

H K M A



三城記

A Tale of Three Cities



明清時期的粵港澳灣區與絲綢外銷

Guangdong - Hong Kong - Macao Greater Bay Area and Export of
Silk Products in the Ming and Qing Dynasties



引言

中國是絲綢的發源地，最早發明以蠶絲編製紡織品。早於秦漢兩代，中國絲綢通過陸路和海路向海外傳播，一直被視為最珍貴的出口商品之一。到了明清時期，歐洲商人積極拓展中西海上貿易網絡，在清朝乾隆年間（1736 - 1795），廣州更成為中國唯一對外開放的貿易大港，吸引洋商經海路來廣州採購大批生絲、絲織品及其他中國手工藝品，澳門及香港亦先後成為商船的停泊處。

是次粵港澳三地合作巡展匯集了香港藝術館、廣東省博物館及澳門博物館的精選藏品，呈現明清時期大灣區風貌和絲綢生產工藝，以及三地如何透過海上絲綢之路訴說中外文化交流的故事。

Introduction

China is the birthplace of silk and was the first country to produce textiles made from silkworm cocoons. As early as the Qin and Han dynasties, Chinese silk was one of the most popular commodities exported from China, through both overland and maritime trade routes. In the Ming and Qing dynasties, European merchants actively expanded the maritime trade network between China and the West. During the reign of Qianlong Emperor (1736 - 1795) of the Qing dynasty, Canton (present-day Guangzhou) was the only Chinese port allowed to conduct foreign trade, which attracted foreign merchants to Canton via maritime routes to purchase large quantities of raw silk, silk textiles and other Chinese handicrafts. Macao and Hong Kong became stopover points for merchant ships approaching China.

This collaborative exhibition touring Guangzhou, Macao and Hong Kong brings together selected artefacts from the collections of the Hong Kong Museum of Art, the Guangdong Museum and the Macao Museum to showcase the Greater Bay Area and silk production during the Ming and Qing dynasties, as well as the story of how the three places promoted East-West cultural exchange along the Maritime Silk Road.



一起經歷一趟遠東的貿易旅程
A voyage to the Far East with traders



在 18、19 世紀，聞名遐邇的中國絲綢吸引了大批來自歐美的貿易公司，沿海上絲綢之路前往廣州經商。今次來自英國東印度公司的大班們將肩負絲綢貿易的任務，為大家介紹他們的收穫。他們的商船從利物浦港出發，繞過非洲好望角，穿過馬六甲海峽，經過五個多月的航程，終於抵達中國珠江口岸。

In the 18th and 19th centuries, the famous Chinese silk attracted a large number of trading companies from Western countries to Canton (present-day Guangzhou) via the Maritime Silk Road. In this story, the supercargoes of the British East India Company, on their mission to export Chinese silk, tell us about the silk products they discovered during their journeys. Their ships sailed from the port of Liverpool, around the Cape of Good Hope in Africa, and across the Strait of Malacca, and finally arriving at the port of the Pearl River in China after a voyage of over five months.

中國絲綢在歐洲市場上的需求越來越大。我們早在二至三月便向中國商人訂購高品質的中國絲綢，才能在八至九月商船到埠時提取絲綢貨品。

Demand for Chinese silk in Europe was increasing by the day. As early as February and March, we order premium silk from Chinese merchants so that our ships can take delivery when we arrive in August and September.



貨幣和貨單
Currency and list of goods ordered

認識國際貿易貨幣是採購中國絲綢的第一步，銀元是當時的主要交易貨幣。在 17 和 18 世紀，估計就有四萬多噸白銀由歐美流入中國，佔當時全世界有記錄白銀產量約一半。

The first step in procuring Chinese silk was to know the main currency in international trade at the time. Silver was the main currency for trade at the time. It is estimated that more than 40,000 tonnes of silver flowed into China from Western countries in the 17th and 18th centuries, accounting for about half of the world's silver production at the time.



在展場內的壓印機，可印上銀元式樣，收集這時期流通的銀元貨幣。
Look for the embossing machines in the gallery. Stamp the patterns of the silver coins, and collect the currency in circulation at the time.

西班牙銀元 (一組十件之兩件)
Spanish silver coins
(two selected pieces from a set of ten)

1738-1828 | 銀
廣東省博物館藏品
1738-1828 | Silver
Collection of Guangdong Museum

西班牙銀元是 17 世紀由西班牙帝國開採鑄造的貨幣，在中國俗稱「本洋」，自 18 世紀中後期開始在中國沿海地區流通，至清朝道光、咸豐年間 (1821-1861) 成為正式的銀元貨幣流通於市。1772 年以後銀元正面開始鑄有國王頭像，背面有皇冠和雙柱圖案。而卷軸纏繞着的柱子圖案據說啟發了美元符號 (\$) 的設計。

Minted in the Spanish Empire in the 17th century, the Spanish silver coin was commonly known as *benyang* in China. It began circulating in China's coastal regions in the mid to late 18th century. It became the official silver coin in market circulation during the reigns of Daoguang Emperor and Xianfeng Emperor (1821-1861) of the Qing dynasty. The silver coin minted after 1772 bears the features of a king's head on the obverse and a crown between two pillars on the reverse. The design of the dollar sign (\$) is said to have been inspired by the image of the pillars wrapped by the ribbons.

墨西哥銀元 (一組十件之兩件)
Mexican silver coins
(two selected pieces from a set of ten)

1824-1906 | 銀
廣東省博物館藏品
1824-1906 | Silver
Collection of Guangdong Museum

墨西哥銀元在中國俗稱「鷹洋」，是墨西哥在 1821 年脫離西班牙獨立後開始使用的新幣，始鑄於 1823 年。19 世紀中葉，墨西哥銀元逐漸取代西班牙銀元在中國市場上流通，成為清朝後期至民國時期的銀元標準貨幣。銀元正面鑄有一隻用喙叼着蛇的鷹，佇立在仙人掌上，是墨西哥國徽的圖像。

The Mexican silver coin, commonly known in China as *yingyang*, was a new coin minted by Mexico in 1823, after it gained independence from Spain in 1821. In the mid 19th century, the Mexican silver coin gradually replaced the Spanish silver coin in the Chinese market and became the standard silver currency in circulation from the late Qing dynasty to the Republican period of China. The obverse of the coin features an eagle with a snake in its beak, standing on a cactus, an image derived from the national emblem of Mexico.

除了準備白銀，我們亦會提前準備絲綢訂單。一般來說，絲綢價格須通過廣州的行商議定。

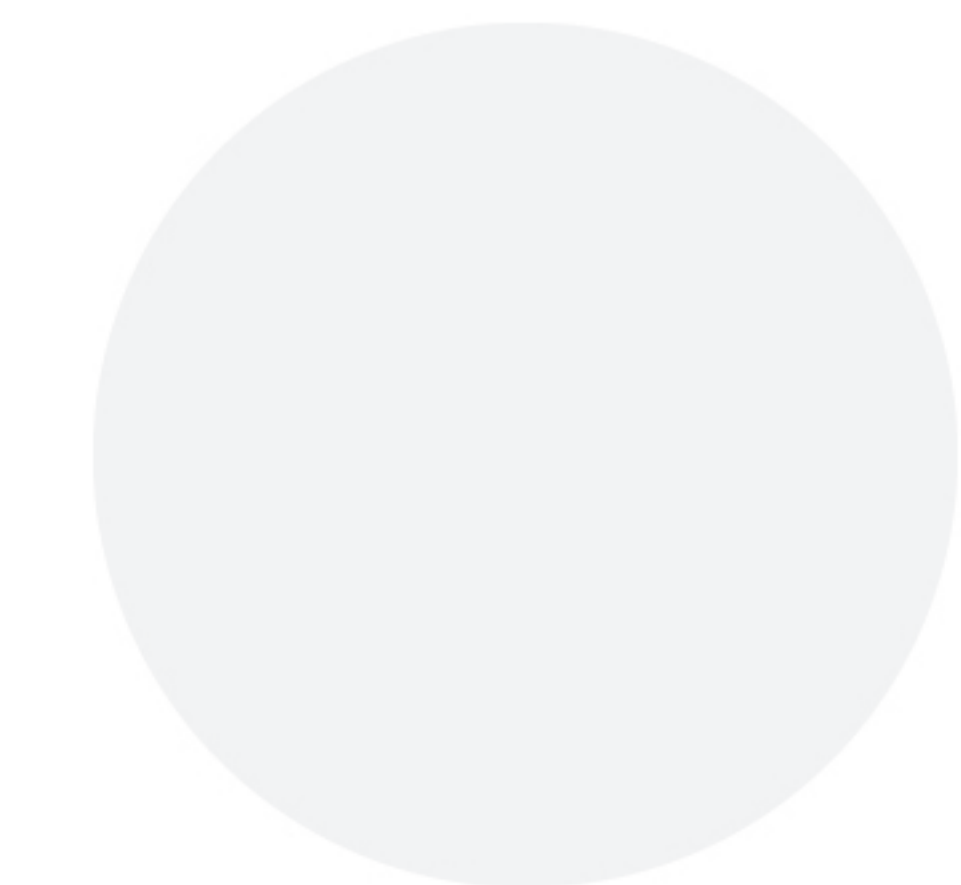
In addition to silver, we also prepare our silk orders in advance. Generally, the price of silk has to be negotiated through the hong merchants in Canton.

在廣州訂購的絲貨清單
List of goods to be provided in Canton
for the ships going out

日期 Date	中國絲綢製品 Chinese Silk Product	匹/件 Pieces
3月25日 25th March	提花織物 Jacquard Fabric	綾 (綠地) Twill damask (green)
		紗 (藍地) Plain gauze (blue)
		廣緞 (花卉紋) Canton satin (flower pattern)
	手繪絲綢 Hand-painted Silk	壁紙 (花鳥紋) Wallpaper (flower and bird pattern)
	刺繡絲綢 Silk Embroidery	披肩 (白地藍花紋) Shawl (blue flower pattern on white ground)
		屏風 (山水花鳥紋) Screen (landscape, flower and bird pattern)
		繡花女服 Embroidered female clothes
		繡花床單、床眉 Embroidered bedcover and bed curtain
		繡花窗簾 Embroidered curtain

購買絲綢又怎可以不了解一下絲綢從何而來？

A silk buyer should at least know where silk comes from, no?



(1783)



(1785)



(1841)



(1869)

養蠶育繭
From silkworms to cocoons



採桑：摘取桑葉以備餵蠶
Gathering mulberry leaves to feed silkworms



上簇：將蠶蟲置於簇上等待作繭
Arranging silkworms on trellises



炙箔：為蠶室加溫，令蠶持續吐絲，防止絲線腐爛
Warming the trellises to keep silkworms spinning their cocoons and preventing the cocoons from rotting

中國是最早養蠶繅絲的國家之一。傳統的絲綢生產重鎮江南地區及新興的珠江三角洲一帶絲綢業發展蓬勃，蠶桑養殖及絲綢生產相當商業化及專業化。18、19 世紀更有外銷畫作記錄絲綢生產流程，遠銷海外。China was one of the first countries to develop hand-reeled silk. Jiangnan and the Pearl River Delta, the traditional and emerging areas of silk manufacturing, respectively, were the centres of commercialisation and specialisation of sericulture and silk production. In the 18th and 19th centuries, many trade paintings depicting the process of silk production were exported abroad.

由繭到絲綢
From cocoons to garments

佚名
Anonymous

絲織品生產圖（局部）
Production of silk (detail)

19 世紀 | 水粉紙本一組十二件
19th century | Set of 12, gouache on paper
香港藝術館藏品
Collection of Hong Kong Museum of Art
AH1975.0058.001 – AH1975.0058.012



繅絲：從繭上拉引出絲縷，以絲膠黏貼成絲線
Reeling off silk from the cocoons and binding silk into threads



絡絲：把絲線纏繞到絲筒上
Winding silk threads onto spools



經：將絲筒上的絲線繞到經軸上
Preparing warp threads



緯：把數個絲筒上的絲線捻合成一股緯線
Preparing weft threads



織布：用織布機把經線和緯線梭織成布
Weaving silk cloth

提花織物 Jacquard Fabric

中國出產的生絲和絲織品暢銷各國，廣泛應用在歐洲皇室貴冑的室內家居和服裝面料上。當中提花織物，即以織布機織出具有較大圖案的有色織物，最受洋人歡迎。外銷的提花織物以中國傳統風格的紋樣和單色或雙色為主。

Chinese raw silk and silk textiles were sold all over the world and were widely used by European monarchs and nobles for interior decoration and clothing. Most popular in foreign markets were jacquard fabrics, which were coloured fabrics with large patterns woven into them on looms. Most of the exported jacquard fabrics were designed with traditional Chinese patterns, in single or dual colours.

取貨時緊記要核對絲綢作坊預先提供的布匹樣品啊！

When taking delivery, be sure to check the goods against the fabric samples provided in advance by the silk workshop!

不同的綢緞，各有特色和用途，真是大開眼界。

What an amazing array of silk fabrics! Each with its unique features and uses.



綠色藤蘿花綾
Damask silk in turquoise with wisterias

清代 (1644 - 1911) | 絲綢 (綾)
廣東省博物館藏品
Qing dynasty (1644 - 1911)
Silk (twill damask)
Collection of Guangdong Museum

綾：質地細薄爽滑，多為內衣褲面料，亦用於刺繡及書畫裝裱。

Ling (twill damask): With its soft lustre and silky-smooth texture, damask silk was used mainly for underwear, as well as for embroidery, mounting Chinese paintings and calligraphy.



大紅蝴蝶花廣緞
Red Canton satin with iris pattern

清代 (1644 - 1911) | 絲綢 (緞)
廣東省博物館藏品
Qing dynasty (1644 - 1911) | Silk (satin)
Collection of Guangdong Museum

廣緞 (花緞)：質地緊密順滑，色澤富麗，為進貢宮廷的奢侈品，亦見於外銷市場。

Canton satin (also known as the floral satin): It has a tight smooth texture and a lustrous sheen. Canton satin was a special tribute offered to the imperial court, as well as a luxury item popular in the export market.



豆綠色福壽綿長暗花羅
Silk gauze in pea green with patterns of prosperity and longevity

清代 (1644 - 1911) | 絲綢 (羅)
廣東省博物館藏品
Qing dynasty (1644 - 1911) | Silk (gauze)
Collection of Guangdong Museum

羅：中厚型絲織品，手感挺括，多作袍服衣料。
Luo (gauze): It is a type of medium-weight woven silk with a smooth and stiff texture, and was commonly used for making robes.



玫瑰紅色蓮蓬紋漳絨
Rosy velvet fabric with lotus seed head

清代 (1644 - 1911) | 絲綢 (絨)
廣東省博物館藏品
Qing dynasty (1644 - 1911) | Silk (velvet)
Collection of Guangdong Museum

漳絨：先織出絨圈再按紋樣進行剪絨。剪絨後，絨毛豎立處會顯現紋樣。

Zhang velvet: It is made by weaving silk into loop piles and cutting part of the loops to a desired shape. The short piles are combined with the unbroken loops to create a pattern.



寶藍色江山萬代直經紗
Royal blue warp with patterns of rivers, mountains and swastikas

清代 (1644 - 1911) | 絲綢 (紗)
廣東省博物館藏品
Qing dynasty (1644 - 1911) | Silk (plain gauze)
Collection of Guangdong Museum

紗：質地輕薄透光，多為夏季衣袍及紗帳等用。
Sha (plain gauze): It is thin, translucent, and lightweight, and was mainly used for making summer robes, bed curtains, and draperies.



紅色織金八達暈錦
Gold thread woven in red brocade with a badayun pattern

「兩淮鹽運使司鹽運使臣柯逢時」款
清代 (1644 - 1911) | 絲綢 (錦)
廣東省博物館藏品

Inscription of "Ke Fengshi, salt commissioner of Lianghuai region" in Chinese characters
Qing dynasty (1644 - 1911) | Silk (brocade)
Collection of Guangdong Museum

八達暈：明清時期仿宋代織錦風格的代表產品之一，多作椅墊、炕墊、書畫裝裱和糊匣之用。

Badayun (or the bada halo): It was one of the representative fabric designs imitating the Song-style brocade in the Ming and Qing dynasties. It was used mainly on chair cushions and kang (a heatable brick bed) mattresses, for mounting Chinese paintings and calligraphy and for making brocade boxes.



手繪絲綢 Hand-painted Silk

廣州作坊出產的手繪絲綢，主要供應海外市場，以淺色的紗、緞、羅及絹等面料為底，再以彩色顏料人手繪製花卉蟲鳥等，滿足西方客人的美學要求。

The hand-painted silk textiles produced in the Canton workshops were mainly for the export market. Silk fabrics, like *sha* (plain gauze), *duan* (satin), *luo* (gauze) and *juan* (silk tabby) with plain, light-coloured backgrounds, were hand-painted with colourful motifs, such as flowers, insects and birds to meet the aesthetic preferences of Western customers.

織工需要把織機重新組裝才能拼出提花織物上的不同設計，而手繪絲綢是將圖案直接繪製在胚綢上，相對省時便利。

To splice together the different designs on the jacquard fabric, weavers have to reassemble the loom; while hand-painted silk saves more time as its patterns are drawn directly on the silk cloth.

白地絲綢手繪花鳥壁紙 White silk wallpaper with hand-painted flowers and birds

清代 (1644 - 1911) | 絲綢
廣東省博物館藏品

Qing dynasty (1644 - 1911) | Silk
Collection of Guangdong Museum

這幅是在白地絲綢上手繪花鳥圖案的壁紙，花卉明亮，枝幹遒勁蜿蜒，繁花之間巧妙地穿插着不同姿態的雀鳥，增添生動和立體感。此類壁紙通常以套裝形式銷售，拼起來可貼滿整個房間。

This wallpaper features hand-painted floral and bird patterns on white silk. The flowers are bright and vivid, while the branches are twisted and strong. Various birds in different postures are interspersed among the flowers, adding a sense of liveliness and three-dimensionality. Chinese export wallpapers were sold in sets, forming a series of continuous scenes that could be pasted to decorate the entire room.

刺繡絲綢 Silk Embroidery

自18世紀，中國絲綢熱潮風靡歐洲各國，出口絲貨中除了出現大批量的布料，也有衣物配飾、刺繡擺件等。

Starting in the 18th century, Chinese silk mania swept Europe, and large quantities of silk fabrics, clothing and accessories, as well as embroidered ornaments, were exported.

中國商人很會做生意，繡莊會特別設計具洛可可風格造型的花卉圖案，做成各式繡製成品，尤其適合西方市場的需求。

Chinese merchants were known for their exceptional business skills. To cater to the tastes of Western clientele, they infused embroidered products with Rococo-style floral motifs.

結合粵東刺繡和廣匠工藝的「中國風」陳設品，深合西方人的審美趣味，一定能引領社會時尚，我們不妨選購一些。

Look at these chinoiserie textile items, which combine Canton embroidery and carving with Western aesthetics! They are sure to become a popular trend. Don't miss your chance to buy some!





屏風 Screen

屏風具擋風、遮蔽及分割空間等功能，是最受歐洲皇室貴族追捧的室內陳設之一。來自中國的屏風形制豐富多樣，有圍屏、插屏、掛屏等。

Chinese screens, whose functions were to keep out the wind, offer privacy and divide domestic space, were one of the most popular types of furniture for European monarchs and nobles. Screens imported from China came in a variety of forms, including folding, standing and hanging screens.



白緞地廣繡孔雀紋插屏
Screen with a round Canton embroidered panel of peacock on white satin

清代(1644 - 1911) | 木及絲綢
廣東省博物館藏品

Qing dynasty (1644 - 1911) | Wood and silk
Collection of Guangdong Museum

這款木透雕插屏結合了雕刻和刺繡工藝，在歐洲多置於壁爐前方，用於裝飾或防止過高的爐溫會弄花女性精緻的妝容。屏心以白緞地繡孔雀開屏及花鳥圖案，是廣繡中常見的題材。

This wooden pierced-style standing screen combines both carving and embroidery techniques. In Europe, this kind of screen was usually placed in front of the fireplace, as a decoration or protective screen to prevent ladies' fine makeup from melting in the heat. The round panel features an embroidered peacock spreading its tail against a white satin background, complemented by birds and flowers. These were common motifs for Canton embroidery.

廣東彩元繡莊
廣繡八仙賀壽圍屏

Guangdong Cai Yuan Embroidery Workshop
Canton embroidered folding screen with the scene of birthday greetings from the Eight Immortals

清代(1644 - 1911) | 木及絲綢
廣東省博物館藏品

Qing dynasty (1644 - 1911)
Wood and silk
Collection of Guangdong Museum

這套圍屏由十一聯組成，以白緞為地，彩繡八仙賀壽圖案。居中處最寬的一屏以絲絨繡一壽星老翁，周圍有各種寓意祥瑞長壽的圖案，左右各屏則分別繡上八仙人物。

This is a set of 11 folding panels with embroidered patterns, featuring the scene of birthday greetings from the Eight Immortals on white satin. The central panel is the widest, embroidered with the God of Longevity, amongst other auspicious patterns, and flanked by the Eight Immortals motif on both sides.



家居織物 Home Fabric

自 17 世紀，廣繡工藝常見於歐洲宮殿或別墅內的牆壁、門窗、桌椅及床榻之上。充滿歐陸風情的室內設計配搭精緻的中式刺繡紋樣，能突顯主人矜貴優雅的氣質。

From the 17th century, Canton embroidery was a common feature found on walls, doors, windows, tables, chairs and beds in European palaces and villas. This particular ornate style, incorporating exquisite Chinese embroidery patterns in European interior designs, emphasised the prestige and elegance of the owners.

白緞地廣繡花鳥床眉 Canton embroidered bed curtain with flowers and birds on white satin

19 世紀 | 紡織品
廣東省博物館藏品
19th century | Textile
Collection of Guangdong Museum

這件裝飾床頂蓋圍的床眉，以白緞為地，分內外兩層裝飾。內以四季花卉、孔雀開屏、荷塘清趣等圖案裝飾，外以彩繡纏枝花卉圍飾四邊，床眉底部鑲飾同色系網格紋和流蘇。

This bed curtain was used to decorate the top of a bed frame. The white ground is ornate and the design consists of two parts. The core is embroidered with seasonal flowers, peacock and lotus pond, and the border has colourful interlocking floral sprays. The bottom is further decorated with woven grid patterns and tassels in the same colour tone.





米色緞地排金繡花卉百鳥圖床罩
Gold thread embroidered bedcover with flowers,
plants and birds on beige satin

19 世紀 | 紡織品
廣東省博物館藏品
19th century | Textile
Collection of Guangdong Museum

這款床罩以西式造型、中式紋樣為特色。以金線繡上菊花、牡丹、梅花等各式花卉圖案，居中圓形開光內以五彩絲線繡鳳凰、仙鶴、鴛鴦、鶺鴒及黃鶯等珍禽，構成傳統中式紋樣「五倫圖」。

This bedcover features Chinese patterns in a Western style. Various floral patterns, such as chrysanthemums, peonies and plum blossoms, are embroidered with gold threads. The round panel in the centre is decorated with embroidered patterns of phoenixes, cranes, mandarin ducks, wagtails and yellow warblers in colourful silk threads, representing an analogy of social relationships and social roles.

廣繡披肩 Canton Embroidered Shawl

自 18 世紀中後期，歐美市場開始流行廣繡披肩，多以深淺色綢地繡製花卉蟲果為主的圖案。方形的披肩可折成三角形或以不同方式穿戴，常見於西方的社交舞會中，女士都以擁有一條來自中國的披肩而自豪。

Shawls made in Canton, which became popular in Western markets from the mid to late 18th century, are made of both light- and dark-coloured silk fabrics with embroidered flora and fauna motifs. The square shawls could be folded into a large triangle or worn in a variety of ways, and were often worn at Western society balls, where women took pride in having a Chinese shawl.



米白色綢地三藍繡牡丹紋披肩 Canton embroidered shawl with peonies on beige silk applying the *sanlanxiu* technique

1850 - 1860 年代 | 紡織品
廣東省博物館藏品
1850s - 1860s | Textile
Collection of Guangdong Museum

這款披肩運用了三藍繡技巧，在綢布上以多種深淺不同的藍色絲線繡滿牡丹花卉圖案，色澤由內至外、由深至淺，富有立體感。披肩白地藍花的設計更呈現出青花瓷的韻味。

This shawl uses the *sanlanxiu* (literally the "three blues embroidery") technique to embroider peony patterns with different shades of blue silk threads on satin in a gradient colour tone, creating a sense of depth for the petals and leaves. The design of blue embroidery against a white surface echoes the charm of blue and white Chinese porcelain.

潮流服飾 Silk Fashion

到 19 世紀，中式服裝成為新潮的外銷品。在歐洲有些貴婦甚至穿着帶有中國刺繡的服裝、圍巾和繡有麒麟、龍鳳等圖案的鞋子，將自己打扮成中國傳統大家閨秀的模樣。同時，外銷市場亦出現中西融合的時髦服飾設計，配合潮流趨勢。

By the 19th century, Chinese clothing became a new trend in Europe. Some noblewomen even dressed up as traditional Chinese women, wearing Chinese embroidered dresses, shawls and shoes embroidered with *qilin* (a hooved, horned mythical creature), dragons and phoenixes. Clothing designs fusing Chinese and Western elements were introduced to the export market to keep up with fashion trends.

藍緞地繡花蝶紋女服 Woman's robe embroidered with flowers and birds on blue satin

清代 (1644 - 1911) | 紡織品
廣東省博物館藏品
Qing dynasty (1644 - 1911) | Textile
Collection of Guangdong Museum

這套中式女服左右開裾，寬身闊袖，設計寬鬆自在。寶藍色絲綢面料彩繡四季花卉和各式花籃圖案，寓意四季長春、花開富貴。在 19 世紀後期，中式服裝成為新興外銷商品，這類剪裁寬鬆、富有東方韻味的服裝，更成為西方女性理想的晨服、睡袍款式。

This traditional Chinese woman's robe features a loose and comfortable design with slits on both sides and wide sleeves. The sapphire blue silk fabric is embroidered with seasonal flowers and various flower baskets, symbolising everlasting spring in all seasons, a Chinese idiom for wealth and prosperity. In the late 19th century, Chinese clothing emerged as a new category of export goods. The loose tailoring and oriental touch made this an ideal style of morning gowns and night robes for Western ladies.



繡材 Embroidery Tool

除了以中國絲綢裝飾居室，在17至18世紀，歐洲上流社會的女性更將刺繡視為體現其良好教養的必修課；來自中國的女紅盒及縫紉台亦開始大量銷往歐洲，其中以黑漆描金的款式佔絕大多數。

In addition to decorating their homes with Chinese silk textiles, embroidery was considered an essential part of the education of upper-class European women in the 17th and 18th centuries, and sewing tools made in China, such as sewing boxes and sewing tables, mostly covered in gilt decoration, began to be sold in large numbers in Europe.



漆木描金縫紉台
Lacquered wood sewing table with pattern in gold

19世紀 | 漆、木、金屬及紡織品
澳門博物館藏品
19th century | Lacquer, wood, metal and textile
Collection of Macao Museum

這款落地式黑漆描金縫紉台，採用了洛可可風格的曲線設計，足端雕飾獸爪，造型精緻優雅。縫紉台內部空間分成多個小格，方便收納縫紉工具。台下還附有一個紅色絲質袋狀抽屜，供存放縫紉物品之用。

This black and gilt lacquer sewing table features a curved design influenced by the Rococo style, and was meticulously carved with animal claws at its base, which look sturdy and elegant. The box under the table top is divided into multiple small compartments for easy storage and there is a red silk bag-like drawer at the bottom for storing sewing tools.

經過紡織工、刺繡師和華商多個月以來的協作，我們訂購的絲綢製品順利完成。滿載外銷商品的商船在澳門獲得通行證後離境回國，船外的風光映入眼簾，為是次旅程帶來美好的回憶。期待下個貿易季度再次航行遠赴中國！

After months of hard work between the weavers, embroiderers and Chinese merchants, our silk order was finally ready for shipment. Our ships, loaded with Chinese goods, are now headed home after being cleared to leave Macao. We will remember the wonderful views from the ships, when we look back on this journey with fond memories. We are already looking forward to our next voyage to China in the next trade season!

粵港澳三地的商貿角色 Roles of Canton, Hong Kong and Macao in China's Foreign Trade

明清時期，中西航路開通，中國絲綢作為大宗商品，經粵港澳大灣區運銷世界各地，遍及太平洋、大西洋及印度洋。隨時局變遷，粵港澳三地以自身貿易腳步發揮轉口角色，踏上世界貿易舞台。

During the Ming and Qing dynasties, China's silk exports were a major commodity transported around the world across the Pacific, Atlantic and Indian oceans via the Guangdong - Hong Kong - Macao Greater Bay Area. After China's opening-up to foreign trade, the three cities, Canton, Hong Kong and Macao, thrived as transit ports, engaging with the world through their different trading positions.



順呱 (又譯新呱，活躍於 1830 - 1870 年代) | 澳門南灣 | 19 世紀 | 油彩布本
澳門博物館藏品

Sunqua (act. 1830s - 1870s) | Praia Grande in Macao | 19th century | Oil on canvas
Collection of Macao Museum

澳門早於 16 世紀中葉便有葡萄牙人在此居留，進行歐亞海上貿易。從 16 世紀中葉至 17 世紀中葉，澳門港市得以迅速發展，人口和商業繁榮，島上西式建築、兵營炮台林立。清廷在 1757 年實行「一口通商」政策，中外貿易中心轉移到廣州口岸，外國商船必須在澳門停泊和登記，才能繼續前往廣州進行貿易，澳門遂成為西方商船進入中國的第一站。同時，由於清廷禁止西方女性進入廣州，澳門也成為洋商隨行家眷的暫居地。

Macao was first settled by the Portuguese in the mid 16th century to conduct maritime trade between Europe and Asia. Between the mid 16th and mid 17th centuries, Macao's port and city developed rapidly, with a thriving population and commerce, and the island was dotted with Western-style buildings, barracks and forts. In 1757, the Qing government limited trading activity with foreigners to the port of Canton and closed the other ports. This change of policy shifted the centre of trade between China and foreign countries to the port of Canton. Foreign merchant ships sailing to Canton had to stop and register in Macao, making Macao the first Western gateway into China. As the Qing government forbade Western women from entering Canton, Macao became a temporary home for the families of accompanying foreign merchants.



順呱(又譯新呱,活躍於 1830 - 1870 年代) | 廣州十三行商館
約 1832 - 1835 | 油彩布本 | 廣東省博物館藏
Sunqua (act. 1830s - 1870s) | Thirteen Hongs (Factories) of Canton
ca. 1832 - 1835 | Oil on canvas | Collection of Guangdong Museum

從 1757 年至 1842 年，清廷指定廣州為唯一對外開放的通商口岸，並於廣州城外西南方珠江河畔設置專營外貿的「十三行」商館區。中國各地貨物均需從廣州出口，而進口的舶來品亦以廣州為集散中心，運銷到中國各地。因此，商館區便成為全中國對外貿易最繁盛的地方。在貿易季節期間，各國商人會租住在商館區，並在門庭前懸掛所屬國家的旗幟，這些場景常常出現在外銷畫作中。商館區內亦開設眾多店舖，售賣各類受洋商歡迎的外銷藝術品，豐富了中國傳統工藝的內容和形式，也促進了東西方文化的交流和融合。

From 1757 to 1842, the Qing government made Canton the only Chinese port for foreign trade and designated a restricted trading district, known as the Thirteen Factories, in the southwest suburbs of Canton city, along the Pearl River. Goods from all parts of China were exported from Canton, and imported Western goods were distributed throughout China via Canton. As a result, the Thirteen Factories district became the most prosperous place for foreign trade in China. During the trade season, foreign merchants resided in buildings called "factories", with their national flags hanging in front of their entrances, a scene often depicted in China trade paintings. There were many shops near the factories selling trade paintings and other Chinese art popular with Westerners, expanding the rich heritage of Chinese art and crafts, while promoting the cultural exchange between East and West.



煜呱(活躍於 1840 - 1880 年代)(傳) | 維多利亞城遠眺 | 1854 | 油彩布本
香港藝術館藏品 | AH1964.0160
Youqua (act. 1840s - 1880s) (attr.) | Victoria City | 1854 | Oil on canvas
Collection of Hong Kong Museum of Art | AH1964.0160

清廷實行「一口通商」政策後，外國商船到達廣州前通常會在香港仔石排灣西南的海面停泊，稍作補給。由南丫島、石排灣和鴨脷洲所形成的海港，既有水源，又可避風，是船舶的理想寄碇處。1841 年，香港開埠並進行首次土地拍賣，商行和各類中西式住宅相繼湧現。當清廷在 1842 年實行「五口通商」政策後，廣州原有的對外貿易優勢便產生變化。廣州昔日的外銷店舖相繼離開，遷移到香港皇后大道一帶。隨着香港經濟的逐漸發展，這裏成為了一個新的對外貿易中心，並在之後的歷史發展中扮演了重要的角色。

During the reign of the Qing government, when Canton was the only accessible port for foreign trade, foreign merchant ships on the way to Canton found the waters southwest of Shek Pai Wan in Aberdeen, Hong Kong, to be a good stopover point for replenishment. The harbour formed by Lamma Island, Shek Pai Wan and Ap Lei Chau was considered an ideal anchorage for vessels, as it offered both fresh water and shelter from the wind and waves. Hong Kong opened its port in 1841, and the first land sale led to the emergence of trading companies and a variety of Chinese- and Western-style residences. Canton's initial dominance in foreign trade changed in 1842 when the Qing government opened five treaty ports to foreign trade. Shops in Canton targeting the export market began to relocate to the vicinity of Queen's Road in Hong Kong. As its economy gradually developed, Hong Kong became a new centre of international trade and played an important role in the subsequent development of global trade.

試將剛買入到手的絲織品用作下頁「中國風」房間的佈置元素，讓嶺南絲綢文化融入歐洲人的生活中，體驗當地流行指標！

Try using the textiles the traders just bought to decorate the "chinoiserie" room on the next page, infusing the Lingnan silk culture into European life, and experience the local trend in the past centuries!





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工作小組

香港藝術館外銷藝術組及設計組

Production Team

China Trade Art Sub-unit and Design Unit
Hong Kong Museum of Art

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香港九龍尖沙咀梳士巴利道 10 號
10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

hk.art.museum



「中國風」房間貼紙

"Chinoiserie" Room Sticker

