



Elements of culture in Ch'ing Dynasty: the Australian Museum Collection

(with some supplementary material)

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With Support, by

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GLAM+





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Foreword

Baohua LI and Yikun LI's intend to make some elements of Chinese culture more familiar and accessible to non-Chinese audiences, as well as help Chinese visitors in Sydney to engage with the Australian Museum, initially through a part of the Collection that is familiar and perhaps more enticing.

We believe that creating links via cultural familiarity fosters a desire to engage and develop understanding between people from diverse cultures, language backgrounds and philosophical traditions.

This compilation of elements of Chinese culture during Ch'ing Dynasty, represented by artefacts in the Australian Museum Collection is a result of collaboration of Art & Design, at the University of New South Wales and the Museum. Baohua and Yikun, international students of the "Master of Curating and Cultural Leadership" completed this project as part of GLAM+ Alliance initiative.

GLAM+ Alliance is a cultural initiative by the University of New South Wales

"to raise the distinctive international profile of arts and culture in Sydney by fostering collaboration across the Galleries, Libraries, Archives and Museums (GLAM)"

Within this framework, the Art and Design (School), formerly COFA, at the University of New South Wales encouraged us to undertake this collaborative project at the Australian Museum.



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Born in 1991, in Ping Liang, China, is an international student, studying a Master of Curating and Cultural Leadership course at the University of New South Wales. She is interested in Chinese traditional culture. Baohua holds a bachelor degree in Business Administration. She co-curated the exhibitions: “The Many” in 2015; “First Fridays Embassy for Water even” in 2015, and “The Politics of Non-Participation” in 2016.



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双龙戏珠镜 A Pair of Prancing Dragons depicted on the Bronze Pearl Mirror E69913

龙

龙是中国古代民间神话传说中常见的生物。其为众鳞虫之长，四灵（龙、凤、白虎、玄武）之首。

龙的形象最基本的特点是“九似”，但其九种动物一直存在变化与争议。宋人罗愿为尔雅所作的补充《尔雅翼》

“释龙”：“角似鹿、头似驼、眼似兔、项似蛇、腹似蜃、鳞似鱼、爪似鹰、掌似虎、耳似牛”。

到了明代，龙的形象更加具体丰满起来，《本草纲目·翼》云：“龙者鳞虫之长。

王符言其形有九似：头似驼，角似鹿，眼似兔，耳似牛，项似蛇，腹似蜃，鳞似鲤，爪似鹰，掌似虎，是也。其背有八十一鳞，具九九阳数。其声如戛铜盘。口旁有须髯，颌下有明珠，喉下有逆鳞。头上

CHINESE DRAGONS



Chinese Bronze Mirror: E69913

Photographer: Stan Florek

© Australian Museum

Chinese dragons are creatures known from ancient folk myths and legends and they entail a variety of symbolic meanings, usually related to animals.

The Chinese dragon embodies nine animals, although this has been debated for thousands of years and varies from one dynasty to the next. The most common characteristics of dragons are known from the Ching Dynasty. They are the antlers of a deer, the head of a cow, the eyes of a prawn, the mouth of a donkey, the abdomen of a snake, the scales of a fish, the claws of a phoenix, the whiskers of a human and the ears of an elephant. The dragons have

ragged and abundant hairs that float behind their heads. They have bushy beards, jagged eyebrows and hanging whiskers.

Their eyes are bulging like a shrimp. Their legs are as strong as pine and there are four or five claws on their feet. Their tails are split into several sharp ends.

People revered and worshipped dragons, pleading for protection and blessings.



有博山，又名尺木，龙无尺木不能升天。”龙较为常见的龙的形象特点为：角似鹿、头似牛、眼似虾、嘴似驴、腹似蛇、鳞似鱼、足似凤、须似人、耳似象。清代的龙形象苍老，谓之苍龙。其特点为：1、龙的毛发多而蓬乱，飘向脑后，额下长满胡须，眉毛呈锯齿状，龙须下垂；2、一对虾米眼向外高凸；3、双脚粗壮如松枝，足伸展为四爪或五爪，尾端分出许多尖叉。

龙的形象组成物源于现实，起到祛邪、避灾、祈福的作用。《说文解字》载：“龙，鳞虫之长，能幽能明，能细能巨，能短能长，春分而登天，秋分而潜渊。”

龙原本是中华先民崇拜对象，但随着专制程度的不断加深，君权之日益膨胀，帝王之家凭借政治优势，将龙据为己有。秦汉以后，龙已定型为帝王化身，皇室专利。唐朝时期，皇帝身穿代表帝国象征的龙袍。在元朝，有双角及五爪的龙只能被皇帝和太子使用，四爪龙可被其余皇子及王爷使用。历代帝王都自命为龙，使用器物也以龙为装饰。皇帝为“真龙天子”，出生曰“真龙天降”，驾崩称“龙御上宾”；所居者龙庭，卧者龙床，座者龙椅，穿者龙袍。

Dragons would shield people from evil influence and prevent disasters. They fly to the sky on the vernal equinox, marking the springtime and dive into deep rivers or the sea on the autumnal equinox. They can morph, taking on different forms or even become invisible. They can attract clouds and rain, control water, rainfall, typhoons and floods.

Dragons were a popular subject of worship in ancient China. However, the monarchy which always wants power, monopolised the dragons, as their exclusive symbol of imperial authority and strength. Following the Qin Dynasty (221 to 206 BCE) and Han Dynasty (206 BCE–220 AD), the emperors consistently claimed to be the incarnation of dragons and hence their symbols could only be used by the royalty. During the Tang Dynasty (618-907 AD), the emperors wore clothes with dragon-related designs. During the Yuan Dynasty (1217-1368 AD), Dragons with two horns on their heads and five-claws on their feet were designated for use by emperors only, while those with four-claws were used by princes and the emperors' brothers.



Pair of Dragons are Curvetting with the Pearl Sculpture (Ch'ing Dynasty)

©Private Collector



双龙戏珠

双龙戏珠是两条龙戏耍（或抢夺或推让）一颗火珠的表现形式。它的起源来自天文学中的星球运行图，火珠是由月球演化来的。在中国古代神话中，龙珠是龙的精华，是它们修炼的原神所在，所以人们在艺术表达中，通过两条龙对玉珠的争夺或者推让，象征着人们对美好生活的追求。

从汉代开始，双龙戏珠便成为一种吉祥喜庆的装饰图纹，多用于建筑彩画和高贵豪华的器皿装饰上。双龙的形制以装饰的面积而

定，倘是长条形的，两条龙便对称状地设在左右两边，呈行龙姿态。倘是正方形或是圆形的，两条龙则是上下对角排列，上为降龙，下为升龙。不管是何种排列，火珠均在中间，显示出活泼生动的气势。

Pair of Dragons are Curvetting with the Pearl Mirror



The story of a pair of dragons with a pearl has numerous versions. It illustrates the dragon's relation with a magic pearl that was forged by the fire of the sun or moon. The pearl gives the dragon its magic power which helps to bring good luck and abundance.

Since the Han Dynasty (206 BCE–220 AD), an image of two dragons prancing around the pearl became an auspicious and festive decoration. It is often used in paintings and various luxurious decorations. The composition varies but usually conforms to specific patterns. In the rectangular form the dragons are on the left and right sides, arranged vertically in a broadly symmetrical manner; in the square or circular form, they are placed diagonally. The fired pearl is always in the middle as central element and focus of decoration.

Pair of Dragons are Curvetting with the Pearl Dish (Ch'ing Dynasty)

©Artrade

清代官服补服补子

The *Buzi* of Officials' Bu Cloth during the Ch'ing Dynasty: E069858 - 0/0/1988



清代官服补服补子

清代文武百官所穿的官服，基本上分为三类：

礼服、补服和吉服。礼服：包括朝服、朝冠、端罩、袞服、朝袍、朝裙、龙褂等。

补服：属于礼服一种，是清代文武官服中最重要的一种，穿用场合多。吉服：包括吉服冠、袞服、龙袍、龙褂、蟒袍等。澳大利亚博物馆馆藏为清代官员补服。

各级的官员按照文武品级的不同，装饰在官服上的图案纹样也各不相同。透过这些花纹图案，可以看见古代官吏等级制度的缩影。明清时期的官员所用的补子都是以方补的形式出现的，制作方法有织锦、刺绣和缂丝三种。清

the *Buzi* of Officials' Bu Cloth during Ch'ing Dynasty

During the Ch'ing Dynasty, clothing was not worn for just practical purposes, but also to indicate the rank of officials in the complex society. There were three basic types of official costume, of which the Bu attire is best known. In the Ming Dynasty (1358–1644 AD) and Ch'ing Dynasty (1644–1911 AD) the Buzi emblem in the form of a square was used on Bu costume.



Mandarin Square: E069858 - 0/0/1988

Photographer: Stan Florek

© Australian Museum

The Buzi in this period was a simple and small square, about 30x30cm. The highest rank of civilian officials was represented by a crane. This auspicious bird symbolises sage and longevity and is only one level below the queen-phoenix. The second class was the golden pheasant with vivid and colourful feathers that can fend off an evil. The third class was a peacock, which with its beautiful feathers represents virtuous greatness and civility, riches and honour. The forth class was the Mandarin duck, an auspicious bird that represents faith, prudence and



代的补子小而简单，文官绣单禽，以示文明：一品仙鹤，仙鹤在古代成为仙风道骨和长寿的象征，并且在吉祥鸟中，其地位仅次于皇后的象征——凤凰，仙鹤则官居一品；二品锦鸡，其亦称“金鸡”、“玉鸡”、“碧鸡”，是吉祥的象征，其羽毛色彩艳丽，传说还能驱鬼避邪；三品孔雀，其不仅羽毛美丽，并且是一种大德大贤、具有文明品质的“文禽”，是吉祥、文明、富贵的象征；四品鸳鸯，古称“匹鸟”，是一种吉祥的瑞鸟，它象征坚定忠心并且兢兢业业；五品白鹇，其自古以来一直被视为吉祥物，它还是一种忠诚的“义鸟”，它寓意着为官不急不躁，并且吉祥忠诚；六品鹭鸶，其为吉祥之鸟，并象征着秩序；七品鸂鶒；八品鹤鹑，其之“安”是安全之“安”的谐音，因此又具有“事事平安”和“安居乐业”的象征意义；九品蓝雀，为权力和



*Mandarin Square: E069858 -
0/0/1988
Photographer: Stan Florek
© Australian Museum*

conscientious work. The fifth class was the silver pheasant, which with its auspicious and loyal qualities represents the allegiance and patience of working officials. The sixth class was the egret which represents order. The seventh class was a waterbird called Xi. The eighth class was a quail - “An Chun” in Chinese where the sound of “An” resembles the word “safe”. Quail represents everything that is successful and safe. The last class is the blue bird, which represents honour and power.

A Similar system of Buzi was used by military officials to indicate personal strength and power. The first class is Kirin, a mythical God-like creature from ancient legend. The second class is Suan Ni, one of the nine sons of dragon, brave and strong. The third class is the leopard, representing courage, strength and power, and which in ancient mythology is stronger than a tiger. The forth class is the tiger, an auspicious king of hundreds of beasts, full of wisdom and benevolence, able to repel evil and to attract luck. The fifth class is an explicitly masculine bear. The sixth class is the liger, the hybrid offspring of a male lion and a tigress, considered an especially cruel animal, implying brutality in combat against its enemies. The seventh and eighth classes are rhinos. The skin of rhinos was



富贵的象征；武官绣猛兽，以示威猛：一品麒麟，为古代传说中的神兽，；二品狻猊，其为龙子九之一，可伏虎豹，寓意勇猛；三品豹子，古代豹的神兽地位高于老虎而低于狻猊，亦是取其勇猛；四品老虎，其为百兽之王，有王者的智慧，具有“仁、智、信”之范，因此人们视之为吉祥的神兽，能守诚信，驱邪气，纳祥瑞；五品熊黑，意为阳刚；六品彪，其为一种凶悍残暴的动物，作为武官官阶形象，是取其敌凶狠残暴之意；七、八品犀牛，用犀牛做武官官阶的形象，是取其皮可制甲，角可制矛，兵器犀利之意；九品海马，其为水兽，似马，水陆双行，喻水陆皆可攻杀固守，寓意对下层的军官要求颇高，既能指挥步兵陆战，又可指挥海军水战，是骁勇善战的军官。补子以青、黑、深红等深色为底。

明清时期的补子是随着官职而存在的，因而受到朝廷的限制，不能大量制作，由此它有着极高的工艺价值和历史价值。



*The Ch'ing Dynasty Official who
wore Bu cloth
©Palace Museum*

used to make armour and the horns to make spears. The rhinos represent the sharpness of weapons. The ninth class is the hippopotamus, a water creature that looks like a horse, which can live and walk in the water and on the land. These lower ranking officers were expected to command both sea and land battles with valour.

The origin of Buzi can be traced to the Ming Dynasty. During Ch'ing Dynasty, the Royal Court controlled the Buzi productions by embroidery. They show high artistic and technical skills and have significant historical value.



清代汉族女子常服

Typical Han-Chinese Female Attire during the Ch'ing Dynasty: E069868 & Skirt E090195

清代汉族女子常服

清朝时期，中国被满族统治。清兵入关后所推行的改换服饰政策“十从十不从”并有“男从女不从”，并且严禁满族女子效仿汉族女子服饰。因此导致明代妇女服饰风格得以较为完整的保留，满族女性与汉族女性的着装差异极大。旗女多穿长旗袍，穿裤子，不穿裙子。汉族女子则以长裙为主，上着衬袄下着裙或裤，从不穿长袍。汉族女子裙式多变，如摆着裙、凤尾裙、月华裙、马面裙等。裙前后有裙门，裙内穿裤。然而长期的共同生活

与频繁的接触与交往使满汉人民之前的服饰风俗相互影响。康熙、雍正时期，兴小

Normal Attire of Female Han Chinese during the Ch'ing Dynasty



Embroidered silk jacket with brass buttons: E069868

Photographer: Stan Florek

© Australian Museum

China was conquered by the Manchurians in the Ch'ing Dynasty (1644–1911 AD). The Ch'ing royal court pursued the dress policies, which were summarised in the maxim: “ten have to obey and ten do not obey” and ‘male have to obey and female do not have to.’” The rules also forbade female Manchu from wearing the dresses of the Han people. Therefore, the styles of clothing from the Ming Dynasty have been completely replaced. There are many differences between the Manchu and Han female clothing. Female Manchurians wore cheongsam, a long jacket-like straight dress with stand-up collar, and trousers, and never

wore skirts. Han woman never wore long gowns, but short or longish Chinese-style coats and long skirts or trousers. They also.



袖衣和长裙；乾隆之后，衣服渐肥渐短，袖口放宽；汉族妇女的服饰在清嘉庆、道光之前仍沿用明末服装形制，以衫裙为主，之后受满族女子服饰影响，形成清代女子服饰；晚清时期汉族女子去裙只着裤。

清朝服饰最大的变化在于纽扣的使用。明代末期纽扣才有所普及，并主要使用在礼服上，常服很少使用。满族人入关之后开始普遍使用。纽扣取代了过去长袍上的肩带和腰带，成为制衣必备之物使得穿戴更加方便，活动更自由。民间使用纽扣是受到八旗兵甲衣与外国商品输入的影响。使用纽扣之后，衣领的形状开始发生明显变化。清朝人更喜欢使用高领，脖子基本被裹住了。

满族传统服饰中，常常将大自然中的花、鸟、蝴蝶等绣在服饰的重要部位，以简练夸张的表现手法，使整个图案纹样和谐统一，形成较完整的装饰图案，体现出民间天真质朴的性格特征，这也是少数民族服饰图案的典型特点。到了清代，旗袍图案应用上受传统文化心理结构中含蓄、中庸思想的影响，讲究图案的文化蕴涵。清朝中期，满、汉服装图案装饰在不知不觉中相互融合，而满族女装在图案应用上也越来越多地借鉴汉族女装的形式与内容。在装饰风格和

wore trousers under their skirts.

In the long-period of living side by side and constant interactions between the Han and Manchu people, the style of their distinctive clothing began to diminish.

Until the end of the 18th century the Han woman wore short sleeves and long skirts. Later, in Ch'ien Lung Period (1735-1796 AD), the coats become more

bulky and short, while sleeves become longer. In the late Ch'ing Dynasty, female Han replaced their skirts with trousers, while the Manchu style dress was adopted more widely.

The most notable change in clothing during the Ch'ing Dynasty was the widespread use of buttons. The buttons were popularised at the end of the Ming Dynasty and

commonly used in Manchu clothing. Buttons replaced shoulder straps and belts and became an integral part of everyday costumes, including



Skirt: E090195

Photographer: Stan Florek

© Australian Museum



手法上，两族女装的界限也已不再那么明确。

清朝衣料的图案主要继承明代的吉祥图案，无论是贵族妇女的便服，还是民间女装上的刺绣、缂丝或是锦缎、丝绸衣料的纹样，反映出中国的传统意象审美特征。图案内容涵纳了当时的社会内容：一类是通过象征、谐音等方法利用自然界中的动植物来体现中国传统观念之伦理、民族文化及风俗，富贵长春、鹤鹿同春、喜鹊登梅、凤穿牡丹等都是常用图案。用牡丹和长春花组成纹样，因俗称牡丹为富贵花，所以合起来便称“富贵长春”；用月季花等四季常开的花卉组成“四季平安”图案；石榴、桃子、佛手、蝙蝠等纹样，分别代表了“多子”、“多寿”、“多福”，俗称“福寿三多”，吉祥纹样反映了人民对美满生活的期盼。还有一类是用约定俗成具有特定含义的符号在服装上进行修饰的图案，如：如意纹、万字纹、盘长纹、寿字等。按如意形做成的如意纹样，借喻“称心”、“如意”，与“瓶”、“戟”、“磐”、“牡丹”等组成“平安如意”、“吉庆如意”、“富贵如意”等吉祥图案；二方连续万字纹称为“万字不断头”，本身简洁美观的造型加上吉祥美好的寓意增添服装的魅力。

uniforms of the Manchu army. It is believed that high collar, favoured at this period, became practical in clothing with buttons.

Manchu clothing was decorated with flowers, birds and butterflies, embroidered in prominent positions. They often used lavish design, attempting to make the whole patterns complete and harmonious. But motifs and patterns were increasingly borrowed from the old Chinese cultural and Confucian traditions. The style and embellishment of female Manchu dresses were increasingly borrowed from the Han people and gradually the difference between costumes of major ethnic groups became marginal.

圆筒四胡

Cylinder Sihü Fiddle: E055189



圆筒四胡

四胡是二胡的一个变种。二胡，即二弦胡琴，至今已有一千多年的历史。是一种中国传统弓弦乐器。根据琴筒形状分为：圆筒二胡、八角二胡、六角二胡、扁筒二胡、双层底托二胡、前八后圆二胡。澳大利亚博物馆馆藏四胡为圆筒四胡

二胡始于唐朝，发源于中国古代北部地区的一个少数民族，当时称为“奚琴”。同时也有‘胡琴’的说法，是因为称呼当时的西、北方各民族为胡人，并用‘胡琴’作为西方、北方民族传入乐器的通称。到了宋代，又将胡琴取名为“嵇琴。在过去它主要流行于长江中下游一带，所以又称为南胡。到了近代，胡琴才更名为二胡。唐宋至明清时期，随着各地方戏曲及民间表演者的需求，逐渐繁衍出许多不同形制的弓弦乐器，如京胡、梆子戏的板胡、粤剧的粤胡、坠

Cylinder Sihü Fiddle

The *sihü* is a bowed, stringed, musical instrument which belongs to the huqin family with over 30 distinct types. It is believed that its origin is linked to the *ehru* -Chinese violin or a Chinese two-stringed fiddle - the most popular and common representative of huqin instruments. Unlike *ehru* with its typical two strings, *sihü* has four strings and the name “sì” (denoting “four” in Chinese) combined with “hú” (short for *huqin*) makes this distinction



Cylinder Sihü Fiddle: E055189: E055189

Photographer: Stan Florek

© Australian Museum

explicit. during the Tang Dynasty (618–907 AD). They were to the Mongolic



胡、四胡等。据著名胡琴演奏家张韶的统计，至今已发展出 50 多种弓弦乐器。其中二胡在民间广为流传，大量运用於戏曲伴奏。

二胡集中表现中高音域，音色接近人声，情感表现力极高。它既能表现深沉、凄惨的内容，也能描绘气势壮观的意境，具有很高的情感表现力。四胡音色清脆，可用于独奏、器乐合奏。澳大利亚博物馆馆藏的圆筒四胡，相较于传统六角二胡，音色高亢明亮，音量略大，音色接近高胡，但低音部分稍微逊色。

四胡由琴杆(琴柱)、琴轴(轸子)、琴筒、琴托、琴弦、千金(千斤)、皮膜(蟒皮)、琴码、琴弓和制音垫组成。琴筒通过弓的推拉运动，摩擦后震动皮膜发音共鸣。琴筒的形状与质地对音量与音色有直接影响。琴筒后面镶嵌着一个音窗(一般为雕木花窗)，不仅对琴筒起了装饰作用，音量有着直接的影响。蟒皮的鳞片越大，音色越好。琴杆是四胡的支柱，亦是躯干。而且对发音、传音和滤音有一定的作用。

The origin of the huqin can be traced back to instruments introduced to China associated with the people of many different ethnic groups, who lived

in Western and Northern China and were collectively called *Hu*.

Sihu consists of a round, hexagonal, or octagonal sound box at the bottom and a neck protruding upwards. The soundbox is typically covered with snakeskin, mostly from pythons. Four strings run from the sound box upwards where four



Cylinder Sihu Fiddle: E055189: E055189
Photographer: Stan Florek
© Australian Museum

tuning pegs are placed horizontally through holes drilled in the instrument's neck.

The *huqin* instruments are typically



筒前口琴蟒皮，叫琴皮，也叫琴膜，它是四胡发声的重要装置。是四胡重要的发音体，也是振源的关键，对音质和不仅起着上连下接的支撑作用，而且对整体振动发音也有一定的影响。琴轴共有上下两个（又名琴轸），起调整音高的作用，上轴缚胶内弦，下轴缚绞外弦。琴弦是琴的发音体之一，也是二胡的声源体之一。琴弓（俗称弓子）由弓杆和弓毛构成。千斤又称千金，对四胡琴弦起固定和切弦作用。对音准也有一定的影响。琴码是琴弦与琴皮之间振动的媒介体，对发音有重要作用。制音垫位于琴码与琴皮之间。琴托是琴身的底托，起着装饰、稳定琴身的作用。

tuned to the mid or high tonal ranges – some maintain it has an affinity with the human voice. To many Chinese these instruments are highly expressive and stimulate a strong emotional response, such as melancholy and sadness. From its construction, we infer that the tonality of *sihu* in the Australia Museum Collection is in the higher and brighter range than many traditional instruments of this type. However, its lower tones are probably limited.

Before the 20th century, most *huqin* instruments were used predominantly in various genera of Chinese operas and narrative performances. Recently such instruments are incorporated into orchestra and also used in solo recitals.

杆秤 Steelyard: E025807



杆秤

杆秤是秤的一种，是利用杠杆原理来称质量的简易衡器。杆秤最主要的特征就在于携带方便，它只由秤杆、秤砣、秤盘三个部分组成，在市场经济体制下，小生意人带上一杆杆秤或别在腰间或放于笼篋之间、货物之上，待买卖来时随手一握秤杆，挂好秤砣，栓好秤盘，架势搭上之后生意也就做成了。

杆秤是人类发明的各种衡器中历史最悠久的一种。手工制作杆秤的工艺在中国流传历史悠久。杆秤的发明有两种说法；1、据民间传说，木杆秤是鲁班发明的，根据北斗七星和南斗六星在杆秤上刻制13颗星花，定13两为一斤；秦始皇统一六国后，添加“福禄寿”三星，正好十六星，改一斤为16两，并颁布统一度量衡的诏书；2、另一种说法是范蠡所制，他由一个鱼贩的难处那得

Steelyard



A Chinese steelyard is a type of scale (do'tchin). This simple weighing instrument includes an ivory or bone rod (beam) with a measuring scale engraved on it, a brass pan and weight. The scale is stored in a wooden, paddle-shaped case with a lid that swivels to open. Such a steelyard is light and easy to carry and was commonly used at the markets.

The steelyard is probably the oldest weighing apparatus.

Scales: E025807
Photographer: Stan Florek
© Australian Museum

In Chinese tradition, there are two different stories about its origin. One is that it was invented by Lu Ban (507-444 BCE), a grandmaster of Chinese



到启示先用根竹竿，一边放水筒，一边放鱼，利用杠杆原理发明，后来他进行改造根据北斗七星和南斗六星在杆秤上刻制 13 颗星花，定 13 两为一斤，但因为有些商家缺斤少两，便添加“福禄寿”三星，表明，缺一两少福，缺二两少禄，缺三两少寿。民间有对秤上星花的说法，无论做什么生意若少给一两就少一颗星，星被认为影响人的寿命，所以就有“秤上亏心不得好，秤平斗满才是好人”的说法，这更体现了杆秤在民间深厚的情感基础。

在中国湖南长沙东郊楚墓出土的公元前 700 年前的文物中，已有各种精制的砝码、秤杆、秤盘、系秤盘的丝线和提绳等。中国汉墓出土的公元前 200 年前的文物中，已有各种规格的杆秤砣。1989 年，在中国陕西眉县常兴镇尧上村的一座汉代单窑砖墓中，发现完整的木质杆秤遗物，其制作时间约在公元前 1~公元 1 世纪。古代杆秤的发展，长期停留在采用绳纽、非刀纽与刀承结构。定量砣和木、竹、骨秤杆的基础上，并由手工制作。直到 20 世纪，杆秤才由传统的绳纽结构，逐渐改变为外刀纽与刀

artisans in the Chun Qiu Period (770-476 BCE). According to the other story, it was conceived by Fan Li (536-448 BCE), also known as Shao Bo, a prestigious statesman, strategist, businessman and intellectual.

The scale on the rod is associated with the Chinese Zodiac, known as Sheng Xiao, usually including the twelve-year cycle, each related to a star or constellation symbolizing different animals and their corresponding representations or signs. These signs often include the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog and pig. But they have been changing through history. In 1949, the National Government stipulated that there should be 10 stars (weight measures) on the beam and they in total would be equivalent to one catty or 500 grams.



Scales: E025807
Photographer: Stan Florek
© Australian Museum

The association of Zodiac signs with a scale on the rod, made the Chinese steelyard a potent instrument of fortune-telling and predictor of good luck. For.



承或内刀纽与刀承结构。

1949年后，中国为了加强计量法制管理，实行度量衡单位改革，先后制订了杆秤检定规程和国家标准，把秤制统一改为10两一斤。1985~1987年，中国对杆秤结构作了一次重大改革，将原来的木质杆改为金属杆，从而解决了木质杆的计量准确度受地区及天气影响的弊病，并适应了半机械化、标准化、通用化和大批量生产的需要。现今，杆秤已渐趋淘汰，只有山区与边远农村地区仍然使用。

example, when the scales registered three stars it meant blessing, fortune and longevity. So, the steelyard played a significant role in eliciting luck while

searching for gold, indulging in the use of stimulants or in gambling, because of its role in measuring and exchanging the goods.

In the 19th century Australia, the Chinese steelyard, also called opium scales, was often associated with goldfields, where small quantities of gold dust, opium powder and tobacco were exchanged or even used as a currency.

Steelyards have been gradually replaced in China by more

reliable measuring devices, but is still used in some communities in remote rural areas and in the mountains.



Scales: E025807

Photographer: Stan Florek

© Australian Museum



烟杆

鸦片烟枪是人们吸食鸦片的工具。它和鸦片一样，对整个近代中国社会造成了影响，同时还直接推动了虎门销烟事件，从而揭开了世界禁毒的新一页。从这个承重的历史教训中，也使我们对鸦片有了更近一步的认识。

鸦片是一种草本植物，在中国的唐代由阿拉伯人传入我国。起初，鸦片是作为药物以水吞食。之后鸦片渐渐沦为毒品被人吸食。由此吸食鸦片的工具烟枪就此诞生了。随着吸食鸦片的日益严重，造成了国家白银的外流，这不仅在很大程度上影响了整个社会风气，也直接影响了清朝政府的财政，动摇了清政府的统治。自清政府雍正七年颁布了一系列条例来阻止鸦片的猖獗。直到 1842 年鸦片战争结束，全国各地采取了各种禁止吸食鸦片的手段和措施。

Opium Pipe: E25800-E25804

Opium smoking and its associated accessories are strongly linked to the later part of Qing Dynasty and Chinese political misfortunes of the late 19th and early 20th century. Opium affected the whole society in modern China and contributed to social upheavals.

Opium is a chemical compound (containing morphine) with the properties of stimulants and hallucinogenic pain-killers. It is derived from the flowering poppy plant (*Papaver somniferum*), that was introduced to China by the Arabs during the Tang Dynasty (618–907 AD). As in other parts of the world, it was used as a medicine and usually taken by chewing. And chewing was not always for medicinal purposes, but also used as a stimulant.

Since the 16th century, tobacco smoking inspired by the First Nation Americans, was spread by Portuguese and Spanish through large parts of the world. Through experimentation it was

discovered that mixing opium with tobacco has a much more potent effect and smoking pure opium was only one step away. It seems that tobacco smoking gave rise to opium smoking with its distinct bamboo pipe.



Opium Pipe: E25800-E25804
Photographer: Stan Florek
© Australian Museum



鸦片的烟枪与一般的烟具不同，如旱烟锅、烟头、水烟等，它主要是由烟嘴、烟杆、烟头、烟葫芦组成。烟嘴一般为圆柱形，中心留一孔道与烟杆相接，是吸食烟接嘴口。烟杆是吸食鸦片的主要通道，材质有金属、木质、骨质、玉、竹杆、象牙等等。其形状随个人的喜好而有所不同。烟斗是烟杆与烟葫芦相接的重要部分，有包金，包铜，包银，还有瓷器，紫砂，木料甚至是动物的骨物制作而成。对于一些富贵人家烟斗上还会有镶嵌各种名贵的玛瑙、宝石或是翡翠等名贵装饰。

由于社会的各个阶层都有鸦片的吸食者，因此根据每个人的身份与喜好的不同，所制作的鸦片烟枪的工艺和手段也不尽相同。一般来说，官吏等有钱人所用的烟具较为名贵，有犀牛角、象牙制的，有玉镶嵌的或者是宝石的等等。对于一般的老百姓只能用竹制简陋的烟枪。鸦片烟枪已经不适用于现代社会了，但是我们可以很多古玩市场或文物总店不时发现。

As an increasing number of people began smoking opium, it had a strong impact on economy and stability of social structure. This habit affected the whole society and also impacted on the Qing Government's finances and consequently its economic and social policies. Since the Yung Ching period, a series of regulations was issued by the Qing Government to prevent the spread of opium. Until the end of the Opium Wars, China implemented various measures to prohibit the smoking of opium.

The opium pipes in the Australian Museum Collection, all without bowls, are associated with Chinese residents of Waterloo, an inner suburb of Sydney City, in the early 20th century. The pipes were confiscated by the police in the early years of opium smoking prohibition. It is important to put it in context. Despite a popular and strong association of Chinese people with opium in Australia, two main groups of opium users were middle-class women who took the drug to alleviate menstrual pain or the symptoms of depression; nurses and other health professionals, who used the drug as a strategy for coping with the stress in their work (reported by the Victorian Drug Advisory Council in 1899).

Ordinary people used simple bamboo or wooden opium pipes, such as these in the Australian Museum Collection. But pipes used by the middle and upper class were often beautifully crafted, using luxurious materials, including ivory, rhino horn, gem stones and precious metals.



烟草袋

烟草袋是明、清、民国时期人们的日常吸烟器具之一。是一种悬挂在旱烟杆下或腰间，用来储藏余下的烟丝。烟草袋因地域、材质及用户的社会层次的差异，烟草袋的质地样式也不同。烟草袋的出现是为使烟丝不受潮和携带方便。

烟草袋有用布、皮、绸缝制一类，也有一部分为竹木牙角所制。之后随着烟草袋进入文人与上流社会，即被视作身份地位的象征，同时还用做观赏的用途。明清时期中国的神话、曲艺、传说、历史典故等非常丰富，这个时期对于艺术的需求很繁荣，雕刻家们把含有这些寓意的题材用各种纹饰雕饰呈现在烟草袋上。

烟草袋的存世量并不大，首先受自然条件的影响。北方多用皮布而南方多用竹木，在大多数的竹木雕刻类烟盒都是被烟

Tobacco Pouch: E029024

Tobacco pouches were used to carry tobacco and to keep it dry, which was especially important in the moist climate of southern China. Different forms of pouch have been used since the Ming through to the Qing Dynasty and the People's Republic of China.

The pouch was made from varied materials, including leather, silk and bamboo.

Those used by the upper class were well made and exquisitely decorated, often regarded as status symbols and used as much to “show off” as for the practical purpose. During the Ming and Qing dynasties, mythology, folk art, legends and historical allusions were abundantly incorporated into their decoration.

Not many tobacco pouches survived to present times, partially due to their transient nature and partially because they were often made from leather or cloth. During the Ming Dynasty, the Emperor banned smoking and growing tobacco.

As a result, most tobacco accessories were confiscated and destroyed. Therefore, few have been preserved. Although many people smoked in China's rural areas before the 1980s, the tobacco pouch was a minor and easy-to-ignore



Tobacco smoking kit: E029024

Photographer: Stan Florek

© Australian Museum



民自制并无太大观赏价值。百分之一是具有保存的工艺价值,加之南方气候潮湿,竹木角又易遭腐蚀,因此保存的而剩下的不足数量必然锐减。另外,明崇祯至清乾隆皇帝,以及清后的太平天国政权都下旨禁止吸食和种植烟草,因此大部分烟具被收缴、销毁,所以留世的并不多。三来,20世纪80年代前,中国的内地乡村尽管有很多人吸食旱烟,但由于当时的人价值意识不强,同时烟草袋体积小不易引起重视。因此随着中国的不断发展,卷烟取代了旱烟,烟草袋也随之被遗弃,无处可寻。

utensil.Finally, a rapid spread of factory-made cigarettes in the 20th century caused the tobacco pouches to virtually disappear in China.



天津泥人

天津泥人是从近代民间泥塑发展起来的著名工艺美术流派，在清代乾隆，嘉庆年间已享有很大声誉。泥人的制作题材广泛，或反映民间习俗，或取材于民间故事、舞台戏剧，或者直接取材于古典文学名著。

天津泥人以天津的泥人张彩塑最为著名。泥人张指的是做泥人的师傅张明山。天津泥人张始于清道光年间，创始人张明山。其取材广泛，塑造人物生动深受我内外认可。天津泥人张彩塑经流传、发展至今已有 180 年历史。

泥人所用的材料是含沙量低、无杂质的纯净胶泥，经过风化、打浆、过滤、脱水，加以棉絮反复揉而称为“熟泥”，其特点是粘合性强。辅助材料还有木材、竹藤、纸张、绢花等。塑造好的作品应避免阳光直射或置于炉火周围，正确的晾干方法应是自然风干。

中国的泥塑艺术早在原始社会的河姆渡文化遗址中就发现了。最新出土的



(天津泥人张)
(Tianjin clay figurine Zhang)



Figure of a Boxer: E011345

Photographer: Stan Florek

© Australian Museum

Tientsin Clay Figurines: E011345

Tientsin – the fourth largest city in China is famous for its high-quality ceramics and ceramic figurines.

Tientsin clay figurines have evolved from the craft of folk clay sculptures. They have achieved a great reputation since 18th century, during the Ch'ien Lung and China Ch'ing period. The subjects are derived from folk customs and stories, stage plays and classical literature.

Zhang MingShan (1826–1906) is known as the great master of clay figurines, who set high standards for this distinctive craft. The clay figurines he made were vivid and life-like and his followers continued maintaining and developing its reputation for about 180 years.

Zhang clay figurines are made of fine clay which is purified with a paddle and only a small amount of sand is added. The clay is processed through weathering, slurring, filtrating, evaporating and adding some cotton. This clay has strong viscosity, beneficial for shaping fine details. Among numerous other materials used in these figurines are wood, lead, vines, flowers and paper. These works must be kept out of direct sunlight and



一尊年代久远、形体完整的彩塑泥兽，

据专家考证为春秋早期的珍贵文物。中国雕塑艺术的发展在公元前四七五年以后，秦汉雕塑出现了浑厚、朴拙、流动的风格，像秦《秦始皇兵马俑》和汉《霍去病墓》——它们表现了大气磅礴、朴拙含蓄的艺术造型。两汉以后由于佛教的传入，人们因向往乐土而大兴寺院、石窟，于是出现了大同云冈、洛阳龙门、敦煌、麦积山等佛窟。公元七至九世纪的隋唐时代是中国古代雕塑艺术发展的鼎盛时期——敦煌、麦积山的泥塑大佛，唐十八陵石刻，洛阳龙门石佛都体现了精美的艺术造型。

proximity to fire. After completely drying, the figurine is put into a kiln for firing, then finally polished and painted.

Some of the precursors of Chinese sculptures from the early Neolithic period were discovered near Hemudu Town in Zhejiang Province, in southern China. By the Qin and Han dynasties, sculpture had become highly developed with simple and subtle artistic shapes. These are represented by the famed Terracotta Army (210–209 BCE) and Huoqubing Tomb (140–117 BCE). After the Han Dynasty, when Buddhism was introduced to China, numerous temples and grottoes were decorated with sculptures of human figures, including the famous Maiji Mountain and the Yungang Grottoes. They establish a long tradition of figurative sculpture in China.



铜钱

货币是商品交换的产物。在原始社会最早出现的货币是实物货币，例如游牧民族以牲畜、兽皮来实现货币的职能。中国是世界上最早使用铸币的国家，距今三千年前的殷商晚期墓葬出土了不少“无文铜贝”。

澳大利亚博物馆目前拥有清代康熙年间的古钱币“康熙通宝”

Currency: E025805

China has a long tradition of coinage – coins appeared around the 7th and 6th centuries BCE.

The Australian Museum has the “K’ang Hsi T’ung Pao”, an ancient coin from the Qing Dynasty’s K’ang period (1662-1722).



Brass coins: E025805

Photographer: Stan Florek

© Australian Museum



康熙通宝：铸于清圣祖康熙年间（1662-1722）。康熙通宝重 2.8-5.5 克，钱径 2.5-2.7 厘米。钱面文字 “康熙通宝” 以楷书书写。根据背面文字的不同可以分成两大类：一类是仿 “顺治四式” 的满文钱，是由户，工两部所造。另一类是仿 “顺治五式” 满汉文钱

康熙皇帝玄烨在位六十一年，实现了全国统一。当时经济稳定，商业发达，因此钱币的发行量很大。康熙通宝的铸造非常精美，大都很规整，文字美观大方。康熙通宝因其巨大的发行量且康熙时期靠近中国近代因此存世非常丰富。康熙年间，全国共设有 24 个铸钱局，不同铸钱局的钱币各不相同。将这 24 种钱币集齐即为一套。

清朝时期，除了康熙通宝，还有其他不同帝王时期的铜钱。



K'ang Hsi T'ung Pao

Kepeng: E66726

Photographer: Stan Florek

© Australian Museum

K'ang Hsi T'ung Pao: This coin was cast at the Hangchow Mint in Chekiang Province during the K'ang Hsi period (1662-1722). It weighs 2.8-5.5 grams and its diameter is about 2.5-2.7 centimetres. The characters of “K'ang Hsi T'ung Pao” were written in regular script on the coin. According to the different characters on the reverse of the coin, it can be divided into two

categories: one imitates the fourth edition of Shun Chih T'ung Pao, which just has Manchu script, and the other imitates the fifth edition of Shun Chih T'ung Pao, which contains both Manchu script and Han script. Emperor K'ang Hsi achieved national unity and reigned for 61 years, during which time the circulation of coins was extensive because the economy was stable and business well developed. During the K'ang Hsi period, there were 24 mints, producing slightly different coins of this type.



顺治通宝：顺治通宝是清世祖顺治年间（1644-1661）所铸铜钱。顺治元年，在北京于工部、户部开设宝源局，宝泉局铸币，之后随着社会的发展，在各地开设钱局。顺治通宝最早为每文一钱，后改为一钱二分、一钱四分、一钱二分五。在顺治年间，顺治通宝的币型未能统一。“顺治通宝”是明清以来最重的制钱，无论成色、样式还是分量都成为定制，对后继年号钱影响很大。清朝顺治年间为了稳定经济前后进行了五次改革，最终确立了清代货币体系。随着改革而产生了五种钱币，史称“顺治五式”。



Shun Chih T'ung Pao: This coin was used from 1644 to 1661. The emperor of Shun Chih established two mints in the Board of Works and the Board of Revenue during the first year of Shun Chih. Eventually more mints were opened all over the country. Shun Chih T'ung Pao is considered the most important coin since the Ming and Qing Dynasty. It had a great impact on the subsequent evolution of money. Shun Chih, as the first emperor of the Qing Dynasty, made five reforms to stabilise the economy and finally established the monetary system of the Qing Dynasty.

Shun Chih T'ung Pao

Kepeng: E66726

Photographer: Stan Florek

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雍正通宝： 铸造于雍正元年（1723），是继顺治，康熙后的第三代清代钱币。由于雍正在位仅有十三年相比康熙在位六十一年雍正通宝是清代钱币中相对数量较少，板式最简单的制钱，但也是价值最大的。雍正通宝由黄铜铸造，做工精良，深受收藏者的喜爱。雍正通宝被认为有辟邪的功能，其被视为五帝钱的一部分，五行属土，深受收藏者的喜爱。雍正通宝具有划时代的意义，它奠定了清朝此后一百八十余年的钱的分格。



Yung Ching T'ung Pao
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Yung Ching T'ung Pao or Yong Zheng Tong Bao: This coin was cast in 1723. Yung Ching T'ung Pao was the third generation of Qing Dynasty coins after Shun Chih and K'ang Hsi. There are fewer Yung Ching T'ung Pao because the Yung Ching reign was short compared to that of Emperor K'ang Hsi. The form of Yung Ching T'ung Pao is the simplest, but it is the most valuable among another Tong Bao coins. Yung Ching T'ung Pao was cast in brass and is very popular with collectors.

乾隆通宝： 流通于乾隆时期，乾隆皇帝于公元 1735 年即位，是清朝时期的最后一个辉煌盛世。之后民间便流传佩戴康熙通宝铜钱可驱邪避灾。乾隆通宝当时发行时间较长，铸造量极大且加之流传至今时间较短，所以多数价值低廉。然而由于乾隆的雕母（雕母就是钱局工匠按照朝廷规定的形式，用精铜手工雕刻而成的模本）和母钱（母钱相当于现在的钞版）因流传数量极少，是现在收藏家们青睐的对象，具有很高的收藏价值。



Ch'ien Lung T'ung Pao
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Ch'ien Lung T'ung Pao: The period of Ch'ien Lung is the last great glory of the Qing Dynasty. Ch'ien Lung T'ung Pao was a long time in circulation. However, the value of it is lower than that of other coins because Ch'ien Lung T'ung Pao was cast in large quantities and in relatively recent times.



嘉庆通宝：铸于清仁宗嘉庆年间（1796-1820）。前面文字“嘉庆通宝”以楷书书写，铸量大形制简单



Chia Ch'ing T'ung Pao

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道光通宝：道光通宝样式基本与嘉庆通宝相同铸造于清宣宗道光年（1821-1850）。钱径一般 2.2-2.4 厘米，重 2.5-3.6 克。



Tao Kuang T'ung Pao

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咸丰通宝：铸造于清文宗咸丰年间（1851-1861）。由于当时的政治腐败，经济危机，铸行未久即受到各种元宝大钱的冲击，因此咸丰通宝的价值遭到贬值。相比于其他年代的通宝，咸丰通宝制作简陋，形制混杂。咸丰年间正处于太平天国革命运动的高潮时期，此时民怨沸腾，清政府为了继续维系在钱币的铸造上大做文章，将财政危机转嫁到老百姓身上。因此发行了各式不同种类的钱币。



Hsien Fung T'ung Pao

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Chia Ch'ing T'ung Pao: This was the first coin cast in Canton Mint of Kwangtung Province in 1796. The characters “Chia Ch'ing T'ung Pao” are written in regular script on the coin.

Tao Kuang T'ung Pao: This coin has the same format as the Chia Ch'ing T'ung Pao coin. It was used from 1821 to 1850. Tao Kuang T'ung Pao weights 2.5 to 3.6 grams and its diameter is about 2.2 to 2.4 centimetres.

Hsien Fung T'ung Pao: This coin was used from 1851 to 1861. Due to the political corruption and economic crisis at that time, the coin was devalued. Compared to other T'ung Pao, the form of Hsien Fung T'ung Pao was crude and had no uniform style. The diameter is 2.2 to 2.6 centimetres, and the weigh 2.4 to 4.2 grams.



同治通宝：公元 1861 年 7 月咸丰病故，同治皇帝于灵枢前继位，改年号为“祺祥”。同治通宝于同治元年（1862）开始铸行。



Tung Chih T'ung Pao

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Tung Chih T'ung Pao: After Emperor Hsien Fung passed away, Tung Chih succeeded to the throne and this coin was cast by the Nanchang Mint of Kiangsi Province during the T'ung Chih period (1862-1874).

光绪通宝：光绪皇帝在位 30 多年，在货币的发展上引进了西方先进的机制技术，同时发行了很多秀美小巧的光绪通宝，光绪重宝。光绪通宝多为小型钱币，且铸量较大存世很多，因此光绪通宝很难受到广大钱币爱好者的重视



Kuang Hsu T'ung Pao Chinese

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Kuang Hsu T'ung Pao: During his reign, the Emperor Kuang Hsu introduced advanced mechanical manufacturing technology from Western countries and issued many beautiful and small Kuang Hsu T'ung Pao. Most of them are small coins, cast in large quantity, so they are not favoured by the collectors.

宣统通宝：宣统通宝是由溥仪即位后改年号为宣统所铸造。宣统年间，全国各省几乎都已停铸制钱。宣统通宝外圆内方，字体笔画清楚，外圆不足 2 厘米。溥仪作为中国历史上最后一位皇帝，而宣统也成为最后一位皇帝的年号，是中华五千年封建王朝的终结，也是外圆内方古钱币的终结。



Hsuan T'ung T'ung Pao

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Hsuan T'ung T'ung Pao: Hsuan T'ung was the last emperor of the Qing Dynasty and his Hsuan T'ung T'ung Pao coin was cast using the traditional method. The end of the reign of Emperor Hsuan T'ung marks the end of the 5,000-year feudal dynastic period and the end of the traditional coinage in China.





十八罗汉卷轴画

十八罗汉是指佛教传说中永驻世间的十八位护持正法的阿罗汉，由十六罗汉加两位尊者而来。他们都为释迦牟尼的弟子。十六罗汉主要流行于唐代，至唐朝末年，开始出现十八罗汉，到宋代时期，则盛行十八罗汉了。十八罗汉的出现据说是有可能与中国对十八的传统偏好有关。十八在中国文化中是一个吉数，中国文化的许多数量的表达都用十八。



罗汉，阿罗汉的简称。最早是从印度传入中国。对于罗汉有三层解释：一说可以帮人除去生活中的一切烦恼；二说可以接受天地间人天供养；三说可以帮助世人免受轮回之苦。目前所知最早的十八罗汉像，为五代张玄及贯休所绘。自中国元代以后，各寺院的大殿中多供有十八罗汉，且在佛教界，罗汉像的绘画与雕塑，也多以十八罗汉为主。

Chinese Scroll Painting: The Eighteen Arhats

H533 F

The 18 Arhats come from the Buddhist legend, referring to 18 virtues disciples – the characters who help to uphold the Buddhist faith. During the Tang Dynasty, there were just 16 Arhats. In the late Tang Dynasty, this number increased to 18. Then during the Song Dynasty, the 18 Arhats were widely accepted. The emergence of the 18 Arhats is related to the traditional Chinese preference for the number 18, which is considered a lucky number in traditional Chinese culture.



The concept of an Arhat was first introduced to China from India. There are three explanations of Arhat. Firstly, Arhats can help people get rid of all the troubles in their lives. Secondly, Arhats can be supported by heaven and earth. Thirdly, Arhats help to protect people from the suffering. The earliest painting of the 18 Arhats was painted by Zhang Xuan (713–755) and Guan Xiu (832–912) in China. Since the Yuan Dynasty (1271–1368), many temples have the Buddha of the 18 Arhats and they are also found in painting and sculpture.



民间故事：十八罗汉的传说

很久以前，有一户人家，这一家养的女儿很多。大女儿家生活好一些，妈妈家生活不好，父亲还好吃懒做，一遇上收成不好，吃了上顿，没有下顿。于是经常向大女儿家借粮接济。



the Eighteen Arhats H533 F
Photographer: Stan Florek
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过去，人们用的都是箩筐，上下一样大，箩身很高。这一天，这家的母亲又向大女儿借粮食来了。大女儿正忙，就说：“妈，你自己把箱盖打开装吧。”妈妈走到粮柜子跟前，盖子打开，箩筐塞进去装了满满一箩筐说：“女儿，妈装好了。你忙你的吧，妈回去了。”大女儿赶紧起身，给妈妈把门打开，送妈妈出了门。又过了几天，她妈妈又来了：“女儿，妈给你还粮食来了。”“哟，妈，还啥呢，自家人，吃了就行了么。”“傻丫头，妈老拿，怎能不还呢？”老婆子走到粮柜跟前，盖子揭开，把箩筐塞进去了才倒呢。老婆子耍了个心眼子。借米时，箩口向上，还米时，箩底向上。箩底子翻过来，浅浅的倒下一层就算还了。老人就这么还。很多年过去了，大女儿的妈妈过世了。

The Legend of the Eighteen Arhats:

A long time ago, there was a family with many daughters. The eldest daughter had a better life compared to that of her mother. The eldest daughter's father was lazy, and when they had a bad harvest, the eldest daughter's mother and father did not have enough food. Therefore, the mother always borrowed food from her eldest daughter's family.

One day, the mother came to her eldest daughter's home to borrow food. The eldest daughter was busy and said, "Mum, you can pick the food by yourself." The mother went to the food cabinet and picked a lot of food and told her daughter that she had finished and would return home. A few days later, her mother came again and said, "my daughter, I came to return some food." The old woman went to the cabinet and returned a little of food.



the Eighteen Arhats H533 F
Photographer: Stan Florek
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Every time, the old woman borrowed a lot of food and returned little food until she passed away. The mother owed the eldest daughter much food during this time. Therefore, she was



妈妈欠下大女儿的粮食就很多了，她不说是借，就说问丫头要粮食吃也行，可她说是借的，这借的多还的少，年代一久，她就欠债太多了。欠下的债，怎么能不还呢？于是在大女儿的母亲死掉以后，就变成了驴给她女儿还债来了。有一天，大女儿的丈夫从集市买了一头驴回来，说是供家里使唤用。正好，他们家是磨面的，大丫头就把驴套上去每天磨面，她就一天没有停歇的时候，磨啊磨，还啊还，过了好几年了，终于还完了。忽然有一天，来了十八个强盗，准备抢她的女婿家。正巧，女婿把这个驴拴在河边吃草。那些强盗来到河边跟前，下了马商量如何如何抢劫的话，驴全听下并记住了。过了一会儿，女婿来把驴牵回去了。



the Eighteen Arhats H533 F
Photographer: Stan Florek
© Australian Museum

到了天黑的时候，大女儿点灯在屋子里做针线，听见外头有人在喊：“女儿。”大女儿吓了一跳，哎哟！我妈都死好几年了，这怎么是我妈的声音呢？大女儿就赶紧把门打开出去看，一看什么都没有！大女儿就进屋来了。她刚进来脚跟都没站稳，又听见外头在喊：“女儿，女儿！你出来，我有话给你说。”女儿第二次又跑出去了，并没有看到什么人？就只有头驴，站在墙跟脚下，对她说：“女儿，我是你妈。”

punished by becoming a donkey to pay her daughter's debts after she died.

Once, the eldest daughter's husband bought a donkey from the market to help them to grind flour. The donkey, transformed mother, worked every day in the mill. One day, the donkey was eating grass by the river when the eighteen robbers came to the river and discussed their plan to rob the eldest daughter's family. The donkey heard their conversation and memorised the entire plan. After a while, the eldest daughter's husband came and took the donkey back home. At night, the eldest daughter worked at home and she heard someone was shouting her name from outdoors. It sounded like her mother. The daughter felt so surprised and opened the door to look where the voice came from. She did not find any person outside and returned to the home. But she heard the voice again, it said "my daughter, came out, I would tell you something." The daughter came outside and found there was not any person, just a donkey. The donkey explained her transformation and told the daughter that robbers were going to rob her family. After husband returned, the eldest daughter told him all she discovered. The husband ordered a cook to prepare a lot of food in the courtyard. He also left much money on the table in the courtyard. He hoped that the robbers would take this food and money without hurting anyone.



“啊！我怎么不知道呀？”“嗯，你不知道的。我前世借了你的粮，正箩借了，反箩还，欠下你的太多了。我今世给你还来了。女儿，今天晚上有十八个强盗，要偷你们来着，晚上睡可要当心些。”“妈，你咋知道的？”“我在河边吃草的时候，从远处过来了好多强盗和十八匹响马，商量着说晚上要偷你们。”等女婿回来时，大女儿将这些经历全都说给了他，他于是灵机一动，想了一个办法，出去请了一个厨子来，备下三桌酒席摆在院子里，院子各处都挂上灯笼，一下满院子亮堂堂的。又把元宝抬出来，三个方桌上摆的满满的。女婿心里盘算好了，他抢了就把这些抢了，不要把人伤了就行，俗语说得好：“明火减财，得财不伤主”。

大约到了半夜时分，十八个强盗和十八匹响马来了。远远地朝这里一看，亮堂堂的？还院门大开，摆的有吃的、喝的，还有白哗哗的元宝。强盗么，哪有害怕的？就径直走进来了。



the Eighteen Arhats H533 F
Photographer: Stan Florek
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女婿一看来了，赶紧出来站的门口，一个强盗头子问：“你们怎么啦？”女婿说“我接你们呢。”强盗一听觉得奇怪，

“咦？谁给你说过的。”女婿也不直接回答他们，就直说：“你们先进去吃吧，吃完了再

Around midnight, the eighteen robbers came to the eldest daughter's home and found that the door was open and there was so much food and money in the yard. They felt strange and walked into the courtyard. The husband discovered that the robbers had entered the yard, and he quickly walked to greet them. The robbers felt so strange and asked how he knew they were coming? The husband told the story that his wife told him. After hearing the husband's story, these eighteen robbers thought that the old woman just borrowed her daughter's food and was punished by being changed into a donkey. However, they had done so many wrong things, and they did not know what animals they were going to become to pay their debts. After thinking, they decided to give up their identities as robbers and restart their lives. After that, these eighteen-people engaged in spiritual practice and finally became the 18 Arhats.

There is no controversy about the first 16 Arhats, but the remaining two frequently cause disagreement. The authors of this article introduce the 18 Arhats according to Sun Shan Yun's the "Eighteen Arhats" version, with a concise introduction of each character.



说。”强盗们就进去坐下了，女婿又说：“你们也不要嫌少，我就给你们准备了这些，你们先吃吧。那些强盗越听越觉得离奇！就禁不住又问：“哎，你先给我们说说，你是怎么知道我们要来的？说明白了我们再吃。”这个时候，女婿觉得也瞒不住了，就说：“唉，不管你们相信不相信，反正就是这么个事情。我有个驴，昨天下午，我把它拴在河边吃草。你们路过商量抢劫说下的话，它全都听下了，回来时它给我媳妇说了，这个驴，是我的岳母。前世借了我的粮，正箩借了反箩还呢。今世转成驴，专门来给我们还债的。”“哎哟！”响马们一听，岳母吃了女婿的，还会有罪？人都死了还要来还！心想，我们这辈子已经为人犬马了，如果还干这等抢劫之事，不知下辈子会变成什么不成形的动物来还债呢？十八个强盗顿起忏悔之心，随后其中一名强盗进去端了一盆清水出来，十八个强盗都过来把手脚塞进去认真地洗了一遍，寓意洗净过去，重新开始，后来又都一齐上山修行去了，修成了十八个罗汉，成了神了。

关于十八罗汉的名称，前十六位罗汉的名字并没有争议，但是关于后两位的罗汉则众说纷纭。此文章将根据孙善郁的十八罗汉画来依次介绍十八罗汉。孙善郁是中国有名的画家，曾经为很多书籍绘图。



坐鹿罗汉-----宾度罗跋罗堕阁尊者

宾度罗跋罗堕阁尊者又名宾头卢尊者跋罗堕阁是印度十八姓中之一，是贵族婆罗门的望族，宾度罗是名。这位罗汉本为印度优陀延王的大臣，权倾朝野，但是他忽然决定去做和尚。优陀延王亲自请他回转做官，他怕国王啰唆，遂遁入深山修行。



Deer Sitting Arhat: Pindola the Bharadvaja

This Arhat was a minister of the King of India. He was in charge of the Court, but one day, he suddenly decided to become a monk. The King pleaded with him to return to the Court, but he would not reverse his decision.

欢喜罗汉-----迦诺迦代蹉尊者

迦诺迦代蹉尊者，是古印度论师之一。论师即善于谈论佛学的演说家及雄辩家。有人问他甚么叫做喜，他解释说：由听觉、视觉、嗅觉、味觉和触觉而感到快乐之喜。又有人问他：“何谓之高庆？”他说：“不由耳眼口鼻手所感觉的快乐，就是高庆。例如诚如向佛，心觉佛在，即感快乐。”他在演说及辩论时，常带笑容，又因论喜庆而名闻遐迩，故名喜庆罗汉，或欢喜罗汉。



Happy Arhat: Kanaka the Vatsa

The Happy Arhat is a speaker and orator who is skilled in talking about Buddhism. When asked what happiness is, he explained that it comes from hearing, sight, smell, taste and touch. He always smiled while speaking and debating, hence is called the Happy Arhat.



举钵罗汉——诺迦跋哩陀尊者

诺迦跋哩陀尊者原来是一位化缘的和尚。由于他化缘的方法与众不同，是高举铁钵向人乞食，在他成道后，世人称其为“举钵罗汉”。



Raised Bowl Arhat: Kanaka the Bharadvaja

Raised Bowl Arhat was a mendicant (begging) monk. He raised a bowl high as a form of begging or to receive happiness, and this explains his title.



托塔罗汉——苏频陀尊者

塔，是取梵文“塔婆”一词的第一音而制成的中国字。在佛教传入中国以前，中国是没有塔，故特造“塔”字，佛教中的塔，是载佛骨的东西。由于塔是载佛骨的器具，于是塔也成为佛的象征。

苏频陀是佛祖最后一名弟子，他为了纪念师傅，特地把塔随身携带，作为佛祖常在之意。

Raised Pagoda Arhat: Nandimitra

Before Buddhism was introduced to China, there was no word for “tower” in Chinese characters. Tower (pagoda) is to preserve the bones of the Buddha, and therefore, it symbolises the Buddha. Nandimitra, the last disciple of the Buddha, adopted the tower to commemorate his master.



静坐罗汉——诺距罗尊者

诺距罗可译作大力士，这位罗汉是一位大力罗汉，原为一位战士，力大无比，后来出家为和尚，修成正果。他的师父教他静坐修行，放弃从前当战士时那种打打杀杀的观念，故他在静坐时仍现出大力士的体格。



Meditating Arhat: Nakula

This Arhat was a strong man who used to be a warrior and he retained his strength as a monk.

过江罗汉——跋陀罗尊者

跋陀罗三字，意译是贤，但这位罗汉取名跋陀罗，是另有原因。原来印度有一种稀有的树木，名叫跋陀罗。他的母亲怀孕临盆，是在跋陀罗树下产下他的，因此就为他取名跋陀罗，并将他送去寺门出家。相传东印度群岛的佛教，最初是由跋陀罗传去的。他由印度乘船到东印度群岛中的爪哇岛去传播佛法，因此称之为过江罗汉。



Overseas Arhat: Bodhidharma

The Overseas Arhat was born under a special tree, Bodhidharma, from which he derived his name. According to the legend, he introduced Buddhism to East Indies where he travelled from India by boat, earning his title the Overseas Arhat.



骑象罗汉——迦理迦尊者

象的梵文名迦理，迦理迦即骑象人之意。象是佛法的象征，象有威力大，能耐劳又能致远的寓意

迦理迦本是一位驯象师，出家修行而成正果，故名骑象罗汉。



Elephant Riding Arhat: Kalika

The elephant is a symbol of strength and endurance. The Elephant Riding Arhat was an elephant trainer before he became a monk. His title alludes to the endurance and strength through his association with elephants.



Laughing Lion Arhat: Vijraputra

The Laughing Lion Arhat, the eighth of the 18 Arhats, was greatly admired and respected by people. He never killed anything nor committed merciless deeds, so he did not experience pain of guilt in his life.

笑狮罗汉——伐闍罗弗多罗尊者

笑狮罗汉是佛教十八罗汉的第八位。他身材魁梧健壮，仪容庄严凛然。据说，由于他往生从不杀生，广积善缘，故此一生无病无痛，而且有五种不死的福力。故又称他为“金刚子”，深受人们的赞美，尊敬。

尊者经常将小狮子带在身边，所以世人称他为“笑狮罗汉”。



开心罗汉——戍博迦尊者

戍博迦尊者是天竺国王的太子，国王立他为储君，后来他的弟弟作乱，他立即对弟弟说：“你来当皇帝，我去出家。”他的弟弟不相信，他说：“我的心中只有佛，你不信，看看吧！”说也奇怪，他打开衣服，弟弟看见他的心中果然有一佛，因此才相信他，不再作乱。



Open Heart Arhat: Gobaka

Gobaka was a prince in ancient India and the natural inheritor of the Kingdom's throne. When his younger brother rebelled and challenged him, Gobaka told him “you take the throne and I will be a monk.” This generosity prompted the younger brother to change his mind and he also became a monk.



Raised Hand Arhat: Pantha the Elder

Raised Hand Arhat had a habit of raising his hand after finishing meditation and this is how his title came about.

探手罗汉——半托迦尊者探手罗汉

半托迦尊者相传是药叉神半遮罗之子。他被称为探手罗汉，因为他打坐时常用半迦坐法，此法是将一腿架於另一腿上，即单盘膝法，打坐完毕即将双手举起，长呼一口气。



沉思罗汉——罗怛罗尊者

沉思罗汉又名罗怛罗多是印度一种星宿的名字。古印度认为日食月宜是由一颗能蔽日月的星所造成。而这位罗汉是在月食之时出世，故取名为罗怛罗多。沉思罗汉沉思冥想，在沉思中悟通一切超凡脱俗。在沉思中能知人所不知，在行功时能行人所不能行。他的沉思，就是获取智慧与行动。



Thinking Arhat: Rahula

The name Rahula comes from an Indian star. He was born at the time of the lunar eclipse, so he was named Rahula. He always meditated and his meditation was a way of gaining wisdom.



Scratch Ear Arhat: Nagasena

Scratch Ear Arhat was famous for his speeches. Scratching one's ear means avoiding listening to gossip and always being prepared to hear the truth.

挖耳罗汉——那迦犀那尊者

这位罗汉住在印度半度坡山上。他也是一位论师，因论《耳根》而名闻印度。所谓六根清净，耳根清净是其中之一。佛教中除不听各种淫邪声音之外，更不可听别人的秘密。



布袋罗汉——因揭陀尊者

因揭陀相传是印度一位捉蛇人，他捉蛇的目的是帮助行人免被蛇咬。他捉蛇后拔去其毒牙而放生于深山，因发善心而修成正果。他的布袋原是载蛇的袋。



Calico Bag Arhat: Angida

Angida was a snake hunter in India. The purpose of his job was to protect people from snake bites. After catching a snake in his calico bag, Angida would remove the snake's venomous fangs and then release it.



Plantain Arhat: Vanavasa

When the Plantain Arhat was born, a Plantain tree was rustling in the rain. After becoming a monk, he liked meditating under the Plantain tree, hence his title.



长眉罗汉——阿氏多尊者

阿氏多是梵文无比端正的音译。这位罗汉的特征，是生下来就有两条长长的白眉毛。原来他前世也是一位和尚，因为修行到老，眉毛都脱落了，脱剃两条长眉毛，仍然修不成正果，死后再转世为人。

他出世后，有人对他的父亲说道：“佛祖释迦牟尼也有两条长眉，你的儿子有长眉，是佛相。”因此他的父亲就送他入寺门出家，终于修成正果。



Long Eyebrow Arhat: Asita

The Asita was born with two long white eyebrows and someone told his father that the boy looked like Buddha. This motivated the father to send his son to a temple as a monk.

看门罗汉——注茶半托迦尊者

注茶半托迦尊者，是佛祖释迦牟尼亲信弟子之一，他到各地去化缘，常常用拳头叫屋内的人出来布施。有一次因人家的房子腐朽，他不慎把它打烂，结果要道歉认错。后来他回去问佛祖，佛祖说：“我赐给你一根锡杖，你以后去化缘，不用打门，用这锡杖在人家门上摇动，有缘的人，自会开门，如不开门，就是没缘的人，改到别家去好了！”原来这锡杖上有几个环，摇动时发出“锡锡”的声音。人家听到这声音，果然开门布施。



Doorman Arhat: Pantha the Younger

According to legend, Pantha the Younger, one of Buddha's favourite disciples, would bang on people's doors when he went alms-begging. Once the old and rotten door fell apart and he had to apologize. When he confessed this accident, Buddha gave him a monk's staff and said "When you go alms-begging, you don't have to bang on people's doors any more. Just tap or shake this staff. If the people inside want to give you alms, they will come out. If the door does not open, you go to another place.



降龙罗汉——迦叶尊者

十八罗汉的第十七位，他是在清朝由乾隆皇帝钦定的。

传说古印度有龙王用洪水淹那竭国，将佛经藏于龙宫。后来降龙尊者降服了龙王取回佛经，立了大功，故称他为降龙尊者。



伏虎罗汉——弥勒尊者

传说伏虎尊者所住的寺庙外，经常有猛虎因肚子饿长啸，伏虎尊者把自己的饭食分给这只老虎，时间一长了猛虎就被他降服了，常和他一起玩耍，故又称他为伏虎罗汉。

Taming Dragon Arhat: Nantimitolo

The Taming Dragon Arhat was appointed by emperor Ch'ien Lung and he is the 17th of the 18 Arhats.

Taming Tiger Arhat: Pindola

It is said that the Taming Tiger Arhat lived in a temple and he always heard the roaring of the hungry tiger. He shared his food with the tiger. After a long time, the tiger became tamed and often played with Pindola, who, therefore, is called the Taming Tiger Arhat.