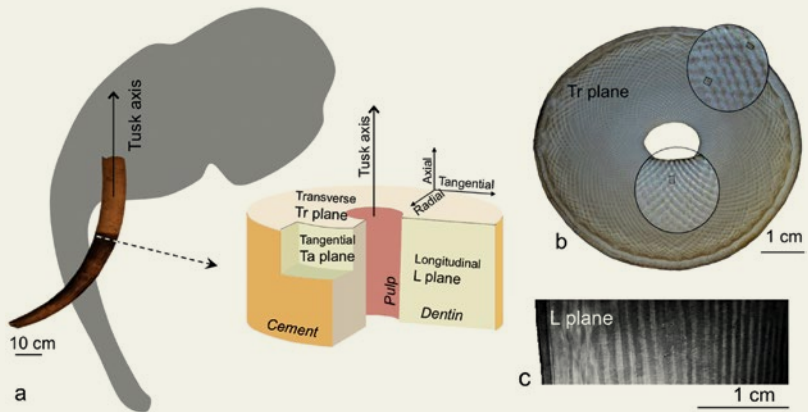
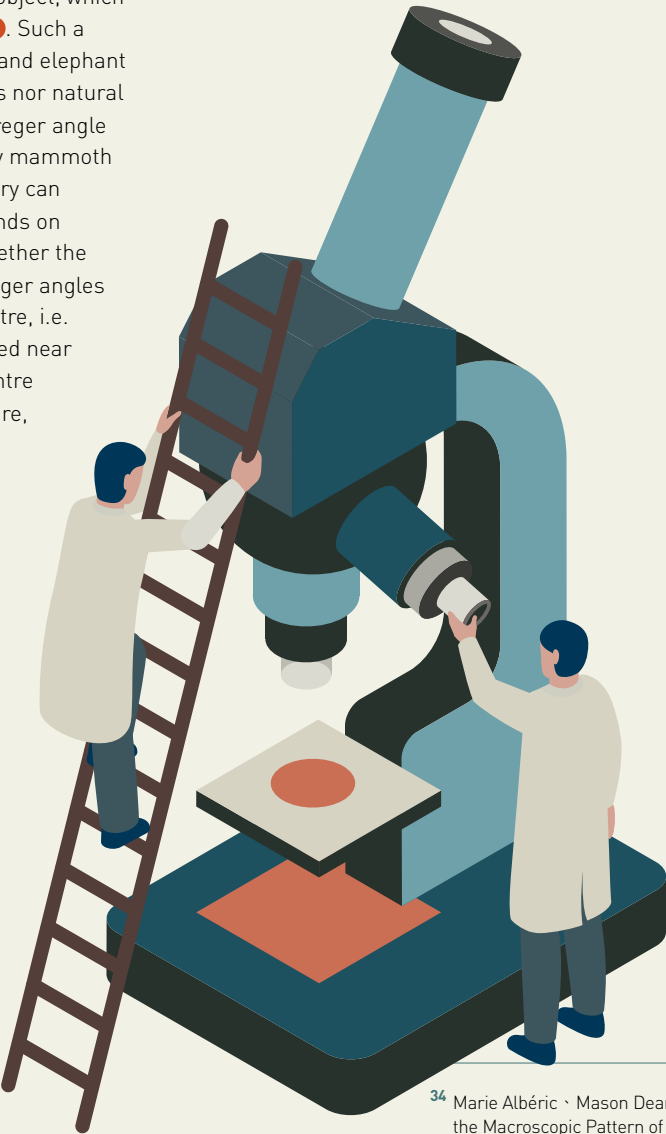
Microscopic analysis

“The Schreger pattern, which is also known as ‘cross-hatchings’, ‘engine turnings’ or ‘stacked chevrons’, is the shadow phenomenon created primarily by the differential reflection of light caused by sinusoidal changes in the direction of the travel of the dentinal tubules, and consequent changes in the orientation of the microstructure of the surrounding dentine matrix. These are typical characteristics apparent in the cross-section of elephant tusks”.²⁸ Schreger lines are usually visible at the base of the ivory object, which is the cross-section perpendicular to the grain of tusks^③. Such a pattern is only present on mammoth ivory (acute angles) and elephant ivory (obtuse angles) but neither on other mammal ivories nor natural material substitutes.²⁹ Generally speaking, when the Schreger angle is smaller than 90°, it indicates the material is most likely mammoth ivory while for those angles larger than 115°, elephant ivory can be concluded.³⁰ The degree of Schreger angles also depends on the location of the workpiece taken from the ivory, i.e. whether the workpiece is away from the tip or axis of the ivory.³¹ Schreger angles become smaller towards the ivory tip and/or near the centre, i.e. the dental cavity of the tusk. The angle should be measured near the edge of the ivory cross-section instead of near the centre of the tusk.³² Besides, to obtain a more representable figure, at least five angles have to be measured.³³

When the ivory cap was viewed under the microscope with 20 times magnification, a cross-hatching pattern similar

在 20 倍的放大率下，兩個蓋子的表面均呈現了類似施氏線的陰影線^④。我們擷取了數碼影像進行量度，發現每個蓋子外部邊緣位置的施氏角平均約為 108 度（從 103 度到 115 度）。儘管角度已是從物件接近邊緣的位置量度，但蓋子可能是從偏離象牙底部的部分甚至朝向象牙尖端的部分截取而來。這有助解釋從樣本中量度出的平均施氏角為何會大於 90 度卻少於一般象牙的 115 度。

to the Schreger lines was noted on the surfaces of both caps^④. By capturing the digital image of the caps and measuring the Schreger angles reproduced from each cap near the outer edge, an average angle of some 108° (ranging from 103° to 115°) was obtained. Though the angles were only measured around the outer edge of the objects, it could be possible that the caps were made from the portion away from the base of the tusk or even from the section towards the tip. That could also help explain why the average Schreger angle measured from the object is larger than 90° but smaller than 115° for elephant ivory.



③ 象牙樣本方向³⁴
The sample orientation of an elephant tusk³⁴



④ 在數碼顯微鏡下顯示的蓋子影像
The microscopic image of the cap

²⁸ Dinesh Jha、Nirajan Kshetry、Basanta Pokharel、Sudhir Lal 和 Raju Panday：〈Identification and Differentiation of the Asian Elephant Ivory by Using Schreger Lines〉，《Journal of Institute of Science and Technology》（22（1）·2017）·頁 99，<https://pdfs.semanticscholar.org/b545/af75201f068eb893d6d0dfe214daf6445d45.pdf>。

Dinesh Jha et al., "Identification and Differentiation of the Asian Elephant Ivory by Using Schreger Lines," *Journal of Institute of Science and Technology* 22, no. 1 (2017): 99, <https://pdfs.semanticscholar.org/b545/af75201f068eb893d6d0dfe214daf6445d45.pdf>.

²⁹ 同註 3，頁 113。
See Note 3, 113.

³⁰ Edgard Espinoza and Mary-Jacque Mann：〈Identification Guide for Ivory and Ivory Substitutes〉，《The CITES Publications》（1999）·頁 9，www.cites.org/sites/default/files/eng/resources/pub/E-ivory-guide.pdf。
Edgard Espinoza and Mary-Jacque Mann, "Identification Guide for Ivory and Ivory Substitutes," *The CITES Publications* (1999): 9, www.cites.org/sites/default/files/eng/resources/pub/E-ivory-guide.pdf.

³¹ 同註 28，頁 101。
See Note 28, 101.

³² 同上註。
Ibid.

³³ 同註 27。
See Note 27.

³⁴ Marie Albéric、Mason Dean、Aurélien Gourrier、Wolfgang Wagermaie、John Dunlop、Andreas Staude、Peter Fratzl 和 Ina Reiche：〈Relation between the Macroscopic Pattern of Elephant Ivory and Its Three-Dimensional Micro-Tubular Network〉，《PLoS ONE》（12（1）·2017）·頁 e0166671，<https://doi.org/10.1371/journal.pone.0166671>。

Marie Albéric et al., "Relation between the Macroscopic Pattern of Elephant Ivory and Its Three-Dimensional Micro-Tubular Network," *PLoS ONE* 12, no. 1 (2017): e0166671, <https://doi.org/10.1371/journal.pone.0166671>.

拉曼光譜分析

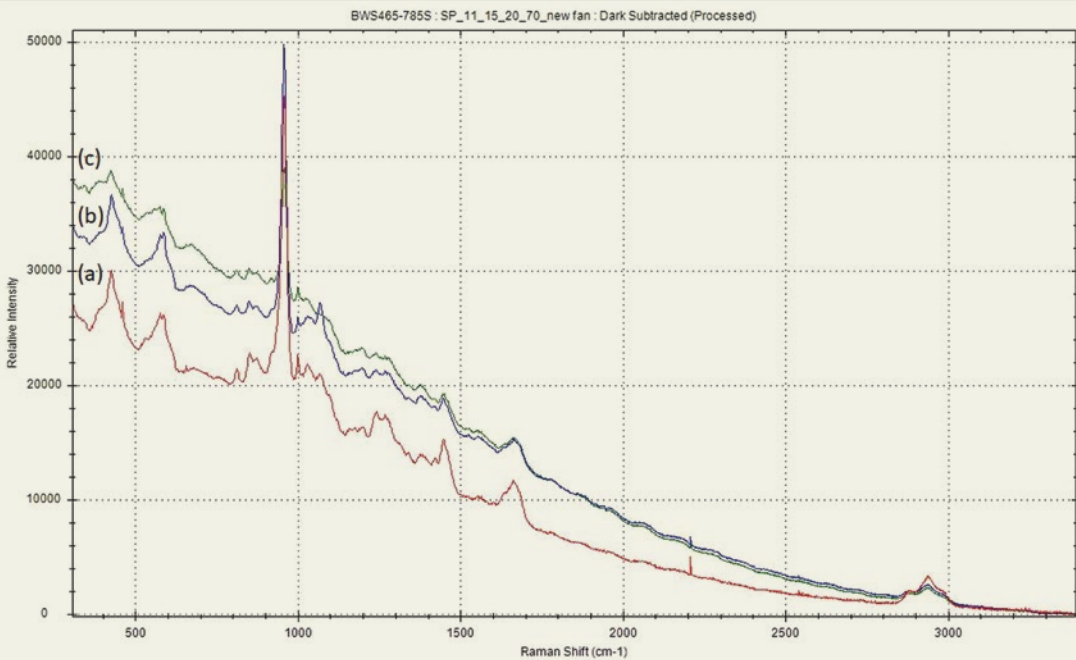
拉曼光譜學是一種靈敏度高、最廣泛地被用作提供豐富資訊的嶄新技術，自從光的非彈性散射特性於 1928 年被印度物理學家錢德拉塞卡拉·拉曼爵士（第一位亞洲獲得諾貝爾科學獎的得主）發現後，^{35 36} 這個從分子層面上偵查物質的技術已被廣泛應用在材料分析、生物學、食品、製藥和醫學、環境和地質學、研究與教學、法證學分析，以及藝術和考古學上。非彈性散射是指當光線與樣本產生相互作用後，光的波長、頻率，以及方向會產生變化（即散射光線的頻率異於入射光線的頻率）。當樣本進行拉曼光譜分析時，樣本內的一些分子接收紅外線或激光能量後，會於光譜中產生可識別的振動信號。這些圖像（或頻帶）有如指紋，可用於鑑別物料的詳細成分。³⁷ 因此拉曼光譜可用來確定該物料是否真正的象牙，還是其他類似象牙的人造物料。儘管這種振動光譜技術未能準確判斷大象的品種，但它卻是用來檢測象牙的一種無損、可靠及準確的技術。

基於儀器的便攜性和光纖探頭的靈活程度，在是次初步研究中，我們使用了便攜式拉曼光譜儀（具有 785 納米波長紅外線為激光源的 i-Raman®Plus），大幅減少了文物需要在館內移動的機會。就上述香筒而言，兩個蓋子均以 i-Raman®Plus 作分析，並以象牙筷子和摺扇作為對照。³⁸ 圖 5 展示了筷子和摺扇的拉曼光譜，就象牙物料而言，其無機成分的信號範圍界乎 400-1000 cm⁻¹，無機與有機混合成分界乎 1000-1100 cm⁻¹，而有機成分的信號則在 1200-1700 cm⁻¹ 及 2800-3100 cm⁻¹ 區域之內。

Raman spectroscopic analysis

Raman spectroscopy has been one of the cutting-edge technologies and the most sensitive, delicate and informative techniques for investigating matter at the molecular level on a wide range of applications (in material characterisation; biological, food, pharmaceutical and medical applications; environmental and geology; research and teaching; forensic analysis; as well as art and archaeology) since Sir Chandrasekhara Venkata Raman, an Indian physicist in the field of light scattering, discovered the inelastic scattering of light in 1928. He later became the first Asian Nobel Prize laureate in science.^{35 36} Inelastic scattering refers to the interaction of light rays with the sample being analysed, leading to a change in wavelengths or frequencies (i.e. the spectral lines with frequencies other than the frequency of incident rays) and directions. When a sample is subjected to the Raman spectroscopic examination, certain molecules of the material will be exposed to infrared or laser energy and then produce diagnostic vibrational patterns in the spectrum. These patterns (or bands), like fingerprints, can be used to determine the detailed composition of a material.³⁷ Such spectral features from the Raman spectrum enable us to find out whether the material is genuine ivory or other ivory-like artificial substances. Though such vibration spectroscopy technique is unable to confirm the exact elephant species, it is a non-destructive, reliable and accurate technology to identify ivory.

In our preliminary study, the portable Raman Spectrometer (i-Raman® Plus with 785nm laser source) was used for the sake of its portability and mobility with lightweight design and its operational flexibility with a fibre optic probe, which offers much convenience with minimum movements of artefacts in museums. For the incense holder, both caps were analysed with other ivory objects (folding fans and chopsticks) as control.³⁸ The chopsticks and the external backbones of the folding fans were analysed with the resulting spectra as shown in 5.



5 筷子 (a) 和摺扇 (b & c) 的拉曼光譜圖
Raman Spectra from chopsticks (a) and folding fans (b & c)

³⁵ Henry Mitsutake、Ronei Poppi 和 Márcia Breitkreitz：〈Raman Imaging Spectroscopy: History, Fundamentals and Current Scenario of the Technique〉《Journal of the Brazilian Chemical Society》（30（11），2019），頁 2251-2252，http://static.sites.sbq.org.br/jbcs.sbq.org.br/pdf/2019-0169RV_BrazWoman.pdf。
Henry Mitsutake, Ronei Poppi, and Márcia Breitkreitz, "Raman Imaging Spectroscopy: History, Fundamentals and Current Scenario of the Technique," *Journal of the Brazilian Chemical Society* 30, no. 11 (2019): 2251-2252, http://static.sites.sbq.org.br/jbcs.sbq.org.br/pdf/2019-0169RV_BrazWoman.pdf.

³⁶ Laurence Nafie: 〈Recent Advances in Linear and Non-Linear Raman Spectroscopy. Part IX〉《Journal of Raman Spectroscopy》，（46（12），（2015），頁 1173，<https://onlinelibrary.wiley.com/doi/full/10.1002/jrs.4842>。
Laurence Nafie, "Recent Advances in Linear and Non-Linear Raman Spectroscopy. Part IX," *Journal of Raman Spectroscopy* 46, no. 12 (2015): 1173, <https://onlinelibrary.wiley.com/doi/full/10.1002/jrs.4842>.

³⁷ 聯合國毒品和犯罪問題辦公室：《象牙取樣和實驗室分析方法和程序指南》（紐約：聯合國，2014），頁 28，www.unodc.org/unodc/en/scientists/guidelines-on-methods-and-procedures-for-ivory-sampling.html。
United Nations Office on Drugs and Crime, *Guidelines on Methods and Procedures for Ivory Sampling and Laboratory Analysis* (New York: United Nations, 2014), 28, www.unodc.org/unodc/en/scientists/guidelines-on-methods-and-procedures-for-ivory-sampling.html.

³⁸ 兩把摺扇（以象牙為骨幹）屬私人珍藏。一雙象牙筷子是購自極少數本地領牌的象牙零售商。
The folding fans (with external ivory backbones) were private collection items. The pair of ivory chopsticks were procured from one of the very few local authorised ivory retailers.

在筷子的光譜中，有一個非常強的信號峰值在 960 cm⁻¹ 附近，相信是從象牙中磷酸鹽基的磷氧鍵伸展而來。³⁹ 另外有兩個短帶在 430 和 580 cm⁻¹ 附近，應該來自經基磷灰石的磷氧鍵變形模式。⁴⁰ 此外，象牙的無機和有機成分中的磷氧鍵和碳碳鍵振動，在 1000-1100 cm⁻¹ 之間引起相對較小的信號峰，而蛋白質中酰胺官能團的氮氫鍵和碳氧鍵振動，在 1250、1450 和 1650 cm⁻¹ 附近也產生了相對較小的信號峰，以及有機成分的碳氫鍵振動，在 2850-3050cm⁻¹ 之間產生了一個寬肩峰。⁴¹ 兩把摺扇的光譜與筷子相比，雖然從左到右（即從低到高波數）出現較陡峭的向下斜坡，但是光譜中也出現了和筷子相似的振動模式。這些光譜圖與文獻中所報道的象牙光譜圖完全融合。^{42 43 44}

For ivory material, the inorganic components contributed signals to the range of 400-1000 cm⁻¹ and between 1000 and 1100 cm⁻¹, these signals are attributed to inorganic and organic components, and finally the organic components at 1200-1700 cm⁻¹ and 2800-3100 cm⁻¹. In the spectrum of the chopsticks, there is a very strong single peak at around 960 cm⁻¹ (stretching from Phosphorus-Oxygen bonds of the phosphate matrix in ivory) and another two short bands at around 430 and 580 cm⁻¹ (due to Phosphorus-Oxygen bonds deformation modes of hydroxyapatite).^{39 40} Besides, relatively small peaks are also found between 1000-1100 cm⁻¹ (vibrations of Phosphorus-Oxygen and Carbon-Carbon bonds respectively from inorganic and organic components), around 1250, 1450 and 1650 cm⁻¹ (vibrations from Nitrogen-Hydrogen and Carbon-Oxygen bonds from the amide functional group of the protein component), as well as a broad shoulder peak between 2850-3050 cm⁻¹ [vibrations from Carbon-Hydrogen bonds of the organic component].⁴¹ Similar patterns also appeared in the spectra of two folding fans though they showed a steeper downhill slope from left to right (i.e. from low to high wavenumber) in the spectra when compared to that of the chopsticks. Such characteristic patterns perfectly match with the ivory spectra reported in the literatures.^{42 43 44}

分析了摺扇和筷子這兩個對照樣本後，我們接著對香筒蓋子進行研究。透過讀取 6a 中所示的光譜，得出令人驚訝的發現，在 960 cm⁻¹ 位置僅僅錄得了一個較弱的短峰信號，而由於信號與噪音比率（信噪比）較低，令到其他信號峰未能被識別。透過調整曝光時間和激光功率水平，我們仍只能錄得類似的光譜，960 cm⁻¹ 峰值的信噪比沒有明顯增強。再者，從蓋子的光譜可以看到信號下坡的斜度甚至比摺扇的光譜還要陡峭（即在蓋子光譜的噪音比摺扇光譜的還要大），這個現象相信與背景螢光現象有關。

曾有文獻記載，某些樣本在透過拉曼光譜儀以 785 納米激光源分析時，會出現背景螢光現象。當分析生物樣本時，如果樣本含有帶色的化合物、色素或螢光成分（例如有色的動物組織和彩色植物樣本），785 納米激光會激發分析物中的顏色或色素，導致出現背景螢光，由於背景噪音比拉曼信號還要強，因而掩蓋了較弱的信號。⁴⁵ 透過比較香筒蓋子的顏色，摺扇的外部骨架和筷子的顏色 7，發現蓋子呈現相對較深的黃色。由於其中一把摺扇的骨架（7 中的 (c)）比另一把摺扇 (b) 和筷子物品 (a) 較黃，前者與後者兩個較白的象牙製品的光譜比較，較黃摺扇在圖 5 光譜 (c) 的信噪比，是相對另一把摺扇的光譜 (b) 和筷子的光譜 (a) 的信噪比為低（即較陡峭的向下曲線，來自較強的背景螢光）。因此，蓋子出現的背景螢光很有可能是當中的黃色色素引起，掩蓋了其他區域大部分較弱的信號，而在 6a 中亦僅能在 960 cm⁻¹ 附近看到一個只有極低信噪比的微弱信號。

After studying the control samples of folding fans and chopsticks with the portable Raman spectrometer, the caps of the bamboo incense holder were analysed. Through reading the spectrum shown in 6a, it was quite surprising that only a short peak with a relatively weak signal at 960 cm⁻¹ was recorded while no other signal peaks could be identified due to the low signal-to-noise ratio. By adjusting different exposure times and different laser power levels, similar spectra were still obtained with no significant enhancement of the signal-to-noise ratio for the peak at 960 cm⁻¹. As we could see from the spectra of the cap, the downhill slopes were even steeper than those in the spectra of the folding fans (i.e. the spectra of the caps were noisier than those of the fans). This could be explained by the phenomenon of background fluorescence.

Background fluorescence was reported when certain samples were analysed by the Raman spectrometer with the 785nm laser source. When the biological samples containing colour compounds, pigments or fluorescent components (e.g. pigmented animal tissues and colourful plant samples) were analysed, the colours and/or pigments in the analytes with the 785nm laser excitation would cause a background fluorescent noise stronger than Raman bands and could mask the weaker signals.⁴⁵ Upon comparing the colour of the caps of the incense holder, the external backbones of the folding fans and the chopsticks 7, it was found that the caps were the most intense yellow among all. As the backbones of one folding fan ((c) in 7) were yellower than those of the other fan (b) and the chopsticks (a), the yellower fan showed a lower signal-to-noise ratio (i.e. a steeper downslope curve from higher background fluorescence) in the spectrum (c) in 5 than those of the other two whiter ivory products in the spectra of (b) the folding fan and (a) the chopsticks. As such, it is very probably that the yellow colour of the caps caused background fluorescence which covered up most of the weaker signals in other regions. Thus, only a weak signal with a very low signal-to-noise ratio at around 960 cm⁻¹ was observed in 6a.

³⁹ Howell Edwards、Dennis Farwell、Jacci Holder 和 Emma Lawson：〈Fourier-Transform Raman Spectroscopy of Ivory: II. Spectroscopic Analysis and Assignments〉《Journal of Molecular Structure》（435，1997），頁 51-52，<https://documents.in/document/fourier-transform-raman-spectroscopy-of-ivory-ii-spectroscopic-analysis-and.html>。

Howell Edwards et al., "Fourier-Transform Raman Spectroscopy of Ivory: II. Spectroscopic Analysis and Assignments," *Journal of Molecular Structure* 435 (1997): 51-52, <https://documents.in/document/fourier-transform-raman-spectroscopy-of-ivory-ii-spectroscopic-analysis-and.html>.

⁴⁰ Howell Edwards、Rachel Brody、Nik Hassan、Dennis Farwell 和 Sonia O'Connor：〈Identification of Archaeological Ivories Using FT-Raman Spectroscopy〉《Analytica Chimica ACTA》（559，2006），頁 69，https://elearning.uniroma1.it/pluginfile.php/397232/mod_folder/content/0/Ivory%20and%20Amber/ivory%20raman.pdf。

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⁴¹ 同上註。

Ibid.

⁴² Dieter Fischer、Sarah Parks 和 Jochen Mannhart：〈Bio-Inspired Synthetic Ivory as a Sustainable Material for Piano Keys〉《Sustainability》（11，2019），頁 6546，www.mdpi.com/2071-1050/11/23/6538。

Dieter Fischer, Sarah Parks, and Jochen Mannhart, "Bio-Inspired Synthetic Ivory as a Sustainable Material for Piano Keys," *Sustainability* 11 (2019): 6546, www.mdpi.com/2071-1050/11/23/6538.

⁴³ Sonia O'Connor、Howell Edwards 和 Esam Ali：〈An Interim Investigation of the Potential of Vibrational Spectroscopy for the Dating of Cultural Objects in Ivory〉《ArcheoSciences》（35，2011），頁 163，www.researchgate.net/publication/297588733。

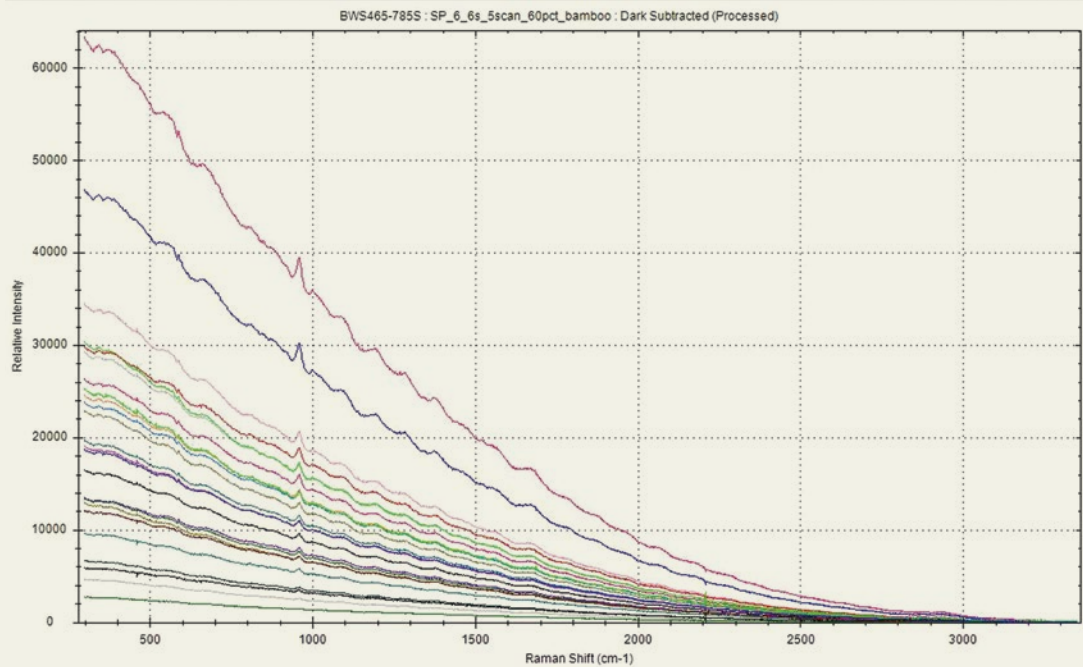
Sonia O'Connor, Howell Edwards, and Esam Ali, "An Interim Investigation of the Potential of Vibrational Spectroscopy for the Dating of Cultural Objects in Ivory," *ArcheoSciences* 35 (2011): 163, www.researchgate.net/publication/297588733.

⁴⁴ Howell Edwards、Susana Jorge-Villar、Fereshte Nik 和 Nlin Arya：〈Ancient Biodeterioration: An FT-Raman Spectroscopic Study of Mammoth and Elephant Ivory〉《Analytical Bioanalytical Chemistry》（383（4），2005），頁 715，www.researchgate.net/publication/7629097_Ancient_biodeterioration_An_FT-Raman_spectroscopic_study_of_mammoth_and_elephant_ivory。

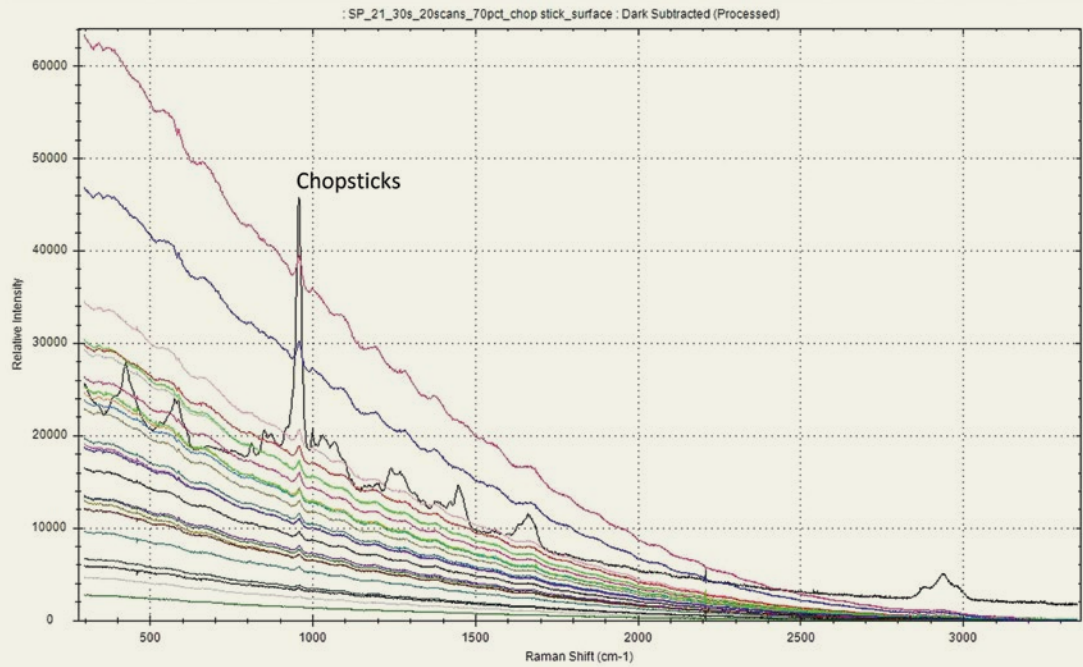
Howell Edwards et al., "Ancient Biodeterioration: An FT-Raman Spectroscopic Study of Mammoth and Elephant Ivory," *Analytical Bioanalytical Chemistry* 383, no. 4 (2005): 715, www.researchgate.net/publication/7629097_Ancient_biodeterioration_An_FT-Raman_spectroscopic_study_of_mammoth_and_elephant_ivory.

⁴⁵ Gregory Staples, Huawen Wu, and Jack Qian 〈Raman Spectroscopy: Multi-Wavelength Excitation in Raman Spectroscopy〉《Laser Focus World》（August 2015），最後搜集資料日期：2020-08-18，<https://www.laserfocusworld.com/test-measurement/spectroscopy/article/16551470/raman-spectroscopy-multiwavelengthexcitation-in-raman-spectroscopy>。

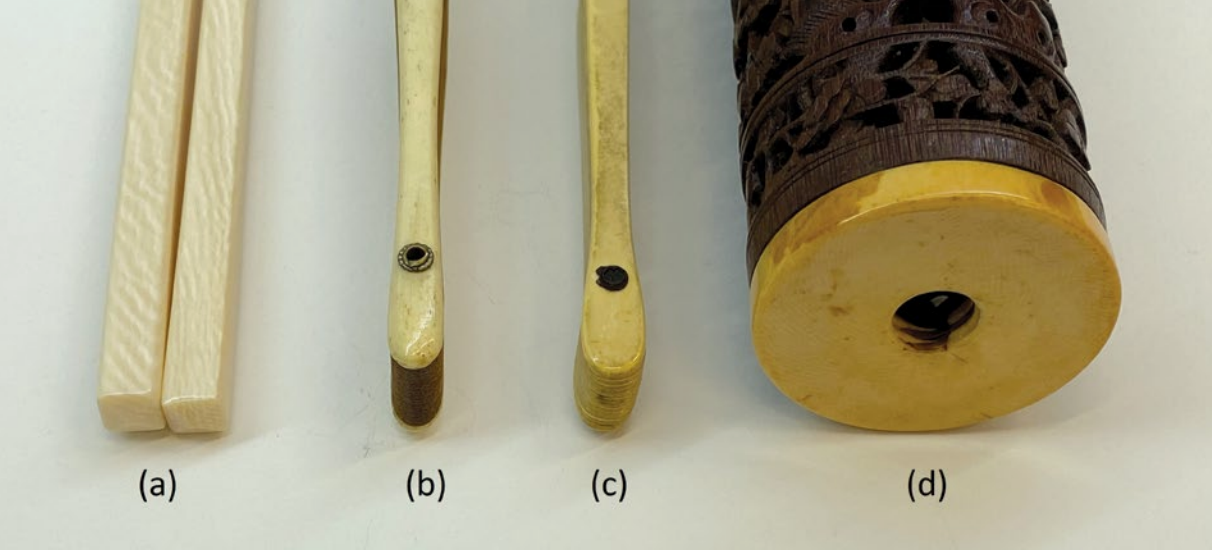
Gregory Staples et al., "Raman Spectroscopy: Multi-Wavelength Excitation in Raman Spectroscopy," *Laser Focus World*, [August 2015] (last accessed 18 August 2020), <https://www.laserfocusworld.com/test-measurement/spectroscopy/article/16551470/raman-spectroscopy-multiwavelength-excitation-in-raman-spectroscopy>.



6a 蓋子的拉曼光譜在 960 cm⁻¹ 顯示較弱的信號
Raman spectra of the cap showing a weak signal at 960 cm⁻¹



6b 蓋子的拉曼光譜以象牙筷子為參考（特徵峰在 960 cm⁻¹）
Raman spectra of the cap with reference to the ivory chopstick (with a characteristic peak at 960 cm⁻¹)



7 象牙部分顯現不同的顏色（由左至右：（a）筷子、（b & c）摺扇和（d）香筒連蓋）
The ivory items/parts showing different colours (From left to right: (a) chopsticks, (b & c) folding fans and (d) incense holder with caps)

儘管如此，大象科的象牙仍可使用 785 納米拉曼光譜儀來進行區分，象牙的無機成分是以光譜中位於 960 cm⁻¹ 附近的最重要峰值來確定，⁴⁶ 這峰值表示了無機磷酸鹽在碳酸氫基磷灰石中 (PO₄³⁻) 的伸展振動。⁴⁷ 在拉曼光譜中 960 cm⁻¹ 位置的信號是真正象牙的最強頻帶，標示了象牙樣本中的特定無機成分，透過參考象牙筷子的光譜，我們可以判別蓋子的物料為真正象牙 ^{6b}。⁴⁸

Nevertheless, Elephantidae ivories can still be differentiated with Raman 785nm as the inorganic component of ivory, which can be determined by this most important peak of the spectrum situated at around 960 cm⁻¹,⁴⁶ representing the stretching vibrational mode of the inorganic phosphate in carbonated hydroxyapatite (PO₄³⁻).⁴⁷ The signal at 960 cm⁻¹ is the strongest band of genuine ivory in the Raman spectrum, representing the inorganic composition of the ivory specimen. We could tell that the material of the cap is ivory with reference to the spectrum of the ivory chopstick ^{6b}.⁴⁸

⁴⁶ Yannic Le Guennec : 〈African Elephant Ivory Subspecies Differentiation by Raman, FTIR and UV-Vis Spectroscopic Analysis〉 · 《ResearchGate》 (7 · 2020) · 頁 13 · DOI: 10.13140/RG.2.2.26009.65125。

Yannic Le Guennec, "African Elephant Ivory Subspecies Differentiation by Raman, FTIR and UV-Vis Spectroscopic Analysis," *ResearchGate* (July 2020): 13, DOI: 10.13140/RG.2.2.26009.65125.

⁴⁷ 同註 46，頁 5。
See Note 46, 5.

⁴⁸ 同註 44，頁 718。
See Note 44, 718.

初步發現

綜合初步研究的結果，紫外線檢測顯示香筒蓋子發出的螢光與天然產品相似；從施氏圖案的個別鈍角算出的施氏角平均值為 108 度，進一步支持蓋子是由大象象牙製成的，因為其他天然產品或合成材料是無法產生這種特徵。而拉曼散射在 960 cm^{-1} 位置的信號，是已知象牙樣本中無機成分的最強頻帶，這也表示了蓋子中含有象牙的無機成分。這些發現，讓我們初步相信竹製香筒的蓋子是由象牙製成。

進一步的物種分析

若需要進一步確定象牙的物種，我們建議可使用一種更精確的座枱式拉曼顯微鏡（激光源為 1064 納米）來分析。我們參考過一些文獻，透過 1064 納米拉曼光譜儀比較象牙中羥基磷灰石鈣的無機磷氧鍵的伸展峰值（約在 960 cm^{-1} ）和膠原蛋白的有機碳氫鍵峰值（約在 2900 cm^{-1} ）及兩個峰值的強度比率，不但可以解決背景螢光的問題，⁴⁹ 更可協助區分物種屬於非洲抑或亞洲大象。⁵⁰ Le Guennec 在 2020 年中發表的文獻中指出，位於 $1000\text{--}1100\text{ cm}^{-1}$ 之間的峰值，除了可進一步區分非洲象牙與亞洲物種，還可分辨非洲象牙是來自森林或是熱帶稀樹草原。⁵¹

Preliminary findings

From this preliminary study, the UV examination indicated that the fluorescence of the caps of the incense holder is similar to that of natural products. The Schreger pattern with an individual obtuse angle on average around 108° further supported that the caps were made from elephant ivory as no other natural products or synthetic materials could produce such a characteristic pattern. The Raman scattering showed a signal at 960 cm^{-1} , which is the strongest band in the Raman spectrum from the inorganic composition of a known ivory specimen, it also suggested the presence of an inorganic component in ivory. Based on these findings, we can initially conclude the caps of the bamboo incense holder were made from elephant ivory.

Further study on species analysis

To further determine the individual species, the Raman 1064nm analysis, which is a more precise benchtop Raman microscope (with a laser source at 1064nm), is recommended. With reference to several literature reviews, the comparison of the intensity ratios between the peak from inorganic Phosphorus-Oxygen bonds stretching in calcium hydroxyapatite (at around 960 cm^{-1}) and the peak from organic Carbon-Hydrogen bonds in collagen (at around 2900 cm^{-1}) can help differentiate African elephants from Asian counterparts.⁵⁰ The use of Raman 1064nm can also overcome the background fluorescence problem.⁴⁹ In mid-2020, Le Guennec's latest publication reported that the fingerprint region situated between $1000\text{--}1100\text{ cm}^{-1}$ can also further differentiate the African ivory from Asian species as well as to tell whether the African ivory is from forests or savannas.⁵¹

結論

象牙是源自大象的天然材料，由於象牙的外觀具吸引力，兼具耐用和高度可加工的性質，在聚合物興起前，一直以來都經常被用作製造奢侈的藝術品和日用品。由於全球對象牙製品的需求大幅上升，偷獵令全球大象物種備受威脅，這個現象在 1975 年促成了首項全球條約的成立，並最終在 1989 年禁止了全球的象牙貿易，以保護大象生態，僅象牙文物獲得有限度豁免。鑑於象牙文物承載著重要的人類文化和歷史信息，故此博物館肩負著重任，保存這些珍貴的文化財產。

在博物館內，象牙物料的檢測通常會以無損分析技術進行，務求文物在分析過程中受到最少干預。象牙的真品除了可用作研究和展覽外，還可應用於教育工作上，進一步讓公眾認知偷獵對大象帶來的危害，以及保護瀕危物種等的重要性。從科學角度，博物館修復人員在檢測象牙的真偽亦起著正面的作用，與策展人在藝術歷史、形制和美學等方面的研究同樣重要。象牙的驗證工作為妥善記錄和保存象牙藏品作長期存放和展示奠定了基礎，好讓世人能在博物館內欣賞這些無可替代而獨特的大象遺跡。

Conclusion

Ivory is a natural material coming from elephants. Because of its attractive appearance, the durable and highly workable material natures, ivory was highly praised and used to produce luxury works of art as well as daily supplies until the emergence of polymer chemistry. The expanding international demand on ivory items surged significantly and hence poaching threatened the population of elephant species all over the world. This phenomenon called for the first global treaty in 1975 and finally a global ban on the ivory trade in 1989 with a limited exemption for ivory antiquities to survive the elephant ecology. Given that ivory artefacts carry significant cultural and historical information about human history, it is the responsibility of museum to preserve these invaluable cultural properties.

In museums, identifications of ivory material are usually conducted via non-destructive analyses, which can uphold the principle of minimum interventions during the analytical process. Alongside research and exhibitions, the real ivory objects should also be used as an educational tool for further promoting public awareness of poaching, current threats to elephant populations, and the preservation of endangered species. Museum conservators also play an important role from the scientific point of view to authenticate the genuineness of ivory in parallel to the research by the curators on the art historical, stylistic and aesthetic aspects. The authentication provides the basis for proper documentation and preservation of ivory collections for long-term storage and display so that later generations could appreciate these irreplaceable and unique elephant remnants in museums.

採用設備

顯微鏡

Dino-Lite 手持式數位顯微鏡 AM7115 (20x-220x)

紫外光燈

UVIttec 手持式紫外光燈 LF-206.LS，兩段波長（365 納米和 254 納米）

拉曼光譜儀

i-Raman® Plus 便攜式光譜儀 BWS465-785S

List of equipment

Microscope

Dino-Lite handheld digital microscope AM7115 (20x-220x)

Ultraviolet light

UVIttec handheld UV lamp LF-206.LS, dual wavelengths (365nm and 254nm)

Raman spectrometer

i-Raman® Plus portable spectrometer BWS465-785S

⁴⁹ 同註 45。

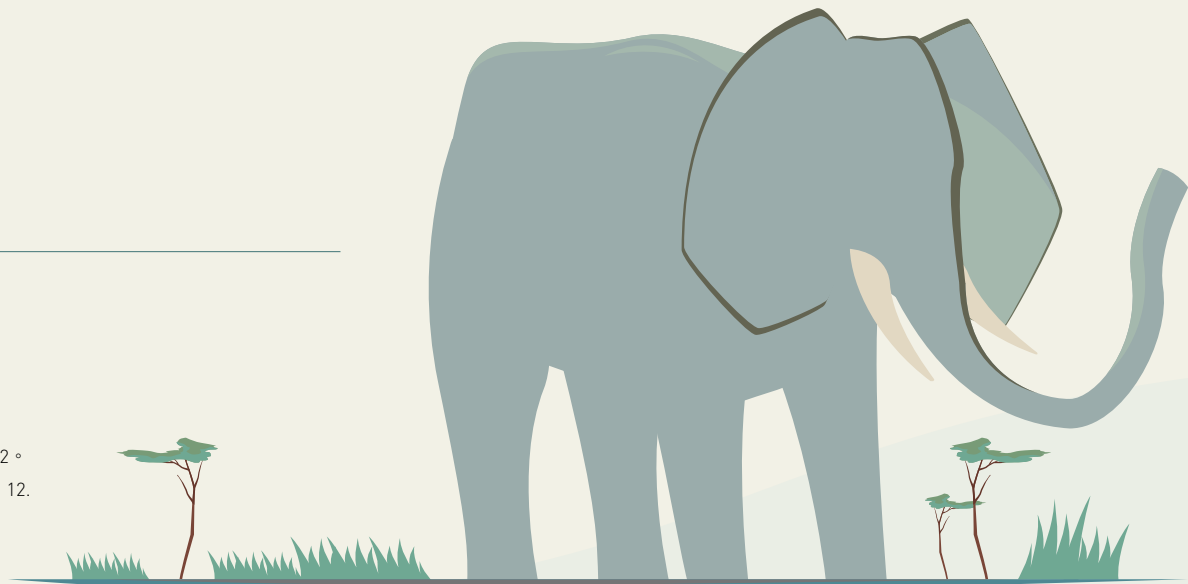
See Note 45.

⁵⁰ 同註 39，頁 55。

See Note 39, 55.

⁵¹ 同註 46，頁 6 及 12。

See Note 46, 6 and 12.



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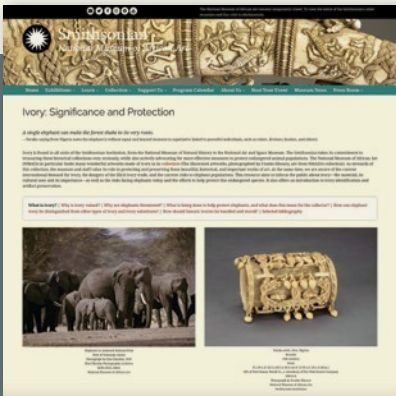
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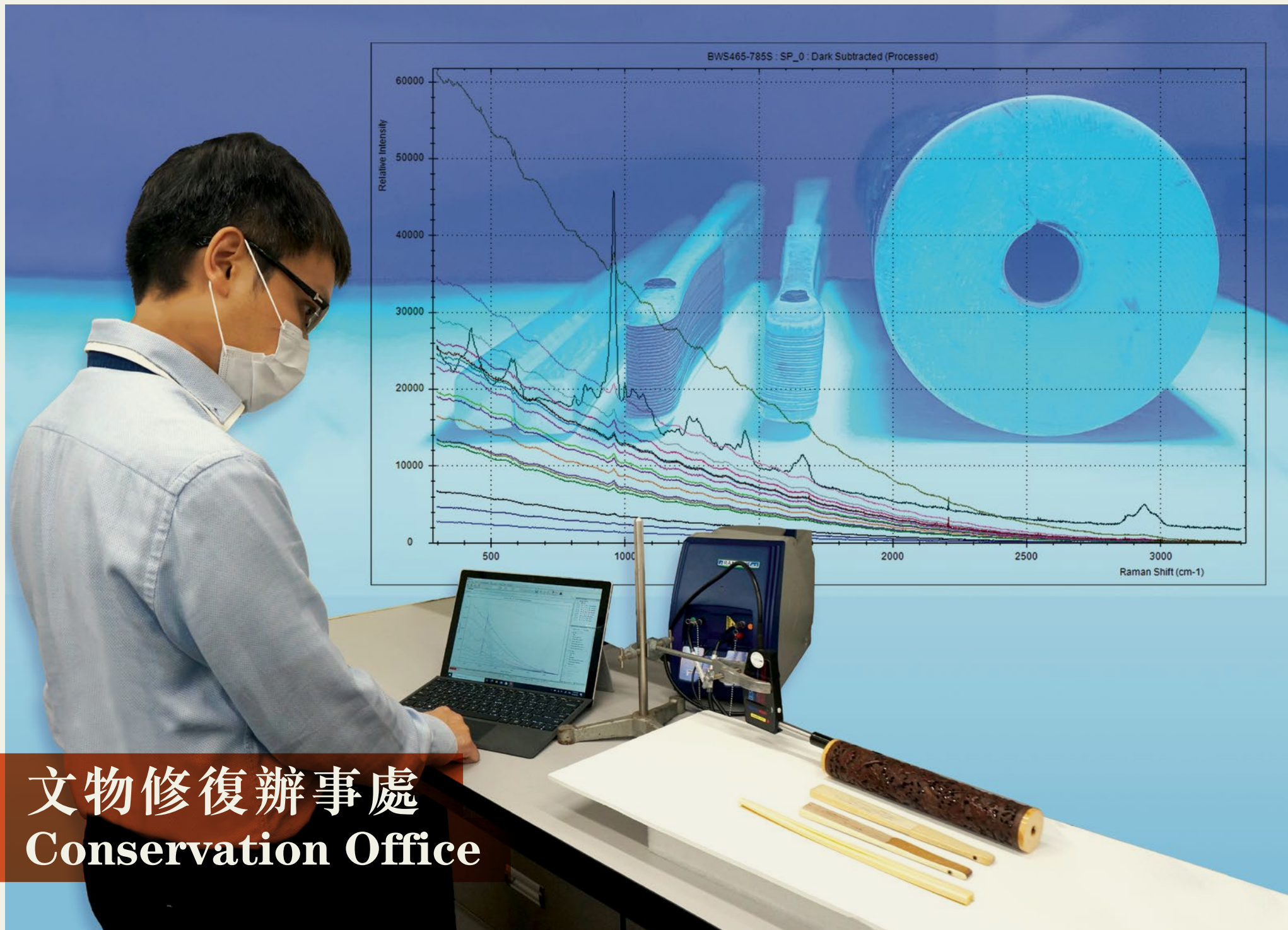
延伸閱讀
Extended Readings

源自史密森尼國立非洲博物館的官方網站，主要介紹有關象牙的基本知識，包括象牙物質、象牙文化和重要性；網站亦有篇幅講解現今大象面臨的危機，以及保護瀕危動物的各項舉措等。此外，讀者可透過這網站提供的參考資訊，進一步了解象牙的識別方法及保護文物的各項知識。

Provided by the official website of the National Museum of African Art - Smithsonian Institution, these online resources offer a wealth of information about the common knowledge of ivory, covering the material, its cultural uses and its importance, as well as the risks facing elephants today and the efforts to help protect this endangered species. They also serve as a basic reference source for interested parties to have a further understanding of ivory identification and artefact preservation.



<https://africa.si.edu/collection/conservation/protect-ivory/>



文物修復辦事處 Conservation Office

文物修復辦事處的使命是保存香港文化財產，讓後世得以研習和欣賞。辦事處設有 13 個專科修復室，負責為康樂及文化事務署轄下的博物館藏品及文物制定、推行及評估各項修護項目。該處修復人員經過專業培訓，為文物評估狀況、復修、編存復修記錄及進行學術研究；同時，為康文署的藏品及外借展品的展示及保存提供專業意見及技術支援。辦事處負責保護的文物類別十分廣泛，包括書畫、紙本文物、紡織物、金屬品、陶瓷器、民間用品、木器、出土文物及戶外雕塑。此外，辦事處亦會通過教育和推廣活動來提高大眾對文物保護的意識。

The mission of the Conservation Office is to preserve cultural heritage for future generations to study and enjoy. Operating from 13 purpose-equipped conservation laboratories, the Office devises, implements and evaluates conservation and preservation programmes for museum artworks and cultural heritage objects of the Leisure and Cultural Services Department. Conservators of the Office are professionally trained to perform technical examination and documentation, execute interventive conservation treatment and conduct scientific studies on collection items. The Office also provides technical support for and advice on the display, exhibition and storage of collection items and loan exhibits of the Department. The types of collection materials being cared for by the Office vary greatly in nature, from paintings, paper artefacts, textiles, metals, ceramics, ethnographic objects, wooden artefacts, archaeological finds to outdoor sculptures. The Office also promotes public awareness of conservation through education and extension programmes.

<https://www.lcsd.gov.hk/CE/Museum/Conservation>

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