<table>
<thead>
<tr>
<th>Title</th>
<th>Gems from the south: traditional crafts of Guangdong Province</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>
南邦文物
GEMS FROM THE SOUTH

廣東傳統工藝
Traditional Crafts of Guangdong Province
12.4.2002 - 3.7.2002

香港大學美術博物館與廣東省博物館聯合主辦
Jointly presented by the Guangdong Provincial Museum and the University Museum and Art Gallery of The University of Hong Kong

香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong
This book was a gift from

University Museum & Art Gallery
The University of Hong Kong
Gems from the South: Traditional Crafts of Guangdong Province

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目录
Contents

古運泉
Gu Yunquan
前言
Foreword
10

楊春棠
Yeung Chun-tong
前言
Foreword
12

阮華端
Ruan Huaduan
明清時期廣東傳統工藝概述
Traditional Crafts of Guangdong Province
16
展品圖錄
Catalogue
30
50
1. MIRRORING in green-feather glaze; Shiwan Kiln 50
2. Vase in the shape of a pair of fishes; Shiwan Kiln 51
3. Hanging vase in bluish-white glaze, Shiwan Kiln 52
4. Hand-moulded cat; Shiwan Kiln 53
5. Worshipping monk; Shiwan Kiln 54
6. The two immortals He and He; Shiwan Kiln 55
7. Standing Guanyin in white glaze; Chaozhou Kiln 56
8. Melon-shaped jar with appliqué decorations; Chaozhou Kiln 57
9. Gu-shaped vase with openwork decorations; Fengxi Kiln 58
10. Pair of famille-rose zhuimei holders; Fengxi Kiln 59
11. Guangcai jar with window decorations 60
12. Guangcai dish with flowers and birds 61
13. Gilded Guangcai jar with crane-shaped handles and window decorations 62
14. Guangcai flower-holder with handles 63
15. Square vase with narrative figure painting, Gaozhou Kiln 64
16. Square vase with blue-and-white landscape, Gaozhou Kiln 65
17. Inksine in the form of a Chinese zither 66
18. Melon-shaped inksine engraved with lingzhi 67
19. Inksine in the form of a banana leaf 68
20. Inksine with “Qianjin houwang” inscription 69
21. Inksine with “Yanhu sixiang” inscription 70
22. Inksine with pea and voles 71
23. Inksine in the form of a lichee 72
24. Inksine in the shape of a flower-basket 73
25. Ivory ball of eleven concentric layers 74
26. Ivory carving with ball of fifteen concentric layers 75
27. Ivory pomegranates 76
28. Ivory bergamots 77
29. Ivory tray in the shape of a bergamot 78
30. Ivory box with lid 79
31. Ivory folding fan 80
32. Elephant’s task carved with landscape and figures 81
33. Tortoise shell box with figures in landscape 82
34. Shell carved with eagles and a bear, birds and a deer 83
35. Shell carved with figures 84
36. Gilded wood carving with figures 85
37. Gilded wood carving featuring the story of Guo Ziyou celebrating his birthday 86
38. Gilded wood carving featuring seven scholars heading for the capital 87
39. Gilded wood carving featuring carps leaping over Dragon’s Gate 88
40. Gilded wood zhuimei holder carved in the shape of a bitter gourd 89
41. Gilded wood zhuimei holder carved with squirrels and grapes 90
42. Gilded wood screen with figures and flowers, inlaid with calligraphy and painting 91
43. Gilded wood food-container with lions and figurial narratives 92
44. Gilded wood food-container with figures, flowers, birds and hougu patterns 93
45. Gilded wood invitation card box with figures, flowers, birds and eight treasures 94
46. Gilded wood shrine with figures, flowers, birds and hougu designs 95
47. Gilded wood carving with flowers and fruits 96
48. Gilded wood ruyi scepter carved with peonies 97
49. 金漆木雕人物花鳥紋飾金漆畫屏
Gilded wood candy rack with figures, flowers and birds
102
50. 金漆木雕人物花鳥紋飾金漆畫屏
Pair of gilded wood carving with calligraphy in running script
103
51. 酸枝木雕雕花開光花鳥紋托盤
Blackwood tray inlaid with mother-of-pearl dragons and flowers
104
52. 酸枝木雕雕花開光人物花鳥紋托盤
Blackwood geiifu bed inlaid with mother-of-pearl figures, flowers and birds
105
53. 酸枝木雕雕花開光花鳥紋鏡架
Pair of blackwood chairs and a table with inlaid mother-of-pearl decorations
106
54. 酸枝木雕雕花開光花鳥紋鏡架
Portable blackwood screen featuring inlaid mother-of-pearl phoenixes, flowers and birds
107
55. 紫檀木雕人物花鳥紋飾紫檀畫屏
Pair of zitan wood chairs inlaid with marble and a table
108
56. 紫檀木雕人物花鳥紋飾紫檀畫屏
Five-footed zitan wood stand with spirals
109
57. 酸枝木雕雕花開光花鳥紋飾紫檀畫屏
Blackwood stand carved in the form of twisted cords
110
58. 酸枝木雕雕花開光花鳥紋飾紫檀畫屏
Four-footed zitan wood stand carved in the form of old plum trees
111
59. 酸枝木雕雕花開光花鳥紋飾紫檀畫屏
Five-footed zitan wood stand with sceptre border decoration
112
60. 酸枝木雕雕花開光花鳥紋飾紫檀畫屏
Blackwood holder in the form of kui dragons
113
61. 紫檀木雕“神仙壽者”圖案畫屏
Zitan wood brush-holder carved with “birthday celebration among celestials”
114
62. 紫檀木雕“玉蘭花形”匾
Zitan wood cup carved in the shape of a magnolia
115
63. 紫檀木雕人物花鳥紋飾紫檀畫屏
Boxwood brush-holder with birds and flowers
116
64. 沙梓木雕人物故事圖套紫檀畫屏
Agalloch wine cup with silver inner decoratied with figural narratives
117
65. 彩繪山水人物故事圖套紫檀畫屏
Chaozhou-style fan with ivory handle and painted with figures in landscape
118
66. 彩繪山水人物故事圖套紫檀畫屏
Chaozhou-style fan with bamboo handle showing Liu Hai teasing a toad
119
67. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel food-container, with eight auspicious Buddhist emblems and flowers
120
68. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel wash basin with eight auspicious Buddhist emblems and a dragon in clouds
122
69. 銅胎畫琱暗地八寶花卉紋飾插盒
Set of four painted enamel dishes featuring figures in private gardens
123
70. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel hexagonal vase with melon ridges and window decorations
124
71. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel vase with animal masks
125
72. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel picture of figures in landscape
126
73. 銅胎畫琱暗地八寶花卉紋飾插盒
Painted enamel bowl with floral designs
127
74. 銅胎畫琱暗地八寶花卉紋飾插盒
Cloisonne hand-warmer with floral designs
128
75. 銅胎畫琱暗地八寶花卉紋飾插盒
Basse-taille enamel mirror with handle
129
76. 銅胎畫琱暗地八寶花卉紋飾插盒
Silver boat with stand
130
77. 銅胎畫琱暗地八寶花卉紋飾插盒
Enamel clock in the shape of a gourd
131
78. 銅胎畫琱暗地八寶花卉紋飾插盒
Iron picture with figures in a garden
132
79. 銅胎畫琱暗地八寶花卉紋飾插盒
Tin box with engraved designs
133
80. 銅胎畫琱暗地八寶花卉紋飾插盒
Melon-shaped wine pot
134
81. 銅胎畫琱暗地八寶花卉紋飾插盒
Blue etched-glass painting featuring fruits and birds
136
82. 銅胎畫琱暗地八寶花卉紋飾插盒
Blue etched-glass painting featuring a pair of swallows flying over a lotus pond
138
83. 銅胎畫琱暗地八寶花卉紋飾插盒
Ochre etched-glass painting featuring sericultural activities
139
84. 銅胎畫琱暗地八寶花卉紋飾插盒
Ochre etched-glass featuring silk production activities
140
85. 銅胎畫琱暗地八寶花卉紋飾插盒
Guangzhou hanging panels with designs of flowers and birds
141
86. 銅胎畫琱暗地八寶花卉紋飾插盒
Guangzhou woman’s black satin coat with phoenix designs
142
87. 銅胎畫琱暗地八寶花卉紋飾插盒
Guangzhou woman’s red satin skirt with phoenix designs
143
88. 銅胎畫琱暗地八寶花卉紋飾插盒
Chaozhou table skirt with figures, flowers and birds
144
89. 銅胎畫琱暗地八寶花卉紋飾插盒
Chaozhou qimen with a scene of Guo Ziyi celebrating his birthday
145
90. 銅胎畫琱暗地八寶花卉紋飾插盒
Chaozhou guangying with figures
146
91. 銅胎畫琱暗地八寶花卉紋飾插盒
Embroidered cloud-collar
148
92. 銅胎畫琱暗地八寶花卉紋飾插盒
Stone architectural carving of Tiengu and Hanzhongli
149
93. 銅胎畫琱暗地八寶花卉紋飾插盒
Stone railing with a dragon
150
94. 銅胎畫琱暗地八寶花卉紋飾插盒
Architectural brick of flowers and fruit
151
<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>夏</td>
<td>c.2100 — 1600 B.C.</td>
</tr>
<tr>
<td>商</td>
<td>c.1600 — c.1050 B.C.</td>
</tr>
<tr>
<td>周</td>
<td>c.1050 — 221 B.C.</td>
</tr>
<tr>
<td>西周</td>
<td>770 — 256 B.C.</td>
</tr>
<tr>
<td>東周</td>
<td>770 — 476 B.C.</td>
</tr>
<tr>
<td>春秋</td>
<td>475 — 221 B.C.</td>
</tr>
<tr>
<td>戰國</td>
<td>221 — 206 B.C.</td>
</tr>
<tr>
<td>秦</td>
<td>206 B.C. — A.D. 220</td>
</tr>
<tr>
<td>漢</td>
<td>206 B.C. — A.D. 8</td>
</tr>
<tr>
<td>新朝</td>
<td>9 — 23</td>
</tr>
<tr>
<td>東漢</td>
<td>25 — 220</td>
</tr>
<tr>
<td>三國</td>
<td>220 — 280</td>
</tr>
<tr>
<td>魏</td>
<td>220 — 265</td>
</tr>
<tr>
<td>蜀</td>
<td>221 — 263</td>
</tr>
<tr>
<td>吳</td>
<td>222 — 280</td>
</tr>
<tr>
<td>晉</td>
<td>265 — 420</td>
</tr>
<tr>
<td>西晉</td>
<td>265 — 317</td>
</tr>
<tr>
<td>東晉</td>
<td>317 — 420</td>
</tr>
<tr>
<td>南北朝</td>
<td>420 — 589</td>
</tr>
<tr>
<td>北朝</td>
<td>386 — 581</td>
</tr>
<tr>
<td>北魏</td>
<td>386 — 534</td>
</tr>
<tr>
<td>東魏</td>
<td>534 — 550</td>
</tr>
<tr>
<td>西魏</td>
<td>535 — 557</td>
</tr>
<tr>
<td>北齊</td>
<td>550 — 577</td>
</tr>
<tr>
<td>北周</td>
<td>557 — 581</td>
</tr>
<tr>
<td>南朝</td>
<td>420 — 589</td>
</tr>
<tr>
<td>隋</td>
<td>420 — 479</td>
</tr>
<tr>
<td>唐</td>
<td>479 — 502</td>
</tr>
<tr>
<td>梁</td>
<td>502 — 557</td>
</tr>
<tr>
<td>陳</td>
<td>557 — 589</td>
</tr>
<tr>
<td>五代</td>
<td>581 — 618</td>
</tr>
<tr>
<td>宋</td>
<td>618 — 907</td>
</tr>
<tr>
<td>金</td>
<td>907 — 960</td>
</tr>
<tr>
<td>元</td>
<td>960 — 1279</td>
</tr>
<tr>
<td>明</td>
<td>1115 — 1234</td>
</tr>
<tr>
<td>清</td>
<td>1271 — 1368</td>
</tr>
<tr>
<td>明</td>
<td>1368 — 1644</td>
</tr>
<tr>
<td>清</td>
<td>1644 — 1911</td>
</tr>
</tbody>
</table>
前言

由廣東省博物館與香港大學美術博物館聯合舉辦的《廣東傳統工藝》展，是粵港兩地文化交流的又一盛事。藉此機會，謹向促成這次展覽的各界人士，向為籌備這次展覽付出辛勤勞動的楊春榮先生和雙方工作人員表示衷心的感謝！

廣東地處祖國南部，北依五嶺，南臨南海，地理環境優越，廣東先民自古就繁衍、生息在這片富饒的土地上，創造了無愧於歷史的物質文明和精神文明，於中華民族文明史上寫下了自己光輝燦爛的篇章。在工藝美術方面亦頗有成就，特別是明代以來，隨著社會經濟、文化的發展，廣東的工藝美術後來居上，快速發展，並在清代中期達到繁榮興旺。勤勞智慧的廣東各族人民用自己靈巧的雙手，創造了無數技藝精湛、具地方特點和地方特色的工藝美術品。在中國以至世界工藝美術史上都具有重要的影響。

為了讓海外內的朋友更好地瞭解廣東的傳統工藝美術，我們從豐富的館藏文物中精心挑選出 94 件（套）有代表性的文物，舉辦了這個專題性的展覽。展品包含了陶瓷、端硯、刺繡、牙雕、木雕、石雕、磚雕、琺瑯器、玻璃器、鐘錶、家具等十多個各具特色的工藝品類。除豐富的展品外，還配有精彩的照片和生動的文字說明，具有較強的知識性、趣味性和觀賞性。

廣東省博物館是一座省級的綜合性博物館，現有各類藏品共 12 萬多件，為舉辦各種專題的展覽提供了雄厚的文物資源，這次與香港大學美術博物館合辦的展覽，是我們在新世紀緊密合作的又一個好的開始。我們期望這次展覽能進一步推動粵港之間的交流與合作，給港人和來自世界各地的朋友帶來美的享受，並加深對嶺南文化的認識和理解。

廣東省博物館館長
古運泉
2002 年 3 月 8 日
Foreword

_Gems from the South: Traditional Crafts from Guangdong Province_ is an exhibition jointly presented by the Guangdong Provincial Museum and the University Museum and Art Gallery, the University of Hong Kong, to promote cultural interaction between Hong Kong and Guangdong. On behalf of the Guangdong Provincial Museum, I would like to take this opportunity to express my sincere gratitude to Mr. Yeung Chung-tong, and to members of workteams in both museums for making the exhibition possible.

Guangdong, situated in the south of China, has always been a rich province with favorable geographical conditions. Bordered by five steep mountains to the north and by the South China Sea to the south, Guangdong has developed its own unique civilization, both materially and spiritually, since ancient times. The industry, dexterity and ingenuity characteristic of the people of Guangdong have encouraged the creation of exquisite and distinctive handicrafts, full of the spirit of their age. During the Ming dynasty, the development of handicrafts grew alongside that of economy and culture in Guangdong, and continued to flourish in the second half of the Qing dynasty. This had a profound influence on the history of arts and crafts in China.

This exhibition aims to promote greater appreciation of the civilization of the Lingnan region by presenting 94 representative pieces of crafts selected from our collection, including ceramics, inkstones, embroideries, ivory, stone, brick and wood carvings, enamel wares, glass wares, clocks and furniture. We have also included photographs and descriptions to enhance viewers’ enjoyment of the exhibition.

The Guangdong Provincial Museum has a comprehensive collection of over 120,000 works that enables it to organize various kinds of exhibitions, and promote cultural activities. We are delighted to collaborate with the University Museum and Art Gallery, the University of Hong Kong. We hope this exhibition will bring pleasure to residents of Hong Kong and its visitors, and increase their interest in the culture of the Lingnan region.

Gu Yunquan
Director
Guangdong Provincial Museum
8 March 2002
前言

中國南方的越族土著有著本身的獨特民俗。在中國歷史裡面，幾次由北方而來的大移民潮帶給了南方傳統的中原文化。而在明清兩代，廣東佔著地利，又引進了與本土迥異的外國文化。所以近數百年來，廣東有著本土的、中原的，以及外來的文化種子：三者結合一起，便成長出一個新興的文化面貌。

廣東位處中國南端，也有對它不利的地方。它與中原地區交通不便，令這種“新文化”不向向外流，又不易受內地文化所影響，促使廣東不得不去獨自發展自己的經濟和文化體系。

在“新文化”的薰陶下，廣東衍生了不少新工藝。這些新工藝是為爭取市場而開創出來的。木刻、玉雕、刺繡、陶瓷、墨啞、傢俱等工藝品在廣東以外的地區均造得很出色。廣東藝人也造了同樣的東西，但他們卻成功地加進自己的“新文化”特色，去推銷這些工藝商品。例如在潮州工藝品上，突顯了潮州人的本土精神；他們化腐朽為神奇，把普通的木材雕成玲瓏飾件，將平面的綢織織上凸花，拿起廢棄的瓷片拼作嵌瓷脊飾，高度發揮了廣東藝人的多元智慧。

在廣州的工藝品裡，藝人學習省外的技術後，別具匠心，例如以酸枝硬木替代北方流行的黃花梨，製作更多款式的華麗傢俱。在瓷器方面，他們從江西景德鎮進來白瓷胎，然後在上面添畫繽紛絢麗的“廣彩”。而在鄰近的石灣，陶匠懂得利用平價的陶泥和釉藥，仿燒北方名窯風格，並發明更多色彩變化，充分炫耀出廣東藝人的無比創意。

至於外來文化的影響，廣東的陶塑、木刻、繡品均生動地表現了西洋的寫實主義。他們與傳統的寫意大異其趣，散發著一種與其他地區不同的廣東風味。

無可置疑地，廣東工藝活現了很多傳統題材，巧取了很多傳統技法。但它們不是一般人認為的傳統商品，而是別具新意，超脫了傳統中國工藝的領域，成為明清以來的新品牌，也屬於現代中國的一份珍貴文化遺產。

眾多香港人祖籍廣東，他們對這些工藝自然產生濃厚鄉情。其實時至今天，這些文物已經跨越南邦境界，打進了各方人士的心。

廣東省博物館為我們組辦這展覽，別有一番意義，我們致以深切感謝。

香港大學美術博物館總監
楊春榮
2002年3月28日於山之一館
Foreword

The Yue tribe, as natives of southern China, had their own unique folk customs. During the course of China’s long history, there have been several influxes of immigrants from the north who have settled in the south, bringing with them the traditional culture of the Central Plains. In the Ming and the Qing dynasties, because of its favourable geographical position, Guangdong was also exposed to cultures of other countries; cultures which were widely different from its own. This was why in the past centuries a "new culture", one blending native cultural features, those of the Central Plains, and those from foreign countries, has flourished in Guangdong.

Although Guangdong’s location at the southern tip of China made possible the emergence of this “new culture”, it was also considered a disadvantage because transportation between the province and central China was difficult. Thus this “new culture” did not spread easily beyond the province which, at the same time, was somewhat isolated from cultural influences inland. Guangdong has therefore developed its own independent and distinctive economic and cultural systems.

Many types of handicrafts evolved within this “new culture”, often coming into existence because of market demand. While quality wood and jade carvings, embroideries, porcelains, inkstones and furniture were all produced outside Guangdong, what made Guangdong handicrafts remarkable was that they incorporated features of the “new culture” into their works. Chaozhou crafts, for example, highlight the region’s particular regional characteristics. Wood carving was transformed into wonderful decorations; silk was embellished with embroideries in relief; and discarded porcelain shards were assembled as roof ornaments. All these examples exemplify the talent and resourcefulness of Guangdong craftsmen.

When we look at works from Guangzhou, we can see that the craftsmen applied techniques acquired outside Guangdong to their works in ingenious ways. For example, they replaced huanghuali wood, popular in the north, with hard blackwood to produce luxurious furniture, and imported plain white porcelains from Jingdezhen to be decorated and transformed into Guangcai wares. At Shiwan, potters made use of inexpensive local materials to produce imitations of wares from famous kilns in the north. Shiwan also produced ceramics in a great variety of glaze colours. All of these demonstrate the unlimited creativity of Guangdong craftsmen.
Foreign cultures too had a role to play. Under the influence of Western art forms, the development of Guangdong works of art was quite distinct from traditional crafts. For example, the impact of Western realism can be seen in Guangdong pottery, wood carving and embroidery.

There is no doubt that Guangdong handicrafts depicted traditional subject matter and employed traditional techniques. However, Guangdong works of art should not be treated only as traditional commodities. Rather, since the Ming and Qing dynasties, they developed into a new genre, forming an invaluable part of Chinese culture.

Many Hong Kong people trace their origins to Guangdong and their love for their homeland is naturally embodied in Guangdong handicrafts. This gives this exhibition, brought to us by the Guangdong Provincial Museum, a special meaning. For this, we would like to express our deepest gratitude to them. Today, these cultural objects have gone far beyond Guangdong to impress people from all regions.

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明清時期廣東傳統工藝概述

由廣東省博物館與香港大學美術博物館聯合舉辦的“廣東傳統工藝”展於2002年4月11日在香港大學美術博物館正式開幕。為舉辦這次展覽，廣東省博物館從館藏文物中選出了94件（套）實物，包括陶瓷、端硯、木雕、珠寶配、玻璃器、刺繡、家釘、石雕、磚雕、木雕等10多個門類，均為明清兩代至抗日戰爭前，廣東省境內生產和製作的有地方特色的手工藝品。從工藝傳承、流變來看，既有已經消失或行將消失的，也有不斷發展，延續至今的；從使用功能來看，既有實用的，也有純粹裝飾性的，但更多的是實用與裝飾兼顧的。需要說明的是，題目“傳統工藝”一詞並非嚴格意義上的工藝分類學術語，而是一種通俗的叫法，以區別於現代的工藝品。

為方便觀眾朋友更好地瞭解和認識這次展覽，本文試著廣東傳統工藝的發展和現象及部份工藝品的工藝和製作技法作一個簡的介紹。謬誤之處，敬請方家指正。

(一) 明清時期廣東工藝發展概況

明清時期是中國封建社會的晚期，前後跨越540多年。在此期間，廣東的工藝裝飾、工藝品隨著社會歷史的發展變化而經歷由明代的快速發展至清代中期達到繁盛，清代晚期開始轉型並逐漸走向衰退這樣一個發展過程。以下分三個階段略作介紹。

明代廣東工藝的快速發展

明初，政府改廣東為廣東等處行中書省，廣東成為明代十三省之一，促進了廣東社會經濟的發展。由於明朝政府的提倡、督催，廣東各地大規模興建農田水利工程，改造低窪地和旱田，使大量的農田減輕了受水旱災害的影響；另一方面，政府獎勵開墾荒地，使山地丘陵地開發，耕地面積大大增加。此外，還大力改進生產工具和耕作技術，提高生產效率。通過採取一系列有效的政策、措施，至明代中葉以後，廣東的農業生產水平顯著提高，以經濟作物為主的農業商品生產迅速發展起來，農業生產結構發生了較大的變化，出現了手工業業發展農業而獨立發展的趨勢，以生產商品為目的的手工業不斷增多，並逐步向城鎮集中，廣東的工藝工藝美術也出現了快速發展的勢頭。工藝藝術品逐漸增多，技藝水平顯著提高。當時發展較快、影響較大的工藝藝術品有冶鐵鍛造、紡織、陶瓷、端硯以次外以木雕、磚雕、石雕等為主的建築裝飾工藝等等。

佛山的冶鐵業崛起於明正統、景泰年間，至嘉靖以後興旺時期，除生產銅器、鐵器、鐵釘、鐵農具等外，還生產鐵鏡、神像等工藝品。明代佛山冶造的金箔、玉服飾（插圖1），神態生動逼真，線條流暢，具有較高的藝術水平。

當時珠江三角洲地區的絲織品相當發達。廣州、佛山等地出產的“廣織”、“廣緞”在國內外市場享有很高的聲譽。“廣緞甲於天下，銀次之”，“粵織之質密
而勻，其色鮮華，光輝滑澤。”！ \"廣之就會以牛郎織、五絲、八絲、雲繡、光織，皆為窯外，京華、東西二洋所貴。\"！至明末清初，佛山織業之大者為五絲織，什色織，元絅織，花局織，綏紗織，蛇服織，牛郎織，綫饒織，閣織，共絅織，金絞織，扁絞織，對絞織，欄杆織，機絞織，茅絞織，洋絞織等十八行，可見其行業分工之細。

明代是廣東陶瓷業的大發展時期，出現了盛況空前的局面。據統計，廣東境內已發現的明代窯業分佈在全省約40個縣市，約有70多處，主要分佈在潮州、揭西、澄海、潮州、平遠、梅州、大埔、龍川、河源、惠東、惠陽、博羅、佛山等市、縣。產品大體可分為四類：第一種是以梅縣、廉江、遂溪為代表，大量燒製粗糙的民用青釉素面瓷器；第二種是以惠陽馬鞍山和惠東新庵窯為代表，大規模燒製釉色晶瑩如玉的龍泉窯瓷器；第三種是以揭西河婆窯、博羅角洞窯和鶴平九村窯為代表，大規模燒製青花瓷器；第四種是以佛山石灣窯為代表，大規模燒製南北各地名窯瓷器，其中仿鈞器最多。石灣陶瓷業由於技術革新，實至了釉和窯溫控制等一係列技術的突破，成功地燒製出具有獨特窯變效果的產品，成為石灣釉色燒製技術的一次大突破。石灣陶瓷業開始進入繁榮時期。當時，整個石灣陶瓷業分為海口大盆行、大巷大盤行、楨耳行、花盆行、白釉行、金枝行、塗行、塗行、塔行、缸行、扁塗行、窯行、下窯行、中窯、茶窯行、篈金行、公仔行、茶壺行、尾燈行、龜箱行、金箱行、鰲行、電行等大、中、小33行，有窯業一百零七座，容納男女人工三千多人。

隨著社會經濟的發展，廣東各地的城鎮和墟市普遍興起，出現了興建民居、廟宇、祠堂、書院、牌坊、塔、亭、閣的熱潮，直接推動了木雕、石雕、磚雕等建築裝飾工藝的發展。此時，潮州地區的木雕藝術發展較快，浮雕、沉雕、圓雕、透雕等雕刻技法已趨成熟，民居建築中的木雕裝飾愈來愈普遍。珠江三角洲地區的磚雕藝術已具有較高水平，如現存佛山祖廟內的“龍鬚”牌坊（插圖2），建於明正德十六年（1521年）是四柱三間三樓的磚石牌坊，其正脊牌樓裝飾有精美的磚雕，題材有鳥獸、花卉、人物等圖案。

端硯的生產規模和工藝技術超過唐代，端溪各名坑硯石大量開採，特別是老坑水岩洞已挖到大西洞、水師洞，採掘到不少優質硯石，對硯臺的設計製作要求更高。此時硯型式樣豐富多樣，在唐宋以來的基礎上，又創造出神斧形、金鐘形、古鼎形、瓜果形等多種形體。以欣賞性為主的端硯大量出現，構思巧妙，技藝精湛，集雕刻、繪畫、書法、篆刻等藝術門類於一身，既是文房必備用具，又是文人雅士的玩賞、珍藏之物。

明代，廣東的海外貿易取得了較大的發展，廣州不僅同南洋、印度洋沿岸的國家和地區通商，而且與西歐各國、拉丁美洲也發生了直接或間接的貿易往來。包括工藝品在內的許多商品都經由廣州出口，據不完全統計，明萬曆年間全國經廣州出口的商品有236種，包括手工用品、農副產品、礦產品、水產品、動物和肉製品、乾鮮果品、中草藥和文化用品等八大類。其中陶瓷、絲綢等手工業品共127種，佔總數的一半以上。！
而在進口商品方面，據《廣東新語》記載，當時進口商品中就有金銀器、金銀八寶器、金戒指、錫鼓、香花手巾帕、黑絲被、花紅裙子、織物等手工藝品。“大量工藝品的進出口，必然對廣東的工藝美術產生重要的影響，有助於工藝水平的提高。

明代廣東工藝美術的快速發展，為清代中期的進一步發展與繁榮打下了堅實的基礎。

清代中期廣東工藝美術的繁榮興旺

從1644年清軍入關定都北京至康熙二十二年（1683年），由於戰爭的破壞，“禁海令”、“遷界令”的頒佈，廣東的社會經濟遭遇了嚴重的破壞，工藝美術方面亦未能倖免。

康熙二十四年（1685年），清政府宣佈“開海貿易”，並設立粵海關、閩海關、浙海關、江海關，管理對外貿易和徵收關稅事務。乾隆二年（1737年）11月，清政府宣佈閉關鎖，浙、江、漳三地海關，僅保留粵海關對外通商。從此，粵海關便成為全國對外貿易的唯一口岸，全國的進出口商品貿易，都由廣州一口經營，並且一直延續到道光二十二年（1842年），時間長達156年之久。廣東的對外貿易因此而處於高度發展的黃金時代，出現了空前繁榮的局面。全國各地的工藝美術品通過廣州銷往國外，外國的工藝美術品也通過廣州傳入中國。這種得天獨厚的優越條件使得廣東藝人得以與西方先進技術和獨特的藝術表現手法和豐富多彩的裝飾題材，區別於本地區的傳統工藝技術融會貫通，從而創造出具有時代特點和地方特色的各類工藝品，使廣東的工藝美術走在全國的前列並且出現了繁榮興旺的局面。工藝美術品類大大增加，超過了以往任何朝代，並且以造型新穎、技藝精湛、題材豐富而聞名全國。清代中期廣東工藝美術的繁榮興旺具體表現在：

（1）工藝品類齊全

在木雕、石雕、牙雕、磚雕、織繡、刺繡、端硯等傳統工藝品類繼續迅猛發展的同時，由於受西方進口工藝品的影響，又出現了琺瑯器、鐘錶、玻璃器等新工藝，並居於全國領先水平。此外，還出現了像“廣彩瓷”、“外销畫”等專供出口外銷的工藝品類。這一時期，由於社會相對穩定，經濟繁榮，廣東各地的民俗節慶活動多種多樣，隆盛而熱鬧，民俗活動有關的工藝美術品類異常豐富，如佛山的年畫、粵劇、秋色、潮州的花燈、順德的魚燈、陽江的風箏等等，多彩多姿，琳琅滿目。此外，黎族的織錦、苗族、瑤族的刺繡等少數民族工藝品也聞名全國。因此，這一時期，廣東的工藝美術品類比歷史上任何時期都要多。

（2）技藝精湛

由於工具的改進和技藝水平的提高，一些傳統的工藝品製作水平有極大的提高。如廣州的象牙雕刻、技藝精湛，作品以精制細刻見長，玲瓏精巧，工藝水平遠遠超越其他地方，雄居全國之冠。象牙球、象牙梳、牙雕扇、牙雕扇等象牙工藝品是兩廣總督、廣東巡撫、海關督撫向朝廷進貢的必備之物。廣州的琺瑯器工藝同樣以品種齊全、技藝精湛而聞名全國，成為清代我國琺瑯器工藝的重要基地和最大的產地。其中鑲嵌琺瑯器的質量與產量均位居全國首位，而硬質琺瑯器則只有廣州才能生產，故有“廣琺瑯”之稱。當時，廣東地區主要官員除了向宮廷進貢牙雕、琺瑯器、玻璃器、家具、銅器等工藝品外，還推薦頂尖的匠師進宮，在清宮造辦處專門設立的牙作、琺瑯作、廣木作等工場為皇室服務，製作了大量技藝精湛的工藝品，頗受皇帝的賞識。

（3）行業分工精細，專業化水平高

例如，乾隆年間，佛山的陶瓷業已成為海外大盆行、大盤行、橫行、花盆行、白釉行等三十三行，成為綜合性的陶瓷生產基地。產品分日用陶瓷、美術陶瓷、園林建築陶瓷、手工藝陶瓷、喪葬用陶瓷五大類，品
種達千種以上，單以花瓶行的品種而論，在乾隆年間就有三百多種。而金屬加工業則有金箔行、打銀行、一字銅行、銅鋁行、打銅行、鋼箔行、金花行、鍍箔行、銅器行、黑白銅行等。

(4) 生產規模大

如佛山的銅線行，在1829年就有機戶202家，織工1109人。“據道光年間記載，大約有2800家織布工場，平時每工場有20個工人。整個從事織造各種布匹的工人共約5萬人。”

(5) 影響大

品種繁多、技藝精湛的廣東工藝美術品不單受到廣大市民、知識份子階層的歡迎，而且還遠銷往國外，更為重要的是，象牙雕、瓷器、玻璃器、家具、銀器等製品工藝品常被貢品送進朝廷，深受皇室貴族的喜愛，從而對全國其他地區的工藝美術產生重要的影響。

清代晚期廣東工藝美術的逐步衰落與轉型

獨片戰爭後，一方面由於西方列強對中國的入侵和經濟掠奪，中國農業、手工業經濟遭到嚴重摧殘；另一方面，由於當地的通商口岸的開設，廣州的海外貿易地位被迅速取代；同時，由於受外來文化的影響，人們的生活方式和審美觀念發生很大的變化，某些工藝品種受到冷落而逐漸衰落。近代機器工業的興起，加速了一些傳統手工藝的滅亡。種種因素導致廣東的手工業和工藝美術開始走向下坡路，不少品種被淘汰，甚至瀕臨絕跡。在這種情況下，如清代中期珠江三角洲地區民居常用的磚雕裝飾，至清代晚期，隨著近代新式建築的興起，耗工費高的雕刻逐漸被新潮的雕塑工藝裝飾所取代。至民國時期，採用磚雕裝飾已屬罕見了。值得注意的是，清代晚期廣東傳統工藝美術的衰落是就整個趨勢而言的，不排除某些工藝品種仍然保持著持續發展的勢頭，如潮汕地區的傳統建築裝飾工藝，在清代晚期仍相當繁榮。清代前期，潮汕地區出國謀生的人數非常之多，旅外華僑經過幾代人的艱苦創業，至清代後期，已在當地打下良好的基礎，積累了雄厚的財富，致富後的華僑，除資援鄉，興建豪宅、祠堂，競相浮華之風大盛。這些祠堂、民居大多以精美的金漆木雕、石雕等作裝飾，豪華富麗。如潮安縣彩塘鎮金砂村的番山公祠，就是旅居馬來西亞的華僑陳旭年先生積資興建的。從道光十七年（1837年）破土動工至咸豐元年（1851年）竣工，歷時整整十四年，耗資26萬銀元之巨，其裝飾十分考究，氣勢宏偉，是清代晚期潮州地區祠堂建築的典範之作。整個祠堂採用了大量精美的木雕、石雕作裝飾，玲瓏剔透，精妙絕倫，其中石雕花穎形柱花柱尤為精緻，堪稱“中國一絕”。

清代晚期，像陳旭年這樣利用僑匯興建的民居祠堂，在潮汕地區為數不少，對建築裝飾工藝的繼續發展具有重要的影響。

插圖3：清光緒廣州陳氏書院正門外景
無獨有偶，清末民初，廣州也發生了一件在廣東工藝美術史上具有重要影響的事情，那就是廣東全省72縣陳姓大宗在廣州興建的陳氏合族祠堂，即今天的陳氏書院，又稱陳家祠（圖版3）。陳氏書院是清光緒年間，歸國華僑陳瑞南、陳熙南和廣州慈善界著名人士陳香蘭等倡議、全省陳姓合族和海外各埠陳姓華僑共同捐資興建的。從光緒十六年（1880年）正式破土動工，至光緒二十年（1894年）最後竣工。陳氏書院規模宏大，佔地面積達15000平方米。建築師巧妙地將木雕、石雕、磚雕、陶塑、灰塑、壁畫和銅、鐵銘等傳統裝飾藝術集於一身，技藝精湛，題材廣泛，造型生動，形象傳神，其規模之宏大，裝飾之精美，內容之豐富，為世所罕見，它代表了清末民初民間建築和各類工藝美術之技術和藝術的最高水平，是嶺南祠堂空前絕後的傑作，”在廣東工藝美術史上佔有重要的地位，直到今天，研究廣東工藝美術史的人都不能不提到它，可以毫不誇張地說，陳氏書院是清代廣東工藝美術史的最後輝煌。

（二）明清以來廣東部分傳統工藝簡介

明清時期，廣東地區的工藝品種繁多，下面僅就與此次展覽有關的主要品種作簡要介紹。

1. 陶瓷

（1）石灣窯

廣東著名窯市，窯址在佛山石灣，創燒於宋代，盛於明、清，為中國四大名窯之一。其產品胎質較厚重，胎骨含灰，釉色以翠青、青花等為主，各種花色釉尤為豐富，釉色以藍釉、玫瑰紫、翠毛釉等為突出。翠毛釉梅瓶（圖版1）為明代仿製品，造型古樸，釉色似翠鳥羽毛，生動自然。清代產品以日用器皿、建築用陶為大宗，但以陳設用瓷、文房用具、陶塑等藝術陶器最有代表性。其陶瓷人物、動物以生動傳神而著稱。陶瓷金魚瓶（圖版4）是清代陶瓷名匠黃炳的代表作，神情動態刻畫細膩入微，異常逼真。而穎悟名匠劉佐朝塑造的仿哥釉禮佛和尚像（圖版5）則善於捕捉人物的典型的個性，生動傳神。

（2）潮州窯

窯址在今潮州、潮安一帶，始燒於唐代，宋代已著名，窯口眾多，有“百窯村”之稱，其中以潮州筆架山窯規模最大，產品多銷往海外。明清時期進口器物甚多，有仿窯窯青釉冰紋器、暗灰色帶開片青花器、白釉泛黃小碟片器等，其中以白釉器所見最多，也較精。器型除碗、碟、碟等日常用品外，還有觀音、佛像等美術瓷，如潮州窯觀音立像（圖版7），塑造了一個容貌姣好、儀態端莊、神態安祥的觀音形象，具有很高的藝術水平，是明代廣東瓷塑的代表性作品。

（3）潮州窯

在廣東潮安楓溪鎮，遲遲在明代已開始燒製陶瓷，產品有日用瓷和陳設瓷兩大類。陳設瓷擅長鏤空裝飾，俗稱“通花”，是入窯以前在坯體上雕出透體紋樣，具有虛實對比，玲瓏剔透的獨特效果。明代自釉鏤空人物紋瓶（圖版9）代表了明代潮州窯窯空裝飾的水平。清代民國時期，楓溪窯生產一種粉彩瓷，當地俗稱小窯彩，是在白瓷表面彩繪，然後入窯烘燒而成，色彩豔麗，粉彩花鳥紋紙煤筒（圖版10）是其代表性產品。

（4）廣彩

廣彩是”廣州纏金彩繪瓷”的簡稱，始於康熙晚期，盛行於雍正、乾隆時期，是吸收傳統的五彩、粉彩彩繪，乾燥油漆等表現手法，經彩繪、烘乾而成。當時為應應外商的需要，將景德鎮所燒的素瓷運到廣州，根據外商的需要和喜好，加以彩繪，然後入窯烘燒而成，產品專供出口。因在廣州加彩，故稱”廣彩”。早期彩繪以紅、綠為基調，金彩較少，且多施於器物的口沿或描繪飾地。嘉慶、道光以後，彩料不斷增多，並大量使用黃彩、金彩，彩繪色彩華麗，有堆金積玉之感，形成所謂的“纏金彩”的特色。廣彩是清代中國外銷瓷器的重要品種之一。這次展出的4件廣彩瓷器（圖版11、12、13、14），是不同時期的代表性作品，各具特色。
2. 端硯

端硯是我國著名的硯臺品類，因產於端州（今肇慶）而得名，端硯以其獨特的天然石質、兼具細膩、溫潤、堅實、易發墨、不損毫及啞水不易乾等優點，被推崇為群硯之首。我國的端硯雕刻藝術從明代開始形成地區風格，至清代形成流派特色，出現粵派、徽派和蘇派三大流派。明代，廣東端硯的硯形硯式豐富多樣，多以花卉、鳥獸、魚龍、山水、人物、博古為題材，雕工以淺刀雕刻為主，以細刻、線刻甚至微刻配合，適當穿插深刀雕刻，線條簡練、流暢，風格古樸渾厚，具有濃厚的生活氣息和地方特色。此次展出的端石雕刻式硯（圖版 17）、端石雕蕉葉形硯（圖版 19），均為明代廣東端硯代表之作。

清代是廣東端硯雕刻的鼎盛時期，生產規模前所未有，硯材豐富，佳石層出不窮，著名的蕉葉白、冰紋、魚腦凍等優質石品花紋成為衡量端硯優劣的重要標準。在工藝製作上，粵派硯雕藝術為粵雕工，且偏重於細刻和線刻，適當穿插深刀，線條精密、細膩、婉轉、流暢、輕快。紋飾時有緊湊、堆砌之感，然材質優良、構思巧妙、雕工精湛之作亦屢屢可見。如千金猴王硯（圖版 20）、岩華四象硯（圖版 21），均以名貴的石坑大西洞石雕琢而成，石質優良，工精藝巧，是端硯中的精絕之作，令人歎為觀止。

3. 牙雕

廣州牙雕製作工雕工，並講究牙料的潔白和色彩裝飾，作品多以牙質瑩潤、精雕細刻見長，玲瓏精巧、華麗美觀。按製作工藝又分雕刻、鑲嵌和編織三大類。雕刻類多採用陰刻、陰起、起突、金空雕和圓雕等技法，以雕空雕最為擅長，且最具特色。金空雕多層象牙球是廣州最著名的牙雕品類，其製作要經過多道工序，首先要選用原塊牙料，磨圓、鑽孔，再以銅刀分層，最後逐層鏟雕成層層相套，轉動自如，玲瓏剔透的薄殼牙球，圖像交錯隱現，奇巧異常，如鬼斧神工，故有“鬼工球”之稱，如鏤雕福壽 Oliveira 十一層象牙球（圖版 25）。

編織類則以象牙劈絲編織工藝最具特色，是清代廣州牙雕工藝中的絕技，其技法是將象牙劈成大小、厚薄均勻的絲篾，經打磨後編織成各種帶有紋飾的工藝品，如牙絲宮扇（插圖4）、象牙扇、燈籠，
香薰等，如是象牙扇，便要镶以不同质地的框架、把柄。象牙拼花工艺非常高超，可以做到薄如纸，呈半透明状，玲珑剔透。清代中期，广东主要官员赴京时必带象牙扇、象牙扇面或象牙屏风扇，有时候还带象牙座、象牙香囊、象牙枕等异常精美的象牙艺术品。由于编缀象牙艺术品所用象牙太多，工艺复杂，耗时耗资太大，劳民伤财，雍正皇帝只得传旨停止制作。

4. 贝雕

贝雕是利用有色彩贝或贝壳背壳雕刻而成。贝壳工艺以雕刻精细、镶嵌自然、形象生动、色彩绚丽、冰晶玉洁为其特点。一般经过设计师设计、选料、打稿、选取材料、打磨、刻画、彩绘、着色、镶嵌、上光等复杂工序，以雕刻刻画最为关键。它是表现物象的主要手段，因而要求异常严格。这次展出的“贝雕双龙出水摆件”（图版34）和“贝雕人物集市图摆件”（图版35），所用贝壳圆润硕大，质感晶莹细润，雕工精巧，且刻有铭款，是研究清代广东贝雕工艺的宝贵实物。

5. 潮州木雕

潮州木雕是中国著名的民间木雕工艺之一，因其主要分布、流行于广东潮州的潮安、潮阳、普宁、揭阳、饶平、大埔、澄海、汕头、汕尾等地区，故习惯上统称为潮州木雕。明代，木雕在建筑、家具日用品上的应用愈来愈多，具有较高的水平。如明代潮州木雕府楼（图版3）、原装饰在潮州府府楼的门楼一镇海楼的爵鼎上，称作“府楼”，共有108套，还保存有3套，造型各异，雕刻刀法简洁流畅，神态刻画生动逼真，是明代潮州木雕的代表作。

清代中期是潮州木雕的全盛时期，木雕制品普遍应用到建筑装饰、生活用品和礼祭用具等方面。大凡门窗、梁架、门窗、屏风、几案、床榻、雕贝、桌椅、神龛、神桌、神亭、神龛、香架、香炉等，均喜用金金漆木雕作装饰，也是炫耀财势地位的一种手段。潮州木雕构图独特，题材广泛，其内容大多为人们喜闻乐见的民间故事、神话传说、戏剧情节、民间传说、花卉果品、江河水族等。其雕刻形式有浮雕、圆雕和透雕四大类，以透雕最为精粹，且最具特色。潮州木雕按装饰手法分主要有素雕、彩雕、髹漆金木雕三大类。髹漆金木雕主要为素雕，其色彩工艺较复杂，大体可分为起草稿、粗雕、细雕、髹漆、金箔四道工序。雕刻精致精巧，玲珑剔透，具有金碧辉煌的装饰效果，不少产品还饰以精美的掐金漆图案，显得更加富丽堂皇。这次展出的“金漆木雕圣像”（图版38）、“金漆木雕人物花卉纹嵌玉器摆件”（图版42）、“金漆木雕人物花卉纹嵌玉器摆件”（图版46）等16件作品，包含了多个品种，无不精妙。
6. 螺钿镶嵌

螺钿镶嵌是将螺钿内表皮切片，经磨薄，雕刻成花卉、鸟兽、山水、人物等图案，再在需要镶嵌的部位刻出深度与螺钿相合的榫沟，然后用粘藤将螺钿刻片镶上，整修打磨后与器物表面在同一平面，光滑平整，使器物显出瑰丽生辉，富貴華麗。清代中晚期，螺钿雕刻工艺在廣東地区较为流行，其中以潮州雕刻的螺钿工艺最为精细，多用於漆器、家具、乐器、摆设饰件等产品上，酸枝木雕螺钿雙龍花鳥紋樣形托盤（圖版 51），纹飾細膩，代表了潮州螺钿镶嵌工艺的水平。珠江三角洲地区的螺钿镶嵌工艺常见於硬木家具上，成为清代广式家具的特製之一，展品有酸枝木雕螺钿人物花鳥紋貴妃床（圖版 52）、酸枝木雕鸛鶆鹿紋鎚螺钿公座椅（圖版 53）。

7. 廣式家具

是指以廣州為主要產地，利用紫檀木、酸枝木、花梨木、雞翅木、坤甸木等硬木為基本材料製作，具有地方風格的家具。廣式家具在清代中期形成地方風格，其特點：用料粗大充裕，多用整料，很少拼接；紋飾繁密，雕刻較深，刀法圓熟，磨工精細並講究保留原木紋理，常見雕刻大理石或螺钿作裝飾。當時，廣州的家具有內銷、外銷的差別，內銷產品又分兩類，一種是傳統款式並具有地方特點的，從造型、結構以及紋飾均為傳統款式，酸枝木雕螺钿人物花鳥紋貴妃床（圖版 52）、酸枝木雕鸛鶆鹿紋鎚螺钿公座椅（圖版 53）即屬於此類，第二類是西中結合的，即以傳統硬木家具的榫卯結構為基礎，吸收、融變西式家具的要素（如造型款式、裝飾紋樣等），款式新穎，作工精緻，此類家具曾作為貿易品进入朝廷（插图6）。外销产品则模仿西式家具的款式或完全按照外国客商的稿样进行加工，然後销往国外。造型新穎，用料充裕，作工精緻，風格華麗豪放的廣式家具在国内独樹一幟，成為與“京作”、“蘇作”齊名的我國家具三大流派之一。

8. 珐琅器

珐琅器是将经过粉碎研磨的珐琅釉料，捏塑成空心或实心工艺製作後的金屬製品的表面，經乾燥、燒成等製作过程後，所得到的複合性工藝製品。康熙年間（1662－1722年），廣州開始成為我國金屬胎珐琅器的重要生產基地。至乾隆年間（1736－1795年）達到鼎盛並形成地方風格。到清代，廣州珐琅器以品種齊全，技巧精妙而著稱，以下重点介绍畫珐琅、掐絲珐琅、透明珐琅、錾胎珐琅等四个品種。
（1）畫琺琅

又稱“洋瓷”，它的具體製作方法是：先在金屬胎（一般以紅銅為胎）上塗施白色琺琅釉，入窯燒結後，使其表面光滑，然後再用各種顏色的琺琅釉繪圖案，最後入窯燒燒而成。畫面富有繪畫的風格和趣味，故又稱“琺琅畫”。廣州是清代畫琺琅的主要生產基地，始於康熙時期，乾隆時期技藝最為成熟。器型既有仿古器，也有各種動物形器，喜歡仿製歐洲巴洛克藝術風格的造型。圖案紋飾多種多樣，盛行仿繪西洋風景圖，山水、樓閣及西番蓮紋。廣州畫琺琅器型新穎奇特，變化無窮，胎體輕薄，作品線條奔放，構圖繁複，色彩豔麗，光澤明快。銅胎畫琺琅藍地八寶花卉紋瓶盒（圖版67）、銅胎畫琺琅雲龍八寶紋鏡盒（圖版68）是清代廣州畫琺琅器的代表之作。

（2）掐絲琺琅

是西元十三世紀末十四世紀初由阿拉伯傳入中國的一種工藝，實際上是紙張工藝與金屬工藝相結合的複合工藝。它的具體製作方法是：先在金屬胎上，按照圖案設計要求描繪出紋樣輪廓線，然後用細而窄的金屬絲（一般是銅絲）或草金片焊著或粘合在紋樣輪廓線上，組成紋飾圖案。再於紋樣輪廓線四周點上硬石英、硨磲等礦物質配製而成的各色琺琅釉料，經過多次入窯焙燒，磨光，鍍金等工序之後始為成品。廣州是清代掐絲琺琅器的重要生產基地，產品掐絲生動活潑，受西方琺琅器製作工藝的影響，常常以西番蓮紋作裝飾，紋飾圖案繁複精緻，琺琅釉料質地細膩，色調鮮豔明快，具有明顯的地方特色，如現存故宮博物院的掐絲琺琅夔龍紋三足薰爐（插圖7）就是清乾隆年間廣州掐絲琺琅的精品。

（3）透明琺琅

是金屬胎琺琅工藝的一種，它的具體製作方法是：在金屬胎上按照圖案設計要求，先用金屬鑄刻或鍛花技法對金屬胎做加工處理，鍛、鑲出浮雕紋飾，再罩以透明或半透明性質的琺琅釉，經過燒製後，顯露出因圖案線條粗細或深淺不同而引起的一種視覺效果上的明暗層次變化。清乾隆年間是透明琺琅器製作生產的高潮，廣州是當時最大的透明琺琅器燒製中心，其生產規模和製作工藝均為清代之首，其中以高溫熔融硬透明琺琅器最為出色。廣州生產製造的高溫熔融硬透明琺琅器，俗稱“廣琺琅”，其特點是器胎薄透，色彩斑斕，璀璨奪目。銅胎透明琺琅花卉紋鎮染香把鏡（圖版75）即運用透明琺琅工藝，並與畫琺琅，牙雕等工藝相結合，技藝精湛，是典型的“廣琺琅”。

（4）鏤胎琺琅器

顧名思義，鏤胎琺琅器是將金屬雕鑽技法運用於琺琅器的製作過程中。它的具體工藝製作過程是：先在已製成的金屬上，按照圖案設計要求描繪紋樣輪廓線，然後運用金屬雕鑽技法，在紋樣輪廓以外的空白處，進行雕鑽減地，使紋樣輪廓線凸起，再在其下凹處點施琺琅釉料，經焙燒，磨光，鍍金而成。清代乾隆年間鏤胎琺琅器的製作以廣州的產品最具代表

插圖7：清乾隆廣造銅胎琺琅夔龍紋三足薰爐 故宮博物院藏
性。現存故宮博物院的鑲嵌玻璃瓜棱西番蓮三足薰爐（圖8）爐身及薰蓋上的花紋全部雕銘，減地填以淺藍、寶藍、綠、淺綠、紅、粉紅、黃、白等八色琉璃燒成，是典型的廣州產品。

9. 鐘錶
　　廣州鐵錶業約出現於十八世紀初，是在英國機械動力計時器的技術影響下逐步形成，並對清代鐵錶業作出了重要的貢獻。開始時多仿製西式鐵錶，許多零件依賴進口，後來逐步走上獨立製造的道路，質量不好於洋錶精巧。
　　乾隆中後期，廣州製錶技術日益成熟，生產了大量的、具有民族風格的陳設鐵錶。廣州自製錶既有計時、打點報刻的功能，又可作玩賞裝飾之用。廣錶造型大多為建築，有房屋、亭、台、樓、閣、塔等，錶殼有金碧輝煌的銅鍍金，而大多數是色彩鮮豔、光澤明亮的鋼製廣錶，具有鮮明的地方特色和民族風格。銅鍍金琱飾葫蘆式三瓶獻壽轉花錶（圖版77）是清代中期廣錶的代表之作。

10. 鐵畫
　　鐵畫又稱鐵花，是以低碳鋼為材料，運用打製、澆鑄、燒畫等工藝製作而成。佛山鑄冶工藝歷史悠久，所製鐵畫、工藝精良，獨樹一幟。按製作工藝可分三種：(1)按筆稿，用鐵條彎曲成型，然後經焊接而成；(2)先雕刻成型，然後翻砂模，再用鐵水澆鑄而成；(3)依照畫稿，直接以沸騰鐵水澆鑄而成。佛山鐵畫題材主要有人物故事、花鳥蟲魚、山水、瑞獸以及博古、吉祥圖案等，多裝飾於窗戶、閣欄等建築部位，也有製成掛屏的，像水墨畫般，裝飾效果古樸獨特。用於裝飾窗台的鐵畫，構圖嚴謹，結構緊湊，圖案感強，造型各異；用於裝飾圍欄、柱座的鐵畫，雕塑刻劃細膩，造型生動，主題突出，形象栩栩如生。人物故事鐵畫掛屏（圖版78）是以鐵水澆鑄並經修整刻畫而成，風格古樸，形象生動，別具韻味。

11. 錫器
　　明清至民國時期，廣東錫器製作多集中在手工業較發達的廣州、佛山、潮州等地。《廣東新語》載：“錫器以廣州所為為良，詬曰：‘蘇州檳，廣州匠’。”《嶺南叢述》則云：“廣南錫工，以潮州為第一，廣州不及也。”潮州錫器多為手工打製，其方法是以薄錫片，鍘搗或模壓成型，然後通過鍊、刻、雕、鑲嵌等各種工藝，裝飾製作而成。清中期以後，潮州地區民間興建宗祠祠堂之風，所用錫製祭器甚多，故其錫器製造業與廣州、佛山等地相比有過之而無不及，且工藝亦較精良，其產品甚至作為貢品進貢朝廷，至今在北京故宮仍可見到潮州生產的精美錫器。
12. 蝕刻玻璃畫

蝕刻玻璃畫俗稱蝕花玻璃，大約於清代晚期從外國傳入廣州，逐步發展成為具有嶺南特色的工藝品。其工藝是採用化學製劑在彩色玻璃上蝕刻而成，即先在玻璃表面上平塗耐氫氟酸腐蝕的石臘、松節油和柏油等溶液作為保護層，然後用針尖在上面刻繪圖案紋飾，露出被蝕刻的部份。然後在需要蝕刻的部位注入用氫陽酸與硝酸或鹽酸的混合液進行腐蝕。蝕刻完畢後將保護層去掉即可。蝕刻有淺蝕刻、深蝕刻和深雕蝕刻三種。

明清時期，廣州民居中的窗戶、屏風大多安裝有彩色花紋的玻璃，既可採光，又有裝飾美化作用，極具地方特色。當時，西方人士對飾有中國傳統圖案紋樣的蝕刻玻璃畫也十分喜愛，專門製作蝕刻玻璃畫的作坊便應運而生，產品既內銷，又供出口。蝕刻絳色庭院養蠶圖玻璃畫片（圖版83）、蝕刻庭院染紗圖玻璃畫片（圖版84）是外銷品。

13. 蝕雕

廣東刺繡在明代中後期開始形成地方風格，於清代進入鼎盛時期，形成以廣州和潮州為中心的兩大派系，俗稱“廣繡”和“潮繡”，合稱為“粵繡”，成為我國四大名繡之一，與蘇州蘇繡、四川蜀繡、湖南湘繡齊名。

粵繡的特點是：（1）用線多種多樣。除緞、絨線外，還以鳥獸毛絨線，如用孔雀羽毛絨線作線，用馬尾毛絨線作線等，並以金線的運用最具特色。廣繡以絨線為主，慣用金線作花紋的輪廓線；潮繡則以金銀緞線為主，紋飾浮凸，具有堆金積玉的華貴效果；（2）針法變化多樣，針腳勻稱整齊，紋理清晰，層次分明；（3）色彩鮮豔明快，對比強烈，華麗美麗，極具裝飾性；（4）構圖飽滿，紋飾繁密豐富而不亂；（5）題材富有地方特色和生活氣息。

廣繡是廣州府刺繡的簡稱，包括郊外的南海、番禺和順德等14縣的刺繡。其特點是：構圖飽滿，織而不亂，裝飾性設，色彩鮮豔，織製平整光滑，手感柔軟，金銀緞線多為薄質。針法主要包括直扭針、捆絨針、緞繡針、輔助針、緞繡、繡繩、縫繡、七星繡等七大類30多種。產品分日用品和裝飾品兩大類。日用品有羅掛、罈面、枕套、床罩、掛毯、台燈、掛毯、繡袋、戲服等，裝飾品則有屏風、門樓、屏風、桌屏、中堂、屏風、掛屏等。刺繡題材豐富，人物、山水、花鳥、魚蟲、瑞獸、吉祥圖案等均可入繡。廣繡花鳥紋帶枝紋鏤金彩繡掛屏（圖版85）是清代廣繡的優秀作品。

潮繡是粵繡的一個派系，因發源於潮州而得名。明清時期，潮繡已較普及。潮繡具有強烈的地方特色：構圖飽滿，織製均衡對稱，色彩鮮豔，紋理清晰，其飾繪工藝製料較厚，立體感極強。潮繡的題材十分廣泛，有人物故事、花鳥、吉祥圖案等，有絨繡、緞繡、繡金繡、金銀混合繡等品種，習慣用大紅花、大綠葉為主體，用銀線或絨線作為花葉勾邊，以調和色彩並突出紋理；用金線和絨線結合繡花、造成織品金碧輝煌、鮮豔奪目的藝術效果。

14. 石雕

明代廣東石雕品類豐富，墓前儀衛性石雕較為普通，據不完全統計，約有30餘處，分佈在東莞、增城、番禺、新興、揭陽、潮州、大埔、新會、博羅等20個市縣。如新會市環城鎮河北村明景泰進士盧能墓旁設有石羊、石馬、石狗、石獅、石翁仲等；荷塘鎮三丫村明嘉靖舉人黎宏業墓前置有石獅、石馬、石羊；環城鎮都會村明萬曆進士、吏部尚書何熊祥墓前設有石翁仲、石羊、石馬、石狗、石獅各一對。潮陽市雲遊宮前的石雕麒麟，是明代萬曆年間的作品，作昂首騰空、躍躍欲飛之狀，十分生動逼真。明代廣東建築用石雕較為普通，保存在全省各地明代建築上的石雕數量甚多，如建於明萬曆十年（1582年）的肇慶慶雲塔、塔底以花崗石疊砌，呈等邊八角形。八個角上各有雕有托塔力士像，每個力士像高50厘米，姿勢、神態各不相
同，刀法粗獷古樸，風格雄渾有力。塔座上還有用紅砂岩浮刻的“二龍戲珠”、“魚躍龍門”、“麒麟獻瑞”、“雙鳳朝陽”、“鶴鳴和鳴”等圖案。刀法細膩，線條洗練。

清代廣東的石雕藝術更加成熟，應用範圍更廣。此時，矗立在衛生性石雕園內的觀音、羅漢、財神、土地等地方的石雕亦為有名。潮州石雕歷史悠久，明代潮州城內有大小石坊數十座，其石雕題材多為人物、花卉、鳥獸等，形象生動傳神。至清代，其石雕藝術更加發達，橫樑飾細緻繪，雕刻精巧玲瓏，形象細膩傳神，擅長鏤空通雕，以工巧取勝，與精美的潮州木雕有異曲同工之妙（插圖9）。清代，佛山石雕業十分興旺，且作坊較為集中，出現了多處專事石雕業的“鑿石街”，其石雕製品以建築構件為主，品類繁多，如門樑、欄杆、雀替、梁架、欄幹、扶手等，而石雕獅子、麒麟，尤為特種。石獅多用花崗岩石雕製，口大帶笑，有靠角、卷毛、畫紋、對衝石球，多作祠堂、廟宇或宅門前裝飾之用。

15. 磚雕

磚雕是用盤和木舖等工具，在坯中砌磚上鑽打雕琢出各種人物、花卉、風景、動物、書畫等圖案，用粘結、嵌砌、鑿掛等方法，將單件或組合式的雕圖安裝在檐頭、牆面、照壁、窗花、壁座等建築部位上。廣東建築主要流行於珠江三角洲地區，以番禺、佛山两地產品最為著名。大多用竇落生產的優質花崗岩石為材料，這種青磚質地細緻，宜於雕刻，易於開裂，並與民居建築本身的色調、風格十分協調。明代，廣東建築已廣泛應用於建築裝飾上，從現存實物來看，明代廣東磚雕主要採用浮雕技法，雕刻刀法粗糙、利索，形象簡練概括，圖案生動活潑，具有較高的藝術水平。清代中後期是廣東磚雕的鼎盛時期，珠江三角洲地區許多民居建築、祠堂廟宇的柱頭、牆頭、照壁、壁座等部位多採用浮雕或圓雕的歷史人物、戲曲故事、花卉鳥獸、吉祥圖案、詩文等內容的磚雕作裝飾，作品佈局嚴謹，雕刻精細，層次分明，造型生動，主題鮮明，刀法利落。雕刻技法主要有浮雕、通雕、圓雕等三種。清代中晚期出現一種新穎的表現手法，在人物的衣飾上採用深浮雕技法，用直刀切壁，平底雕刻的辦法雕出斜面，所雕人物形象細膩逼真，生動傳神，俗稱掛線磚雕（插圖10）。大型壁雕磚雕往往綜合運用浮雕、透雕和圓雕的技法，玲瓏剔透，層次分明，與石雕、陶塑、灰塑、木雕等裝飾藝術並存，相互配合，形成嶺南建築裝飾的獨特風格。民國以後，磚雕裝飾因耗資費時以及新的建築式樣的興起等原因而逐漸被現代雕塑工藝所取代。
（三）結語

明清至民國時期，廣東境內生產和製作的工藝美術品種是異常豐富的，據統計，總數在150種以上。這些展品展出的94件（套）展品所包括的品類約為其中的十份之一，僅僅是廣東傳統工藝的某些側面。由於種種原因，許多傳統工藝技絕已失傳，即使傳承流傳至今者，隨著社會、文化的發展變化，也有不少瀕臨失傳的境地，極待有識之士的關注。對於以保護、弘揚優秀文化遺產為己任的文物工作者來說，更有責任去搶救、挖掘、收集、保存有代表性的傳統工藝品，並對其進行卓有成效的研究。這次展覽無疑為我們今後對廣東的傳統工藝作更深入的搶救、挖掘、整理開了一個好頭，我們期待著有一次內容更廣、水平更高的展覽能夠在不久的將來與廣大觀眾見面。

注釋
1. 乾隆《廣州府志》引嘉靖《廣州府志》。
2. 屈大均：《廣東新語》，卷十七《鵞瀨》。
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Traditional Crafts of Guangdong Province
Ruan Huaduan
Guangdong Provincial Museum

This exhibition, Gems from the South – Traditional Crafts of Guangdong Province, is jointly presented by the Guangdong Provincial Museum and the University Museum and Art Gallery of the University of Hong Kong. The Guangdong Provincial Museum has selected 94 items (sets) from its collection, including ceramics, inkstones, ivory carvings, wood carvings, enamelwares, glass wares, embroideries, furniture, stone and shell carvings dating from the Ming and Qing dynasties up to the Republican era. These works reflect the characteristics of crafts in this region. They include works whose skills have already disappeared or are on the verge of disappearing and others that have been constantly evolving until today. Some have a practical function while others are purely ornamental; most of them actually serve both purposes. The use of the term “traditional crafts” in the title of this exhibition is not meant in a narrow sense but as a general term to distinguish from contemporary handicrafts.

To encourage a greater appreciation of the exhibition, I will outline the history and technical development of some of these handicrafts.

I. The Development of Guangdong Handicrafts during the Ming and Qing Dynasties

The 540 years of the Ming and Qing dynasties saw the feudal system in China at its end. During this time, development of the arts and crafts mirrored that in society. It grew rapidly in Ming dynasty, reaching its peak in the mid-Qing period only to gradually decline in the late Qing. Its development can be divided into 3 stages described below.

The Ming Dynasty

In the early Ming, the central government made Guangdong one of its 13 provinces prompting economic development of the region. Under the supervision of the government, large-scale agricultural irrigation projects were introduced to improve waterlogged areas and dry farms and these helped to minimize damage caused by natural disasters. The government also encouraged agricultural activity in marginal areas in hilly regions and the development of agricultural technology, resulting in an increase in farmed land and increased productivity. Through the adoption of a series of effective measures, the level of agricultural production in Guangdong made significant progress. Commercial activities related to mass production of agricultural products also thrived. This fundamental change affected agricultural production, and allowed the production of handicrafts to develop independently of agriculture. The trade in, and development of handicrafts in Guangdong concentrated in cities and towns. The variety of handicrafts and art objects increased and its craftsmanship improved. Those that experienced the greatest changes were metalwork, embroidery, ceramics, inkstones and architectural decorations in wood, brick and stone.

The metal-smelting industry emerged in Foshan around the Zhengtong to Jingtai period of the Ming dynasty, reaching its peak in the Jiaqing reign. Besides the production of iron cooking pots, wire, nails and farming tools, products that required greater skills such as ding tripods and figures of gods and deities were also made. Examples of these are figures of a young boy and maiden made in 1563 (figure 1). Their lively and vivid expressions and smooth lines indicate a high level of aesthetics.
In Pearl River Delta, the silk weaving industry was also well developed. Silk fabrics made in Guangzhou and Foshan were given the special names of Yueduan (satin from Yue, that is, Guangdong) and Guangsha (Guangdong gauze) and were admired locally and overseas. “Guangdong gauze is the best, followed by satin.” “Guangdong satin has a compact and even texture; it is brightly coloured, glossy and smooth.”

“Same as Niuangduan, Wusi, Basi, Yunduan and Shiny Silk, Guangdong’s silk fabrics are all highly valued by buyers on the other side of the mountains (that is, outside of Guangdong), in the capital as well as from countries across oceans to the east and west of China.” From the late Ming to the early Qing period, Foshan silk industry was highly specialized with 18 different streams, each specializing in a particular kind of weave.

During the Ming dynasty, the Guangdong ceramic industry flourished. According to statistics, Ming dynasty kilns in Guangdong were located in nearly 40 cities with the total number exceeding 70. They were concentrated in cities and counties such as Chaozhou, Jiexi, Chenghai, Naoping, Pingyuan, Meizhou, Dapu, Longchuan, Heyuan, Huizhou, Huiyang, Boluo and Foshan. The ceramics produced can be divided into 4 basic groups: (1) coarse, plain ceramics in green glaze produced in Meixian, Liangjiang, and Suixi for everyday use; (2) jade-like pieces emulating Longquan celadon wares produced in Mount White Horse in Huiyang and Xin’an Kiln in Huidong; (3) blue-and-white wares produced by Hepuo Kiln of Jiexi, Juedong Kiln of Boluo and Jiucun Kiln of Naoping; (4) large quantities of wares emulating products of famous kilns across the country, particularly Jun wares produced by Shiwan Kilns of Foshan. The Shiwan Kilns adopted innovative technology such as kiln design and temperature control that allowed them to produce the transmutation effects characteristic of Jun wares. This was a breakthrough in the glazing techniques achieved by the Shiwan Kilns. The Shiwan ceramic industry experienced a period of prosperity during the Ming with a total of 23 branches and 107 kilns employing over 30,000 workers.

As society continued to prosper economically, new towns and cities appeared throughout Guangdong. With the construction of houses, temples, ancestral halls, schools, memorial archways, pagodas and pavilions came the development of decorative wood, stone and brick carving. The art of wood carving is associated with the Chaozhou region where the techniques of relief, receded, openwork carving and carving-in-the-round reached maturity. Wood carvings were commonly used to decorate even the homes of ordinary
people. In the Pearl River Delta, the art of brick carving had reached a high level, as demonstrated by the memorial archway found in the ancestral temple at Foshan (figure 2). Built in 1521, it consists of a stone structure having 4 pillars, 3 sections and 3 storeys. Its primary and secondary sections are beautifully carved with birds and animals, flowers and figures.

The production and the craftsmanship of inkstones surpassed those of previous periods. Areas famous for stones such as Duanxi (present-day Zhaoqing) were widely excavated. Excavation at Laokeng reached Daxidong and Shuiguidong which produced good quality stones. The growing demand for good inkstones resulted in a wealth of innovative forms. Inspired by Tang and Song dynasty forms, axe-shaped, bell-shaped, ding-shaped, melon and fruit-shaped inkstones were produced. Large numbers were also produced specially for the appreciation of collectors. The design and craftsmanship of these inkstones were of the highest quality, combining the arts of carving, painting, calligraphy and seal inscription. They were indispensable items in a scholar’s study that also had a place in the collections of connoisseurs.

In the Ming dynasty, Guangdong developed an important export trade. In addition to trading with countries and regions along the South China coasts and the Indian Ocean, Guangdong also had direct or indirect trade with European and Latin America countries. Among the goods traded were crafts exported through Guangzhou. A preliminary survey indicates that 236 kinds of commercial products were exported through Guangzhou during the Wanli reign of the Ming dynasty. These fell into eight major groups including agricultural by-products, mineral products, aquatic products, animals and meat products, fresh and dried fruits, Chinese herbal medicine, handicrafts and other cultural items. Among them, handicrafts like ceramics and silk totaled 127 types, representing over half of the total number of exports. As for import goods, the Guangdong Xinyu records the import of gold and silver wares, gold and silver religious items, gold rings, bronze drums, handkerchiefs with Western designs, brocade bedding, curtains and ornaments. The quantity of works of arts and crafts being exported from and imported into Guangdong had a definite impact on the arts and crafts of the region, raising the quality of works produced there.
The Mid-Qing Dynasty

From the founding of the Qing dynasty in 1644 to 1683, the economy in Guangdong was seriously damaged by war and the imposition of edicts on sea-faring, and imperial orders to retreat from coastal areas. This inevitably had an impact on the handicraft industry.

In 1685 the Qing government announced the opening of sea trade and set up customs offices in Guangdong, Fujian, Zhejiang and Jiangsu to oversee foreign trade and to collect taxes. In November of 1737, the Qing government closed all customs offices with the exception of that in Guangdong which from then on handled all the import and export trade in the country. This continued for 156 years until 1842, during which foreign trade in Guangdong reached its climax, enjoying unprecedented prosperity. Handicrafts from all over the country as well as overseas were exported and imported through Guangdong giving craftsmen there an unique advantage to keep abreast of new trends. Through incorporating new techniques, artistic trends and colourful designs into their repertoire, their products reflected the characteristics of the era as well of the region. Handicrafts produced in Guangdong were unmatched by those of anywhere else in China, thus trade prospered. Not only was there an unprecedented variety at this time, the works were renowned for their modern forms, craftsmanship and rich subject matter. During the mid-Qing period, the fluorescence of Guangdong handicrafts may be described by the following:

(1) Variety

While witnessing rapid developments in traditional crafts like wood, stone, ivory and brick carving, silk weaving, embroideries and inkstones, Western-influenced items such as enamels, timepieces and glass wares were introduced and produced to a level unmatched anywhere else in China. In addition, Guangcai porcelain and export paintings were produced mainly for overseas markets. The stable social and economic conditions encouraged towns and villages in Guangdong to celebrate their many diverse festivals with grandeur and excitement thus many handicrafts were produced for folk activities. These include New Year paintings and lion heads of Foshan, lanterns of Chaohou, fish lamps of Shunde and kites of Yangjiang. Moreover, ethnic minorities produced famous handicrafts such as the brocades of the Li tribe and embroideries of the Miao and Yao. The variety of handicrafts found in Guangdong during this period outnumbered that of any other period in history.

(2) Craftsmanship

Improvements in technology and skill levels raised significantly the standard of craftsmanship of some traditional handicrafts. Ivory carving in Guangzhou was of excellent quality, being refined, meticulously rendered and ingeniously designed. The standard was well above that of other parts of the country. Balls, fans and palatial fans made from ivory threads were popular items included in tributes to the imperial court sent by officials in Guangdong and Guangxi. Guangzhou became the largest centre for the production of enamels during the Qing dynasty. It was also rich in variety and known for its excellent techniques. Of all enamels, it is Guangzhou enamels that ranked highest in both quality and quantity. A type of enamels with painted enamel decorations in relief made only in Guangzhou was
named “Guang enamel”. In addition to presenting tributes of carved ivory, enamelwares, glass wares, furniture, and timepieces to the court, officials in Guangdong also recommended top craftsmen to work for imperial workshops within the Qing court. These workshops produced works of ivory, enamel and wood for the use of the imperial family. Many high quality crafts were made by Guangdong craftsmen winning the appreciation of the emperors.

(3) Division of labour and specialization

During the Qianlong reign, the ceramic industry in Foshan was divided into some 23 streams. Products could be classified into over a thousand categories such as pottery and porcelain wares for everyday use, decorative ceramics, ceramics for use in gardens and architectural settings, hand-made works, ceramics for funeral purposes, among others. For the stream that specialized in flowerpots alone, there were more than 300 types. A similar specialization was found in the metal-smelting industry.

(4) Large-scale production

In 1829, the silk weaving industry in Foshan occupied 202 workshops equipped with machinery, and employed a total of 1109 weavers. “According to records of the Daoguang reign, there were about 2500 weaving workshops with an average of about 20 workers each. The total number of people engaged in weaving all kinds of fabrics was about 50,000.”

(5) Impact and influence

The abundant variety and the skilled craftsmanship of Guangdong handicrafts made them popular among ordinary people, intellectuals and overseas markets. More importantly, the carved ivory, enamelwares, glass wares, furniture and timepieces made in tribute to the court and receiving imperial patronage had a great impact upon handicrafts made elsewhere in China.

The Late Qing Period

After the Opium War, Chinese agriculture and the handicraft industry were damaged by turmoil and the ensuing economic difficulties. Hong Kong and Shanghai emerged to replace Guangzhou’s position as entrepôt. Foreign cultural influences caused great social changes that influenced the lifestyle such that certain forms of handicrafts were no longer attractive to most people and slowly died out. Factors such as the introduction of mechanized industry hastened the near disappearance of some traditional crafts and skills contributing to the decline of Guangdong arts and crafts. Labour-intensive brick carving, popular during the mid-Qing period in the Pearl River Delta region, gave way to clay-sculpted decorations which, alongside modern architectures, rose in popularity from the late Qing onwards. By the Republican era, carved-brick decorations were rare. It is worth noting that while there was a general decline of Guangdong handicrafts during the late Qing period, there may also have been individual art forms that continued to flourish. One example is the continuation of traditional architectural decorations in the Chaozhou area well into the late Qing dynasty. From the beginning of the Qing dynasty, many natives of Chaozhou and
Shantou left to make a living overseas. After several generations, these overseas Chinese returned home during the late Qing period, building large houses and ancestral temples, competing with each other in their level of extravagance. These buildings were grandly decorated with gilded wood, stone carvings etc. The Temple of Congsigo in the village of Jinsha in Chao'an began construction in 1837 and took 14 years to complete. The huge cost of construction, amounting to 260,000 silver yuan, was paid by Chen Xinian, an overseas Chinese who lived in Malaysia. It is a typical example of ancestral temples in Chaozhou during the late Qing period as great attention was paid to make the decorations grand and impressive. This ancestral temple incorporated a lot of carved wood and carved stone as decoration. The carving was skillfully done and the hanging pillars of carved stone, designed like baskets, were considered exquisite. In the late Qing period, many similar ancestral halls were built in the Chaozhou and Shantou regions greatly influencing the development of architectural decoration.

Coincidentally, another important event occurred in the history of art in Guangdong during the late Qing period. 72 families of the Chen clan from different prefectures in Guangdong province jointly financed the building of a common hall for the Chen clan in Guangzhou. This is the present-day Chenshi Shuyuan (Chen Family School), also known as Chenjiaci (Chen’s Family Hall, figure 3). Initiated by Chen Ruinan and Chen Zhaonan who had both returned from overseas, another Guangzhou philanthropists Chen Xianglin, Chenjiaci was built during the reign of Guangxu. Occupying an area of 15,000 square metres, construction work began in 1890 and ended in 1894. Its architecture combines traditional crafts such as carved wood, carved stones, carved bricks, clay-sculpted works, wall paintings and bronze and iron works in decorating the school. The quality throughout was very high with rich subject matter creating lively and expressive images. “Its scale, decoration and content are rare, representing a standard of technical and artistic achievement in Guangzhou ancestral halls that is unprecedented and unmatched even by later generations.” Even today, anybody who delves with the history of Guangdong arts and crafts must mention this ancestral hall within which it shines.
II. A Brief Introduction of Some Traditional Guangdong Crafts of the Ming and Qing Dynasties

During the Ming and Qing dynasties, many forms of handicrafts existed in Guangdong. The following discussion focuses only on those featured in this exhibition.

1. Ceramics
   (1) Shiwan Kiln
   This famous kiln in Guangdong is named after the place where it is located at Shiwan, Foshan. Established in the Song dynasty, the kiln flourished in the Ming reaching its climax in the Qing dynasty. Shiwan wares usually have heavy, thick bodies, dull in colour with a thick, rich and lustrous glaze. During the Ming dynasty, the kiln was known for imitating ceramics from famous kilns, in particular, Jun wares. Its outstanding glaze colours include blue, rose purple and feather-green. The *Meiping in Feather-green Glaze* (plate 1) imitates Ming dynasty Jun wares. Its form is simple and archaic and the glaze colour is natural and lively like feathers of a kingfisher. During the Qing dynasty the Shiwan Kiln mostly produced items for architectural purposes, but its representative works were ornaments, scholars’ objects and figurines. Its pottery figures and animals were known for their life-like quality and lively depictions. The *Hand-moulded Cat* (plate 4) is typical of work by the famous sculptor Huang Bing which capture in detail the likeness and expression of his subjects. The famous sculptor Liu Zuochao was particularly talented in capturing the spirit or personality of his subjects. His *Worshipping Monk* (plate 5) imitates Ge ware.

   (2) Chaozhou Kiln
   The kiln, located near present-day Chaozhou and Chao’an and actually comprised many kiln sites known as the “village of a hundred kilns”, began production in the Tang dynasty becoming famous during the Song. That in Mount Bijia of Chaozhou was the largest in scale. These wares were mainly exported and extant examples dating to the Ming and Qing dynasties can still be found. Among these are a crackled celadon-like green ware, a crackled underglaze blue ware with a greyish tint and a crackled white glazed ware with a yellowish tint. However, it is white-glazed wares that are the most common and of better quality. In addition to everyday kitchenware like bowls, plates and dishes, there are also decorative ceramics such as figures of Guanyin and Buddha. The beautiful and serene *Standing Guanyin in White Glaze* from Chaozhou Kiln (Plate 7) represents the standard of achievement attained by Guangdong pottery figures of the Ming dynasty.

   (3) Fengxi Kiln
   Fengxi, in the town of Chao’an in Guangdong, began to produce ceramics sometime in the Ming dynasty. Alongside everyday items were ornaments, the latter often with openwork decoration, commonly known as *fenghua*, made by carving the body before firing thus creating a contrast between solid and void. The *Gu-shaped Vase with Openwork Decoration* from the Ming dynasty (plate 9) represents the fine standard of this kind of work. In the late Qing and early years of the Republic, the Fengxi Kiln produced a kind of *famille-rose* ware, known locally as *xiaoyaocai* produced by painting colour on the surface of white porcelain before firing in the kiln. The colours of *xiaoyaocai* are beautiful and charming, as found on the *Pair of Famille-rose Zhi Mei Holders* (plate 10).
(4) Guangcai

Guangcai is the term used to describe porcelain wares decorated with gold and made in Guangzhou. It began to be produced during the late Kangxi reign becoming popular in the Yongzheng and Qianlong reigns. It combined traditional wucai and famille-rose techniques with Western style painting. In order to meet the demands of foreign traders, plain white wares from Jingdezhen would be transported to Guangzhou and decorated before undergoing a second firing. Often the designs were made especially for these foreign traders and for export. Since the decoration was applied in Guangzhou, they were therefore called Guangcai, literally, Guangdong colours. Early Guangcai wares used mostly red and green, gold was but sparingly used, applied to rims or to embellish brocade designs. From the Jiaqing and Daoqiang reigns, more and more colours were added to the basic palette. Yellow and gold were lavishly used to create an elaborate feel such as that produced by gold and jade. Guangcai was an important export porcelain during the Qing dynasty. The four pieces of Guangcai in this exhibition (plates 11, 12, 13 and 14) are characteristics of Guangcai of 4 different periods.

(5) Gaozhou Kiln

Gaozhou Kiln is a collective term for Ming and Qing kilns located in the prefectures of Zhenjiang in Gaozhou, the prefectures of Dajing and Gaozhou, Gangwadi in the prefecture of Nantang and Yao weiling, all within Guangdong Province. During the Ming dynasty, mainly green and black glazes were used; products included bowls, dishes, cups, teapots, jars, inkslabs and vases. From the Qing dynasty to the early Republican era, the kiln imitated wares from Jingdezhen for everyday and decorative items. Although quality represented an improvement upon that of before, the body was not as white or fine as that made in Jingdezhen and the glaze colour was more inclined towards greenish-grey. The elegant Square Vase with Blue-and-white Landscape (plate 16) is a fine example with a well-conceived composition and detailed brushstrokes. The Famille-rose Vase with Narrative Figure Painting (plate 15) is a rare example of its type. Its figures are animated and lively and the colours used are sharp and brilliant.

2. Duan Inkstones

Duan inkstones, named after Duanzhou, present-day Zhaoping, are well-known in China for their unique texture. They are extremely fine, rich, compact and strong, and can produce the best shade of ink without damaging writing brushes. In addition, water will not evaporate easily from them. Duan inkstones were thus regarded as the best of all inkstones. Since the Ming dynasty, the art of carving Duan inkstones has developed into regional styles and they further separated into different schools from the Qing dynasty. The 3 major ones were the Guangdong, Anhui and Jiangsu schools. Duan inkstones of the Ming dynasty were rich and varied, with subject matter including flowers, birds, animals, insects, fishes, landscapes and figures. Carving was executed primarily in low relief with fine incisions and occasionally matched with micrographs. Where appropriate, high relief carving was interspersed with simple, crisp and fluent lines. Styles are mostly simple and archaic, yet lively with regional characteristics. Inkstone in the Form of a Chinese Zither (plate 17) and Inkstone in the Form of a Banana Leaf (plate 19) are characteristic of Duan inkstones of the Ming dynasty.
The Qing dynasty saw the flourishing of the art of Duan inkstones when they were produced on an unprecedented scale. There was never a lack of good quality raw material. Different types of grain with names such as banana leaf white, ice crackles, fish-brain freeze and others became the standards against which the quality of inkstones was assessed. In terms of craftsmanship, the Guangdong school emphasized meticulous carving techniques and fine lines. Shallow carving was sometimes used in the form of refined and fluid lines. Decorative schemes were sometimes multitudinous, works of quality material, innovative and skillfully executed were still abundant. Included in the exhibition are two rare masterpieces of this art form made of valuable stone from Daxidong, **Inkstone with “Qianjin houwang” Inscription** (plate 20) and **Inkstone with “Yanhua Sixiang” Inscription** (plate 21).

3. Ivory Carving

Ivory carving in Guangdong emphasized the skill of the craftsmen, with attention also given to bleaching and decoration. Most works in this glossy and rich material were meticulously decorated with ingenious and pleasing designs. There were 3 major techniques used: carving, inlay and weaving. Carving consisted mainly of incising, openwork and carving-in-the-round, with openwork being the best and the most characteristic technique of Guangdong ivory carving. The best known of these is openwork ivory balls of concentric layers. The carving process is divided into stages. The raw material is first polished and drilled, then separated into different layers with a special curved carving knife. Finally, each layer is carved so that each sphere-like concentric layer rolls freely in its own space. The layers are thin and the designs ingenious so that as the balls rotate, the decoration changes constantly. Plate 25 shows an **Ivory Ball of Eleven Concentric Layers**, decorated with auspicious characters, symbols and flowers.

Ivory weaving is an outstanding skill employed by Qing dynasty craftsmen, best represented by woven ivory strips. The ivory was first shredded into uniformly fine ivory filaments. Once polished, they were ready to be made into different handicrafts such as ivory palace fans (figure 4), ivory mats, lanterns and incense burners. Fans like this required the addition of frames and handles in other materials. Great skill is needed to shred ivory into filaments which could be as thin and translucent as paper. In the

Fig. 4 Ivory palace fan, Qianlong period
Collection of the Palace Museum, Beijing
mid-Qing dynasty, tributes to the court from officials in Guangdong always included ivory fans. Ivory mats, perfume holders, pillows and other excellent ivory products were occasionally added. Since shredded ivory objects used a lot of ivory and were complicated and time-consuming to make, their production was stopped by the emperor Yongzheng.

4. Shell Carving

Carving using the natural qualities of coloured shells is characterized by fine carving and sculpting techniques, ingenious inlaying skill, lively images and rich colours. The design is first prepared before the right shells are chosen. A draft is made on the shell which is then polished and carved, washed and cleaned. Next, the colours are added. Once set, the shell is coated with transparent lacquer, waxed and placed on a matching support. The most crucial step is the carving process because it determines the appearance of the subject matter. Large shells with crystallized texture have been used for Shell Carved with Eagles and a Bear, Birds and a Deer (plate 34) and Shell Carved with Figures (plate 35) where the carving is superb. They also bear inscriptions. These works are invaluable in the study of Guangdong shell carving.

5. Chaozhou Wood Carving

Chaozhou wood carving is one of China’s famous wood crafts. Because they were popular in Chao’an, Chaoyang, Puning, Jieyang, Dapu, Chenghai, Shantou, all areas once under the jurisdiction of the Chaozhou prefecture, they are collectively referred to as Chaozhou wood carving. The popularity of wood carving in the Ming dynasty saw it used on everyday items, furniture and architecture. The carving techniques also reached a comparatively high level. The monkey in figure 5 was originally decoration used on the top of the door pillar at the main entrance to Zhenhai Lou, the government office of Chaozhou prefecture. Originally there were 108 of which only 3 have survived. Each monkey is carved using neat, simple and fluent strokes to bring out the spirit of the animal and shown in a different pose. They are representative works of Chaozhou wood carving.

Chaozhou wood carving flourished during the mid-Qing period when wood carving was widely used to decorate architecture, everyday items and ritual items. Railings for eaves, supports for construction beams, windows and doors, partition panels, tables, beds, cupboards, desks and chairs, ancestral shrines, food-containers, joss stick holders, incense holders and covers for incense burners were among the items decorated with wood carving.
Its use was also a way to show one's status. Chaozhou wood carving had unique compositions and a broad range of subject matter that include popular stories from legends, myths and dramas, rare birds and auspicious animals, flowers and fruit, and oceans and rivers. Techniques included relief carving, incision, carving-in-the-round and openwork carving which was the best technique by far. Chaozhou wood carving decoration can be divided into 3 major groups: plain carving, coloured carving, and painted gold cum gilding. The latter is commonly known as gilded wood carving and was complicated to produce. First, a draft was made, the wood prepared, carved, and finally the application of paint and gold. The carving was usually exquisitely and carefully executed and composed to emphasize the design which was elaborate and decorative. Some were even further embellished with gold painting. Included in this exhibition are 16 gilded wood items including a Gilded Wood Carving Featuring Seven Scholars Heading for the Capital (plate 38), a Gilded Wood Screen with Figures and Flowers and Inlaid with Calligraphic and Painting Strips (plate 42) and Gilded Wood Shrine with Figures, Flowers, Birds and Bogu Designs (plate 46).

6. Works with Inlaid Mother-of-pearl

Before inlaying, mother-of-pearl has its inner shell lining removed, the shell is then polished and carved into flowers, animals and birds, landscapes, figures and other decorative designs. Grooves are made on the inlay surface where the shell is to be placed to a depth that corresponds to the thickness of the shell. The mother-of-pearl is then trimmed until it is flush with the surface and glued into place. The shiny surface of the finished product gives an impression of wealth. This kind of handicraft was popular in the Guangdong area during the late and mid-Qing period with the best coming from Chaozhou where mother-of-pearl was inlaid on lacquer wares, furniture, musical instruments as well as ornaments. Blackwood Tray Inlaid with Mother-of-pearl Dragons and Flowers (plate 51) is a very fine piece of work representing the high technical standard of Chaozhou works with inlaid mother-of-pearl. In the Pearl River Delta, inlay was commonly used on hard wood furniture and became a characteristic of Qing dynasty Guangdong furniture. Also included in this exhibition are a Blackwood Guifei Bed Inlaid with Mother-of-pearl Figures, Flowers and Birds (plate 52) and a Pair of Blackwood Chairs and a Table with Inlaid Mother-of-pearl Decorations (plate 53).

7. Guangdong Style Furniture

Guangdong style furniture refers to furniture manufactured in Guangzhou, using hard woods such as zitan, blackwook, rosewood, jichimu reflecting the style of the region. This was already a distinctive style by mid-Qing period. Its characteristics include a solid and heavy appearance as it is usually made of one piece of wood rather than several grafted together. The decoration is compact and dense and skillfully carved in deep strokes and is carefully finished to retain the natural grains of the wood. It is usually adorned with marble or mother-of-pearl. At that time, Guangdong style furniture was divided into domestic and export products. The domestic products can be further subdivided into traditional and regional ones and those that combine Eastern and Western elements. The form and construction of traditional examples may be represented by the Blackwood Guifei Bed Inlaid with Mother-of-pearl Figures, Flowers and Birds (plate 52) and a Pair of Blackwood Chairs and a Table with Inlaid Mother-of-pearl Decorations (plate 53).
The combination of Western forms and decoration with traditional construction methods developed into a new style that was once used in tributes to the court (figure 6). Furniture that catered to foreign markets were imitations of Western furniture or produced to order. Guangdong style furniture, with its characteristic designs and materials, superb craftsmanship and sense of grandeur became renowned as one of the 3 major types of Chinese furniture, comparable to those produced in Beijing and Suzhou.

8. Enamelwares

Enamelwares are made by applying enamel paint to metal crafts which are then dried and fired in high temperature. Guangzhou began to emerge as an important production of enamelwares from the Kangxi reign onwards. Guangzhou enamelwares of the Qing period were known for their wide variety and excellent techniques. The following paragraphs introduce the different types of enamelwares.

(1) Painting in enamel

Also known as Western porcelain, its production involves applying a layer of white enamel paint to metal, usually copper wares. After the first firing, the white enamel becomes the foundation for decoration with coloured enamels. A second firing completes the production. Since the end product resembles painting, it is also known as enamel painting. Beginning in the reign of the Kangxi emperor, the technique reached maturity under Qianlong. Enamel paintings of Guangzhou were novel in form, often archaic, made in the shape of animals and plants, or sometimes in European Baroque style. Decorative motifs were also varied including foreign ladies and babies, landscapes, architectures and dahlias. The paintings usually had thin walls and with decoration executed in natural flowing lines within complex compositions. Colours are generally bright, radiant and pleasing, as exemplified by the Painted Enamel Food-container with Eight Auspicious Buddhist Emblems and Flowers (plate 67) and Painted Enamel Washbasin with Eight Auspicious Buddhist Emblems and a Dragon in Clouds (plate 68).
(2) Meshed enamelware

Introduced into China from Arabia during the late 13th and early 14th century, this type of ware (cloisonné) combines the techniques of enamel painting and metal work. The design was first drawn on the metal body and traced with metal threads, usually of copper, or metal pieces which were welded or glued into place. The areas delineated by the metal threads were then filled with enamel paint made from quartz, borax and other minerals. After firing, the product was polished and gilded with gold. Again, Guangzhou was an important production centre of meshed enamelware. This art form was greatly influenced by the West, often using dahlia as a motif. The strong regional designs were dense and compact, the texture of the enamel fine, and the colours were vivid and beautiful. The three-legged incense burner with kui dragons (figure 7) is an excellent example of the Qianlong period in the collection of Palace Museum in Beijing.

Fig. 7 Incense burner with kui dragons, Qianlong period
Collection of the Palace Museum, Beijing

(3) Transparent enamelware

Designs in low relief are first made on the metal body and a transparent glaze is then applied which after firing creates an interesting effect because of the varying thickness and level of relief of the pre-applied lines. The height of this craft (basse-taille) was during the Qianlong reign when the scale and quality of production in Guangzhou was unmatched anywhere else in China. Known as “Guang enamel”, these wares are characterized by a thin body and a rich, beautiful palette. Basse-taille enamel Mirror with Handle (plate 75) is a typical example of this type, incorporating at the same time the art of ivory carving.

(4) Scooped body enamelware

Metal etching techniques (champlevé) are used on this type of enamelware. The design is first drawn on the metal body. Then using sculpting techniques normally reserved for metal work, the ground mass beyond the design is removed leaving the design in relief. Enamel is applied over the removed ground areas and the ware fired, polished and gilded with gold. Guangzhou was the most important centre for this craft during the Qianlong reign. A typical example is the melon-shaped tripod incense burner decorated with dahlia (figure 8) in the collection of the Palace Museum in Beijing.
9. Timepieces

The Guangzhou timepiece industry began in the early 18th century and, influenced by British mechanized timepieces, contributed to the development of the Qing dynasty timepiece industry. Initially, Guangzhou timepieces imitated products from the West, using imported components. Gradually, China manufactured her own but the quality was not as good. It was under Qianlong when large quantities of Chinese-style clocks and watches were made that manufacturing techniques matured. The clocks used both to tell time and as household decorations were mostly made in the shape of architectures such as houses, pavilions and pagodas. The external covers could be gold-plated copper or bronze and were usually brightly coloured and shiny. The styles reflect regional and folk preferences. Enamel Clock in the Shape of a Gourd (plate 77) is an example from the mid-Qing period.

10. Iron Painting

The material for this type of painting is steel with low carbon content. Pictures are constructed by beating, smelting or painting with liquid iron. The smelting craft in Foshan has a long history and its products are skillfully made with a distinctive style. They were made using 3 types of techniques used:

(1) Iron wires are bent according to the design and welded together.

(2) Designs are first carved from which a mould is made. Next, liquid iron is poured into the mould to make the picture.

(3) A draft is made. Boiling liquid iron is then applied following the draft to make the picture.

Among subjects popular in Foshan were figural narratives, flowers and birds, insects and fishes, landscapes, auspicious animals, archaic and auspicious symbols. These were mainly used to decorate windows and railings and were sometimes made into hanging panels. They were archaic, simple and unique in effect. Those that were used on windows have dense compositions and emphasize on decoration. Those used for railings and pillar supports have been carefully sculpted and include animated and outstanding images. Iron Picture with Figures in a Garden (plate 78) was made by pouring liquid iron into a mould and trimmed before the work was complete. The style is archaic and the images are lively.
11. Tin Wares

From the Ming and Qing periods to the Republican era, Guangdong tin ware production was concentrated in places such as Guangzhou, Foshan and Chaoshou where the handicraft industry flourished. Guangdong Xinyu records, “The best tin wares are made in Guangzhou. There is a saying, ‘Suzhou design, Guangzhou craftsmanship’.” Yet Lingnan Congshu states: “With regard to tin wares from southern Guangdong, that of Chaoshou ranks the highest, Guangzhou cannot compare.” Most Chaoshou tin wares were hand-made. Thin leaves of tin were first hammered or mould-pressed into the required shape and then decorated with different techniques including carving and inlaying. After the mid-Qing period, the custom of building ancestral temples in Chaoshou necessitated large numbers of ceremonial tin wares causing the manufacturing industry to surpass that of both Guangzhou and Foshan. Techniques in Chaoshou were also superior to those of other places such that products from here were also used as court tributes. Exquisite tin wares from Chaoshou can still be seen in the Palace Museum in Beijing today.

12. Etched-glass

The technique of etching glass was introduced into China around the end of Qing dynasty but gradually developed into a kind of handicraft characteristic of Lingnan. It involves the use of chemicals on coloured glass. First, paraffin wax, turpentine oil or tar in liquid form is applied evenly on the surface of the glass to form a protective layer on which designs are drawn with the point of a needle, exposing the parts to be etched. The etching is done with a mixture of hydrofluoric, nitric and hydrochloric acids over the exposed areas. With the removal of the protective layer the finished product is revealed. Etching can be divided into shallow, deep and deep line etching. Etched-glass was commonly used to decorate windows and screens during the late Qing period because it allowed light to permeate and was also a form of decoration that reflected regional taste. During that time, etched-glass, particularly those with traditional Chinese designs, was popular with Westerners. Specialized workshops produced both export and domestic products. Ochre Etched-glass Painting Featuring Sericultural Activities (plate 83) and Ochre Etched-glass Featuring Silk Production Activities (plate 84) were probably made for export.

13. Embroideries

Guangdong embroidery began to develop its own style from the mid to late Ming dynasty. At its height in Qing dynasty, 2 schools developed: Guangxiu and Chaoshou, literally Guangzhou and Chaoshou embroidery respectively. They were known collectively as Yuexiu, that is, Guangdong embroidery. Yuexiu became one of the 4 major branches of Chinese embroidery; the others are Suzhi of Suzhou, Shuxiu of Sichuan and Xiangxiu of Hunan.

Yuexiu has the following characteristics:
(1) A wide variety of threads are often used. In addition to silk and velvet thread, others were made from feather such as peacock feathers and animal hair such as horses’ tails. Nevertheless, the most characteristic of Yuexiu is the use of gold thread. Guangxiu uses predominantly velvet thread while gold thread is more
commonly used to outline decorative designs. Chaoxiu uses gold and silver thread over padded areas to create areas of relief giving a sumptuous effect.

(2) Various types of stitching are used in designs and patterns that are clear and sharp and in orderly layers.

(3) Colours are usually sharp and vivid and used in strong contrast against one another to produce a strong decorative effect.

(4) Composition is generally complex and dense yet orderly.

(5) Subject matter often reflects regional preferences related to daily life.

Guangxiu is a general term used for embroideries made in the larger administrative region of Guangzhou encompassing some 14 prefectures including Nanhai, Panyu and Shunde. It is characterized by full, compact but neat compositions with highly decorative effects, brilliant colours, and flat and smooth surfaces that are soft to the touch. When used, padding is generally thin. Guangxiu uses a wide variety of stitches. Products made include everyday and decorative items. The former includes wedding clothing, quilt covers, pillowcases, bed skirts, cushion covers, table skirts, shawls, carrying bags, and costumes for actors and actresses. Items for decoration include screens and hanging panels in different sizes and formats. A wide range of subjects appears in Guangxiu, for example, figures, landscapes, flowers and birds, insects and fishes, auspicious animals and symbols. Guangxiu Hanging Panels with Designs of Flowers and Birds (plate 85) is an excellent example of this type.

Chaoxiu is a branch of Yuexiu that has its origin in Chaozhou. Chaoxiu was already popular during the Ming and Qing dynasties. It has strong regional characteristics that include compact and symmetrically balanced compositions, strong, heavy colours, clearly defined designs and thick padding with a strong sense of volume. Subject matter is varied, including figural narratives, flowers and birds and auspicious symbols. While the use of thread may be varied, there is a strong preference for bright red flowers and strong green leaves outlined with silver or brown thread to subdue the colours and define the design. The use of gold and velvet thread helps to create a sumptuous eye-catching effect.

14. Stone Carvings

Different kinds of stone carving already existed in Ming dynasty Guangdong. The most common type was that of guardian figures erected in front of tombs. A preliminary count reveals some 30 sites in 20 cities and prefectures such Dongguan, Zengcheng, Panyu, Xinxing, Jieyang, Chaozhou, Dabu, Xinhui and Boluo. In Hebei Village of Huancheng Prefecture, Xinhui, for example, the tomb of Lu Neng, a jinshi of the Jingtai reign of the Ming dynasty, is guarded by stone rams, horses, dogs, lions and figures. Stone lions, horses and rams guard the tomb of Li Hongye, a juren of the Tianqi reign of the Ming dynasty, in Sanya Village in Hetang Prefecture. A pair each of stone figures, rams, horses, dogs and lions flank the sides of the tomb of He Xiongxiang, a jinshi and Secretary of the Personnel Office of the central government, in Duhui Village in Huancheng Prefecture. A pair of stone unicorns guarding the doors of Lingjigong in the city of Chaoyang dated to the Wanli reign of the Ming dynasty. With heads raised, they have the lively appearance
of creatures ready to pounce. It was common to decorate architecture with stone carvings during the Ming dynasty and many examples have been found in provinces across the country. One example is that of Chongxi Pagoda built in 1582 in the city of Zhaoqing. Built of granite and octagonal in shape, it has a carved figure of a strong man, each measuring 50 centimeters, supporting a pagoda, on each of its eight corners. Carved with crude, archaic strokes, they are strong and powerful, with different poses and expressions. The base of the pagoda is decorated with red sandstone carvings featuring different auspicious symbols carefully rendered with concise and skillful lines.\(^{13}\)

The skill of Guangdong stone carving matured during the Qing dynasty when it was more widely used than before. Tomb guards declined in popularity, although they were commonly used to guard other forms of architectures. Works from Chaoshou, Chaoyang, Jiexian, Foshan and Wuhua were particularly popular. The history of Chaoshou stone carving can be traced back far in time. Ming dynasty Chaoshou already had more than 30 ceremonial archways of different sizes featuring figures, flowers, birds and animals that were lively and spirited. By the Qing dynasty, Chaoshou wood carving prospered further. Compositions became complex and dense and particular skillfulness was used to create expressive images. Stone craftsmen, skilled particularly in openwork carving, reached a standard comparable to Chaoshou wood carving (figure 9). Foshan stone carving also thrived in the Qing dynasty. There, workshops tended to concentrate in the same neighbourhoods such that many “stone carving streets” appeared. Foshan produced different architectural elements such as doorframes, pillar stands, railings, beam supports, wall footings and pillars. The most characteristic of these were stone lions, usually made of granite, unicorns and rams. The lions generally had wide, smiling mouths, horns and curly hair. Most of them held a stone ball in their mouths and were commonly used to decorate the entrance of ancestral halls, temples and the homes of wealthy families.

15. Brick Carvings

Water polished green bricks were carved using drilling, beating and sculpting techniques with chisels and hammers. Motifs included figures, flowers, landscapes, animals and calligraphy. The bricks were then affixed to architectural structures either in groups or individually. Carved bricks were popular in the Pearl River Delta with products from Panyu and Foshan being the best known. Green bricks from Dongguan were preferred because of their compact texture. Because they did not crack easily they were suitable for carving and were compatible with the colour and style of ordinary houses. Guangdong carved bricks were already widely used as architectural decorations in the Ming dynasty. Extant works reveal a high aesthetic achievement. Although the bricks were crudely and boldly executed in relief, their design was simple and animated. Guangdong brick carving reached its peak in the mid and late Qing periods when carved bricks were used to decorate ancestral halls, temples and residential buildings. These were generally carved in openwork or relief and depicted historical figures, popular stories, flowers, birds and animals, auspicious symbols and lines from poetry in neat compositions. The carving was delicate, orderly and concise, and the images vivid and clear. A new technique of depicting drapery folds with deep, straight lines appeared around the mid and late Qing periods. As the figures appeared in higher relief, they became more lively
and expressive. Bricks carved with this technique were usually known as “carved bricks with draping lines” (figure 10). When carved bricks were used for larger wall surfaces, a mixture of different carving techniques, including carving-in-the-round, relief and openwork carving were usually employed. Decorations were lively rendered and different planes and levels were clearly distinguished. Brick carving co-existed with stone carving, sculpted clay and wood carving and complemented one another to form a uniquely southern style of architecture. After the founding of the Republic, carved brick, because they were time-consuming to produce, were gradually replaced by modern sculpting methods.

III. Conclusion

A wide variety of handicrafts were produced in Guangdong from the Ming and Qing dynasties to the Republican period, numbering over 150 art forms. The 94 examples featured in this exhibition represent only one-tenth of all these and so offer only a partial view of Guangdong traditional handicrafts. Different circumstances have resulted in many traditional techniques being lost and those that have survived to this day may be in peril because of societal and cultural changes. It is important that we pay attention now to preserving them. Those who are involved in preserving and promoting our cultural heritage are responsible for discovering, collecting and researching them to ensure their future survival. This exhibition is a good beginning and we look forward to seeing more exhibitions that offer visitors more and better exhibits.
Notes
6. Ibid.
8. Ibid., p. 333.
13. Ibid., p. 493.
廣東省 Guangdong Province
石湾窯翠毛釉梅瓶

明代 佛山
高25厘米 口徑3.8厘米 底徑10厘米

梅瓶為梅形，小口徑，短頸，豐肩及束頸收，圈足稍外撇。其身涵佈一絲絲淡色的自然紋理，薄中厚瘦，色似翠鳥羽毛，俗稱翠毛釉，是釉液在燒窯過程中自然流動變化的結果。底部無釉，胎呈褐色，有弦索痕。翠毛釉是石灣窯器中最有特色的一種釉色。

Meiping in green-feather glaze, Shiwan Kiln
Ming dynasty  Foshan
Height: 25 cm  Diameter of mouth: 3.8 cm  Diameter of base: 10 cm

This pottery meiping has a small mouth, short neck and wide shoulders that taper off towards the base and a slightly flaring ring foot. Signs of the natural flow of the glaze during firing cover the entire vase. The glaze is bluish-green, a colour close to that of the feathers of a kingfisher, thus commonly known as green-feather glaze. The bottom is unglazed and reveals the brown colour of the biscuit body. There are traces of trimming done on wheel. Green-feather glaze is one of the most extraordinary glazes found on Shiwan pottery wares.
Vase in the shape of a pair of fishes, Shiwan Kiln
Ming dynasty  Foshan
Height: 25.3 cm

The hand-moulded pottery vase takes the shape of a pair of fishes. The fishes stand on their tail while their mouth is also that of the vase. They have scales painted in brown and wide-opened eyes that are bright and piercing. The glaze is soft and lustrous. Fishes symbolise prosperity and abundance.
Hanging vase in bluish-white glaze, Shiwan Kiln
Ming dynasty  Foshan
Height: 17.2 cm  Diameter of belly: 11 cm

The pottery vase is hand-moulded. It has an oblique opening, a round mouth and a bulging belly that resembles a halved meiping vase. The vase is covered with a smooth, lustrous bluish-white glaze full of small crackles. On the flattened back is a layer of red protective glaze impressed with the seal of the potter. Chen Yuecai was a late Ming Shiwan pottery master with a workshop in his name. This workshop produced quality pieces and had a preference for yellow and green glazes. Its products often used Chen’s seals on the base or interior.
Hand-moulded cat, Shiwan Kiln
Guangxu reign, Qing dynasty  Foshan
Height: 12.5 cm  Length: 22.5 cm

The pottery cat has pricked ears and bright, piercing eyes. It crouches, with furled front legs and coiled tail, ready to pounce upon its prey; the very expression of a cat about to snatch a mouse is vividly depicted. This is a representative work of Huang Bing, a master pottery sculptor of mid to late Qing dynasty. Huang Bing, alias Yunqu, Yunyue and Wanhai Jushi, was a native of Shiwan, Foshan. He was born to a family of renowned potters, thus developing an interest in pottery sculpting from childhood. He was skilled in moulding birds, animals and figures, and was particularly good at sculpting ducks, cats and monkeys.
Worshipping monk, Shiwan Kiln
Late Qing dynasty  Foshan
Height: 16.6 cm

The pottery figure is hand-moulded. With long, drooping brows, he wears a monk’s robe and wooden sandals. A string of prayer beads hangs around his neck. The monk bends forward as he worships Buddha. White glaze is used for the monk’s robe on which there are small crackles, emulating Ge Kiln’s characteristic white crackled glaze. The head, hands and feet of the figure are left unglazed. Two rectangular seals containing the name of the shop and the potter are stamped on the base. Liu Zuoqiao was a Shiwan pottery master who lived from the Guangxu reign of the Qing dynasty to the early republican period. Skilled at sculpting figures of ordinary people, his works included figures of fishermen, woodcutters, farmers and scholars. He was best known for capturing a person’s character and expressions.
The two immortals He and He were a motif common in Ming and Qing dynasty folk art. According to legend, Hanshan and Shide, eminent Tang dynasty monks, were very close friends. They were later revered as the "Immortals He and He". The attribute for Hanshan is a lotus or an ear of rice and that for Shide is a box. They are usually shown with disheveled hair, bare feet, and in boundless joy. Ordinary people look upon them as gods that symbolise happy marriage and harmonious family relations. These energetic looking immortals are hand-moulded. Their faces are unglazed while their bodies are covered in a garnet-red glaze with yellow splashes, resembling the colour of pomegranates. The distinctive features of garnet-red glaze from Shiwan are the small black spots and yellow traces along sculpted edges.
Standing Guanyin in white glaze, Chaozhou Kiln
Ming dynasty  Chaozhou
Height: 78.5 cm

Dressed in a white robe, this Guanyin has shoulder-length hair and a chubby face. She wears a jeweled necklace, holds a rui sceptre and stands gracefully on a lotus leaf floating upon water. Beneath her are more lotus leaves with curled edges and buds that are about to bloom. Yellowish-white glaze with small crackles has been applied. The Bodhisattva carries herself with dignity and wears a benign expression. The clothing and ornaments are depicted with precision.
Melon-shaped jar with appliqué decorations, Chaozhou Kiln
Ming dynasty  Chaozhou
Height: 30 cm  Diameter of mouth: 1 cm  Diameter of base: 7 cm

The jar comes in the shape of a melon; the melon’s pedicel constitutes the spout and the vine its handle. Leaves hide the mouth which is set at the upper belly. The body of the jar is decorated with flowers, leaves and tendrils in appliqué. The crackled glaze is white with a yellowish tint.
Gu-shaped vase with openwork decorations, Fengxi Kiln
Ming dynasty  Fengxi Kiln, Chaozhou
Height: 33.3 cm  Diameter of mouth: 18 cm  Diameter of base: 12.2 cm

With a flaring mouth and ring foot, the vase tapers off from the belly towards the base. On the belly are four rhombic openwork windows with moulded figures of the Eight Immortals riding on auspicious clouds, two in each window. Incised floral designs are used to decorate space around the windows. The crackled glaze, smooth and lustrous, is white with a tint of red.
Pair of famille-rose zhimei holders, Fengxi Kiln
Republican period  Fengxi, Chaozhou
Height: 21.1 cm  Diameter of mouth: 8.7 cm
The holders are cylindrical in shape with a flat base. On the outside wall of each, a magpie stands atop a leaved branch on which pink peonies blossom. Each bears an inscription and signature, and a seal which is blurred. The containers are impressed with the shop’s seal at the base, a practice common for shops in Fengxi during the early republic period.
Guangcai jar with window decorations

Yongzheng reign, Qing dynasty  Guangzhou
Height: 36.6 cm  Diameter of mouth: 17 cm  Diameter of base: 14 cm

The jar has a dish-like mouth, narrow neck, rounded belly and a flaring ring foot. The mouth-rim is decorated with a banded tortoise-shell motif. Landscapes appear inside two rhombic windows on the neck. Bands of brocade pattern are found both on the shoulder and the foot, while figures in a garden setting are found inside rhombic windows on the belly. The well laid-out design and spare use of gold are characteristic of early Guangcai wares.
Guangcai dish with flowers and birds
Qianlong reign, Qing dynasty Guangzhou
Height: 2.5 cm Diameter of mouth: 21 cm

The shallow dish has a flanged mouth, foot ring, and a pale green glaze. The inside of the dish is decorated with magpies, bees, butterflies and bats flying among flowers. The composition is well balanced, colours are charming and the painting done by a competent hand.
Gilded Guancai jar with crane-shaped handles and window decorations

Tongzhi reign, Qing dynasty  Guangzhou
Height: 60.1 cm  Diameter of mouth: 14 cm  Diameter of base: 17 cm

The jar has an outward-curving mouth-rim and a long neck. It tapers from its sloping shoulders to a slightly flaring base. Around the mouth is a band of floral patterns on a golden background. Two gilded crane-shaped handles and four gilded coiling hornless dragons are appliqued to the neck and shoulders respectively. Windows on the neck, belly and foot contain figures. The ground is decorated with flowers and other precious objects. The drawings are fine and delicate, using quite a lot of gold, characteristic of mature Guancai wares.
《七色花瓶》
清光緒 廈門
高 25.5 厘米 口徑 17.9 厘米

花瓶為八方形，蓋有五孔。側面飾貼葡萄枝為耳形蟄蝶延伸，構成白地開光。內飾花果、蝴蝶、小鳥等紋飾。足、蓋飾繪花或形開光，內飾花卉、蝴蝶等紋飾。造型獨特，構思巧妙，色彩豐富，紋飾繁花似錦，鮮豔奪目，為僑彩成熟期的代表作。

Guangcai flower-holder with handles
Guangxu reign, Qing dynasty  Guangzhou
Height: 25.5 cm  Diameter of mouth: 17.9 cm

The holder is octagonal in shape. There are five round holes on its cover. Handles in the form of vines are appliquéd to either side of the shoulder. From here, they extend to encircle window decorations. Inside the windows are flowers, fruits, butterflies and birds on a white ground. Rectangular shaped windows with flowers and fruits inside are found on the foot and lid. The holder is special in shape and brilliant in conception. With rich colours and a beautiful design, it represents Guangcai wares in its mature stage.
Famille-rose vase with narrative figure painting, Gaozhou Kiln
Republican period Gaozhou
Height: 44.5 cm Diameter of mouth: 16.3 cm Diameter of base: 23.9 cm

The vase has a flaring mouth, long neck, bulbous belly, and a flaring ring foot. Bands of floral and nüji cloud patterns decorate the exterior mouthrim. On the neck are two bands of banana leaves separated by one of brocade patterns, and on the shoulder one band of rectangular spirals and one of nüji cloud patterns alternated with lotus petals. The major motif, consisting of historical figures in narratives, is found on the belly. An inscription in regular script identifying it as a Gaozhou product is written in blue on the bottom.
Square vase with blue-and-white landscape, Gaozhou Kiln
Republican period  Gaozhou
Height: 26 cm  Width: 11 cm

This square vase is decorated on all four sides with blue-and-white landscapes. High mountains, lofty ridges, undulating hills, forest and thatched cottages built by a small stream with a bridge crossing over it are pictured. The base has a two line inscription, written in regular script identifying it as a product of Gaozhou. The colour used on this vase is very elegant and characteristic of Gaozhou blue-and-white wares.
Inkstone in the form of a Chinese zither
Ming dynasty  Zhaoping
Length: 20.5 cm  Width: 10.8 cm  Thickness: 1.5 cm

This inkstone is made of stone from Laokeng, Zhaoping. Greenish-purple in colour, with “banana leaf white” and “scorched patches” marks. The craftsman has created the form of a Chinese zither, protruding from its case following the shape of the stone.
端石雕靈芝紋瓜形硯
明代 燕慶
長 15 厘米 寬 10.5 厘米 厚 2 厘米

石為端溪老坑石，色青底帶紫藍，石質細膩光潤，別緻處雕靈芝，浮脹靈
雕靈芝紋瓜形，瓜頂雕成裂也，並雕以靈芝草紋。紋飾簡練，雕工精細，工整。瓜頂開闊，瓜稜，鋸合以片檀木製作，盒面鑲嵌雕靈芝紋白玉條
件，使硯盒識得更加名貴。

Melon-shaped inkstone engraved with lingzhi
Ming dynasty  Zhaoqing
Length: 15 cm  Width: 10.5 cm  Thickness: 2 cm

This inkstone is made of stone from Laokeng, Zhaoqing. It is greyish-green with a purplish tint with a smooth and fine texture. The ink-pool gently inclines and is decorated with a stylized lingzhi motif carved on the top. Although simple in design, it demonstrates excellent craftsmanship. Its value is enhanced by a red sandalwood box the surface of which is inlaid with a piece of white jade carved with a double-phoenix design in openwork.
端石雕蕉葉形硯
明代 詩裝
長 19.1 厘米 寬 12 厘米 厚 3 厘米

此件端石雕蕉葉形石雕，石色青灰微帶紫藍，石質細膩，優雅、典雅。因雕藝
人情料如金，雕石跡形，將其巧妙雕成蕉葉狀，邊沿自然彎曲起伏，形似芭蕉
葉葉，表面微凸以作硯堂。弧條流暢，雕工簡練。

Inkstone in the form of a banana leaf
Ming dynasty  Zhaoqing
Length: 19.1 cm  Width: 12 cm  Thickness: 3 cm

This inkstone is made of stone from Laokeng, Zhaoqing. It is greenish-grey with a purplish-blue tint with a smooth and fine texture. The original shape of the stone has been used to create the form of a banana leaf with curled edges. The ink-pool gently inclines. This is a work of simple, smooth lines executed with great skill.
**Inkstone with “Qianjin houwang” inscription**

*Guangxu reign, Qing dynasty  Zhaoqing*

Length: 25.5 cm  Width: 17.6 cm  Thickness: 2.7 cm

This inkstone is a thin cuboid made of valuable stone from Davidong, Laocheng. It is purplish-blue with a greenish-black tint. The stone is dense, fine, extremely smooth and comes with natural grains such as “fish-brain freeze”, “scorched patches”, “bluish-green dots” and gold streaks. The “fish-brain freeze” on the ink-pool has the appearance of a monkey made even more apparent against the surrounding “scorched patches”. Towering mountains, streams and waterfalls, trees etc. have been carved in low relief on the top and back, bringing to mind Shuillandong in Huaguoshan where Monkey King of *Journey to the West* resides. Inscriptions in clerical script appear on both sides of the inkstone, and give the name of the stone, the date and name of its collector on one side, and name of the craftsman and inscription-carver on the other.
**Inkstone with “Yanhu sixiang” inscription**

**Guangxi reign, Qing dynasty, Zhaoqing**

Length: 23.8 cm  Width: 15.7 cm  Thickness: 2.3 cm

This inkstone is made of stone from Daixiandong, Laocheng. It is greenish-black with a purplish-blue tint. Fine, smooth and dense in texture, it comes with “fish-brain freeze”, “scattered freeze”, “cash-coin freeze” and “green spots” grains. The inkstone is a cuboid and can be used on either face. On one, the “yellow dragon veins” have been made into an old pine tree with slanting branches. While “fish-brain freeze” has become the body of a crane, whose head is carved in low relief, flaps its wings and pecks the pine needles. The title “Yanhu sixiang van” is carved in seal script on the upperleft. On the other face is a circular ink-pool above which are butterflies, melons and entwining vines in shallow relief. They symbolise “unbroken connections and ten thousand generations of descendents”, a meaning that is pointed out by an inscription in seal script on the side of the stone which also contains a date of 1893, states the source of the stone, and records the name of its collector.
端石雕田鼠棉花纹砚
清光绪 齐宗
长21.5厘米 宽13厘米 厚1.6厘米

砚为雕饰银牌式，以端石老坑大西洞石雕琢而成。石色青灰紫蓝，石质细腻，坚密，滋润，砚堂中石品丰富，细腻，有金，银层，冰纹冻， cameo火
镜及微鬃青花，剔成青花，玫瑰紫青花等。砚面，砚池和砚背均以滚刀雕
瓜藤棉纹，且有田鼠追逐嬉戏其中。砚材质地优良，造型独特，雕工精
湛，砚池平整，流润，纹饰生动有趣。

Inkstone with peas and voles
Guangxu reign, Qing dynasty Zhaoqing
Length: 21.5 cm Width: 13 cm Thickness: 1.6 cm

This inkstone is made in an irregular oval shape of stone from Daoci, Luokeng. It is greenish-grey with a purplish-blue tint. It has a fine, solid and smooth texture and has gold and silver streaks, “ice-crackles”, “rouge scorched patches” and dots in a variety of shades. Carved in low relief on the top and underside is a design consisting of voles chasing each other among melons, vines and leaves. Made of high quality stone, this inkstone has a unique shape, excellent carving techniques, precise, flowing lines and interesting, life-like decorations.
端石雕荔枝形硯

清代 碁慶
長 16 厘米 寬 11 厘米 厚 4.5 厘米

此硯以宋坑石雕琢而成，石質細膩，石色凝重深厚，紫如黴肝。作者取物
類形，將硯臺雕成荔枝形，一面雕堂淺平，上左兩側各雕一荔枝，作
雙鯤戲池之狀，硯池側一串荔枝帶葉的小荔枝，其中稍大者深成小池。
另一面雕為魚狀，雕鯤雕一串小荔枝。構思奇巧，雕工細膩入微，形象
逼真可愛。

Inkstone in the form of a lychee

Qing dynasty  Zhaoping
Length: 16 cm  Width: 11 cm  Thickness: 4.5 cm

This inkstone is made of stone from Songkeng. It is fine in texture and
dark maroon in colour. Inspired by the original shape of the stone, the
craftsman has made it in the form of a lychee. There is a shallow, flat ink-
pool on one face above which two bats flank left and right. The top is
carved with a cluster of small lychees together with leaves and branches;
the largest lychee has been hollowed out to become an inkwell. On the
other face of the inkstone is a deep ink-pool with a bunch of lychees carved
on the top.
端石雕花篮形砚
Qing dynasty  Zhaoqing
Length: 29.5 cm  Width: 18.5 cm  Thickness: 2.3 cm

This inkstone is made of stone from Laokeng. It is greenish-grey with a purplish-blue tint, "bluish-green dots", gold streaks and "green spots", and is fine and smooth in texture. The inkstone is shaped as a hanging flower-basket of flowers, decorated with peonies, magnolias, plum blossoms and lingzhi. The design of two magpies on the handle gazing at one another symbolises joy and prosperity. Beneath the handle is a deep pool. The other face of the inkstone is carved with melons, vines, and butterflies in low relief, symbolising "generation after generation".

端石雕花篮形砚
此砚以端溪老坑石雕製。石色青灰带紫蓝，石质致密。细观：砚中有乾插
青花、金银、素墨等石品花纹。砚为花篮形，一端以荷身为砚亭，腾藤
雕牡丹、玉蝶，梅花、靈芝，恰如懸掛著一籃鮮花。花籃的提梁上，兩
隻喜鵲互相顧盼，寓意“花開富貴，喜上眉稍”。提梁下以深刀雕池池
內雀翎細紋作紋款，寓意“瓜瓞綿綿” 。此砚造型獨特，構思巧妙，雕
雕細膩、泥深，技法嫺熟，形象生動。
**Ivory ball of eleven concentric layers**

Mid Qing dynasty  Guangzhou
Diameter: 8 cm

The surface of the outer ball is decorated with rosettes, bats and four pairs of the character **shou**, meaning longevity, arranged one above the other. Visible through the four round holes on the surface are ten smaller spheres decreasing in size, exquisitely carved in openwork such that each layer within rotates freely. A loop is attached to the top of the ball for hanging purposes and a Chinese knot with tassels is tied to the bottom. Ivory balls are typical of traditional Guangzhou ivory carving and were produced from the mid Qing dynasty onwards.
Ivory carving with ball of fifteen concentric layers
Qing dynasty  Guangzhou
Height: 50 cm  Diameter of base: 13 cm  Diameter of ball: 12.4 cm

This piece is made of many detachable parts. Different carving techniques including carving-in-the-round, relief and openwork are used. The circular base is carved with three dragons in clouds on the side and four bands of decorations on the top, each with a different design. The decorations consist of dragons in clouds, chrysanthemums, floral sprays and stringed patterns. A total of three sets of decorations appear on the vertical pole. At the bottom is the immortal Magua presenting a birthday gift. Further up is a ball of nine concentric layers. The surface of the ball is carved with two soaring dragons in openwork and twelve round holes through which eight spherical layers can be seen inside. Above the ball is a grooved cylinder carved with openwork decoration. Connecting the pole is a tray on which rests an ivory ball of fifteen concentric layers carved with openwork floral designs. The design of this ivory carving is highly innovative, skillfully made, and represents the great achievements of Guangzhou ivory carvers.
Ivory pomegranates
Mid Qing dynasty  Guangzhou
Height: 10 cm  Width: 8.5 cm

These pomegranates are carved-in-the-round. A single large pomegranate constitutes the main body around which branches, leaves, flower buds and smaller pomegranates are arranged. Since they are ripe, they are split, revealing the seeds inside. The flowers, fruits, branches and leaves are all highly realistically depicted.
**Ivory bergamots**

Mid Qing dynasty  Guangzhou  
Length: 34 cm  Width: 6 cm

Bergamot is one of south China's best products. Because it looks like a human hand, it is called foshuguo, literally, Buddha's hand fruit, and is often used as an offering to Buddha. This ivory carving is made up of two bergamots decorated with branches and leaves. The bending branches and outstretched leaves are highly life-like; even the veins on the leaves are clearly visible.
Ivory tray in the shape of a bergamot
Late Qing dynasty   Guangzhou
Length: 19 cm   Width: 12 cm

This shallow tray is made in the shape of a bergamot where eight carved lines help to outline its shape. Around the edge, branches and leaves, flowers and fruits are carved in relief. Two young flowering branches and a leaf extend over the edge to fall onto the tray. The inside of the tray is further decorated with fruits of noble bottle tree carved in relief. A bat with outstretched wings is carved in the bottom right hand corner.
牙雕花卉纹盖盒

清代

高12厘米 口径11.5厘米

盒为圆筒形，带盖。盒身通体雕琢花卉和缠枝藤蔓，花繁叶茂，瓜藤缠绵不断。盖的边沿雕饰一圈花卉纹，盖面呈弧线状凸起。纹饰分三区，中心部分雕饰双狮穿云，通透两圈雕琢花卉纹。纹饰繁密，精雕细镂。盖的里面雕铜片，可作镜子使用。由此可知，此盒应是妇女的化妆用具。

Ivory box with lid

Qing dynasty Guangzhou

Height: 12 cm Diameter: 11.5 cm

Blossoming flowers and gourds with entwining vines are carved all over the box and lid. The side of the lid is carved with a band of floral designs. The top is raised like steps and divided into three decorative surfaces: a pair of dragons flying in clouds occupies the central dome surrounded by two floral bands. Decorations are full and exquisitely carved. Since a mirror is inlaid on the underside of the lid, this was probably a woman's toilet case.
牙雕人物故事圖摺扇
清代 廣州
高 18.9 厘米 寬 32.4 厘米

Ivory folding fan
Qing dynasty Guangzhou
Height: 18.9 cm Width: 32.4 cm

The twenty-two strips of ivory that make up the fan are secured with a metal tenon at one end and secured in position for opening with ribbons. The end pieces are carved with figures of deities, clouds and dragons in low relief while the decoration on the fan is arranged in five layers. The upper and the lower layers contain figures and flowers; the central ones contain narratives of figures in settings with pavilions, terraces and towers. An oval window in the centre shows four figures who appear to be reciting and composing poems. All remaining areas are decorated with delicate openwork carving.
Elephant's tusk carved with landscape and figures
Qing dynasty  Guangzhou
Length: 60 cm  Diameter of mouth: 7 cm

Relief and openwork techniques have been employed to craft this work which follows the shape of the elephant tusk. The subject is a banquet celebrating the return of triumphant warriors. Many figures are shown engaging in different activities: some drink heartily, some dance to music, while others fish by a brook. Warriors' horses can be seen resting quietly underneath trees by a spring.
Tortoise shell box with figures in landscape
Mid Qing dynasty Guangzhou
Height: 2.3 cm Diameter: 9.6 cm

The material for this round tortoise shell box is thin and translucent. It is decorated all over with incised lines and designs carved in low relief and openwork. The cover is carved with a variety of landscape elements such as pavilions, terraces, towers, bridges and brooks. Figures therein are engaged in different activities: some fans themselves or chat in the garden while others read indoors; there is also a farmer who carries a hoe as he returns from the field. The underside of the box is decorated with rocks, gardens, pavilions, terraces and towers with figures engaging in leisurely activities such as reading, enjoying the fresh air, or simply strolling around. Designs of flowers, trees and rocks appear on the side. This is a box with a rich variety of scenes containing life-like figures and are vivid presentations of the everyday life. As an important centre for the production of tortoise shell artifacts, Guangzhou produces excellent works of exquisite craftsmanship.
Shell carved with eagles and a bear, birds and a deer
Qing dynasty  Guangzhou
Height: 20 cm  Width: 24 cm

Openwork is used to decorate the pair of shells while maintaining their original shape. Eagles and a bear are carved on one shell, birds and a deer on the other. Other decorations include trees, rocks, and other flying birds. Inscribed on both shells are the names of shops and manufacturers. In the Guangzhou dialect, eagle, bear, bird and deer are homonyms for hero and official rank, thus they are considered to be auspicious symbols. This large pair of translucent shells are carved and inscribed with perfect skill. It provides invaluable information for the study of Guangzhou shell carving in the late Qing period.
貝雕人物集市圖擺件
清代 廣州
高 21 厘米 寬 22.5 厘米
作品以花木為材料，以活潑生動的雕刻手法，表現了
人們在江邊市鎮趕集的場面。瓷雕人物圖，中景為江上
景色，數隻小舟於江上緩緩前行，舟中人物的動作情
景似在江上急行的緊張氛圍，遠景為集市景色，但見
街道兩旁店鋪、作坊林立，街市人來人往，一派繁
忙熱鬧的景象，趕集者或搭肩車馬，或乘車，或乘船，
或步行，從四方八方絡繹而來。貝雕人物在觀物上成功地表現了龐大的
空間場面，人物、場景的刻畫生動逼真。作品正體刻“呂和昌號”、“光
記作”陸文款，背面刻“東北雙雙鮮銅活品多”陸文款，

Shell carved with figures
Qing dynasty  Guangzhou
Length: 21 cm  Width: 22.5 cm

Reduced ground with low relief and incised lines are used to decorate this
pair of shells to present the scene of a fair beside a river. A pair of fishes
occupies the bottom of each shell. In the middle ground are scenes of the
river along which small, fast-moving boats make their way. Gestures and
poses of workers onboard suggest that they are in a hurry. The fair, with
stores and workshops on both sides of the road which is crowded with
pedestrians, is in the distance. This is a fair bustling with activity to which
people from all directions come on horseback, carts, by boat or on foot.
The craftsman has succeeded in presenting spacious scenes with vivid
and realistic figures on limited surfaces. Inscriptions containing names of
the shop and manufacturer appear on the front and back of the shells.
金漆木雕“狀元及第”圖花板
明代潮州
高49厘米 宽92厘米 厚3厘米

作品四周以銅釘為地，飾以纏枝花、花纏枝、花鳥紋。四周的主體部分均為三個龍飛鳳舞的龍，中央的大飾為主體紋飾。浮雕狀元及第，表現了金榜題名的情景，四周的吉祥如意，寓意吉祥如意。作品的思想，左右兩側小樹枝上掛有福、壽、喜、富等吉祥符號，增添了吉祥氣氛。“狀元及第”是潮州木雕中較常見的題材，反映了在科舉時代，人們讀書以求進身之階，一舉成名，光宗耀祖的傳統思想。

Gilded wood carving with figures
Ming dynasty · Chaozhou
Height: 49 cm Width: 92 cm Thickness: 3 cm

This wood carving comes in a green border decorated with kui dragons in low relief. Black lacquer traced in gold is used to divide the main body, with red background, into three windows, a large one in the centre flanked by two smaller ones. A joyful scene of a zhuangguan parading the streets on horseback in celebration of his success in official examinations appears as the major motif in the central window, embellished with pines, plums, peacocks and phoenises. Each of the smaller windows on the side is decorated with flowers in a vase and magpies, symbolizing peace and prosperity. Red, green and gold placed together constitute an atmosphere of joy and festivity. “To become a zhuangguan” is a motif common in Chaozhou wood carvings. It shows the mentality of those living in an era when passing imperial examinations was a stepping-stone to officialdom. More than bringing fame to the successful candidate, success in these examinations was an honour also to one’s ancestors.
Gilded wood carving featuring the story of Guo Ziyi celebrating his birthday

Qing dynasty Chaozhou
Height: 72 cm Width: 47 cm Thickness: 5 cm

Several techniques have been used in this wood carving, including multi-layered openwork, relief, carving-in-the-round, lacquering and gilding. It features the story of General Guo Ziyi of the Tang dynasty celebrating his birthday at Fenyangfu, his private residence, attended by civil and military officials. Narration is arranged in a zigzag, a device common in Chaozhou wood carving. Gateways and arches signify transitions in time and space. All scenes are full of joy and excitement, and all figures are life-like. This is a wood carving of excellent quality.
金漆木雕“七賢進京”圓花板
清乾隆 潮州
長34厘米 寬27厘米 厚5厘米

作品以潮州民間廣為流傳的七位書生進京狀元的故事為題材，採用“之”字形路徑，巧妙安排空間與時間。沿途山川起伏，騎馬破關，七位書生在即將到達的京都下，贈馬飲水，策馬前進。途經茶塢，書生與樵夫、漁翁作伴，折射出“萬般皆下品，惟有讀書高”的價值觀念。作品人物眾多，情節生動，層次分明，雕工細膩，是一件不可多得的木雕佳作。

Gilded wood carving featuring seven scholars heading for the capital
Qianlong reign, Qing dynasty Chaozhou
Height: 74 cm Width: 37 cm Thickness: 5 cm

The subject of this wood carving, seven scholars traveling to the capital for imperial examinations, was popular in Chaozhou. The narration is arranged in a zigzag in which time and space are clearly presented. The seven scholars, accompanied by porters, travel across rugged landscape on horseback as they make their way to the capital to sit the imperial examinations. Along the way, they meet farmers, woodcutters and fishermen. The idea behind the story is the superiority of scholarly pursuit. A large number of figures are shown in this work with an interesting, clearly presented narrative.
金漆木雕“鯉魚躍龍門”圖花板
清代 潮州
長 70 厘米 寬 38 厘米 厚 4 厘米

“鯉魚躍龍門”是中國民間工藝中常見的題材，是科舉時代平民百姓通過科舉考試得以高升的一種比喻。這種題材在潮州木雕中也十分常見。龍門又稱龍門，相傳為禹所開。在山東省濟南縣西北部，龍門山伏時黃河兩岸，為黃河黃河與山東的兩大出口。傳說鯉魚躍龍門即可變為龍，龍躍此門，但見龍門上氣勢恢宏，廟門下激流中有鯉魚七尾，龍龍一，另一躍魚口接龍齒所吐之水，身與龍相，有成龍之勢，是魚龍變化傳說的形像再現。故鯉躍龍門，耕石作龍頭，作品佈局得當，刀法爽利，魚、龍形象生動，是一件難得的木雕佳作。

Gilded wood carving featuring carp leaping over Dragon's Gate
Qing dynasty Chaozhou
Height: 70 cm Width: 38 cm Thickness: 4 cm

“Carp leaping over Dragon’s Gate” is a motif common in Chinese folk crafts. To people living in an era when the imperial examination system was in use, this motif bore a symbolic meaning of a person gaining fame and advancement through passing these examinations. The subject was also widely used in Chaozhou wood carving. Yumen or Yu’s Gate is also known as Longmen, that is, Dragon’s Gate. Situated in the northwestern part of Hejin County, Shanxi Province, it was supposed to have been built by the legendary ruler of the Xia dynasty, Yu. Mount Longmen, found at the southern mouth of the Yellow River at Jinsan Canyon, spans both its shores. According to legend, a carp will be transformed into a dragon immediately after leaping over Dragon’s Gate. On this wood carving is a dragon over Dragon’s Gate, riding on clouds as water spouts from its mouth. In the water beneath are seven carp and a dragon. Another carp catches in its mouth the water spilling from the mouth of the dragon above. Wings emerge from the body of this carp as it transforms into a dragon. The picture is a visual representation of the legend. To the right of the major motif are pines and rocks used as additional decorations. The composition is well-organized with spontaneous and neat carving; the representations of the carp and dragon are lively. This is a masterpiece of exceptional quality.
This is a container for zhimei. Before matches were introduced into China, folded paper strips held close to catch the sparks led off by rubbing flints against one another were used to start fire; these paper strips were known as zhimei. Most people had the habit of preparing a certain quantity of zhimei to meet needs that might arise at any time, so zhimei holders were invented to hold them. This holder is supposed to be hung on the wall. It is carved from a single piece of wood in the form of a bitter gourd. Among the entwining vines and leaves are butterflies, ants, grasshoppers and beetles.
Gilded wood zhimeii holder carved with squirrels and grapes
Qing dynasty  Chaozhou
Height: 31 cm  Width: 7 cm  Thickness: 2 cm

This zhimeii holder is carved in openwork from a single piece of wood in the form of a grape vine tree heavy with fruit. Several squirrels are shown eating the grapes while small insects rest on the leaves and vines. The holder is exquisitely carved and the patterns, though dense, are well-arranged. Grapes and pomegranates contain many seeds and are therefore used to symbolise fertility and endless generations in Chaozhou.
金漆木雕人物花卉纹嵌书卷小圆屏

高 85 厘米  宽 160 厘米  厚 3 厘米

图屏由四个屏座和九幅屏画组成。屏画装饰由下至上分为三层：第一层以人物故事与花鸟为主题，第二层以鸟雀或花卉为主题。屏画的纹样有“瑞鹤图”、“松鹤延年”、“连年有余”等，匠心独运。

This screen is composed of two stands and nine panels with decorations arranged in five horizontal layers. The bottom layer of each panel is carved with stylized kui dragons. Above it is the major decoration of the screen consisting of figural narratives. The third layer contains flowers in vases, fish, aquatic plants, flowers with birds and butterfly patterns. The fourth layer is made up of painting and calligraphy on silk framed with carvings of grapes with entwining vines in openwork. The uppermost layer is carved with designs of flowers and birds. The screen is supported by two stands with a T-shaped base, one at each end. There is an upright strut on each stand. The technique of carving-in-the-round is used to produce lions playing with balls at the top of these struts which are strengthened by kui dragons carved on openwork attached to the sides. This screen is an invaluable piece of wood carving since many techniques, such as openwork and relief carving, lacquering, gilding, calligraphy and painting, have been used.

Gild wood screen with figures and flowers, inlaid with calligraphy and painting

Qing dynasty  Chaozhou

Height: 85 cm  Width: 160 cm  Thickness: 3 cm

This screen is composed of two stands and nine panels with decorations arranged in five horizontal layers. The bottom layer of each panel is carved with stylized kui dragons. Above it is the major decoration of the screen consisting of figural narratives. The third layer contains flowers in vases, fish, aquatic plants, flowers with birds and butterfly patterns. The fourth layer is made up of painting and calligraphy on silk framed with carvings of grapes with entwining vines in openwork. The uppermost layer is carved with designs of flowers and birds. The screen is supported by two stands with a T-shaped base, one at each end. There is an upright strut on each stand. The technique of carving-in-the-round is used to produce lions playing with balls at the top of these struts which are strengthened by kui dragons carved on openwork attached to the sides. This screen is an invaluable piece of wood carving since many techniques, such as openwork and relief carving, lacquering, gilding, calligraphy and painting, have been used.
金漆木雕群獅漆畫人物故事圖菱形漆盒
清代 潮州
長22厘米 寬14厘米 高29厘米

此盒是潮州民間祭祀用具之一，供供奉神明之用，外形多樣，此屬
盒為菱形，分蓋、座、托盤三部分，組合運用鍍金雕，圖畫、雕刻貼金、
黑漆描光、金漆繽紛等工藝製作而成。底座與蓋為六邊三翼菱形，黑
漆描光，邊沿描金線；座座設六角足，足間穿柶雕卷草紋；座面雕繽紛
群獸圖於山林中，另一面雕“義之義臨”圖。座頂為六邊形有束腰托盤，
托盤透雕龍鳳雕枝花卉紋，束腰以朱漆為地，側面透雕卷草紋；圖模轉
角處雕六銜麒麟牡丹花卉枝頭；盤口貫樞束，共分八格。盒蓋為菱型，蓋
外緣黑漆描金線，以金漆繽紛雕工藝分別雕飾花園及人物山水，博古花
卉、花鳥圖案等紋飾。蓋口口沿雕梭形，雕工刀法清晰，其金漆繽紛雕工
藝尤為精細，傳統
的金漆繽紛雕工藝一般先在黑漆塗布板面上貼花紋金片，然後用鐵筆
將花紋 rempli 的輪廓勾勒出，黑漆底色將金色紋飾繪得鮮艷奪目。

Gilded wood food-container with lions and figural narratives
Qing dynasty  Chaozhou
Length: 22 cm  Width: 14 cm  Height: 29 cm

This kind of ceremonial food-container was used by people in Chaozhou to hold preserved fruit and come in many different forms. This container is made up of three parts: a cover, a stand and a food tray. It is carved in a variety of techniques including openwork, carving-in-the-round, lacquering, gilding and gold-tracing. Resting on six curled feet with scrolling tendrils between them, the stand is carved with lions playing in the woods in openwork on one side and Wang Xizhi with goose on the other. The base of the stand is a three-tiered hexagon, lacquered black with edges outlined in gold. A hexagonal tray with walls decorated with floral designs in openwork rests on top of the stand. Its contracted waist is red and is decorated with scroll patterns in low relief on reduced ground. At the junction of the sides, six poony-shaped column caps are carved in the round. The inside of the food holder is divided into eight compartments. The wall of the cover is lacquered in black and painted with figures, landscapes, hou patterns, flowers and magpies on plum trees, all delineated in fine detail using the technique of gold-tracing. The carving of this container is done by a skilled hand, and the technique of gold-tracing is particularly superb. This is usually achieved by first lacquering a piece of wood black. Next, the gilding is applied to the floral patterns and an iron pen used to trace their outlines. The black lacquered background makes the gold decoration stand out in a dazzlingly beautiful manner.
金漆木雕人物花鳥博古紋菱形飾盒
清代 蘇州
長45厘米 寬12厘米 高27厘米

飾盒為菱形，由底板、座、架、蓋組成，額用鍍金雕，浮雕、圓雕和飾漆貼金等工藝製作而成。底板為六邊形黑漆地光平板，上置六翻腦束腰飾框，足下各置一隻形態逼真、活潑可愛的小獅子作承託。座兩側筒狀雕荷花枝紋，束腰和座圍圈雕飾蓮花枝花卉紋，座面兩端飾圓欄小花柱；座面上雕“山”字形裂紋，罩架兩面飾蓮花異體紋案，兩側金飾瓜果、魚藻及滿藻等紋飾，架上置五個子母小木盒，菱形盒蓋設六面開光，邊框均作黑漆描花處理，邊框牙條為通雕蓮竹草葉紋，開光內飾雕松竹菊蘭、人物故事、蓮枝壽瓜、草蟲花卉、博古碟等紋飾。雕工精細，紋飾繁而不亂，層次分明，既華麗又莊重。

Gilded wood food-container with figures, flowers, birds and bogu patterns
Qing dynasty Chaozhou
Length: 45 cm Width: 12 cm Height: 27 cm

This food-container is composed of different parts: a bottom plate, a stand, racks and a cover, made with different decorative techniques including openwork, relief, carving-in-the-round, lacquering and gliding. The bottom is a hexagonal black-lacquered plate above which is a stand with a contracted waist and six outward-curving feet, each supported by a cub and connected by scrolling tendrils and flowers carved in openwork. The waist and sides of the stand are carved with openwork floral designs. At either end of the stand is a small strut carved in-the-round. On the stand rest racks of different heights decorated with openwork designs of bats and palace birds, Liu Hai teasing a toad, melons, butterflies, fishes and aquatic plants. On the racks are five small red-lacquered dishes. There are six window decorations on the hexagonal cover. The walls have been polished and lacquered in black, and framed with decorations consisting of entwining grass and leaves in openwork. Inside the windows are squirrels and grapes, narrative figures, bitter gourds with entwining vines, grass with insects and flowers, antique style burners and vases carved in openwork.
Gilded wood invitation card box with figures, flowers, birds and eight treasures
Qing dynasty  Chaozhou
Length: 35 cm  Width: 9 cm  Height: 11 cm

This rectangular invitation card box with cover is made with openwork, low relief, carved lines, lacquering and gilding techniques. There are three floral-shaped windows on the front wall. The central window features Emperor Minghuang of the Tang dynasty visiting the palace on the moon. Those on the left and right are carved with flowers and birds against a background of openwork swastikas. The left and right walls of the box are carved with windows containing floral patterns carved in low relief. The box rests on feet decorated with scrolling tendrils in openwork. The top of the box is divided into eight square grids of red-lacquered background and carved with a different auspicious flower or fruit in each, including lotus, peach, pumpkin, peony, chrysanthemum, bergamot, pomegranate and plum blossom. The cover is decorated with a total of five windows on its four walls in which different valuable objects and flowers are carved. It is lacquered in black and engraved with a stalk of bamboo accompanied by a poem and a seal. Boxes like this were used by wealthy families to hold invitations cards when distributing them before weddings.
Gilded wood shrine with figures, flowers, birds and bogyu designs

Qing dynasty
Chaozhou

Length: 34 cm Width: 15 cm Height: 38 cm

The worship of ancestors is very important to natives of Chaozhou. For this reason, large shrines, often made of gilded wood and elaborately carved, and containing memorial tablets of ancestors, are placed in ancestral temples. Those used in ancestral temples are usually larger than those placed in ordinary households. Even though this one was a household shrine, it is a work of excellent craftsmanship and was probably used by a wealthy family. Different techniques, including openwork, relief, carving and gold-tracing are used. It comes with a stand with a contracted waist and four feet of stylized lingzhi that are linked by kai dragons carved in openwork. There are five windows on the waist inlaid with boards carved with flowers and birds in openwork. Flowers and figurative narratives carved in multi-layered openwork, relief techniques and carving-in-the-round are found to the left and right side of the interior. The doors are carved with the Eight Immortals riding on beasts and magpies singing on plum branches in openwork. There are also figures, landscape and plum blossoms that are gilded and gold-traced. Inside the shrine is a gilded painting drawn on a black ground consisting of a lake, mountains, a bridge and pavilions. A date is inscribed in gold on the left. Beneath the painting are pines, bamboo, chrysanthemums, plum blossoms and orchids and at its top are peaches, pomegranates, bergamots and grapes.
Gilded wood carving with flowers and fruits
Qing dynasty  Chaozhou
Height: 80 cm  Width: 40 cm  Thickness: 5 cm

A big antique style vase featuring carp leaping over Dragon’s Gate occupies the centre of this wood carving. Antique style shelves divide the surface into different parts where decorative motifs have been arranged symmetrically to the left and right, top and bottom. Objects carrying auspicious meanings such as bats, bergamots, pomegranates, bottled flowers, and ding are displayed on the shelves. The practice of putting auspicious objects together reflects the craving for luck and fortune.
Gilded wood *ruyi* sceptre carved with peonies

Qing dynasty  Chaozhou
Length: 40 cm  Width: 14 cm  Height: 30 cm

This *ruyi* sceptre is carved from a single piece of wood. Three large peonies in full bloom form its main body, decorated by two smaller buds. Peonies represent prosperity, a meaning that is further enhanced by the rich gold colour used in this work.

*Ruyi*, literally, as one wishes, originally in the shape of a human palm, were scratchers used by monks in ancient times that gradually evolved to become what we know them to be today. From the Ming dynasty onwards, *ruyi* lost their practical value and became ornaments found in a scholar’s study. With the passage of time, they became New Year decorations for the rich. Local officials used them as court tributes and they were also valuable imperial gifts. *Ruyi* represent blessings and wishes for luck and fortune.
金漆木雕人物花鳥紋描金漆畫糖果果

清代 潮州

長 68 厘米 寬 20 厘米 高 58 厘米

糖果果是潮州地區用於祭祀禮儀的器具之一。其外形呈長方體，比例適中。木質為金漆木雕果，表面以描金漆繪製，富有傳統藝術風情。糖果果上雕有花鳥、走獸、人物等圖案，色彩鮮豔，紋樣精美，具有很高的藝術價值。

Gilded wood candy rack with figures, flowers and birds

Qing dynasty  Chaozhou

Length: 68 cm  Width: 20 cm  Height: 58 cm

A candy rack is a Chaozhou ceremonial object that is larger than a food-container. This one is decorated with carving, lacquering and gilding on one side, and lacquering and gold-tracing on the other. The rack is made up of two parts, the stand and the rack. The stand has a contracted waist and outward-curving legs, and stands on a rectangular plate of black lacquer. Supporting each of the four feet is a cub carved in the round. The feet are linked at the front by lions, dragons, butterflies and entwining vines in openwork, at the sides by floral designs, and at the back by scrolling tendrils, carved in relief and gilded against a background of black-lacquer. The contracted waist is carved with floral spays and coins in openwork. Sides of the shelf protrude towards the front in the shape of an inverted "U" with lateral extensions to the left and right. The frame of the rack is made of black-lacquered columns and boards decorated with gold-tracing. The decorative surface is divided into 27 windows inlaid with boards containing narrative figures, antique style burners, flowers, birds, melon and fruits and other treasured objects. On the back, plum blossoms, echidna, pine trees, bamboo, flowers, birds, water plants, prawns, crabs and insects in gold-tracing can be found. An inscription in running script appears in gold. A bat is carved at each of the upper corners signifying double fortune.
Pair of gilded wood carvings with calligraphy in running script
Qing dynasty  Chaozhou
Height: 72 cm  Width: 43 cm

This pair of wood carvings is made with multi-layered openwork, relief, lacquering and gilding. Each is carved with bats holding plum blossoms in the mouth and squirrels with grapes. Additional decorations include gourds with entwining vines, melons, butterflies, pomegranates, bergamots, peonies and camellias. These constitute the ground against which a black-lacquered couplet in running script is carved.
酸枝木螺钿双龙花鸟纹托盘

清代 潮州
长 80 厘米 宽 8.2 厘米 高 2 厘米

托盘为椭圆形，以酸枝木作胎并用螺钿镶嵌的装饰工艺。足部起挑边，内圈及足部以竹片，上嵌螺钿及折枝花卉纹。器身腹部两层螺钿纹，其边缘两翼镶圆形螺钿花卉带之微透雕龙草、花蝶以及“喜鹊闹梅”等纹饰。所有纹饰均以五彩螺钿镶嵌而成，纹饰细密，沉厚平整的酸枝木将五彩螺钿纹饰镶嵌得更加鲜明醒目。

Blackwood tray inlaid with mother-of-pearl dragons and flowers

Qing dynasty  Chaozhou
Length: 80 cm  Width: 8.2 cm  Height: 2 cm

This oval-shaped tray has a flanged rim wrapped by thin bamboo and decorated with inlaid mother-of-pearl butterflies and floral sprays. Two dragons among clouds occupy the centre of the tray, surrounded by two rings of oval-shaped floral sprays with floral scrolls, butterflies, magpies and plum trees in between. All decorations come in mother-of-pearl the beauty of which stands out well on blackwood.
Blackwood guigei bed inlaid with mother-of-pearl figures, flowers and birds

Late Qing dynasty  Guangzhou
Length: 185.5 cm  Width: 60.5 cm  Height: 106.5 cm

This bed has hoof-shaped feet with square spiral patterns. Five window decorations are symmetrically arranged on the apron. In the floral-shaped central window are a crane and deer carved in openwork. On either side of the central window is a round one, in which blossoming flowers are carved in openwork to symbolize fortune and nobility. In the two oval-shaped window decorations near the ends, plum blossoms are carved in openwork and inlaid with mother-of-pearl. A three-panel screen is set as the seat railing. The central panel has a wave-like upper-frame. It is decorated with a window containing a crane and a deer carved in relief. Outside the window are inlaid mother-of-pearl decorations, consisting of the deities of Well-being, Officialdom and Longevity as well as floral sprays. Side panels also have oval-shaped window decorations, carved with magpies singing on plum branches in relief. Outside the windows are, again, inlaid floral designs of mother-of-pearl. Under the seat railings on the side are boards with blossoming flowers and fruits carved in relief. Inlaid mother-of-pearl decorations add colour to the otherwise bland, plain wood carving.
Pair of blackwood chairs and a table with inlaid mother-of-pearl decorations

Late Qing dynasty  Guangzhou

Chair: Length: 62.5 cm  Width: 47 cm  Height: 96 cm
Table: Length: 45 cm  Width: 34 cm  Height: 80 cm

The chairs stand on hoof-shaped feet with square spiral patterns. Where hind legs connect to wave-shaped top rails are stylized lingzhi carved in openwork. The back of the chairs are decorated with an eagle, bear, bird and deer inside openwork windows, surrounded by magpies singing on plum branches. Eagle, bear, bird and deer are auspicious symbols because in the Guangzhou dialect, they are homonyms for hero, nobility and officialdom. Vertical surfaces of the top rails are inlaid with floral scrolls and a pair of bats holding the character shou, for longevity. The arms are straight and come with gooseneck front posts that are inlaid with plum blossoms in mother-of-pearl. Bats, gold coins and peaches signifying “fortune before the eyes” are carved in openwork inside the frames of the arms. The seat is plain under which is the waist. Aprons are inlaid with floral scrolls while stretchers are decorated with openwork and inlaid mother-of-pearl magpies on plum trees. The table comes with an apron carved with plum stalks and blossoms in openwork. There is a shelf beneath which both provides extra space for placing objects and re-enforces the legs. Its wave-shaped apron is decorated with floral sprays. The complete set of furniture consists of four sub-sets, each with two chairs and a table. They are quite impressive placed in their intended location on both sides of a sitting room.
Portable blackwood screen featuring inlaid mother-of-pearl phoenixes, flowers and birds

Late Qing dynasty  Chaozhou
Height: 262 cm  Width: 178 cm

Portable screens are for use indoors, to protect from the wind and ensure privacy of the interior space. This screen is made up of a stand and a removable panel. Two thick pieces of wood are used as feet on which are struts, supported and kept in position by gourd-shaped spandrels. An inscription appears on the struts which are inlaid with winding patterns in mother-of-pearl. There are grooves on the struts for securing the panel. The spandrels are decorated with pines, cranes and flowers, beneath which is a stretcher with three windows. Two lions and a gold coin appear in the central window while the ones on the sides contain flowers and birds. Underneath the stretcher is an apron, carved with floral sprays in the centre and potted flowers in spiral patterns at the ends. Running along the frame of the panel is a decorative band of alternating floral sprays and brocade patterns. The panel is decorated with a window containing two phoenixes at the centre and floral sprays in each of the four corners. All decorations are made of inlaid mother-of-pearl. This large and impressive screen is exquisitely made with inlaid mother-of-pearl decorations throughout and belonged to one of the ancestral temples in the area around Chaozhou and Shantou.
Pair of zitan wood chairs inlaid with marble, and a table

Late Qing dynasty Guangzhou
Chair: Length: 58 cm Width: 50 cm Height: 98 cm
Table: Length: 41 cm Width: 41 cm Height: 80 cm

The chairs come with inward-curving horse-hoof feet terminating in spirals. There are openings at the waist. The apron is decorated with stylized kui dragons in relief. Marble panels, with veins resembling clouds and mountains, are inlaid on the straight, screen-like backs. Spirals in relief are found on the chair frames made of nanmu wood. Lovely marble veins enhance the beauty of zitan wood. The table has a shelf and like the chairs, has inward-curving horse-hoof feet terminating in spirals, and holes at the waist. The apron is also decorated with stylized kui dragons in relief. The shelf both re-enforces the legs, and provides extra space for storing objects. Furniture inlaid with stone is a major characteristic of Guangdong style furniture. In addition to being decorative, they are cool to sit on, and therefore, particularly suitable for southern China with its hot and humid weather.
Five-footed zitan wood stand with spirals
Qing dynasty  Guangzhou
Height: 4.5 cm  Diameter of mouth: 8.6 cm

The stand is carved from a single piece of zitan wood where ground has been carved away to allow the design to stand out in relief. Like a rounded basin, the top surface has a circular slot for securing vase-like wares. The exterior of the stand is carved with spirals in relief. Classic and elegant, it is well-proportioned, with decorations in smooth flowing lines, giving it a metallic feel. Stands like this are typical of traditional Guangzhou wood carving. Usually made in blackwood, they are indispensable accessories to jade or ivory carvings, fine porcelain and antiques in a scholar’s study. Despite their small size, they require expertise in form, structure and craftsmanship at a level comparable to that required for making large pieces of furniture.
酸枝木雕蟠缠纹器座

Qing dynasty  Guangzhou
Height: 4 cm  Diameter: 12.5 cm

Blackwood stand carved in the form of twisted cords

This stand is exquisitely designed and skillfully carved in openwork to resemble cords of equal thickness that twist and turn in a systematic way. It can easily be mistaken for a work in metal, only upon close observation does one discover that it is actually made of wood. This is a rare masterpiece indeed.
紫檀木雕古梅紋四足座
清代 廣州
長17.5厘米 寬16.5厘米 高13厘米

此座以優質紫檀木雕成，四腿交錯相連的梅樹 모습，樹幹細巧，枝幹扭曲。樹幹表面，雕刻有細密的紋理。

Four-footed *zitan* wood stand carved in the form of old plum trees
Qing dynasty Guangzhou
Length: 17.5 cm Width: 16.5 cm Height: 13 cm

The stand is carved from *zitan* wood of the highest quality. Legs, carved as interlocking plum branches, embrace a circular top. Plum blossoms, either in full blossom or in buds, grow on the gnarled branches.
Five-footed *zitan* wood stand with sceptre border decoration

Qing dynasty  Guangzhou

Height: 17.5 cm  Diameter of mouth: 22 cm

The stand has a circular top panel hollowed in the centre, and a contracted neck. Each foot is a stylized *lingzhi*, looking strong and forceful. Radiating stretchers between the legs add stability. Bulging spandrels are in the form of inverted petals. Each has an openwork floral-shaped window in the centre, flanked by spiral clouds in relief.
Blackwood holder in the form of *kui* dragons

Qing dynasty  Guangzhou

Height: 14.2 cm  Width: 13.4 cm

The feet of the holder are skillfully carved as two dragons. Shown facing each other, the dragons hold their bodies and heads upright. Connecting and securing them in place is wood carved to resemble entwining cords. A groove for fixing objects extends from the lower jaw to the neck of each dragon. Despite its small size, the holder is creative in design and meticulously made.
Zitan wood brush-holder carved with "birthday celebration among celestials"

Guangxu reign, Qing dynasty  Guangzhou

Height: 14.6 cm  Diameter of mouth: 13.3 cm

The mouth of the brush-holder is carved with a ring of spirals. Decorating the body is a scene of the God of Longevity receiving birthday gifts from the Eight Immortals, the deity Magu, and the Two Immortals He and He, carved in low relief. It is further embellished by pines, deer, turtles and other auspicious plants and animals. This is a scene that is full of joy and excitement, with figures wearing varied expressions. The title of the piece and a date appear as a double-lined inscription in official-script.
Zitan wood cup carved in the shape of a magnolia
Early Qing dynasty  Guangzhou
Height: 7.5 cm  Diameter of mouth: 10.2 cm  Diameter of base: 5.3 cm

This cup is carved in the shape of a magnolia in full bloom and decorated with sprays of magnolias carved in openwork on the wall and the base. Magnolias symbolise abundance. The carving is simple and unsophisticated but the cup is both beautiful and practical.
Boxwood brush-holder with birds and flowers
Late Qing dynasty   Nanhai
Height: 11 cm   Diameter of mouth: 13.3 cm

The brush-holder is made from a single piece of boxwood. Its exterior is carved with a plum tree and a peach tree, each with a bird standing on its branches, in openwork. The birds exchange glances as one looks up from below and the other looks down from above in a scene that is full of life. An inscription carved on the body of the holder gives its title and the name of the craftsman.
Agalloch wine cup with silver interior decorated with figural narratives
Late Qing dynasty  Guangzhou
Height: 5.5 cm  Width of mouth: 5.2 cm  Width of base: 3.3 cm

The cup is one of a set of ten. Figures of children and immortals are carved in relief on the walls. They are gathered beneath aged trees and are either reciting poems, playing lutes, tasting tea or resting. Goats, deer and pine trees appear in the setting as auspicious symbols.
彩繪山水人物故事圖牙把扇

Chaozhou-style fan with ivory handle and painted with figures in landscape

Qing dynasty Chaozhou
Length: 29 cm Width: 24.5 cm

This fan is known as a duck-foot fan because of its shape. It has an ivory handle, a woven bamboo frame, and sixty-three neatly arranged slender bamboo ribs. The linen surface is decorated with a painting in ink and colour, featuring scholars in a courtyard leisurely playing lutes or reciting poems as a boy-attendant serves tea. Beside the fence are rocks, banana trees and a few tall and slender bamboos that flicker in the gentle breeze. Mountains lie in the distance while a bat, painted in red, hovers above a lake, also in the background. Affixed to the left side of the fan is a seal with the name of a shop. This fan is distinctive in its choice of materials, fine workmanship and elegant painting.
Chaozhou-style fan with bamboo handle showing Liu Hai teasing a toad

Qing dynasty  Chaozhou
Length: 25 cm  Width: 22 cm

This fan is in the shape of a duck's web. Its ribs and handle are made of bamboo. The sixty slender ribs are neatly arranged and connected by thin threads to form its fan shape, then pasted with paper on both faces and finished with a silk wrapping around the edge. The front is a painting in ink and colour, with Liu Hai teasing a toad.
Painted enamel food container, with eight auspicious Buddhist emblems and flowers
Qianlong reign, Qing dynasty  Guangzhou
Height: 11 cm  Diameter of mouth: 34.5 cm  Diameter of base: 33 cm

This round enamel container has straight walls, an outward flaring ring foot and a lid that bulges slightly on the top. Decorations on the cover have been arranged in four rings. Moving outward from the centre are bats bringing longevity, floral sprays, dahlias and the eight auspicious Buddhist emblems, and finally another ring of floral sprays. Floral scrolls alternate with different emblems on the external wall of both the box and its cover while entwining plants decorate the ring foot. The compartment for food consists of one round and eight fan-shaped dishes. Each of these has flowers on its internal wall and the character shou, for longevity, in gold in the centre framed by bats. This is a box which combines traditional Chinese motifs, such as bats, the characters shou and the eight Buddhist emblems, with Western motifs executed in bold and flowing linework, such as the dahlias. Its composition is complicated with extravagant decoration applied in rich colours, and is typical of Guangzhou enamel wares of the Qianlong period.
Painted enamel washbasin with eight auspicious Buddhist emblems and a dragon in clouds
Mid Qing dynasty Guangzhou
Height: 12.5 cm Diameter of mouth: 43.5 cm

This washbasin has thin walls, a flat flaring mouth, gold-plated rim and a ring foot. The mouth is blue, decorated with dahlias. The internal wall is painted with two rings of floral sprays between which is another of dahlia scrolls encircling the eight auspicious Buddhist emblems painted in gold. A dragon in clouds occupies the bottom which also has a blue ground. The external wall is painted with ray patterns and lotus scrolls. This washbasin is a bold attempt to combine Western and traditional Chinese motifs. The result is a new form of decoration which is innovative, fresh and lively, testifying the cultural exchange between the East and the West which took place in Guangzhou in the mid Qing dynasty.
Set of four painted enamel dishes featuring figures in private gardens

Mid Qing dynasty Guangzhou
Height: 3.3 cm Diameter of mouth: 16 cm Diameter of base: 10 cm

These shallow dishes have flaring mouths and foot-rings. White enamel is used as the foundation on which different episodes from the classical novel, The Western Chamber, are painted in colour. The external walls of the dishes are painted with grapes and entwining vines. On the underside of each dish is a mark, hand-painted in red and framed by kui dragons, with the characters “zhujia”, meaning “bamboo residence”, indicating that the dishes were probably commissioned.
Painted enamel hexagonal vase with melon ridges and window decorations

Qing dynasty  Guangzhou
Height: 26 cm  Diameter of mouth: 7.5 cm

The vase has a flaring mouth, long neck and bulging belly, and foot which connects to a stand with six rugê-shaped feet. The neck is light green, decorated with flowers, butterflies and banana-leaves. Six windows appear on the belly. They contain a total of eighteen figures including Guanyin and arhats. The foot is decorated with spirals. Slanting surfaces of the hexagonal stand are painted with floral designs. This is a work of unique form, delicate designs, elegant colours and life-like figures.
Painted enamel vase with animal masks
Qing dynasty  Guangzhou
Height: 34 cm  Diameter of mouth: 10.5 cm  Diameter of base: 10 cm

The gilded vase has a flaring mouth, slightly contracted neck, angled shoulder and a belly which tapers toward a flat base. Arranged symmetrically on either side of the belly is a pair of elephant-shaped ears traced in gold and each with a ring in its trunk. Much of the vessel is covered in green enamel bands of banana-leaf design, and kui dragons. The green of the enamel is inspired by that of bronzes. Against this ground, clouds and animal masks are traced in gold.
Painted enamel picture of figures in landscape
Qing dynasty  Guangzhou
Height: 54 cm  Width: 87 cm

In the foreground are several small trees and figures along a shore. They are foreigners who seem to have returned from a trip to a far-off place. As they head toward a castle on a distant hill, proceeding in groups of two or three, they carry goods from the East such as lingzhi, coral and Buddhist pagodas. A ship has just set sail in the middle ground while in the distance, Chinese-style pavilions, terraces and towers are half hidden in cloud and mist. This painting is a visual representation of the exchange of trade between the East and the West in the Qing dynasty. It is rich in colour and its clear representation of space is close to that found in oil painting.
Painted enamel bowl with floral designs

Qing dynasty Guangzhou
Height: 5 cm Diameter of mouth: 10.3 cm Diameter of base: 5.2 cm

The bowl has a flaring mouth, deep belly and ring-foot. Edges of its mouth and foot are wrapped in copper. The external wall is light blue, decorated with a ring of charmingly displayed red, yellow, green and white flowers. The internal wall is pink with neatly organized designs. On the underside of the bowl is a seal, hand-painted in red within a double-lined frame, identifying it as a product of a workshop named Yihexiang in Guangzhou. Outside the frame are four other hand-written characters, probably a clan name. Qing dynasty Guangzhou was an important centre for enamelware production. The quality, quantity and variety of colours and designs of its products were not matched anywhere else in China. With many stores and workshops, Haopan Street was a famous location for selling Guangzhou handicrafts in the Qing dynasty. It was a busy commercial centre where traders in metal, furniture, ivory and leather goods also gathered. This bowl is important in understanding enamelware production in Guangzhou at that time.
銅胎掐絲琺琅花鳥紋爐
清 中國 廈門
高 17 厘米 總寬 17.2 厘米

爐身為瓜棱形，直口，棱形足，曲折式提梁，銅胎鎏金。爐身以藍色陰陽
彩為地，用雙勾法描花紋飾，內填紅、白、綠、黃等色釉彩。腹底飾如意
雲、西番蓮紋；蓋面作雕空裝飾，中心設海棠形開光，內飾蓮花兩葉雙
叢，開光外雕藤花鸞枝為紋；沿部以紅、藍彩繪火焰紋。提梁與壺身相接
處貼附銅胎鎏金“吉慶有餘”紋花牌。手爐為冬天暖手用，此手爐造型考
究，當為富貴人家所有。

Cloisonné hand-warmer with floral designs
Mid Qing dynasty  Guangzhou
Height: 17 cm  Width of surface: 17.2 cm

This melon ridged hand-warmer has a vertically extended mouth, melon-
shaped foot ring and angled loop-handle; it is gold-plated throughout.
The body is covered in blue enamel with decorative designs in gold,
achieved by cutting away the blue enamel, revealing the colour beneath.
Spaces within these outlines are filled with red, white, green and yellow
coloured enamel. The external wall of the belly is decorated with 云
patterns and dahlias. Decorations on the cover are carved in openwork.
They consist of a floral-shaped window in the centre containing two birds
in a lotus pond and lotus scrolls outside of the window. The wall of the
lid is painted with flame patterns in red and blue. Where the handle is
attached to the body are gilded plaques with auspicious symbols. This
hand-warmer is an extravagant and exquisite work, likely to have been a
property of a wealthy family.
銅胎透明琺琅花卉紋竪鍍牙雕把鏡

yne China

Long 27.5 cm Width 12.5 cm

銅胎・鏡框為椭圆形・柄部。鏡面為透明琺琅・花紋為棗花・條紋・欄紋等多樣・柄部為牙雕造。柄部以寶藍色透明琺琅為底・金色花飾・中間以五色琺琅堆雕蝙蝠・朱文“壽”字・寓意“五福臨門”；鏡框及柄部之間飾有象牙浮雕蝙蝠及十字花、分別染成紅、綠色、紋“福”字之設計；鏡把以寶藍色透明琺琅為地圖金花卉・朱文繡黃線線條・結紋寶釵・穿一紅珊瑚珠並留蘇花。

Basse-taille enamel mirror with handle

Mid Qing dynasty  Guangzhou

Length: 27.5 cm  Width of face: 12.5 cm

The oval-shaped mirror is made with different techniques including enamel painting, ivory carving and weaving. Floral sprays in red, yellow, orange, green and blue are painted on the frame. A glass mirror is inlaid on the front. At the back, blue brocade patterns are laid over a green background while five bats, signifying happiness, encircle the character shou, for longevity. At the point where the handle joins the frame are two ivory pieces. One is dyed green and carved with two bats holding the character shou in low relief while the other is dyed red and takes the shape of a melon with granulation. The handle is decorated with floral designs traced in gold against a dark blue ground and coated in a layer of transparent enamel. At the end of the handle is a tassel with a Chinese knot and a red coral bead.
Silver boat with stand
Late Qing dynasty  Guangzhou
Length: 22.5 cm  Width: 6.8 cm  Height: 19.5 cm

This small boat is modeled on leisure boats that docked on the Pearl River in late Qing dynasty Guangzhou. It is made of filigree and enamel. A round table with two chairs stand in an uncovered area on the prow. In a porch found outside the door of the main cabin, a woman stands with hands down. Hanging above the door is a horizontal panel, inscribed with *zǐ yuè xiāng*, literally, fragrance of the new moon. Both sides of the cabin have four latticed windows made of floral designs in yellow, green, purple and white and petal-shaped with stained glass. Chairs and tables line the interior of the cabin. The rear cabin, closed on both sides and with walls decorated with floral designs, is located on an upward-sloping stern. Where the main cabin connects to the rear one are two arch-shaped doors opening out to the deck, fitted with half-length swinging doors. The top of the main cabin, with railings on both sides, is accessible from the upper corner of the rear cabin via two arch-shaped doors. Colourful flags and ball-shaped lamps are posted on both sides of the back cabin.

Filigree craft is a kind of metal craft. Silver is made into thin and soft wires which are modelled into practical utensils, or works of art using different techniques.
Enamel clock in the shape of a gourd
Mid Qing dynasty Guangzhou
Height: 90 cm Diameter of base: 39 cm

This clock has an oval-shaped base which contains its mechanical device. On the front wall between two rings of colourful floral designs on the top and bottom of the belly is a landscape. There is a door in the centre of this landscape, which when opened, reveals ivory figures of the gods of Well-being, Officialsdom and Longevity, with fountains in the background. An enamel platform stands on top of the base, with fountain-like ornaments and a flowering plant at each of its corners. In the centre stands a flattened gourd-shaped vase decorated with floral sprays. On the lower belly is a clock with two hands. The upper belly is decorated with glass beads and another flowering plant at the top. The clock is wound from the back. When running, the door at the base slides open to reveal the three gods behind. Fountain-like ornaments and flowering plants rotate following the rhythm of music. The sides resemble waterfalls with the platform suggesting undulating waves such that the gourd-shaped vase seems to be floating on water. This is an auspicious symbol signifying “peace over the four seas”.

銅鍍金玻璃葫蘆式三星觀海轉花鐘
清中晚期 廣州
高 90 厘米 底徑 39 厘米

底座為橢圓形，內有機械装置，腹壁上下兩邊飾五彩花瓶紋，正圓以鈦金彩繪乾隆款，門閉設玻璃活動門，門內有牡丹福祿、梅、竹三星，兩側飾紅水法飾紋。底座上設有觀海金鈦盤，平臺上飾有水法，四面各飾花：中心設葫蘆式隔層，觀海處飾有彩釉小花，下腹有二針時鐘，上腹有彩釉轉花。在底座後邊上弦，反意啟動，樂聲中，門開閉，福禄壽三星和所有的水法、轉花皆同時轉動，兩側飾瀑布，平臺像起伏的波濤，葫蘆式隔
層彷彿飄浮於水中，寓意“四海昇平”
Iron picture with figures in a garden
Qing dynasty  Foshan
Height: 34 cm  Width: 78.5 cm

This painting is made by pouring liquid iron into a mold, with a few finishing touches added. It depicts figures in a garden, adorned with rocks, trees, fences and bonsai. With a basket full of fruits and auspicious plants, a boy-attendant approaches an old Daoist priest who is leaning against a rock, a horsetail whisk in hand. Although this work is cast out of iron, the faces of the figures, drapery folds, trees, rocks and bonsai are all clearly portrayed.
**Tin box with engraved designs**

**Republican period**  
**Dabu**

**Height:** 4.3 cm  
**Diameter:** 8.3 cm

This box is cylindrical in shape and has a foot ring. Lines decorate the top and wall of the lid. The box is plain inside while its external wall has lotus scrolls on a pearl ground; small circles constitute outlines of the decoration. Carved on the underside is a rectangular seal containing the name of a shop in Chayang; Chayang is present day Dabu in Guangdong Province. Beside the carved seal is an inscription with the message "genuine material with a dab of copper". From the late Qing to the early Republican period, tin workshops had the habit of inscribing their products with similar inscriptions because small amounts of copper were added during production to regulate the temperature and strengthen the tin. These inscriptions emphasize reliable quality.
Mark on the underside
Melon-shaped wine pot

Republican period  
Chaozhou

Height: 20.2 cm  
Diameter of base: 7 cm

This tin wine pot has a slightly contracted neck decorated with two lines, angled shoulder and four petal-shaped feet. The edge of its mouth and lid and where the neck meets the shoulder are plated with copper. Four of the faces of the melon-shaped belly have raised lines. It has a flat, long spout and a bent handle. The knob of the cap-shaped lid is in the shape of a lion and copper-plated. A rectangular seal is carved on the underside with the name of a workshop and its location in Chaocheng, present day Chaozhou. Beside this seal is another two-character inscription jing zu, meaning pure and plenty, emphasizing the purity and quality of materials used. The wine pot is crude, and probably used in an ordinary household, but the seal on the underside provides invaluable information.
腐蚀蓝色鸟纹玻璃片
清代 廣州
高 34.2 厘米 寬 34 厘米 厚 0.2 厘米

此畫片以藍色玻璃為材料，將去花紋以外的部位，使花紋浮雕而出並保
留原有的藍色。畫面四周圍以粗、細線框邊框，兩枝老藤由左下角向右上
角屈曲攀爬向上，兩半果實由枝蔓間自然垂下，一隻小鳥屹立在枝藤上展
翅欲飛。構圖疏密有致，似一幅格調清雅的花鳥畫。

Blue etched-glass painting featuring fruits and birds
Qing dynasty Guangzhou
Width: 34.2 cm Height: 34 cm Thickness: 0.2 cm

This painting is made of blue glass where etching is applied to all areas except the designs which are preserved in blue. Etching allows the designs to stand out in relief. The frame of the painting consists of two lines of different widths. Two old, twisting vines stretch upward from the bottom left towards the top right corner. Hanging from the branches and leaves above are two stems of fruit. On one branch is a bird with outstretched wings, about to take flight.
Blue etched-glass painting featuring a pair of swallows flying over a lotus pond

Qing dynasty  Guangzhou
Height: 34.2 cm  Width: 34 cm  Thickness: 0.2 cm

The painting has a double-lined frame of different widths. A stalk of hydrangea stretches upward diagonally from the right, the flowers, in full bloom, almost touch the water. In the pond below, water ripples as a pair of swallows skim over its surface which is scattered with lotus leaves.
Ochre etched-glass painting featuring sericultural activities  
Qing dynasty  Guangzhou  
Height: 33.2 cm  Width: 43.5 cm  Thickness: 0.2 cm

A group of rural women are engaged in sericultural activities. Part of a courtyard with swaying bamboo appears on the left. Outside its wall is a humble thatched shack by the riverside where six women are working in two groups. One group is preparing to feed silkworms with mulberry leaves, the other is checking silk worm cocoons. The composition is life-like and is close to gongbi painting in flavour. During the late Qing dynasty, etched-glass paintings featuring traditional life in China were popular among Westerners and became a kind of export commodity.
Ochre etched-glass featuring silk production activities
Qing dynasty Guangzhou
Height: 33.2 cm Width: 43.5 cm Thickness: 0.2 cm

With designs appearing in relief, the painting vividly depicts workmen dyeing, wringing and drying yarn in a workshop. Lines are smooth and delicate; figures and settings are detailed. This is a rare piece with high artistic value.
Guangxi hanging panels with designs of flowers and birds
Qing dynasty  Guangzhou
Height: 34.5 cm  Width: 46.5 cm

The fabric is white satin, on which stunning silk velvet threads of over ten different colours are meticulously combined. Various traditional embroidery stitches including satin, appliqué and crouch stitches are used. Executed in a wide range of colours and shades, the embroidery comprises willow trees, swallows, golden pheasants, butterflies, peonies, orchids and daisies in one, and Chinese parasols, plum blossoms, laurels, daisies, bats, butterflies, flying swallows, golden pheasants and parrots in the other. The composition depicting the beauty of spring, when flowers blossom in warm weather, birds sing, and willow trees sway gently back and forth, is orderly and neat. A sense of serenity permeates the scenes which are full of life. The embroidered panels are framed in dark blackwood inlaid with dainty figures of the Eight Immortals and plum sprays made of colourful mother-of-pearl.
此衫為對摺結構。用十餘種色澤豔麗的緞絨和大量的金銀線，以刺針、堆針、套針、釘金、釘針、疊紙針、圍子等刺繡針法塑製而成。領口、袖口、衣角均以釘金緞絨邊沿。衣領及領邊緣帶上釘金、金鴿鶴一對鵲紋；鸚鵡形飾，胸部用色線和金銀線六種鳥類麻幹紋、花枝及凰紋均以釘金、疊紙針法塑製，並以同樣的針法勾勒出葉、花瓣的輪廓，金鴿展翅飛騰，鳳身的羽飾都塑製的非常生動，具有很強的立體效果。衣領內有“廣州利和制衣坊”商標。此衫做工講究，用色豐富、華麗，刺繡技法嫺熟，故從佈局到紋樣到選配用金銀兩色的金銀線相互映托，充滿喜慶氣氛。

Guanxiu woman's black satin coat with phoenix designs
Republic period Guangzhou
Length of garment: 70 cm Length of sleeves: 116 cm

This Chinese-style coat with buttons down the centre front is decorated with silk velvet threads of over ten different colours and large amounts of gold and silver threads. Traditional embroidery stitches including appliqué, satin, split, and scale-layering stitches are used. The collar, cuffs, front and corners of the garment are embroidered with wave designs in appliqué. A pair of phoenixes each appears on the collar and decorative bands in the front, embroidered in applique and scale-layering stitches. Six groups each containing a phoenix and peonies embroidered in gold threads and silk velvet threads of various colours are found on the sleeves, front and back of the garment. The flowers and phoenixes are embroidered with crouching and scale-layering stitches, which are also used to depict leaves and petals. The golden phoenixes, looking very three-dimensional because of the tactfully arranged feathers and scales, stretch their wings as they dance in the air. A label found inside the collar identifies it as a product of the Lihe Zhuangyuan Workshop in Guangzhou. This is a coat of marvellous craftsmanship, beautiful colours, skilled embroidery techniques and excellent composition. The use of colourful velvet threads and gold and silver threads against a background of black satin provides a colour contrast and produces a sense of joy and festivity.
紅繡廣東 Modified moon design skirt

民國 廣州
長 90 厘米 腰圍 78 厘米 下際 138 厘米

此裙上窄下寬，以紅繡製作，並選用金紅、玫瑰紅、大紅、紫紅、橙紅、粉紅、紫、鈷藍、黃、綠、翠綠等十餘種錦緞以及多種金銀。採用釘金、平針、包針、打子、釘針、疊錶等刺繡技法鉤以圖案紋飾。腹部至下䇥垂弧鉤花四道波浪形紋飾，將整個裙面向折成四個裝飾面，每一個裝飾面均鉤綴於牡丹紋，用色由紫紅到內向外，由深到淺分層澆出牡丹花瓣，葉片，花蕊為白子體，以銀金線鉤法鉤花葉枝幹並用粉白花蕊，葉片的輪廓線、雙邊平繡，兩側橫板的金邊紋全部使用金線。以釘金和疊錶鉤技法鉤製；裙的上圍以銀紅繡織成一圈山石狀的波浪紋和一圈波邊，波邊下飾有用金銀線鉤製的波點。此類裙是山東南部地區傳統婚禮時新娘所穿的服裝，用料和工藝倍受歡迎，其刺繡工藝十分精緻，針法工整、平整，紋路清晰，色彩鮮豔，富於藝術的風格，也很好地展示了牡丹花富麗堂皇，光彩奪目的紛紛豔豈，鳳鳥飛生。紅、紫、藍錦緞的巧妙運用，更增添了金碧輝煌的視覺效果。

Guangxiu woman’s red satin skirt with phoenix designs

Republic period Guangzhou
Length: 90 cm Waist: 78 cm Lower hem: 138 cm

This red satin skirt takes the shape of an inverted wedge. Silk threads of over ten different colors including maroon, rose, orange red, carmine, salmon pink, purple, goose-down yellow, blue, green and olive green are used in various embroidery techniques including appliqué, satin, split, scale-layering stitches and knot-stitches. Vertical bands of appliqué wave designs divide the skirt into four decorative panels each embroidered with a phoenix amidst peonies in colourful silk threads. In order to show the multiple layers of petals and leaves, threads are darker in the centre and lighter near the rim. Knot-stitches depict the stamens and pistils while individual petals, branches and leaves are outlined with gold thread. The phoenixes, with stretched wings and fluttering tails, are embroidered with gold threads using satin and scale-layering stitches. The lower hem is decorated with a ring of rounded wave designs and another of wending, beneath which are fringes made of gold and silver threads. The skirt is part of a bride’s trousseau worn in traditional wedding ceremonies in the Pearl River Delta area.
Chaoshu table skirt with figures, flowers and birds

Republican period  Chaoshu
Height: 105 cm  Width: 196 cm

This table skirt, known as annui, is an extension of a tablecloth. When a tablecloth is placed on a table, the skirt is sewn to the edge of a tablecloth from where it hangs down.

Red satin is used for this annui. Silk velvet threads of over ten colours and gold threads are used in different embroidery stitches including appliqué, split stitches and knot-stitches. This embroidery is divided into two pieces. The upper piece contains figural narratives embellished with plants while the lower is embroidered with phoenixes, blossoming peonies and other plants; several butterflies dance among the flowers. An ichthyosaurus occupies each of the two lower corners. The composition is well-balanced and detailed. Its stunning colours and neatly-presented designs make it a highly decorative piece.
潮绣郭子儀慶壽圖彩紡
民國 銅州
高 45 厘米 寬 182 厘米

彩紡為紅緞繡花緞件，以郭子儀慶壽為題材，以琐針、驚繡、大飛針、釘
針、纏格針等針法繡成。構圖上以郭子儀府邸“滄躍府”為中心，
人物、場景向左右兩側呈對稱性展開。郭子儀之妻端坐堂前，兩侍者執
立於兩旁，兩個孩童正向郭子儀婦獻壽儀。門外兩側為前來賀壽的文
武官员。府院周圍以芭蕉、竹節、花卉等作點綴。畫面的三側邊飾以藍
色花邊，墨色裝飾裝飾彩色蘇繡。整個畫面呈現出一派喜慶氣氛。該繡件
色彩豐富，人物面部表情生動，富有立體感。

Chaoxiu cai mei with a scene of Guo Ziyi celebrating his birthday
Republican period Chaozhou
Height: 45 cm Width: 182 cm

Cai mei, literally colourful eyebrow, is a decorative piece. This cai mei is
made of red satin. The subject is Guo Ziyi celebrating his birthday.
Embroidery stitches used include satin stitch, applique and knot-stitch
among others. The composition is symmetric, with Fenyangfu, Guo Ziyi’s
private residence, occupying the centre with figures and other details
spreading out either side. Guo and his wife sit upright in the hall, flanked
by two attendants each holding a fan. Two kneeling children present
peaches representing longevity to the couple while to the left and right of
the doorway are civil and military officials who have come to participate
in the celebration. Surrounding the mansion are banana trees, bamboo,
flowers and a variety of other plants. Except for the top, all sides of the
piece are adorned with blue-patterned and black satin bands, with
colourful fringes on the lower edge. The work is extremely colourful and
joyful in atmosphere. Figures have a strong three-dimensionality and wear
vivid facial expressions.
**Chaoxiu guotingcai with figures**

**Republican period**  
**Chaozhou**

**Height:** 53 cm  
**Width:** 396 cm

Guotingcai is a kind of decoration Chaozhou families hang in sitting rooms during festivities. Red satin is used for this piece which is decorated with figures. Over ten colours of silk thread and gold thread are used. In addition to satin, appliqué and other embroidery stitches, painting techniques have been employed. Gold threads outline three petal-shaped windows and form the three characters xin liu sze, one in each window. The surrounding space is filled with four groups of figures with faces hand-painted on paper, and pasted onto the fabric. This is a technique very different from those of embroidery. Other embellishments include trees, flowers, grass, mountains and rocks. The bottom is decorated with grid-like tassels.
客家嫁花雲肩

民国 手工
直径51厘米

此雲肩为福建客家地区富裕人家新娘出嫁时穿带之物。雲肩分两层，上层为棉布料，以粉红色小花卉编织，下层为素色棉布，以红、粉红、紫、黄、绿等色线绣惟花卉、蝴蝶、蜻蜓、小鸟等纹饰。下层由八颗大小相间的如意雲頭形饰片组成，大雲頭以红色为地，以粉、紫、黑、粉红等色线绣惟花卉、蝴蝶、蜻蜓等纹饰，小雲頭上饰以铜鍼绣花卉纹，各饰一条彩色带。工艺精良，纹饰细腻逼真，色彩鲜明夺目。

Embroidered cloud-collar

Republican period Meizhou
Diameter: 51 cm

A cloud-collar is worn by brides from wealthy families in the Hakka region of Guangdong. This one comes in two layers. The upper layer, in the form of lotus petals, is adorned with a trim which is pink and patterned. The fabric is light blue and embroidered with flowers, butterflies, dragonflies and birds in coloured silk thread. The lower layer is in the form of eight roji clouds where large and small ones alternate. Each has a black trim. Large ones are red and embroidered with flowers, birds and butterflies, using blue, purple, black and pink silk velvet threads while small ones are decorated with a copper butterfly and have a purple ribbon attached.
石雕鐵拐李\n漢鍾離建築構件
清代 高州
高 57.5 厘米 寬 40 厘米 厚 15.5 厘米

構件為側圓形，以花崗岩石為材料，兩面均以浮雕技法雕刻而成。一面雕鐵拐李左手托葫蘆，右手拄拐杖，衣衫華麗，笑容可掬地立在雲霧上，兩側各雕一雲朵雲紋。另一面雕漢鍾離袒胸露乳，手持葫蘆，腳踏祥雲，作品雕工簡練，風格古樸，人物神態生動逼真。漢鍾離為八仙之一，其形象
以手執芭蕉扇最為常見，此漢鍾離則手持葫蘆，實屬少見。

Stone architectural carving of Tieguai and Hanzhongli
Qing dynasty Guangzhou
Height: 57.5 cm Width: 40 cm Thickness: 15.5 cm

The granite architectural carving is oval and carved in relief on both faces.
On one side is the immortal Tieguai, in rags, holding a gourd in his left hand and a crutch in his right. He wears a radiant smile as he rides on clouds, which also surround him. On the other side, a bare-breasted immortal, Hanzhongli, holds a gourd in one hand as he rides on auspicious clouds. The carving is succinct and crude and the figures life-like. Hanzhongli is one of the Eight Immortals who usually appears with a banana-leaf-shaped fan in hand. It is unusual to find him holding a gourd.
石雕龍紋欄板
清代 養州
高 40厘米 寬 76厘米 厚 11.5 厘米

此為建築欄欄欄板。以一整塊長方形的花崗岩石為材料，運用雕刻、浮雕技法雕刻而成。石龍動人擺脫雕刻空間的束縛，大膽佈局，龍身作方向扭
轉，龍脅呈鋸齒狀，前爪著地，昂首引頭，目露兇光，怒發上沖，大有
觸即發，威震天下的氣勢。左、右上角以浮雕連卷，芭蕉圖紋作點綴。作
品構思奇特，線條簡練，雕工粗獷，具有強烈的動感，將龍的強壯、威猛
表現得淋漓盡致。

Stone railing with a dragon
Qing dynasty  Chaoshou
Height: 40 cm  Width: 76 cm  Thickness: 11.5 cm

The railing is an architectural component. It is carved from a single
rectangular piece of granite in openwork and relief techniques. This is a
daring composition, given the limited space available. A dragon twists its
body back in the opposite direction. With front feet on the ground, the
dragon lifts its head and stretches its neck as if about to lunge upwards.
A painting scroll and a banana-leaf-shaped fan carved in relief appear in the
top left and right corners respectively. The design is unusual and
innovative. The lines are simple yet precise and rustic yet straightforward.
It is a scene full of vigour, where the strength and power of the dragon are
vividly depicted.
磚雕花果紋階頭飾件

清末民初
高130厘米 宽35厘米 厚8.5厘米

此為順德縣民信墟頭磚雕，以浮雕技法雕出大小31塊構件然後拼裝而成。以雕花鞋底為主題紋飾分為成五層。自上而下，第一層飾金鶴，朵花、瑞草紋、略呈對稱式樣，四層起於第二層為雕飾的朵花紋。四層向左右四個展開，第三層所佔面積最大，為重點裝飾，在後面雕六邊形複雜紋樣地子上雕繪折枝牡丹、石榴、桃子、荔枝等花果紋。紋飾疏落有致，第四層為折枝柚子；第五層居中為花藍，兩側飾金鶴，朵花紋。三層起緣，花藍底部的蘇德裂紋風飄動，向兩側自然分開。佈局嚴謹，紋飾雕刻精細。雖然由於年深日久，難免受到自然及人為的破壞，局部紋飾略有缺損，但其當年的風采依然可見一斑。

Architectural brick of flowers and fruit
Late Qing dynasty  Shunde
Height: 130 cm  Width: 35 cm  Thickness: 8.5 cm

In traditional residential buildings in the Shunde region of Guangdong, decorations for the top-landing of stairs are common. This is one of a set of thirty-one pieces that form a complete landing decoration. Petals divide its decorative surface into five layers where decorations are carved in relief. The uppermost layer consists of near symmetrical arrangements of coins, flowers and auspicious plants, framed by a line. The second layer consists of a flower with petals extending horizontally out towards the sides. The third and largest layer contains the main motif of peonies, pomegranates, peaches and lychees set against a ground of weave patterns carved in low-relief. Persimmons occupy the fourth layer. At the centre of the fifth layer is a flower basket flanked by coins and flowers. Tassels under the basket are tossed in the wind to the left and right. The composition is well organized and the decoration is skillfully carved. Over time the carving has suffered slight damage, which can be seen on some of the decoration.