

漆與中醫藥

Lacquer and Traditional Chinese Medicine

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漆來自漆樹科漆樹屬植物漆 *Toxicodendron vernicifluum* (Stokes) F. Barkley的樹脂。漆器是指將生漆塗飾於各種器物的表面而製成的工藝品。中國是漆文化的發源地，漆器將實用與藝術完美結合，與茶葉、絲綢、瓷器一樣，是代表中國文化的國粹之一。

在中國，傳統天然的生漆又被稱為大漆，大漆和中醫藥也有緊密關係。經加工乾燥後的漆可以藥用，乾漆在《神農本草經》中被列為了上品，「主絕傷。補中，續筋骨。久服輕身耐老」。李時珍在《本草綱目》裡記載，乾漆有破瘀血、消積、殺蟲的功效。

龍的文化慈善基金慷慨捐贈予香港浸會大學中醫藥學院的這批漆器文物，不僅展示了源遠流長的漆文化，更突顯了漆與中醫藥文化的密切關係。

Lacquer comes from the resin of the Chinese lacquer tree, *Toxicodendron vernicifluum* (Stokes) F. Barkley. Lacquerware refers to the craft of applying raw lacquer to the surfaces of various objects to create decorative items. Originated in China, lacquerware which perfectly combines utility and art represents one of the quintessences of Chinese culture together with tea, silk and porcelain.

The traditional natural lacquer, also known as "Daqi" in China, has a close relationship with traditional Chinese medicine. Processed and dried lacquer can be used for medicinal purposes and is listed as a top-grade material in the "*Shen Nong Ben Cao Jing*", where it is described as "treating severe injuries, nourishing the body, strengthening tendons and bones, and long-term consumption helps maintain a light body and resist aging". According to the "*Compendium of Materia Medica*" written by Li Shizhen, dried lacquer helps break blood stasis, resolve accumulation and kill parasites.

The Dragon Culture Charity Fund Limited generously donated a collection of lacquer artifacts to the School of Chinese Medicine, Hong Kong Baptist University. These artifacts not only showcase the long-standing lacquer culture, but also highlight the close relationship between lacquer and the culture of traditional Chinese medicine.



北京雕漆木盒
十九世紀(公元1801—1900)
Beijing Carved Lacquer Box
19th century (1801 - 1900 AD)

雕漆圓盒，通體雕紅、黑色漆，器底與內髹黑色光漆。蓋面圓形雕鳳凰一對，張翅欲飛，盒壁上下雕雲氣紋，與鳳凰相結合，極具動態之美。

Carved lacquer round box, entirely caved in red and black lacquer, with the bottom and interior coated in shiny black lacquer. The lid centre is carved with a pair of phoenixes spreading their wings to fly, with cloud patterns carved surrounding the phoenixes and around the box, creating a dynamic and beautiful design.



福州脫胎漆天神像
清代中期(公元1736 - 1839)
Fuzhou Lacquered Lokapala Sculpture
Mid-Qing Dynasty (1736 - 1839 AD)

The handicraft of Fuzhou bodiless "Tuotai" lacquerware originated in the Southern Song Dynasty and flourished during the Qing Dynasty Qianlong period. It is recognised as one of the three famous Chinese traditional handicrafts along with Jingdezhen porcelain (Jianxi) and cloisonné (Beijing). In 2006, it was selected as one of the first national-level intangible cultural heritage items.



日本雕漆木盒
十九世紀(公元1801—1900)
Japanese Carved Lacquer Box
19th century (1801 - 1900 AD)

雕漆長方盒，通體雕紅漆，器底與內髹黑色光漆。蓋面雕高山流水、仙鶴一對及松、竹、梅歲寒三友，蓋邊雕雲雷紋，盒上下口沿壁雕回紋及卷雲紋各一周。

Carved lacquer rectangular box, entirely carved in red lacquer, with the bottom and interior coated in shiny black lacquer. The lid is carved with lofty mountains and flowing water, a pair of cranes, and the Three Friends of Winter (pine, bamboo, plum). The edge of the lid is carved with cloud and thunder patterns, while the walls of the upper and lower openings of the box are carved with interlocking and swirling cloud patterns respectively.

方形漆盤，盤面髹紅褐色漆，盤四周描金，圓角設計。盤面用日本漆器中高蒔繪技法畫仙鶴五隻，以金粉、銀粉紋飾，羽翅修長，雕琢精細，線條柔美有力，有立體感，鶴與鶴之間有波浪紋裝飾。

Square lacquer tray, with the surface coated in reddish-brown lacquer and gold outlining along the four sides featuring the round corners. The tray is decorated by the high Maki-e technique found in Japanese lacquerware, depicting five cranes with gold and silver embellishments interspersed among the decorative wave patterns. The cranes' long and thin feathers, finely carved with soft yet powerful lines, give a three-dimensional sense.



日本脫胎漆茶杯托
十九世紀(公元1801—1900)
Japanese Lacquer Tea Serving Tray
19th century (1801 - 1900 AD)

鳴謝：龍的文化慈善基金
Acknowledgement to Dragon Culture Charity Fund Limited

神像穿著金色盔甲，盔甲有格狀紋及雲紋，盔甲內側髹紅漆，肩後綬帶似迎風飄起，神像原本各應持有法器，但已不附在神像上，底有圓形木造底座。福州脫胎漆藝始於南宋，發展源於清乾隆年間，與江西景德鎮瓷器、北京景泰藍並稱為中國三大著名手工藝品，並於2006年入選第一批國家級非物質文化遺產名錄。

These sculptures on a round wooden base wear golden armour adorned with grid patterns and cloud motifs. The inner side of the armour is coated with red lacquer and the shoulder straps appear to be fluttering in the wind. Each sculpture should have held a ritual object but the objects are no longer attached to the sculptures.



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星期一至六 (星期日及公眾假期休息)
上午十時至下午五時
免費入場
Monday to Saturday (Closed on Sundays & Public Holidays)
10 a.m. - 5 p.m.
Free Admission

