

H K M O A



#物色



#pop colours

## 館藏文物的 色彩美學

The Aesthetics of Hues  
in Antiquities from  
the **HKMoA** Collection

特別鳴謝鍾棋偉先生慷慨惠贈珍藏，令展覽倍添華彩。  
We gratefully acknowledge the continual generosity of Mr Cheung Kee Wee,  
his donation has greatly enhanced the exhibition.

研究指出人在觀察物件時，色彩較形狀更能抓住人的注意力。文物是古代理人的生活用器，顏色千變萬化，到底它是反映個人品味、天命信仰、規矩禮制、托物抒情，還是潮流使然？

先秦時期的《孫子兵法》有載：「色不過五，五色之變，不可勝觀也。」中國古代以五正色將顏色歸為五個大類

**青 · 赤 · 黃 · 白 · 黑**

這個展覽亦會以這五個大類分別呈現各種色彩的器物，一些古代稱為間色——正色以外的顏色——亦會歸進這五個系統之中。我們嘗試以顏色作為切入點，以館藏文物陳列出歷代的色彩，走進古代繽紛的五色世界，讓色彩聯繫古今。

Studies suggest that when we observe an object, our attention is first drawn to its colours rather than its shape. Artefacts were once everyday objects in ancient times, created in hues ranging across a broad spectrum. Are these colours a reflection of personal tastes, spiritual beliefs, ritual systems, sentiments or trends?

It is stated in *The Art of War* that: "There are not more than five prime colours, yet in combination they produce more hues than can ever been seen." In ancient China, a scheme of "five prime colours" was commonly adopted, consisting of

**Blue · Red · Yellow · White · Black**

The artefacts in this exhibition are grouped according to these categories, including certain items that are in secondary colours. It aims to showcase the colourful world of Chinese antiquities across times that also serves as a bridge between the past and the present.



青色  
Blue





石青  
Azure

這種深近黑色的藍色是清宮服飾中最具代表性的顏色，皇帝、后妃、官員、命婦的禮服多為石青色。雖然其名為石青，然而用於衣物上的石青色並非由礦物顏料染成，而是由植物染料靛青經過多次染色而成。

The dark-blue pigment is iconic of imperial garments of the Qing dynasty, worn frequently by the emperor, concubines, officials and court ladies. Despite its name, this pigment used on garments was not derived from the mineral azurite, but from plant-based indigo through several rounds of dyeing.

石青色一品文官冬補服  
19世紀  
紡織品

Dark blue winter surcoat with first rank civil official's crane badges  
19th century  
Textile

青花為釉下彩瓷器品類，以鈷料於坯體上繪畫花紋，再罩上一層透明釉，高溫燒成青藍翠艷的圖案。不同時期採用的鈷料來自不同產地，因內含金屬微量元素不同而呈現微妙變化。明清時期中國大量出口青花瓷，將這種獨特的中國藍帶到全世界。

A popular genre of underglaze ware, the technique involves drawing patterns on the bisque using cobalt pigments and then coating it with a layer of transparent glaze, followed by firing at a high temperature to produce bright and vivid blue patterns. The sources of cobalt material varied from one era to another, resulting in subtle differences in hue depending on the amount of trace elements they contained. Blue and white porcelain was a major export during the Ming and Qing dynasties, which led to the massive popularity of this unique shade of blue from China across the world.



青花  
Underglaze Blue

青花水波龍紋罐  
清康熙 (1662-1722)  
陶瓷

Jar with dragon amidst wave design in underglaze blue  
Kangxi period (1662-1722), Qing dynasty  
Ceramics



翠摺  
Kingfisher Blue

翠字本義為青色羽毛的雀鳥，即翠鳥，後來將青藍鮮艷的羽毛引申為顏色名稱。中國早在戰國時期便採擷翠鳥的羽毛用於裝飾，如車蓋、衣裙、珠寶等，以翠鳥身上的碧藍霞彩妝點奢華之色。明清時期尤為盛行，常用作髮飾，以鮮麗嬌翠的藍色襯托女子烏黑的髮髻，命婦頭上所戴的鳳冠更是於鎏金底座上大量點翠，輔以珍珠、珊瑚、各色寶石，極盡富麗堂皇。

The name was coined with reference to the bright blue feathers of the bird. From as early as the Warring States period, the plumage of kingfishers had been used as decoration on various items such as the roofs of carriages, clothing and jewellery, to impart an opulent effect marked by the feathers' distinctive blue. Kingfisher feathers were particularly popular in the Ming and Qing dynasties, frequently seen on hair accessories with their colour forming a striking contrast to the black of a lady's topknot. Many phoenix coronets worn by court ladies were lavishly decorated with kingfisher feather on a gilt base, complete with pearls, corals and colourful gemstones in a splendid display.

點翠嵌寶石珍珠蝴蝶花卉鈕子  
清代 (1644-1911)  
點翠

Lady's headdress (*tianzi*) decorated with bats, butterflies and flowers in pearls, semi-precious stones and kingfisher feather inlay  
Qing dynasty (1644-1911)  
Kingfisher feather inlay

汝窯瓷器的天青色，藍中帶綠，微閃着淡淡的粉紅光澤，溫潤典雅。有別於北宋青瓷多為偏綠的艾青色，汝窯燒製的青瓷是偏藍的粉青色，混入瑪瑙粉末的釉層具有玉般的質感，滋潤瑩澈。

The sky blue seen on Ru ware is a warm and classic hue that carries a tinge of green and a glimmer of pink. Distinct from the more greenish hue of most celadon ware from the Northern Song era, those produced by the Ru kiln featured a pastel blue glaze with agate which confers a jade-like quality and bright lustre.



天青色  
Sky Blue

汝窯青釉筆洗  
北宋晚期 (12世紀初)  
陶瓷  
羅桂祥藏品

Brush washer, Ru ware  
Late Northern Song dynasty (early 12th century)  
Ceramics  
The K. S. Lo Collection



月白色  
Moon-White

青釉是以鐵為呈色劑以高溫燒成，含鐵量一般在3%以下。青釉以顏色深淺可分為粉青、冬青和豆青，其中以粉青最淺，冬青次之，豆青最深。

The celadon glaze contained iron, generally at 3% or less, as its colourant and was fired at high temperature. The different shades of celadon glaze, from light to dark, can be categorised into pale celadon, winter celadon and pea celadon.

很容易會望文生義以為是近似銀月般的白色，實際上在明清時期多指類近天藍色的淺藍色，其本名為月下白，意指月光投影的泛藍色，而比月白更深的藍色則名為品月，清代皇帝在秋分時會身穿月白色的朝袍作為祭月的禮服。

The name is perhaps misleading as it seems to suggest the hue of a silver-white moon. Back in the Ming and Qing dynasties, this was in fact a light sky-blue that resembled the colour reflected in moonlight, hence its original name "white under the moon". Another colour that was a shade darker than moon-white was named *pinyue* (appreciation of the moon). During the Qing dynasty, the emperors would wear a moon-white court robe at the ritual ceremony for moon worship during the autumn equinox.

月白釉水波紋碟  
「大清雍正年製」款  
清 雍正 (1723-1735)  
陶瓷

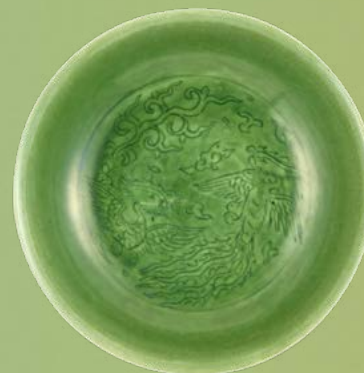
Plate with wave pattern in moon-white glaze  
Six-character mark of Yongzheng and of the period (1723-1735), Qing dynasty  
Ceramics



粉青  
Pale Celadon

粉青釉葫蘆瓶  
「大清嘉慶年製」款  
清 嘉慶 (1796-1820)  
陶瓷  
鍾棋偉先生捐贈

Double-gourd-shaped vase in celadon glaze  
Six-character mark of Jiaqing and of the period (1796-1820), Qing dynasty  
Ceramics  
Donated by Mr Cheung Kee Wee



瓜皮綠  
Melon-Green

釉色綠中閃黑，釉質如玻璃般清透，呈現酷似西瓜皮的翠綠色，成為這種低溫銅綠釉的別稱，大多於釉下錐花作為裝飾，明代嘉靖時期御窖燒製的瓜皮綠瓷器最為著名。

This glaze is notable for its glass-like translucence with a gleam of black amid the green. Resembling the shade of watermelon skin the name has come to represent this particular glaze, which was produced at low temperature with copper oxide as its colourant. It was commonly used for decoration in the form of underglaze chiselled patterns, with the foremost examples being the melon-green porcelains made by the imperial kilns of the Jiajing period during the Ming dynasty.

瓜皮綠釉刻龍鳳紋碟  
「大明嘉靖年製」款  
明 嘉靖 (1522-1566)  
陶瓷

Plate with carved dragon and phoenix design in melon-green glaze  
Six-character mark of Jiajing and of the period (1522-1566), Ming dynasty  
Ceramics

越窰青釉為唐代青瓷的名品，呈現艾草般帶黃的淡青色調，釉質清透如玉，帶有冰裂般的開片紋理，因而有「類玉、類冰」的美譽。晚唐及五代期間越窰的精品作為貢品，名為秘色瓷，青翠的釉色備受唐代詩人贊詠，陸龜蒙說其色是「奪得千峰翠色來」，徐夔亦以「振翠融青」形容其青綠釉色。

A prominent genre of Tang porcelains, the Yue ware celadon glaze has a light-bluish tone with a tinge of yellow, like the shade of Chinese mugwort. It has been praised as "like frost" and "like jade" because of its jade-like translucence and crackle patterns. During the late Tang and Five Dynasties periods, these particular wares with best quality were called *mise* (secret colour) ware and sent as tributes to the imperial court. The lush green glaze was often eulogised by Tang poets, with Lu Guimeng describing it as having "taken the green of a thousand mountains" and Xu Yin calling the colour a "fusion of blue and green".



越窰青釉  
Celadon Glaze of Yue Ware

越窰青釉刻牡丹紋蓋盒  
10世紀至11世紀  
陶瓷

Covered box with carved peony design in celadon glaze, Yue ware  
10th century to 11th century  
Ceramics



赤色  
Red



郎窑紅  
Langyao Red

色澤鮮紅深濃，相傳於釉料中加入西方紅寶石的碎末，有寶石紅的美譽。由於明清時期多用作祭器，因而得名，因「祭」與「霽」是諧音，故又名為霽紅，借喻其雨後晚霞般紅艷動人的色澤。因高溫銅紅釉器對窯溫控制要求甚高，成品率極低，有「千窯一寶」的說法。以明代永樂、宣德時期燒製的祭紅器最為著名，清代亦有仿燒。

The glaze of scarlet shade, with powdered fragments of ruby said to have been mixed into the glaze thus giving it the nickname "ruby red". Ceramics in sacrificial red were often used as ritual vessels during the Ming and Qing dynasties. In Chinese, this is sometimes called by another homonym ("jihong") comparing it to the mesmerising shade of afterglow after rain. The success rate of the production of copper-red glazed ware was extremely low due to the challenging requirements for temperature control. Therefore, sacrificial red ware was described as the "one gem from a thousand kilns". The most notable examples were made during the Yongle and Xuande periods of the Ming dynasty, the colour also reproduced during the Qing dynasty.

顏色鮮紅濃艷如牛血初凝，具有玻璃般晶瑩透亮的釉面，越是近器物足處顏色越發深沉，漸成褐紅般的顏色。晚清時以康熙督陶官郎廷極冠名，稱為「郎窑紅」，是清代高溫銅紅釉的新品種。

A bright red resembling the fresh blood of an ox, the glaze forms a glass-like surface growing darker to almost russet as it reaches the foot of the object. Langyao red was a new genre of ceramics created in the Qing dynasty using copper-red glaze fired at high temperature, with the name coined since late Qing dynasty after Lang Tingji, a superintendent of the imperial kiln during the Kangxi period.

郎紅釉觀音尊  
清 康熙 (1662–1722)  
陶瓷  
鍾棋偉先生捐贈

Baluster vase in Langyao glaze  
Kangxi period (1662–1722), Qing dynasty  
Ceramics  
Donated by Mr Cheung Kee Wee



祭紅  
Sacrificial Red

祭紅釉盤  
「大明宣德年製」款  
明 宣德 (1426–1435)  
陶瓷  
羅桂祥藏品  
Dish in sacrificial red glaze  
Six-character mark of Xuande and of the period (1426–1435), Ming dynasty  
Ceramics  
The K.S. Lo Collection



豇豆紅  
Peach-Bloom Glaze

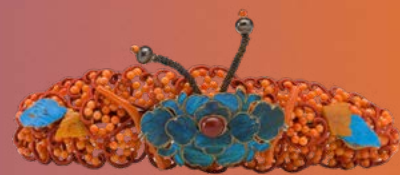
一如其名，色如成熟的紅豇豆般，深淺不一的紅色混雜苔綠斑點，同時呈現銅在高溫下變化的兩種顏色。近人常借清人洪亮吉抄錄的《詠蘋果詩》形容豇豆紅釉：「綠如春水初生日，紅似朝霞欲上時」，恰似這種發色柔麗而多變的色調，又據其深淺有紅中帶綠的「美人醉」、如桃花初綻的「桃花片」、和似孩子粉頰的「娃娃臉」等別稱。

This glaze resembles the shade of red cowpeas with varying hues of red mixed with mottled moss-green — the two colours produced by copper at different state at high temperature. The glaze was often described in verse by Qing poet Hong Liangji, of which the original subject was apples: "Green as river water in early spring, red as the afterglow at twilight". The glaze's gentle, varied hues of green and red have led to monikers such as "blushing beauty", "peach blossom red" and "baby cheeks".

豇豆紅柳葉瓶  
「大清康熙年製」款  
清 康熙 (1662–1722)  
陶瓷  
Vase in peach-bloom glaze  
Six-character mark of Kangxi and of the period (1662–1722), Qing dynasty  
Ceramics

珊瑚紅是帶橘調的深紅色。紅珊瑚本屬天然有機寶石，呈淡粉、橘紅、深紅等紅色調，因其珍罕難得，自古被視為富貴祥瑞的象徵，亦是佛教七寶之一，常用以配搭珍珠、翠羽等製成色彩奪目絢麗的珠寶。瓷器中的珊瑚紅釉建基於明代礬紅彩器發展而成，以鐵作為呈色劑，將釉料吹在白釉之上，以低溫燒成光潤明艷猶如天然紅珊瑚般顏色。

This shade is a deep red blend with hues of orange. Red coral is an organic mineral that comes in various shades of red including light pink, orange-red, and dark red. Due to its rarity, it has been regarded as a symbol of prosperity and auspiciousness since ancient times, and is also one of the seven treasures of Buddhism. The hue was often combined with pearls and kingfisher feathers to create dazzling jewelry. The coral red glaze was developed based on the iron-red wares of the Ming dynasty. With iron as its colourant, the red pigment was applied on a white ground using the blow-glazing technique and then fired at a low temperature, until a brilliant, shiny hue was formed resembling the natural shade of red coral.



珊瑚紅  
Coral Red

點翠珊瑚珠步搖  
清代 (1644–1911)  
點翠  
Hairpin with coral beads and kingfisher feather inlay  
Qing dynasty (1644–1911)  
Kingfisher feather inlay





胭脂紅  
Rouge Red

色澤呈粉紅色，瑰美如薔薇，又若女子化妝所用的胭脂般嬌紅，因而得名。清代康熙晚期始從歐洲進口，後來於清宮創燒成功，以微量黃金作為著色劑的名貴釉料，在顯微鏡下可見黃金微粒，故又名「西洋紅」或「洋金紅」，亦可按呈色深淺區分，深紅近玫瑰紫的名為「胭脂紫」，而粉嫩若桃花的則名為「胭脂水」。

The colour is an alluring pastel red resembling that of a rose or cheek rouge. From the late Qing dynasty, the pigment was imported from Europe, with rouge-red wares later successfully produced by the imperial kilns. It was a precious glaze containing a trace amount of gold, particles of which can be seen under a microscope. Hence the colour is sometimes referred to as "western red" or "western gold red". It can also be differentiated into various shades: "rouge red" being a dark red that almost resembles rose purple, and "washed red" referring to a pastel hue reminiscent of peach blossoms.

胭脂紅釉碗  
「大清宣統年製」款  
清宣統 (1909–1911)  
陶瓷

Bowl in rouge red glaze  
Six-character mark of Xuantong and of the period  
(1909–1911), Qing dynasty  
Ceramics

為釉下彩瓷器的品種，先以氧化銅作為呈色劑的彩料於器壁繪上圖案，再施一層透明釉以高溫燒成，深紅的圖案與透白的器表呈現鮮明對比。明代開國皇帝明太祖以朱為國姓，以紅色為貴，大量燒製釉裏紅等銅紅釉品種，然而由於燒製工藝的局限，大部份釉裏紅呈色偏灰褐，及至清代早期才掌握成熟。

Porcelains in underglaze red were produced by painting a pattern onto the bisque using a pigment that contained a copper oxide colourant, then applying a layer of transparent glaze and firing the object at a high temperature. The process would create striking contrasts between dark-red patterns and the translucent surface of the ware. The Hongwu Emperor, the founding emperor of the Ming dynasty, favoured red as a noble colour and had various types of copper-red wares made during his reign, including those in underglaze red. However, due to the complex firing technique, most of the porcelains in underglaze red produced resulted in a brown-grey in colour. The technique only matured and reached its peak in the early Qing dynasty.



釉裏紅  
Underglaze Red

釉裏紅龍戲珠紋瓶  
「大清雍正年製」款  
清雍正 (1723–1735)  
陶瓷

Vase with dragon and flaming pearl design in underglaze red  
Six-character mark of Yongzheng and of the period  
(1723–1735), Qing dynasty  
Ceramics



妃色  
Beige Orange

妃色多指淺紅色，亦作楊妃色或醉楊妃色，以酒後酡顏形容淺淡的粉紅色，《紅樓夢》中林黛玉曾穿著一條「楊妃色繡花錦裙」。粉紅色在古代中國按其深淺還有多種稱謂，除妃色外，如褪紅色、出爐銀色等雅稱。

This hue was of light red colour, originally associated with the wine-flushed cheeks of a lady. In *Dream of the Red Chamber*, Lin Daiyu is depicted as wearing an "embroidered brocade skirt in beige orange". Depending on its shade, the colour was also referred to by other names in ancient China, such as faded red and fired silver.

粉紅料菱面碗  
清代 (19世紀晚期)  
玻璃

Glass bowl with lozenge pattern in opaque pink  
Qing dynasty (late 19th century)  
Glass

雪青色多指偏藍調的淺紫色，於清代晚期非常流行，更淺的淺紫色則作雪灰色。紫色調亦多以荷花為名，青蓮色同樣為偏藍的紫色，而藕荷色則為深紫色。

The bluish light violet was popular during the late Qing dynasty; a lighter shade was called mauve grey. The names of violet tones were frequently associated with lotus: "blue lotus" is a bluish-violet while "mauve" is a darker purple.

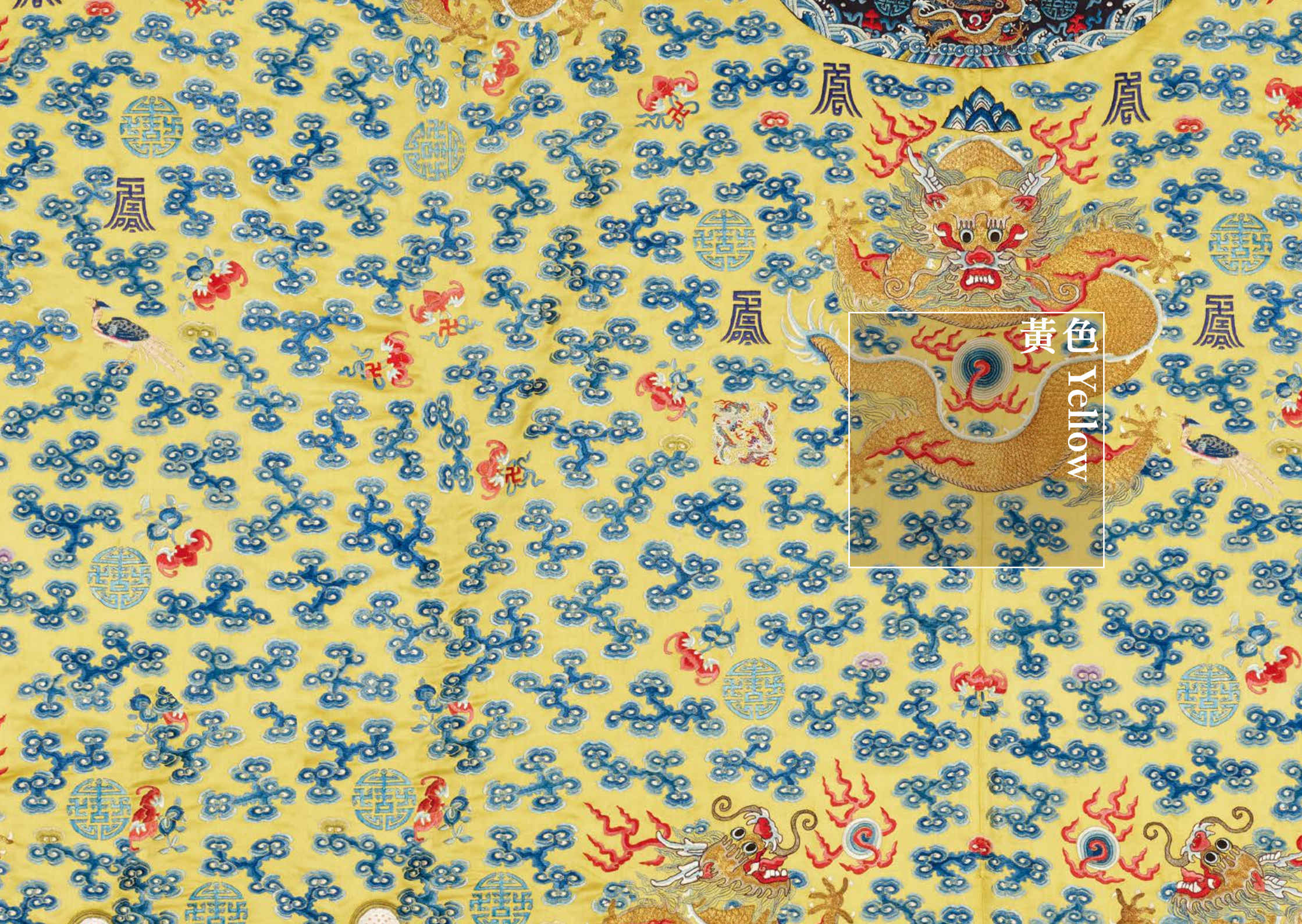


雪青色  
Violet

紫地刺繡花蝶紋馬甲  
清光緒 (1875–1908)  
絲織品

Mauve waistcoat (*majia*) with embroidered orchid and butterfly design  
Guangxu period (1875–1908), Qing dynasty  
Textile





鳳

鳳

鳳

鳳

鳳



黃色

Yellow





明黃色  
Bright Yellow

明黃色是明度最高的黃色，於清代僅為皇帝、皇后及皇太后可穿著的服色，是皇家中最尊貴顯赫的顏色。在清代以前，皇帝袍服所穿著的黃色多為棕黃的赭黃色，及至清代乾隆時期才正式訂定明麗鮮艷的明黃色作為皇帝的專屬服色。古代多以梔子染製鮮艷的黃色調，及至清代則多以槐花苞作為黃色系龍袍的主要染料，不易因日曬而褪色。

It is the brightest shade of yellow which was worn exclusively by the emperor, empress and empress dowager during the Qing dynasty, as supreme colour of the nobility. Before the Qing period, yellow on the emperor's robes was typically brownish yellow or ochre. It was during the Qianlong Emperor's reign that bright yellow was decreed as an imperial colour to be used exclusively for the emperor's garments. In ancient China, fruits of gardenia had been the primary ingredient for producing bright yellow pigments. It was during the Qing dynasty that the flower buds of the Japanese pagoda tree became the preferred ingredient for the yellow dye for the emperor's robes, due to its superior colour fastness under exposure to the sun.

明黃地刺繡十二章紋龍袍  
清 咸豐 (1851-1861)  
紡織品

Bright yellow dragon robe with the Twelve Imperial Symbols  
Xianfeng period (1851-1861), Qing dynasty  
Textile

黃釉器採用鐵作為呈色劑，以低溫燒成，因以澆釉法多次施釉，故名澆黃，又因釉色柔淡嬌嫩，取「澆」的諧音名為嬌黃，以明代弘治時期燒製的澆黃釉最享負盛名。由於黃色於五行中屬土，明清時期會使用黃釉瓷祭器於地壇祭地。

The yellow glaze contained iron as the colourant and was fired at a low temperature. Its light, exquisite yellow shade was achieved through the pouring of multiple layers of yellow glaze. The best-known examples are the yellow-glazed wares created during the Hongzhi era of the Ming dynasty. As yellow is associated with earth from among the five elements, yellow-glazed porcelains were used as ritual vessels at the Temple of the Earth during the Ming and Qing dynasties.



澆黃釉  
Pale Yellow

嬌黃釉碟  
「大明弘治年製」款  
明 弘治 (1488-1505)  
陶瓷

Dish in pale yellow glaze  
Six-character mark of Hongzhi and of the period (1488-1505), Ming dynasty  
Ceramics



香色  
Incense

香色是一種帶綠調的黃色，其名令人聯想到秋葉從綠漸黃的色調。按清宮服制，品第越低，服色的黃調越少，如次一等的太子則穿著帶紅調的杏黃色，再次等的貴妃及皇子穿接近橙紅的金黃色，而嬪則是穿綠調的秋香色。香色有香黃色、秋香色、沉香色，綠調由淺入深。

The pigment is yellow with a tinge of green, akin to the shades of yellowing leaves in autumn. According to the Qing imperial dress hierarchy, the lower the rank of the royal, the less yellow-toned his or her garments should be. For example, the crown prince who was of the second rank would wear apricot yellow, while princes, noble consorts who were a further rank below would wear a golden yellow closely resembling orange red, and concubines would wear autumnal yellow with green. There were several hues to the colour including incense, autumnal and agarwood yellow, with their green tones varying from light to dark.

刺繡團花紋馬褂  
清代 (18世紀中期)  
絲織品

Boy's jacket (*magua*) embroidered with bats and *shou* characters design roundels  
Qing dynasty (mid 18th century)  
Textile

琥珀為樹脂汁液凝結成的化石，不透明的琥珀稱為蜜蠟，呈現光潤如蜜的黃棕色，在唐詩中常用以形容黃酒的顏色。如李白的《客中行》便寫道「玉碗盛來琥珀光」。中國所見的琥珀大多從西洋進口或進貢所得，多用作朝珠、首飾或文房陳設，清宮所製的黃色料器亦會刻意模仿琥珀或蜜蠟油潤的質感。

Amber is fossilized tree resin, which in an opaque form is also called "beeswax" in Chinese. Its rich, shiny brown hue was often used to describe the colour of yellow wine in Tang poems. For instance, Li Bai wrote in his *Kezhong xing*: "[the wine] in the jade bowl gleams like amber". In China, amber was predominantly imported or gifted as tributes from the West, and used as court beads, jewellery or displayed in a study. The imperial glass workshop would also imitate the shiny texture of amber in the yellow glass wares produced by them.



琥珀色  
Amber

琥珀料開光刻花卉紋碗  
「乾隆年製」款  
清 乾隆 (1736-1795)  
玻璃

Glass bowl with wheel-cut and etched floral design in reserved panels in transparent amber  
Four-character mark of Qianlong and of the period (1736-1795), Qing dynasty  
Glass





檸檬黃釉  
Lemon Yellow

為帶綠調的淺黃色，如檸檬外皮般明艷鮮亮，是清代雍正時期創燒的新釉色。清宮在研發畫琺瑯器期間引進西洋彩料，有別慣常以氧化鐵作為低溫黃釉的呈色劑，改為採用進口的氧化銻，燒成清透淺淡的黃釉，故又名「西洋黃」。

It is a light yellow tinged with green, a new glaze created during the Yongzheng reign of the Qing dynasty that resembled the brilliant hue of lemon rind. The imperial court brought in pigments from the West for the development of painted enamel ware. In a departure from the conventional use of iron oxide as the colourant for yellow glaze fired at low temperatures, the imperial kiln adopted imported antimony oxide in the production of a light and translucent yellow glaze. For this reason, the glaze was also known as "western yellow".

檸檬黃釉碟  
「大清嘉慶年製」款  
清 嘉慶 (1796-1820)  
陶瓷

Small dish in lemon yellow glaze  
Six-character mark of Jiaqing and of the period  
(1796-1820), Qing dynasty  
Ceramics

清代盛行的高溫黃釉品種，屬於鐵、鎂結晶釉，經高溫燒成帶黃調的深綠色，原稱為廠官釉。廠官釉色調黃綠摻雜，有多種變化，有的似鱈魚腹際色，俗稱「鱈魚黃」，有的像茶葉研成的細末之色，俗稱「茶葉末」。釉色古樸敦厚，多用作仿燒古銅器。

Popular during the Qing dynasty, this glaze containing iron and magnesium was fired at a high temperature to produce a dark yellowish green hue. Its colour is a varied blend ranging from "eel-skin yellow" which resembles the shade of the fish's belly, to the "tea-dust green" of ground tea leaves. Known for its dense and classic tone of colour, the glaze was primarily used on porcelain imitations of ancient bronzeware.



茶葉末釉  
Tea-Dust Glaze

茶葉末釉六連瓶  
「大清乾隆年製」款  
清 乾隆 (1736-1795)  
陶瓷  
鍾棋偉先生捐贈

Six-conjoined bottle in tea-dust glaze  
Six-character mark of Qianlong and of the period  
(1736-1795), Qing dynasty  
Ceramics  
Donated by Mr Cheung Kee Wee



金色  
Gold

黃金擁有璀璨而永久的亮麗光澤，這種稀有的貴金屬在歷朝歷代的價值一直久盛不衰，是財富和地位的象徵。除用作貨幣，人們還善用黃金柔軟而易錘打成形的特質，廣泛應用在生活上的各個層面，點綴燦爛金光，如製成首飾、器皿，以金箔包覆絲線製成金線用以織繡衣物，或結合水銀為金屬鍍上鎏金。

Gold was favoured by many for its rich, enduring lustre. The precious metal has consistently been a valuable currency and the ultimate symbol of wealth and status throughout history. Apart from its monetary value, gold was also a versatile material for everyday items due to its malleable nature. Its brilliant glitter made it a popular material for jewellery and vessels, while threads were also wrapped in gold foil to be embroidered onto garments. Mixtures of gold and mercury were used for gilding metals.

鎏金單把折肩銀杯  
唐 (618-907) 至五代 (907-960)  
金屬 (銀)

Gold-gilt silver cup with loop handle  
Tang (618-907) to Five Dynasties (907-960)  
Metal (silver)

銅器本身的顏色是文人審美的重要標準，宋人追求銅器帶臘茶色，是一種帶紫的褐色。晚明人則以藏經紙色、栗色、茄皮色、棠梨色及褐色排次。清代《揚州畫舫錄》以深青紫色形容古銅色，即是織品以青色混合紫色染料調配而成，呈現如古銅器般深濃的褐色。

The colour of bronze ware was an important element of literati connoisseurship. People during the Song dynasty preferred bronze wares with a purplish tea-brown hue; while in the late Ming period, the favoured bronze shades ranked from the most to the least popular were: scripture-paper, chestnut, eggplant skin, birchleaf pear bronze, and brown. In *Yangzhou huafang lu* from the Qing dynasty, bronze is described as a dark bluish purple achieved by blending blue and purple dye to create a dense brown similar to the hue of a bronze ware.



古銅色  
Bronze

灑金雙魚耳簋型香爐  
「大明宣德年製」款  
明代晚期  
金屬 (銅)

Splashed-gilt bronze censer in *gui* shape with two fish handles  
Six-character mark of Xuande, Ming dynasty  
Late Ming period  
Metal (brass)





## 白陶 Neolithic White



最早的陶器是不加淘洗的，所以雜質較多，後來懂得揀土和淘土，才發展出用白色陶土燒成的白陶器。白陶氧化鐵含量低，燒成胎質米白的陶器，在新石器時代中期開始出現，於商代後期發展至頂峰。

The earliest ceramics were made using clay that was unwashed and contained significant amount of impurities. Subsequently, human civilisations began perfecting clay production and eventually created white clay as a material for ceramics. With a low iron oxide content, a bisque made of white clay would turn beige-white after firing. Such wares emerged in the Middle Neolithic age, with the craft reaching its peak in the late Shang dynasty.

纏繩把陶鬶  
新石器時代 龍山文化 (約公元前 2500-2000 年)  
陶瓷  
張嘉琳伉儷捐贈

Pottery *gui* with twisted handle  
Longshan Culture (ca. 2500-2000 BCE), Neolithic period  
Ceramics  
Donated by Mr and Mrs Cheung Kalam

釉色白中閃黃，定窯以燒製白瓷而聞名於世，金代《歸潛志》上說：「定州花瓷甌，顏色天下白」，以形容定窯瓷器的美。所謂「天下白」是指美人白膩的膚色，其採用的白色胎土不需另外施加化妝土亦可燒製出牙白素淨的瓷器，以劃花、刻花、印花等工藝為堅硬細薄的定窯白瓷添上變化萬千的華美裝飾。

The unique, white-glazed wares made by the Ding kiln are notable for their yellow-tinged white. In the book *The Memoir of Guiqian* from the Jin dynasty, a favourable description of the colour reads: "The ceramic wares with floral carved patterns from Dingzhou are white as a lady's fair skin." No slip was needed on the white bisque to produce the pristine ivory-white porcelain, while various engraving and moulding techniques could be used to apply various ornamentations on the thin yet hard surface.



## 定窯米白 Ding Ware White

定窯白釉印荷塘雙魚紋碟  
宋代 (960-1279)  
陶瓷

White-glazed plate with moulded decoration of twin fishes in lotus pond, Ding ware  
Song dynasty (960-1279)  
Ceramics

## 象牙白色 Ivory White



牙雕一般白中帶淺黃調，是柔和的米白色。象牙曾是中國重要的奢侈品雕刻材料，因其紋理規整，光潤細滑，可雕刻精巧絕倫的工藝品。

Ivory sculptures usually feature a mild creamy white. Ivory was once an important luxury material for sculptures in China. Its orderly, smooth and delicate texture made it a superb material for carving the most ornate and exquisite artefacts.

牙雕樓閣人物圖摺扇  
清代 (19 世紀初期)  
象牙

Ivory folding fan carved with figures in pavilion design  
Qing dynasty (early 19th century)  
Ivory

胎體細膩白潤，施釉後白如凝脂，乳白中閃現微黃，似豬油般瑩潔滑潤，因而俗稱「豬油白」，遠銷至歐洲後成為中國的白瓷代表，故名「中國白」，亦因顏色白淨如鵝絨，又名「鵝絨白」。德化白瓷以塑像聞名，特別是以垂拂流轉的衣褶勾勒人物如菩薩或仙家人物的身姿，突顯聖潔優雅的氣質。

Dehua ware was produced by applying a layer of glaze on a delicate white bisque to create a creamy shade with a glimmer of yellow, much akin to the waxy, gleaming hue of pork lard. It was widely exported including to Europe and became an iconic example of Chinese white porcelain, hence the name "Chinese white". It was also known as "goose-down white" due to its pristine hue. The most celebrated forms of Dehua white ware were sculpted figurines, particularly those of Bodhisattvas or immortals where the elegant and saintly auras of these figures were vividly portrayed down to every lifelike detail, including the tiny twists and creases of their garments.



## 德化豬油白 Dehua Ware Lard White

德化窯白釉和合二仙像  
許友義 (1877-1940)  
20 世紀早期  
陶瓷

Figure of two immortals of Harmony and Union in white glaze, Dehua ware  
Xu Youyi (1877-1940)  
Early 20th century  
Ceramics



## 青白 *Qingbai, Bluish White*

釉層白潤細膩，呈凝脂般的失透狀，色澤如鴨蛋殼般微微閃青，故名卵白，為元代景德鎮創燒的白瓷新品種。因元人推崇白色，認為白色代表吉祥，白瓷在元代備受青睞。

A new genre of white porcelain created by the Jingdezhen kiln during the Yuan dynasty, the eggshell white glaze has a creamy, opaque shade with the faint blue of duck-egg shell. White porcelains were popular during the Yuan dynasty as white was seen as an auspicious colour.

青白瓷是宋元時期重要的瓷器品類之一，釉色介於青與白之間，胎體潔白，白中泛青的釉層在刻花或印花圖案的積釉處顯現天青色，故又名「影青」，具有青白玉般的玲瓏瑩澈，多為饒州（景德鎮）燒製，有「饒玉」的美譽。

*Qingbai*-glazed porcelains were an important ceramic type during the Song and Yuan dynasties. The colour lies between blue and white, while the pristine-white bisque carved or moulded with patterns shows a sky-blue shade where glaze thickly deposited. Due to the translucent quality, it was also referred to as *Yingqing* (shadowy blue). *Qingbai*-glazed ware was so named because of its lustrous shade comparable to that of the eponymous jade, and was also known as *Raoyu* (jade from the Raozhou kiln, later known as Jingdezhen) for most of the ware was produced in that region.

影青印雙鳳紋碟  
元代 (1271–1368)  
陶瓷

Plate with moulded double phoenix design in *qingbai* glaze  
Yuan dynasty (1271–1368)  
Ceramics



## 卵白 *Eggshell White*

樞府白釉印龍紋碗  
元代 (1271–1368)  
陶瓷

Bowl with moulded dragon design in white glaze, Shufu ware  
Yuan dynasty (1271–1368)  
Ceramics



## 玉白色 *Jade White*

溫潤的白玉一直在中國文化中備受推崇，常以潔白純淨的玉石比喻德行高潔的君子。新疆崑崙山所產的軟玉以白色或青白色為主，俗稱為「和闐玉」，戰國以後成為中國歷代的主流玉料。

In Chinese culture, jade has always been a popular symbol of virtue and integrity. Hetian jade, a mainly white or bluish white nephrite sourced from the Kunlun Mountains of Xinjiang, became the primary material for jade carvings throughout the centuries since the Warring States period.

淺浮雕萬年如意紋玉碟  
清 乾隆 (1736–1795)  
玉

Jade plate carved with *wannianqing* and *lingzhi* design  
Qianlong period (1736–1795), Qing dynasty  
Jade

雪白的釉色，白中微帶粉色，予人素淨優雅的感覺，當白糖在十六世紀被發明後，鑑賞家便以白如霜雪的糖霜類比潔白溫潤的永樂白瓷，故名甜白。明代的永樂皇帝特別喜愛白瓷，「潔素瑩然，甚適於心」——正是他對甜白釉瓷器由衷的讚譽。

This colour is a snowy white with a tinge of pink and has been favoured for its pristine and elegant quality. After white sugar became widely used in the 16th century, art experts have been comparing the purity of white porcelains from the Yongle period to the frosty white of sugar icing, hence the name *Tianbai* (sweet white). The Yongle emperor was fond of white-glazed ceramics, describing them as "having a crystal-clear quality that appeals to the heart (soul)."



## 甜白釉 *Tianbai, Sweet White*

甜白釉暗花龍紋高足碗  
「永樂年製」款  
明 永樂 (1403–1424)  
陶瓷

Stem-bowl with *anhua* dragon design in *tianbai* glaze  
Four-character mark of Yongle and of the period (1403–1424), Ming dynasty  
Ceramics





黑色  
Black



## 黑陶 Neolithic Black



新石器時期以封窖滲炭工藝燒成通體呈黑色的陶器，在陶器燒製的最後階段從窖頂加水，木炭熄滅後產生大量濃煙，形成黑色的表面。這種燒製工藝的進步令陶器更堅硬緻密，經過打磨後黑而發亮。

During the Neolithic period, black pottery wares were made through a carburising firing process in a sealed kiln. In the final stage, water was poured in through the top of the kiln to douse the charcoal, creating thick plumes of smoke and in turn a black surface on the ware. As the firing technique continued to be improved, the ceramic wares produced became more dense and solid. After polishing, the wares would have a black and shiny finish.

黑陶杯  
新石器時代 山東龍山文化(約公元前 2400–2000 年)  
陶器  
徐展堂博士捐贈

Black pottery cup  
Shandong Longshan culture (ca. 2400–2000 BCE),  
Neolithic period  
Ceramics  
Donated by Dr Tsui Tsin-tong

宋代《茶錄》以「紺黑」形容建窰茶盞的釉色，窰址位於福建的建窰以燒製黑釉茶盞而聞名，以含鐵量高的原料製成呈灰黑色的胎體，內外均施同樣含鐵的黑色釉料，在高溫燒製下釉面呈現如寶石般流光溢彩的結晶斑，黑褐色、紫黑色、銀灰色、醬色等的斑紋如細長的兔毫或是如飄浮水面的油滴，以千變萬化的黑色襯托出宋代乳白的茶色。

In the *Record of Tea* from the Song dynasty, the glaze colour of the tea bowls made by the Jian kiln is described as "reddish black". The Jian kiln, located in Fujian, was known for its black-glazed tea bowls, where the grey-black bisque was created using materials with a high iron content and both its inner and outer surfaces would be coated in black glaze containing iron. After being fired at a high temperature, the glazed surface would develop a gemlike crystalline texture. The patterns, in varying shades such as black-brown, purple-black, silver-grey and brown, are fine as rabbit fur and appear like grease on water. The diverse spectrum of black of Jian ware provided a vivid contrast to the creamy white foam of whipped tea during the Song dynasty.



福建建陽窰黑釉兔毫紋茶碗  
北宋(960–1127)  
陶器  
郭修圃伉儷捐贈

Tea bowl in hare's fur glaze,  
Jianyang ware, Fujian  
Northern Song dynasty (960–1127)  
Ceramics  
Donated by Mr and Mrs Kwok Sau Po

## 建窰黑釉 Jian Ware Black Glaze



宋代磁州窰瓷器擅以黑彩添上不拘一格的紋飾，白地黑彩器直接於米白的瓷胎上繪畫黑色的花紋，並會以劃花或刻花工藝勾勒輪廓及裝飾線紋。而黑地白花器則剛好相反，先以黑料塗地，再剔掉黑料，露出白色化妝土的紋飾。

The Cizhou kiln of the Song dynasty was known for their black wares adorned with eclectic patterns. They either carried black patterns that were directly painted on a beige-white bisque with their outlines engraved; or conversely in the case of white patterns against a black ground, the bisque would be coated first in black with parts of the glaze then carved out to reveal the white slip beneath forming the patterns.

河南磁州窰黑釉剔纏枝花紋瓶  
北宋(960–1127)  
陶器  
郭修圃伉儷捐贈

Jar with sgraffiato floral scrolls in black glaze,  
Cizhou ware, Henan  
Northern Song dynasty (960–1127)  
Ceramics  
Donated by Mr and Mrs Kwok Sau Po

## 磁州黑彩 Cizhou Ware Black

寫有「內府」的烏亮黑釉器是專供皇室飲局釀酒或盛酒用的器皿。這種濃黑色的瓷器大多用作窖藏，是元、明宮廷中會見到的顏色。

Black-glazed wares carrying the mark "Neifu" were used exclusively at the imperial court as vessels for brewing or holding wine. Such dense-black wares were mostly kept in wine cellars and typically found in the Yuan and Ming imperial palaces.



「內府」黑釉罈  
元代(1271–1368)  
陶器  
中國歷史博物館捐贈

Jar in black glaze with mark of *Neifu*  
Yuan dynasty (1271–1368)  
Ceramics  
Donated by the National Museum of Chinese History,  
Beijing

## 內府黑 Neifu Black



## 墨彩 Ink Black



中國水墨畫有謂「墨分五色」，以水調節墨色的濃淡深淺，以豐富的變化呈現物象的神韻意趣。明末清初時的釉上彩瓷器主要以黑彩勾勒線條，直至畫琺瑯工藝發展成熟後，發明新的黑彩料，調配成帶淺絳色調的赭墨，具有多重的發色層次，配合水墨畫筆法可呈現渲染效果，將紙上水墨移植到瓷壁上。

In traditional Chinese paintings, ink is generally divided into five shades that are rendered by reducing ink with water. This creates a broad spectrum of charcoal hues that lends itself to vivid portrayals of objects and scenes. During the late Ming and early Qing dynasties, patterns on overglaze porcelain was mainly outlined in black ink. When the craft of enamel painting reached new heights further down the line, new black pigments were invented. They could then be mixed with other colours to make ochre black, creating more shades that made it possible to mimic the effects of ink painting on a porcelain surface.

墨彩山水紋碗  
清 雍正 (1723–1735)  
陶瓷

Bowl enamelled with landscapes in sepia-black  
Yongzheng period (1723–1735), Qing dynasty  
Ceramics

玄是「黑而有赤」的偏紅調的黑色，亦作元青色。《考工記》記載染色次數：五次為紅黑色的「緞」，七次為純黑色的「緇」，而玄在兩者之間。於清宮以青色染料靛藍混合黑色染料五倍子，套染成濃墨近黑的色調。

*Xuan* refers to a shade of black tinged with red. In *Kaogong ji*, it is stated that: "one should dye it five times to create the reddish black shade called 'zou', seven times to create the pure black 'zi', while for 'xuan' the number of times to dye it falls somewhere between the two." In the Qing imperial court, blue or indigo dye was mixed with the black dye called *Wu Bei Zi* to form a dense black hue.

## 玄青色 Xuanqing Black



盤線繡蘭花圖黑緞子長襖  
約 1900  
絲織品

Black satin jacket with embroidered orchid design  
ca. 1900  
Textile



## 烏金釉 Mirror Black

一如其名烏中帶金，釉面漆黑光潤，是清初御窯廠創燒的新品種，一般黑釉主要以鐵作為呈色劑，烏金釉還會加入微量的錳、鈷，形成透亮烏黑的釉質，有配上金彩作為裝飾的烏金釉器，如在夜空繪上燦如星辰的紋飾。

As the name suggests, this glaze was marked by the shiny black surface. It was created by the imperial kiln in the early Qing dynasty. The typical colourant used for black glaze was iron. However, in the mirror-black glaze, trace amounts of manganese and cobalt were added instead to give it a shiny quality. Some wares were further decorated with gold pigments, like stars painted on a black night sky.

烏金釉描金開光山水人物圖油槌瓶  
清 康熙 (1662–1722)  
陶瓷  
中國歷史博物館捐贈

Oil-mallet-shaped vase decorated with figures in landscape in reserved panels in mirror-black glaze  
Kangxi period (1662–1722), Qing dynasty  
Ceramics  
Donated by the National Museum of Chinese History, Beijing

生漆從漆樹上直接取下的顏色原為乳白色，凝固後變淺褐色，久放經過氧化後再變成深沉的黑色。在經攪拌加工後成為熟漆，混入鐵粉或油煙等染色料可製成黑漆，塗在器表上形成光潤的漆黑。

Raw lacquer, resinous sap of the lacquer tree, is creamy white in colour. It turns light brown once hardened and then black after oxidation. The lacquer can be made ripe through stirring and processing, and toned black by adding dyeing materials such as iron powder or lampblack. The black lacquer can be applied on the surface of wares for a shiny black finish.

## 漆黑 Lacquer Black



剔黑波浪雲龍紋漆杯托  
宋代 (960–1279)  
漆

Carved black lacquer cupstand with dragon amidst cloud and wave design  
Song dynasty (960–1279)  
Lacquer

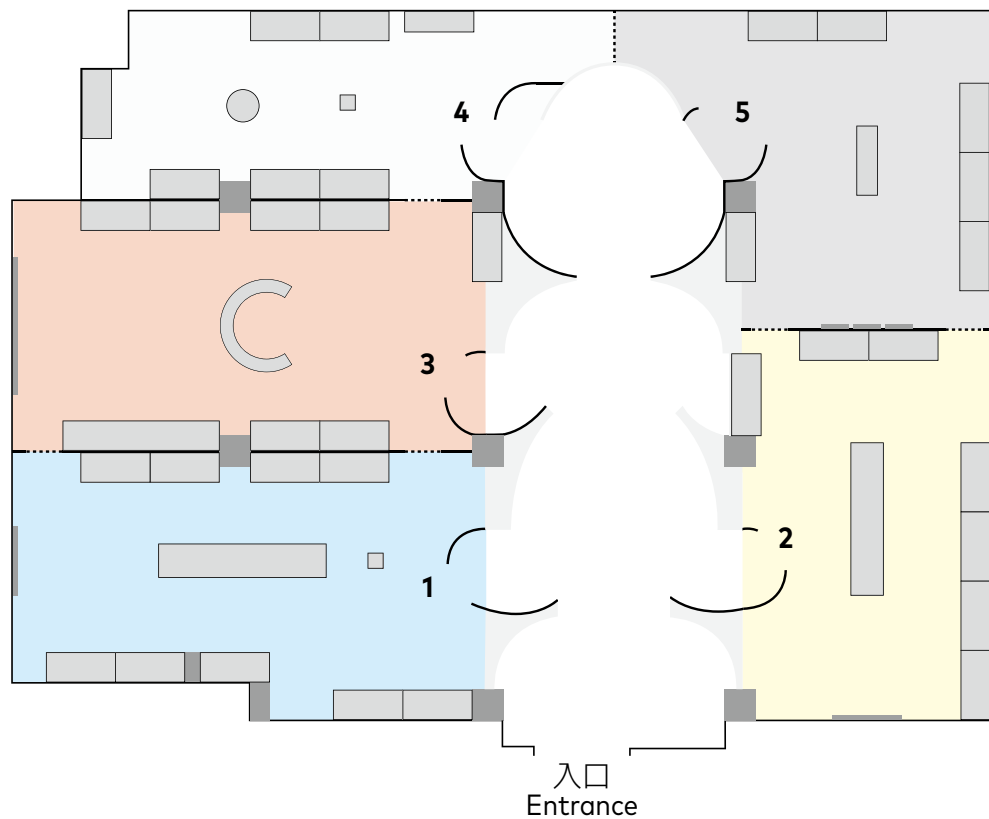
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展覽平面圖  
Gallery Floor Plan

香港尖沙咀梳士巴利道 10 號  
10 Salisbury Road, Tsim Sha Tsui, Hong Kong  
hk.art.museum



- 1 青區  
Blue Zone
- 2 黃區  
Yellow Zone
- 3 赤區  
Red Zone
- 4 白區  
White Zone
- 5 黑區  
Black Zone

工作小組

香港藝術館中國文物組及設計組

Production Team

Chinese Antiquities Subunit and Design Unit,  
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