



香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong

香港大學美術博物館
星期一至六 上午九時三十分至下午六時
星期日 下午一時至六時
大學及公眾假期休息
香港般咸道九十號馮平山樓二樓
電話：2241 5500 網址：www.umag.hku.hk

University Museum and Art Gallery
The University of Hong Kong
Monday to Saturday 9:30am to 6:00pm, Sunday 1:00pm to 6:00pm
Closed on university and public holidays
2/F Fung Ping Shan Building, 90 Bonham Road, Hong Kong
Tel: 2241 5500 www.umag.hku.hk



Wine cup

Qing dynasty (1644–1911),
17th or 18th century
Rhinoceros' horn, height 11.2 cm
University Museum and Art Gallery
HKU.M.2017-2398

酒杯

清代（1644–1911），
十七世紀或十八世紀
犀角，高 11.2 厘米
香港大學美術博物館
HKU.M.2017-2398



Lioness and cub

Qing dynasty (1644–1911),
late 18th or early 19th century
Signed: Hongyu Zuo
Bamboo root, height 15 cm

子母獅

清代（1644–1911），
十八世紀末或十九世紀初
宏裕作款
竹根，高 15 厘米



Pair of hexagonal cups

Ming dynasty (1368–1644),
early 17th century
Bamboo root, height 3.5 cm



六角形杯一對

明代（1368–1644），十七世紀初
竹根，高 3.5 厘米

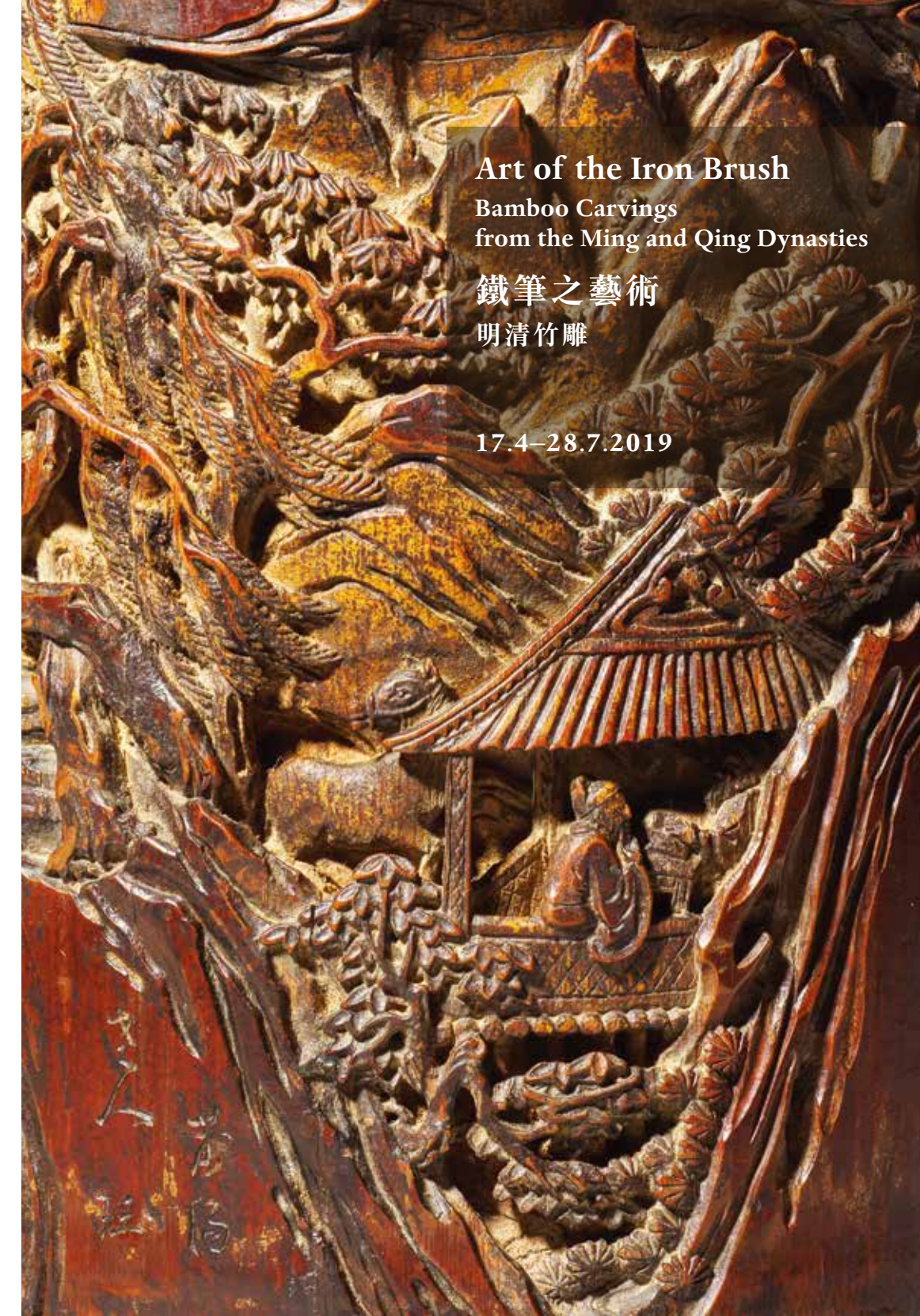


Brush pot: immortals viewing a waterfall

Jinling, Qing dynasty (1644–1911),
late 17th or early 18th century
Bamboo stem, height 15 cm

高士觀瀑筆筒

嘉定，清代（1644–1911），
十七世紀末或十八世紀初
竹幹，高 15 厘米



Art of the Iron Brush
Bamboo Carvings
from the Ming and Qing Dynasties

鐵筆之藝術
明清竹雕

17.4–28.7.2019

Durable, flexible and abundant in nature, bamboo has been used as a material and source of inspiration in Chinese art for millennia. At first woven into everyday objects during the Neolithic period, over successive centuries bamboo came to be used in increasingly sophisticated ways, at the same time attaining numerous symbolic meanings. Because it bends in a storm but does not break, it was particularly associated with the integrity and personal virtue of the scholarly elite, who embraced its symbolic value by planting bamboo in their courtyards, observing it in the wild, and by producing, acquiring and displaying delicate bamboo objects suitable for various scholarly pursuits, such as painting and calligraphy.

During the Ming dynasty (1368–1644), scholarly and imperial patronage transformed bamboo carving into a major art form. Workshops centred mainly around Jiading (in present-day Shanghai) and Jinling (now Nanjing) produced large numbers of brush pots, wrist rests, miniature landscapes, figures and other objects. Many bamboo carvers also worked in other materials soft enough to be manipulated with the ‘iron brush’—a term for knives and carving tools used by literati to transfer their brushwork aesthetic to various media—including boxwood, rhinoceros’ horns and ivory, which were fashioned in similar ways and shared common aesthetic concerns. Small in scale yet teeming with life, these works reflect prodigious technical skill and great imaginary involvement because of the unique shapes and contortions of the materials involved.

竹既耐用又柔韌，且產量豐富，以竹為藝術創作靈感和材料在中國已有逾千年歷史。自新石器時代，竹已是編織日用器的材料。竹器的製作工藝在隨後多個世紀內日漸成熟，更被賦予豐富的象徵意義。即使遇上風暴，竹也不輕易折斷，其堅忍不拔的特性恰似文士正直而高尚的品德。文人會在自己的庭園內種竹、於野外觀竹，亦會製作、收藏和展示這些精雕細琢、又正好配合文人雅興如繪畫和書法的竹雕，來強化竹的象徵意義。

明代（1368–1644）的文人和宮廷對竹雕製作的贊助使其成為一種重要的藝術形式。位於嘉定（今上海）和金陵（今南京）等地的作坊大量生產筆筒、臂攔、袖珍山水小景、人物雕像及其他雅玩。許多竹雕家亦會以其他材質柔軟、能以「鐵

Cover:
Brush pot: gallery road landscape (detail)
Jiading, Qing dynasty (Kangxi period, 1662–1722)

封面：
棧道山水筆筒（細部）
嘉定，清康熙（1662–1722）

筆」——即文人製作富有書畫筆觸美學的雕品時所用的雕刻刀和相關雕刻工具，雕刻的材料如黃楊木、犀角和象牙等來製造雕品。它們既以相類的工藝技術來裝飾，亦蘊含共同的美學關注。這些造型獨特、由不同材料幻化而成小巧玲瓏、卻又維妙維肖的雕刻品，充分展現出匠人的鬼斧神工和超凡的想像力。



Pine-shaped cup
Jiading, late Ming (1368–1644) or Qing dynasty (1644–1911), 17th century
Signed: Wuzheng Daoren
Bamboo root, height 10.5 cm

松形杯
嘉定，明（1368–1644）末或清代（1644–1911），十七世紀
無諍道人款
竹根，高 10.5 厘米



Immortal
Qing dynasty (1644–1911),
early 18th century
Signed: Lu Zhen
Bamboo root, height 15.5 cm

高士
清代（1644–1911），
十八世紀初
魯珍款
竹根，高 15.5 厘米