

X-Ray Mapping



威武
奢華

跨文化禮儀兵器藝術展

MIGHT & MAGNIFICENCE

CEREMONIAL ARMS AND ARMOUR ACROSS CULTURES

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CEREMONIAL ARMS AND ARMOUR ACROSS CULTURES

Rachel Parikh 及陳麗碧主編

Edited by
Rachel Parikh and Libby Lai-Pik Chan

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序言及鳴謝

「威武奢華：跨文化禮儀兵器藝術展」此具突破性的展覽及圖錄，為香港城市大學三十周年誌慶活動之一，展出近200件來自不同文化、地域、宗教和歷史背景的禮儀兵器與盔甲，揭示了其真正本質——它們不僅是具功能性的兵器，更是超越戰場，具多重文化和社會身份的重要象徵。這些展品來自備受推崇的私人和本地公共收藏，當中包括著名的夢蝶軒和曾在齋惠借多件貴重藏品，為本港首次展示如此龐大且跨越時代、文化和地區的禮儀兵甲精品珍藏的展覽，在2024年11月5日至2025年2月23日期間於城大般哥展覽館舉行。

「威武奢華：跨文化禮儀兵器藝術展」秉承般哥展覽館的使命和特色，聚焦於保育文化遺產，貫通東西文化，讓參觀者能以創新方式探索這些奢華瑰麗的兵器珍藏，提供富藝術性、創新並融合科學與科技的展覽，從不同角度理解跨文化與歷史的特殊意義，並與社區積極互動連結。是次展覽策劃耳目一新，是藝術、科學和技術在香港城市大學卓越合作的上佳範例。

展覽圖錄遵循展覽內容格局，以系統的方式呈現不同地域的展品介紹，並以專題論文穿插其中，從北非到東亞，匯聚各時代、文化及地域，探討四大主題。同時，我們希望能夠在展覽和圖錄出版的結構和內容上，成功展示這些極盡奢華的禮儀兵甲，從身份地位象徵到作為宗教崇拜器具等方面的多樣化角色。

我們對展覽的借展者表示深摯感謝，特別是夢蝶軒主人盧茵茵女士和朱偉基先生對此嶄新展覽研究項目的推動。他們慷慨投入與支持，惠借展覽中逾八成展品，並不辭辛勞地與我們合作無間，從策劃展覽到學術研究，攝影指導到展覽設計，對這次展覽的內容及展示確實起了關鍵作用。沒有他們的積極參與和對我們專業知識的堅定信任，這個展覽項目和研究工作是無法實現的。

我們亦深深感謝百賢教育基金會創始人曹其鏞先生、夫人曹羅碧珍女士伉儷慷慨借出四幅極為罕見、且未曾公開展出的乾隆年製紫光閣功臣像畫作，其千金曹惠婷女士，讓百賢慈善基金會慷慨支持此次展覽，並配合大學教育資助委員會(UGC)的研究配對補助金計劃，成為獨家的藝術科技贊助，藉此資助藝術技術研究和新媒體的製作。另外，我們對諮詢委員會主席趙式慶先生表示由衷的感謝，他不僅借出日本和中國的相關藏品，亦擔任展覽顧問，提供寶貴意見。我們還要感謝其他借展個人和單位，包括Teresa Coleman女士、Stephen Selby先生、香港海事博物館館長簡德恆先生，以及兩依藏博物館創辦人馮依凌女士，他們惠借的珍藏對是次展覽的成功舉辦至關重要。

與此同時，衷心感謝陳燕玲協理副校長(發展及校友聯絡)在展覽籌備過程中對展館的領導及指

導。特別鳴謝般哥展覽館諮詢委員會，包括榮譽主席Indra Banga女士、主席趙式慶先生、成員歐詠詩女士、張朱秋慧女士、李偉民太平紳士，B.B.S.，J.P.、羅舜然博士和魏昭鳳女士，以及展覽工作小組成員程美寶教授和林妙玲教授。上述諸位的長期支持和賜教，於此謹致謝忱。還有，般哥展覽館諮詢及支援團隊，包括發展處副處長陳苑菁女士和發展經理劉穎芯女士、校長室發展經理陳慶玲女士，提供多方支持和協助，在此亦表衷心感謝。展覽館職員周翌女士和李新傑先生在展覽籌備、推廣及相關工作方面貢獻良多。

另外，特別感謝香港城市大學就同一個展覽展示的跨部門之間的卓越合作，這在香港乃至世界各地尚屬少數。正是這種寶貴的跨學科團隊合作，使觀眾能夠通過沉浸式體驗、互動媒體裝置、元宇宙、動態影像、演算法應用、新媒體藝術、兵器掃描電子顯微鏡成像(SEM)和功臣像畫的多光譜成像(MSI)，體驗到禮儀兵甲就藝術、科學和技術的非凡融合，為參觀者提供了跨學科視角及豐富的內容體驗。就此，我們特別感謝電腦科學系梁永豪教授、(高時空分辨相差修正)電子顯微鏡中心(TRACE)陳福榮教授和熊德富先生、中文及歷史學系Astrid Harth教授、創意媒體學院林妙玲教授，以及海洋動物影像解剖研究組葛志榮教授和鍾易陶博士。同時，我們向所有為展覽作

出貢獻的香港城市大學同仁和同學們，致以誠摯的感謝。

許多同仁亦為此展覽和圖錄的成功貢獻良多，我們對展覽顧問和展覽圖錄賜文的學者表達衷心的感謝，包括：英國皇家收藏信託兵器與盔甲修復主任Francesca Levey女士、美國伯明翰藝術博物館亞洲藝術策展人Katherine Anne Paul博士、Peter Dekker先生、龔劍先生，以及香港城市大學諸位教授和研究員，包括陳福榮教授、熊德富先生、林妙玲教授及Astrid Harth教授。此外，我們還要感謝負責中、英校對編輯的游學華先生、Deanna Lee女士，以及翻譯的張紫茵女士。

此外，我們亦不忘鳴謝對展覽提供協助及支持同仁，包括為展品作精美攝影的Ricky Wan先生、李宜芳女士、郭英東先生、蘇穎瑜女士、Robin Markbrieter先生、蘇穎殷女士及馬焯源先生。最後，對上述諸位同仁於展覽各方面的協助，在此再次一併深表致謝。

陳麗碧博士
香港城市大學般哥展覽館總監

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Marguerite S. Hoffman 和 Thomas W. Lentz
伊斯蘭藝術策展人

I Preface and Acknowledgement

The innovative exhibition ‘*Might and Magnificence: Ceremonial Arms and Armour across Cultures*’ and its catalogue, as part of the 30th anniversary celebrations of the City University of Hong Kong (CityUHK), features nearly 200 ceremonial weapons and armour items that span various cultures, countries, religions, and histories, revealing the true essence of ceremonial arms and armour—not merely as functional weapons but also as profound symbols of cultural and social identity. The objects come from esteemed private and local public collections, including rare and significant loans from the renowned Mengdiexuan Collection and R&J Collection. This is the first time such a sizeable gathering of ceremonial arms and armour has been displayed in Hong Kong. The exhibition runs from 5 November, 2024, to 23 February, 2025 at the Indra and Harry Banga Gallery, CityUHK.

This exhibition exemplifies how art, science, and technology converge through the outstanding collaborations at the City University of Hong Kong. It perfectly aligns with the mission of the Indra and Harry Banga Gallery, enabling the visitors to explore these ceremonial pieces in innovative ways and understand their historical and cultural significance in different dimensions. This catalogue follows the layout of the exhibition, with essays interspersed among caption panels, section introductions, and individual exhibits, and explores the theme in four main sections in a systemic way. We hope the complex sense of the diverse roles and types of armour and weapons, from symbols of status to objects of religious worship, across different cultures and regions, is successfully conveyed in the exhibition as well as the catalogue.

We are deeply grateful to the lenders to the exhibition, especially Ms. Betty Lo and Mr. Kenneth Chu, owners of the Mengdiexuan Collection. Their generous contributions, comprising over 80 percent of the works of art, have been instrumental in defining the scale and scope of this exhibition. The research and exhibition project could not have been realised without their unwavering confidence, support, and participation with great trust in our expertise. The couple worked tirelessly with us, from curation and scholarly research to the direction of photography and exhibition design.

We are profoundly grateful to Mr. and Mrs. Ronald Chao for graciously lending four exceptionally rare Chinese imperial official paintings from the Pavilion of Purple Splendour, commissioned by the emperor Qianlong and never before publicly exhibited. Additionally, we are grateful to Mr. and Mrs. Chao, along with their daughter, Ms. Ronna Chao, whose Bei Xian Foundation has generously supported this exhibition as the sole Art-Tech Sponsor, matching the University Grants Committee’s Research Matching Grant Scheme to fund the production of the art technology and new media components.

We extend our great thanks to the Advisory Committee Chairman, Mr. Hing Chao, who not only lent us his Japanese and Chinese collection but also served as exhibition advisor, providing invaluable comments throughout the preparation of the exhibition. Our gratitude also goes to our other lenders, including Ms. Teresa Coleman; Mr. Stephen Selby; Mr. Richard Kendell, CEO of the Hong Kong Maritime Museum; and Ms. Lynn Fung, Founder of the Liang Yi Museum. Their contributions were indispensable to this exhibition.

Heartfelt thanks go to Ms. Kathy Chan, Associate Vice President (Development and Alumni Relations), for her

leadership and guidance throughout the preparation of the exhibition. Special appreciation is extended to the Advisory Committee of the Indra and Harry Banga Gallery, including Mrs. Indra Banga, Honorary Chairperson, Mr. Hing Chao, Chairperson, and members Ms. Desiree Au, Ms. Cecilia Cheung, Mr. Maurice Lee, B.B.S., J.P., Dr. Denise Lo, and Ms. Pauline Ngai, as well as the exhibition working group members, Prof. Ching May Bo and Prof. Lam Miu Ling; all are also deeply thanked for their continuous support and advice. Credits are due to the CityUHK Advisory and Supporting Team, including Ms. Alice Chan, Associate Director, and Ms. Ashley Lau, Development Manager, Development Office; and Ms. Emily Chan, Development Manager, Office of the President, for their kind advice and continuous support. The Gallery staff, Ms. Yik Chow and Mr. Li San Kit, are especially commended for their significant contributions to the preparation, marketing, and related programming of the exhibition. Finally, we extend our sincere gratitude to all CityUHK colleagues and students who contributed to the success of the exhibition.

Special thanks goes to extraordinary interdepartmental collaboration at CityUHK, which is uncommon in Hong Kong and the world. With this invaluable teamwork, visitors to the exhibition were able to experience the remarkable integration of art, science, and technology of ceremonial arms and armour through a mesmerising immersive experience, interactive media, the metaverse, moving images, the application of algorithms, Scanning Electron Microscopy (SEM) on selected weapons, and Multispectral Imaging (MSI) on military portrait paintings. These technological approaches offered multidisciplinary perspectives for visitors to explore. To achieve this, we particularly thank Prof. Howard Leung, Department of Computer Science; Prof. Fu-Rong Chen and Mr. Takfu Hung, Time-resolved Aberration

Corrected Environmental Electron Microscope Center (TRACE); Prof. Astrid Harth, Department of Chinese and History; Prof. Lam Miu Ling, School of Creative Media; and Prof. Brian Chi Wing Kot and Dr. Tabris Yik To Chung, Aquatic Animal Virology Lab.

Many people have contributed to the successful realisation of this exhibition and catalogue. We would like extend our heartfelt thanks to exhibition advisors and the contributors of the catalogue: Ms. Francesca Levey, Arms and Armour Conservator, Royal Collection Trust; Dr. Katherine Anne Paul, The Virginia and William M. Spencer III Curator of Asian Art, Birmingham Museum of Art; Mr. Peter Dekker, Mr. Gong Jian; as well as the following CityUHK faculty and researchers, Prof. Astrid Harth, Prof. Lam Miu Ling, and Prof. Fu-Rong Chen, Mr. Takfu Hung, and Prof. Howard Leung. We would also like to thank the English and Chinese copyeditors, Ms. Deanna Lee and Mr. Yau Hok Wa, and the translator Ms. Dorothy Cheung.

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Dr. Libby Lai-Pik Chan

Director of the Indra and Harry Banga Gallery,
City University of Hong Kong

Dr. Rachel Parikh

Deputy Director of the Dunhuang Foundation, and
The Marguerite S. Hoffman and Thomas W. Lentz
Curator of Islamic Art of the Dallas Museum of Art

主要藏家撰記

我人生中的三把刀

我在三歲時收到第一把刀，我想用它來畫畫，猶記得我在祖母的紅木壁櫃上，用力刻下那個方臉的火柴人像。祖母看到面目全非的壁櫃時一言不發，我父親則說那幅畫畫得不錯。直至我們1980年代搬家前，那個壁櫃一直在我們家中。

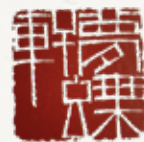
我擁有的第二把刀是一把篆刻刀，它藏在我父親放文具的抽屜中。高中上美術課時學到纏枝花卉紋，我就用這把刀將我最愛的纏枝花卉紋，刻在我父親其中一枝最喜歡的煙斗上，那是登喜路的石楠木根系列煙斗。我父親同樣說我刻得很好。

我在大學時收到第一把多用途瑞士軍刀作生日禮物，我用這把刀上的工具，做過很多事情。

來到2000年代初期，我在研習中國北方邊疆遊牧民族歷史期間，開始收集配有火燧與箸的蒙古狩獵刀。蒙古的狩獵工具組件燃起我對喜馬拉雅藝術的興趣，由此我開始認識西藏、印度及伊斯蘭世界的許多不同武器。來自地中海以東地域的裝飾劍和匕首之美，讓我深深著迷。自2014年開始，我從中亞、高加索、中東、西亞、東南亞等不同地區蒐集到多件精品。

我希望藉此多謝香港城市大學主辦「威武奢華：跨文化禮儀兵器藝術展」，並衷心感激展覽策展人Rachel Parikh博士，她為這些美麗的器物提供專業的意見和優雅的詮釋。

終於可以與世界分享畢生熱情，讓我深感欣慰。



夢蝶軒
盧茵茵

Major Lender's Note

Three Knives in My Life

I received my first knife when I was three years old. I wanted to draw with it. I can still remember the matchstick figure with a square face that I created, scraping the knife hard against my grandmother's rosewood cupboard. My grandmom didn't say anything after seeing the defaced cupboard; my dad said the drawing was good. The cupboard remained until our family moved to another house in the 1980s.

The second knife that I owned was a seal-carving knife. It was kept inside a drawer where my dad stored his stationery. I was in high school, and I used the knife to carve my favourite motif of floral scrolls, which I learnt from my art class, on one of my father's favourite pipes, a Dunhill Root Briar. Again, my dad said the carving was good.

When I was in university, I received my first multipurpose Swiss Army knife as a birthday present. I did a lot of things using the tools of this knife.

In the early 2000s, as I studied the history of nomads and their culture on the northern border of China, I began collecting Mongolian hunting knives with strikers and chopsticks. The Mongolian trousse kindled my interest in Himalayan art, and from there I came to learn about the many different weapons of the Tibetan, Indian, and the Islamic worlds. I was mesmerised by the beauty of decorated swords and daggers from the vast area east of the Mediterranean. Since 2014, I have managed to collect good examples from different regions across Central Asia, the Caucasus, the Middle East, West Asia, and Southeast Asia.

I want to thank the City University of Hong Kong for hosting the 'Might and Magnificence' exhibition. Most importantly, my heartfelt gratitude goes to Rachel Parikh, the curator of the exhibition, for her expert advice and elegant interpretation of these beautiful objects.

I am very pleased that this lifelong passion of mine can be shared with the world, at last!



Betty Lo
Mengdiexuan Collection

主要藏家撰記

曾在齋簡介

曹其鏞先生祖籍浙江寧波，先後於日本東京大學和美國伊利諾伊大學取得機械工程學士學位及機械工程學理學碩士學位，現擔任永新控股集團副董事長，並為百賢慈善基金會創辦人。

曹其鏞與其夫人曹羅碧珍鑑賞中國傳統藝術四十餘年，至今仍孜孜不倦地蒐藏文物，現為香港收藏家組織「敏求精舍」舍員之一。其雅蓄名為「曾在齋」，足見曹氏伉儷豁達、謙遜的處世之道。藏品範圍以亞洲漆器、官窯瓷器、中國書畫為主，其中書畫方面尤重清代宮廷御製的紫光閣功臣像，傳世罕有，迄今從海外搜集到七幅，為目前擁有最多幅功臣像的私人收藏。香港城市大學般哥展覽館有幸能借出部份功臣像作品，展現將士佩戴在身上的寶石佩刀、鮫皮刀鞘等精美儀仗，讓大眾一睹其風采，實屬難得。

曹氏伉儷對古代漆器情有獨鍾，是香港少數以漆器作為核心的收藏家，藏品年份上達宋元，下至明清時期，涵蓋千年歷史。2012年，曹氏伉儷將其收藏逾三十載的一百六十組漆器捐予浙江省博物館，並設立「浙江省博物館漆器研究基金會」，以資助該館「中國古代漆器研究中心」的學術工作，為加強學界研究漆器不遺餘力，頌聲載道。

曹先生熱衷公益事務，出資成立「百賢慈善基金會」，推動亞洲地區跨文化教育、藝術推廣等慈善項目，分別在內地五所大學，北京大學、清華大學、上海交通大學、上海復旦大學及浙江大學設立「亞洲青年交流中心」，讓本地學生與國際學生得以合宿；而今次展覽的藝術科技之研發，亦是由百賢慈善基金會鼎力贊助。

2014年，匯聚五名創辦成員和基金會的支持，「百賢亞洲研究院」正式成立，由曹先生的女兒曹惠婷擔任行政總裁，重點推動「亞洲未來領袖獎學金計劃」，現時計劃涵蓋五個亞洲城市共八所合作大學。截至2024年，計劃受惠者超過六百五十人。



Major Lender's Note

The R&J Collection

With ancestral roots in Ningbo, in Zhejiang province, Mr. Ronald Chao is the founder of Bai Xian Foundation (BXF) and also Vice Chairman of Novel Holdings Limited. He completed his Bachelor of Science and Master of Science degrees in Mechanical Engineering from the University of Tokyo and the University of Illinois, respectively.

Mr. Chao and his wife Juliana have devoted themselves to the appreciation of traditional Chinese art for over forty years, and they continue to dedicate their efforts towards collecting related artworks to this day. Mr. Chao is also a member of the Min Chiu Society, a renowned local-collectors organisation founded in 1960. The Chinese name of their esteemed collection symbolises their transitory possession of the artworks, reflecting the couple's broad-minded and humble approach to life. Their collection primarily encompasses Asian lacquerware, Chinese imperial ceramics, and Chinese paintings and calligraphy, with a particular focus on the rare imperial portraits of meritorious officials from the Qing dynasty housed in Ziguangge, the Pavilion of Purple Splendour. They have amassed seven unparalleled portraits from overseas, making theirs the largest private collection of such portraits to date. The Indra and Harry Banga Gallery has the privilege of showcasing a selection of these portraits, offering the public a rare glimpse of the exquisite ceremonial weapons, such as bejewelled swords and ray-skin scabbards, that adorn the esteemed officials.

Mr. and Mrs. Chao share a profound passion for ancient lacquerware, a relatively niche category in Hong Kong. Their collection spans a millennium, encompassing objects from the Song dynasty (960–1279) to the Qing dynasty (1644–1911). In 2012, they generously donated 160 exquisite lacquer pieces to the Zhejiang Provincial Museum. They established the Zhejiang Provincial Museum Lacquerware Research Foundation to support the museum's Chinese Ancient Lacquerware Research Centre, demonstrating their unwavering commitment to bolstering scholarly research on lacquerware.

Mr. Chao is an active philanthropist with a vision of building a prosperous and sustainable modern Asia through intercultural and arts education. He initiated a program to build dormitories on five mainland Chinese university campuses, where local students would live together with students from other Asian countries. The five Asian Youth Centres are located at Fudan University, Peking University, Shanghai Jiao Tong University, Tsinghua University, and Zhejiang University. In this exhibition, the research initiatives on art technology and scientific study are also generously supported by BXF.

Initially funded by the Chao family's Bai Xian Foundation, and with the support of five founding members, the Bai Xian Asia Institute (BXAI) was established in 2014 to oversee the development and implementation of the Asian Future Leaders Scholarship Program. Today, BXAI supports up to 100 scholars each year to study away from their home country or region at one of the Institute's eight partner universities in five Asian cities. Since its inception in 2014, BXAI has supported over 650 scholars through the Asian Future Leaders Scholarship Program.



展覽前言

Exhibition Introduction

兵器和盔甲(兵甲) 通常都被人們用狹隘的戰爭視角來審視，定義為主要是戰鬥和防禦的工具。然而，兵甲的實質意義超越戰場、非同凡響，在不同國家的文化、社會和政治背景中，作為影響深遠的權力象徵。從北非到東南亞，禮儀兵器和盔甲都是尊貴的器物，具有多重功能，遠遠超過它們在戰爭中的實際用途。

是次展覽史無前例地包羅近二百件跨越地域、文化、社區、宗教、歷史和時期的禮儀兵器和盔甲。從身份地位的標記到作為宗教崇拜的器具，是次展覽盡顯兵甲的重要性。展品來自備受推崇的私人和本地公共收藏，包括著名的夢蝶軒和曾在齋借出的多件精美藏品。這些展品不但揭示了超越戰場使用的兵器和盔甲之恆久意義，並編織出跨越廣大地域、文化所體現的共同傳統、歷史和傳奇。

展覽體現了禮儀兵甲的非凡工藝、專業技術和革新設計，分為四大部分：第一部分介紹禮儀兵器和盔甲的概念，及其與軍事武器的比照。第二部分為視覺詞彙，展示各種禮儀兵器的多款裝飾技術。第三部分則按地理再細分成七個區域：土耳其和高加索、北非和阿拉伯半島、印度和斯里蘭卡、喜馬拉雅、中國、日本、東南亞。最後第四部分題為「向東觀望」，探討貿易、征服和殖民主義如何促使東西方禮儀兵甲製作的相互影響。

此外，本次展覽亦強調跨學科研究方法，透過展示香港城市大學跨部門合作研究不同地域的禮儀兵甲，體現了藝術、技術和科學的互動。展覽通過沉浸式體驗、互動媒體、元宇宙和活動影像，以至演算法在媒體藝術中的應用，及使用掃描電子顯微鏡(SEM)對特定兵器進行科學分析，並以

多光譜成像(MSI)研究紫光閣功臣像，以獨特方式將藝術、科學和技術相互融合。

此開創性展覽揭示了禮儀兵甲的精義，突顯它們並非純粹的功能性器物，而是文化、社會、政治或身份認同的重要象徵。這些匠心獨運、裝飾華麗的兵器，活靈活現地訴說著跨越各大洲和多個世紀的故事，反映出其作為武器及身份地位象徵的「一體兩面」的功能，並透過在技藝、靈性與外交上的共同傳統，連結不同的社會。這次展覽誠邀觀眾以藝術、科學及科技的視角，欣賞這些卓越超凡的禮儀兵甲是如何被定位為身份、美感及人類創造力的恆久象徵。



Arms and armour are often perceived through the narrow lens of warfare, seen primarily as tools of combat and defence. However, their significance transcends the battlefield, serving as powerful symbols that resonate deeply within the cultural, social, and political contexts of various societies. From North Africa to Southeast Asia, ceremonial arms and armour were items of prestige that played multifaceted roles, extending far beyond their practical use in war.

‘*Might and Magnificence: Ceremonial Arms and Armour Across Cultures*’ is an unprecedented exhibition, which includes nearly 200 examples of ceremonial arms and armour, spanning geographies, cultures, communities, religions, histories, and time periods. It demonstrates the importance and multifarious roles that these objects played, from markers of status to instruments of worship.

The exhibition features rare and exceptional pieces from esteemed private and local public collections, with significant loans from the renowned Mengdiexuan Collection and R&J Collection. Together, these works highlight the enduring significance of arms and armour beyond the battlefield, weaving connections across diverse regions and cultures through shared traditions, legends, and histories.

Standing as a powerful tribute to the extraordinary craftsmanship, technical expertise, and innovative design that these objects embody, the exhibition is divided into four major sections. The first serves as an introduction to the concept of ceremonial arms and armour, discussing how these objects contrasted from their martial counterparts. The second section of the exhibition serves as a visual glossary, showcasing decorative techniques through a diverse array of ceremonial weapons. The third section is divided

into seven geographical subsections: Turkey and the Caucasus, North Africa and the Arabian Peninsula, India and Sri Lanka, Himalayas, China, Japan, and Southeast Asia. The fourth and final section of the exhibition, entitled ‘*Looking East*’, examines the reciprocal impact that trade, conquest, and colonialism had on the production of Eastern and Western ceremonial arms and armour.

Moreover, emphasising a cross-disciplinary approach, this exhibition showcases how art, technology, and science interact through interdepartmental collaborations at the City University of Hong Kong on the study of ceremonial arms and armour across regions. Through the immersive experience, interactive media, metaverse, and moving images, as well as the application of algorithms in media art, and the scientific studies using Scanning Electron Microscope (SEM) on selected arms and Multispectral Imaging (MSI) studies on military portrait paintings, this exhibition uniquely combines art, science, and technology.

This groundbreaking exhibition reveals the true essence of ceremonial arms and armour, showcasing them not merely as functional objects but also as profound symbols of cultural, social, and political identity. These objects, meticulously crafted and richly adorned, are living embodiments that tell stories spanning continents and centuries, connecting diverse societies through shared traditions of artistry, spirituality, and diplomacy. They embody the duality of function and beauty, serving both as tools of war and as symbols of power, status, and spiritual significance. This exhibition invites us to view these extraordinary objects through the lenses of art, science, and technology as enduring symbols of identity, beauty, and human creativity.

策展說明：禮儀性兵甲的跨學科研究 及新媒體藝術科技的應用

陳麗碧

I. 引言及目標

大多數文化珍視禮儀性兵器，將其視作尊貴擁有者的社會、地位、身份的象徵、用作反映武士階級，或作為外交禮物。這些具裝飾的武器的重要功能包括禮儀性狩獵活動、自衛，或更重要的象徵性功能，以展示力量。禮儀性兵器和盔甲通常由社會上地位較高的人使用，展示了武器在戰場之外的重大社會、文化、政治、禮儀、藝術和意識形態的角色。

「威武奢華：跨文化禮儀兵器藝術展」的研究和藝術科技項目展示了來自主要本地私人及公共收藏，包括以夢蝶軒和曾在齋為主的藏品，以及其他博物館展品，研究並展示逾200件精美兵器，通過深入的研究及具創新性的藝術科技的展示（圖1），展示了它們從十七世紀到二十世紀跨地域的發展，涵蓋了來自亞洲地區的最佳例子，如北非和阿拉伯半島、鄂圖曼土耳其地區、印度與斯里蘭卡、喜馬拉雅山區域、東南亞、中國和日本，以及它們與西方的跨文化之互動。展覽分為「引言」、「製作與工藝技術」、「代表地區」和「向東觀望」四個部分。



圖 1
展覽策展以實物與多媒體科技作虛與實的結合。

Fig. 1
The curatorial approach on this exhibition skillfully combines the new digital practices and the physical objects display in an engaging way.

強調跨學科研究方法和深入的學術研究，並與兵甲專家Rachel Parikh博士聯合策展，這個研究項目以展覽和藝術科技的研究成果為目標（圖2），於大學博物館/展館環境中展示一系列創新的新數碼技術（digital practice）研究。它表現了如何使用互動性的新媒體視覺呈現方式，深入淺出地展示複雜和新穎的新媒體和藝術科技研究，藉此增強觀眾的參與和社區互動。此外，這個研究項目還通過與香港城市大學的跨部門合作，包括材料科學與工程學系、中文與歷史學系和創意媒體學院等教授、科學家、文



圖 2

聯合策展人 Rachel Parikh 博士與主要藏家 夢蝶軒 盧茵茵 女士就禮儀兵器進行深入的研究討論。



Fig. 2

The Co-curator Dr. Rachel Parikh and the major lender Ms. Betty Lo, of Mengdiexuan engaged in a scholarly discussion on the ceremonial arms and conducted in-depth research for this exhibition.

物保護歷史學家和新媒體藝術家的合作，涵蓋藝術與科學的角度，並進行了一系列的科學分析，如使用多光譜成像(MSI)和掃描電子顯微鏡(SEM)，提供這些精美的兵器有關科學和技術方面的資訊。通過這些研究成果，觀眾將更深入地了解應用於製作裝飾性武器的古代金工及製作技術，以及有關來華的西方耶穌會士宮廷畫家在皇家功臣像畫作中所使用的繪畫技術和進口顏料。

II. 公眾應用中新媒體與數碼化替代品和展覽實物的展示

下文中將討論策展方法所使用具趣味的視角和新數碼技術，並討論如何在準確性和感性之間取得平衡；結合新媒體和數碼技術的適度使用，在策展中提升編程、編碼和數碼設計技能的需求。

這次展覽中應用的數碼技術結合了實物展品的展示，使參觀者能夠以更主動及互動的方式來理解展覽。延續城大般哥展覽館將藝術、科學和技術融合的傳統，本次展覽旨以跨學科、多元互動並以「遊戲轉向」的方式策展，旨在向公眾提供更多有意義的互動模式。

1. 與重要展品的沉浸式多投影裝置體驗

展覽開篇部分為沉浸式裝置展示方式，為藝術與藝術科技的獨特結合。此部分策展人亦與借出展覽超過八成展品的藏家 夢蝶軒 主人 盧茵茵 女士合作，精心挑選了十二件組的裝飾性禮儀兵器展示出不同文化，並通過一組組的互動動態影像，創造出獨特的沉浸式體驗。

這一設置經過與展館同仁、展覽設計師和新媒體的製作單位進行一系列富有成果的討論。與展覽第一部分策展方法吻合，是追求美學和體現歷史文化資料的平衡。回顧二十世紀以來博物館實踐和策展的演變，有關博物館策展實踐的三種類型：立法性(legislative)、詮釋性(interpretive)和表演性(preforming)。¹

¹ Casey 2003, 6.

「詮釋性博物館實踐」意指「承認某些展品能夠直接與參觀者對話的力量。例如觀賞獨特原作展品所獲得的感官愉悅，展品本身能夠直接且有意義地為觀者提供交流的概念。」與此同時，作為當前文化傳播媒介，博物館和展覽通過其稜鏡解讀逝去的歷史。

在「威武奢華」展覽中突出展示禮儀兵甲的製作工藝和技藝細節的關注，是策展人有意識地以裝飾藝術的視角來詮釋它們，促使觀眾駐足專注欣賞其華美的設計、創造力和精湛的工藝（圖3）。是次展覽中可謂是較為強調「詮釋性策展方法」。然而，籌備展覽時也考慮了表達展品背後所傳達的信息，這也屬於「表演性博物館」的實踐方法。「表演性博物館實踐」同樣重視展品的展示方式，並且從目的本身，轉變為目的之手段。²



圖 3

展覽策展及設計團隊就每件展品進行仔細的安裝設計，每件展品測量的尺寸數據10個或以上，務求達至文物保育與審美並重。

Fig. 3

The exhibition curatorial and design team prepares object mounts, each with more than ten measurements, considering the needs of preservation and aesthetics.

² John Hindmarch et al. 2019, 248.