



海上丝绸之路上的峇峇娘惹文化展

EXPLORING THE WORLD OF BABA NYONYA

A PERANAKAN CULTURE EXHIBITION ON THE MARITIME SILK ROAD

(汉英对照)

首都博物馆 编



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开拓与融合

为庆祝中国与新加坡建交 35 周年，首都博物馆携手新加坡国家文物局、新加坡亚洲文明博物馆及新加坡土生文化馆，联袂呈献首都博物馆“世界文明互鉴”系列展之“峇峇娘惹的世界——海上丝绸之路上的峇峇娘惹文化展”。这一展览不仅是对一段独特文化历史的致敬，更是对海上丝绸之路文明互鉴的深情礼赞。

马六甲海峡的千年涛声，见证了中国东南沿海先民乘风破浪的开拓足迹。自唐代、明清以来的大规模远渡重洋的华人移民与马来半岛、印度尼西亚群岛等地的原住民通婚繁衍，孕育出兼具中华传统与东南亚特色的峇峇娘惹文化。峇峇娘惹们以中华文化为根，吸纳南洋风俗之韵，并在西风东渐的影响下，在建筑、服饰、饮食、礼仪中创造了独特的文化符号——珠绣饰布上的凤凰图案、黑檀家具上镶嵌的螺钿、可峇雅上的蕾丝花边……无一不是文明创新的生动注脚。

峇峇娘惹文化的魅力，在于其文化混合性。展览中，粉彩凤凰牡丹纹盘与蜡染龙纹桌帟并置陈列，中国传统的吉祥图案与东南亚的传统技艺和谐共存；珠绣拖鞋与银镀金观音护身符，则体现出实用技艺与精神信仰的无声交织。在全球化浪潮中，峇峇娘惹文化更显其现实意义。它告诉人们：文明的真谛不在于壁垒高筑，而在于互学互鉴。正如习近平总书记所指出，文明差异不应该成为世界冲突的根源，而应该成为人类文明进步的动力。峇峇娘惹的历史正是这一理念的早期实践——不同种族、信仰的群体通过平等对话，共同书写了繁荣篇章。

本次展览通过 6 个单元 139 件珍贵展品系统地展现了这一族群的历史脉络：从早期移民的艰辛开拓，到家族信仰的薪火相传；从婚庆习俗的繁复华美，到日常生活的文化风尚。每一件展品都是跨越山海的文化使者，诉说着各美其美的智慧，折射出“山川异域、风月同天”的景象。

作为中华优秀传统文化的守护者与传播者，首都博物馆始终致力于搭建文明对话的平台。此次展览呈现文物之美、文化之妙、文明之姿。值得一提的是，展览中部分文物来自新加坡土生华人家族的捐赠。这些真实生活记忆的加入，让历史叙事更具温度。

在此，我谨代表首都博物馆，向新加坡国家文物局、新加坡亚洲文明博物馆、新加坡土生文化馆致以诚挚谢意。正是双方团队的紧密协作，才让这段跨越海洋的文化之旅得以完美呈现。

郭京宁

首都博物馆党委书记、馆长

2025 年 7 月 11 日

Frontiers & Fusion

To celebrate the 35th anniversary of diplomatic relations between China and Singapore, the Capital Museum has joined hands with the National Heritage Board of Singapore, the Asian Civilisations Museum, and the Peranakan Museum to present the "Exploring the World of Baba Nyonya: A Peranakan Culture Exhibition on the Maritime Silk Road" exhibition. This exhibition is part of World Civilizations Mutual Learning Series at the Capital Museum. It is not only a tribute to a unique cultural history but also a heartfelt celebration of the mutual appreciation of civilizations along the Maritime Silk Road.

For millennia, the waves of the Malacca Strait have borne witness to the pioneering journeys of ancestors from China's southeastern coast braving the winds and tides. As early as the Tang Dynasty and especially during the Ming and Qing dynasties, large-scale Chinese immigrants crossed the oceans, intermarried with indigenous peoples in the Malay Peninsula and the Indonesian archipelago, and gave rise to the distinctive Baba Nyonya culture—a blend of Chinese traditions and Southeast Asian characteristics. Rooted in Chinese culture yet infused with the essence of Nanyang (Southeast Asian) customs, and further influenced by the Eastward spread of Western culture, they created unique cultural expressions in architecture, attire, cuisine, and etiquette. The phoenix motifs on beaded embroidered fabrics, the mother-of-pearl inlays on ebony furniture, the lace trimmings on kebayas—each is a vivid testament to the innovation born of cultural exchange.

The charm of Baba Nyonya culture lies in its cultural hybridity. In the exhibition, famille-rose porcelain plate adorned with phoenix and peony motifs is displayed alongside a batik tablecloth featuring dragon patterns—a harmonious coexistence of traditional Chinese auspicious symbols and Southeast Asian craftsmanship. Similarly, beaded slippers and a gold-plated silver Guanyin amulet reflect the seamless interplay of practical artistry and spiritual devotion. Amid the tide of globalization, Baba Nyonya culture holds even greater contemporary significance. It reminds us that the essence of civilization lies not in erecting barriers but in mutual learning and exchange. As President Xi mentioned, diversity of civilizations should not be a source of global conflict; rather, it should be an engine driving the advance of human civilizations. The history of the Baba Nyonya community stands as an early testament to this ideal—a story where diverse ethnic and religious communities, through equal dialogue, forged a shared prosperity.

The 139 precious exhibits are systematically presented across six thematic sections, tracing the historical journey of this unique community: from the arduous pioneering of early immigrants to the enduring legacy of family traditions; from the intricate grandeur of wedding customs to the vibrant practices of daily life. Each artifact serves as a cultural envoy traversing mountains and seas,

narrating the wisdom of diverse beauty and reflecting the poetic truth that "different lands beneath the same sky."

As a guardian and disseminator of outstanding traditional culture, the Capital Museum has always been committed to building platforms for civilizational dialogue. This exhibition showcases the beauty of artifacts, the ingenuity of culture, and the grace of shared heritage. Notably, some of the exhibits were generously donated by Peranakan Chinese families in Singapore. These tangible fragments of lived memory infuse the historical narrative with warmth and intimacy.

On this occasion, I would like to extend my heartfelt gratitude, on behalf of the Capital Museum, to the National Heritage Board of Singapore, the Asian Civilisations Museum, and the Peranakan Museum. It is only through the close collaboration of our teams that this cross-ocean cultural journey has been brought to life with such brilliance.

Guo Jingning

Secretary of the CPC Committee and Director of the Capital Museum

11 July 2025

致 辞

Address

前 言 1

Prologue

序篇 南洋风物 2

Introduction: The Landscape and Bounties of Nanyang

第一单元 创造历史的一代先驱 1

Unit I: The Pioneers of History Creation

一、峇峇娘惹社区的形成 2

I. The Formation of the Baba Nyonya Community

二、先驱者的非凡人生 6

II. Extraordinary Lives of the Trailblazers

第二单元 海上贸易推动的文化融合 27

Unit II: Cultural Integration Propelled by Maritime Trade

一、中西相融的峇峇娘惹住宅建筑 28

I. The Harmonious Blend of Eastern and Western Elements in the Residential Architecture of the Baba Nyonya

二、典雅富丽的土生华人家具 33

II. Elegant and Ornate Peranakan Chinese Furniture

三、独具特色的娘惹美食 44

III. Unique Peranakan Cuisine

第三单元 多元文化融合的信仰 67

Unit III: Beliefs Shaped by Multi-Cultural Integration

一、受中华文化影响的传统信仰 68

I. Traditional Beliefs Influenced by Chinese Culture

二、多元文化影响下的信仰 92

II. Beliefs under the Influence of a Multicultural Society



第四单元 中西结合的婚俗文化 99

Unit IV: The Marriage Culture Integrating Chinese and Western Elements

一、中西融合的婚仪 100

I. Wedding Ceremony Integrating Chinese and Western Elements

二、隆重的婚礼仪式 114

II. Magnificent Wedding Ceremony

第五单元 传统与现代的娘惹时尚 133

Unit V: Traditional and Contemporary Baba Nyonya Fashion

一、风格独特的纱笼可峇雅 134

I. The Unique Style of Sarong Kebaya

二、极为考究的娘惹配饰 154

II. Exquisite Nyonya Accessories

第六单元 传统与现代的峇峇娘惹文化 175

Unit VI: Baba Nyonya Culture: From Tradition to Modernity

一、娘惹服饰的当代表现 176

I. Contemporary Expression of Nyonya Attire

二、生活在新加坡的峇峇娘惹们 177

II. The Peranakan Community in Singapore Today

结 语 187

Epilogue





前言

Prologue

随着中国航海技术的发展和海上丝绸之路的不断拓展，居住在我国东南沿海地区的人们航行到东南亚，与当地各国进行商贸往来。其中的一部分人最终定居在马来半岛和印度尼西亚群岛，与当地社群通婚，融入当地的生活，所生的后代被当地人称为“峇峇娘惹”或“土生华人”。“Peranakan”（土生）一词源于马来语词根“anak”（意为“孩子”），指本地出生的混血后裔。

峇峇娘惹的先辈们秉承着中华民族的进取精神，成为历史的开拓者和一个新社区的先驱者。他们成功地将丰富的中华优秀传统文化与东南亚社群的生活方式相融合，不仅为后代开辟了一个新天地，更为当地社会经济发展做出了突出贡献。

With the advancement of Chinese maritime technology and the continuous expansion of the Maritime Silk Road, people from China's southeastern coastal regions navigated towards Southeast Asia, engaging in trade and business with local countries. Some of these migrants eventually settled down in the Malay Peninsula and the Indonesia archipelago, intermarried with the local community and integrated into the local life. The local people refer to their descendants born from such marriages as “Baba Nyonya” or “Peranakan Chinese”. The term “Peranakan” originates from the Malay root “anak”, which means child, referring to locally-born mixed-heritage descendants.

The ancestors of the Baba Nyonya, upholding the enterprising spirit of the Chinese people, became pioneers of history and trailblazers of a new community. They skillfully blended the rich and excellent traditions of Chinese culture with the lifestyles of Southeast Asian communities. This cultural synthesis not only opened new horizons for their descendants but also significantly contributed to the socio-economic development of the local communities.

序篇 南洋风物

东南亚一直是一个独特且具有无穷多样性的地区，有湿热的季风气候、密集的丛林、广泛的水系……综合这些特殊的生态要素所构成的环境孕育了人们世代生活的家园。

位于亚洲东南部的喜马拉雅山脉，冰川融化，顺流而下，在中南半岛形成分布广泛的河流水系。向北移动的印澳板块和往西移动的太平洋板块相碰撞，推升起一连串的火山与岛屿。

北边巨大陆块的升温与降温，使风在每年 11 月至来年 3 月期间自东北向西南吹拂过南中国海，又在每年中期自西南向东北反方向吹拂。这种定期的风力形态造就的全世界最大的热带季风带，对东南亚、赤道和印度洋地区的船只航行十分有利，使得这片地区成为全世界商业航海的重要摇篮。

东南亚非季节性气候使当地生长着蓊郁常绿的丛林。在丰饶的海岸区与森林的边缘区觅食的收获，始终比在原始森林地区高。更多的人选择迁移到港口城市的周边，来分享这些地区的资源与物产，他们沿着河流与海岸交易稻米、盐、腌鱼、牲畜、棕榈酒、槟榔……

东南亚早期的贸易品大多来自森林中的香木（苏木、沉香木、檀香木、肉桂）、树胶、树脂（樟脑、安息香、乳香、达玛），又或者来自林间动物或与动物相关的物品，如象牙、犀牛角、虫胶、鸟巢等。类似的采集捕猎法，也适用于各种海洋物产，尤其是珍珠与龟壳。

无论古代还是现代，马六甲海峡都是东西方文化交流的重要枢纽。印度洋和太平洋在这里相汇，这里联结推动了中国，南亚、中东各国的巨大贸易，也是通往香料群岛获取奇异宝藏的咽喉要道，吸引了峇峇娘惹的先祖们来到这里。

• Introduction: The Landscape and Bounties of Nanyang •

Southeast Asia has always been a uniquely diverse region, characterized by its humid monsoon climate, dense jungles and extensive river systems. The environment, woven together by these unique elements, has nurtured this land as a home for generations of people.

In Southeast Asia, the melting glaciers of the Himalayas feed vast river systems that flow through the Indo-China Peninsula. The collision of the northward-moving Indo-Australian Plate and the westward-moving Pacific Plate has thrust up a chain of volcanoes and islands.

The seasonal heating and cooling of the vast northern continental landmass generate predictable northeast winds across the South China Sea from November to March, reversing direction mid-year. These cyclical wind patterns form the monsoons—the world's largest tropical monsoon system—which proved highly favourable for maritime navigation in Southeast Asia, the equatorial region and Indian Ocean, turning this area into a crucial cradle of global commercial maritime trade.

The non-seasonal climate of Southeast Asia sustains lush evergreen jungles. Coastal zones and forest edges offered far greater foraging yields than the deep wilderness, prompting communities to gravitate toward port cities to benefit from their resources and goods. Along rivers and coastlines, people traded rice, salt, preserved fish, livestock, palm wine and betel nuts...

Early Southeast Asian trade revolved chiefly around forest-foraged luxuries: fragrant woods (sappanwood, agarwood, sandalwood, cinnamon), gums and resins (camphor, benzoin, frankincense, damar) and products from forest fauna—lac, ivory, rhinoceros horns, shellac, edible nests. Similar gathering and hunting practices also supplied marine treasures, particularly pearls and tortoiseshell.

Both in ancient and modern times, the Strait of Malacca has always been a vital hub for cultural exchanges between the East and the West. Situated at the convergence of the Indian and Pacific Oceans, it linked the major trade routes of China, South Asia and the Middle East. It served as critical gateway to the Spice Islands, where exotic treasures awaited discovery, drawing generations of Baba Nyonya ancestors to settle here.



第一单元

创造历史的一代先驱

Unit I: The Pioneers of History Creation



东南亚的土生华人社群形成于明清之际。这些华人通过与当地人通婚，逐渐发展出融合中华、本土与欧洲文化的独特身份特征。19 世纪起，一些峇峇娘惹凭借经济实力与社会地位，成为华人社区的领袖，推动了当地商业、教育和医疗的发展，为东南亚地区的社会进步奠定了基础。

The Southeast Asian Peranakan Chinese community emerged during the Ming–Qing transition period. Through intermarriage with local populations, they gradually developed a distinctive cultural identity blending Chinese, indigenous and European influences. From the 19th century, the Baba Nyonya leveraged their economic power and social standing to assume leadership roles within Chinese communities. They became instrumental in advancing regional development through commercial enterprises, educational initiatives and healthcare institutions, laying crucial foundations for social progress across Southeast Asia.

一、峇峇娘惹社区的形成

I. The Formation of the Baba Nyonya Community

我国东南沿海地区的人们借由海上丝绸之路到东南亚，从事商业贸易。其中的一部分人最终定居在马来半岛和印度尼西亚群岛，与当地入通婚，逐渐融入当地的生活，约在明朝时形成了最早的被当地人称为“峇峇娘惹”的土生华人群体。其中，男性被称为“峇峇”，女性被称为“娘惹”。因为在当地生根、发展得较早，峇峇娘惹们与之后“下南洋”的华人新客有所不同，在当地居民中拥有较高的社会地位。

Through the Maritime Silk Road, people from China's southeastern coastal regions sailed to Southeast Asia and engaged in trade with local societies. Some settlers eventually settled down in the Malay Peninsula and the Indonesia archipelago, intermarrying with local Southeast Asian communities and gradually integrating into local society. This led to the emergence of the earliest "Baba Nyonya" communities during the Ming Dynasty. In these communities, men were called "Baba" while women were known as "Nyonya". Having arrived earlier than subsequent waves of Chinese migrants (termed "Xinke" or "new guests"), the Baba Nyonya held relatively high social status among local residents.

（一）东南亚地区的早期中国移民

Early Chinese Migrants in Southeast Asia

据《汉书·地理志》记载：“自日南（今越南广治西北）障塞、徐闻（今广东徐闻县）、合浦（今广西合浦县）船行可五月，有都元国（可能在新加坡海峡处）……黄支（可能在今印度甘吉布勒姆附近）之南，有已程不国（今斯里兰卡），汉之译使自此还矣。”这说明，最晚在两汉时期，中国的海商就已前往东南亚各地进行海上贸易，且来回路程均需通过马六甲海峡。

唐代，东南亚诸国已有中国移民，但移民数量较少，还未形成社群。宋元之后，中国移民逐渐增多。15世纪初，东南亚地区出现中国移民聚居区，郑和下西洋前，爪哇的泗水和苏门答腊的旧港，均有数千人聚居的中国移民社群。

According to the “Geographical Records” in the “Han Shu” (Book of Han), it is documented: “From Rinan (northwest of present-day Guangzhi, Vietnam), Xuwen (present-day Xuwen County in Guangdong), Hapu (present-day Hapu County in Guangxi), a journey by ship takes about five months, reaching the Duyuan Kingdom (probably around the Singapore Strait)···south of Huangzhi (probably present-day Kanchipuram in India) lies the Kingdom of Jichengbu (present-day Sri Lanka). Translators of the Han Dynasty returned from here.” This indicates that, at the latest during the Han Dynasties (the Western Han and Eastern Han dynasties), Chinese maritime merchants had already embarked on voyages to various regions of Southeast Asia for maritime trade and their round trips necessitated passing through the Strait of Malacca.

During the Tang Dynasty, there were already Chinese immigrants in various Southeast Asian countries. However, the number of immigrants was relatively small and they had not yet formed distinct ethnic groups. After the Song and Yuan Dynasties, the number of Chinese immigrants gradually increased. In the early 15th century, Chinese immigrant settlements began to emerge in Southeast Asia. Before Zheng He's voyages to the West, there were Chinese immigrant communities with several thousand residents in Surabaya, Java and the old port of Sumatra.



（二）明清时期的移民

Immigration During the Ming and Qing Dynasties

大规模的东南亚华人社群的形成始于明代，盛于清代。16 世纪初期，土生华人社群开始出现在中南半岛和马来群岛。与此同时，欧洲人的殖民统治染指东南亚，葡萄牙、西班牙、英国、荷兰和法国相继入侵。1826 年，英国东印度公司将马来半岛上的马六甲、槟城以及新加坡合并为海峡殖民地。1832 年，新加坡成为海峡殖民地的首府，土生华人此时也已经在马六甲、槟城和新加坡三地立足扎根，最终形成了与三地语言文化相融合的土生华人社群，即峇峇娘惹社区。

土生华人的文化根源是中华文化，其在发展过程中受到了东南亚本土文化和欧洲文化的影响。因此，无论是语言、宗教信仰、文化习俗，还是身份认同，都有其自身的独特文化。

The formation of large-scale Chinese communities in Southeast Asia began during the Ming Dynasty and flourished in the Qing Dynasty. In the early 16th century, Peranakan communities emerged in the Indo-China Peninsula and the Malay Archipelago. Around the same time, European colonial powers began encroaching upon Southeast Asia, with Portugal, Spain, Britain, Netherlands and France successively establishing their influence. In 1826, the British East India Company merged Melaka, Penang and Singapore into the Straits Settlements and in 1832, Singapore became its capital. By this time, the Peranakan Chinese had already firmly established themselves in these three ports, ultimately forming a culturally and linguistically distinct community: the Baba Nyonya.

Although the cultural roots of the Peranakan Chinese people lie in Chinese culture, their development process was influenced by the local culture of Southeast Asia and European culture. Hence, their language, religious beliefs, cultural traditions and identity recognition have all formed a unique culture of their own.

峇峇话 The Baba Language

由于与当地居民通婚，峇峇娘惹社区发展出了一种自己的混合语言，即峇峇话。峇峇话大体上可以分为两类：峇峇马来话和峇峇福建话。峇峇马来话主要是马来半岛上马六甲地区的语言，后因许多人搬迁传播至新加坡，在印度尼西亚的雅加达，峇峇马来话也被称为“华人马来话”。峇峇马来话与标准马来语有三个明显的差别：一是词汇，峇峇马来话混杂了许多汉语和英语的舶来词；二是语音，峇峇马来话的许多词汇发音与标准马来语不尽相同；三是语法，峇峇马来话的语法多受汉语影响，跟标准马来语有异。比如，在人称代词方面就有明显区别，峇峇马来话大都根据福建话称呼“我”“你”为“gua”“lu”，不用马来语“aku”“engkau”。可是，针对第三人称或复词，如“他”和“我们”，峇峇马来话就用马来语的“dia”和“kita”。关于亲属的称呼，峇峇马来话向来遵循华人的习惯，长幼有序。

峇峇马来话是早期峇峇娘惹身份认同的独特象征。虽然许多年轻的土生华人已不再讲峇峇马来话，但是他们中的一些人仍在推广语言课程、土生戏剧和诗歌等，努力恢复这门语言。

峇峇福建话主要是指马来半岛上檳城地区的峇峇方言，它以闽方言为主，夹杂着马来语和英语中的舶来词。因此，有学者认为峇峇福建话更像是汉语方言，不像峇峇马来话那么混杂。

Due to intermarriage with local residents, the Baba Nyonya community developed its distinctive mixed language known as the Baba language. Baba language can be broadly categorized into two types: Baba Malay and Baba Hokkien. Baba Malay is primarily the language of the Baba in Melaka, later brought to Singapore as many people relocated there. In Jakarta, Indonesia, Baba Malay is also known as “Chinese Malay”. Baba Malay differs from Standard Malay in three distinct aspects: vocabulary, pronunciation and grammar. In terms of vocabulary, Baba Malay incorporates many Chinese and English loan words. Pronunciation in Baba Malay differs from that of Standard Malay. Additionally, the grammar of Baba Malay is often influenced by Chinese, making it distinct from Standard Malay. For example, there are noticeable differences in pronouns. Baba Malay commonly use the Hokkien terms “gua” and “lu” for “I” and “you” respectively, instead of the Malay terms “aku” and “engkau”. However, when referring to third parties or plurals such as “he” and “we” Baba Malay use the Malay terms “dia” and “kita”. In terms of addressing relatives, Baba Malay follows Chinese customs with specific terms for particular relatives based on order of family hierarchy.

Baba Malay is a unique symbol of identity for the Baba Nyonya. While many younger Chinese Peranakans no longer speak the language, there are efforts to revive it through the promotion of language lessons, Peranakan theatre and poetry.

Baba Hokkien primarily refers to the Baba Nyonya dialect spoken in Penang on the Malay Peninsula. It is predominantly based on the Hokkien (Min) dialect but incorporates loanwords from Malay and English. Consequently, some scholars argue that Baba Hokkien resembles a Chinese dialect more closely and is less hybridized compared to Baba Malay.

二、先驱者的非凡人生

II. Extraordinary Lives of the Trailblazers

作为跨越传统的先驱们，土生华人在政治、经济、教育、卫生、宗教、文化等领域颇有成就。他们身兼多职，成为本地商业和政坛的开路先锋；他们人脉通达，网络遍布东南亚甚至更远的区域，为海上丝绸之路的繁荣做出了贡献。19 世纪，土生华人已在一些重要领域担任领导者，并顺理成章地成为当时华人社群的领袖。

As pioneers who transcended traditions, the Peranakan Chinese achieved significant accomplishments in fields such as politics, economics, education, healthcare, religion and culture. They held multiple positions, becoming pathfinders in local business and governing fields; and they were well-connected. They had extensive networks across Southeast Asia and beyond. In the 19th century, the Peranakan Chinese began to serve as leaders in some important fields, naturally becoming the leaders.

(一) 1819—1889 年：商务与社区的发展

1819—1889: Business and Community Development

1819 年，英国在新加坡设立港口，华人也陆续而来，当时一些最富有且最具权势的华商是土生华人。在这里，通常是热衷慈善事业的土生华人担任社群领导。

In 1819, when the British set up a port in Singapore, Chinese gradually arrived. Some of the wealthiest and most influential Chinese businessmen at the time were Peranakan Chinese. Here, the Peranakan individuals who were passionate about charity often served as community leaders.





陈笃生 (1798—1850)

Tan Tock Seng

陈笃生，祖籍闽南漳州海澄（今福建省漳州市龙海区海澄镇），生于马六甲，后随家族来到新加坡寻求商机。他通过土产品进出口贸易积累财富，并与英国商人合伙经营，遂成巨富。作为新加坡福建社区的领袖，陈笃生带头修建天福宫，作为福建籍华侨的祭祀和聚会场所。为帮助穷苦华工，他建立了平民医院（后改名为“陈笃生医院”）并营业至今。当不同华人社区之间发生暴动时，陈笃生与当时的殖民政府合作，从中斡旋。

Tan Tock Seng, whose ancestral hometown was Haicheng, Zhangzhou (now Haicheng Town, Longhai District, Zhangzhou City, Fujian Province), was born in Melaka and later migrated to Singapore with his family in pursuit of business opportunities. He amassed wealth through the import and export trade of local produce, partnering with British merchants and eventually became extremely wealthy. As a leader of the Hokkien community in Singapore, Tan Tock Seng took the initiative to construct Thian Hock Keng Temple, which served as a place of worship and gathering for Hokkien overseas Chinese. To assist impoverished Chinese laborers, he established a civilian hospital (later renamed “Tan Tock Seng Hospital”), which remains operational to this day. He also collaborated with the colonial government to mediate conflicts, during the riots triggered by tensions between different Chinese communities.

（二） 1890—1945 年：土生华人与海峡殖民地政府的合作

1890–1945: Cooperation Between Peranakan Chinese and the Straits Settlements Government

这一时期，许多允许华人任职的重要无薪政府岗位（包括立法议会、市议会议员，以及华人咨询局的委员）都由一小群颇具影响力的土生华人轮流担任，他们有些也是海峡英籍华人协会的领导人。

During this period, many significant unpaid government roles open to the Chinese—including positions in the Legislative Assembly, the City Council and as commissioners on the Chinese Advisory Board—were occupied by influential Peranakan Chinese. Additionally, some of these individuals also held leadership positions within the Straits Chinese British Association.





陈若锦 (1859—1917)

Tan Jiak Kim

陈若锦是陈金声之孙、陈明水之子。他加入金声公司，并在海峡殖民地立法议会及其他政府组织任职。他大力支持教育，捐款建设新加坡女子学校，协助开办医学院。

Tan Jiak Kim was the grandson of Tan Kim Seng and the son of Tan Beng Swee. He joined Kim Seng & Company and served in various capacities in the Straits Settlements Legislative Council and other governmental organizations. Tan Jiak Kim ardently supported education, generously donating funds to the establishment of the Singapore Chinese Girls' School and assisting in the founding of a medical college.



宋旺相 (1871—1941)
Song Ong Siang

宋旺相是海峡华人历史学家，新加坡首位华人爵士，致力于海峡华人社区的改革。1894年，宋旺相创办新加坡首家罗马化的马来语报刊《东方之星》，后于1923年出版了代表性的著作《新加坡华人百年史》。他与林文庆、伍连德创办了《海峡华人杂志》，后又与林文庆、陈若锦携手创办了海峡英籍华人协会。宋旺相曾担任海峡华人教会主席，也曾是海峡华人教堂（现为布连拾街长老会磐石堂）里的长老。

Song Ong Siang was a Straits Chinese historian and Singapore's first Chinese to receive a knighthood, who devoted himself to the reform of the Straits Chinese community. In 1894, Song Ong Siang founded the first romanized Malay-language newspaper *Bintang Timor* (*The Eastern Star*) and later published his influential work *One Hundred Years' History of the Chinese in Singapore* in 1923. He co-founded *The Straits Chinese Magazine* alongside with Lim Boon Keng, Wu Lien-teh, and later collaborated with Lim Boon Keng, Tan Jiak Kim, to establish the Straits Chinese British Association. Song Ong Siang served as president of the Chinese Christian Association and he was also an elder of the Straits Chinese Church, now Prinsep Street Presbyterian Church.



林文庆 (1896—1957)
Dr Lim Boon Keng

林文庆博士是 20 世纪早期著名的土生华人活动家，他是海峡殖民地和中国教育改革的倡导者。像许多东南亚土生华人一样，他与中国保持着文化和慈善上的联系。1921 年，应陈嘉庚的邀请，林文庆成为厦门大学第二任校长，直至 1937 年。

Dr. Lim Boon Keng was a prominent early 20th century Peranakan activist, who advocated for education reform in the Straits Settlements and China. Like many Peranakans in Southeast Asia, Dr. Lim maintained cultural and philanthropic ties with China. In 1921, upon the invitation of Tan Kah Kee, Dr. Lim became the second president of Xiamen University in China, a position he held until 1937.



银刻字香烟盒

Silver Cigarette Case with Engraved Inscriptions

1925 年

长 25 厘米，宽 15 厘米，高 7 厘米

新加坡土生文化馆藏

Lim Kok Lian 为纪念其祖父林文庆 Lim Boon Keng 和祖母 Grace Pek Ha Yin 而赠

1925

Length 25 cm, width 15 cm, height 7 cm

Collection of the Peranakan Museum, Singapore

It was presented by Lim Kok Lian in memory of his grandfather Lim Boon Keng (also known as Lin Wenqing in Chinese) and his grandmother Grace Pek Ha Yin

盒子上的铭文为“赠予厦门大学林文庆博士，他的朋友和祝福者以表敬意，新加坡，1926 年 2 月 25 日”。这款纯银香烟盒由伦敦公司（Henry Perkins & Sons）于 1925 年制造。1926 年，由一群朋友和祝福者在新加坡将它赠送给林文庆博士。

The inscription on the box reads, “Presented to Dr Lim Boon Keng, President of Xiamen University, by his friends and well-wishers, as a token of their esteem, Singapore, February 25, 1926”. This silver cigarette case with engraved inscriptions was crafted by the London-based company (Henry Perkins & Sons) in 1925. In 1926, a group of friends and well-wishers in Singapore presented this box to Dr. Lim Boon Keng.

（三） 1946—1965 年：新加坡建国时期

1946–1965: The Founding Period of Singapore

第二次世界大战结束后，新加坡的许多新兴领袖皆来自接受过英文教育的土生华人社区。土生华人妇女也开始争取女性权益，为新加坡《妇女宪章》的制定做出了重要贡献，该宪章的发布是促进性别平等的里程碑。

After World War II, many of Singapore's emergent leaders hailed from the English-educated Peranakan Chinese community. Additionally, Peranakan Chinese women began to champion women's rights, significantly contributing to the establishment of Singapore's *Women's Charter*, a landmark in the advancement of gender equality.



土生华人全家福肖像照
Peranakan Chinese Family Portrait

约 20 世纪 30 年代
纵 22.7 厘米，横 28.5 厘米
新加坡土生文化馆藏
Lee Kip Lee 夫妇赠

Around 1930s
Height 22.7 cm, width 28.5 cm
Collection of the Peranakan Museum, Singapore
Gift of Mr. and Mrs. Lee Kip Lee



土生华人全家福工作室肖像照

Studio Portrait of a Peranakan Family

1926 年

纵 9.8 厘米，横 14 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

1926

Height 9.8 cm, width 14 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee

土生华人夫妻工作室肖像照 >

Studio Portrait of a Peranakan Chinese Couple

20 世纪早期

纵 13.4 厘米，横 8.3 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Early 20th Century

Height 13.4 cm, width 8.3 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee





去往婆罗浮屠途中的土生家庭旅行照

Peranakan Family on a Trip to Borobudur

约 20 世纪 30 年代

纵 8.4 厘米，横 10.8 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Around 1930s

Height 8.4 cm, width 10.8 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



遮地马六甲婚礼上的一对新人 M. T. Pillay 和 Papathy

(展览展出的是新加坡土生文化馆的复制品)

Chitty Melaka Wedding Couple, M. T. Pillay and Papathy

(The Exhibition Features Reproductions of the Peranakan Museum in Singapore)

1935 年

纵 25 厘米，横 19 厘米

新加坡国家博物馆藏

照片由 Krishnan Pillay 提供

1935

Height 25 cm, width 19 cm

Collection of the National Museum, Singapore

Image courtesy of Mr. Krishnan Pillay

Muthukrishnan Tevanathan Pillay 于 1897 年出生于马六甲，20 世纪 30 年代移居新加坡，在会计总署担任行政主管至 1958 年。因在第二次世界大战期间做出贡献，他被英王乔治六世授予员佐勋章。

Muthukrishnan Tevanathan Pillay was born in Melaka in 1897. He migrated to Singapore in the 1930s and worked as an executive in the Accountant General's Office until 1958. He was awarded the Member of the Order of the British Empire (MBE) by King George VI for his contributions during the Second World War.



S. I. M. Ibrahim 博士及家人
(展览展出的是新加坡土生文化馆的复制品)

Dr. S. I. M. Ibrahim and Family
(The Exhibition Features Reproductions of the Peranakan Museum in Singapore)

20 世纪
纵 19 厘米，横 25 厘米
新加坡国家博物馆藏
图片由 Ahmad Mohamed Ibrahim 家人提供

20th century
Height 19 cm, width 25 cm
Collection of the National Museum, Singapore
Image courtesy of the family of Ahmad Mohamed Ibrahim

这张爪哇土生家庭照片拍摄了 Mohamed Ibrahim bin Shaik Ismail 博士在新加坡武吉知马家中的场景。他站在最右边，他的妻子 Hamidah 坐在右起第二位。他的儿子 Ahmad bin Mohamed Ibrahim 坐在最左边，后来成为新加坡第一任总检察长。他们家收养了一位名叫 Rose 的中国女孩，图中站在 Hamidah 的前面。

This Java Peranakan family photograph was taken at the home of Dr. Mohamed Ibrahim bin Shaik Ismail in the Bukit Timah district of Singapore. He stands at the far right, his wife Hamidah is seated second from right. His son Ahmad bin Mohamed Ibrahim, who went on to become Singapore's first Attorney-General, is at the far left. Their family adopted a Chinese girl named Rose, who stands in front of Hamidah.



身着新年服饰的华人儿童
Chinese Children in New Year's Dress

约 20 世纪

纵 21.3 厘米，横 27 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Around the 20th century

Height 21.3 cm, width 27 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



黄仲涵（1866—1924）像

Portrait of Oei Tiong Ham (1866–1924)

1887 年

纵 15.2 厘米，横 10 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

1887

Height 15.2 cm, width 10 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



黄仲涵是来自爪哇三宝垄的土生华商和社区领袖。他的公司从事多种贸易活动，包括 19 世纪 90 年代的鸦片贸易。到 1900 年，他的公司成为荷属东印度群岛主要的蔗糖生产商，后来又成为亚洲最大的华资公司。1896 年，荷兰殖民地政府任命他为三宝垄华人社区的代表，负责协助处理华侨事务。1920 年，黄仲涵从三宝垄永久移居新加坡。

Oei Tiong Ham was a Peranakan Chinese businessman and community leader hailing from Semarang, Java. His company engaged in various trade activities, including trade related to opium in the 1890s. By 1900, his company was the leading sugar producer in the Dutch East Indies and later became the largest Chinese-owned company in Asia. In 1896, the Dutch colonial government appointed him as the representative of the Chinese community in Semarang tasking him with assisting in handling overseas Chinese affairs. In 1920, Oei Tiong Ham permanently relocated to Singapore from Semarang.



一半华人一半马来人混血

Half-Chinese and Half-Malay Mixed-Race

1862—1865 年

纵 10.8 厘米，横 7 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

1862—1865

Height 10.8 cm, width 7 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee

著名苏格兰摄影师约翰·汤姆森（1837—1921 年）于 1862 年在新加坡开始他的摄影生涯，并于此成立了第一间个人工作室。在他拍摄的众多作品中，有一些身着土生服饰的女性摆着端庄的姿势，如图所示。

The celebrated Scottish photographer John Thomson (1837 - 1921) began his career in 1862 in Singapore, where he set up his first studio. Among the numerous works he photographed, there were some images of women in Peranakan dress, arranged dignified poses, as shown in the picture.



两位土生印度娘惹的工作室肖像照
Studio Portrait of Two Peranakan Indian Nyonya

约 19 世纪 70 年代
纵 6 厘米，横 10.6 厘米
新加坡土生文化馆藏
Lee Kip Lee 夫妇赠

Around 1870s
Height 6 cm, width 10.6 cm
Collection of the Peranakan Museum, Singapore
Gift of Mr. and Mrs. Lee Kip Lee



“马来歌谣”俱乐部
“Dondang Sayang” Club

1955 年
纵 22.4 厘米，横 28.3 厘米
新加坡土生文化馆藏
Lee Kip Lee 夫妇赠

1955
Height 22.4 cm, width 28.3 cm
Collection of the Peranakan Museum, Singapore
Gift of Mr. and Mrs. Lee Kip Lee



第二单元

海上贸易推动的文化融合

Unit II: Cultural Integration Propelled by Maritime Trade

东南亚地区的贸易往来，催生了峇峇娘惹社区的形成。随着土生华人与不同文化群体进行的交流与合作不断增加，东南亚地区在国际贸易中的地位也日益凸显。这既反映了土生华人对社会发展做出的贡献，也充分展现了不同文明之间交流互鉴的成果。

Trade exchanges with the Southeast Asia region catalyzed the formation of the Baba Nyonya community. Their interactions and collaborations with varied cultural groups played a pivotal role in establishing Southeast Asia as an essential component of international trade. Such dynamics underscore the significant societal contributions made by the Peranakan Chinese, while also highlighting the fruitful outcomes derived from the exchange and mutual learning among different civilizations.



一、中西相融的峇峇娘惹住宅建筑

I. The Harmonious Blend of Eastern and Western Elements in the Residential Architecture of the Baba Nyonya

19 世纪初，新加坡成为英国殖民地。接受过西方教育的峇峇们凭借着家族商业背景与自身的语言优势，多被聘为贸易中间商，开拓市场。在这样的背景下，西方文化的影响在峇峇娘惹的生活中日益凸显，在建筑、家居装饰上均有体现。

In the early 19th century, Singapore became a British colony. The Baba having received Western education, used their family's commercial background and linguistic skills to become key trade intermediaries, thus facilitating market expansion. Against this backdrop, the influence of Western culture became increasingly evident in the Baba Nyonya's way of life, particularly reflected in their architecture and home decor.



东南亚特色建筑（组图）
Southeast Asian Architectural Features (A Group of Photos)



欧式瓷砖装饰

European Style Decorative Tiles

19 世纪末，西欧和日本已迈入工业化制瓷的时代，欧式瓷砖就是这些地区工业瓷制品输入东南亚地区的代表。欧式瓷砖上的粉彩花卉图案受 19 世纪末 20 世纪初风靡欧洲的新艺术运动影响，注重自然元素和简洁的几何形线条。

这些瓷砖大部分从英国进口，但也有些来自比利时、奥地利和日本。包括土生华人在内的海峡殖民地业主对这类瓷砖青睐有加，将这些华丽的瓷砖装饰在房屋内外。此外，这类瓷砖的使用还延续到了葬俗——土生华人的墓碑上也有类似的装饰。

By the late 19th century, Western Europe and Japan had entered the era of industrial porcelain production. European style tiles represent the epitome of these industrial ceramic products imported into Southeast Asia. These imported tiles bear the influence of the Art Nouveau movement, which was popular in Europe at the end of the 19th century and the beginning of the 20th century, emphasizing natural elements and simple geometric lines.

This type of tiles was favoured by homeowners in the Straits Settlements, including Chinese Peranakans. The interiors and exteriors of their homes were decorated with these ornate decorative tiles. Most were imported from Britain, but they also came from Belgium, Austria and Japan. The fashion for such tiles extended into the afterlife, with Chinese Peranakan grave markers featuring similar adornments.



A



B



C



D



E

花卉纹方砖

Floral Patterned Square Tile

20 世纪初

A: 边长 15.3 厘米 B: 边长 15.3 厘米 C: 边长 15.5 厘米

D: 边长 15.2 厘米 E: 边长 15.2 厘米

新加坡国家博物馆藏

Early 20th century

A: side length 15.3 cm B: side length 15.3 cm C: side length 15.5 cm

D: side length 15.2 cm E: side length 15.2 cm

Collection of the National Museum, Singapore



有四块花砖的墓碑残片

Grave Marker Fragment Featuring Four Floral Tiles

1917 年

长 43 厘米，宽 13 厘米，高 55 厘米

新加坡亚洲文明博物馆藏

T. W. Ong 家族赠

1917

Length 43 cm, width 13 cm, height 55 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of the family of T.W. Ong

这块墓碑残片上有 4 块欧式花砖，是温深娘（1886—1917 年）墓的一部分。该墓原位于新加坡武吉布朗公墓，2014 年因市政重建而被发掘，墓尺寸长约 24 米，宽约 16 米，是目前受欧式瓷砖风尚影响最大的单人墓。墓的外围延展部分装饰的是带有粉色花卉图案的瓷砖，地面上装饰的是马赛克样式的瓷砖。

This grave marker fragment featuring four European floral tiles was part of the tomb of Oon Chim Neo (1886–1917). Originally located in Bukit Brown Cemetery, Singapore, the grave was exhumed in 2014 to facilitate municipal redevelopment. At almost 24 by 16 metres, her grave was the largest single person tomb affected. Tiles with pastel-coloured floral motifs decorated the arms of the tomb, while mosaic tiles decorated the floor of the tomb terrace.

二、典雅富丽的土生华人家具

II. Elegant and Ornate Peranakan Chinese Furniture

土生华人的物质文化反映了其受到诸多文化的影响。他们的家具包括以中国和欧洲元素为主的柚木家具，多由中国工匠在东南亚地区制造。早期，土生华人喜爱用螺钿装饰的黑檀家具，这种类型的家具几乎是所有土生华人传统住宅待客厅中的一部分。

The material culture of the Peranakan Chinese reflects the influence of multiple cultures. Their furniture includes teakwood pieces featuring both Chinese and European motifs, crafted by Chinese artisans in Southeast Asia. In the early days, the Peranakan Chinese had a fondness for ebony furniture adorned with mother-of-pearl inlays. As you can see in this section, such furniture was almost an essential part of the reception halls in traditional Peranakan homes.



这两幅肖像画描绘的是土生华人陈明远夫妇。陈明远先生出生于越南，被新加坡土生华人船主陈金殿收养。他们的服饰融合了中国元素，是土生华人文化的标志。

肖像画中，陈明远先生身着的服装是当时土生华人男性的标准搭配。直到 20 世纪初，他们才开始着西式服装。陈明远夫人身着长衫，下身内着裙布，身前有固定裙布的三枚胸针（上衣扣），是那时东南亚女性的常规穿着。她旁边放着一套槟榔用具及一个瓷痰盂。直到 20 世纪中期，嚼槟榔的习惯仍在东南亚地区广泛流行。

These two portraits depict a Peranakan Chinese couple, Mr. and Mrs. Tan Beng Wan. Mr. Tan Beng Wan was born in Vietnam and adopted by Tan Kim Tian, a prominent Peranakan Chinese ship owner in Singapore. Their dress is a mix of Southeast Asian and Chinese elements that are a hallmark of Chinese Peranakan culture.

In the portraits, Mr. Tan Beng Wan is attired in clothing, which was the standard attire for Peranakan Chinese men at that time. It wasn't until the early 20th century that they began adopting Western-style clothing. Mrs. Tan Beng Wan is portrayed wearing a long gown, she donned a cloth skirt inside. There were three brooches (acting as buttons to fasten the skirt) on the front of her gown. This was a common outfit for Southeast Asian women of the time. She is accompanied by a set of betel-nut utensils and a porcelain spittoon. The practice of chewing betel nut remained widely prevalent in Southeast Asia until the mid-20th century.



A



B

陈明远夫妇肖像画

(数字复制品)

Portraits of Mr. and Mrs. Tan Beng Wan

(Digital Reproductions)

约 19 世纪 90 年代

A: 纵 91 厘米, 横 62 厘米 B: 纵 91 厘米, 横 62 厘米

新加坡亚洲文明博物馆藏

Tan Choon Hoe 夫妇赠

Around 1890s

A: Height 91 cm, width 62 cm B: Height 91 cm, width 62 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. and Mrs. Tan Choon Hoe



A

黑檀嵌螺钿扶手椅

Black Wood-Inlaid Mother-of-Pearl Armchair

19 世纪末或 20 世纪初

A: 长 66.7 厘米, 宽 53 厘米, 高 102.4 厘米 B: 长 66.7 厘米, 宽 53 厘米, 高 102.4 厘米

新加坡亚洲文明博物馆藏

Late 19th or Early 20th Century

A: Length 66.7 cm, width 53 cm, height 102.4 cm B: Length 66.7 cm, width 53 cm, height 102.4 cm

Collection of the Asian Civilisations Museum, Singapore



B

黑檀嵌螺钿方几

Black Wood-Inlaid Mother-of-Pearl Square Table

19 世纪末或 20 世纪初

边长 45.5 厘米，高 82.4 厘米

新加坡亚洲文明博物馆藏

Late 19th or Early 20th Century

side length 45.5 cm, height 82.4 cm

Collection of the Asian Civilisations Museum, Singapore

早期的土生华人偏爱嵌螺钿的黑檀家具。在传统的土生华人家庭中，嵌螺钿家具几乎一直是家庭正式会客厅的一部分，多用于招待客人，以及婚礼、葬礼等特殊场合。

In the early days, Peranakans favoured black wood furniture adorned with mother-of-pearl inlay. Within the traditional Peranakan households, furniture embellished with mother-of-pearl was nearly always part of the formal receiving hall of the traditional Peranakan home, which was used for hosting guests and on special occasions such as weddings and funerals.



粉彩开光凤穿牡丹纹痰盂
Famille-Rose Phoenix Amidst Peony Spittoon

19 世纪末或 20 世纪初
口径 35.2 厘米，高 37.1 厘米
新加坡亚洲文明博物馆藏
Tony Wee 和 Colin Holland 遗赠

Late 19th or Early 20th Century
Mouth diameter 35.2 cm, height 37.1cm
Collection of the Asian Civilisations Museum, Singapore
Bequest of Tony Wee and Colin Holland



东南亚最大的社交催化剂不是酒，而是包好的、可咀嚼的槟榔。请朋友嚼槟榔是东南亚地区的一种待客方式，特别是在精英仪式或社交活动中。储存与处理槟榔的器具是家家户户的必备用品。槟榔套装通常包含槟榔叶、槟榔果和石灰等，可选的配料包括棕儿茶、丁香和烟草，咀嚼出的红色汁液吐在陶瓷痰盂中。一套基本的槟榔盒套装包括槟榔切割器和盛食材的容器。现代风尚日益增长，嚼槟榔越来越不为人们所接受，槟榔在各种仪式当中逐渐成为一种象征。

In Southeast Asia, the greatest social catalyst was not alcohol, but neatly wrapped, chewable betel quid—a common hospitality offering across the Southeast Asia. Tools for storing and preparing betel quid were essential household items, especially in elite ceremonies and social gatherings. A typical betel quid set included betel leaves, areca nuts and slaked lime. Optional ingredients might consist of gambier, cloves and tobacco, with the bright red juice produced from chewing spat into ceramic spittoons. A basic betel box set usually contained an areca nut cutter and containers for the ingredients. However, the growing influence of modern trends has made betel chewing increasingly socially unacceptable. Consequently, betel nut has gradually become more symbolic in various rituals rather than a daily practice.



槟榔盒套装

Betel Nut Set

19 世纪

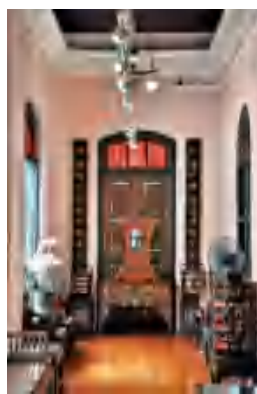
盒长 25 厘米，宽 15 厘米，高 22.5 厘米

新加坡亚洲文明博物馆藏

19th Century

Box length 25 cm, width 15 cm, height 22.5 cm

Collection of the Asian Civilisations Museum, Singapore



峇峇娘惹的室内陈设（组图）

Peranakan Interior Decor (A Group of Photos)

欧式百叶窗、金属镂空花纹栏杆、西洋铜镜、玻璃水晶吊灯、彩绘玻璃窗、水晶器皿等结合了中国和欧洲各地的元素，与中国工匠在当地打造的饰有中式、欧式图案的柚木家具共同摆放在室内。

Home furnishings combined Chinese and European elements. Items such as European-style shutters, metal filigree railings, Western-style brass mirrors, crystal chandeliers, painted glass windows and crystalware coexist with rich teakwood furniture featuring Chinese and European motifs, were made locally by Chinese craftsmen.



展厅家具场景还原
Furniture Scene Restoration

三、独具特色的娘惹美食 III. Unique Peranakan Cuisine

土生华人的饮食融合了中国，东南亚、南亚、中东各地的饮食文化，还受到了欧洲的影响。饮食是土生华人社区的重要文化传统之一，历经几百年的传承和演变，时至今日，我们依旧能看到许多非常受欢迎的具有当地特色的土生华人美食。

Peranakan cooking fuses the cuisines from China, South Asia and the Middle East with that of Southeast Asia, while also incorporating European influences. Food is one of significant cultural traditions within the Peranakan community. After centuries of inheritance and evolution, we can still witness today many highly popular Peranakan dishes.

（一）娘惹美食与香料

Nyonya Cuisine and Spices

土生华人美食又称“娘惹美食”，是土生华人社区的独特菜肴，它根植于东南亚使用丰富香料的饮食传统，至今仍是东南亚传统美食中不可或缺的内容。

娘惹美食用料复杂，融合了多种文化的饮食特点，主要用马来香料结合中国菜的烹饪方法，所做菜品色泽艳丽，口味酸甜微辣，色香味俱全，十分精致，不啻为娱悦感官的佳肴。娘惹美食的浓郁和艳丽得益于各种香料的使用，包括亚参片、亚参膏、咖喱叶、南姜、黄姜粉、香菜粉、红葱、八角、肉桂、葱头油、红辣椒、石古仔、酸柑、虾米干、香茅、黑果、柠檬草、香兰叶等。

Peranakan cuisine, also known as “Nyonya cuisine”, is a unique culinary tradition created by the Peranakan community. Rooted in Southeast Asia's rich spice-based culinary heritage, it remains an integral part of the region's traditional food culture to this day.

Nyonya cuisine incorporates a complex blend of ingredients, merging culinary characteristics from various cultures. Primarily using Malay spices combined with Chinese cooking methods, resulting in a rich, vibrant, slightly spicy, sweet and sour flavor profile, presenting a feast for the senses. The richness and vibrancy of Chinese Peranakan cuisine is attributed to the meticulous use of a variety of spices, including tamarind slices, tamarind paste, curry leaves, sand ginger, turmeric powder, coriander powder, shallots, star anise, cinnamon, shallot oil, red chili, nutmeg, calamansi lime, dried shrimp, lemongrass, black cardamom, kaffir lime leaves and pandan leaves.



（二）土生华人的厨房

The kitchens of the Peranakans

厨房是土生华人家庭的核心。娘惹美食需要精细的准备和烹饪技巧，就餐时对餐桌、餐具、进餐方式、菜品摆设等十分讲究，呈现出别具一格的娘惹饮食文化。

The kitchen is the heart of the Chinese Peranakan household. Beyond its meticulous preparation and cooking methods, Nyonya cuisine places significant emphasis on the dining table setup, tableware, dining etiquette and decor, all of which come together to define the unique Nyonya culinary culture.



土生华人的厨房（组图）

The Kitchens of the Peranakans (A Group of Photos)





展厅长桌场景还原

Long Table Exhibition Scene Restoration

长桌宴（Tok Panjang）是传统峇峇娘惹在重大节庆时的菜肴统称。“Tok”是闽南方言，意为“桌子”；“Panjang”是马来语，意为“长”。长桌宴是土生华人特有的家宴形式，常用于重要和特别的日子，如举办寿宴和婚礼时，人们会用丰盛的娘惹菜肴和糕点招待亲朋好友。老一辈的峇峇娘惹遵循马来习俗，用手从盘中抓取食物。相比之下，受英国文化影响，年轻一代华人多为西式用餐习惯，分食进餐。

The Tok Panjang is a collective term for the traditional Peranakan dishes served during significant celebrations by the Peranakan community. “Tok” is Hokkien dialect, meaning “table”, while “Panjang” is Malay, meaning “long”. The Tok Panjang is a unique form of a home banquet commonly used on important and special occasions such as birthdays and weddings. It features an abundance of Peranakan dishes and pastries, served to entertain family and friends. The older generation of Peranakan, follows Malay customs, preferring to use their hands to eat their meals reflecting the influence of Malay culture. In contrast, the younger generation tends to adopt the Western-style dining practice, using individual plates, influenced by British culture.

（三）娘惹瓷器

Nyonya Porcelain

瓷器在土生华人的社会礼仪和饮食生活中扮演着不可或缺的角色。土生华人最常用的釉上彩珐琅瓷器很可能是19世纪中叶到20世纪40年代在中国景德镇制造的。之所以称之为“娘惹瓷器”，是因为土生女子喜欢这种瓷器。

娘惹瓷器色泽鲜亮、对比强烈、设计精美，饰有象征意味的中国图案，如佛教元素、神兽、花鸟等。其中，最经典的图案组合是凤凰和牡丹。娘惹瓷器最常见的底色是绿色，通常与粉色搭配，也有白色，常用作套餐具的底色，还有诸如黄色、珊瑚红、蓝色、棕色等其他颜色。

娘惹瓷器造型多样，大多用于储存和盛放食物。最具特色的器皿是盖罐（kamcheng）和盖盅（chupu）。盖罐是带盖的容器，大小不一，稍大和中等大小的用于盛放饮用水、食物或甜点，较小的则用来存放化妆品和糖果。盖盅也是带盖的罐子，但是通常较小，盅身较窄，在婚礼和生日等隆重场合，人们用它盛放燕窝汤和糖水汤圆等食物。

娘惹瓷器还包括祭坛上的香炉和线香底座、卧室中的粉盒和盥洗盆，以及痰盂和欧式茶具。

Ceramics played an integral part in Peranakan social ritual and culinary life. The type of porcelain they used most frequently are overglazed polychrome enamelled porcelains likely made in Jingdezhen, China from the mid-19th century until the 1940s. The term ‘Nyonya porcelain’ is used to describe this porcelain because it was favoured by Peranakan women.

Nyonya porcelain is characterised by vivid, contrasting colours and elaborate designs featuring symbolic Chinese motifs. Buddhist emblems, mythical beasts, flowers and birds animate the surfaces, with the phoenix and peony being the classic combination of motifs. The most common ground colour is green, often used in combination with pink. Nyonya porcelain was also produced in white, often used as the background for dining sets, as well as other colours such as yellow, coral red, blue and brown.

There are a variety of Nyonya porcelain shapes and most were used to store and serve food. The most distinctive vessels are the kamcheng and the chupu. Kamchengs are covered containers that come in a wide variety of sizes. Medium and large kamchengs would be used for drinking water, food or desserts. Smaller ones stored cosmetics and sweets. Chupus are also covered jars, but generally smaller and narrower in form. They are used on ceremonial occasions such as weddings and birthdays to serve food like bird’s nest soup and kueh ee (rice balls in syrup).

Peranakan porcelain also includes incense burners and joss stick holders used on altars, powder boxes and washbasins used in the bedroom, as well as spittoons and European-style tea sets.



粉彩凤凰牡丹纹盘

Famille-Rose Plate with Phoenix and Peony Motif

清代宣统年间（1909—1911 年）

口径 19.9 厘米，高 2.8 厘米

新加坡亚洲文明博物馆藏

Xuantong Period, Qing Dynasty (1909–1911)

Mouth diameter 19.9 cm, height 2.8 cm

Collection of the Asian Civilisations Museum, Singapore







粉彩凤凰牡丹纹茶壶

Famille-Rose Teapot with Phoenix and Peony Motifs

1911—1930 年

底径 13 厘米，高 18 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

1911—1930

Bottom diameter 13 cm, height 18 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland



粉彩凤纹碗

Famille-Rose Phoenix Motif Bowl

1911—1930 年

口径 10.8 厘米，高 5.2 厘米

新加坡亚洲文明博物馆藏

1911—1930

Mouth diameter 10.8 cm, height 5.2 cm

Collection of the Asian Civilisations Museum, Singapore



粉彩牡丹纹酒杯

Famille-Rose Wine Cup with Peony Motifs

1911—1930 年

口径 9 厘米，高 8 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

1911—1930

Mouth diameter 9 cm, height 8 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland





粉彩凤凰牡丹纹茶托盘

Famille-Rose Tea Tray with Phoenix and Peony Motifs

1911—1930 年

长 27.4 厘米，宽 20.9 厘米，高 2.4 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

1911—1930

Length 27.4 cm, width 20.9 cm, height 2.4 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland



粉彩花鸟纹洗手碗

Famille-Rose Finger Bowl with Flower and Bird

19 世纪末或 20 世纪初
口径 12.4 厘米，高 8 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Mouth diameter 12.4 cm, height 8 cm
Collection of the Asian Civilisations Museum, Singapore

粉彩凤凰牡丹纹盖罐

Famille-Rose Phoenix Amidst Peony Motif Kamcheng

19 世纪末或 20 世纪初

口径 13.8 厘米，高 13.8 厘米

新加坡亚洲文明博物馆藏

Late 19th or early 20th century

Mouth diameter 13.8 cm, height 13.8 cm

Collection of the Asian Civilisations Museum, Singapore



粉彩凤凰牡丹纹盖罐

Famille-Rose Kamcheng with Phoenix and Peony Motifs

1911—1930 年

口径 23 厘米，高 17 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

1911—1930

Mouth diameter 23 cm, height 17 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland



粉彩凤凰牡丹纹盖盅

Famille-Rose Chupu with Phoenix and Peony Motifs

1911—1930 年

底径 18 厘米，高 17.5 厘米

新加坡亚洲文明博物馆藏

1911—1930

Bottom diameter 18 cm, height 17.5 cm

Collection of the Asian Civilisations Museum, Singapore



粉彩凤凰牡丹纹温酒器

Famille-Rose Wine Warmer with Phoenix and Peony Motifs

1911—1930 年

口径 10.5 厘米，高 14 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

1911—1930

Mouth diameter 10.5 cm, height 14 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland





粉彩凤凰牡丹纹碗

Famille-Rose Phoenix and Peony Motif Bowl

19 世纪末或 20 世纪初
口径 16.2 厘米，高 7.3 厘米
新加坡亚洲文明博物馆藏

Late 19th or Early 20th Century
Mouth diameter 16.2 cm, height 7.3 cm
Collection of the Asian Civilisations Museum, Singapore



粉彩凤凰牡丹纹碗

Famille-Rose Phoenix and Peony Motif Covered Bowl

清代光绪年间（1875—1908 年）
口径 16 厘米，高 10.7 厘米
新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠
Guangxu Period, Qing Dynasty (1875–1908)
Mouth diameter 16 cm, height 10.7 cm
Collection of the Asian Civilisations Museum, Singapore
Bequest of Tony Wee and Colin Holland



“大清光绪年制”款粉彩开光花卉纹痰盂

Famille-Rose Spittoon with Floral Pattern Framed Panels and
“Made in the Guangxu Reign of the Great Qing Dynasty” Mark

19 世纪末或 20 世纪初

口径 18 厘米，高 13 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

Late 19th or early 20th century

Mouth diameter 18 cm, height 13 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland





英式粉彩凤凰牡丹纹茶壶

English-Style Famille-Rose Phoenix and Flower Motif Teapot

19 世纪末或 20 世纪初

口径 6.5 厘米，高 14 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

Late 19th or early 20th century

Mouth diameter 6.5 cm, height 14 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland



< 粉彩开光龙纹双耳瓶

Famille-Rose Glazed Double-Ear Vase with

Dragon Motif

清代光绪年间（1875—1908 年）

口径 17.3 厘米，高 45.2 厘米

新加坡亚洲文明博物馆藏

Guangxu Period, Qing Dynasty (1875—1908)

Mouth diameter 17.3 cm, height 45.2 cm

Collection of the Asian Civilisations Museum, Singapore



一对欧洲人像 >

A Pair of European Figurines

20 世纪早期

A: 长 8.7 厘米，宽 7.9 厘米，高 26.5 厘米

B: 长 9.9 厘米，宽 10 厘米，高 28.2 厘米

新加坡土生文化馆藏

Early 20th century

A: Length 8.7 cm, width 7.9 cm, height 26.5 cm

B: Length 9.9 cm, width 10 cm, height 28.2 cm

Collection of the Peranakan Museum, Singapore

欧洲陶瓷人像是很受欢迎的收藏品，通常展示在峇峇娘惹家庭的橱柜上。

European ceramic figurines are highly favoured collectibles, typically displayed in the cabinets of Baba Nyonya households.




A



B





第三单元

多元文化融合的信仰

Unit III: Beliefs Shaped by Multi-Cultural Integration

海上贸易的发展及多元文化间的交流与影响，使得峇峇娘惹社区的信仰呈现出多元化的特点。这些宗教信仰包括儒教、道教、佛教，中国的民间信仰、祖先崇拜，东南亚本地的信仰，以及后来传入的西方基督教等。

The spread of maritime trade and cross-cultural interactions have enriched the Baba Nyonya community's religious landscape, showcasing a diversity of beliefs. These religious beliefs encompass Confucianism, Taoism and Buddhism, along with Chinese folk religions and ancestor worship, as well as local Southeast Asian belief systems. Later additions included Western-introduced Christianity and other faiths.

一、受中华文化影响的传统信仰

I. Traditional Beliefs Influenced by Chinese Culture

就原有传统而言，土生华人信奉儒教、道教、佛教、中国民间信仰和祖先崇拜。很早以前，他们从生活在中国南方的祖先身上继承了这些习俗，随着时间的推移，土生社区也吸收了东南亚本土社群的信仰与习俗。

Traditionally, Chinese Peranakans practiced a range of Confucianism, Daoism, Buddhism, folk beliefs and ancestor worship. These practices were inherited from their ancestors in southern China. Over time, beliefs and customs from the local communities have been incorporated into the rites and rituals of Peranakans.

（一）土生华人家中的祭坛

Altars in Chinese Peranakan Homes

土生华人家中通常有 3 个祭坛，分别供奉家神、祖先和灶神。家神祭坛一般设在正对大门的会客厅，保护房屋和家人免受厄运和邪灵的侵扰。土生华人供奉的神灵包括佛教的观音菩萨，道教的关公、张飞、刘备。家庭成员每日都会祈祷。祭坛上会摆放各种食物、饮料，以及花卉，祭坛前面还挂有一面桌帏。

Chinese Peranakan homes would typically have three altar-dedicated to the household deity, the ancestors and the kitchen god. The household deity altar was usually in the main reception hall, facing the main entrance, protecting the house and its inhabitants from bad luck and evil spirits. The deities venerated by Chinese Peranakans included the Buddhist Goddess of Mercy Guanyin or the deities of popular Daoism Guan Gong, Zhang Fei and Liu Bei. Family members would offer prayers daily. An assortment of food and drink would be displayed on the altar as offerings, along with floral decorations. An table skirt was hung at the front of the altar.





陈金殿家族住宅 Botan House 会客厅的祭坛

Altar in the Reception Hall of Botan House, Family Home of Tan Kim Tian

约 1948 年

纵 29.6 厘米，横 23.7 厘米

新加坡土生文化馆藏

Approximately 1948

Height 29.6 cm, width 23.7 cm

Collection of the Peranakan Museum, Singapore



福禄寿三星祭坛布

Altar Cloth with Three Stellar Gods Hock Lock Siew (Fu Lu Shou)

19 世纪末或 20 世纪初
长 107.6 厘米，宽 101 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Length 107.6 cm, width 101 cm
Collection of the Asian Civilisations Museum, Singapore





粉彩凤凰牡丹纹托盘

Famille-Rose Tray with Phoenix and Peony Motifs

清代光绪年间（1875—1908 年）

长 18.2 厘米，宽 9.6 厘米，高 1.5 厘米

新加坡亚洲文明博物馆藏

Guangxu period, Qing Dynasty (1875–1908)

Length 18.2 cm, width 9.6 cm, height 1.5 cm

Collection of the Asian Civilisations Museum, Singapore

< 福禄寿三星祭坛布（局部）

Altar Cloth with Three Stellar Gods Hock Lock Siew (Fu Lu Shou) (Detail)



A



粉彩牡丹纹杯

Famille-rose Cup with Peony Motifs

清代光绪年间（1875—1908 年）

A: 口径 6.6 厘米，高 3.6 厘米

B: 口径 6.7 厘米，高 3.5 厘米 C: 口径 6.7 厘米，高 3.5 厘米

新加坡亚洲文明博物馆藏

Guangxu period, Qing Dynasty(1875–1908)

A: Mouth diameter 6.6 cm, height 3.6 cm

B: Mouth diameter 6.7 cm, height 3.5 cm C: Mouth diameter 6.7 cm, height 3.5 cm

Collection of the Asian Civilisations Museum, Singapore



B



C



粉彩牡丹纹线香底座

Famille-Rose Incense Stick Holder with Peony Motifs

清代光绪年间（1875—1908 年）

直径 8.6 厘米，高 23.3 厘米

新加坡亚洲文明博物馆藏

Guangxu period, Qing Dynasty(1875–1908)

diameter 8.6 cm, height 23.3 cm

Collection of the Asian Civilisations Museum, Singapore



粉彩牡丹纹线香底座（局部）

Famille-Rose Incense Stick Holder with Peony Motifs (Detail)

粉彩凤凰牡丹纹香炉

Famille-Rose Incense Burner with Phoenix and Peony Motifs

19 世纪末或 20 世纪初

口径 12.5 厘米，高 11.6 厘米

新加坡土生文化馆藏

Sunny Chan Hean Kee 赠

Late 19th or early 20th century

Mouth diameter 12.5 cm, height 11.6 cm

Collection of the Peranakan Museum, Singapore

Gift of Sunny Chan Hean Kee





粉彩开光花卉纹茶壶

Famille-Rose Glazed Floral Teapot

1911—1930 年

底径 6 厘米，高 8.5 厘米

新加坡土生文化馆藏

Tony Wee 和 Colin Holland 赠

1911—1930

Bottom diameter 6 cm, height 8.5 cm

Collection of the Peranakan Museum, Singapore

Bequest of Tony Wee and Colin Holland



A

粉彩凤凰牡丹纹盘（5 件）

Famille-Rose Plates with Phoenix and Peony Motifs (Set of 5)

1911—1930 年

- A: 口径 19.6 厘米，高 2.5 厘米
B: 口径 19.7 厘米，高 3 厘米
C: 口径 19.5 厘米，高 2.8 厘米
D: 口径 19.5 厘米，高 2.5 厘米
E: 口径 19.5 厘米，高 2.5 厘米

新加坡土生文化馆藏

1911—1930

- A: Mouth diameter 19.6 cm, height 2.5 cm
B: Mouth diameter 19.7 cm, height 3 cm
C: Mouth diameter 19.5 cm, height 2.8 cm
D: Mouth diameter 19.5 cm, height 2.5 cm
E: Mouth diameter 19.5 cm, height 2.5 cm
Collection of the Peranakan Museum, Singapore



由新加坡亚洲文明博物馆之友用 2009 年晚宴筹得的资金购置。

Acquired with funds raised at the 2009 Gala Dinner by the Friends of Asian Civilisations Museum, Singapore.



B



C



D



E



黑漆描金山水纹祭品盒套件

Black Lacquer with Gold-Painted Landscape Patterned Offering Box Set

20 世纪初

长 35 厘米，宽 15 厘米，高 26.3 厘米

新加坡土生文化馆藏

Early 20th century

Length 35 cm, width 15 cm, height 26.3 cm

Collection of the Peranakan Museum, Singapore



黑漆描金山水纹祭品盒套件（局部）

Black Lacquer with Gold-Painted Landscape Patterned Offering Box Set (Detail)

黄铜烛台（一对）

Brass Candlesticks (A Pair)

19 世纪末或 20 世纪初
单盏盘径 19 厘米，高 37.2 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Each disc diameter 19 cm, height 37.2 cm
Collection of the Asian Civilisations Museum, Singapore



楠木描金雕龙纹烛台（一对）
Nanmu Gilt-Carved Candlestick with
Dragon Motifs (A Pair)

19 世纪末或 20 世纪初
单盏底径 13 厘米，高 56 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Each bottom diameter 13 cm, height 56 cm
Collection of the Asian Civilisations Museum, Singapore



香炉

Incense Burner

20 世纪初

长 40 厘米，宽 15 厘米，高 21.5 厘米

新加坡国家博物馆藏

Early 20th century

Length 40 cm, width 15 cm, height 21.5 cm

Collection of the National Museum, Singapore



檀香木彩绘描金关公像 >

Nanmu Painted and Gilded Statue of Guan Gong

20 世纪 50—60 年代

长 26.3 厘米，宽 22.5 厘米，高 51 厘米

新加坡土生文化馆藏

1950s–1960s

Length 26.3 cm, width 22.5 cm, height 51 cm

Collection of the Peranakan Museum, Singapore



（二）祭拜祖先

Ancestor veneration

祖先崇拜是土生华人礼仪崇拜的重要组成部分。人们通过祈祷、请愿和供奉物品的方式，希望对逝者死后的生活产生积极影响，同时也希望逝者保佑活着的人。许多家庭都在家中设有祖先祭坛。海峡殖民地的土生华人通常使用来自中国的刺绣桌帏，而爪哇土生华人则用自己制作的蜡染桌帏。土生华人祭祖的习俗一直延续至今：在祖先的忌日和节日，如一年一度祭扫祖坟的清明节，人们会在祖先的供桌上摆放祭品。

The observance of ancestral rites is a key element of Chinese Peranakan ritual life. Prayers, petitions and material goods are offered with the hope that they will positively influence the afterlives of the departed, who in turn would look favourably on the living. Many families maintained an ancestral altar within their household. Embroidered table skirt from China were commonly used in the Straits Settlements, while batik versions were made and used in Java. The practice of veneration continues today: offerings are placed on the ancestral altar on death anniversaries and festive occasions such as Cheng Beng, the annual day for sprucing up the graves of ancestors.

楠木描金雕花祖先牌位灵屋 >

Nanmu Gold-Painted Carved Spirit House for Ancestral Tablets

19 世纪末或 20 世纪初

长 61 厘米，宽 45.5 厘米，高 71 厘米

新加坡土生文化馆藏

Late 19th or early 20th century

Length 61 cm, width 45.5 cm, height 71 cm

Collection of the Peranakan Museum, Singapore





朱漆牌位

Lacquered Ancestral Tablet

19 世纪末至 20 世纪初

长 21 厘米，宽 10.5 厘米，高 37.5 厘米

新加坡国家博物馆藏

Late 19th century to Early 20th century

Length 21 cm, width 10.5 cm, height 37.5 cm

Collection of the National Museum, Singapore

龙纹桌帟 >

Dragon-Patterned Table Skirt

20 世纪早期至中期

长 103 厘米，宽 108 厘米

新加坡土生文化馆藏

Rudolf G. Smend 赠

Early to mid-20th century

Length 103 cm, width 108 cm

Collection of the Peranakan Museum, Singapore

Gift of Rudolf G. Smend



这块桌帨上写有“慎终追远”4个字，意为慎重地办理亲人丧事，虔诚地祭祀远代祖先，提醒人们勿忘先人。

This table skirt is inscribed with the words “慎终追远”，meaning to conscientiously handle the affairs of the deceased, devoutly offering sacrifices to ancestors from distant generations. it serves as a reminder not to forget one's forebears.

二、多元文化影响下的信仰

II. Beliefs Under the Influence of a Multicultural Society

海上贸易促成的社会多元化发展，使峇峇娘惹社区的信仰也趋于多元化。许多峇峇娘惹信奉基督教。土生印度人信奉印度教，土生爪哇和阿拉伯人则信奉伊斯兰教。

The enhancement of social diversity through maritime trade has led to a diversification of faiths within the Baba Nyonya community. Many Baba Nyonya have converted to Christianity. Many Indian Peranakans are Hindus, while Java and Arab Peranakans are followers of Islam.



银质哀悼珠宝套装
Silver Mourning Jewelry Set

19 世纪末或 20 世纪初
尺寸可变

新加坡亚洲文明博物馆藏
Edmond Chin 先生赠

Late 19th or early 20th century
Variable size

Collection of the Asian Civilisations Museum, Singapore
Gift of Mr. Edmond Chin

不同土生家庭的哀悼期也不一样，可能会持续几个月到三年不等。哀悼期的娘惹们会把她们的黄金和钻石珠宝收起来，转而戴上银、珍珠，以及绿色或蓝色的宝石。其中，珍珠被认为代表眼泪。

Depending on the family, the mourning period for Peranakan households may last from a few months to around three years. During the mourning period, the Nyonya would set aside their gold and diamond jewelry and instead wear silver, pearls and gemstones in green or blue. Pearls were thought to represent tears.



银镶珍珠哀悼胸针

Silver and Pearl Mourning Brooch

19 世纪末或 20 世纪初
长 5.2 厘米，宽 5.8 厘米
新加坡亚洲文明博物馆藏
Edmond Chin 先生赠

Late 19th or early 20th century
Length 5.2 cm, width 5.8 cm
Collection of the Asian Civilisations Museum, Singapore
Gift of Mr. Edmond Chin

这枚有狮子和独角兽图案的胸针，其设计很可能是受到了英国国徽的启发。

The design of this mourning period brooch, featuring a lion and a unicorn, is likely inspired by the royal coat of arms of the United Kingdom.



银镀金护身符

Silver-Gilt Amulet

19 世纪末或 20 世纪初
长 3.9 厘米，宽 2.6 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Length 3.9 cm, width 2.6 cm

Collection of the Asian Civilisations Museum, Singapore





银镀金观音护身符
Silver-Gilt Guanyin Amulet

19 世纪末或 20 世纪初
长 4.5 厘米，宽 6 厘米
新加坡土生文化馆藏
Mdm. Wee Liu Kim 赠

Late 19th or early 20th century
Length 4.5 cm, width 6 cm
Collection of the Peranakan Museum, Singapore
Gift of Mdm. Wee Liu Kim

< 银镀金观音护身符（局部）
Silver-Gilt Guanyin Amulet (Detail)



第四单元

中西结合的婚俗文化

Unit IV: The Marriage Culture Integrating Chinese and Western Elements

峇峇娘惹的婚俗文化保留了大量华人的传统习俗。与中国传统婚姻观一样，峇峇娘惹们十分讲究门当户对，实力相当的华人首领、富商家族之间经常联姻。

The marriage customs of the Baba Nyonya community retain numerous traditional Chinese practices. Echoing traditional Chinese views on marriage, the Baba Nyonya place a high value on marrying within one's social and economic standing, with unions often formed between powerful Chinese leaders and affluent business families.



一、中西融合的婚仪

I. Wedding Ceremony Integrating Chinese and Western Elements

峇峇娘惹们接触着西方文化，也受到马来文化的影响，又保留着古老的华人传统和习惯，这使得他们的婚俗仪礼在传承中兼容发展，多元融合。

Influenced by Western culture, shaped by Malay customs and still holding onto ancient Chinese traditions and practices, the Baba Nyonya community has evolved a wedding ceremony practice that exemplifies a rich fusion of cultural elements.

刺绣腰包 (o pau)
Embroidered Belt Purse (o pau)

19 世纪末或 20 世纪初
长 11 厘米, 宽 10.5 厘米
新加坡国家博物馆藏

Late 19th or early 20th century
Length 11 cm, width 10.5 cm
Collection of the National Museum, Singapore



这件腰包是仿照清代流行的中国刺绣荷包设计而成的。在海峡殖民地, 交换的结婚礼物通常包括给新郎的腰包。新郎和新娘在梳头仪式上也会佩戴腰包。

This purse is designed in imitation of the popular embroidered lotus purses from the Qing Dynasty in China. In the Straits Settlements, exchanging wedding gifts often included presenting a belt purse to the groom. Both the bride and groom would also wear a belt purse during the hair-combing ceremony.





银镀金丝婚礼项链

Silver-Gilt Filigree Wedding Necklace

19 世纪末或 20 世纪初

长 44.5 厘米，宽 10 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Late 19th or early 20th century

Length 44.5 cm, width 10 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin

马来西亚、新加坡，以及爪哇岛的土生华人新娘戴的项链采用花丝工艺的饰板，中间由链条连接，被称为“饰板项链”。新婚的马来夫妇会佩戴这种项链。

Necklaces worn by Peranakan brides of Chinese descent in Malaysia, Singapore and Java feature ornamental plates crafted with filigree work, connected by chains in the middle. Called “rantai papan” (plank neck-chain), these necklaces are also worn by newlywed Malay couples.



土生婚礼新人和男女花童

Peranakan Wedding Couple with Page Boy and Page Girl

约 20 世纪 30 年代

纵 23.2 厘米，横 28.5 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Around 1930s

Height 23.2 cm, width 28.5 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



叶祖意夫妇结婚照

Wedding Portrait of Mr. and Mrs. Yeap Hock Hin

约 20 世纪 30 年代

纵 20.2 厘米，横 14.6 厘米

Lee Kip Lee 夫妇赠

around 1930s

Height 20.2 cm, width 14.6 cm

Gift of Mr. and Mrs. Lee Kip Lee



土生婚礼新人

Peranakan Wedding Couple

约 20 世纪 20 年代

纵 29.3 厘米，横 23.2 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Around 1920s

Height 29.3 cm, width 23.2 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



穿西式婚服的土生新郎 Ong Hay Way 和新娘 Thio Chan Bee
Peranakan Bride and Groom Thio Chan Bee & Ong Hay Way in Western Wedding Attire

1927 年

纵 15.7 厘米，横 20.7 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

1927

Height 15.7 cm, width 20.7 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee

20 世纪以前，东南亚土生华人社区的服饰一直呈现浓郁的中国风格，色彩多为喜庆而不失优雅的红色，材料多为质感华美且有光泽的丝绸，工艺多采用提花或刺绣工艺，纹样多沿用中国传统吉祥纹样，如牡丹、莲花和菊花等。

峇峇娘惹社区极为重视婚礼仪式，多秉持着中国明清时期的传统礼制。土生华人婚礼长衫的图案设计多采用中国人喜爱的左右对称形式，图案纹样也极具中国特色，如“凤凰牡丹”“菊花牡丹”等。提花图案装饰的婚礼长衫多优雅含蓄，刺绣图案装饰的婚礼长衫则华丽精致。

The wedding garments of the Chinese Peranakan community in Southeast Asia before the early 20th century consistently reflected a strong Chinese influence. The colour palette often leaned towards the festive yet elegant red, while the materials used were frequently luxurious and glossy silk. Patterns were frequently adorned with raised or embroidered designs, drawing inspiration from traditional Chinese auspicious motifs such as peonies, lotuses and chrysanthemums.

The Baba Nyonya community places immense importance on wedding ceremonies, often adhering to traditional ceremonial practices from the Ming and Qing dynasties in China. The design layout of their wedding attire often follows the beloved Chinese principle of left-right symmetry. The patterns and motifs carry distinct Chinese characteristics, featuring auspicious symbols like “phoenix and peony” and “chrysanthemum and peony” and etc. They are adorned with raised patterns to exude elegance and subtlety, while those embellished with embroidery showcase intricate grandeur.



玳瑁银镀金槟榔盒

Tortoiseshell Silver-Gilt Betel Nut Box

1950 年

长 17 厘米，宽 12.5 厘米，高 6.5 厘米

新加坡土生文化馆藏

纪念万鸦老 Tan Tjien Sian 家族的捐赠

1950

Length 17 cm, width 12.5 cm, height 6.5 cm

Collection of the Peranakan Museum, Singapore

Gift in memory of Family Tan Tjien Sian, Manado



粉彩凤凰牡丹纹盖盅 (chupu)

Famille-Rose Chupu with Phoenix and Peony Motifs (chupu)

19 世纪末或 20 世纪初

底径 12.1 厘米，高 15.2 厘米

新加坡亚洲文明博物馆藏

Late 19th or Early 20th Century

Bottom diameter 12.1 cm, height 15.2 cm

Collection of the Asian Civilisations Museum, Singapore



正式举行婚礼仪式前，峇峇娘惹的新娘新郎须互送汤圆，且新人必须一口吃下红、白共两颗汤圆，不可咀嚼，直接吞下，寓意喜庆甜蜜和白头偕老。

Before the formal wedding ceremony, Peranakan brides and grooms must exchange glutinous rice balls. The newlyweds are required to simultaneously consume one red and one white glutinous rice ball without chewing, symbolizing the joyous sweetness of marriage and the wish for a lifelong union.





粉彩双凤纹喜盆

Famille-Rose Wedding Basin with Double Phoenix Motifs

清代光绪年间（1875—1908 年）

口径 40.5 厘米，高 13.5 厘米

新加坡亚洲文明博物馆藏

Tony Wee 和 Colin Holland 遗赠

Guangxu period, Qing Dynasty(1875–1908)

Mouth diameter 40.5 cm, height 13.5 cm

Collection of the Asian Civilisations Museum, Singapore

Bequest of Tony Wee and Colin Holland



< 粉彩双凤纹喜盆（局部）

Famille-Rose Wedding Basin with Double Phoenix Motifs (Detail)



餐垫

Table mat

19 世纪末或 20 世纪初

长 38.8 厘米，宽 30.3 厘米

新加坡土生文化馆藏

Late 19th or Early 20th century

Length 38.8 cm, width 30.3 cm

Collection of the Peranakan Museum, Singapore

男士拖鞋 >

Men's Slippers

20 世纪初

A: 单只长 25.5 厘米，宽 9.5 厘米，高 5.8 厘米

B: 单只长 27.5 厘米，宽 9.7 厘米，高 5.6 厘米

C: 单只长 23.5 厘米，宽 8.4 厘米，高 4.3 厘米

新加坡土生文化馆藏

Early 20th century

A: Each length 25.5 cm, width 9.5 cm, height 5.8 cm

B: Each length 27.5 cm, width 9.7 cm, height 5.6 cm

C: Each length 23.5 cm, width 8.4 cm, height 4.3 cm

Collection of the Peranakan Museum, Singapore



A



B



C

在马来半岛上的槟城、马六甲及新加坡等地，新人在交换结婚礼物时，新郎会收到金丝银线绣制的拖鞋，这种拖鞋比珠绣拖鞋更正式，只有在特殊场合才会穿。

In Penang, Melaka and Singapore, during the exchange of wedding gifts, the groom often receives intricately embroidered slippers adorned with gold and silver. These slippers are considered more formal than those embellished with beads and are reserved for special occasions.

二、隆重的婚礼仪式

II. Magnificent Wedding Ceremony

婚礼是峇峇娘惹一生中最隆重最讲究的礼仪之一。传统婚礼的程序十分复杂，要 12 天才能礼成。第二次世界大战前，峇峇娘惹的婚礼沿用清朝的古礼：跪拜叩头（表示毕恭毕敬）、敲锣打鼓、抬花轿。场面十分热闹。

峇峇娘惹的新房非常讲究，通常配备一张四柱帐杆睡床、一个双层橱、一个架着瓷脸盆的洗涤架、一张梳妆台，还有一张点龙凤烛的桌子和两把椅子。

婚床是新房的核心，上漆并描金装饰的床上刻着生育符号和吉祥图案。在新加坡和马六甲，土生华人家庭的婚房有两张床，一张单人床和一张双人床，通常是成套设计。在婚礼上，单人床通常被放在前面，作为双人床的延伸。婚礼结束后，单人床会被放在一边。

婚床的装饰和布置所用的珠绣和刺绣在技术、设计、形式上受到了中国以及东南亚和欧洲各国的影响。吉祥图案主要为中国元素，流行的图案有凤凰、牡丹、麒麟和蝴蝶（象征夫妻和睦，多子多福）。

婚床的准备非常讲究，因为这是家庭新世代开始的地方。根据中国习俗和家庭喜好举行的仪式中包含一项安床仪式：让一名父母健在的男孩在床上滚三圈，以期新婚夫妇很快怀上男孩。

Weddings are among the most grandiose and elaborate ceremonies in the Baba's or Nyonya's lifetime. The procedure for a traditional wedding is intricate, requiring up to 12 days to conclude. Before the Second World War, Baba Nyonya weddings retained ancient rituals from the Qing Dynasty: characterized by kneeling and kowtowing (a gesture symbolizing deep respect), musical accompaniment and the procession of carrying bridal sedans. All contributing to a lively and festive atmosphere.

Baba Nyonya bridal chambers are meticulously adorned and typically included items such as a four-poster bed with a canopy, a double-layered wardrobe, a washstand with a porcelain basin, a dressing table, as well as a table with a dragon and phoenix candle stand and two chairs.

At the heart of a bridal chamber was the wedding bed, Lacquered and gilded wooden beds were carved with fertility symbols and auspicious motifs. In Singapore and Melaka, Chinese Peranakan families had two beds for the wedding chamber—one single and one double—usually of matching design. During the wedding ceremony, the single bed was usually placed in front as an extension of the double bed. Afterwards, the single bed was placed to one side.

Wedding beds were decorated and furnished with beadwork and embroidery which showed Chinese, Southeast Asian and European countries influence in technique, design and form. Auspicious motifs were drawn largely from the Chinese repertoire and popular choices included the phoenix, peony, kylin and butterflies (symbols of conjugal bliss, fertility and good fortune).

Great care was taken to prepare the wedding bed, as it symbolizes the beginning of a new generation of the family. Among the various rites conducted, following Chinese customs and informed by family preferences, was the An Chng ceremony: the bed was blessed by having a boy whose parents were alive roll across it three times, in the hope that the newlyweds would soon conceive a baby boy.

描金镂雕花鸟纹婚床
Elaborately Gilded and Carved Wedding Beds

20 世纪早期
长 239 厘米，宽 87.5 厘米，高 247 厘米
新加坡土生文化馆藏

Early 20th century
Length 239 cm, width 87.5 cm, height 247 cm
Collection of the Peranakan Museum, Singapore





此床和床品属于 Sharron Chee Guek Kee 家族。自 20 世纪起，它们至少 5 次被用于在马六甲土生华人举办的婚礼中。该家族是马六甲及新加坡地区有记载的最古老的土生华人家族之一，其祖先于 18 世纪初从中国福建移居至此。

The bed on display, along with its complete textiles, belong to the family of Sharron Chee Guek Kee. They have been used for at least five weddings in Melaka since the beginning of the 20th century. The Kee family is one of the oldest documented Chinese Peranakan families in Melaka and Singapore, whose early ancestor migrated from Fujian province, China, in the early 18th century.



Sharron Chee Guek Kee 和 Lee Meng Leng 的婚床
Wedding Bed of Sharron Chee Guek Kee and Lee Meng Leng

1994 年

长 230 厘米，宽 147.8 厘米，高 235 厘米

新加坡土生文化馆藏

图片由 Sharron Chee Guek Kee 提供

1994

Length 230 cm, width 147.8 cm, height 235 cm

Collection of the Peranakan Museum, Singapore

Image courtesy of Sharron Chee Guek Kee

绣花床挂（一对）

Embroidered Bed Hanging Ornaments (A Pair)

20 世纪早期

A: 宽 15.5 厘米，高 125 厘米

B: 宽 16 厘米，高 116 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Early 20th century

A: Width 15.5 cm, height 125 cm

B: Width 16 cm, height 116 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin



土生新人在婚床前面悬挂吉祥的挂饰，希望能获得好运和平安。

Peranakans hang auspicious decorations in front of the wedding bed, aiming to garner good fortune and peace

花卉纹珠绣枕巾

Floral Patterned Beaded Pillow Cover

20 世纪早期

长 43.5 厘米，宽 26.3 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Early 20th century

Length 43.5 cm, width 26.3 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin

这款珠绣枕巾的设计灵感来自欧洲的针绣花边图案。它很可能用于装饰土生新人的婚床。

This beaded pillow cover is inspired by European needlepoint patterns and is likely designed to adorn the Peranakan wedding bed.







串珠鸟兽纹装饰布

Beaded Bird and Animal Motif Decorative Cloth

20 世纪

长 44 厘米，宽 15 厘米

新加坡亚洲文明博物馆藏

20th century

Length 44 cm, width 15 cm

Collection of the Asian Civilisations Museum, Singapore

这块布很可能是婚床的枕套。布的两端各有一只凤凰和麒麟，四周是水果、鲜花和金鱼，中央的图案有凤凰、蝴蝶、鸭子和鹿——象征着婚姻幸福、好运、忠诚和长寿。

This decorative cloth is likely a pillowcase for a wedding bed. Phoenixes and Kylinas appear at both ends, surrounded by fruits, flowers and goldfish. In the central motif, there are representations of phoenixes, butterflies, ducks and deer, symbolizing marital happiness, good fortune, loyalty and longevity.



绣花枕头边

Embroidered Pillow Ends

19 世纪末或 20 世纪初
长 31 厘米，宽 22.9 厘米
新加坡土生文化馆藏

Late 19th or early 20th century
Length 31 cm, width 22.9 cm
Collection of the Peranakan Museum, Singapore



A

银镀金麒麟杂宝纹枕头两端

Silver-Gilt Kylin and Miscellaneous Treasures Motif Pillow Ends

19 世纪末或 20 世纪初

A: 长 14.5 厘米，宽 9 厘米

B: 长 14.5 厘米，宽 9.1 厘米

新加坡亚洲文明博物馆藏

Late 19th or early 20th century

A: Length 14.5 cm, width 9 cm

B: Length 14.5 cm, width 9.1 cm

Collection of the Asian Civilisations Museum, Singapore



B





银质花鸟纹枕头两端
Silver Floral and Bird Motif Pillow Ends

20 世纪早期
单个直径 8.3 厘米
新加坡亚洲文明博物馆藏
Edmond Chin 先生赠

Early 20th century
Single diameter 8.3 cm
Collection of the Asian Civilisations Museum, Singapore
Gift of Mr. Edmond Chin

< 银质花鸟纹枕头两端（局部）
Silver Floral and Bird Motif Pillow Ends (Detail)





A



B

银镀金麒麟蝴蝶纹枕头两端

Silver-Gilt Kylin and Butterfly Motif Pillow Ends

20 世纪早期

A: 长 16.5 厘米，宽 17 厘米

B: 长 17 厘米，宽 17 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Early 20th century

A: Length 16.5 cm, width 17 cm

B: Length 17 cm, width 17 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin

< 银镀金麒麟蝴蝶纹枕头两端（局部）

Silver-Gilt Kylin and Butterfly Motif Pillow Ends (Detail)



花卉纹爱尔兰地毯
Floral Patterned Irish Carpet

20 世纪早期
长 76 厘米，宽 76 厘米
新加坡亚洲文明博物馆藏

Early 20th century
Length 76 cm, width 76 cm
Collection of the Asian Civilisations Museum, Singapore

爱尔兰地毯是这类纺织品的贸易术语，许多土生华人家庭会使用这种纺织品作为地毯或桌布，它们经常出现在峇峇娘惹夫妇的婚纱照中。

Irish carpet is a trade term for such textiles, many Chinese Peranakan families used these textiles as carpets or tablecloths, They are often featured in the wedding photos of Chinese Peranakan couples.

12 天的 婚礼仪式

Twelve Day Wedding

婚前活动

1. 提亲。
2. 定亲。
3. 开始筹备婚礼，并向宾客发出邀请函。
4. 纳彩仪式——新郎和新娘的家人交换礼物。
5. 婚礼前夕的宾客晚宴。

主要的婚礼活动

1. 梳头——新郎和新娘在婚礼第一天举行的净化仪式和成人仪式。
2. 揭面纱——新郎新娘见面。这一天，新娘被父母送走，从此步入婚姻生活。
3. 敬长辈——第三天的庆祝活动，婚礼游行，向神灵、祖先和长辈致敬。
4. 敬朋辈——第五天的庆祝活动，新郎的同辈们正式向新娘介绍自己。
5. 验贞洁——新郎和新娘婚礼的第十二天，验证新娘的贞洁，并为她献上椰浆饭，至此婚礼仪式完成。

Pre-Wedding Activities

1. Matchmaking of the couple.
2. Engagement day.
3. Wedding preparations begin and personal invitations are issued to guests.
4. Lap Chai ceremony: exchange of gifts between families of bride and bridegroom.
5. Dinner for guests on the eve of the wedding.

Main Wedding Activities

1. Chiu Thau ceremony: Purification rite and initiation into adulthood for bride and bridegroom on the first day.
2. Chim Pang: Meeting of the bride and bridegroom. This is the day the bride is given away by her parents to begin married life.
3. Sah Jit: Third day celebrations, wedding procession, paying respects to deities, ancestors and elders.
4. Chia Sia: Fifth day celebration with the bridegroom's peers and their formal introduction to the bride.
5. Proof of the bride's virginity: Twelfth Day, Proof of the bride's virginity and serving of nasi lemak. Completion of wedding rituals.



第五单元



传统与现代的娘惹时尚

Unit V: Traditional and Contemporary Baba Nyonya Fashion

几个世纪以来，在东南亚港口城市的国际化环境中，峇峇娘惹时尚不断适应和发展，融合了多种不同文化。它既融合多元，也不乏创新，在演变中坚持其恒久的、传统的核心价值，为亚洲传统时尚提供了新的发展路径。

Throughout centuries, the fashion of the Baba Nyonya has adapted and thrived within the cosmopolitan environment of Southeast Asian port cities, assimilating a diverse array of influences. It stands out as both a blend and an innovation, offering new insights into Asian traditional fashion, which holds onto its core values of constancy and tradition amidst evolution.

一、风格独特的纱笼可峇雅

I. The Unique Style of Sarong Kebaya

19 世纪末 20 世纪初，许多土生女子穿着朴素但舒适的长衫，长衫搭配长裙布或者纱笼。纱笼最初是用从印度进口的棉纺织品制成的。

大约在 19 世纪和 20 世纪之交，土生女子开始穿可峇雅，这是一种宽松的长袖敞开式外套，用胸针固定衣襟，搭配蜡染纱笼。从设计和形式上看，纱笼可峇雅是来源甚广的遗产。可峇雅最重要的元素源自古代伊斯兰世界早期的长袍。20 世纪初，较短的白色蕾丝可峇雅开始流行，这是荷属东印度群岛的欧亚女性的服装款式。到了 20 世纪 30 年代，可峇雅设计得更为贴身，通常用半透明的欧洲面料制作，有鸡心翻领和复杂的刺绣。裙布或纱笼由进口的印度棉纺织品制成，或者产于爪哇的蜡染生产中心，如拉森、井里汶和北加龙安。

纱笼可峇雅是一种独特、优雅的服饰，已成为土生华人身份的象征，但长期以来，东南亚地区许多不同社区的女性都穿着这种服饰，每个社区也形成了各自的风格。如今，许多土生女子在特殊场合仍然穿着纱笼可峇雅。可峇雅不断为新加坡、马来西亚和印度尼西亚的时尚注入灵感。

In the late 19th and early 20th century, many Peranakan women wore the austere but comfortable baju panjang (“long tunic” in Malay). This was worn with a long skirt cloth or a sarong, which was originally made from imported Indian cotton textiles.

Around the turn of the 19th and 20th centuries, Peranakan women began wearing the kebaya, a loose long-sleeved open jacket fastened by brooches known as kerosang and paired with batik sarongs. In design and form, the sarong kebaya is a legacy of diverse sources. The top element, the kebaya is derived from the ancient qaba, a robe worn in the early Islamic world. In the early 20th century, shorter white lace kebaya were popular, a style adopted from European and Eurasian women in the Dutch East Indies. By the 1930s, the kebaya was more form fitting, often made with translucent European fabrics, with tapered lapels and complex embroidery. The skirt cloths or sarongs were made from imported Indian cotton textiles or manufactured in the batik producing centres of Java such as Lasem, Cirebon and Pekalongan.

The sarong kebaya is a distinctive, elegant outfit which has emerged as a symbol of Peranakan identity but has also long been worn by women of many different communities across maritime/insular Southeast Asia, with each community developing its own style. Today, many Peranakan women still wear sarong kebaya on special occasions. kebaya style continues to inspire Singaporean, Malaysian and Indonesian fashion.

印度棉手工木刻印花长衫 >

Block Printed Indian Trade Cotton Baju Panjang

19 世纪末

两袖通长 166.6 厘米，衣长（后领口至下摆）113.5 厘米

新加坡亚洲文明博物馆藏

Lee Kip Lee 夫妇赠

Late 19th century

Full-length straight sleeves 166.6 cm, total length (back neck to hem) 113.5 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



印度棉手工木刻印花长衫（局部）

Block Printed Indian Trade Cotton Baju panjang (Detail)





蜡染长衫

Batik Baju Panjang

19 世纪末至 20 世纪初

两袖通长 146.5 厘米，衣长（后领口至下摆）121.5 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Late 19th or early 20th century

Full-length straight sleeves 146.5 cm, total length(back neck to hem) 121.5 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee





可峇雅 1

Kebaya 1

约 1910 年

两袖通长 137.7 厘米，衣长（后领口至下摆）80 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

Approximately 1910

Full-length straight sleeves 137.7 cm, total length (back neck to hem) 80 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



可峇雅 2

Kebaya 2

20 世纪 30 年代

两袖通长 127.6 厘米，衣长（后领口至下摆）85.3 厘米

新加坡土生文化馆藏

Lee Kip Lee 夫妇赠

1930s

Full-length straight sleeves 127.6 cm, total length(back neck to hem) 85.3 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. and Mrs. Lee Kip Lee



绣花可峇雅

Embroidered Kebaya

20 世纪 30—60 年代

两袖通长 130 厘米，衣长（后领口至下摆）78 厘米

新加坡亚洲文明博物馆藏

2007 年 Anne Soh Gwek Shin 女士为纪念 Koh Suat Neo 夫人所赠

1930s–1960s

Full-length straight sleeves 130 cm, total length (back neck to hem) 78 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mdm. Anne Soh Gwek Shin in memory of Mrs. Koh Suat Neo, 2007





彩绘孔雀纹纱笼

Painted Peacock Motif Sarong

19 世纪末或 20 世纪初

长 104 厘米，宽 80 厘米

新加坡土生文化馆藏

Robbie Wowor 神父为纪念其祖母 Tan Tjien Sian née Tjoa Soan Tjoe Nio 女士所赠

Late 19th or early 20th century

Length 104 cm, width 80 cm

Collection of the Peranakan Museum, Singapore

Gift of Father Robbie Wowor in memory of grandmother Mrs. Tan Tjien Sian née

Tjoa Soan Tjoe Nio



彩绘花鸟纹纱笼 1

Painted Floral and Bird Motif Sarong 1

1919 年

长 192 厘米，宽 106 厘米

新加坡土生文化馆藏

1919

Length 192 cm, width 106 cm

Collection of the Peranakan Museum, Singapore



彩绘花鸟纹纱笼 1 (局部)

Painted Floral and Bird Motif Sarong 1 (Detail)





彩绘花鸟纹纱笼 2

Painted Floral and Bird Motif Sarong 2

19 世纪末或 20 世纪初

长 208.2 厘米，宽 105 厘米

新加坡土生文化馆藏

Robbie Wowor 神父为纪念其祖母 Tan Tjien Sian née Tjoa Soan Tjoe Nio 女士所赠

Late 19th or early 20th century

Length 208.2 cm, width 105 cm

Collection of the Peranakan Museum, Singapore

Gift of Father Robbie Wowor in memory of grandmother Mrs. Tan Tjien Sian née Tjoa Soan Tjoe Nio



彩绘花鸟纹纱笼 2 (局部)

Painted Floral and Bird Motif Sarong 2 (Detail)





手工木刻印花加彩绘裙布
Painted and Block Printed Skirt Fabric

18 世纪

长 351 厘米，宽 113.5 厘米

新加坡亚洲文明博物馆藏

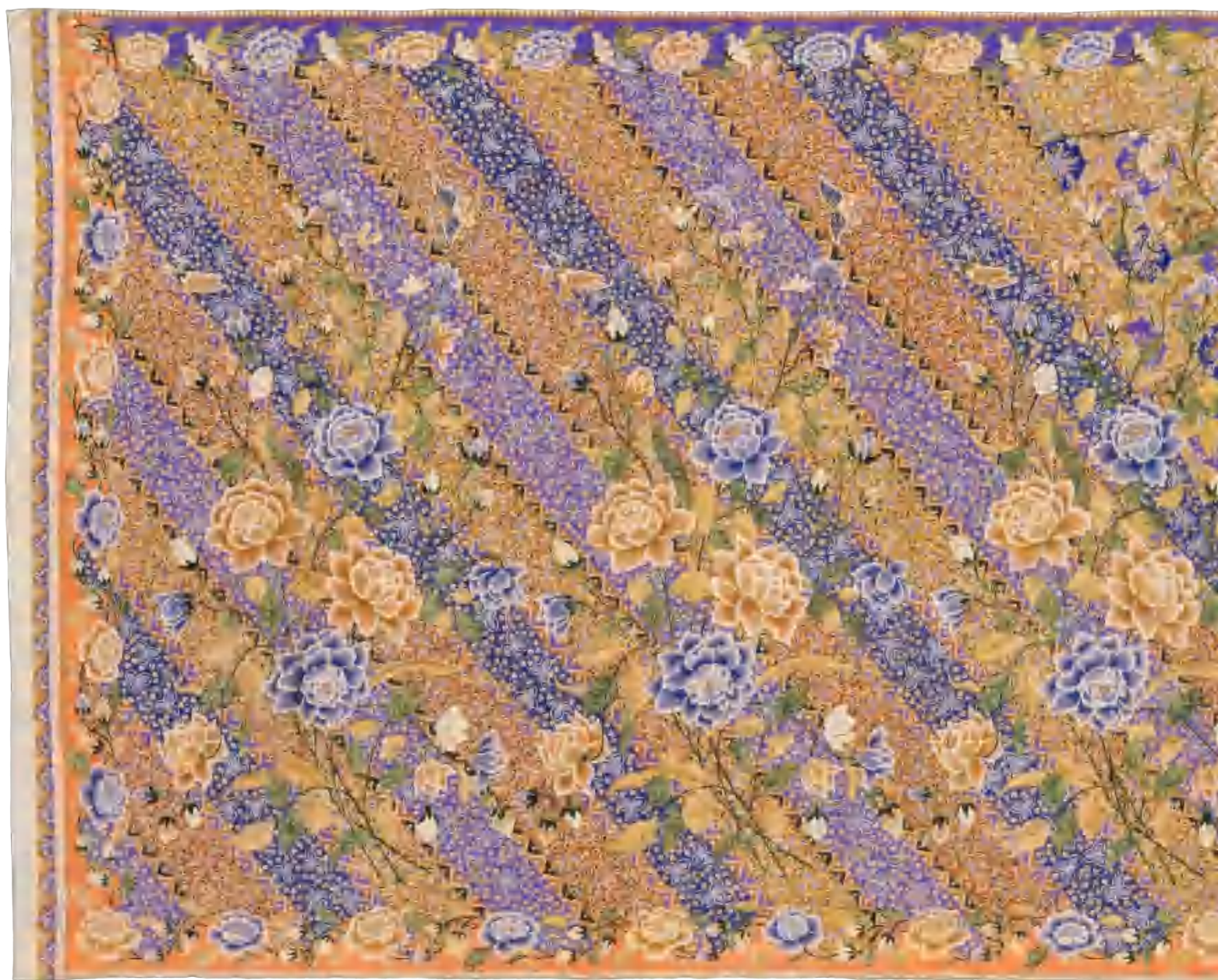
Roger Hollander 旧藏

18th century

Length 351 cm, width 113.5 cm

Collection of the Asian Civilisations Museum, Singapore

Previously in the Roger Hollander Collection





蜡染花卉纹裙布

Batik Floral Motif Skirt Fabric

20 世纪 40—60 年代

长 265.8 厘米，宽 110.3 厘米

新加坡亚洲文明博物馆藏

1940s–1960s

Length 265.8 cm, width 110.3 cm

Collection of the Asian Civilisations Museum, Singapore

二、极为考究的娘惹配饰

II. Exquisite Nyonya Accessories

娘惹身着传统服装时，对配饰的要求也极为考究。丰富多彩的娘惹配饰能够为娘惹服装锦上添花。每到重大节日，以及生日、婚礼等重要时刻，娘惹们就会穿着鲜艳的薄纱可峇雅、纱笼和珠绣鞋，并佩戴华丽的首饰，盛装出席。娘惹配饰不仅作为装饰之用，还有更为深厚的文化历史意义，是一个娘惹家庭经济实力和社会地位的体现。

Accessories are of particular importance to Nyonya when dressed in traditional attire, with meticulous attention paid to their selection. The myriad of vibrant Nyonya accessories not only complements but also enhances the beauty of Nyonya attire. On significant occasions such as holidays, birthdays, weddings, other momentous events, Nyonya adorn themselves in colorful gauze Kebayas, Sarongs, bead-embroidered shoes and lavish jewelry, meticulously attired to partake in the festivity. Nyonya embellishments not only serve as decorations, but also bear profound cultural and historical depth and connotations, symbolizing the economic and social status of a Nyonya family.

（一）彰显幸福的珠绣鞋

Bead-Embroidered Shoes: Symbolizing Happiness

珠绣鞋是娘惹服饰文化中的重要组成部分，制作珠绣鞋是娘惹们必备的女红技能之一。成套的珠绣鞋是娘惹们不可或缺的嫁妆，她们从小就学习珠绣技艺，出嫁时，娘惹们会为自己未来的丈夫和公婆精心缝制珠绣鞋，婆家会将其他的珠绣品和珠绣鞋一起放在新房里，展示给亲朋好友看，以此来炫耀新娘的贤惠能干。

Bead-embroidered shoes are an integral part of Nyonya apparel culture. Crafting bead-embroidered shoes is considered an indispensable needlework skill and a virtuous tradition for Nyonya women. Sets of bead-embroidered shoes serve as vital components of a Nyonya woman's dowry. From a young age, they initiated into the art of bead-embroidery. Upon marriage, a Nyonya woman meticulously crafts bead-embroidered footwear for her future husband and in-laws. These pieces, alongside other bead-embroidered crafts, are proudly displayed in the newlyweds' room by the in-laws for guests, serving as a testament to the bride's virtues and adeptness.



珠绣鞋的制作非常复杂，是用来自欧洲的极小的彩色珠子在鞋面上绣成各种各样的精美图案，图案大多是花鸟虫鱼。珠绣鞋有全包式和露脚趾两种款式，鞋跟也有低跟和高跟两种，无论哪种穿起来都非常舒适。

The crafting of beaded shoes is exceptionally intricate, where tiny, colored beads from Europe are meticulously embroidered onto the shoes surface, forming various exquisite patterns. These patterns often depict flowers, birds, insects and fish. The shoes come in two main styles: fully enclosed and open-toe, with both low and high heel options. Regardless of the style chosen, these shoes are known for their exceptional comfort when worn.



低跟珠绣鞋（组图）

Low-Heeled Bead-Embroidered Shoes (A Group of Photos)



高跟珠绣鞋（组图）

High-Heeled Bead-Embroidered Shoes (A Group of Photos)

花卉纹船形珠绣鞋

Floral Pattern Boat-Shaped Beaded Shoes

19 世纪末或 20 世纪初

单只长 23.7 厘米，宽 7.8 厘米，高 4.7 厘米

新加坡土生文化馆藏

Kok Putt Poh 先生赠

Late 19th or early 20th century

Single length 23.7 cm, width 7.8 cm, height 4.7 cm

Collection of the Peranakan Museum, Singapore

Gift of Mr. Kok Putt Poh



（二）突显财富和地位的珠宝首饰

Jewelry: Manifesting Wealth and Status

娘惹珠宝首饰的设计和制作也是丰富多元的娘惹文化的反映。珠宝首饰是娘惹家族社会地位与财富的标志。在其他文化中，珠宝通常是新娘嫁妆的一部分。娘惹通常有量身定做的珠宝首饰和饰品，因此许多首饰和饰品在形制或功能上的设计都自成一体，风格独特。20 世纪早期，家境殷实的娘惹至少拥有一套胸针配饰，这是正式场合必不可少的配饰，通常由黄金制作并且镶有钻石。

娘惹首饰的许多图案和元素也会受到其他当地社区的影响。斯里兰卡、印度、马来西亚和中国等地的工匠将不同地域的工艺、文化融入娘惹饰品的制作中。婚礼等喜庆场合的珠宝主要由黄金、钻石或其他半宝石制成，哀悼期则使用银色、绿色或蓝色宝石和珍珠。

The design and production of Nyonya jewelry mirror the multifaceted culture of the Nyonya. Jewelry serves as a benchmark of a Nyonya family's social stature and wealth. As in other cultures, it is often part of a bride's dowry. Nyonya women often possess custom-made jewelry, ensuring that each piece boasts a unique design, whether in shape, function or intricate craftsmanship, showcasing the distinctive heritage of Nyonya style. In the early 20th century, affluent Nyonya would at least own a set of brooches, an essential accessory for formal occasions, typically crafted from gold and embellished with diamonds.

Many motifs and elements of Nyonya jewelry are inspired from other local communities. Sri Lankan, Indian, Malay and Chinese artisans, among others, fuelled the creation of Peranakan jewellery. Jewellery for celebratory occasions such as weddings was primarily made of gold and diamonds, or other semi-precious stones. During mourning periods, silver, green or blue coloured stones and pearls were used.



金胸针（上衣扣）1

Gold Kerosang (Blouse Fasteners) 1

20 世纪早期至中期

长 29.4 厘米，宽 2.3 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Early to mid-20th century

Length 29.4 cm, width 2.3 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr Edmond Chin



金胸针（上衣扣）2

Gold Kerosang (Blouse Fasteners) 2

20 世纪早期至中期

长 31 厘米，宽 1.1 厘米

新加坡土生文化馆藏

为纪念万鸦老 Tan Tjien Sian 家族而赠

Early to mid-20th century

Length 31 cm, width 1.1 cm

Collection of the Peranakan Museum, Singapore

Gift in memory of family Tan Tjien Sian, Manado



金胸针（上衣扣）3

Gold Kerosang (Blouse Fasteners) 3

20 世纪早期至中期

长 18.5 厘米，宽 4.5 厘米

新加坡亚洲文明博物馆藏

Early to mid-20th century

Length 18.5 cm, width 4.5 cm

Collection of the Asian Civilisations Museum, Singapore

金胸针（上衣扣）4

Gold Kerosang (Blouse Fasteners) 4

20 世纪早期至中期

长 29 厘米，宽 4.8 厘米

新加坡亚洲文明博物馆藏

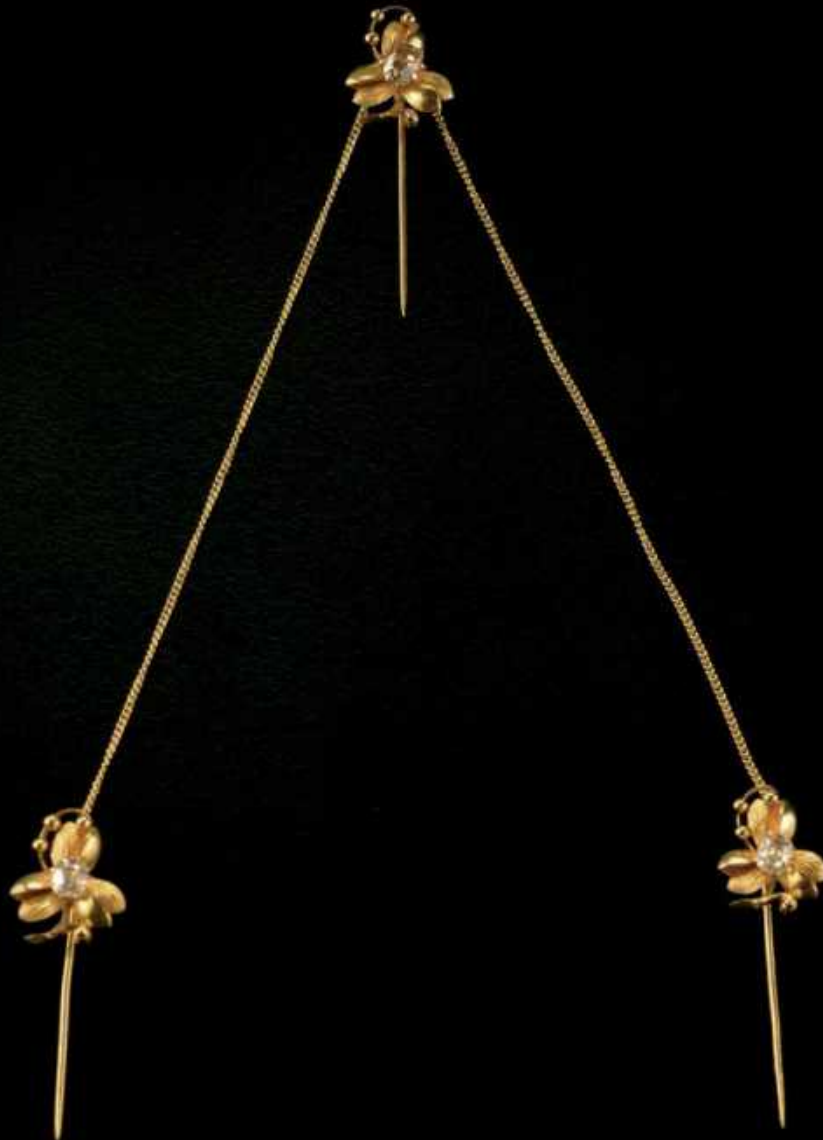
Edmond Chin 先生赠

Early to mid-20th century

Length 29 cm, width 4.8 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin





金胸针（上衣扣）5

Gold Kerosang (Blouse Fasteners) 5

20 世纪早期至中期
长 28 厘米，宽 1.1 厘米
新加坡土生文化馆藏

Early to mid-20th century
Length 28 cm, width 1.1 cm
Collection of the Peranakan Museum, Singapore



金镶钻花形胸针

Gold-Set Diamond Floral Brooch

19 世纪末或 20 世纪初

长 6.9 厘米，宽 4.5 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Late 19th or early 20th century

Length 6.9 cm, width 4.5 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin



金镶钻花形胸针（上衣扣）
Gold-Set Diamond Floral Kerosang (Blouse Fasteners)

20 世纪早期至中期

A: 长 3.7 厘米，宽 5 厘米

B: 长 3.7 厘米，宽 5.2 厘米

C: 长 3.7 厘米，宽 5.2 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Early to mid-20th century

A: Length 3.7 cm, width 5 cm

B: Length 3.7 cm, width 5.2 cm

C: Length 3.7 cm, width 5.2 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin



金质椭圆形皮带扣（局部）

Gold Oval Belt Buckle (Detail)



金质椭圆形皮带扣

Gold Oval Belt Buckle

19 世纪末或 20 世纪初
长 15.5 厘米，宽 11.5 厘米
新加坡亚洲文明博物馆藏

Late 19th or early 20th century
Length 15.5 cm, width 11.5 cm
Collection of the Asian Civilisations Museum, Singapore



金质皮带扣

Gold Belt Buckle

19 世纪末至 20 世纪初
长 10 厘米，宽 7.5 厘米
新加坡亚洲文明博物馆藏
Edmond Chin 先生赠

Late 19th to early 20th century
Length 10 cm, width 7.5 cm
Collection of the Asian Civilisations Museum, Singapore
Gift of Mr. Edmond Chin



金质皮带扣（局部）
Gold Belt Buckle (Detail)



金质动物纹腰带

Gold Belt with Animal Motifs

19 世纪末或 20 世纪初
长 80.5 厘米，宽 5.8 厘米
新加坡亚洲文明博物馆藏
Edmond Chin 先生赠

Late 19th or early 20th century
Length 80.5 cm, width 5.8 cm
Collection of the Asian Civilisations Museum, Singapore
Gift of Mr. Edmond Chin

这条精致的腰带有一个腰带扣和 19 块面板，每一块面板都有一个动物图案，主要在庆祝场合佩戴。

This exquisite belt consists of a belt buckle and 19 panels, each adorned with an animal motif. It was typically worn on ceremonial occasions.





银质钱包

Silver Purse

19 世纪末或 20 世纪初
长 13 厘米，宽 25.5 厘米
新加坡国家博物馆藏
Xu Cheng Bin 先生赠

Late 19th or early 20th century
Length 13 cm, width 25.5 cm
Collection of the National Museum, Singapore
Gift of Mr. Xu Cheng Bin



银镀金发簪

Gold-Plated Silver Hairpins

19 世纪末或 20 世纪初

A: 长 12 厘米，宽 2.7 厘米

B: 长 15 厘米，宽 2.8 厘米

新加坡亚洲文明博物馆藏

Edmond Chin 先生赠

Late 19th or early 20th century

A: Length 12 cm, width 2.7 cm

B: Length 15 cm, width 2.8 cm

Collection of the Asian Civilisations Museum, Singapore

Gift of Mr. Edmond Chin

传统娘惹们会将长发盘起，并用簪子来固定。

Traditional Peranakan women would coil their long hair and secure it with hairpins like these.



第六单元

传统与现代的峇峇娘惹文化

Unit VI: Baba Nyonya Culture: From Tradition to Modernity

传统文化与当代艺术设计手法相结合融入现代文化潮流，已成为现在的风尚。峇峇娘惹文化历经传统与现代的多重碰撞，使传统与时尚元素相融合，继而使其鲜明、主动又开放的文化魅力得以大放异彩。

The active engagement of traditional culture in contemporary art design and its seamless integration into the currents of modern culture have become today's trend. Baba Nyonya culture has undergone a series of harmonious encounters and connections between the traditional and the contemporary, fostering a synergistic fusion of authenticity with contemporary flair. This process has unveiled the unique and dynamic charm of Nyonya culture, allowing its vivid, proactive and inclusive cultural allure to thrive.



一、娘惹服饰的当代表现

I. Contemporary Expression of Nyonya Attire

服饰是一个民族特质最直观的体现。从宽松的长衫到修身精美的可峇雅，从朴素深沉的单色调到对比强烈的多种色彩，从简单的几何纹饰到夸张多样的立体图案，娘惹服饰一直随着时代在变化。

土生文化融合了多种文化元素，有着独特的文化特质，在全球经济文化一体化的进程中，在时代发展日新月异的潮流下，土生文化也在与时俱进，并参与多样化的国际化传播。

Attire stands as a vivid reflection of a nation's characteristics. Spanning from the elegantly loose and elongated baju panjang to the exquisitely tailored Kebayas, from the depth of monochrome to the vibrancy of contrasting colors, from the simplicity of geometric patterns to the bold diversity of three-dimensional designs, Nyonya attire has continuously evolved over time.

The Peranakan culture, blending diverse cultural elements, possesses unique cultural traits. In the process of global economic and cultural integration, amidst the rapidly changing trends of the era, Peranakan culture continues to adapt and engage in diverse international dissemination.

二、生活在新加坡的峇峇娘惹们

II. The Peranakan Community in Singapore Today

今日所称的“土生社区”泛指一系列具有融合文化遗产特点的社群，除了峇峇娘惹（土生华人），还包括马六甲仄迪人（土生印度人）、土生爪哇人及土生阿拉伯人。他们共同的特点在于各自独特的祖先文化，无论他们是来自中国、印度、阿拉伯，还是欧洲，其文化都与马来半岛和印度尼西亚群岛的本土文化不断融合。

土生文化的诸多方面如今已成为新加坡、马来西亚和印度尼西亚热议的话题。土生社区的手工艺品、时装和美食文化愈发受到人们的喜爱，部分人士甚至尝试恢复讲峇峇马来语之类的文化习俗。尽管这些传统习俗在过去的几个世纪可能经历了变迁，但许多峇峇娘惹仍深深地认同并自豪于他们多元文化遗产的丰富多样性和包容性。

“Peranakan”, today refers to a range of mixed heritage communities. Their unifying trait is the blending of ancestral cultures — Chinese, Indian, Arab, European and others with the indigenous cultures of the Malay Peninsula and the Indonesia archipelago. Besides Baba Nyonya, there are the Chitty Melakans (Peranakan Indians), Java Peranakans and Arab Peranakans.

Aspects of Peranakan culture are now the heated topic across Singapore, Malaysia and Indonesia. Peranakan crafts, fashion and cuisine are increasingly popular, some have sought to revive cultural practices such as speaking Baba Malay. These customs and practices may have changed over the centuries, but a keen sense of identity and pride in the diversity and inclusiveness of their multicultural heritage remains among many Baba Nyonya.



当代土生华人肖像组展品

Contemporary Baba Nyonya Portraits

当代肖像由新加坡土生文化馆特邀新加坡摄影师 Geoff Ang 拍摄

The contemporary portraits were commissioned by the Peranakan Museum
from Singaporean photographer Geoff Ang

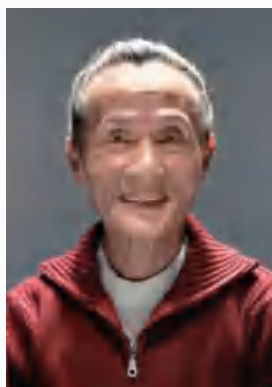




Ryan Choo
祖籍福建的土生华人
Hokkien Peranakan

“最爱峇峇娘惹甜点和粿粿 (kuih)。”

“I love eating Peranakan desserts and kueh kueh (cakes).”



Francis Hogan
华欧混血土生华人
Chinese Eurasian Peranakan

“我以峇峇娘惹身份为荣！”

“I love being Peranakan!”



Brendan Choo
祖籍福建的土生华人
Hokkien Peranakan

“我说话的方式和我的长相让我觉得自己是土生人。”

“The way I speak and how I look makes me feel Peranakan.”





Clement Tan

祖籍福建的土生华人

Hokkien Peranakan

“不必刻意强调我是峇峇，我就是峇峇。你接不接受，我都是。”

“It's not necessary for you to know me as a Baba. I am a Baba. If you don't accept me as a Baba, it doesn't matter, because I am.”



Celine Tan

祖籍福建的土生华人

Hokkien Peranakan

“虽不会说福建话，但峇峇马来语让我自在——这就是我的娘惹认同。”

“Not being able to speak Hokkien, but being comfortable in Baba Malay makes me feel very Peranakan.”



Lim Kim Choo

祖籍福建的土生华人

Hokkien Peranakan

“我的先祖就是我的娘惹根基。”

“Nenek moyang saya buat saya rasa Peranakan.”



Sherman Ong
祖籍福建的土生华人
Hokkien Peranakan

“峇峇娘惹代表的是一种独特的生活方式、教养传统与文化底蕴。”

“Peranakan is a certain way of life, upbringing and culture that is unique.”



Rodney Tan
祖籍福建的土生华人
Hokkien Peranakan

“作为峇峇娘惹，有时我会在‘纯正华人’中感到迷失。”

“Being a Peranakan, sometimes I feel lost amongst the ‘real Chinese’.”



Tresnawati Prihadi
苏门答腊和爪哇土生华人后裔
Descendants of Peranakans from Sumatra and Java

“我们印尼峇峇娘惹已融入当地生活，但祖母仍坚持穿纱笼可峇雅，只说印尼语。”

“We Indonesian Peranakans are so immersed in the Indonesian way of life. However, my grandmother still wore the sarong kebaya and spoke only the Indonesian language.”





Peter Wee
祖籍福建的土生华人
Hokkien Peranakan

“我们土生华人不会用‘血统纯正’这种词汇，我们只用‘jati Peranakan’（真正的峇峇娘惹），那些用‘血统纯正’进行商业炒作的行为不可取。”

“We Peranakans don't use that term 'true blue'. We use jati Peranakan, which means genuine. This 'true blue' terminology is rubbish, utterly commercial rubbish.”



Salome Tan
马六甲土生华人
Melaka Peranakan

“看见珠绣拖鞋的瞬间，我就知道自己是峇峇娘惹。”

“Seeing the beaded slippers makes me feel Peranakan.”



Mrs. Mary Tan
马六甲祖籍福建的土生华人
Melaka Hokkien Peranakan

“对我而言，身为峇峇娘惹就是烹饪并享受地道的娘惹美食。”

“For me, being Peranakan means cooking and enjoying good Peranakan food.”



Alvin Chia
祖籍广东的土生华人
Teochew Peranakan

“成为峇峇娘惹，意味着真正接纳并践行这一文化——不仅是物质和语言，更重要的是传承祖辈的价值观、处世之道与传统。”

“Being Peranakan means embracing and practising the culture, not just in terms of material culture and language but also the values, attitudes and traditions of past generations.”



Sheena Tan
祖籍福建的土生华人
Hokkien Peranakan

“帮祖母准备晚餐食材，听她讲述童年往事。这些平凡时刻，恰恰让我最真实地感受到峇峇娘惹的传承。”

“Helping my grandmother prepare ingredients for dinner and listening to stories about her childhood makes me feel Peranakan.”



Francesca Low
砂拉越客家的土生华人
Hakka Peranakan from Sarawak

“峇峇娘惹，对我而言就是‘家’的代名词。”

“Peranakan means family.”

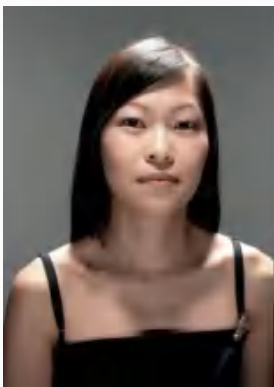




Mark John Wee
祖籍福建的土生华人
Hokkien Peranakan

“用峇峇马来语讲笑话时，我最能感受到自己的峇峇娘惹血统。”

“Telling jokes in Baba Malay makes me feel Peranakan.”



Linda Cheong
槟城土生华人
Penang Peranakan

“我们的价值观、美食与历史，共同构筑了我的峇峇娘惹认同。”

“Our values, food and history make me feel Peranakan.”



Tanya Nair
马六甲的爪哇人和土生华人后裔
Descendent of Chitty Melaka Peranakan and Chinese Peranakan

“在印度，人们会对我说，‘你有个印度名字，你是我们中的一员吗？你属于我们。’这对一个 15 世纪就离乡的族群而言是多么温暖的问候。我希望我们也能这样彼此问候：‘你是峇峇娘惹吗？你属于我们。’‘你是新加坡人吗？你属于我们。’”

“When I go to India they tell me ‘you have an Indian name, are you one of us? You belong to us.’ What a beautiful thing to say to someone who has not been back since the 15th century. I want us to say the same thing. ‘Are you Peranakan? You belong to us.’ ‘Are you Singaporean? You belong to us.’”



G. T. Lye
祖籍福建的土生华人
Hokkien Peranakan

“得体的礼仪与地道的语言，方为真正的峇峇娘惹。”

“Manners and language make a true blue Peranakan.”



Ibrahim Tahir
爪哇土生华人
Java Peranakan

“身为峇峇娘惹，意味着成为文化混血儿——能融合多元文化的养分。”

“Being Peranakan means being a cultural hybrid, drawing from and identifying with different racial groups.”



Archie Ong
马六甲与槟城土生华人后裔
Melaka and Penang Peranakan

“如今正兴起峇峇娘惹文化复兴潮，就像某些新加坡酒店，整个空间都充满典型的峇峇娘惹元素：花砖、装饰、布局，太惊艳了！这种时刻总让我深感血脉相连。”

“There’s lots of Peranakan revival now like Albert Court Hotel. They’ve actually done the whole place with typical Peranakan flavour. Tiles, the decor, the layout, amazing! Times like that I feel very Peranakan!”





Pauline Tan
马六甲土生华人
Melaka Peranakan

“我最爱身着可峇雅的传统盛装——搭配全套首饰的完整造型。”

“I love to dress up in my kebaya and all the accessories that go with it.”



Lee Kip Lee
祖籍福建的土生华人
Hokkien Peranakan

“这份峇峇娘惹的认同，源于我早已扎根新加坡的深厚血脉。”

“I feel Peranakan because I am deeply rooted in Singapore.”



Dick Lee
马六甲土生华人
Melaka Peranakan

“Keroncong 音乐（印度尼西亚的一种音乐风格）响起的瞬间，我便觉得自己就是峇峇娘惹。”

“Keroncong music makes me feel Peranakan.”

结 语



Epilogue

文明因交流而多彩，文明因互鉴而丰富。在峇峇娘惹的历史发展中，他们既继承了中华文化的精髓，同时也与东南亚定居地的社区紧密交融，共同孕育出了一种充满活力的融合文化。这一持续的文化融合，不仅彰显了中华文化的包容性与创造力，也体现了东南亚地区对他们的开放态度。

峇峇娘惹不断地为东南亚地区做出贡献，恰恰印证了“文明交流互鉴是推动人类文明进步和世界和平发展的重要动力”这一论断在当下构建人类命运共同体中的重要意义。

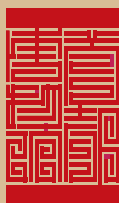
Civilizations have become richer and more colorful with exchanges and mutual learning. In the course of their history, the Baba Nyonya have not only inherited Chinese culture but have also closely interacted and assimilated with the Southeast Asian communities they settled in, forming a vibrant hybrid culture. The continuous integration and evolution of their culture demonstrates not only the Chinese culture's capacity for inclusiveness and innovation but also of the Southeast Asian communities that received them.

The enduring contributions of Baba Nyonya culture to Southeast Asian societies vividly validate the contemporary significance of the axiom that “civilizational exchange and mutual learning constitute vital forces for advancing human progress and global peace” in building a community with a shared future for mankind.









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