

藏書票在香港

古人因為對書籍的珍重而製作了藏書票。藏書票有憑證功能、藝術鑑賞和收藏價值。有如書的身份證一樣，從藏書票上的圖案和藝術風格，便能推斷書籍是屬於哪一家或哪一位的收藏，有「紙上寶石」的美譽。有媽的孩子像個寶，有藏書票的書就是被寵愛的證明。

藏書票發展至今，更像郵票，是收藏家或票主搜集、交換的對象。藏書票易於創作，收藏成本門檻低。然而，這種與閱讀、藏書息息相關的獨特藝術，在今天的香港仍為較少人所認識。

傳統藏書票以木版、石版、銅版、絲網或彩色套印印製而成，面積大小不一，視乎書籍大小而定，早期一般是三乘五英寸，印有 *ex libris* (拉丁文，意為“我的藏書”) 或其同義詞及票主名稱。除版畫藏書票外，也有手繪、剪紙、傳拓、攝影和電腦圖像設計的藏書票。傳統的藏書票會有家族紋章、票主的肖像或其喜愛的東西、嗜好等的圖形，亦有箴言式的辭句，表達讀書、藏書或愛書的心得等。

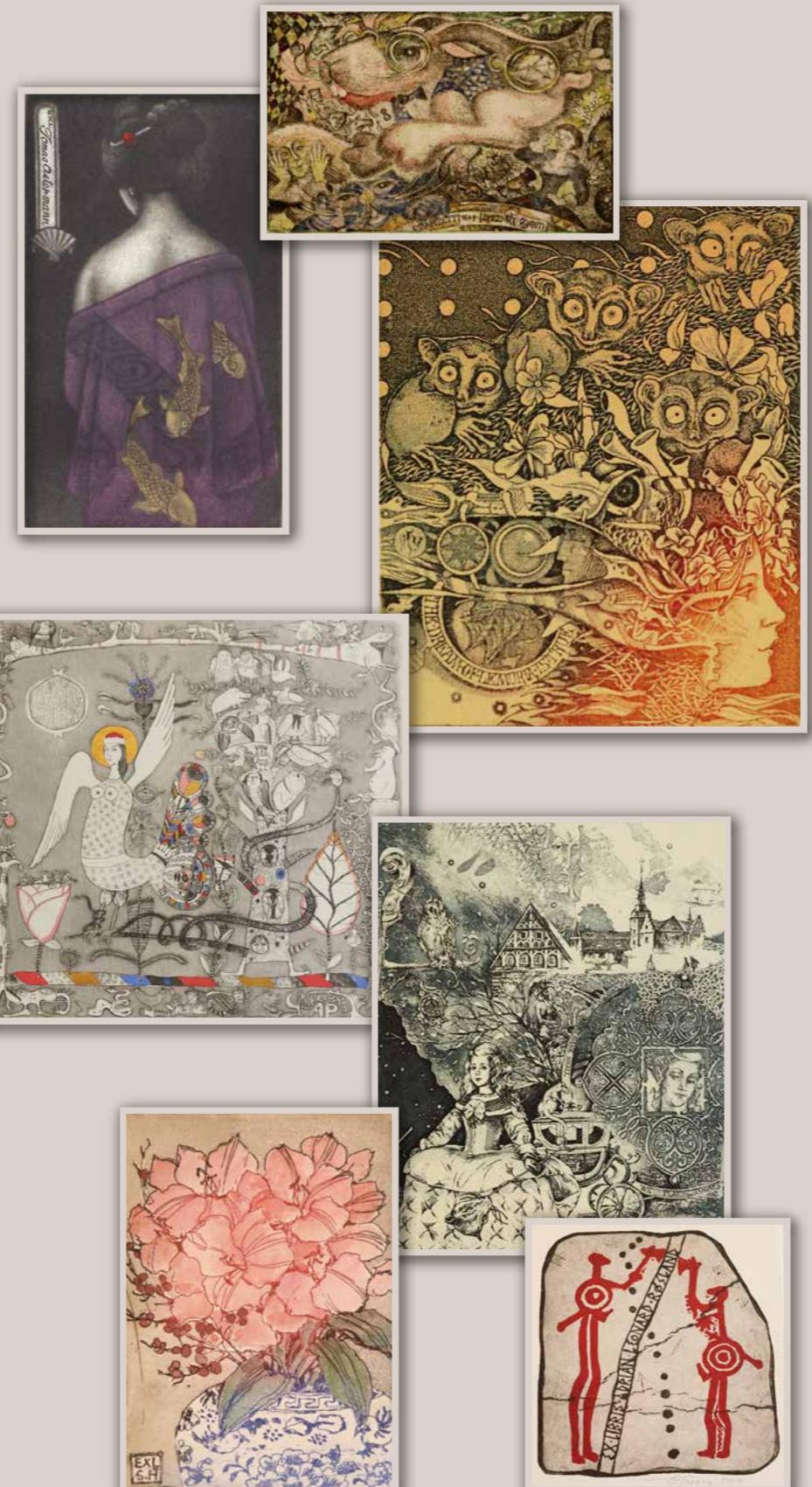
藏書票的文化由歐洲人帶到世界各地，不過每個地方的接受程度並不一樣，時至今日仍是歐洲藏書票藝術家較為活躍。亞洲方面，則集中在日本和大中華地區，並未普及至東南亞地區。這充分反映出不同國家的歷史和文化上的差異。

在香港，要到上世紀三十年代以後才開始有知名文士，如葉靈鳳介紹和創作具中國風格的藏書票。其後，作家董橋、黃俊東、藝術家梅創基等，也分別在報章專欄介紹藏書票，梅創基更是首位在藝術學院舉辦版畫藏書票專題展覽的藝術家。梅創基指出香港的藏書票元老是唐英璋和陳仲綱，他們是香港早期創作藏書票的本地藝術家。到一九八九年，由本地收藏家兼畫家余元康先生與一群愛好藏書票的版畫家成立了香港藏書票協會後，才開始有組織地把這種文人的精緻玩意，推廣給普羅大眾認識。

本展覽是香港藏書票協會和香港科技大學圖書館，為紀念香港藏書票協會成立三十周年而聯合主辦的國際藏書票特展，展出本地和多個國家的精選藏書票，將香港接近消失的藏書票文化再度呈現。

展品以版畫藏書票為主，希望通過香港科技大學圖書館這個知識寶庫的平台，從技術層面介紹藏書票藝術，希望讓觀眾認識和學會如何欣賞藏書票，令這門將近消失的小眾藝術能繼續在香港承傳和發展。

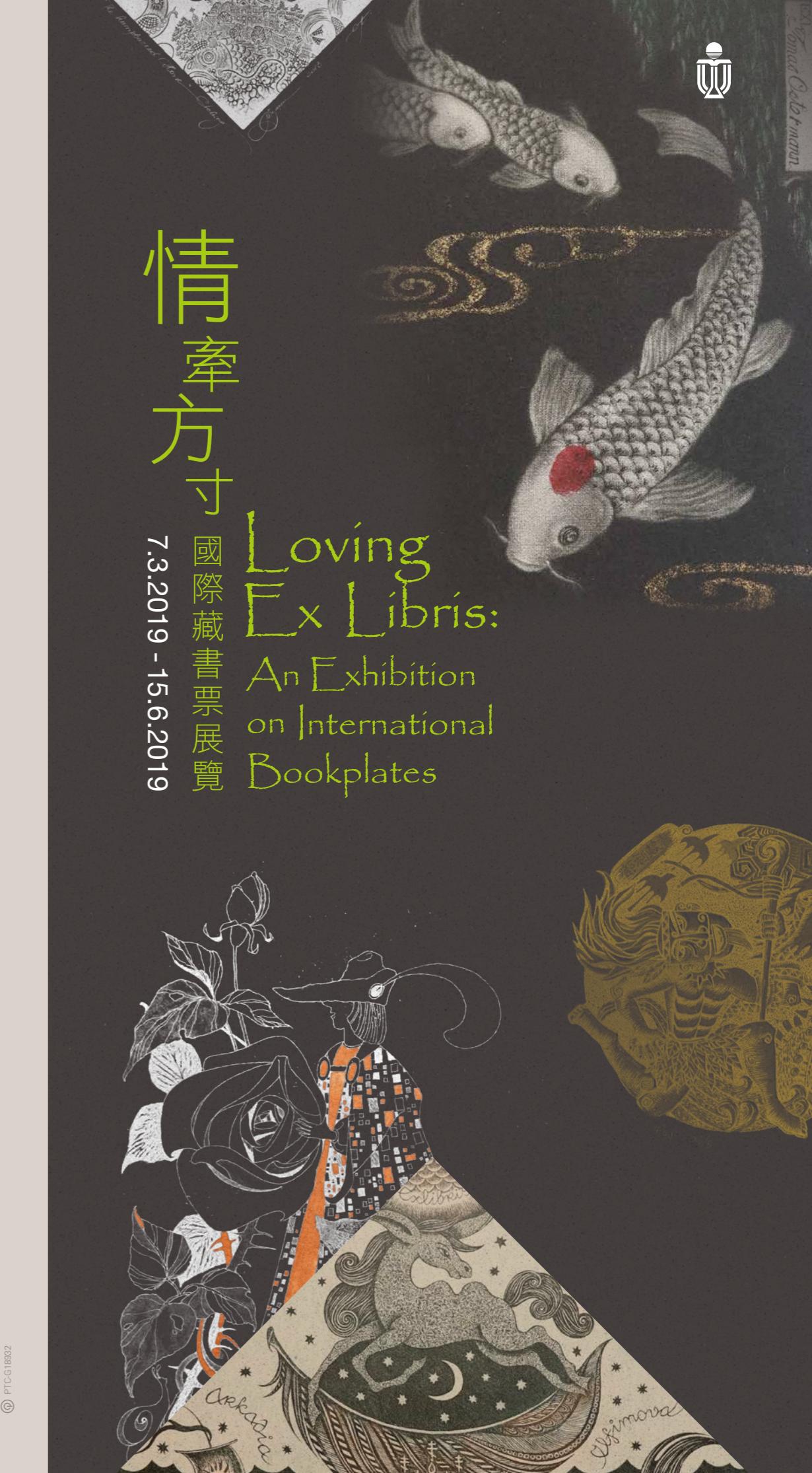
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慶祝香港藏書票協會三十周年

In Celebration of the 30th Anniversary of
the Hong Kong Ex-Libris Association

香港科技大學李兆基圖書館與香港藏書票協會聯合主辦
Co-organized by HKUST Lee Shau Kee Library and
Hong Kong Ex-Libris Association



Ex libris (Bookplates) in Hong Kong

In the past, people made *ex libris* (bookplates) because they cherished books with great affection and care. A bookplate is a personalized mark for a book, a form of art to be appreciated, and also a valuable collectable. The motifs and artistic styles of bookplates act like identity cards for books, telling by whom the books are collected; earning the reputation of "a gem on paper". A book with a bookplate is like a precious child with a mother — it is a proof of being cosseted.

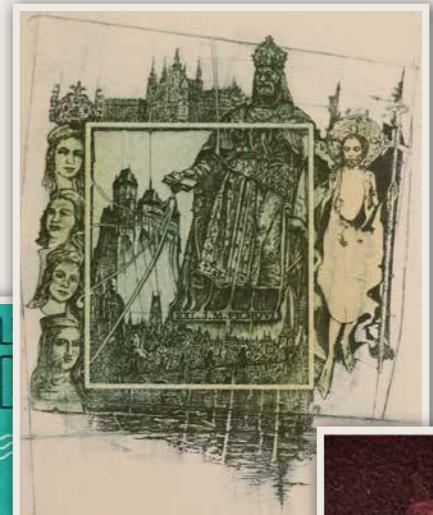
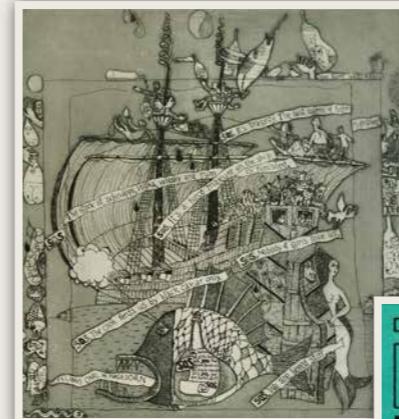
Nowadays, bookplates are treated more like stamps in philately (the study of stamps), often as objects of collection and exchange for collectors or bookplate owners. As the size of a bookplate is often smaller than a normal-sized print, it is relatively easier to make, and the cost of collecting bookplates is usually affordable. However, this unique art form, which is closely related to reading and the book collecting, still remains relatively unknown in Hong Kong.

The dimensions of traditional bookplate vary, depending on the size of books. In general, early illustrated bookplates containing text, the word "ex libris" or equivalent, and the name of the owner take the form of 3 x 5 inches. These small prints can be produced from woodcut printing, lithography, etching, silkscreen or color process printing. Apart from printed bookplates, there are also those made with hand-painted techniques, paper cutting, rubbing, photography, and computer generated design and others. Traditional bookplates would include coats of arms, portraits of the owners, their interests, hobbies, etc. They may also feature aphorisms and mottos that express insights on and appreciation of reading and book collecting.

Europeans spread the culture of bookplates to other parts of the world; but the extent of acceptance differs in these places.

Until now, bookplate artists in Europe have been relatively more active.

In Asia, bookplate culture is concentrated in Japan and the region of Greater China; but bookplates are yet to be popular in the region of Southeast Asia. This phenomenon reflects the difference in history and culture of different countries.



In Hong Kong, the 1930s was a period which saw renowned writers, such as Ye Lingfeng (葉靈鳳, 1905-1975), start to introduce and create bookplates of Chinese styles. Later, writers, including Tung Chiao (董橋 b. 1942) and Wong Chun Tung (黃俊東, 20th century), and local artists, including Mui Chong Ki (梅創基 b. 1940) and others, introduced bookplates in newspaper columns. Mui was the first artist in Hong Kong to organize an exhibition on the subject of prints and bookplates in a private art and design school. Mui states that Tong Ying Wai (唐英瑋, 20th century) and Chan Chung Kwong (陳仲綱, 20th century) are among the earliest local artists who made bookplates in Hong Kong. It was not until Yu Yuan Hong (余元康 b. 1956), a local collector and painter, working with other print-makers interested in bookplates, established the Hong Kong Ex-Libris Association (HKEA) in 1989 that such delicate and fine literati objects were promoted in an organized fashion to the public.

Commemorating the thirtieth anniversary of the establishment of the HKEA, this is a special exhibition of international bookplates co-organized with the Hong Kong University of Science and Technology Library. Featuring an ensemble of bookplates from Hong Kong and various countries, it reignites the culture of bookplates which had almost vanished in Hong Kong.

Most of the exhibits in this exhibition are printed bookplates. I hope that through using the Hong Kong University of Science and Technology Library (a treasure house of knowledge) as a platform, we can introduce the art and technical aspects of bookplates. In addition to helping the audience understand how to appreciate bookplates, this exhibition ultimately strives to contribute to the continuity and development of this disappearing art in Hong Kong.

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