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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
Gems from the South: Traditional Crafts of Guangdong Province

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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勞勞動的楊春棠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，在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，迅速發展，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、具有時代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。

為了讓海內外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，舉辦了這個專題展的展覽。展品包含了陶瓷、端硯、刺繡、牙雕、木雕、石雕、織錦器、玻璃器、鐘錶、家具等十多個具各特色的工藝品類。除豐富的展品外，還配有精彩的圖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，為舉辦各種主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省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了解。

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，使南方開始融合成為一種有著自己特色的文化。而在明清兩代，廣東省東莞市，因之發達而興起的外國文化。所以近五百年來，廣東在有著本土的、中原的，以及外來的種種文化，三者結合在一起，便成長出一個新興的現代社會。

廣東位處中國南端，有著對它不利的地方。它與中原地區交通不便，令這種“新文化”不易向外流，又不易受外地文化所影響，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来的。木刻、玉雕、刺繡、陶瓷、木雕、玉器、家具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剔透，將平面的絹帛繡上凸花，拿起廢棄的瓷片拼作嵌瓷飾物，高度發揮了廣東藝術的多元智慧。

在廣州的工藝品中，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梨木，製作更多款式的華麗傢俱。在瓷器方面，他們從江西景德鎮運來瓷胎，然後在上面添畫纖細精緻的“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，充分炫耀出廣東藝術的無限創意。

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。它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，也屬於現今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情感。其實時至今天，這些文物已經跨越南邦界域，打進了各方人士的心。

廣東省博物館為我們組織這展覽，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日於山之半館
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.

YEUNG Chun-tong
Director
University Museum and Art Gallery
The University of Hong Kong
28 March 2002
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遴選了94件（套）實物，包括陶瓷、端砚、牙雕、木雕、楮紙器、玻璃器、刺繡、家具、石雕、磚雕、貝雕等10多個品類，均為明清兩代至抗日戰爭前，廣東省境內生產和製作的具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玩賞兼有的。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，以區別於現代的新工藝。

為方便觀眾朋友更好地理解和認識這次展覽，本人試就明清時期廣東傳統工藝的發展狀況及部份工藝品類的工藝和製作技法作一簡略的介紹，謬誤之處，敬請方家指正。

（一）明清時期廣東工藝美術發展概況

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，廣東的工藝美術隨著社會歷史的發展變遷而經歷了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落這樣一個發展過程。以下分三個階段略作介紹。

明代廣東工藝美術的快速發展

明代，政府把廣東等為廣東等處行中書省，廣東成為明代十三行省之一，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，山地丘陵得到開發，耕地面積大大增加。與此同時，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性生產迅速發展起來，農業生產結構發生了較大的變化，出現了手工業者從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。廣東的工藝美術也出現了快速發展的勢頭。工藝美術品類有所增加，技藝水平顯著提高。當時發展較快，影響較大的工藝美術品類有冶鐵鑄造、絲織、陶瓷、端硯以及以木雕、石雕、玉雕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，至嘉靖以後進入興盛時期，除生產鐵鍋、鐵鑄、鐵銜、農具等產品外，還鑄造錢幣、神像等工藝要求較高的工藝美術品。如明嘉靖癸亥年（1563年）鑄造的金童、玉女像（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業相當發達。廣州、佛山等地出產的“粵紗”、“廣緋”在國內外市場享有很高的聲譽。“粵緋甲於天下，銀次之”、“粵緋之質密
而匀，其色鲜华，光彩滑泽”。’’广之丝绿与牛郎绢、五丝、八丝、云錦、光锦，皆为蜀外，京华、东西二洋所贡’’。3)至明清时初，佛山丝织业已分外丝絽纺、什色絽纺、元表絽纺、花局絽纺、旧絽纺、絽服絽、牛郎絽纺、网絽纺、薄絽纺、共絽纺、金彩絽、扁絽纺、对边絽、棚絽纺、橱絽纺、斗絽纺、洋絽絽纺等十八行，可见其行业分工之细。

明代，是广东陶瓷业的发展时期，出现了盛况空前的局面。据统计，广东境内已发现的明代瓷器分布全省约有30个县市，约有700多处，主要分布在潮州、揭西、澄海、饶平、平远、梅县、大埔、龙川、河源、惠阳、博罗、佛山等县、镇。产品大致可分由四种类型：第一种是以梅县、潮州、潮州三为代表，大量烧制粗糙的民用青釉素面瓷器；第二种是以惠阳白馬山和惠东新庵窟为代表，大模民烧烧釉色晶莹如玉的龍泉窑瓷器；第三种是以揭西河婆窑、博罗角洞窑和饶平九村窑为代表，大模民烧青花瓷器；第四种是以佛山石湾窑为代表，大模民烧烧事各地名窑瓷器，其中仿钧瓷最多。3)石碧陶瓷业由于实行技术革新，实现了叠窑和窑温控制等一系列技术的突破，成功地烧出具有钧窑和窑变效果的产品，成为石碧釉色烧制技术的一次大突破。石碧陶瓷业开始进入繁荣时期。当时，整个石碧陶瓷业分布为海口大盆行、大巷大盆行、横耳行、花盆行、白釉行、白釉行、窑行、窑行、塔行、缸行、扁窑行、大窑行、下窑行、中窑、茶窑行、簿金行、公仔行、茶壶行、尾盖行、罐行、金行、电具行等大、中、小33行，有窑户一百零七座，容纳男女人工三万多人。4)

随著社会经济的发展，广东各地的城镇和墟市普遍兴起，出现了兴建民居、庙宇、祠堂、书院、牌坊、塔、亭、阁的热潮，直接推动了木雕、石雕、砖雕等建筑装饰工艺的发展。此时，潮州地区的木雕艺术发展较快，浮雕、沉雕、圆雕、透雕等雕刻技法已趋成熟，民居建筑中的木雕装饰愈来愈普遍。珠江三角洲地区的砖雕艺术已具有较高水平，如现存佛山祖庙内的’’家禽’’牌坊（插图2），建於明正德十六年（1521年）是四柱三间三楼的砖石牌坊，其正面牌楼间装饰有精美的砖雕，题材有鸟兽、花卉、人物等图案。

砖雕的生产规模和工艺技术超过前代，端溪名名坑砚石雕大量開採，特别是老坑水岩洞已挖到大西洞、水口洞，挖掘到不少优良砚石，对砚台的设计製作要求更高。此时砖型砖式丰富多樣，在唐宋以来的基础之上，又创造油花斧形、金铲形、金顶形、瓜果形等多種形式。以愛賞性为主的端砚大量出现，構思巧妙，技藝精湛，集雕刻、绘画、书法、篆刻等艺术門類於一身，既为文房必備用具，又是文人雅士的玩賞、珍藏之物。

明代，广东的海外贸易取得了较大的发展，广州不仅同南洋、印度洋沿岸的國家和地区通商，而且與欧洲各国、拉丁美洲也发生了直接或间接的贸易往来。包括工藝品在内的一切商品都经由广州出口，据不完全統計，明万历年间全国經广州出口的商品有236种，包括手工业品、農副产品、礦产品、水产品、動物和肉製品、乾鮮果品、中草藥和文化用晶等八大类。其中陶瓷、丝網等手工業品共127种，占总额的半数以上。5)
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、錦簇、香花手巾帕、織錦被、花紅邊緣、絨糊等手工藝品。“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），由於戰火的破壞，“禁海令”、“遷界令”的頒佈，廣東的社會經濟遭受了嚴重的破壞，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”，並設置粵海關、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，清政府宣佈封閉閩、浙、江三處海關，僅留粵海關對外通商。從此，粵海關便成為全國對外通商的唯一口岸。全國的進出口商品貿易，皆由廣州一口經營，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繁榮的黃金時代，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海外，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涉雨之先，大膽吸收、引進國內外的先進工藝技術、獨特的藝術表現手法和豐富多彩的裝飾題材，並與本地區的傳統工藝技藝融會貫通，從而創造出具有時代特點和地方特色的各種工藝品。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”、外銷瓷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，廣東各地城鄉民俗節慶活動多種多樣，豐富而熱鬧，民俗活動的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，多姿多彩，琳琅滿目。此外，黎族的鐵繩、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，作品以精巧細刻見長，玲瓏精巧，工藝水平遠遠超出其他地方，素以全國之冠。象牙球、象牙扇、牙雕筆筒等象牙工藝品是兩廣總督、廣東巡撫、海關監督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、技藝精良而聞名全國，成為清代我國琺瑯器工藝的重要基地和最大的產地。其中鑄胎琺瑯器的質量與產量均位居全國首列，而硬胎琺瑯器則負質量廣東才能生產，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、瓷器、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、廣木作等工坊為皇室服務，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，佛山的陶瓷業分為海口大盆行、大盤行、橫行、花盆行、白釉行等二十三行，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、手工業陶瓷、喪葬用陶瓷五大類，品
種達千種以上。單以花盆行的品種而論，在乾隆年間就有三百多種。而金屬加工則有金箔行、打銀行、一字銅行、銅線行、打銅行、銅箔行、金花行、銀器行、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，平時每一工場有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僅受到廣大市民、知識份子階層的歡迎，而且遠銷往國外，更重要的是，象牙雕、玻璃器、琉璃器、家具、銀器這一類工藝品常常作為貢品進貢朝廷，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退與轉型

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，由於香港、上海的迅速崛起，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，某些工藝品常受冷落而逐漸衰落。近代機器工業的興起，加速了一些傳統手工藝的消亡。這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。如清代中晚期珠江三角洲地區民居常見的石雕裝飾，至清代晚期，隨著近代新式建築的興起，耗工費時的石雕逐漸被新潮的雕塑工藝裝飾所取代，至民國時期，採用石雕裝飾者已較為罕見了。值得注意的是，清代晚期廣東傳統工藝美術的衰退是就總的趨勢而言的，不排除某些工藝品類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，潮汕地區出類拔萃的人數非常之多，許多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，積累了豐厚的財富，致富後的華僑，購置田產，興建豪宅、祠堂，競相浮華之風大盛。這些祠堂、民居大多以精美的木雕、石雕等作裝飾，豪華富麗。如潮州縣彩塘鎮金山腳的從熙公祠，就是旅居馬來西亞的華僑陳旭年先生籌資修建的，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，其中石雕花菱形垂花柱尤為精緻，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：清初潮州陳氏書院正門外景
無獨有偶，清朝末年，廣州也發生了一件在廣東工藝美術史上具有重要意義的事情，那就是廣東全省72縣陳姓藥資在廣州興建的陳氏合族祠堂，即今天的陳氏書院，另一稱陳家祠（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廬等倡議、全省陳姓各房及海外各埠陳姓華僑共同捐資興建的。從光緒十六年（1890年）正式破土動工，至光緒二十年（1894年）最後完工。陳氏書院規模宏大，佔地面積達15000平方米。建築匠心巧妙地將木雕、石雕、磚雕、陶塑、灰塑、壁畫和銅、鐵鑄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，它代表了清代廣東民間建築和各門類工藝美術之技術和藝術的最高水準，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類繁多，下面僅就與此次展覽有關的主要品類作簡要介紹：

1. 陶瓷
   （1）石灣窯
   廣東著名瓷窯，窯址在佛山石灣，創燒於宋代，盛於明、極盛於清。其產品胎體較厚重，釉色暗沉，釉面光澤，明代時以善於仿製南北各地名窯產品而著稱，其中仿製品尤為成功，釉色以藍釉、玫瑰紫、翠毛釉等為首，為仿製成果晶者為瓶（圖版1）為明代仿製產品，造型古樸，釉似翠鳥羽毛，生動自然。清代產品以日用器皿、建築用陶為大宗，但以陳設用具、文房用具、陶塑等藝術陶器最有代表性。其陶塑人物、動物以生動傳神而著稱。陶塑金魚瓶（圖版4）是清代陶塑名家黃炳的代表作，神情動態刻畫細膩入微，異常逼真。而陶塑名家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，窰口眾多，有“百窯村”之稱，其中以潮州筆架山窯規模最大，產品多銷往國外。明清時期燒造器物甚多。有仿龍泉窯青釉冰紋器，暗灰色帶開片青花器，白釉粉紅開片器等，其中以白釉器所見最多，也較精。器型除碗、盤、碟等日用品外，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）梅窯
   在廣東潮安梅窯鎮，至遲在明代已開始燒造陶瓷，產品有日用瓷和陳設瓷兩大類。陳設瓷擅長釉上裝飾，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，如明代白釉銅紅人物紋瓶（圖版9）代表了明代梅窯瓷釉上裝飾的水平。清末民國時期，梅窯窯生產一種粉彩瓷，當地俗稱小窯彩，是在白瓷表面彩繪，然後入窯烘烤而成，色彩鮮豔豔麗。粉彩花鳥紋紙煤筒（圖版10）是其代表性產品。
   （4）廣彩
   廣彩是“廣州鐵彩繪瓷”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、粉彩技法，仿照西洋畫的表現手法，經彩繪、烘烤而成。當時為適應外商的需要，將景德鎮所燒的素白瓷運到廣州，根據外商的需要和喜好，加以彩繪，然後入窯烘烤而成，產品專門出口，因產地廣州，故稱“廣彩”。早期彩繪以紅、綠為基調，彩較少，且多施於器物的口沿或描繪紋飾。嘉慶、道光以後，彩料不斷增多，並大量使用黃彩、金彩，彩飾絢繽華麗，有堆金積玉之感，形成所謂的“鐵彩彩瓷”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。
（5）高州窯

明清時期瓷窯，窯址在廣東高州鎮江鎮、大井鎮、高州鎮、南塘鎮的缸瓦地、窯尾嶺等處。明代以青釉、黑釉產品為主，器型有碗、碟、杯、壺、罐、硯、瓶、杯等。清代至民國時期，多仿製同時期江西景德鎮的產品，以日用瓷和陳設瓷為主，具有較高的水平，但胎體不如景德鎮的白、細，釉面青灰程度較重。青花人物山水圖方瓶（圖版16），青花料色淡雅，構圖遼闊，筆法細緻，層次分明，是民國時期的作品。而粉彩人物故事圖瓶（圖版15）所繪人物形象頗為生動，色彩鮮豔。此類產品傳世較少，故鮮為人知。

2. 端硯

端硯是我國著名的硯台品類，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、潤澤、堅實、易發墨、不損毫及儲水不易乾等優點，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、蟲魚、山水、人物、博古題材雕工以銑刀雕刻為主，以細刻、線刻甚至微刻配合，適當穿插銑刀雕刻，線條簡練、流暢，風格古樸淳厚，具有濃厚的生活氣息和地方特色。此次展出的端石雕琴式硯（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，材質豐富，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，粵派端硯重錘刻，著重於細刻和線刻，適當穿插銑刀，線條精確，細膩，婉轉，流暢，輕快。紋飾時有繁複、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），均以名貴的老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

廣州牙雕製作著重雕刻，並講究牙料的漂白和色彩裝飾，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、陰刻、起刻、透雕、縫空雕和圓雕等技法，以鏤空雕為最擅長，且最具特色。縫空多層象牙球是廣州最著名的牙雕製品，其製作要經過多道工序，首先要選用原塊牙料，磨圓，鑽孔，再以銑刀分層，最後逐層鏤雕成層層相套、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，如鏤雕福壽無疆花十層象牙球（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、厚薄均勻的絲繩，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）、象牙席、燈罩。
香薰等，如是象牙扇，還要鑲以不同質地的框架，把柄。象牙雕刻工藝非常高超，可以做到薄如紙，呈半透明狀，玲瓏剔透。清代中期，廣東主要官員進貢時必有象牙扇、象牙面扇或牙絲宮扇，有時還有象牙席、象牙象鼻、象牙杯等異常精美的象牙製品。由於編織類象牙製品所用象牙太多，工藝複雜，耗時耗資太大，勞民傷財，雍正皇帝只得傳旨停止製作。

4. 貝雕

貝雕是利用有色貝殼雕刻或鑲嵌而成。貝雕工藝以雕琢精細、雕繪自如、形象生動、色彩鮮麗、冰晶瑩潔為其特點。一般經過設計繪圖、選材制料、打磨成片、打磨切削、雕琢刻劃、酸洗除污、上色加彩、鑲嵌安裝、上光加蠟、裝飾配座等工序，以雕琢刻劃為關鍵，它是表現物象的主要手段，因而要求非常嚴格。這次展出的貝雕鯨魚浮雕擺件（圖版34）和貝雕人物集市圖擺件（圖版35），所用貝殼個體碩大、質感晶瑩細潤，雕工精巧，並刻有銘款，是研究清代廣東貝雕工藝的寶貴實物。

5. 潮州木雕

潮州木雕是中國著名的民間木雕工藝之一，因其主要分佈、流行於廣東東部的潮州、潮陽、普甯、揭陽、饒平、大埔、澄海、汕頭等古代曾屬潮州府管轄的地區，故習慣上統稱為潮州木雕。明代，木雕在建築、家具日用品上的應用愈來愈多，且具有較高的水平。如明代潮州木雕府樓實（插圖5），原裝飾在潮州府府樓正門門樓一鎮海樓的梁柱上，俗呼“府樓獅”，共有108隻，現僅存3隻，造型各異，雕刻刀法簡練流暢，神態刻畫生動逼真，是明代潮州木雕的代表作。

清代中期是潮州木雕的全盛時期，木雕製品普遍應用到建築裝飾、生活用品和禮祭用具等方面。大凡樓板、梁架、門窗、屏風、几案、床榻、槳櫃、桌椅、神龕、神壇、神亭、鍋盒、燭台、香架、熏爐罩等，均喜用金漆木雕作裝飾，也是炫耀財勢地位的一種手段。潮州木雕構圖獨特，題材廣泛，其內容大多為人們喜聞樂見的民間故事、神話傳說、戲劇情景、珍禽異獸、花卉果品、江海水族等。其雕刻形式有浮雕、沉雕、圓雕和透雕四大類，以透雕為最精細，且最具特色。潮州木雕按裝飾手法分主要有素雕、彩雕、髹漆貼金木雕三大類。髹漆貼金木雕習慣上稱為金漆木雕，其製作工藝較為複雜，大體可以分為起草圖、鑲粗坯，細雕刻、髹漆貼金四道工序，雕刻精致富麗，玲瓏剔透，具有金碧輝煌的裝飾效果，不少產品還飾以精美的描金漆畫，顯得更加富麗堂皇。這裏展出的金漆木雕“七賢進京”圖花板（圖版38）、金漆木雕人物花卉紋嵌書畫小圓屏（圖版42）、金漆木雕人物花鳥博古紋小神龕（圖版46）等16件作品，包含了多個品類，無不精妙。
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、人物等图案纹饰，再在需要镶嵌的部位刻出深度与螺钿相合的沟纹，然后用粘胶将螺钿片粘上，整修打磨后将器物表面在同一平面，光滑平整，使器物显得璀璨生辉，富贵华丽。清代中晚期，螺钿镶嵌工艺在广东地区较为流行，其中以潮州地区螺钿工艺最为精细，多用于漆器、家具、乐器、摆设饰件等产品上，酸枝木镶螺钿双龙花卉鸟纹框圆形托盘（图版51），纹饰精细，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用于硬木家具上，成为清代广式家具的特色之一，展品有酸枝木镶螺钿人物花卉鸟纹贵妃床（图版52）、酸枝木雕双龙花卉鸟纹框螺钿公座椅（图版53）。

7. 廣式家具

是指以广作为主要产地，利用紫檀木、酸枝木、花梨木、鸡翅木、坤甸木等硬木为基本材料制作，具有地方风格的家具。广式家具在清代中期形成地方风格，其特点：用料粗大充实，多用整料，很少拼接；纹饰繁密，雕刻较深，刀法圆熟，磨工精细，并讲究保留原木纹理；常见镶嵌大理石或螺钿作装饰。此时，广州的家具有内销、外销的差别。内销产品又分两类，一类是传统样式并具有地方特点的，从造型、结构以至纹饰均为传统样式，酸枝木镶螺钿人物花卉鸟纹贵妃床（图版52）、酸枝木雕双龙花卉鸟纹框螺钿公座椅（图版53）即属此类；第二种是合中西结合的，即以传统硬木家具的榫卯结构为基础，吸收、融和西式家具的要素（如造型款式、装饰纹样等），款式新颖，作工精良，此类家具曾作为贡品进入朝廷（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样式进行加工，然后销往国外。造形新颖，用料充裕，作工精湛，风格华丽豪放的广式家具在国内外独树一帜，成为与“京作”、“苏作”齐名的我国家具三大派之一。

8. 玻璃器

玻璃器是将经过粉碎研磨的玻璃釉料，涂施于经过金属加工工艺品制作的金或银器的表面，经干燥、烧成等制作过程后，所得到的复合性工艺品。康熙年间（1662—1722年），广州开始成为我国金属胎玻璃器的重要生产基地，至乾隆年问（1736—1795年）达到鼎盛并形成地方风格。到清代，广州玻璃器以品种齐全、技艺精妙而著称，以下重点介绍嵌玻璃、掐丝玻璃、透明玻璃、镶嵌玻璃等四个品种。
（1）畫琺瑯

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），上塗施白色琺瑯釉，入窯燒結後，使其表面光滑，然後再用各種顏色的琺瑯釉繪製圖案，最後入爐焙燒而成。畫面富有繪畫的風格和趣味，所以又稱“琺瑯畫”。廣州是清代畫琺瑯的主要生產基地，始於康熙時期，乾隆時期技藝最為成熟。器型既有仿古型，也有各種動物形器，喜飲仿製歐洲巴洛克藝術風格的造型。圖案紋飾題材多樣，盛行仿繪西洋婦嬰圖、山水、樓閣及西番蓮紋。廣州畫琺瑯器型新穎奇特，變化無窮，胎體輕薄，作品線條奔放，構圖繁複，色彩豔麗，光澤明亮。銅胎畫琺瑯藍地八寶花卉紋欄盒（圖版67）、銅胎畫琺瑯雲龍八寶紋臉盆（圖版68）是清代廣州畫琺瑯器的代表之作。

（2）掐絲琺瑯

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，實際上是琺瑯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（一般是銀絲）或金屬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施以石英、硼砂、長石等礦物質配製而成的各色琺瑯釉料，經過多次入爐熔燒，磨光，鍍金等工序之後始為成品。廣州是清代掐絲琺瑯器的重要生產基地，產品掐絲生動活潑，受西方琺瑯器製作工藝的影響，常常以西番蓮紋作裝飾，紋飾圖案繁複細緻，琺瑯釉料質地細膩，色彩鮮豔明快，具有明顯的地方特色，如現存故宮博物院的掐絲琺瑯龍鳳紋三足薰爐（插圖7）就是清乾隆年間廣州掐絲琺瑯的精品。

（3）透明琺瑯

是金屬胎琺瑯工藝的一種，它的具體製作方法是：在金屬胎上按照圖案設計要求，先用金屬鑿刻或錘花技法對金屬胎做加工處理，錘、錾出浮雕紋飾，再罩以透明或半透明性質的琺瑯釉，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濃淡變化。清乾隆年間是透明琺瑯器製作生產的高潮，廣州是當時最大的透明琺瑯器燒製中心，其生產規模和製作工藝均為清代之首，其中以高溫熔化硬透明琺瑯器最為出色。廣州生產製造的高溫熔化硬透明琺瑯器，俗稱“廣琺瑯”，其特點是胎體輕薄，色彩斑斕，絢麗奪目。銅胎透明琺瑯花卉紋鍍紫金把鏡（圖版75）即運用了透明琺瑯工藝，並與畫琺瑯、牙雕等工藝相結合，技藝精湛，是典型的“廣琺瑯”。

（4）錾胎琺瑯器

顧名思義，錾胎琺瑯器是將金屬雕鑿技法運用於琺瑯器的製作過程中。它的具體工藝製作過程是：先在已製作的金屬胎上，按照圖案設計要求描繪紋様輪廓線，然後運用金屬雕鑿技法，在紋樣輪廓線以外的空白處，進行雕鑿減地，使紋樣輪廓線起凸，再在其下凹處點施琺瑯釉料，經焙燒、磨光、鍍金而成。清代乾隆年間錾胎琺瑯器的製作以廣州的產品最具代表
性。現存故宮博物院的鉴定師釋迦佛坐佛三足香薰（圖8）爐身及陰蓋上的花紋全部剔刻，棱角均以瑩藍、寶藍、綠、淺綠、紅、粉紅、粉、白等八色琉璃燒成，是典型的廣東產品。

9. 鐘錶

廣州鐘錶業悠久於十八世紀初，是在英國機械動力計時器的技術影響下逐步形成，並對清代鐘錶業作出了重要的貢獻。開始時多仿製西式鐘錶，許多零件依賴進口，後來逐步走上獨立製造的道路，質量不如洋錶精巧。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鐘錶。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。廣錶造型多為建築，有房屋、亭、台、樓、閣、塔等，錶殼有電鍍銅錶，而大多數是色彩鮮豔、光澤明亮的錶殼廣錶，具有鮮明的地方特色和民族風格。銅鍍金琹細的三器是三世紀壽
轉花錶（圖版77）是清代中期廣錶的代表之作。

10. 織造

織造又名織花，是以低級銅為原料，運用打褶、滴鍊、積積等工藝製作而成。佛山織工藝歷史悠久，所製作織造精良，獨步一驛。按製作工藝可分三種：（1）按照畫稿，用織錶彎曲成形，然後經焊接而成；（2）先雕刻成形，然後翻砂模，再用鐵水澆鑄而成；（3）依照畫稿，直接以傳統鐵水澆鑄而成。佛山織造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，多裝飾於屏風、閣欄等建築部位，也有製成掛屏式的，像水墨畫般，裝飾效果古樸獨特。用於裝飾窗廂的織造，構圖嚴謹，結構緊湊，圖案繁多，造型各異：用於裝飾閣欄、柱座的織造，雕塑刻劃細膩，造型生動，主題突出，形象栩栩如生。人物故事圖織畫屏（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，謂曰：‘蘇州錫，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，其方法是以薄銅片，鍛成或模壓成型，然後通過蠟、切、雕、銅等各種工藝，裝飾製作而成。清中晚期以後，潮州地區民間大興建築宗祠祠堂之風，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，且工藝亦較精美，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，大約於清代晚期從國外傳入廣州，遂逐漸成為具有嶺南特色的工藝品，其工藝是採用化學藥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，然後用針尖在上下刻畫圖案紋飾，露出著蝕刻的部份，然後在需要蝕刻的部位注入用氫氟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後即可，蝕刻有淺蝕刻、深蝕刻和深雕蝕刻三種。晚清至民國時期，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，西方人士對於中國傳統圖案紋飾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，亦外銷。蝕刻紫銅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）應是外銷品。

13. 刺繡

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）用線多樣多樣。除綜、絨線外，還以螺鈿毛線，如用孔雀羽毛繡繫的線，用馬尾毛繡繫的線等，並以金線的運用最具特色。廣繡以緞繡為主，慎用金線作花紋的輪廓線，潮繡則以金銀線繡為主，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，華麗柔美，極具裝飾性。（4）構圖飽滿，紋飾繁複而富而不亂；（5）題材富有地方特色和生活氣息。

廣繡以廣州府刺繡的簡稱，包括鄰近的南海、番禺和順德等14縣的刺繡。其特點是：構圖飽滿，繁而不亂，裝飾性強，色彩鮮豔，點綴平整光滑，手法柔軟，金銀線繡多為薄墊。針法主要包括直針、捆絨針、縫繡針、繡錐針、輔助針、繡繩、繡繩、繡錐等七大類30多種。產品分日用品及工藝品兩大類。日用品有衣裙、被面、枕套、床罩、桌罩、圍巾、緞帶、戲服等，工藝品則有屏風、條屏、屏風、帳簾、屏風等。刺繡題材豐富，人物、山水、花鳥、蟲魚、瑞獸、吉祥圖案等均可入繡。廣繡花鳥紋帶酸枝筆筒銅箍掛屏（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、構造均衡對稱，色彩濃豔、紋理清晰，其繡繩工藝素雅而厚，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，有縫繡、紡繩、錦繡、金銀混合繡等品種，習慣以大紅花、大綠葉為主體，用銀線或絨絲作為花葉勾邊，以調和色彩並突出紋理；用金線和絨繩結合混繡，造成繡品金碧輝煌、鮮豔奪目的藝術效果。

14. 石雕

明代廣東石雕品類豐富，墓前儀仗性石雕較為普遍，據不完全統計，約有30餘處，分佈在東莞、增城、番禺、新興、陽江、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魯能墓旁設有石羊、石馬、石狗、石獅、石翁仲等；荷塘鎮三丫村明代舉人黎宏業墓前置有石翁、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。潮陽市羅漢宮前的石雕龍頭，是明代萬曆年間的作品，作昂首騰空、躍躍欲奮之狀，十分生動逼真。明代廣東建築用石雕較為普遍，保存在各地明代建築上的石雕數量甚多，如建於明萬曆十年（1582年）的肇慶崇禧塔、塔頂以花崗岩石疊砌，呈等邊八角形。八個角上各雕有兩座十方塔頂，每個力士像高50厘米，姿勢、神態各不相
同，刀法粗犷古樸，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”、“鷲鳳和鳴”等圖案，刀法細膩，線條洗練。13

清代廣東的石雕藝術更加成熟，應用範圍更廣。此時，秦前儀衛性石雕大為減少，而建築物門前的儀衛性石雕則普遍流行，其中以福州、潮州、揭陽、佛山、五華等地的石雕最為有名。潮州石雕歷史悠久，明代潮州城內有大小巷坊數十座，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，構圖纖細繁密，雕琢精巧玲瓏，形象細膩傳神，擅長鏤空通雕，以工巧取胜，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，品種繁多，如門扉、柱礎、欄杆、雀替、梁架、窗棂、欄杆、望柱等，而石雕獅子、麒麟，尤具特色。石獅多用花崗石石材雕製，口大帶笑，有仰角，卷毛鬣，口含石球，多作祠堂、廟宇或宅門前裝飾之用。

15. 磚雕

磚雕是用雕和木雕等工具，在花崗石或大理石上鑽打雕琢出各種人物、花卉、風景、動物、書法等圖案，用粘結、嵌銘、鑲嵌等方法，將單件或組合式的磚雕安裝在墻頭、牆面、照壁、窗楣、壁龕等建築部位上。廣東磚雕主要流行於珠江三角洲地區，以番禺、佛山兩地產區最為著名。大多用东莞生產的優質花崗石為材料，這種青石質地細膩，宜於雕刻，不易開裂，並與民居建築本身的色調、風格十分協調。明代，廣東磚雕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，雕刻刀法粗獷、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、壁龕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、平底切壁的辦法雕出凹凸面，所雕人物形象細膩逼真、生動傳神，俗稱掛壁圖雕（插圖10）。大型壁飾磚雕往往綜合運用浮雕、通雕和圓雕的技法，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類是異常豐富的，懷顧統計，總數在150種以上。這次展覽展出的94件（套）展品所包括的品類約為其中的十分之一，僅僅是廣東傳統工藝的某些側面。由於種種原因，許多傳統工藝技術已經失傳，即使流傳至今者，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，更有責任去拯救挖掘、徵集收攬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拯救、挖掘、整理開了一個好頭。我們期待著一次內容更廣、水平更高的展覽能夠在不久的將來與廣大觀眾面。

注釋
1. 乾隆《廣州府志》引嘉靖《廣州府志》。
2. 崔大均：《廣東新語》，卷十五《貨語》、《琳琅》。
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6. 同上。
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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, enamels, 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 distinct 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 Yueqian (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."\(^1\) "Same as Niulangqian, 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."\(^2\) 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 Chaohou, 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 Suxi 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.\(^3\) 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.\(^4\)

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 Chaohou 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 enamelwares, 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 tribes. The variety of handicrafts found in Guangdong during this period outnumbers 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 enamelware during the Qing dynasty. It was also rich in variety and known for its excellent techniques. Of all enamelware, it is Guangzhou enamelwares that ranked highest in both quality and quantity. A type of enamelware with painted enamel decorations in relief made only in Guangzhou was
named “Guang enamel”. In addition to presenting tributes of carved ivory, enamel wares, 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, enamel wares, 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 Chaohzhou area well into the late Qing dynasty. From the beginning of the Qing dynasty, many natives of Chaohzhou 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 Congsigong 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 Xunian, 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 Zhaoran who had both returned from overseas, and 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 Zuochaow 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 t’ung-hua, 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 Zhimei 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 Daoguang 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 Yaoxiling, 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 Zhaoqing, 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 a decoration used on the top of the door pillar at the main entrance to Zhenhaiilou, 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.

Fig. 5  Monkey, Ming dynasty
Collection of the Museum of Chaozhou
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 enamels 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 dahlias 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.

(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 dahlias (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 Chaohou 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 Chaohou ranks the highest, Guangzhou cannot compare.” Most Chaohou 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 Chaohou necessitated large numbers of ceremonial tin wares causing the manufacturing industry to surpass that of both Guangzhou and Foshan. Techniques in Chaohou were also superior to those of other places such that products from here were also used as court tributes. Exquisite tin wares from Chaohou 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 Chaohxiu, literally Guangzhou and Chaozhou 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 Suxiu 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. Chaoshu 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 Nanhui, 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.

Chaoshu is a branch of Yuexiu that has its origin in Chaozhou. Chaoshu 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.

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 Chaozhou, Chaoyang, Jieyang, Foshan and Wuhua were particularly popular. The history of Chaozhou stone carving can be traced back far in time. Ming dynasty Chaozhou 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, Chaozhou 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 Chaozhou 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 hold 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
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 cracks. 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 Zuochao 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 ruji 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.
Pipe-shaped vase with openwork decorations, Fengxi Kiln
Ming dynasty Fengxi Kiln, Chaoyang
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 chimei 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 leafed 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 republican 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 is 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.
廣彩描金開光人物圖雙鶴耳瓶

清同治·廣州
高60.1厘米 口徑14厘米 腹徑17厘米

頸口外捲，長頸，溜肩下斬收，足稍外撇。腹口繪金地花卉紋一處，腹部貼描金雙鶴耳，肩部堆貼描金螺鈿4條。頸、腰、腹均設開光，內繪人物故事圖，開光外繪花卉、雜貨紋，繪畫精工，所用金碧輝煌的效果，是廣彩成書期的典型作品。

Gilded Guangcai jar with crane-shaped handles and window decorations

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

The jar has an outward-curling 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 appliquéd 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 Guangcai wares.
**Guangcai flower-holder with handles**

Guangxi 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 nuji 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 nuji 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.
端石雕琴式砚

明代  高度
长 20.5 厘米  宽 10.8 厘米  厚 1.5 厘米

此砚用端溪老坑石，色青紫，有荧泽白，火捺等石品，雕琢艺人因材施艺，根据石料的形状，将砚台巧妙地装在琴盒中的古琴形，古琴只露出小半截，给人一探究竟之感，质感奇妙，造型古雅，雕工精巧。

Inkstone in the form of a Chinese zither

Ming dynasty  Zhaoqing
Length: 20.5 cm  Width: 10.8 cm  Thickness: 1.5 cm

This inkstone is made of stone from Laokeng, Zhaoqing. 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.
Melon-shaped inkstone engraved with lingzhi
Ming dynasty  Zhaqing
Length: 15 cm  Width: 10.5 cm  Thickness: 2 cm

This inkstone is made of stone from Laokeng, Zhaqing. 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.
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  Zhaocing
Length: 25.5 cm   Width: 17.6 cm   Thickness: 2.7 cm

This inkstone is a thin cuboid made of valuable stone from Daxidong, Laokeng. 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 Shuiliandong 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
Guangxu reign, Qing dynasty  Zhaoqing
Length: 23.8 cm  Width: 15.7 cm  Thickness: 2.3 cm

This inkstone is made of stone from Daviddong, 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.
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 Daixin, Laoxeng. 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.

端石雕田鼠豌豆纹砚
清光绪 端砚
长 21.5 厘米 宽 13 厘米 厚 1.6 厘米

砚为雕琢精致，以端溪老坑大西洞石雕琢而成。石色青苍紫蓝，石质缜密，坚实，细腻。砚堂中石品丰富，绚丽，有金，银，冰纹，花草火纹及错雕菊花，霜纹菊花，玫瑰紫青花等。砚面，砚背和砚身均以浅刀雕瓜藤菜豆纹，更有田鼠追逐嬉戏其中。此砚材质优良，造型独特，雕工艺精，浑厚，线条生动有趣。
端石雕荔枝形砚

清代 蘇端

長 16 厘米 寬 11 厘米 厚 4.5 厘米

此砚以宋坑石雕琢而成，質地細膩，色澤凝重深厚，象徵豬肝。作者取物
賦形，將砚臺雕成荔枝形，一面雕有淺浮雕石雕荔枝，作
雙魚躍池之狀。砚頭雕一串荔枝帶葉的小荔枝，其中稍大者深雕成小池。
另一面雕為池狀，雕雕雕一串小荔枝。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  Zhaqiqing

Length: 16 cm  Width: 13 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

清代

长29.5厘米 宽18.5厘米 厚2.3厘米

此砚取材端溪老坑石雕制。石色青灰带紫蓝，石质细密，细腻。砚中有鲤鱼青花、金鱼、彩蝶等石品花纹。砚为花篮形，一而以砚身作花篮，装雕花雕牡丹、玉壶，梅花、兰花、芍药，层叠成一篮鲜花，花篮的提梁上，两肩喜鹊双宿双栖，寓意“花开富贵，喜上眉梢”。提梁下以深刀雕镂池，池底浸没莲茎，寓含“瓜瓞绵绵”。此砚造型独特，构思巧妙，线条细腻，洗练，技法娴熟，形象生动。

Inkstone in the shape of a flower-basket

Qing dynasty

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".
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 parts. A total of three sets of decorations appear on the vertical pole. At the bottom is the immortal Maga 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 three sets of decorations are solid ivory columns that look like bamboo joints. On top of 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 *foshugou*, 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 廣州
高12厘米 口径11.5厘米

盒为圆筒形，带盖。盒身通雕镂雕花卉和缠枝藤蔓，花繁叶茂，瓜瓞绵绵不绝。盖的边沿雕饰一圈花卉纹，盖面呈隐杆状凸起，纹饰分三区，中间部分雕刻双龙穿云，两圈则雕花卉纹，纹饰繁密，精雕细镂。盖的里面镶嵌片，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.
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.
作品採用浮雕、透雕技法，根據象牙特有形態随形佈局，雕刻而成。主題紋飾為慶功宴飲樂，描繪宴席上的恭賀場景，人物眾多，或開懷暢飲，或龍吹吹壺，或在庭園中，曲膝低首推牌，樹下泉邊，戰馬安靜地休息。場景主次分明，人物表情生动。

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 fan 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

作品以成對的貝雕為材料，以簡潔線條和細膩的雕刻手法，表現了人們在江邊市鎮趕集的場景。底邊雕繪魚圖，中景為江上景色，數艘小舟在江面上緩緩前進，舟中人物的動作姿勢逼真地透出江上悠然的氛圍。遠景為集市景象，但見街道兩旁店鋪、作坊林立，行人來往，一派繁忙熱鬧的景象。作品正背面“吳和昌號”、“光記作”題款，背面刻“粵東省潮海街吳和昌造”題款。

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 shops and workshops on both sides of the road which is crowded with pedestrians, is in the distance. This is a fast 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.
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 lui 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 zhuanqian 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 phoenixes. 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 zhuanqian" 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.
金漆木雕 “郭子儀慶壽” 圖花板
清代 潮州
高72厘米 幅47厘米 厚5厘米

此件綜合運用多層雕刻、浮雕、圓雕及漆漆貼金等工藝製作而成。表現了唐代名將郭子儀的華“汾陽侯”為郭子儀慶壽，與中華文化所講的慶祝嘉的場面。作品採用潮州木雕中常見的“之”字形布局來安排故事情節，以門樓、牌坊等表示時空的變換，套路分明，氣氛熱烈，人物栩栩如生，是木雕中的精品。

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.
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 a 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.
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. Yuemen 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 Jinshan 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 sprouts from its mouth. In the water beneath are seven carps 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 carps and dragons are lively. This is a masterpiece of exceptional quality.
Gilded wood zhimei holder carved in the shape of a bitter gourd

Qing dynasty  Chaozhou
Height: 22 cm  Width: 8 cm  Thickness: 2 cm

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 zhimei holder carved with squirrels and grapes
Qing dynasty    Chaozhou
Height: 31 cm    Width: 7 cm    Thickness: 2 cm

This zhimei 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青花小间屏

清代 潮州
高 85 厘米 宽 160 厘米 厚 3 厘米

间屏由二个屏座和九个屏框组合而成。屏座雕刻由下至上分为三层，每层均雕有类似不同的图案：第一层屏面上有“寿”字、“花卉”、“瑞兽”、“福禄”等图案。第二层则以几何图案为主，内有山水烟云、龙凤等图案。第三层则为人物故事画。第四层以花卉纹为主，屏框则以花卉、山水、人物等图案为主。屏框内雕有“福”、“寿”等字样。

套间屏的制作工艺十分精致，工艺异多，雕琢精美，是潮州的木雕精品。

Gilded 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 fu 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 bug patterns. The fourth layer is made up of painting and calligraphy on silk framed with carvings of grapes with entwining vines in openwork. The upper-most 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 fu 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.
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, lacquerering, 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 geese 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, fugu 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.
Gilded wood food-container with figures, flowers, birds and bogu patterns
Qing dynasty Choezhou
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 gilding. The bottom is a hexagonal black-lacquered plate above which is a stand with a contracted waist and six outward-curling 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.
金漆木雕人物花鳥博古紋小神龕
清代 潮州
長34厘米 寬15厘米 高38厘米

神龕是祀獻祖先牌位的祭祀用具。潮州地區民間十分重視祭拜祖先，宗祠祠堂均設有大型神龕，且喜用金漆木雕作裝飾，十分講究，宗祠祠堂使用者形制較大，稱為神龕，一般家庭使用者形制較小，俗稱神龕仔。此小神龕雕飾精細，但做工細膩，為富裕之家所用，製作時綜合運用雕刻、浮雕、沉雕和金漆塗裝等多種工藝。龕身為束腰式，設四層菱形雲
芝紋脚，足開鋸齒微雕雲紋。束腰共設五層陽光，內嵌透雕蓮花鳥
紋雕飾；龕門內側有層層透雕透雕。浮雕和雕繪的靈活，雕飾花鳥、人物
故事圖；門身雕琢透雕八仙類八寶，宮雕開窗格，內再以金漆塗裝工飾
漁人畫山水風景圖和梅花紋。內置黑地金漆畫屏，盡心雕繪山水色。小橋
水榭，景色怡人。左側雕金字手書“時在壬申冬月寫”。畫心下方刻詩
松、竹、梅、菊，上方刻鶴桃、石榴、佛手、葡萄等瓜果紋。雕工刀
法騰騰，透雕細密，構圖緊而不亂，金漆畫工細膩，色彩對比強烈，具
有金光閃閃，富麗堂皇的藝術效果。

Gilded wood shrine with figures, flowers, birds and boyu
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 kui dragons carved in
openwork. There are five windows on the waist inlaid with boards carved
with flowers and birds in openwork. Flowers and figural 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, bamboos, chrysanthemums, plum blossoms and orchids and at
its top are peaches, pomegranates, bergamots and grapes.
金漆木雕博古花果纹花板
清代 潮州
高 80 厘米 宽 40 厘米 厚 5 厘米

此花板在构图上以中部一个镂雕“鲤鱼跃龙门”图案的大鹿古瓶为重心，
以博古架分隔空间，上下左右组合对称性佈局，将蝙蝠、佛手、石榴、
瓶花、寶鼎等象徵吉祥如意的物品陳放在博古架上，令人有琳琅滿目之
感。整件花板佈局巧妙，刀法細膩，紋飾繁而不亂，這種將各類吉祥如意
之物高度濃縮在一起的製作技法，突出地反映了人們祈求吉祥、幸福幸
福的人生态度。

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: 10 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架

清代潮州 長68厘米 寬20厘米 高58厘米

糖果架是潮州地區沿用祭祀禮拜的器具之一。製成祭品用，形制比別的
大型。此糖果架一層用雕琢，兩層裝飾作底座，另一層則以金漆雕繪為
主要裝飾。底层分兩扇，開兩扇門，座為四圈拱棚式，座於長方形黑漆雕
座板上，四足平置於一長長方形的闊民間十件作承托。正面是用整木雕琢
雕繪時和雕龍花木紋，兩側雕花牌花木紋，兩側雕花牌以黑漆雕繪為隔子，
浮雕芝蘭紋與鐵金；兩側開盒雕繪壁底花木和金銅銅，果子兩則向內凸
出，中部內壁。明水“几”字形。以黑漆描金立柱和規格較為雅致，將裝
飾分縫為27個層次，開光內雕飾雕繪花板，飾人物故事、博古幾何、
花卉瓜果以及各式雕花。架的背面以金漆雕繪梅、蘭、竹、松、
竹、花鳥、海藻、蟲魚、昆蟲等。金漆畫書“仿於海上名人八十老畫傳
山人法”，架頂兩邊折角處雕繪一編蝠，寓意“雙福臨門”。造型簡潔，
雕工精美，令人歎為觀止。

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 cube carved in the round. The 
feet are linked at the front by sisi 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, 
ochids, pine trees, 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-laquered couplet in running script is carved.
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.
酸枝木雕繡圖人物花鳥紋寶座床

清晚期 廣州

長 185.5 厘米 寬 60.5 厘米 高 108.5 厘米

此床為方形四腳足，前券牙設五個開光，呈對稱佈局。中國傳統建築設計內透雕繪鏡同春圖，左右兩側置圓形開光內透雕花鳥圖案圖，外框兩側闊圓形開光內透雕梅花等紋飾並圍繞螺鈿。床後屏為三聯式，中屏以透雕螺鈿

Blackwood guīfēi 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 wavelike 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 carvings.
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 scrols 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 scrols 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.
螺钿雕花鸟纹大插屏
清晚期 潮州
高 262 厘米  宽 178 厘米

插屏是置于堂内的，用来藏屏风或隔断视线的用具。由屏底和屏面组成，不能折叠。此插屏以螺钿木雕为基，屏底上雕立柱，立柱两侧以螺钿雕花为饰，具有加固屏风的作用。两柱立柱之间雕刻花卉，花叶尖锐、枝干弯曲，具有自然的美感。屏面两侧各有一条螺钿雕花鸟纹，鸟的羽毛细腻，纹路清晰，具有生动的形象。屏面中央有螺钿雕花的花卉图案，花卉的形状各异，色彩丰富，具有自然的美感。屏面的边缘以螺钿雕花为边框，具有精美的质感。此插屏原为潮汕地区某祠堂陈设之物。

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

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.
紫檀木浮雕回紋五足座

高4.5厘米 口径8.6厘米

此座採用層次刻的技法以呈現紫檀木紋刻而成。座面為圓盤形，開圓形榫口，以便安放形器物。座面周身、張座外表均浮雕回紋，紋條分明流暢，紋飾精細，具有金屬的質感，風格古樸沉靜。此類器座為廣州傳統木雕產品，一般用作木製寫，是玉雕雕刻、精美陶瓷、文房用具不可或缺的配套物件，俗稱座件，形體雖小，但造型、結構及做工與大型家具一樣嚴格。

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.
酸枝木雕編縈紋器座
清代 廣州
高 4 厘米 直徑 12.5 厘米

此座是用酸枝木雕編製作而成。匠人將木料雕成螺旋形的編繩，再有細細地
編織編繚結成一個器座。構思奇巧，做工精細，乍看之下似以金屬線編繚
而成。細看方知是以木料編繚而成，是少見的器座精品。

Blackwood stand carved in the form of twisted cords
Qing dynasty   Guangzhou
Height: 4 cm   Diameter: 12.5 cm

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 高州
長17.5厘米 寬16.5厘米 高13厘米

此座以優質紫檀木雕成，以四樣交錯相連的梅樹枝葉蔓藤形底面，樹枝枝
幹扭曲古拙，寒梅點點，或含苞欲放，或爭奇鬥豔，造型古雅，雕刻精細。

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.
紫檀木雕“神仙壽會”圖筆筒

清光緒 廣州
高14.6厘米 口徑13.3厘米

筆筒以紫檀木雕成，口沿刻百紋一圈，以浮雕技法表現南極壽星公接受八仙、靈芝、松、石、黃梨等吉祥如意之動植物作補托，場面氣氛熱烈，人物各具情態。筆筒上陰刻“丙申年製神仙壽會”雙行隸書款。

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.
沉香木雕人物故事圖套銀酒杯
清晚期 廣州
高 5.5 厘米 口徑 5.2 厘米 底寬 3.3 厘米

杯身以沉香木雕製而成，內嵌銀胎，共10隻。杯身上各浮雕童子、仙翁等人物，於古樹下或吟詩，或彈琴，或品茗，或休憩。並以羊、鹿、松樹等動植物作陪襯，暗含“福、祿、壽、喜”等吉祥寓意。

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.
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 boat, 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, attesting 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 "zhuju", 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 ruyi-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 handwritten 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.
Cloisonné hand-warmer with floral designs
Mid Qing dynasty Guangzhou
Height: 17 cm Width of surface: 17.3 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 ruyi 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.

銅胎掐絲琺瑯花什紋爐
清中期 廣州
高17厘米 寬17.3厘米

爐身為瓜棱形，直口，棱形足，曲折式提梁。爐胎掐金。爐身以黃色為地，用紫白勾勒紋飾，內填紅、白、綠、黃等彩輪花及雲蝠、福、壽等吉祥瑞紋。器表施如意、雲龍洛杉紋；蓋頂作蓮池裝飾，中心設有雲形開光，內飾海水長頸瓊鸛，肩部則飾花釵枝雀紋，盡沿以紅、藍彩飾火焰紋。提梁與蓋身相接處貼附銅胎鍍金“喜慶有餘”紋花草，手爐為冬日暖手用，此手爐銘考究，當為富貴人家所有。
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.
銀胎纏花小花艇（帶座）
清晚期 廣州
長22.5厘米 寬6.8厘米 高19.5厘米

此艇是以清代晚期廣州珠江上的花艇為原型，選用銀胎、纏花等工藝製作。船首置乘龍一座，兩側各臥放一張龍椅，大艙門外設高軒，一女子於艙門外垂手而立。門頂上掛一電器，上書“祈月季”三字。大艙兩面各開以四扇格窗，格窗上設花紋彩陽光半鏡以彩色玻璃，開光外繪花卉紋，點黃、綠、紅、白等各色之彩。艙內兩側各置長椅、几，艙頂兩側設欄杆，船尾上慨，尾樓（即後艙）兩側設窗，外繪花卉紋。大艙與尾樓相連處兩側開一甲板門，可通兩側。與門設兩扇對開之窗戶。尾樓頂部設拱門通大艙頂，尾樓兩側設彩豎和球形燈。

花絲工藝是金屬工藝的一種，又稱“銀絲工藝”，是將白銀抽成細軟的絲，以穿絲、編絲、繡絲、編結等方法製成各式各樣的實用器皿或工藝品。

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 xin ye xiang, 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 floor 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.
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, Officialdom 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”.

銅鍍金琺琅葫蘆式三星觀濤轉花鏡

清中期       廣州
高 90 厘米       徑徑 39 厘米

底座為橢圓形，內有機械裝置。腹壁上下兩邊飾五彩花瓶紋，正脈以地이나
彩繪風景。中間設開扇活動門，門內有紫龍，珠。哥三星，兩側為為
水法盆景，底座上疊兩銅鍍金葫蘆平臺，平臺上平緞水法。四角有轉花，
中心設葫蘆式瓶薰，瓶身飾地珊瑚彩折枝小花，下脫有三針時鐘，上脫有料
石轉花。在底座兩邊上弦，玩意活動，樂聲中，門開開，福祿壽三星和所
有的水法，轉花都同時轉動，兩側掛瀑布。平臺像起伏的波濤，葫蘆式脫
瓶仿舟浮於水中，寓意“三萬昇平”。

Enamel clock in the shape of a gourd
Iron picture with figures in a garden

The 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.
Melon-shaped wine pot

Republic 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.
蝕刻寶藍色果鳥紋玻璃畫片
清 代  廣州
高 34.2 厘米  寬 34 厘米  厚 0.2 厘米

此畫片是以寶藍色玻璃為材料，蝕去花纹以外的部位，使花纹突出而凸現原有藍色。畫面四周圍以粗、細線條邊框，兩枝枝干由左下角向上角緩曲豎起，兩中果實由枝葉間自然垂下。一隻小鸟屹立在枝葉上展翅欲飛。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.
蝕刻寶藍色雙燕荷池紋玻璃畫片

乾隆 广州
高 34.2 厘米 宽 34 厘米 厚 0.2 厘米

画面为正方形，用蚀刻技术制作，宝蓝色纹饰突出于表面，画面四周围绕以粗细不一的边框。画面右侧一枝盛开的荷花横斜而出，花朵几乎垂至水面，池中微波荡漾，荷叶点点，一对比翼双飞的燕子展翅掠过水面。纹饰简洁真雅，构图清新。

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 silkworm 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.
Guangxiu 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, appliquéd 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.
黑網廣運鳳紋女衫
民國 廣州
身長70厘米 袖長116厘米

此衫為對襟前裝。用十餘種色澤豔麗的緞絨線和大量的金銀線，以收針、
包針、套針、釘金、釘針、繡鈕、鎖子等刺繡針法繡製而成。領口、袖
口、衣角均以釘金緞線盤織紋；衣領及織邊線釘上釘金、繡鈕及
雙鈕紋；領轆和衣的前胸，背面用色織緞和金緞繡製成鳳凰紋，花枝及
鳳紋均以釘金、繡鈕繡製結成。並以同樣的針法勾勒出葉、花蕾的輪廓，
金鳳展翅飛翔，鳳身的羽毛都繡製的非常規整，具有濃厚的立體效果。衣
領內有“前州利和狀元坊”商標。此衫做工講究，用色豐富、華麗，刺繡
技法獨特，故風格時裝典雅別致，風格底上绣繡華美的緞線與金銀輝煌
的金銀線相互映托，充滿喜慶氣氛。

Guangxi woman’s black satin coat with phoenix designs
Republican 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 appliqué 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 marvelous craftsmanship, beautiful colours, skilful 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.
紅繡廣東僑女裙

民國廣州

長90厘米 高78厘米 下襟138厘米

此裙上窄下寬，以紅繡製作，並選用栗紅、玫瑰紅、大紅、紫紅、橙紅、粉紅、紫、錦緞黃、藍、綠、草綠等十餘種織地以及金銀的金線，採用釘金、平針、紡針、打子、釘針、繡錦針等刺繡技法縫製圖案紋飾。學者於下擺處設置金繡四條波浪形紋飾，將整幅裙面分隔成四個裝飾面，每個裝飾面均繡有朝牡丹紋、用色繡織的織錦由內向外，由深至淺分層繡出牡丹花蕊、葉片、花瓣為打子繡，以紫金繡技法繡花葉枝幹與粉出花瓣，葉片的繡織線：雙層平紋、兩層錦緞的金繡紋全部使用金線，以釘金和繡織技法縫製，縫紉下擺以金線繡織一圈白布紋的波浪紋和一圈滾邊，滾邊下沿有用金線繡織成的織錦。此裙子是珠江三角洲地區傳統婚禮時新娘所穿的服裝，用料和加工工藝非常高雅，其刺繡工藝十分精緻，針法勾勒、平整，紋路清晰，色彩鮮豔，富於變幻，除設計恰到好處的展示了牡丹花富麗堂皇，色彩奪目的神韻外，各種的羽翼表現的更加逼真，栩栩如生，紅、紫、藍織錦的巧妙運用，更增添了金碧輝煌的視覺效果。

Guangxiu woman’s red satin skirt with phoenix designs

Republican 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 colours including maroon, rose, oriental 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 wefting, 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.
潮绣人物花鸟纹案肩
民国 潮州
高105厘米 宽196厘米

此案肩以红缎作面料，使用十多种种绣样和金绣，以钉金、绞针、滚针、
盘绕、戳针、铺针等刺绣针法绣成。绣件分上、下片，上片绣人物故事
画，并以树木花草作点缀。下片盛孔雀图屏、牡丹盛图以及各色时花草
卉，数多蝴蝶在花间飞舞，下方左右两角各绣一条鱼醃。作品构图均衡
饱满，色彩浓艳，纹样层次分明，具有极强的装饰性。

Chaoxiu table skirt with figures, flowers and birds
Republican period Chaozhou
Height: 105 cm Width: 196 cm

This table skirt, known as anmei, 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 anmei. 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.
uary, 1912. The subject is Guo Ziyi celebrating his birthday. Embroidery stitches used include satin stitch, appliqué 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.
Chaoshu guotingcai with figures
Republican period  Chaozhou
Height: 53 cm   Width: 396 cm

Guotingcai is a kind of decoration Chaoshu 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 xian lao si, 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.
Embroidered cloud-collar

Republic period
Meizhou
Diameter: 31 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 threads. The lower layer is in the form of eight "yupi" 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·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

構件為倒圓形，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，右手拄手杖，衣衫單薄，笑容可掬地立在雲霧上，兩側各繪一介士名狀。另一面雕漢鍾離菓胸露乳，手持葫蘆，腳踏祥雲，作品雕工細膩，風格古樸，人物神態生動逼真。漢鍾離為八仙之一，其形象以手持芭蕉扇最為常見，此漢鍾離卻手持葫蘆，甚屬少見。

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 潮州
高 40 厘米 寬 76 厘米 厚 11.5 厘米

此為建築欄欄欄板。以長方長方形的花崗岩石為材料，運用雕琢、浮雕技法雕刻而成。石雕龍人盤旋雕刻空間的束縛，大張佈局，龍身作反向扭轉，龍骨呈鋸齒狀，前爪著地，昂首引頭，目露兇光，怒氣上沖，大有一觸即發，威震天下的氣勢。左、右上角以浮雕蓮花、芭蕉葉紋作點綴。作品構思奇特，線條飽滿，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  Chaozhou
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.
碑雕花果紋砌頭飾件

清末民初

高130厘米 寬33厘米 厚8.5厘米

此為順德傳統民居屋頂碑雕，以浮雕技法雕出大小31塊構件然後拼貼而成，以同期花窗為主體紋飾分類為五層，自上而下，第一層為金錢、朵花、蝙蝠紋，略呈對稱佈局；第二層為漩轉的金花紋，花紋向左右兩側展開；第三層所佔面積最大，為重疊裝飾，在旋轉六邊形窪溝紋地上浮雕折枝牡丹、石榴、桃、荔枝等花果紋，紋飾疏落有致；第四層為折枝石榴；第五層居中為葵花，兩側飾金錢、朵花紋，三面起棱，花紋底部的線條形飾風飄動，向兩側自然分開。整體著墨，紋飾雕琢精細。雖然由於年深日久，難免受到自然及人为的破壞，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: 33 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.