



紫檀文化之旅

Red Sandalwood—Beauty Beyond Borders

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目录
CONTENTS

Red Sandalwood—Beauty Beyond Borders

紫檀文化之旅

目 录

CONTENTS •

紫檀文化之旅
Red Sandalwood
—Beauty Beyond
Borders

004_013

篇首语
PREWORD

014_021

缘起
ORIGIN

022_163

旅程
JOURNEY

024_043

紫檀雕天坛祈年殿
A red sandalwood model of the Hall of Prayer
for Good Harvest • Temple of Heaven
2005年10月8日北京 • 故宫博物院 • 太和殿广场 •
西南崇楼
The Southwestern Lofty Pavilion.The Square of the Hall
of Supreme Harmony • The Palace Museum • Beijing

044_071

紫檀雕飞云楼
The red sandalwood model of the Heavenly Pavilion
2006年9月25日德国 • 德累斯顿 • 茨温格王宫 •
德累斯顿国家艺术收藏馆
The Dresden State Art Collections • Zwinger
Palace • Dresden • Germany

072_095

紫檀雕松柏交翠亭
The red sandalwood model of the Pine and
Cypress Pavilion
2007年2月1日日本 • 福岡 • 九州国立博物馆 •
文化交流展示室
Cultural Exchange Hall • The Kyushu
National Museum • Fukuoka • Japan

096_125

紫檀雕天坛祈年殿
A red sandalwood model of the Hall of Prayer
for Good Harvest • Temple of Heaven
2007年3月9日法国 • 卢瓦尔河谷 • 香博堡
The Domaine National de Chambord • Loire Valley • France

126_149

紫檀雕万春亭
The red sandalwood model of the
Ten Thousand Springtimes Pavilion
2007年5月30日美国 • 华盛顿 • 史密森博物院 • 赛克勒艺术馆
The Arthur M. Sackler Gallery • The Smithsonian
Institution • Washington DC • USA

150_163

紫檀国门
Red Sandalwood National Gate
2001年7月13日北京 • 中央电视台
2006年7月12日北京 • 奥运大厦
CCTV • Beijing
Beijing Olympic Building

164_185

链接
LINK

186_191

后记
POSTSCRIPT

紫檀文化之枕

篇首语
PREWORD

Red Sandalwood—Beauty Beyond Borders

紫檀文化之枕



在一切的国家交往中，只有各具特色的文化艺术交流不带有任何的功利色彩，但却直抵内心，撼动灵魂。
Among the varied types of communication between nations, only cultural and artistic exchanges carry no utilitarianism -- they impact the soul and move the heart.

文化自古以来就是流动的，它像一滴灵动的水，流淌在历史的长河中，携着浑然天成的美丽，茵蕴着古代先贤的智慧，自然地流过每一个地方，流进每个或柔软或坚硬的内心，使之获得滋养。 Culture flows in all ages. It is like a drop of agile water running through the river of history. Culture flows everywhere and, along with its natural beauty, it carries the wisdom of ancient wise men, bringing nutrients to both tender and hard hearts alike.

回溯人类文明发展史，在上下古今的众多国度里，只有少数几个如中国这样的国度，得以厚重浩繁的传统文化穿越了几千年的岁月沧桑，绵延至今而不衰。这个千古神话无疑有赖于无数有识之士的发掘和传承，文明的薪火才得以世代相传，永不熄灭。 Upon examining the history of human civilization, we encounter only a few nations in which the vast and numerous cultural traditions pass unscathed through the vicissitudes of time at a tempo which never slows. No doubt there must have been, and will be, persons of insight who inherit, explore and bequeath the eternal miracle so that the torch of civilization is passed to other generations and never dies out.

陈丽华算一个。 Dr. Chan Laiwa should be counted as one of these.

“我们在以最开放的胸怀和气魄与世界的脉搏共同跃动的时候，也不要忘了保持自己核心民族文化传统的完整性。” 陈丽华如是说。 Dr. Chan says: "We must never forget the integrity of the core traditional culture of our nation when we throb with the pulse of the world, when our minds are most open to creativity and when we have the greatest boldness of vision for new ideas."

她这样说，也这样用生命实践着。 Her actions in life are a testament to this belief.

陈丽华出身于满族正黄旗。在她的记忆中，儿时家里用的家具如床榻、柜橱、桌椅、画案等多是用紫檀、黄花梨等硬木制成的。随着经年累月地倾听父辈间的交谈，她慢慢知道了这些祖传家具背后那一个个动人的故事。于是，在那一件件泛着凝重光泽的器物中，她慢慢品味出那典雅的造型和吉祥的纹饰是如何的美丽，其蕴含的文化又是何等的厚重。于是，陈丽华开始痴迷流连于那细腻的质感和淡淡的清香之中。 Dr. Chan

was born into a family which belonged to Plain Yellow Banner of the Manchu minority. She remembers fondly that her childhood home was filled with antique beds, cabinets, painting tables and chairs made of hardwood like red sandalwood and huanghuali wood. As she listened to her elder generations talk month after month and year after year, she came to understand the beauty of the elegant designs and auspicious motifs. She became captivated by the exquisite texture and fragrance of the wood. As a result of this experience, Dr. Chan developed a deep appreciation for Chinese culture.

“那时候，对于家里的陈设，父亲很懂，常常对我说，这些都是好东西，能攒起来就攒，不能攒的就是挂在墙上摆着也好。” "My father knew red sandalwood well. He often told me that it is precious and we should re-assemble any broken red sandalwood pieces, and if that was not possible, we should display them by hanging them on a wall."

“好东西”恐怕是一个父亲给女儿最言简意赅的解释了，作为满清贵胄的后人，父亲深知这些家具的传统意义和它们身上所附着的历史文化价值。 As a descendant of a royal family in the Qing Dynasty, Dr. Chan's father had a deep understanding of the traditional significance of the furniture and the historical cultural value attached to it. "Precious", might have been the simplest word the father used to explain these concepts to his daughter.

“我一直相信，任何人思想的形成，与年轻时所接受的熏陶是分不开的，也许这种熏陶有着经意或者不经意的成分，但是对于一个人的人生选择来说却是意义深远。”从这个层面上来说，陈丽华很感念自己的父亲。 "I have always believed that the formation of anyone's ideology is related to the edifying influence during impressionable years. This influence might be either by design or accident. However, it has a far-reaching significance during one's entire life." From this perspective, Dr. Chan is very grateful to her father.

父辈的言传与身教，成就了陈丽华的意识，并奠定了她对民族文化的热爱与追求。父亲用这样的方式完成了他对女儿最初的关于传统文化的教诲。 The influence and instruction from elder generations laid the foundation for Dr. Chan's awareness, pursuit and love of national culture. These influences rounded off what the father had started in his earliest teachings of traditional culture to his daughter.

从那时候起，陈丽华就对中国紫檀雕刻艺术和中国传统家具文化产生了浓厚的兴趣，并最终成为她一生的追求。 From then on, the art of carving red sandalwood and the culture of traditional Chinese furniture

captured a place in her heart and became a major pursuit in her life.

从寻找紫檀木雕原料，到制作紫檀木雕器物，从最早的家庭作坊到如今的中国紫檀博物馆，从木雕文化艺术的“门外汉”到今天的紫檀艺术大师，陈丽华在用生命实践着自己的梦想，用毕生的时间成就着她的紫檀人生。

From looking for wood carving materials to making red sandalwood objects; from setting up a family workshop to building the present China Red Sandalwood Museum; from being a novice to a master of red sandalwood art; Dr. Chan is using her lifetime's experience to realize her dreams.

古人讲：“观今宜鉴古，无古不成今。”中华文化之所以几千年来绵延不绝，就是因为不断地发掘，不断地继承，不断地创新。The ancients said that to judge things today, you should draw on the experience of the past, for today has grown out of the past. The reason why Chinese culture has remained unbroken for thousands of years is that it has been constantly explored, innovated and passed on to future generations.

一切的继承都需要执着的力量。个人的爱好上升为一种文化的自觉，中国传统硬木家具制作的实践又产生出弘扬中国传统文化的强烈历史责任感。It demands great inflexible strength to carry on all kinds of the glorious tradition. A person's personal fancy has awakened and sharpened her cultural awareness. The responsibility to promote and develop traditional Chinese culture sprung from Dr. Chan's penchant for making hardwood furniture.

陈丽华三十年来徜徉在家具艺术的宝库中，如痴如醉。三十年的“紫檀艺术人生”成就了她和故宫博物院以及单士元、王世襄、朱家溍等前辈学者的忘年之交，也大大地提升了她在紫檀艺术上的成就。Thirty years ago, Dr. Chan started to study and reproduce furniture masterpieces collected in the Palace Museum, where the craft of classical Chinese furniture making reached its historic zenith. Dr. Chan wandered in the treasure-house of furniture art with an air of rapt wonderment. Despite the age gap, she has become a good friend of seniors and scholars like Mr. Shan Shiyuan, Mr. Wang Shixiang and Mr. Zhu Jiajin during the past 30 years of her "life of red sandalwood art". These friendships also advanced her achievements in red sandalwood art.

故宫博物院院长郑欣淼在为陈丽华所著《丽质华堂》一书所写的序言中提到，“故宫为中国紫檀博物馆提供了多方面支持和帮助，紫檀博物馆则以自己的骄人成果使古老故宫的遗产得到复活，使这一中华传统文化得到传承。”这三十年的艰辛磨砺，换来的是皇家木雕艺术的复兴和再造，其功绝伟！Zheng Xinmiao, Director

of the Palace Museum, commented in the preface of Dr. Chan's first book *Precious Wood and Magnificent Palace*: "The Palace Museum supported and helped the China Red Sandalwood Museum in all aspects of its creation and development. Reciprocally and with great effort, the China Red Sandalwood Museum brought the ancient heritage of the Palace Museum back to life and facilitates the passing of Chinese culture to future generations." After enduring trials and tribulations for 30 years, Dr. Chan was able to proffer her hard work for the renaissance and rejuvenation of the royal wood carving art, her achievement is extraordinary.

在继承传统的同时，陈丽华又开始了更长远的考虑。这些美轮美奂的紫檀、黄花梨等木雕艺术品不能只是陈列在博物馆里面。那种凝重而华丽的贵族气质、那种天然而坚硬的木质特性，附着了太多的历史文化沉淀。它是那一段历史的见证和文化的传承，代表了一种精神，更是那段历史的文化符号。Dr. Chan is very forward thinking when considering the obligations of passing on traditions. The magnificent artworks made of red sandalwood and huanghuali wood should not only be displayed in the museum. The natural and rigid wood features of the furniture together with the dignified and gorgeous composition convey an accretion of history. The furniture is testimony to a heritage of culture at a point in history. It represents a kind of spirit and is the cultural symbol of that period of history.

“中国传统紫檀艺术是我们的先辈留给我们的丰厚遗产，它不能只是博物馆里的陈列品。” "Traditional Chinese red sandalwood art is a generous heritage our ancestors left for us. It can't only be displayed in the museum. "

既是一种文化，就应该赋予它文化的重任。艺术是没有国界的，而文化交流的本质也在于它的融合性。像当年的“丝绸之路”一样，只有让本民族文化的精华走出国门，才能使不同文化背景下的人们认识和理解我们民族的文化，消除彼此的误解与隔阂，进而促进世界的和平、繁荣与稳定，促进世界的大同。As they are an art form, the exhibits should also serve the important task of spreading culture. There is no national boundary for art and the essence of cultural exchange is harmony. Just like the story of Silk Road, mutual understanding between nations can only occur when the essence of a national's culture is transmitted beyond its national boundaries. When people of different cultures have the opportunity to experience some aspects of our Chinese culture, the possibility of misunderstanding and estrangement between us is removed. The result is the promotion of peace, prosperity, stability and universal harmony in the world.

艺术源自心灵，又直抵心灵，不需要太多的语言便能穿透心与心的阻隔。 Art springs from the heart and shakes the soul. With the fewest words, art can also breach the barriers between hearts.

紫檀艺术是一种艺术生命，中国独有的艺术生命。唯有陈丽华赋予了它在这个时代与世界各国文化交流的使命，她携着这些伟大的作品前往世界那些最著名的艺术殿堂，吸引着各色人众，传播着恢弘的中华文化。陈丽华被国际友人赞称为中国“民间文化大使”，她无愧于这一角色。 Red sandalwood art, found exclusively in China, is an art of life. Dr. Chan is the only person in this century to initiate the exchange of this art form with other countries. She takes great artworks to the most famous palaces of art around the world. The exhibits attract the attention of people from many nations; and through her exhibits, she has disseminated the broad and intricate Chinese culture around the world. Her foreign friends call her "a folk culture diplomat", a title she truly deserves.

在韩国，万人购票人头攒动的场景，十年过去了，那种壮观似乎还历历在目。 Still vivid in our minds is the magnificent sight of tens of thousands waiting to buy tickets for access to a red sandalwood furniture exhibition in South Korea.

在日本，爱知世博会，“紫檀斋”中弥漫的东方气息迷倒了万千来自世界各地的游人。 In Japan, at the EXPO 2005 Aichi, a Red Sandalwood Study filled with traditional cultural flavors captivated hundreds of thousands of world-wide visitors.

马来西亚的金马皇宫，金碧辉煌的“仿故宫乾清宫贴金屏风宝座”吸引了马来西亚元首及元首后的驻足流连。 In the Palace of Golden Horses, Malaysia, a carved and gilded screen decorated with dragon patterns was so brilliant and glittering that it immediately caused the king and queen of Malaysia to stop and gaze at it in admiration.

在美国的华盛顿，在德国的德累斯顿，在法国的卢瓦河畔，一件件充满东方艺术色彩的紫檀珍品令那些国家的观众为之倾倒。 Pieces of precious red sandalwood artworks replete with oriental art flavor excited visitors in Washington, DC, USA; at the Dresden State Art Collections in Germany; and at the Domaine National de Chambord in France.

如果说，韩国和日本展出的成功是因了我们相似文化背景的使然。但西方国家的尊崇却是代表了一种文化上

的认同。文化与文化之间的相融，原来竟是这样的简单。各种肤色，不同的语言，惊奇的眼神，啧啧的赞叹声，频闪的镁光灯，这一切，都让陈丽华深感自豪和骄傲。The success of the exhibition held in South Korea and Japan might be attributed to the cultural similarities of these nations to China. However, the high popularity of the exhibits in Western countries may indicate a new acceptance of Chinese culture. A kind of cultural harmony seemed to be created by the simple act of people of different colors and different languages gathering together to view the exhibits. A sense of pride wells up in Dr. Chan's heart as she hears the applause and watches the bursts of many flash-bulbs.

“民族的才是世界的”，那一刻，陈丽华可以真正感受得到。“Something exclusively owned by an ethnicity would be appreciated by the world”，at that moment, Dr. Chan fully understood the meaning of this phrase.

她给世界奉献奇迹的同时，也收获了世界赠予她的殊荣。Not only is she making significant contributions to the world, but in return, she is also the recipient of special honors from that world.

美国萨凡那艺术设计学院荣誉人文博士，萨凡那市荣誉市民，华盛顿“陈丽华日”。法国时任总统希拉克、德国前总理科尔、美国前总统老布什的亲自接见，以及现任法国总统萨科齐和澳大利亚总理陆克文的盛情相约，都是对她传承紫檀文化的褒奖和鼓励。An honorary doctorate was bestowed upon Dr. Chan by the Savannah College of Art and Design in Georgia, USA. She was made an honorary citizen of Savannah, and a "Dr. Chan Laiwa Day" was proclaimed in Washington, DC. Both former French President Jacques Chirac and former US President George Herbert Walker Bush received her in person as an honored guest. The current French President, Nicolas Sarkozy, and Australian Prime Minister Kevin Rudd have also kindly extended invitations to her. She has received numerous accolades and encouragement for her efforts to pass the red sandalwood culture to future generations.

2005年9月14日，这个日子应该被永远铭记。September 14, 2005, is a day should be engraved on our mind.

中国故宫博物院院长郑欣淼、美国华盛顿国立史密森博物院副院长大卫·埃文、德国德累斯顿国家艺术收藏馆常务副馆长迪尔克·布尔克哈特、日本东京国立博物馆馆长野琦弘，这些在世界博物馆名录上赫赫有名的馆长们齐聚紫檀宫，共同参加这场具有深远意义的捐赠活动。On that day, several world famous museums each sent a representative of their Board of Directors to participate in an event of far-reaching significance.

at the China Red Sandalwood Museum. The illustrious participants included: Zheng Xinmiao, Director of the Palace Museum of China; David L. Evans, Under Secretary for Science, Smithsonian Institution; Dirk Burghardt, Managing Director of the Dresden State Art Collections of Germany and Hiroshi Nozaki, Director of the Tokyo National Museum of Japan.

这绝对堪称是一次巅峰的经典，在同一个时间这样慷慨地赠与，又是这样欣然地接受。“紫檀雕天坛祈年殿”、“紫檀雕万春亭”、“紫檀雕飞云楼”、“紫檀雕松柏交翠亭”。一件件，光从名称上就能猜得出它的硕大和珍贵，更不要说这些都是由贵比黄金的小叶紫檀制作的了。这些代表着中国传统雕刻最高水平的艺术品，其价值可想而知。所以说，这是一场巅峰与巅峰之间的对话，是大家与大家之间的交流。 The event can only be described as unprecedented because Dr. Chan donated one of her priceless red sandalwood miniatures to each of the famous museums represented at this gathering. These red sandalwood models included: the Hall of Prayer for Good Harvest (the Temple of Heaven); the Ten Thousand Springtimes Pavilion; the Heavenly Pavilion and lastly, the Pine and Cypress Pavilion. Each of these precious artworks was accepted with joy and pleasure. Their distinction can not only be assumed from their names but also because each is constructed from rare small-leaf red sandalwood, which is more expensive than gold. One can only imagine the value of these artworks which represent the highest standards of Chinese carving art. Therefore, the donation fostered an exchange between participants and a dialog between the top minds at the pinnacle of their professional careers.

“有舍才有得，我这些年的努力就是为了有朝一日，紫檀艺术能在全世界发扬光大，让中国的紫檀文化走出国门。我舍得的是金钱，可得到的却是全世界对于中国文化的认同。” Dr. Chan said: "Nothing ventured, nothing gained. All the efforts I have made for so many years will be paid back someday when the red sandalwood art is taken to greater heights of development and ventures beyond the domestic scene. I do not begrudge the money I have spent on spreading the appreciation for Chinese red sandalwood art. What I have already gained is a worldwide acceptance of Chinese culture. "

“艺术是不能用金钱来衡量的。让中国的紫檀艺术走向世界，留在世界，这才是最珍贵的东西。这是我的责任，付出一点代价也是应该的，我不心疼。要说心疼也有，那就是自己耗费心血制作出来的东西要远涉重洋了，好比亲生的女儿要远嫁，心里能舍得吗？但为了让世界人民更多地了解热爱中华文化，这种疼也是值得的。” "Art cannot be measured in terms of money. My most cherished task is the promotion of red sandalwood art so that it will endure in the world. I have never hesitated to accept the responsibility to

pay the costs of achieving this dream. However, it makes my heart ache when I see artworks, made with painstaking care, being shipped across the oceans. It is like seeing my daughter married and moving far away. Nevertheless, I feel so happy that many people in the world have come to understand and love Chinese culture".

从一个成功企业家到传统文化艺术的传承者，从一个普通人到民间文化交流大使，这种转变对陈丽华来说，是对生命的彻悟，和对人生价值的超越。 Dr. Chan's life has been transformed from a successful entrepreneur to a champion of traditional culture; from an ordinary person to a folk culture diplomat. This conversion has been a life-enlightening metamorphosis, transcending all her values.

从2005年开始，陈丽华的紫檀艺术以更具规模的步伐走向世界：中国北京故宫博物院、法国国立香博堡博物馆、美国华盛顿国立史密森博物学院、德国德累斯顿国家艺术收藏馆、日本九州国立博物馆，处处留下了这位中国伟大女性的身影。这些艺术殿堂也以它们独有的方式，高规格地迎接陈丽华和她的紫檀艺术品的到来。 From 2005, Dr. Chan's red sandalwood art is being introduced to the world on a larger scale than ever. The great woman has left her footprints in the Palace Museum, the Domaine National de Chambord, the Smithsonian Institution, the Dresden State Art Collections and the Kyushu National Museum.

从香博堡里悬垂的一串串金黄色的油伞、竹编的斗笠和系着红色绸缎的酒缸，到卢瓦河畔古老城堡前舞动的中国巨龙和仪仗队骑士们手中高扬的号角，那都是浪漫的法兰西人最倾情的演绎。 The French welcomed her as an honored guest with sincere expressions that included strings of golden umbrellas hanging on top of the castles in Chambord; dozens of wine jars of Nu'er Hong tied with red silk; big dancing dragons and a fanfare of bugles from the cavaliers of a guard of honor.

德累斯顿茨温格王宫的钟琴阁内，古老的瓷器挂钟轻轻转动尘封已久的齿轮，悠扬的乐声随风飘荡在德累斯顿晴朗的天空下。这是一个特殊的时刻，只为远道而来的尊贵客人。 In the Glockenspiel Pavilion of Dresden, the dust-laden gears of the old porcelain wall clock began to rotate and the melodious sounds of the porcelain bells fluttered in the wind under the clear skies of the city. It was a special moment for a distinguished guest from afar.

美国华盛顿，赛克勒艺术馆内，渲染了大片的中国红。穿行其间，仿若穿越了时空，走进了一段中国的历史。 Visitors to the Arthur M. Sackler Gallery, Washington, DC, were greeted by various decorations in Chinese

Red. Transcending space and time, this field of red transported them back across the centuries to a cultural period when this was the dominant color in Chinese art.

那一刻，陈丽华感动了，那是被认知和认同的感动。不只是对她，而是对中国文化的认同，让她感动。At that moment, Dr. Chan was very emotional. She was moved by the degree of acceptance and recognition. It was not only the personal recognition that moved her, but also the recognition of Chinese culture itself.

2005年10月8日，中国·故宫博物院

2006年9月25日，德国·德累斯顿国家艺术收藏馆

2007年2月1日，日本·九州国立博物馆

2007年3月9日，法国·国立香博堡博物馆

2007年5月30日，美国·华盛顿国立史密森博物院

On October 8, 2005, the Palace Museum, China

On September 25, 2006, the Dresden State Art Collections, Germany

On February 1, 2007, the Kyushu National Museum, Japan

On March 9, 2007, the Domaine National de Chambord, France

On May 30, 2007, the Smithsonian Institution in Washington, DC, USA

一件件精美绝伦的紫檀珍品，随着它的主人在亚洲、美洲、欧洲，开始了它们生命中不朽的文化之旅。Red sandalwood treasures, exquisite beyond compare, followed their owner on an illustrious tour to spread an appreciation for Chinese culture throughout Asia, America and Europe.

■
这仅仅只是一个开始，一切伟大的作品在本质上是永远不会完结的。在今后漫长的岁月中，紫檀艺术仍将在人们的心中和文化史上继续生长，成为人类永久的精神财富。This is just a beginning. Any endeavor which becomes a work of the heart can never end. In the coming long years, appreciation for red sandalwood art and its cultural history will continue to grow in the hearts of people. It will become part of the enduring cultural wealth in the fabric of human civilization.

紫檀文化之旅

缘起
ORIGIN

Red Sandalwood—Beauty Beyond Borders

紫檀文化之旅

缘起 ORIGIN

紫檀文化之旅
Red Sandalwood
—Beauty Beyond
Borders

2005年9月14日 北京·中国紫檀博物馆·紫檀珍品结缘四海名馆
September 14, 2005 world-famous museums gather in the China Red Sandalwood
Museum · The China Red Sandalwood Museum · Beijing



中国紫檀博物馆外景
An exterior view of the China Red Sandalwood Museum