



# 香港藝術館

## HONG KONG MUSEUM OF ART



一九九一年三月及四月通訊

NEWSLETTER

3-4 1991

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### 香港藝術館

香港中區愛丁堡廣場七號大會堂高座十至十二樓

電話：5224127

開放時間：週日—上午十時至下午六時

星期日及公眾假期 一下午一時至六時

逢星期四休息

### 茶具文物館

香港藝術館分館

香港中區紅棉路

電話：8690690

開放時間：每日上午十時至下午五時

逢星期三休息

節目如有更改，恕不另行通告

### Hong Kong Museum of Art

9/F to 11/F, City Hall High Block, 7 Edinburgh Place, Central,

Hong Kong.

Tel: 5224127

Opening Hours: Weekdays 10 am – 6 pm

Sundays & Public Holidays 1 pm – 6 pm

Closed on Thursdays

### Flagstaff House Museum of Tea Ware

A Branch Museum of the Hong Kong Museum of Art

Cotton Tree Drive, Central, Hong Kong.

Tel: 8690690

Opening Hours: 10 am – 5 pm daily

Closed on Wednesdays

All programmes are subject to change without prior notice.

EDUCATION SECTION,  
URBAN SERVICES DEPARTMENT,  
HONG KONG MUSEUM OF ART  
10 SALISBURY ROAD,  
TSM SHA TSUI,  
KOWLOON.

封面

廣州漆器商店

庭呱

紙本水彩畫

「中國掠影：外銷畫中的商業活動」展品之一

Front cover

A Lacquer Shop, Guangzhou

Tingqua

Watercolour on paper

An exhibit of 'Glimpses of China:

Trades in 19th Century China

Trade Paintings'

封底

瑞典東印度巨輪「哥德堡號」模型

「瑞典東印度巨輪哥德堡號之茶貨及珍品」展品之一

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Model of the Swedish East

Indiaman Götheborg

An exhibit of 'Tea Cargo and Other

Treasures from the Swedish East

Indiaman Götheborg'

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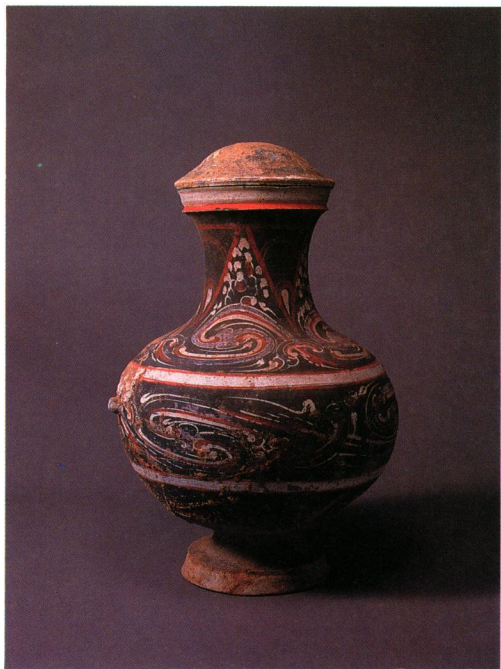
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## 一 窯火凝珍——中國歷史博物館贈瓷

大會堂高座十一樓  
至五月一日

中國製陶的歷史最早可遠溯至距今萬年以前。世界各地人民的生活因著瓷器製作的發明和傳播而更趨便利，致使西方國家曾以「瓷器」之讀音來稱呼中國。

本展覽展出六十件由西漢（公元前二〇六至公元二十四年）至晚清（二十世紀初）的陶瓷作品。展品由中國歷史博物館捐贈，其中包括西漢（公元前二〇六至公元二十四年）的彩繪雲氣紋陶壺、唐代（公元六一八至九〇七年）的三彩釉鎮墓獸、清乾隆年代（公元一七三六至一七九五年）的乾隆款青花番蓮紋貫耳六方瓷瓶及清光緒年代（公元一八七五至一九〇八年）的光緒款粉彩描金百蝶紋瓷瓶等。本館同時出版一本圖文並茂的展覽目錄。



## 1

### Earth and Fire – Ceramics Donated by the National Museum of Chinese History, Beijing, China

Museum Gallery, 10/F, City Hall High Block  
Up to 1 May

The history of ceramic making in China can be dated back to as early as ten thousand years ago. The discovery and distribution of porcelain have made the livelihood of people all over the world more convenient. Consequently, the Western world used the word 'China', which originated from a transliteration of the Chinese term 'porcelain', to name the country.

This exhibition features a total of 60 items of ceramics, from the Western Han dynasty (206 B.C. – 24 A.D.) to late Qing dynasty (early twentieth century) donated by the National Museum of Chinese History, Beijing. Outstanding exhibits include a covered vase painted with cloud patterns of Western Han dynasty (206 B.C. – 24 A.D.), tomb guardian-animals with *sancal* glazes of Tang dynasty (618 – 907), a vase with lotus design in underglaze blue of the Qianlong period (1736 – 1795) and a vase with butterflies in *famille rose* enamels of Guangxu period (1875 – 1908). A fully illustrated catalogue is published to accompany the exhibition.

#### 彩繪雲氣紋陶壺

西漢（公元前206—公元24年）

傳河南洛陽出土

「窯火凝珍——中國歷史博物館贈瓷」展品之一

#### Covered vase painted with cloud patterns

Western Han dynasty (206 B.C. – A.D. 24)

Unearthed in Loyang (attributed)

An exhibit of 'Earth and Fire – Ceramics Donated by the National Museum of Chinese history, Beijing, China'



## 二

### 中國掠影：外銷畫中的商業活動

大會堂高座十二樓  
至五月二十六日

「中國外銷畫」一詞，望文生義，是指一種繪畫形式的外銷商品，興起於十八世紀中葉以後和十九世紀期間。此時中西貿易頻繁，不少外國商人來華，他們總愛購買一些描繪當地風貌的畫作，留為紀念，「外銷畫」便由此應運而生，不少專業畫師紛紛開設畫室營業，初期集中於洋人聚居的廣州十三行附近，其後亦見於其他通商口岸。外銷畫猶如現代的明信片，成為外國人士認識中國面貌的主要媒介。

外銷畫多以西畫素材，同時也採用西畫技法繪成，與傳統中國繪畫的風格迥然不同。但是題材方面卻帶有濃烈的中國色彩。有些外銷畫家有很高的創作水平，以色彩鮮明、畫工精細著稱。

是次展出約六十幀中國外銷畫，是香港藝術館歷史藏畫的一部份，反映了十九世紀中國形式式的商業活動，多幀出自庭呱和周培春畫室的作品亦在展品之列。



## 2

### Glimpses of China: Trades in 19th Century China Trade Paintings

Museum Gallery, 11/F, City Hall High Block  
Up to 26 May

China trade paintings flourished in the 18th and the 19th centuries. Like the postcards of nowadays they were produced purely as commodities to meet the demand of Western visitors who wanted to take home records of what they saw in China. A substantial number of painting studios were set up by Chinese professional artists in the vicinity of Guangzhou Factories and later in other treaty ports.

Standing outside the mainstream of Chinese painting, this special genre of painting was often executed in Western media with Western technique, but the subjects were mostly Chinese in origin. Some of the trade painters were capable of undertaking fine works of art characterized by distinctive colours and meticulous details.

The display features 60 China trade paintings from the Historical Pictures Collection of the Museum, illustrating a great variety of trades active in the 19th century China. Selected works of established studios such as the Tingqua's and the Zhou Peichuo's are represented in the exhibition.

#### 街頭賣藝

周培春畫室

十九世紀

紙本水彩畫

「中國掠影：外銷畫中的商業活動」展品之一

#### Street Entertainer

Zhou Peichuo Studio

19th century

Watercolour on paper

An exhibit of 'Glimpses of China:

Trades in 19th Century China

Trade Paintings'

## 三

### 中國茗趣

茶具文物館地下

茗飲不單增添了中國人生活情趣，也發展成中國一種風俗。本展覽旨在介紹中國人飲茶的歷史，探索各朝各代飲茶的方法及習慣。是次展覽除展出香港藝術館、茶具文物館羅桂祥博士藏品及私人珍藏之茶具外，還輔以各類圖表、相片、模型，將各種飲茶方法詳加解說。

## 3

### Chinese Tea Drinking

G/F, Flagstaff House Museum of Tea Ware

Tea has long been a part of the Chinese relish for living. Since the Han dynasty (206 B.C. – 220 A.D.), various methods and customs of tea-drinking have evolved. This exhibition introduces the major characteristics of the habit of tea-drinking from before the Tang dynasty (618 – 907) up to the present time. Various kinds of tea wares and related accessories used in the preparation of tea are included in the exhibition. Ceramic wares in this exhibition are drawn from the collection of the Hong Kong Museum of Art, the Dr. K.S. Lo Collection in the Flagstaff House Museum of Tea Ware and from other local collections.



包錫刻蘭銘六方壺

魁廷刻

十九世紀初

「中國茗趣」展品之一

Teapot of hexagonal shape  
encased in pewter

Inscription by Kuiting

Early 19th century

An exhibit of 'Chinese Tea Drinking'



## 四

### 中國陶瓷茶具：茶具文物館羅桂祥珍藏

茶具文物館二樓  
至三月三日

茶具文物館的羅桂祥珍藏，包括一批由西周（公元前十一世紀至七七一年）至二十世紀的珍貴陶瓷器物。

是次展覽將展出羅桂祥收藏中約一百五十件水注茶具及其他陶瓷器物，藉以反映中國歷代陶工的卓越成就。觀眾可從中窺見中國茗器在型制及風格方面變化多姿的特色。少量歐洲及日本茶具也會在展覽中陳列，以資比較。為配合展覽，一本圖文並茂的藏品目錄將會出版，並在會場發售。



## 4

### Chinese Ceramic Tea Vessels: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware

1/F., Flagstaff House Museum of Tea Ware  
Up to 3 Mar

The Flagstaff House Museum of Tea Ware houses an important collection of ceramics donated by Dr. K.S. Lo, dating from the Western Zhou dynasty (11th century B.C. – 771 B.C.) to the twentieth century.

The exhibition features approximately one hundred and fifty items of ceramics selected from the non-Yixing category of the K.S. Lo Collection. It aims to illustrate the consummate skill of Chinese potters in successive periods as well as the wide diversity of shapes and styles of Chinese tea utensils. Items of European and Japanese origins will also be included to reflect the influence of their Chinese counterparts. A fully illustrated collection catalogue is available at the museum shop to supplement the exhibition.

#### 五彩花卉紋茶壺

清代，康熙朝

「中國陶瓷茶具：茶具文物館羅桂祥珍藏」展品之一

Teapot decorated in wucui style, in imitation of Japanese Kakiemon ware

Kangxi period, c. 1690-1700

An exhibit of 'Chinese Ceramic Tea Vessels: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware'

## 五

### 瑞典東印度巨輪哥德堡號之茶貨及珍品

茶具文物館二樓

三月二十四日至六月二十三日

瑞典東印度公司（一七三一至一八一三年）是繼荷蘭及英國之後，規模位列第三的東印度公司。其名下巨輪哥德堡號航行於瑞典哥德堡與中國廣州之間。一七四五年九月十二日，巨輪在將完成其第三次航程，駛進哥德堡港口時沉沒，延至一九八六至九〇年間才進行了大規模的打撈工作。

巨輪上原載有大量貨物，包括三百七十噸茶葉、六十萬件瓷器、一百三十三噸金屬，還有木器、香料及藤器。那些瓷器上飾以中國傳統或外銷圖樣紋飾約一百二十款，其中青花佔全部瓷器的半數。

是次展覽由香港市政局和香港瑞典領事館合辦，茶具文物館、哥德堡海事博物館和瑞典東印度巨輪基金會籌劃，觀眾可從展出的茶貨、瓷器、有關貨輪及東印度公司的文獻、航海日誌及有關中國貿易的歷史繪畫，進一步認識瑞典東印度公司的歷史、哥德堡號的航程，並體會東西方於十八世紀時在社會、文化及經濟貿易各方面的緊密交流。為配合展覽，數位瑞典專家將會專程到港，舉行多個學術講座。

## 5

### Tea Cargo and Other Treasures from the Swedish East Indiaman *Götheborg*

1/F, Flagstaff House Museum of Tea Ware

24 Mar to 23 Jun

The Swedish East India Company (1731-1813) was the third biggest East India Company after Holland and England. *Götheborg*, one of her trading vessels, was running between Gothenburg of Sweden and Guangzhou of China. On 12th September, 1745, the ship ran aground and sank just outside her homeport of Gothenburg after finishing her third voyage from China. It was not until 1986-90 that salvations on a large scale were made.

*Götheborg* was carrying on board large quantities of tea, porcelain and other cargoes. There were 370 tons of tea leaves, 600 thousand pieces of porcelain, 133 tons of metal, wooden pieces, spices and rattans. The porcelains were decorated with about 120 different designs, either in traditional Chinese style or export motifs. Half of the porcelains were blue-and-white wares.

The exhibition, jointly presented by the Urban Council of Hong Kong and the Swedish Consulate-General, is co-organized by the Flagstaff House Museum of Tea Ware, the Maritime Museum of Gothenburg and the East Indiaman *Götheborg* Foundation. The exhibition features the tea cargo, porcelain, documentation of the ship and of the Swedish East India Company, the ship's log book and China-trade paintings. Through these exhibits, viewers can obtain a better understanding of the history of the Swedish East India Company, the *Götheborg* and her voyages, and also the social, cultural and economic interactions between the East and the West in the 18th century. Several lectures will be conducted by experts from Sweden to coincide with the exhibition.



## 講座專輯 (英語)

地點：香港中區紅棉路茶具文物館

時間：下午五時三十分至七時

免費入場，不收門券。歡迎各界人士參加。

### 三月二十四日 (星期日)

#### (i) 歐洲之東印度貿易及十八世紀的瑞典東印度公司

韋保教授主講 (哥德堡大學歷史系教授及東印度巨輪哥德堡號基金會主席)

#### (ii) 十九及二十世紀瑞典的東亞貿易

顧尤斯先生主講 (哥德堡大學經濟歷史學院副教授)

### 三月二十六日 (星期二)

#### 十八世紀的東印度公司以及早期的中國貿易

張榮洋博士主講 (香港大學歷史系教授)

### 三月二十八日 (星期四)

#### (i) 歐洲及瑞典所藏之中國出口瓷

葛蘭域教授主講 (斯德哥爾摩東亞博物館教授及前任總監)

#### (ii) 東印度巨輪哥德堡號的瓷器貨物

威貝麗女士主講 (潛水員及哥德堡號瓷貨研究員)

### 四月二日 (星期二)

#### 東印度巨輪哥德堡號的海底考古發掘

威飛德先生主講 (潛水員及東印度巨輪哥德堡號打撈工作執行總監)

## Lecture Series (in English)

Venue: Flagstaff House Museum of Tea Ware

Cotton Tree Drive, Central, Hong Kong

Time: 5:30 pm – 7 pm

Admission Free and all are welcome.

### 24 March (Sunday)

#### (i) The East Indian Trade of Europe and the Swedish East India Company in the 18th Century

by Prof. Jörgen Weibull (Professor of History at the University of Gothenburg and Chairman of the East Indiaman Götheborg Foundation)

#### (ii) Swedish Trade with East Asia in the 19th and 20th Centuries

by Mr. Jan Kuuse (Associate Professor of the Economic History Dept. of the University of Gothenburg)

### 26 March (Tuesday)

#### The East India Companies and the Old China Trade in the 18th Century

by Dr. W.E. Cheung (Reader of History at the University of Hong Kong)

### 28 March (Thursday)

#### (i) Chinese Export porcelain in Europe and especially in Sweden

by Prof. Bo Gyllensvärd (Professor and Former Curator of the Museum of Far Eastern Antiquities, Stockholm)

#### (ii) The Porcelain Cargo of the East Indiaman Götheborg

by Mrs. Berit Wästfelt (Diver, Researcher of the porcelain cargo of Götheborg)

### 2 April (Tuesday)

#### The Marine Archaeological Excavation of the East Indiaman Götheborg

by Mr. Anders Wästfelt (Diver, In charge of the excavation of the East Indiaman Götheborg)



**青花山水紋杯連托碟一對**

約一七四五年

「瑞典東印度巨輪哥德堡號之茶  
貨及珍品」展品之一

**A pair of blue-and-white cups and  
saucers**

c. 1745

An exhibit of 'Tea Cargo and Other  
Treasures from the Swedish East  
Indiaman *Götheborg*'



## 大會堂高座十一樓

香港藝術館為推廣本地藝術的欣賞風氣及支持本地的藝術工作者，於八八年五月展開了一項嶄新的「藝術品展銷服務」，邀請一九八五、八七及八九年入選當代香港藝術雙年展的藝術家，寄賣近二百多件原作品，價格由數百元至三千元不等。經補充後，作品包括國畫、陶瓷、油畫、素描、版畫、書法及雕塑。請支持本地年青一代的藝術家，投資美好人生，親臨藝術館挑選心愛的藝術品。

10/F, City Hall High Block

To promote local art and to support creative talents, the Museum of Art has operated an art sale service since May 1988. Over 200 original works by artists selected from the 1985, 1987, and 1989 Contemporary Hong Kong Art Biennial Exhibitions are offered for sale at a maximum of three thousand dollars each. Items include Chinese paintings, ceramics, oil paintings, drawings, prints, Chinese calligraphy and sculptures. New works have been replenished. To own a work of art is to invest in the finer things in life. Please come and choose your favourite art works.

唐詩行草書立軸

吳肇忠

水墨紙本

「藝術品展銷服務」作品之一

A poem of Tang dynasty in  
running script

Ng Siu-chung

Ink on paper

A consigned work of 'Art Sale  
Service'







## 晚清龍袍

楊麗中 助理館長(記錄貯藏)

香港藝術館收藏的晚清袍服佩飾，約共三百件。其中包括天子龍袍、官服、腰帶、馬褂、襖裙、掛簾及刺繡片等。其精緻絢麗的圖案紋樣，充分表現出中國織繡工藝的極高藝術水平。其他主要飾物則有鈿子、髮簪、耳墜、朝珠及作腰飾掛件的錢袋、香囊等。以金銀珠玉、琥珀、珊瑚、象牙等綴製而成，手工精巧。

其實，上述服飾在當時社會裏，是供不同官階人仕在不同的場合穿戴，其形制、色彩、質料、紋樣等都一一規定，不能踰越。根據文獻記載，中國的冠服制度，可溯源至遠古的黃帝堯舜時代。(註一)自此歷代建國，皆訂立不同的服飾制度。到了清乾隆一朝(1736—1795)，其條文規章更為龐雜嚴謹。

清廷釐定的服飾，大多追隨滿族的習俗禮儀，惟其中亦保留不少漢族特色。如清代龍袍的形制，就是將寬袍大袖的漢服改窄及採用「馬蹄袖」，下裳並分為四幅，以配合其游牧民族狩獵騎馬的習性；另一方面，清人為了緩和漢人的不滿情緒，亦大量保留了中國傳統的圖案飾樣，如天子龍袍上的十二章紋、「補子」上代表不同官品職級的鳥獸紋樣、后妃命婦冠服上的金鳳裝飾等。(註二)藝術館現藏有一件以十二意紋為飾的龍袍，可供大家參考研究。

龍袍屬「吉服」範疇，供皇帝上朝及一般儀典上穿用，級別次於在隆重大典時才穿著的「朝服」。穿著龍袍時，須戴冠束帶，並掛上朝珠。館藏該件龍袍為明黃色，上繡有九條金龍，前後幅都各有一面向前方的「正龍」在中央及二在行走翻騰的「行龍」在下裳，左右兩肩亦各繡有一正龍。餘下一條則藏於右方衣襟下。這樣，從龍袍的前後觀看，都可見到五條張牙舞爪的金龍在五色雲間翱翔，正代表了號稱「九五之尊」的帝皇。此外，石青色的領袖皆繡有細小的金龍作為裝飾。

袍上的十二章紋，為帝皇袍服上獨有的紋飾，而皇太子、親王、世子等則依次遞減，這十二個紋樣分別為日、月、星辰、山、龍、海藻、華蟲(鳳鳥)、宗彝(祭祀器具，繪以虎雉之形)、

## A Late Qing Dragon Robe

Ms. Stoney Yeung

Assistant Curator (Registration)

The Hong Kong Museum of Art has collected about 300 items of late Qing costumes and personal ornaments. This collection comprises of objects like dragon robes, court robes, belts, jackets, skirts, hanging curtains and embroidered pieces, which were woven in remarkable colours and elaborate patterns. There are also delicate ornaments such as headdresses, hairpins, earrings, court necklaces, purses and sachet bags, which were made with beautiful craftsmanship from a wide variety of materials like gold, silver, pearls, jade, amber, coral and ivory.

These costumes and ornaments reflected the social status and court ranking of the wearers in their own times. Restrictions were imposed on the costume's design, colours, materials and decorations used. According to literary record, this tradition can be traced back to the ancient periods of the mythical Huangdi and the legendary rulers, Yao and Shun. (1) Since then, the designs of the costumes have been modified during the successive dynasties in order to meet changing needs. The regulations made in the Qianlong period (1736-1795) are considered to be the most complicated and detailed throughout the history of China.

During the Qing period, the Manchus had made considerable modifications in the design of the Chinese dragon robes by trimming the sleeves into horsehoof cuffs, and making slits at the front, rear and sides of the lower part of the robes. These changes were made to suit its nomadic life of hunting and riding. On the other hand, in order to relieve the antagonistic sentiments of the conquered Chinese, the Manchus continued to use the traditional Chinese decorative motifs such as the using of the Twelve Symbols on the dragon robes and the court robes. Other examples are birds and animals for designating ranks of the military and civil officials, and golden phoenixes on the headdresses and robes of the Imperial consorts. (2) A large dragon robe bearing the Twelve Symbols in our museum collection is used as an illustration of the style of late Qing imperial robe.



火、粉米、黼（斧形）、黻（兩弓相背形）。其意義自漢以後已有多種學說，但大體上來說，是包括了尊天、隆祖、明禮、尚義之涵義。（註三）

龍袍下端，斜列着很多不同顏色的綫條，名為「立水」，代表深海，上有「平水」波浪，在滾滾波濤之間並浮現四座山丘及佛教八寶，合稱「壽山福海」。其他吉祥圖案包括壽字紋、壽桃、及以紅線繡成的蝙蝠（諧音「鴻福齊天」）等。

至於此件龍袍的年代，如根據袍上金龍之大小及立水的長度與前朝龍袍比較，可能為同治（1861—1875）或光緒時期（1875—1900）的製成品。因清代早期及中葉時期袍上金龍佔位比例較大，又如立水的長度在道光一朝佔整件龍袍長度的四分之一，到了光緒晚期已上延至三分之一，以致上幅的各類紋飾更形細小，而代表帝皇權力的正龍已由一條巨龍變為一小龍瑟縮於衣襟之下，也許這正意味着帝皇制度的衰落。

辛亥革命後，北洋政府亦制定章服，大總統用十二章，但時勢所趨，終亦廢除。（註四）自此，這種揉合中國傳統天道觀念及滿清實用形制的龍袍，亦隨之而湮沒了。然而其精美的繡織工藝及蘊含吉祥意義的紋飾，亦甚為值得後世欣賞及加以珍藏。

Dragon robe is a specific type of *ji fu* (festive dress), worn by the emperor while attending ordinary or the less formal court ceremonies, while *chao fu* (formal dress) was worn at the annual sacrifices. Headgear, belts and court necklaces were ornaments for the dragon robe. The one collected by the Museum is in bright yellow, which is the official colour prescribed for the emperor.

The robe is embroidered with nine five-clawed golden dragons: one front-facing dragon appears on the chest and another at the back, while two are looping over the two shoulders; two pairs in profile are in the lower part of the front and the rear. The remaining one is hidden on the inner coat flap at the right side. Thus five dragons are visible among the five-coloured clouds both in the front and at the back. The numbers nine and five used here symbolize the majesty of the emperor. Moreover, the elaborate collar lapel and the cuffs are also embroidered with five small dragons to emphasize the power of the emperor.

The Twelve Symbols on the robe are exclusively used on the emperor's court robes and dragon robes, while the Heir Apparent and princes can only have eight or less symbols. These symbols are: the sun, the moon, constellations, mountain, paired dragons, pheasant, sacrificial utensils,





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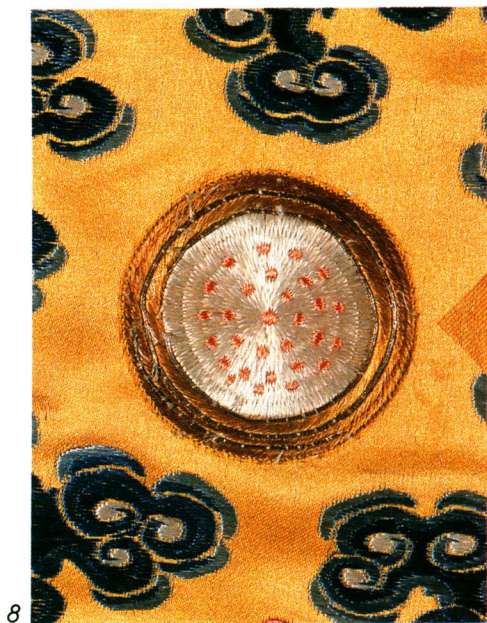
water weed, flame, grain, axe, and *fu* (double-bow shape). There are different interpretations to the symbolic value of these motifs. In general, they represent all the values in life, such as to revere the heavenly god, respect the ancestors, honor morals, and uphold righteousness. (3)

On the lower part of the robe are strong diagonal stripes called *lishui* (upright water), representing the deep sea, with *pingshui* (flat water) and waves on top of it. Four small mountains are shown rising out from the sea and the Eight Buddhist Emblems are scattered among the whirling waves, which are known as "the Mountain of Longevity and the Sea of Happiness." The background of the upper part is also strewn with auspicious symbols like peaches and the character *shou* representing longevity, and bats embroidered in red, which is a pun for the Chinese proverb "Vast Happiness reaching the Heaven".

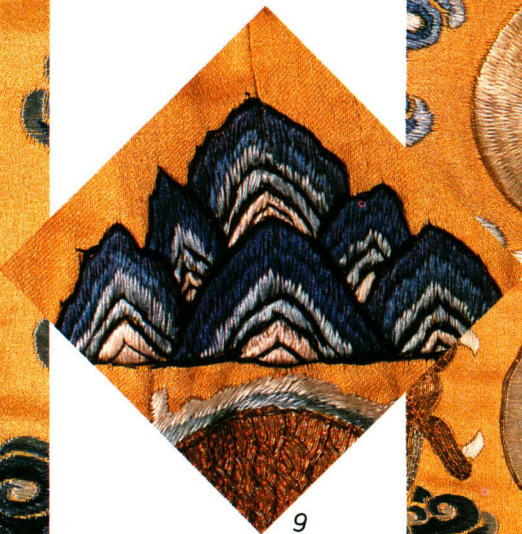
Judging from the size of the dragons and the length of the *lishui*, this dragon robe can be dated to the Tongzhi period (1861-1875) or the Guangxu period (1875-1908). Dragons

in the early Qing period were larger and they appeared more vigorous than the later robes. The *lishui* portion on the lower border also became taller in the late Qing period. For example, the stripes in the Daoguang period (1821-1850) stretched out to one quarter of the robe, while in late Guangxu it extended to one third. As a result of this, the auspicious symbols in the upper part of the robe became much smaller. The dragon, which represents the imperial power, shrank back into a much smaller creature. Perhaps this signifies the decline of the imperial authority.

After the 1911 Revolution, the Beiyang Government had tried to retain the Twelve Symbols for the president's official uniform but was strongly rejected.(4) The dragon robe, which combines the Chinese philosophy of the Universal Order and the Manchu nomadic style design, was thus abolished. Nevertheless, owing to its splendid craftsmanship of embroidery and weaving, and the many traditional Chinese decorative motifs with auspicious meaning on the garment, the dragon robe is widely collected and appreciated all over the world.



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#### 註釋：

- 註一：《易經·繫辭》稱：「黃帝堯舜垂衣裳而天下治。」  
 註二：上海市戲曲學校中國服裝史研究組編著《中國歷代服飾》，學林出版社(1984)，頁二六〇。  
 註三：各派學說詳見王宇清著《冕服服章之研究》，中華叢書編審委員會印行(1966)，附圖之解釋乃根據宋人蔡沈的說法。  
 註四：同上，頁一三三。

#### FOOTNOTES

1. According to *Yijing* (the Book of Changes), "Huangdi, the Emperors Yao and Shun laid down standards in clothing so as to rule the empire."
2. "Chinese Clothing and Adornment in Various Dynasties" compiled by the History of Chinese Clothing Research Group of the Shanghai Traditional Opera School, published by School Books Publishers (1984), p. 260
3. Various explanations were being discussed by Professor Wang Yu-ching, "A Study of Regalia", published by the National Museum of History. (1966) One of the explanations is by Cai Shen. The English text is quoted from Schuyler Camman, "China's Dragon Robes", the Ronald Press Company, New York. (1952)
4. "A Study of Regalia", p. 133

#### 圖一：龍袍

清同治朝至光緒朝  
 (1861—1908)  
 高：144cm 闊：204cm  
 香港藝術館藏品

#### 圖二：朝服

晚清(1821—1911)  
 高：139cm 闊：212cm  
 香港藝術館藏品

#### 圖三：星辰，代表照臨

- 四：海藻，代表潔淨
- 五：宗彝，代表孝悌
- 六：黼，代表明辨
- 七：日，代表照臨
- 八：粉米，代表養物
- 九：山，代表鎮護
- 十：月，代表照臨
- 十一：黼，代表判斷
- 十二：龍，代表變化
- 十三：火焰，代表光明
- 十四：華蟲，代表文明

#### Plates

- 1: Dragon Robe  
 Tongzhi to Guangxu period,  
 Qing dynasty  
 (1861-1908)  
 Height: 144 cm  
 Width: 204 cm  
 Collection of the Hong Kong  
 Museum of Art

#### 2: Court Robe

Late Qing (1821—1911)  
 Height: 137 cm  
 Width: 212cm  
 Collection of the Hong Kong  
 Museum of Art

- 3: The constellations,  
 represents Enlightenment
- 4: The water weed, represents  
 Purity
- 5: The sacrificial utensils,  
 represents Filial Piety
- 6: The fu symbol, represents  
 Discrimination (between  
 right and wrong)
- 7: The sun, represents  
 Enlightenment
- 8: The grain, represents  
 Ability to Feed (his people)
- 9: The mountain, represents  
 Protection
- 10: The moon, represents  
 Enlightenment
- 11: The axe, represents the  
 Power to Behead
- 12: The dragon, represents  
 Adaptability
- 13: The fire, represents  
 Brilliance
- 14: The pheasant, represents  
 Literary Refinement

# 巡迴展覽

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為提供多方面的教育性課外活動，本館特編製了多套富教育性的巡迴展覽，歡迎各學校或社團免

費借用。垂詢或預約請電5263743與嚴惠蕙小姐或李婉華小姐聯絡。

## 一 高奇峯的藝術

牛池灣圖書館：三月一日至十五日  
香港仔圖書館：四月二日至十五日

## 二 陳樹人的藝術

香港仔圖書館：三月一日至十五日  
油麻地圖書館：四月二日至二十日

## 三 中國傳統裝飾紋樣（一）

九龍中央圖書館：三月一日至二十日  
駱克道圖書館：四月二日至二十日

## 四 中國傳統裝飾紋樣（二）

鰂魚涌圖書館：三月一日至十五日  
九龍中央圖書館：四月二日至二十日

## 五 宋畫翎毛花鳥走獸選集（一）

花園街圖書館：三月一日至二十日  
牛池灣圖書館：四月二日至十五日

## 六 宋畫翎毛花鳥走獸選集（二）

瑞和街圖書館：三月一日至十五日  
花園街圖書館：四月二日至二十日

## 七 宋人山水畫選集（一）

藝術圖書館：三月一日至二十日

## 八 宋人山水畫選集（二）

藝術圖書館：四月二日至二十日

## 九 養蠶與繅絲

油麻地圖書館：三月一日至二十日  
保安道圖書館：四月二日至二十日

## 十 香港兒童美術（一）

駱克道圖書館：三月一日至二十日  
鰂魚涌圖書館：四月二日至十五日



# Travelling Exhibitions

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To extend the Museum's educational services beyond the premises of the Museum and to provide meaningful extracurricular activities for school children, sets of travelling exhibitions have been made available for free loan to

schools and institutes upon request. Please contact Miss Yim Wai-wai or Miss Lee Yuen-wah at 526 3743 for advance booking.

**1**

## **The Art of Gao Qifeng**

Ngau Chi Wan Library: 1-15 Mar  
Aberdeen Library: 2-15 Apr

**2**

## **The Art of Chen Shuren**

Aberdeen Library: 1-15 Mar  
Yau Ma Tei Library: 2-20 Apr

**3**

## **Traditional Decorative Motifs in Chinese Art I**

Kowloon Central Library: 1-20 Mar  
Lockhart Road Library: 2-20 Apr

**4**

## **Traditional Decorative Motifs in Chinese Art II**

Quarry Bay Library: 1-15 Mar  
Kowloon Central Library: 2-20 Apr

**5**

## **Flora and Fauna Paintings of the Song Dynasty I**

Fa Yuen Street Library: 1-20 Mar  
Ngau Chi Wan Library: 2-15 Apr

**6**

## **Flora and Fauna Paintings of the Song Dynasty II**

Shui Wo Street Library: 1-15 Mar  
Fa Yuen Street Library: 2-20 Apr

**7**

## **Landscape Paintings of the Song Dynasty I**

Arts Library: 1-20 Mar

**8**

## **Landscape Paintings of the Song Dynasty II**

Arts Library: 2-20 Apr

**9**

## **Production of Silk**

Yau Ma Tei Library: 1-20 Mar  
Po On Road Library: 2-20 Apr

**10**

## **Hong Kong Children's Art I**

Lockhart Road Library: 1-20 Mar  
Quarry Bay Library: 2-15 Apr

## 港島區

### 香港仔公共圖書館

香港仔大道香港仔街市大廈三樓  
電話：5557464

### 駱克道公共圖書館

軒尼詩道225號駱克道市政大廈五至六樓  
電話：8322560

### 鯽魚涌公共圖書館

鯽魚涌街38號鯽魚涌市政大廈四至五樓  
電話：5634243

## 九龍區

### 藝術圖書館

梳士巴利道10號香港文化中心行政大樓  
電話：7342041

### 花園街公共圖書館

旺角花園街123號A花園街市政大廈五至六樓  
電話：7894745

### 九龍中央圖書館

培正道5號  
電話：7157611-2

### 牛池灣公共圖書館

清水灣道11號牛池灣市政大廈五至六樓  
電話：3240167

### 保安道公共圖書館

保安道325—329號保安道市政大廈二樓  
電話：7293266

### 瑞和街公共圖書館

瑞和街9號瑞和街市政大廈五至六樓  
電話：3435255

### 油麻地公共圖書館

上海街250號地下及閣樓  
電話：7709173

## Hong Kong District

### Aberdeen Public Library

3/F., Urban Council Aberdeen Complex, Aberdeen Main Rd. Tel: 5557464

4-5/F., Urban Council Lockhart Road Complex, 225, Hennessy Road.  
Tel: 8322560

### Quarry Bay Public Library

4-5/F., Urban Council Quarry Bay Complex, 38, Quarry Bay Street,  
Quarry Bay. Tel: 5634243

## Kowloon District

### Arts Library

Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road.  
Tel: 7342041

### Fa Yuen Street Public Library

4-5/F., Urban Council Fa Yuen Street Complex, 123A, Fa Yuen Street,  
Mong Kok. Tel: 7894745

### Kowloon Central Library

5, Pui Ching Road. Tel: 7157611-2

### Ngau Chi Wan Public Library

5-6/F., 11, Clearwater Bay road, Urban Council Ngau Chi Wan Complex.  
Tel: 3240167

### Po On Road Public Library

1/F., Urban Council Po On Road Complex 325-329, Po On Road,  
Sham Shui Po. Tel: 7293266

### Shui Wo Street Public Library

5-6/F., Urban Council Shui Wo St. Complex, 9, Shui Wo Street, Kwun Tong.  
Tel: 3435255

### Yau Ma Tei Public Library

M/F & G/F., 250, Shanghai Street. Tel: 7709173



大會堂高座九樓演奏廳

免費入場，不收門券。由於場地所限，每次講座只能供一百一十人入座，先到先得。

## 凹印版畫的製作

鍾大富先生主講（粵語）

三月十一日 星期一 下午六時正

三月十五日 星期五 下午六時正

鍾大富先生於一九八一年在香港中文大學藝術系畢業。八六年榮獲日本文部省教育部獎學金，負笈東京藝術大學主修版畫，九〇年獲藝術碩士銜。鍾先生曾於多個版畫展及聯展中展出其作品，並且在本地及國際性展覽中多次獲獎。八八年至今，鍾先生已在香港、日本及台灣四次舉行個展。

在這兩次講座中，鍾先生將會講述凹印版畫的製作技巧，並會闡釋油墨和版畫紙的關係。鍾先生亦會分享他個人在版畫創作方面的經驗，如何由構思、製版、著墨，以至作品印製完成的經過。屆時亦會即場示範印製版畫的基本技法。

Recital Hall, 8/F, City Hall High Block

Admission Free

Only 110 seats are available on a first-come-first-served basis. Please come early!

## 1

### The Art of Intaglio Print

by Mr. Chung Tai-fu (in Cantonese)

11 Mar Mon 6pm

15 Mar Fri 6pm

Mr. Chung Tai-fu graduated from the Department of Fine Arts, Chinese University of Hong Kong in 1981. In 1986 he received the Japanese Government Scholarship to study in Tokyo and subsequently obtained a MFA degree in printmaking in 1990. Mr. Chung has participated in many print and group exhibitions and has won many local and overseas awards. From 1988 onwards, he has held four solo exhibitions in Hong Kong, Japan and Taiwan.

In his two lectures, Mr. Chung will give an account of intaglio printing techniques and examine the relationship between ink and paper. Mr. Chung will also share his experience on different processes of print-making from designing, plate preparation, and inking to printing. During the lectures, he will also demonstrate basic print-making techniques.

## 二

### 藝術・閱讀・禪

陳育強先生主講（粵語）

四月二十三日 星期二 下午六時正

陳育強先生八三年畢業於香港中文大學藝術系，其後往美國密西根鶴溪藝術學院深造，主修繪畫，並於八八年獲藝術碩士學位。其作品曾在本港、台灣及美國展出。現任香港中文大學藝術系副講師。

陳先生在講座中將會比較禪與後結構主義的理論和哲學概念，並闡釋傳統東方哲學和當代西方藝術的關係，陳先生並會以西方視覺藝術個案作範例解說。

### 展品實談

#### 中國掠影——外銷畫中的商業活動

丘劉嫻有助理館長主講（粵語）

三月八日 星期五 下午六時十五分

大會堂高座十二樓藝術館展覽廳

免費入場

為配合「中國掠影」展覽，本館將舉辦一次展品實談，由助理館長丘劉嫻有女士主持，內容除講述是次展覽的主題及展品外，並旁及本館歷史藏畫的由來及發展，歡迎各界人士參加。為方便解說，只限五十名觀眾入場，先到先得。

## 2

### Art, Reading and Zen

by Mr. Chan Yuk-keung (in Cantonese)

23 Apr Tue 6pm

Mr. Chan Yuk-keung received his Bachelor of Arts degree from the Chinese University of Hong Kong in 1983 and his Master of Fine Arts degree in painting from the Cranbrook Academy of Art, Michigan in 1988. He has exhibited his works in a number of group exhibitions in Hong Kong, Taiwan and the United States. At present, he is an assistant lecturer of the Fine Arts Department, the Chinese University of Hong Kong.

In his lecture, Mr. Chan will compare the philosophy and the theory of Zen with Post-Constructivism. He will elucidate the relationship between traditional Chinese philosophy and contemporary Western art. Examples in Western visual arts will be used to illustrate the ideas.

### Gallery Talk

#### Glimpses of China: Trades in 19th century China Trade Paintings (in Cantonese)

by Mrs. Ada Yau, Assistant Curator

8 Mar Fri 6:15 pm

Museum gallery, 11/F, City Hall High Block

Admission Free

To coincide with the exhibition of 'Glimpses of China', a gallery talk will be conducted by an Assistant Curator of the Museum of Art. A brief history of the Historical Pictures Collection and the thematic line of the exhibits will be introduced. For the best effects the number of audience is limited to 50, and admission will be given on a first-come-first-served basis.



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## 工作小組

### 編輯

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二級助理館長：嚴惠蕙  
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