

酣

花賞杯

徐展堂中國藝術館展品選萃



Cups of Floral Delights

Selected Treasures from the T. T. Tsui Gallery of Chinese Art



此小冊子是配合徐展堂中國藝術館「展堂一鱗」展覽出版。

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序言

Preface

徐展堂博士視文物為人類共同的文化遺產，以弘揚歷史文化為己任，旨以文物會友，並於1990年成立徐氏藝術基金，所捐贈的文物遍佈世界各地的博物館。香港文化博物館自開館之初，承蒙徐氏藝術基金從珍貴的藏品中，慷慨捐贈了多達七百多件稀世珍品予本館作永久收藏，促成徐展堂中國藝術館的成立，讓觀眾能認識及欣賞中國歷代陶瓷、青銅器、漆器等珍藏。

徐氏藝術基金與本館合作無間。2015年，本館獲徐氏藝術基金慷慨借出其他珍貴藏品，包括雕工精緻的歷代玉器、色彩絢麗的織繡掛飾和構思巧妙的銅鑲金水法音樂鐘，於「展堂一鱗」展覽中陳列。此外，徐氏藝術基金屢次鼎力襄助本館舉辦各項活動，延續徐博士的心願，與觀眾共享收藏之樂，推廣中國文物欣賞，無遠弗屆。

現時在徐展堂中國藝術館中展示的一套康熙五彩十二花神杯，被譽為清代康熙時期最上乘的御窯瓷器之一，其造工精細，胎薄如蛋殼，腹壁繪畫不同月分的時令花卉，並配以相應的五言或七言題詩，其藝術意義及收藏價值俱高，歷來收藏者眾。但由於存世品數量稀珍，藏家往往花上十數年的時間也未必能夠湊成完整一套。本館有幸能把整套十二件的花神杯展示給觀眾欣賞，端賴徐氏藝術基金的全力支持，謹此深致謝意。

今年正值徐展堂博士逝世十周年，繼「舊藏新知」教育小冊子之後，本館特此出版「酣花賞杯——徐展堂中國藝術館展品選萃」小冊子，以紀念徐博士對弘揚中國傳統文化的貢獻，及分享他與眾共賞文物意趣的初心。

香港文化博物館



Dr T. T. Tsui believed antiques were common cultural heritage to be shared by everyone, a conviction that encouraged him to actively promote history and culture. To share his passion with the public, he established The Tsui Art Foundation in 1990 and donated Chinese artworks to museums around the world. Soon after the Hong Kong Heritage Museum was established, The Tsui Art Foundation generously donated over 700 spectacular artworks to the permanent collection of the museum. These treasures formed the T. T. Tsui Gallery of Chinese Art, where visitors can learn about and appreciate fine Chinese porcelain, bronzes and lacquer ware from across the ages.

The Tsui Art Foundation and the Hong Kong Heritage Museum have been enjoying a great partnership. In 2015, The Tsui Art Foundation generously lent a number of precious works from its collection, including finely carved jades, exquisitely woven textiles and an ingenious gilt ormolu mounted musical and automaton clock, to be featured in the exhibition “A Glimpse of TSUI’s Collection”. The Tsui Art Foundation has also been a substantial supporter of many events organised by our museum, which continues Dr Tsui’s wish to share the joy of collecting with the public and to promote the appreciation of Chinese antique objects near and far.

A set of twelve *wucai* enamel month cups from the Kangxi period of the Qing dynasty on display in the T. T. Tsui Gallery of Chinese Art are lauded as examples of the finest extant imperial ware of the period. These delicately crafted cups are as fine as eggshells. On each cup is painted flowers of the month, accompanied by a poetic couplet. Owing to the rarity of extant examples, collectors can spend decades trying to collect a complete set without success. With the immense support of The Tsui Art Foundation, the museum is proud to present a complete set of twelve month cups to the public. We would like to extend our heartfelt gratitude to The Tsui Art Foundation.

It has been 10 years since Dr Tsui passed away. In honour of his memory, we publish this booklet, titled *Cups of Floral Delights: Selected Treasures from the T. T. Tsui Gallery of Chinese Art*, which is a sequel to the previous educational booklet *Discovering the Past: Selected Treasures from T. T. Tsui Gallery of Chinese Art*. These publications are tributes to Dr Tsui’s contribution to the promotion of traditional Chinese culture and to his wish to share the joy of appreciating antique objects with the public.

Hong Kong Heritage Museum



「我國夙號文物之邦，歷代遺留下來的古文物，多不勝數，不僅可供我們稽考先賢製作之源，尋索其變化之跡，也是中華先祖精華之結晶、民族文化的表現。而中國工藝書畫之美，在世界藝術史上，也佔有重要的地位，因此之故，我在工作之餘，嗜好中國古文物鑑賞析研，迄今已近十餘年。」¹

嗜古敏求，不獨可以陶冶性情，更可從中領略到不少書本上所缺乏的實際知識。古代工藝的興廢，每每與國運世變、政治經濟有密切的關係。凡國家政治清明，其製品必定精良，反之亦然。如漢唐陶器，規模宏大，遠勝遼金；清代自嘉慶以後，其瓷器亦遠遜盛清康熙乾隆三朝。古物經歷千載朝代興衰，欣賞之餘，也感到人生造化，可使一個人對於成敗得失，處之泰然。此外一個獨具慧眼的成功文物鑑賞家，更需要有深厚的涵養，敏銳的觀察力和分析力，才能明辨真贗，詳考源流。在一個急進的商業社會中，這無疑是一種無形的訓練，也具有潛移默化的協調作用。從個人親身體驗，我深深感受到樂趣無窮。」¹

——這是徐展堂博士於1994年在其出版刊物中所說的話

徐博士於2010年逝世，其設立之徐氏藝術基金，一直秉承著他的志願，繼續不斷地與香港文化博物館進行合作，多年來於徐展堂中國藝術館內，舉行多項文化藝術教育活動，贏得各界市民的肯定與讚許。因此於2020年1月14日本會獲香港民政事務局頒發嘉許狀，以資表揚。

今年適值徐博士謝世十周年，徐氏藝術基金將一如既往，追溯歷史文化源流，研究不同工藝技術，以古文物配合新思維，探索古代精美藝術品創作竅門，提倡藝文教育活動，學習不同工藝的製作流程，期望發掘新一代的思維與傳承，以開創中華工藝師的夢想，繼續推動中華文化，向著燦爛光輝的前方邁進。

願與大家一起追夢！

徐氏藝術基金

“China is a nation of rich cultural tradition. Through the countless relics that have survived, we can trace the development of her major arts, and comprehend the nature of her creative genius. By virtue of its aesthetic qualities, Chinese art occupies an important place in the context of world art. These were the reasons that propelled me to the study of Chinese antiquities—a pursuit in which I have been engaged for more than a decade.

The study of antiquities elevates standards of judgement and enriches with knowledge that no books can adequately impart. Developments in art are closely related to historical, economic and social factors, and in simple terms it is true to say that works of superior quality are associated with epochs when the country is strong and prosperous, while conversely works of poor workmanship are products of dark ages. This is evident if we compare the quality and scope of the ceramics of the Han and Tang dynasties with those of Liao and Jin. And within the Qing dynasty, the quality of Kangxi, Yongzheng and Qianlong porcelain far surpasses that of the Jiaqing and Daoguang eras when the dynasty was in decline. In contemplating the full cycle of an art form from its genesis and flowering to its eventual decline, and in following this process through the rise and fall of historic dynasties, one is brought also to see the vicissitudes of individual lives and fortunes in truer perspective. As well as those faculties of observation and analytical power required to study and authenticate the pieces in his collection, the true connoisseur must possess open-mindedness and forbearance. In the intensely competitive society in which we live, I must say that I have found the cultivation of these attributes to be at once edifying in itself and a subtly beneficial antidote to everyday pressures.”¹

——Words excerpted from Dr T. T. Tsui's Foreword
to a publication in 1994

¹ 摘錄自〈徐展堂前言〉，載於徐氏藝術館：《陶瓷 VI · 清代》（香港：徐氏藝術館，1994），頁7。

¹ Excerpted from Dr T. T. Tsui's Foreword, in The Tsui Museum of Art (ed.), *Chinese Ceramics VI · Qing Dynasty* (Hong Kong: The Tsui Museum of Art, 1994), p. 9.



After Dr Tsui's passing in 2010, The Tsui Art Foundation he founded continued his mission. We have been working closely with the Hong Kong Heritage Museum to organise a series of cultural and educational programmes at the T. T. Tsui Gallery of Chinese Art to promote Chinese art and culture to the public. This collaborative partnership was recognised by the Home Affairs Bureau on 14th January 2020 for its significant contribution to the development of art and culture.

In tribute to Dr T. T. Tsui on the 10th anniversary of his death, The Tsui Art Foundation continues as ever in the pursuit of Chinese history and culture, maintaining our effort to reveal the contribution of Chinese craftsmanship to the development and promotion of Chinese art. We wish to enrich the minds of younger generations and pass on Chinese culture and craftsmanship. It is also our ardent wish to continue promoting Chinese culture and enlighten the dreams of many Chinese craftsmen and artisans to come, striding forward to a bright future.

May we voyage together on this dream-pursuing journey!

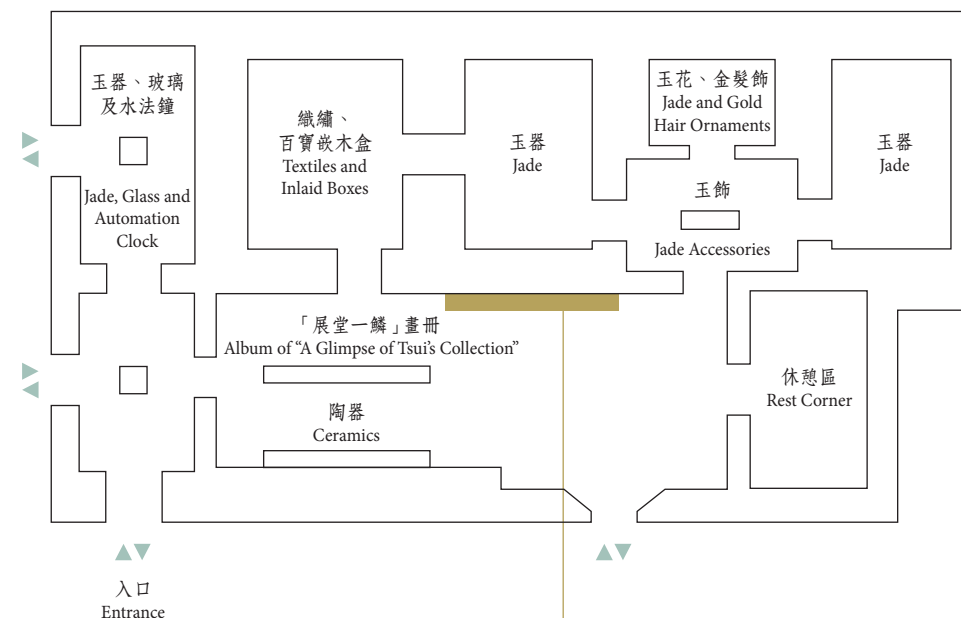
The Tsui Art Foundation

導覽圖

Guide Map

徐展堂中國藝術館——「展堂一鱗」展覽

T. T. Tsui Gallery of Chinese Art: "A Glimpse of TSUI's Collection" exhibition



「展堂一鱗」展出的五彩及青花十二花神杯

Twelve month cups in *wucai* enamels and underglaze blue on display in the exhibition "A Glimpse of TSUI's Collection"

十二花神杯及其文化背景

Appreciating the Month Cups in Their Cultural Contexts

正月·梅花



First month
Prunus

三月·桃花



Third month
Peach blossom

五月·石榴花



Fifth month
Pomegranate blossom

七月·月季



Seventh month
Chinese rose

九月·菊花



Ninth month
Chrysanthemum

十一月·水仙



Eleventh month
Narcissus

二月·杏花



Second month
Apricot blossom

四月·牡丹



Fourth month
Peony

六月·荷花



Sixth month
Lotus

八月·桂花



Eighth month
Osmanthus

十月·蘭花



Tenth month
Cymbidium

十二月·臘梅



Twelfth month
Wintersweet (*la mei*)

御窯精品

Outstanding products of the imperial kiln

一套花神杯共有十二隻瓷杯，杯外壁均繪有所屬月分的花卉或植物，另一面以楷書賦上五言或七言詩句，並附以篆印。花神杯於江西省景德鎮的御窯燒製而成。御窯專門為宮廷製造各式瓷器。自明代（1368-1644）起景德鎮已是御窯重鎮，但由於明末時期政局動蕩，製瓷業一度停擺，直至康熙（1662-1722）在位早年才恢復過來。

以十二隻為一套的花神瓷杯是清朝康熙御窯的新產品，由宮廷委託特製，有別於日常的飲用器皿。從技術角度而言，花神杯的杯身胎薄玲瓏、瑩潤透光，故有「蛋壳瓷」之稱。製作花神杯涉及以下工序：首先將高嶺土及長石混合而成的陶土拉坯，徒手塑成一個杯形的素胎。然後在素胎適當位置繪以鈷藍料，再施以一層透明釉，並以攝氏1,200度高溫窯燒，形成釉下青花圖案和詩文。五彩花神杯則涉及更多工序：杯面詩畫的藍色部分繪上鈷藍和施釉後，首先高溫窯燒一次；工匠再按設計圖樣繪上黑、紅、黃及綠色彩料，最後以攝氏800度烘燒第二次，使釉上彩料和透明釉融合。



五彩十二花神杯一套
清康熙時期（1662-1722）
「大清康熙年製」款
各高5厘米 徑6.5厘米
徐氏藝術基金藏品

Set of twelve porcelain month cups
painted with flowers and poems in *wucaï* enamels
Mark and period of Kangxi (1662-1722), Qing dynasty
Height: 5cm Width: 6.5cm each
Collection of The Tsui Art Foundation

The month cups are a set of twelve porcelain cups, the exterior of each cup was painted with the flower or plant of the month. On the reverse side, a matching couplet was calligraphed and marked with a seal. They were made in the imperial kiln at Jingdezhen, Jiangxi province, where ceramic wares were produced exclusively for the Qing court. Jingdezhen had been the hub of the imperial kiln since the Ming dynasty (1368-1644), but production was disrupted with political disturbances at the end of the regime, and only resumed in the early Kangxi period (1662-1722).

As a complete set of twelve pieces, the month cups were first produced in the Kangxi period of the Qing dynasty. This special commission was quite apart from usual utensils. From the technical point of view, the cups were potted so thinly that light could partially pass through the porcelain wall, giving it a description of “eggshell porcelain”. The production of the month cups involved a series of stages, which started by preparing a biscuit with two main components, kaolinic clay and feldspar, and it was thrown as a cup by hand. The biscuit was painted with cobalt blue pigments for the areas in blue, then covered with a “transparent glaze”, and fired at a temperature of 1,200°C to produce a piece of porcelain in underglaze blue. For the set of cups in underglaze blue, all flower paintings and calligraphy text were executed using cobalt pigments. After firing, the design features appeared in blue. For the set made in *wucaï* enamels, more steps were involved. Cobalt blue pigments were used on the calligraphy text and the painting areas in blue. The entire biscuit was covered with a transparent glaze and fired. Next, black, red, yellow and green pigments were applied to the surface of the glaze according to the design. Then the cup was fired for a second time at around a temperature of 800°C to fuse the pigments to the glaze.

花神杯的詩畫

Flower paintings and poems on the cups

以下篇幅主要以五彩十二花神杯研究花神杯的圖像與詩詞。每隻花神杯的其中一面均繪有一棵花樹或一株植物，另一面則書以相對應的詩詞對聯。圖像以五彩工藝繪成，在主要部分施以紅、黃、綠及黑色釉上彩，而藍色圖案及詩文部分則施以青花釉下彩。每隻花神杯杯底均有年款，兩行垂直排列的六字「大清康熙年製」亦以青花寫在雙圈內。

識別花卉方面，一般會用以下幾種方法。第一，將杯面的花卉圖案與真實的天然花卉對比，結果顯示圖像與真實花卉的外觀相近。

第二，詳細分析在杯身另一面的詩文內容。杯上的對聯摘自唐詩，學者從《全唐詩》中，找到花神杯十二對對聯的其中十對。康熙皇帝下詔聖旨編纂《全唐詩》，最終製成一本包含了二千多位唐代詩人創作的四萬八千餘首詩的鉅世詩集，由此可證明花神杯與當時的文學匯編有密切關係。

第三，把花神杯詩畫與花曆、月令的文字內容作比對。後者記載了大自然的規律和人民相應的勞動，如東漢時期崔寔（約103-170）編寫的《四民月令》。這些文字紀錄皆為務農社會的重要指引。及後，文人亦效法專研大自然的作家，客觀記錄各類植物的特性，並探討以花卉為主題的文學作品，明代屠本峻（1542-1622）編寫的《瓶史月表》及程羽文（1644-1722）編寫的《百花曆》皆為相關例子。

第四，探索花卉的常用隱喻，尤其在詩書畫及吉祥紋飾上的應用。花卉或植物的普遍用途，可反映出其文化涵意及價值，以及人們如何運用各式花卉表達對幸福生活的祈盼。



梅花杯的杯底年款
The reign mark on the base
of the cup painted with prunus

Below is a detailed study of the motifs and poems on the cups, and it will focus on the set of cups decorated with *wucai* enamels. Each cup bears a painting of a flowering tree or plant on one side, and a poetic couplet on the reverse side. The painting was produced by applying the *wucai* technique, the main part was executed in overglaze red, yellow, green and black enamels while the pictorial areas in blue and the poetic inscription on the reverse side were all done in underglaze blue. There is a reign mark on the base of each cup—six Chinese characters lining vertically in two columns, which read *Daqing Kangxi nian zhi* enclosed in a double lined circle, all executed in underglaze blue.

Identification of the flowers depicted on the month cups was done by a number of methods. Firstly, the paintings on the cups were compared to the physical appearance of the plants in the natural world. It was found that the paintings are fairly accurate.

Secondly, the poetic inscriptions on the reverse side were identified. These couplets were selected from Tang poems. Scholars have traced ten out of the twelve couplets to poems collected in *Quan Tang shi* (*The Complete Tang Poems*). Emperor Kangxi ordered the compilation of *The Complete Tang Poems* and the resulting monumental volume consists of over 48,000 poems composed by more than 2,000 Tang poets. This attested to the close relationship between the month cups and the literary tradition in that period.

Thirdly, the literary works with the theme of flowers were compared to writings on agriculture organised in calendars. The latter were the early texts which recorded nature's cyclical patterns and the corresponding human activities. One of the examples is *Simin yueling* (*The Monthly Ordinances to the Four [Groups of] People*) written by Cui Shi (ca. 103-170) of the Eastern Han dynasty. These were important guides for the agricultural-based society. In the later periods, literary men joined the authors specialised in writing about nature to record the features of plants objectively. Poetry and literary works about flowers were also examined. In the Ming dynasty, the related literary works include *Calendar of the Vase* written by Tu Benjun (1542-1622) and *The Hundred Flower Calendar* written by Cheng Yuwen (1644-1722).

Fourthly, the popular usage of different flowers was traced, particularly the meaning of flowers in rebuses and auspicious motifs. This reflects the cultural meaning and value of different types of flowers or plants, and shows how people wished for good life.

花神杯的十二時令花卉

Painted flowers of the months

梅花



Prunus

桃花



Peach blossom

石榴花



Pomegranate blossom

月季



Chinese rose

菊花



Chrysanthemum

水仙



Narcissus

牡丹



Peony

荷花



Lotus

桂花



Osmanthus

蘭花



Cymbidium

蠟梅



Wintersweet (la mei)

杏花



Apricot blossom



正月·梅花

First month
Prunus



梅花(學名: *Prunus mume*) 原產於中國, 其樹木及花朵分別統稱為「梅」及「梅花」。梅乃嚴寒春季最先開花的植物, 花朵散發芳香。梅結出的果實可製成果汁或調味料, 在古時已作釀酒之用。最重要的是, 梅花代表春季, 也象徵勇氣和誠信, 詩句「萬花敢向雪中出, 一樹獨開天下春」反映出這些特質。¹ 中國歷史上, 梅花妍姿秀麗的美態一直備受不同朝代的詩人、畫家及音樂家歌頌讚美。

裝飾紋樣上通常以五塊圓形花瓣表現梅花。由於梅花是誠信的象徵, 常與松樹及竹合併成一組圖案, 稱為「歲寒三友」, 源於松樹和竹皆為常綠植物, 在嚴寒冬季也不曾落葉, 跟梅花一樣能在冬季茁壯成長。另一個組合是梅花、蘭花、菊花和竹, 稱為「四君子」, 這四種植物各具君子獨有的美德。在詩書畫中, 喜鵲圖像寓意吉祥, 如在梅花樹的枝幹上畫上喜鵲, 當中喜鵲的「喜」, 與喜樂的「喜」字同字; 而梅花的「梅」則與「眉」字諧音; 兩者合一寓意「喜上眉(梅)梢」。

The prunus (*Prunus mume*) is native to China. As a tree it is commonly called Chinese plum, and its flowers are called plum blossoms, which have a unique fragrance. It is the first plant to blossom in spring when the weather is still cold and severe. The fruit was used for making juice, condiment and wine much earlier in history. Most importantly, the flower is considered a symbol of spring. It is also a symbol of courage and integrity, since “it dares to blossom in the snowy weather, and act as a messenger of spring.”¹ People’s appreciation of the beauty of plum blossoms lasted throughout history, drawing attention from poets, painters and musicians of different dynasties.

When used as a decorative motif, the prunus is depicted as five round petals. As a symbol of integrity, prunuses are often combined with pines and bamboos to form the motif “Three Friends of Winter”, since both pines and bamboos remain green in the cold weather and do not shed their leaves. In another combination, prunuses are depicted together with orchids, chrysanthemums and bamboos to form “The Four Gentlemen”; each of the four kinds of plants carries some virtuous features comparable to the characters of gentlemen. As an auspicious rebus, a magpie is depicted on a prunus branch, which means “happiness up to the eyebrow”, since the first word of magpies (*xi que*) is the same as the Chinese word, *xi*, which means happiness, while prunus (*mei*) sounds similar to eyebrows (*mei*).



背面題詩²: 「素豔雪凝樹, 清香風滿枝。」³

The inscription on the reverse reads²:
Its white beauty is held by the snow on the tree,
its fragrance wafts through the branches.³



二月·杏花

Second month
Apricot blossom



杏樹（學名：*Prunus armeniaca*）與梅花同屬一科，梅花盛放後，杏樹繼而在農曆二月綻放花朵。這個月又稱為「杏月」，由於雨水充沛，農民必須在此時開始耕作，就如古人曾以「望杏敦耕，瞻蒲勸穡」來形容按時令耕作，因此杏花也象徵開始耕作的季節。⁴另一方面，杏花盛放亦與醫學有關，傳說三國時代的吳國（222-280）有一醫師名叫董奉，他贈醫施藥，卻從不收取分文，只叫看診的病人在他住宅附近種植杏樹，從此「杏林」便成為醫學界的代名詞。另一個傳說是據《莊子·漁父》記載，孔子常於杏壇教學，杏壇因而代表老師傳授知識的地方。

古時，當考生完成最後一輪科舉考試，即謂「殿試」後，皇帝會於宮苑設宴款待成功考取功名的學生。這個宮苑在唐代稱為「杏園」，畫家取「宴」之同音異義字「燕」，將燕子繪畫於杏花上，稱為「杏花春宴（燕）」，寓意祝福考生順利通過最後一輪科舉考試，獲得金榜題名。⁵



背面題詩：「清香和宿雨，佳色出晴煙。」⁶

The inscription on the reverse reads:
Its fragrance blends with the scent of nocturnal rain,
the beautiful colour stands out in sunshine or in mist.⁴

The apricot tree (*Prunus armeniaca*) is related to the prunus. It blossoms after the prunus in the second lunar month. This month is popularly known as *xing yue* (apricot month). The weather is rainy and farmers have to start their toil in this month, hence the apricot flowers symbolise the beginning of the farming season, as reflected from the phrase, “start farming when you see apricot trees blossoming and calamus growing.”⁵ On the other hand, the apricot blossom is associated with medicine. According to a legend, a healer Dong Feng of the Wu State (222-280) during the Three Kingdom Period asked his patients to plant apricot trees around his home in lieu of medical fees. The term “apricot grove” became equivalent to a place where medicine is practised. According to the legend from *Zhuangzi · Yufu* (*Zhuangzi · The Old Fisherman*), Confucius taught his students at an apricot pavilion (*xingtian*), since then “apricot pavilion” signifies a place where teachers gave their lessons.

Upon completion of the final imperial examinations, emperors would hold a banquet for successful candidates. In the Tang dynasty, the banquet was held in an imperial garden named Apricot Grove. This is the background for the rebus depicting a picture of apricot blossoms with swallows. It is a rebus delivering a wish for scholars to pass the final examinations with best results.⁶



三月·桃花

Third month
Peach blossom



從植物學角度而言，桃樹（學名：*Prunus persica*）與梅和杏屬於同科植物。桃樹在農曆三月開花，因此該月又稱為「桃月」。桃花的顏色由純白到深紅，如以圖畫或裝飾圖案表達，桃花有五塊末端偏尖的花瓣，枝上伴以綠色尖形葉子。反之，梅花花瓣呈圓形，並且不以葉子襯托。桃花亦常用於園藝景觀設計，杭州西湖沿岸可見桃樹和垂柳交替排列，展現出暮春最常見的桃紅柳綠景緻。

早於《詩經》記載，桃花是春季象徵；在《詩經·周南》內，年輕女士的美態媲美桃花嬌艷，因此桃花也象徵浪漫和戀愛。⁷ 此外，在東晉時期，陶淵明（約365–427）的詩作《桃花源記》內所描述的桃花，亦令人聯想到世外桃源。這首詩形容一名漁夫穿越一個桃花林，走進了遠離戰火的隱世桃源，他與那兒的居民閒談並逗留了一周，重返外面的世界時，發現已度過了漫長歲月，他亦無法再找到那片桃林。因此，「世外桃源」被喻為超脫凡塵，卻已遺失在世的理想烏托邦。

桃子是桃樹的果實，桃子成熟時，味道清甜。桃子亦令人聯想到長生不老，傳說西王母的瑤池種植了一棵桃樹，歷時3,000年才會開花結果。西王母在天庭設宴時，向眾仙來賓贈予蟠桃，因此桃子寓意長壽，後人將用具或衣服綴以桃子圖案，也有人把桃子、石榴和佛手圖像結集成「三多」圖，石榴象徵「多子」，佛手象徵「多福」，而桃子則象徵「多壽」，三者組合寓意「多子、多福、多壽」。

此外，坊間流傳桃木能驅邪，每當農曆新年，人們便會在家門上貼上一對書以兩名護法天神名字的桃符，祈求能驅邪並招來好運。宋代王安石（1021–1086）詩《元日》有記載這個傳統。⁸



背面題詩：「風花（光）新社燕，時節舊春農。」⁹

The inscription on the reverse reads:

The blossom sways in the wind when the swallow returns from the south,
it is the season in late spring when farmers return to their fields.⁷

Botanically speaking, the peach tree (*Prunus persica*) belongs to the same family of the prunus and apricot. The peach blossoms in the third month of the lunar calendar, which was known as *tao yue*, the peach month. The colour of the flowers ranges from white to red. Depicted in paintings and as a decorative motif, the peach blossom has five petals with pointed tips. It is often accompanied by a sprig of lance-shaped leaves, differentiating itself from the prunus, which is depicted with five round petals without leaves. Peach trees are commonly used for gardening and landscaping. For example, on the banks of the West Lake in Hangzhou the peach trees are often alternated with willow trees, together they outline the lake with peach blossoms and green willows, delineating a typical scene of late spring.

The peach blossom is a symbol of spring, which was mentioned as early as in *Shijing* (*The Book of Odes*). According to *The Odes of Zhou and the South*, the flower is often compared to a young lady by virtue of the beauty, hence it is also a symbol of love and romance.⁸ Later, the peach blossom became associated with the utopian world as described in the work *Tao hua yuan ji* (*The Peach Blossom Spring*) written by Tao Yuanming (ca. 365–427) of the Eastern Jin dynasty. This work described a fisherman entering a grove of blossoming peach trees and finally reaching a secluded world away from warfare. After staying there for a week conversing with the habitants, he returned to the outside world and recognised much time had passed and could not find the way to the grove again. This peach blossom grove was said to be an ideal and a lost utopia beyond the real world.

The peach fruit, a delicious item when harvested, is associated with immortality. According to legend, the peach tree is grown in the garden of the Queen Mother of the West, taking 3,000 years to blossom. At the heavenly banquets, the Queen Mother of the West would give peaches to the attending immortal guests. Hence the peach is a symbol of longevity, and was used to decorate utensils and textiles. For the peach stands for “long life”, its combination with the pomegranate implies “many sons”; and the Buddha’s finger citron implies “many fortunes”, together they form an auspicious wish of “The Three Plenties”.

There is also a popular belief that the wood of the peach tree can drive away evils. Therefore people are used to putting up a pair of peach wood plaques inscribed with the names of two heavenly guardians on their doors in Lunar New Year, so that they can dispel evils and bring good luck. The poem *Yuan ri* (*New Year*) by Wang Anshi (1021–1086) of the Song dynasty recounted the tradition.⁹



1998.102.21

桃花

趙少昂 (1905–1998)

無年款

水墨設色紙本

香港文化博物館藏品

Peach blossoms

Chao Shao-an (1905–1998)

Not dated

Ink and colour on paper

Collection of Hong Kong Heritage Museum



四月·牡丹

Fourth month
Peony



牡丹（學名：*Paeonia suffruticosa*）原生於中國，每逢農曆三月的暮春時分開花，也正值「穀雨」節氣來臨的季節。牡丹體積較大，有多層花瓣，色彩鮮艷，茂盛豐盈。因為其美態攝人、氣質高貴，與草本花卉芍藥同屬，共享「花中之王」的美譽。自唐代（618–907）起，人們認為牡丹美態萬千，到了開花季節，還特意到當時的首都長安，一睹開遍各花園的艷麗牡丹。到宋朝（960–1279）有不少文人佳作以牡丹為題材，他們在牡丹盛放的時分，會品嚐時令美酒佳餚，而士大夫和詩人亦以詩詞頌讚牡丹艷壓群芳。

文化意義上，牡丹是財富和優越地位的象徵，坊間有不少寓意吉祥的祝福常以牡丹為題材。插在花瓶的牡丹象徵「平安富貴」；與長春花組合則寓意「長春富貴」；與萬年青組合寓意「萬年富貴」。此外，「公雞鳴」的其中二字與「功名」同音，因此牡丹與公雞組合成「功名富貴」的祝福語。而牡丹與玉蘭、海棠則組成「玉堂富貴」的吉祥語。



絳絲牡丹掛幅
清代（1644–1911）
徐氏藝術基金藏品

Kesi panel with peonies
Qing dynasty (1644–1911)
Collection of The Tsui Art Foundation



背面題詩：「曉艷遠分金掌露，暮香深惹玉堂風。」¹⁰

The inscription on the reverse reads:

At dawn its ravishing beauty claims the *jin zhang*'s share of the dew; at dusk,
its fragrance entices the wind to blow through the Jade Hall.¹⁰

The peony (*Paeonia suffruticosa*) is native to China. The blooming season is late spring, the third month on the lunar calendar, which coincided with the solar term known as *guyu* (Grain Rain). The flowers are large and the petals are in multiple layers, appearing in many different colours and giving a luxuriant look. It is called the “King of Flowers” because of its unique beauty and noble character. Such title and description are shared with *shaoyao*—the herbaceous peony. In fact, *mudan* is a kind of tree peony and botanically related to *shaoyao*. They belong to the same genus *Paeonia*. The ancients considered the peony possesses great beauty. In the Tang dynasty (618–907), people would travel to the gardens at the capital, Chang'an, to view peonies in the blooming season. In the Song dynasty (960–1279) there were many written works about the peony. People would enjoy the flowers with seasonal food and wine. Scholars and poets also praised their beauty in their compositions.

The peony is a symbol of wealth and distinction, and is very popular in auspicious wishes. Peonies in a vase stands for “peace and wealth”. The combination of the peony and Chinese rose stands for “wealth, honour and long life”. The peony with *wannianqing* (*Rohdea japonica*) stands for “wealth for ten thousand years”. When a peony combines with a rooster, they constitute a wish for “conferment of official rank, wealth and honour” because a crowing rooster is a pun for “official rank”. When peonies are depicted with magnolias and crab apples, they form the rebus, “may your noble house be blessed with wealth and honour”.



五月·石榴花

Fifth month Pomegranate blossom



由於石榴花（學名：*Punica granatum*）是火紅色，並且在夏季綻放，用石榴花開來比喻炎炎夏日最切合不過。石榴於五月開花，該月因而稱為「榴月」。石榴樹原生於現在的伊朗和印度北部，相傳中國漢代（公元前206–公元220）張騫開拓絲綢之路時已引入石榴花，不少詩人被石榴花的亮麗色彩深深吸引。此外，由於石榴果實含有大量種子，中國人普遍將石榴比喻為「多子」。描繪石榴熟成開裂、種子滿溢的「年畫」非常盛行，其中「榴開百子」圖，就描繪了一個胖白童子站著，手抱一個裂開的成熟石榴，寓意「多子」祝福。在「福壽三多」的圖畫中，石榴、桃子及佛手柑組成一幅圖畫，名為「福壽三多」，其中佛手柑寓意「多福」，桃子寓意「多壽」，而石榴則寓意「多子」。「冠帶流（榴）傳」的圖畫則描述幾名童子手拉盛載石榴、冠帽和玉帶的木船玩具，代表祝願父子皆能獲得官職。

The flower of the pomegranate (*Punica granatum*) is fiery red, it is much suited to symbolise the hot weather of summer in which it blooms. The fifth month was known as *liu yue*, the pomegranate month. The pomegranate tree was native to modern day Iran and Northern India, and was said to be introduced to China in the Han period (206BCE–220CE) when Zhang Qian opened up the Silk Road. While poets are attracted by the bright colour of the flowers, the general populace in China are keen to note that the fruit holds plenty of seeds. Hence the fruit is a symbol of “many sons”. The image depicting a ripe and opened pomegranate with its seeds exposed is popular in New Year pictures (*nian hua*). They often depict a fat boy standing up and holding a ripe and opened pomegranate, signifying a wish for many sons. As the pomegranate stands for “many sons”, the Buddha’s hand citron *foshou* is homophonous with “many blessings”, and the peach stands for “longevity”; together they form the rebus, “The Three Plenties” or “The Three Abundances”. The pomegranate can also combine with a toy boat carrying an official’s hat towed along by boys to represent the rebus—a wish that both the father and sons hold official positions.



背面題詩：「露色珠簾映，香風粉壁遮。」¹¹

The inscription on the reverse reads:

Its colour dampened with dew is reflected on the beaded curtain,
the breeze scented with its fragrance is shielded by the powdered wall.¹¹



六月·荷花

Sixth month
Lotus



荷花(學名: *Nelumbo nucifera*)，又稱「蓮」，原生於中國，在炎夏綻放。池塘中成長的荷花，根莖長於池塘底部的淤泥上，但荷葉及荷花挺出水面卻不沾染一點污泥，因而象徵純潔和高貴。歷年來，不少詩人及藝術家對蓮花的美態甚為讚歎。北宋詩人周敦頤(1017-1073)的作品《愛蓮說》，便以「出淤泥而不染」來描述此花的特性，更以「花之君子」來形容。¹²

荷蓮在中國傳統文化中蘊含各種寓意，例如並蒂蓮象徵夫妻恩愛甜蜜，有些圖畫將荷塘鴛鴦組合一起，寓意「鴛鴦並蒂」，而鴛鴦本身象徵伴侶對彼此忠誠，畢生相守於同一位伴侶，常用來比喻恩愛夫妻。

蓮花亦常見於詩書畫當中，透過配合其他物件的諧音，可以組合出不同含意的構圖——蓮花的「蓮」，跟「連」同音，有「連綿不斷」的意思；而蓮子以顆粒計算，「顆」與「科」諧音，令人聯想到科舉考試，因此，鴛鴦荷塘構成「一路連科」圖，寓意科舉考試逢關過關。此外，蓮花的「蓮」也與「廉」的發音近似，因此「一品清廉」常用於勸喻或讚美官員保持誠實和清廉的美德。



背面題詩：「根是泥中玉，心承露下珠。」¹³

The inscription on the reverse reads:

Its roots are like jade, unsullied by mud, like pearls
are the dewdrops caught on its heart-shaped leaves.¹²

蓮花的蓮蓬包含很多蓮子，象徵肥沃或豐饒，又因蓮子與「連子」諧音，畫家描繪蓮花綻放的同時，也喜歡以蓮蓬比喻「多子多福」。另一個以蓮花組成的圖案，是一個童子手持一朵蓮花或蓮蓬，也同樣寓意「連生貴子」。年畫中也盛行繪畫一個童子拿著一尾魚，旁邊有一朵蓮花，由於「魚」與「餘」屬同音異義字，兩者組合寓意「連年有餘」，比喻年復年獲享豐盛盈餘。

除此之外，由於蓮花本身象徵純潔，因此也與宗教連上關係。在一些與佛教相關的圖畫中，佛祖和觀世音等神明通常坐在蓮花座上。在描繪西方極樂世界的圖像中，往生者的靈魂復活後，化身為蓮花內的童子。相傳佛祖出生時留下的足印，隨即轉化成蓮花，稱為「步步生蓮」。

The lotus (*Nelumbo nucifera*) is named *he hua* or *lian hua* in Chinese. It is native to China and blooms in hot summer. The lotus is grown in ponds; its roots are embedded in mud, but its leaves and flowers rise above the pond and are untainted by mud. It is therefore considered a symbol of purity and nobleness. Poets and artists have praised it for ages. Zhou Dunyi (1017–1073), a writer of the Northern Song dynasty, wrote a prose, *Ai lian shuo* (*The Love for Lotus*) to highlight the unique feature of the lotus, “...uncorrupted by the mire it sprouts from...”, and coined the lotus “The Gentleman among Flowers”.¹³

In traditional Chinese culture, the lotus has a variety of meanings, one of them is double flowers, which is considered a symbol of conjugal happiness; in some cases they are depicted together with a pair of mandarin ducks, which symbolises faithfulness as they accompany with one partner throughout their lifetime.

The lotus image is found in many rebuses by virtue of its name. Its Chinese character, *lian*, is homophonous with another Chinese word *lian*, which means continuous. Its pod contains lotus seeds that are counted by pieces (*ke*), which is homophonous with another Chinese word *ke* implying “imperial examinations”. An image showing a pond with an egret, a lotus flower and a pod constitutes a wish for continued success in examinations. As *lian* (lotus) also sounds like another Chinese word *lian*, which means integrity, the image of a lotus flower or the plant itself is a symbol of integrity and being free from corruption. It is used to advise or praise the officials the importance of keeping their integrity.

The seedpod contains many seeds and is considered a symbol of fertility. Since the seedpod is visible when the flower begins to bloom, the combination of a lotus and its seedpod symbolises fruitfulness and many offspring. Another version is a boy holding a lotus or a seedpod. Some New Year pictures depict a boy holding a fish with a lotus beside him—the fish (*yu*) is homophonous with the Chinese word *yu*, which means “surplus”, hence the rebus means “abundance year after year”.

The lotus is associated with religious faith because of its purity, for example, celestial beings such as Buddha and *Guanyin* are depicted sitting on lotus pedestals in Buddhist paintings. In some depictions of the Western Paradise, the souls of the deceased are reborn as young boys in lotus flowers. The Buddha himself was said to leave footprints which spring into lotus blossoms as soon as he was born.



2007.51.14

荷花

趙少昂 (1905–1998)

無年款

水墨設色紙本

香港文化博物館藏品

Lotus

Chao Shao-an (1905–1998)

Not dated

Ink and colour on paper

Collection of Hong Kong Heritage Museum



七月·月季

Seventh month
Chinese rose



中國的玫瑰又稱為「月季」(學名：*Rosa chinensis jacq*)，屬於薔薇屬，除了月季，這科植物也包含薔薇(學名：*Rosa multiflora*)和玫瑰(學名：*Rosa rugosa*)。然而，不論月季、薔薇或玫瑰，英文一律統稱為「rose」，外行人或會感到混淆。薔薇屬科植物在西方國家非常盛行，雜交品種亦十分常見。月季原生於中國，長年開花，所以亦有「長春花」或「月月紅」之稱，這顯著的特徵早在古時已被發現。

著名詩人蘇東坡(1037-1101)在他的作品中以「一年常佔四時春」來形容月季；¹⁴在詩書畫或裝飾圖案中，月季圖畫象徵「四季」或「長春」；花瓶的「瓶」與平安的「平」乃同音異義字，在花瓶上繪畫月季圖案，象徵「四季平安」。



月季紫藤
竹田裴治(生卒不詳)
丙辰款
水墨設色灑金紙本
徐氏藝術基金藏品

Rose and wisteria
Zhutian Peizhi (Dates unknown)
Inscribed in *bing chen*
Ink and colour on gold-flecked paper
Collection of The Tsui Art Foundation

The Chinese rose is named *yue ji*. Botanically speaking, *yue ji* (*Rosa chinensis jacq*) belongs to the big family of *Rosa*, which includes *qiang wei* (*Rosa multiflora*) and *mei gui* (*Rosa rugosa*). In English all three are known as “rose”, hence causing some confusion to laymen. This family of flowers is extremely popular and has undergone a lot of cross breeding in the Western world. *Yue ji* is grown in China and blooms all the year round, hence it is also named *chang chun hua*, which literally means “flowers blossoming all year round”, and *yue yue hong* means “blooming every month”. This notable feature has been observed since early times.

The poet Su Dongpo (1037-1101) wrote, “it blooms in all the four seasons.”¹⁴ The Chinese rose is often used to symbolise “four seasons” or “all year round” in rebuses and decorative motifs. A scene of roses held in a vase denotes “may you have peace throughout the year” as the Chinese word for vase, *ping*, is a homophone for the Chinese word for peace.



背面題詩：「不隨千種盡，獨放一年紅。」¹⁵

The inscription on the reverse reads:
Unlike a thousand other flowers that bloom and perish,
it alone blazes red throughout the year.¹⁵



八月·桂花

Eighth month
Osmanthus



桂花樹(學名: *Osmanthus fragrans*) 原生於南中國，在秋季開花，枝葉長滿一簇簇小花朵。由於桂花香氣襲人，古時的宮庭庭園和花園皆種滿桂花。桂花樹的花朵及其他部分常作釀酒、製造食品及藥物之用。後來桂花、神仙和長生不老的概念開始互有關聯：民間流傳月上有一株丹桂樹，當時吳剛因犯下大錯觸怒炎帝而被處罰，他被下令到月亮砍伐這株丹桂樹，可是這棵樹隨砍隨合，他被迫生生世世在月亮砍樹。另一個傳說故事的主角嫦娥，因服用了長生不老藥而飛奔到月亮，中秋節正是嫦娥奔月當日，即農曆八月十五日，後人每逢當天看到滿月，總會聯想到吳剛和嫦娥的故事，八月也因而稱為「桂月」。

在詩書畫當中，以桂花寓意吉祥的圖案相當盛行。桂花的「桂」與富貴的「貴」為同音異義字，所以桂花也象徵富貴；桂花與芙蓉組合的構圖，寓意「夫榮妻貴」。桂樹也與科舉及第連上關係，晉代(265-420)有一名士大夫郗詵，他回應武帝有關他作為朝廷大臣的貢獻時，將自己比喻為「猶桂林之一枝」，¹⁶ 乃因為科舉考試通常在農曆八月舉行，正值桂花最燦爛盛放的時期，凡考試合格的考生也冠以「月中折桂」的稱號。



背面題詩：「枝生無限月，花滿自然秋。」¹⁷

The inscription on the reverse reads:

The branches of osmanthus are nurtured over endless months.

When they are laden with flowers, surely it is autumn.¹⁶

The osmanthus tree (*Osmanthus fragrans*) grows in the southern regions of China. It blooms in autumn, bearing small fragrant flowers that grow in clusters. Because of its attractive fragrance, it had been grown in palace grounds and gardens since early times. Its flowers and other parts of the plant were used for making wine, food and medicine. Later it became associated with fairies and immortality. According to a legend, there was an osmanthus tree growing in the moon. Wu Gang, a man who had done some misdeeds to anger the gods, was punished and doomed to cut this tree which could immediately heal and grow again. Another legend is about the story of Chang'e, a lady who swallowed the elixir of immortality and flew to the moon. At the Mid-Autumn Festival, which is on the fifteenth day of the eighth month, people are used to looking up at the full moon in the sky and associating it with the above two stories. The eighth month in the lunar calendar is known as *gui yue*, the osmanthus month.

The osmanthus is a popular motif in auspicious rebuses. The Chinese character, *gui* is homophonous with the second word of a Chinese phrase *fu gui*, which means noble or wealthy. The combination of osmanthus and hibiscus means "both husband and wife are prosperous". The osmanthus is also associated with a scholar who passes the imperial examinations. In the Jin dynasty (265-420), a scholar official, Xi Shen, replied to Emperor Wudi and compared himself to a branch on the osmanthus tree when mentioning his contribution to the court.¹⁷ Since the examination was conducted in the eighth lunar month, when the osmanthus flowers were in full bloom, the scholar who had passed the examinations was described as "plucking a branch of osmanthus in the moon".



九月·菊花

Ninth month Chrysanthemum



菊花（學名：*Chrysanthemum*）在亞洲及北歐生長，早已在《禮記·月令》的一節有所記載——「季秋之月，鞠有黃華」，因此農曆九月稱為「菊月」。菊花的枝幹強韌，葉子茂盛，即使凋謝了，花朵和葉子都不會掉落，人們因此視菊花為長壽、貞潔和不屈不撓的象徵。在戰國時代，詩人屈原（約公元前340–278）的作品《離騷》，就提到他喜愛的「春蘭兮秋菊」，¹⁸從詩文可了解到菊花與秋季有特別關聯。早期菊花用於烹調和製作食物，也應用於中藥配方，有「舒肝、驅風和清熱」作用。¹⁹在漢代，菊花也作釀酒之用，因為人們相信長時間飲用以菊花釀造的酒，可以延年益壽，²⁰古時人們特別在農曆九月九日重陽節飲用菊花酒，當日百姓還會登高，並在屋內放置或在身上佩帶茱萸葉，期望能達到驅邪作用。²¹

此外，菊花代表簡約隱逸的生活，與紛擾繁雜的官場仕途形成強烈對比，晉代詩人陶淵明正是一個例子，他自從隱退官場後，在鄉間田園用心培植菊花，²²因此菊花有「花之隱士」之稱。

The chrysanthemum (*Chrysanthemum*) is native to Asia and northern Europe. It was described textually as early as in the *Yue ling* chapter of *Liji* (*Book of Rites*), “it blooms in deep autumn with yellow flowers” in the ninth month. The ninth lunar month was also known as *ju yue*, the chrysanthemum month. The chrysanthemum has strong stalks, dense foliage, and the flowers and leaves do not fall off even after they have withered. People consider such features symbolic qualities of longevity, chastity and unyielding strength. In the Warring States period, poet Qu Yuan (ca. 340–278BCE) mentioned in his work *Li sao* (*Songs of Parting*) that “spring cymbidium and autumn chrysanthemum” are the flowers he loved.¹⁸ Henceforth this flower was specifically linked to autumn. Initially the chrysanthemum was used in food and cuisines. It is also used in Chinese medicine, the flower is able to “relieve the liver, dispel wind and clear heat”.¹⁹ In the Han dynasty, chrysanthemums were picked and made into wine, and it was believed that drinking it over a long period of time will enhance longevity.²⁰ In particular, the wine was drunken at the *Chongyang* Festival or Double Nine Festival in the ninth lunar month. On this day people climb hills to avoid evils, put *zhu yu* (dogwood leaves) in their house or wear them on their clothes.²¹

The chrysanthemum is also associated with a simple and secluded way of life, as opposed to the busy and colourful life of an official. This was expounded by the Jin dynasty poet Tao Yuanming, who retired from his official position to stay in his cottage and tended his garden of chrysanthemums.²² Therefore this flower is known as “The Hermit of Flowers”.



背面題詩：「千載白衣酒，一生青女香（霜）。」²³

The inscription on the reverse reads:

A thousand years ago, a white-garbed attendant brought wine (to Tao Yuanming), throughout his life he treasured the fragrance of the chrysanthemum.²³



十月・蘭花

Tenth month
Cymbidium



在農曆十月，大部分的花草已經凋謝，而蘭花（學名：*Cymbidium*）則會在不同季節開花。

蘭花在草叢及潮濕陰暗的地方生長，花朵的顏色並不亮麗，花香清淡而持久，即便無人觀賞，在草叢中生長的蘭花仍會散發芳香，古人視這種特質為一種美德。

《孔子家語》曾提及古人將君子媲美蘭花——真正的君子並不會因孤獨或窮困而變節，²⁴ 孔子建議人應該只限與品德高尚的人為伍，蘭花也因此被譽為「花之君子」。古時文人將蘭花放在書齋，作裝飾或繪畫之用，或藉由蘭花烘托他們的高尚情操。

蘭花的葉子像竹葉般在冬天保持常綠，而蘭花、梅花、菊花和竹更合稱為「四君子」，後人常稱之為「梅蘭菊竹」。



背面題詩：「廣殿輕香發，高臺遠吹吟。」²⁵

The inscription on the reverse reads:

The delicate fragrance of cymbidium pervades the spacious palace,
stirring thoughts of the far capital.²⁴

In the tenth month of the lunar calendar, most of the flowers and grass have wilted, but cymbidiums (*Cymbidium*) can bloom in different seasons.

The cymbidium is known to grow among grass and in shady humid places, and the flowers are not bright in colour. The fragrance is subtle and long-lasting. The flower exudes a stable and long-lasting fragrance despite having no admirer, and this becomes a virtue in the eyes of the ancients. Confucius compared gentlemen to the flower, saying that true gentlemen continue to behave virtuously even though they are in solitude or in poverty.²⁵ He also advised that one should only befriend virtuous people. In the light of his sayings, the cymbidium is called “The Gentleman among Flowers”. Scholars loved to have it in their studios for decoration and painting, as well as underlining their noble character.

The leaves of cymbidiums stay green in winter, just like bamboo leaves. It is named one of “The Four Gentlemen”, the other three are the prunus, chrysanthemum and bamboo.



十一月·水仙

Eleventh month
Narcissus



水仙是石蒜科植物，屬於較龐大的植物科，其中包括黃水仙，是一種生長於地中海和西非的黃色花朵。水仙從球莖繁殖，於水中生長，外層六片白色花瓣承托著內層的黃色杯形花冠。水仙一般於農曆十一月到翌年一月開花，非常適合於農曆新年作室內擺設。

在唐代，水仙在中國庭院仍然罕見；直到宋代，無數詩人以水仙作為作品主題，大部分的詩詞也將水仙比喻為「凌波仙子」。

水仙在字面上解為「水中仙子」，仙子通常令人聯想到神仙或長生不老，因此水仙也經常與其他圖案組合成一些寓意長壽的詩畫，例如水仙與靈芝、竹及壽石的組合，代表「靈仙祝壽」或「芝仙祝壽」。由於水仙於農曆新年期間開花，一些賀年畫如「歲朝清供」，也常見水仙圖像。

花曆第十二個月的主花為水仙和蠟梅，但花神杯中兼有水仙杯和蠟梅杯，本文得把其中一杯定為十一月杯，另一杯則定為十二月杯。據梁元帝（508-554）《纂要》概略，每個月有兩次「花信風」，即應花期而來的風，而十一月第二次花信風正是應水仙花而來的。²⁶

The narcissus belongs to the *Amaryllidaceae* family, the larger family that includes the daffodil. The large yellow narcissus flowers originated in the Mediterranean and West Asia. The narcissus is bred from bulbs. The flower is composed of six white petals surrounding a yellow cup-shaped centre. It grows in water and blooms from the eleventh month to the first month of the lunar calendar, making it very suitable for indoor decoration at the Chinese New Year.

In the Tang dynasty, the narcissus was still rare to the Chinese court. By the Song dynasty numerous poets wrote about this flower. The majority of poems likened the flower to Lady Ling Bo.

The narcissus is interpreted as “water fairy” in Chinese. The word “fairy” implies immortality. The flower often combines with other motifs to form rebuses for longevity. A picture depicting *lingzhi* fungi, narcissus flowers and bamboos next to a Taihu rock means “may the immortals give you longevity”. As the narcissus blooms at the Chinese New Year, it is commonly depicted in the paintings celebrating the New Year festival.

The flower calendars have both the narcissus and wintersweet as the flowers of the twelfth month. Since there are a narcissus cup and a wintersweet cup in this set, they should be assigned to two different months, i.e. the eleventh month and the twelfth month. According to the *Zuanyao* compendium by Emperor Yuandi of Liang (508-554), there were two “Flower Breezes blowing in each month”, which implies two seasonal flowers. The narcissus comes on the Second Breeze of the eleventh month.²⁶



背面題詩：「春風弄玉來清晝，夜月凌波上大堤。」²⁷

The inscription on the reverse reads:

The spring breeze blows playfully over the rose, heralding a clear day,
under the moonlight the narcissi are massed on Dati.²⁷



十二月·蠟梅

Twelfth month
Wintersweet (*la mei*)



一月至十一月花神杯的詩文皆與所屬花卉圖案對應，然而，筆者對十二月杯上圖文組合卻有所保留。十二月花神杯的詩文題為《迎春花》，筆者基於描繪枝幹的形態認為杯上所描繪的是蠟梅。迎春花（學名：*Jasminum nudiflorum*）枝幹細長，黃色花朵沿枝幹盛開，呈拱形自然下垂。相對花神杯上描繪的花卉，黃色花朵生長在樹幹上，枝幹挺拔向陽，與迎春花的姿態不符，此外，亦有其他證據證明蠟梅是農曆十二月的代表花卉之一。

蠟梅（學名：*Chimonanthus praecox*）生長於中國，花朵呈黃色，花瓣末端偏尖，形狀跟梅花相似，因此又稱黃梅。蠟梅於十二月開花，該月因而稱為「臘月」，這種花會散發芳香。一般的「歲寒三友」圖由松、竹和梅花組成，但也常見天竺子、羅漢松及蠟梅的組合。由蠟梅取代梅花的「歲寒三友」圖，在清朝宮廷畫師及文人畫家的作品中都能見到。根據沈振麟的《十二月花神》畫冊，十二月圖畫以天竺子和蠟梅為主題。清代早期花卉畫家惲壽平（1633-1690）筆下的歲暮景緻，也同樣出現了蠟梅和天竺子。



背面題詩：「金英翠萼帶春寒，黃色花中有幾般。」²⁸

The inscription on the reverse reads:

The golden blossom and green calyx cling to the chill of spring,
rare among the flowers is its yellow colour.²⁸

歷來對各月分時令花卉及這套杯的排列次序，皆有不同說法，在其他公眾及私人藏品展中曾出現不同版本及排列次序。歷史文獻上，我們發現中國不同地區會因應不同的地理位置而有不同的花卉排列，學者及專家基於他們對花卉的研究，亦各持不同見解。本文介紹徐氏藝術基金收藏的兩套花神杯曾在香港中文大學文物館1995年舉行的「清瓷萃珍」展覽展出，當時的排序如下：一月水仙、二月玉蘭、三月桃花、四月牡丹、五月石榴花、六月荷花、七月蘭花、八月桂花、九月菊花、十月芙蓉花、十一月月季花及十二月梅花。²⁹此排序跟陶瓷專家耿寶昌先生在《明清瓷器鑑定·清代部分》對十二月令五彩花卉圖詩杯的排序一致。

在倫敦，大維德中國藝術基金會珍藏了一套完整的花神杯，目前於大英博物館長期借展。³⁰據展品描述，這套花神杯的花卉圖由北京學者楊伯達先生排序——一月蠟梅、二月杏花、三月海棠或桃花、四月牡丹、五月石榴、六月荷花、七月蘭花、八月桂花、九月菊花、十月玫瑰、十一月白梅及十二月水仙。

而根據筆者的前文分析，是次「展堂一鱗」展出的十二花神杯的排序為：正月梅花、二月杏花、三月桃花、四月牡丹、五月石榴花、六月荷花、七月月季、八月桂花、九月菊花、十月蘭花、十一月水仙和十二月蠟梅。

The first eleven poems match the flowers depicted on the respective cups. The twelfth one, however, presents a problem. The couplet is derived from a poem entitled *Ying chun hua* (Winter Jasmine). With reference to the depiction of the tree trunk, however, the writer believes that the image depicts wintersweet (*la mei*). The winter jasmine (*Jasminum nudiflorum*) consists of long slender branches that arch and drop, and yellow flowers line the branches. On this cup the plant is depicted with an erect trunk and upward-pointing branches. There is also other evidence that the wintersweet is used as one of the symbols of the twelve month.

The wintersweet (*Chimonanthus praecox*) is native to China. It blooms with yellow flowers with pointed petals, which resembles the prunus, hence it is named *huang mei* (yellow prunus). The blooming season is in the twelfth month, which is often known as *la yue*. It produces a fragrance. The wintersweet is often a substitute for the prunus (*mei hua*) in “The Three Friends of Winter”, combining with nandina berries and *luohan* pine. This combination of “The Three Friends of Winter” was found in the works done by both court painters and scholar painters of the Qing dynasty. The album of the *Flowers of the Twelve Months* by Shen Zhenlin shows the nandina and wintersweet in the twelfth month. The early Qing master Yun Shouping (1633–1690) had a work showing the wintersweet and nandina for the celebration of the Chinese New Year.



山水花卉册
王翬 (1632–1717)、恽寿平 (1633–1690)
約1680年代
水墨設色紙本(選頁)
香港藝術館盧白齋藏品
Landscapes and flowers
Wang Hui (1632–1717), Yun Shouping (1633–1690)
ca. 1680s
Ink and colour on paper (section)
Xubaizhai Collection, Hong Kong Museum of Art



大英博物館大維德基金會展館
展出五彩十二花神杯
李穎莊攝於2010年2月16日

Set of twelve month cups in *wucai* enamels
in the Percival David Foundation Gallery,
The British Museum
Photograph © Rose LEE Wing-chong
(taken on 16 February 2010)

It should be remarked that different interpretations have at times been proposed for certain flowers and for the overall order. There are different versions of flowers and orders in other public and private collections. Historically, the types of flowers and their orders varied according to the geographic location of different regions in China, so scholars and experts have different opinions according to their research. The same two sets of month cups were displayed in the exhibition “Qing Imperial Porcelain” held in the Art Museum of The Chinese University of Hong Kong in 1995. The order of these month cups was: first month, narcissus; second month, magnolia; third month, peach blossom; fourth month, peony; fifth month, pomegranate blossom; sixth month, lotus; seventh month, cymbidium; eighth month, osmanthus; ninth month, chrysanthemum; tenth month, hibiscus; eleventh month, Chinese rose and twelfth month, prunus.²⁹ The order of the cups coincided with the research of Geng Baochang, the ceramic specialist and writer of *Connoisseurship of Ming and Qing Porcelains*.

In London, the Percival David Foundation of Chinese Art holds a complete set of month cups, which is currently on a long-term loan and displayed in the British Museum.³⁰ According to its collection notes, the order was prescribed by the Beijing scholar Yang Boda as follows: first month, wintersweet; second month, apricot blossom; third month, crab-apple or peach blossom; fourth month, peony; fifth month, pomegranate blossom; sixth month, lotus; seventh month, cymbidium; eighth month, osmanthus; ninth month, chrysanthemum; tenth month, rose; eleventh month, white-flowering prunus and twelfth month, narcissus.

According to the writer’s listed findings, the decoration and order of the two sets of month cups on display in the exhibition “A Glimpse of TSUI’s Collection” is: first month, prunus; second month, apricot blossom; third month, peach blossom; fourth month, peony; fifth month, pomegranate blossom; sixth month, lotus; seventh month, Chinese rose; eighth month, osmanthus; ninth month, chrysanthemum; tenth month, cymbidium; eleventh month, narcissus; twelfth month, wintersweet.

花神由來

The origins of flower deities

每隻花神杯都以杯上的花卉和詩文來解讀和命名。據耿寶昌著的《明清瓷器鑒定·清代部分》，整套花神杯名為「十二月令五彩花卉圖詩杯」。³¹ 故宮博物院研究員呂成龍也以類同的字眼為花神杯命名，但沒有提及花神名稱。³² 然而，香港的花神杯藏品則被命名為「五彩十二花神杯」，這個名字分別出現於香港茶具文物館³³ 和香港徐氏藝術館出版的圖錄。³⁴ 民間流傳的花卉及其所屬的花神故事，或早已深深烙印在藝術家和作家的記憶內，在晚清時期已出現不少與花神相關的作品，包括俞曲園的文學作品《十二月花神議》及畫家吳友如的畫作，這些藝術家提出了不同版本的花神名稱。中國歷代皇帝及宮廷每年舉辦的各項儀式，也融入了敬奉花神的傳統習俗。

民間流傳天庭多年來有一位女神仙，掌管了大自然動植物的命脈。據《淮南子·天文訓》所記載，這位女神仙名為「女夷」。³⁵ 相傳多年前有一位女花神，農民和園丁紛紛祈求花神庇佑農作物完好無缺，花兒能璀璨盛放。花神信仰繼而發展成每種花都賦予一個花神稱號。這些稱號源自坊間流傳的民間故事人物，作者將這些人物聯繫上特定的花卉，例如人物曾以詩詞或撰文頌揚某花，或某花曾於人物的故事出現。花神沒有指定性別，可以是歷史人物或傳說中的人物。有些花卉有多於一個花神，這基於不同時空、事件或傳說而定。以下是本文所描述的這套花神杯相對應的十二花神概述。

The month cups have been described and named after the flowers and the poems. According to a publication authored by Geng Baochang, the whole set is named *Twelve-month floral cups with poems in wucai enamels*.³¹ Likewise, Lu Chenglong, a scholar of the Palace Museum, employed a similar title without mentioning the flower deities.³² However, such set of cups collection in Hong Kong is named *Set of twelve floral deity cups in wucai enamels*, this name is also shown in the catalogue of the Flagstaff House Museum of Tea Ware,³³ and also the catalogue of the Tsui Museum of Art.³⁴ It is probably that the stories of the flowers and their deities, which have risen from popular beliefs, are deeply rooted in the minds of artists and writers. There were some artistic works on the subject of flower deities in the late Qing dynasty, including a literary work by Yu Quyan and a set of paintings by Wu Youru, they proposed different versions regarding the names of flower deities. It is also known that the tradition of venerating flower deities was integrated into the annual rituals of emperors and their courts.

There is a popular belief that a goddess was in charge of life in nature, including plants and living creatures. According to *Teachings on Astronomy in Huainanzi*, the goddess was named Nu Yi.³⁵ Gradually over the years, there had been a flower goddess (in general), to whom farmers and gardeners looked up for protection of agriculture and a good harvest of flowers. Such tradition led to the naming of deities for individual flowers, stemming from popular stories which associated a person with a certain type of flower, whether by his poems and writings in praise of the flower or by his actions and life stories involved with the actual plant or flower. Flower deities might be males or females, the persons associated might be historical figures or figures from particular legends. Some flowers have more than one person being named as the deity since they were derived from different regions, in different periods of time, and with reference to different episodes or legends. Below is a selected list of the flower deities who match this set of month cups.

梅花花神

Deity of prunus

文人及學者多認為北宋詩人林逋（967–1028）（後人稱為「和靖先生」）為「梅花花神」，原因在於他拒絕官職，隱居於西湖北面一個名為「孤山」的小島上。林逋生平喜植梅養鶴，後人以「梅妻鶴子」來形容他的日常生活。他創作了不少以梅花為主題的詩，其中最廣為引用的詩句是「疏影橫斜水清淺，暗香浮動月黃昏」，描述了梅花在晚間盛放的美態和獨特氛圍。³⁶

另一方面，也有人推舉明代劇作家湯顯祖（1550–1616）的作品《牡丹亭》內其中一角「柳夢梅」為「梅花花神」。《牡丹亭》講述柳氏前往參與科舉考試途中，在一間寺廟留宿，當晚他在夢中邂逅因飽受單思之苦含鬱而終的杜麗娘，她的屍首埋葬於鄰近該寺廟的梅樹下。二人一見鍾情，卻歷盡無數考驗才得以讓杜麗娘重返人間，與柳氏結為夫妻。

Some literary men and scholars considered the Northern Song poet Lin Bu (967–1028) the floral deity of prunus because he refused numerous offers of official positions, and retreated to live as a recluse on the island of Gushan on the northern side of the West Lake. People described his quiet life there as “the prunus as his wife and the crane as his son”. He wrote many poems about prunus, the most famous quote was the one which describes the beauty and atmosphere of the blooming prunus throughout the night.³⁶

Some others championed Liu Mengmei as the deity of prunus. Liu is a character in *Peony Pavilion*, a Ming dynasty play composed by the playwright Tang Xianzu (1550–1616). The story talks about Liu, a scholar who was on his way to attend the imperial examinations. One night, he took shelter in a temple and dreamt of meeting a maiden called Du Liniang, who already died of love-sickness and was buried under the prunus tree near the temple. Liu and Du fell in love and went through some ordeals before Du was finally granted to return to life and unite with Liu.



AC1981.0017

林和靖
楊善深 (1913–2004)
1981
水墨設色紙本
香港藝術館藏品

The recluse Lin Hejing
Yang Shanshen (1913–2004)
1981
Ink and colour on paper
Collection of Hong Kong Museum of Art

杏花花神

Deity of apricot blossom

唐代皇帝唐玄宗（712–756在位）因寵幸妃子楊玉環（楊貴妃），終日沉迷美色而不務正事，安祿山將軍發動叛變欲推翻唐玄宗，迫使唐玄宗南移至蜀中。當禁軍到達馬嵬驛時，安氏將軍迫使唐玄宗賜死楊貴妃。叛亂被鎮壓後，唐玄宗再回到馬嵬驛，本欲尋回並安葬楊貴妃的屍首，可是他只能在楊貴妃被處死之地發現一片杏樹林，從此楊玉環獲封為「杏花花神」。

Emperor Xuanzong (r. 712–756) of the Tang dynasty had a favourite concubine (*gui fei*) named Yang Yuhuan, and he was said to spend too much time on pleasure rather than on administration. The General An Lushan led a rebellion against the emperor, forcing the court to flee to the south. When the troops reached Ma Weibo, they demanded that Yang must be executed before they moved on. After the suppression of the riot, Emperor Xuanzong returned to Ma Weibo to find the body of Yang for a decent burial, but he could only find a grove of apricot trees in the spot where she died. Therefore, Yang Yuhuan was named the deity of apricot blossom.



FA2003.0785

貴妃醉酒圖
高馬得 (1917–2007)
1986
水墨設色紙本
香港藝術館藏品
Opera figures
Gao Made (1917–2007)
1986
Ink and colour on paper
Collection of Hong Kong Museum of Art

桃花花神

Deity of peach blossom

唐代詩人崔護(772-846)在其作品中,描述一名漂亮少女,美貌猶如綻放的桃花,因此有人視崔氏為「桃花花神」。在暮春的清明時節,崔氏出遊時路經一間農舍,他停下腳步並敲門為求討點水喝,當時一名少女為他開門並施予水喝,更邀請他到一棵桃樹下休息,他對此留下了深刻印象,翌年重遊舊地時,那女孩已不見蹤影。其後他撰寫了一首詩《題都城南莊》以表達他對少女的思慕之情。³⁷這詩句廣為頌傳,故此有人推舉崔護為「桃花花神」。

晚清畫家吳友如(約1840-1893)則把宋代將領楊延昭(958-1014)命名為「桃花花神」。楊氏成長於北宋,他勇敢抵禦契丹入侵,其英勇的偉績獲後人與用作驅邪的桃木相提並論,因而獲得「桃花花神」的美名。³⁸

Some hailed the Tang dynasty poet Cui Hu (772-846) as the deity of peach blossom because of his poem retelling his encounter with a beautiful young girl and comparing her to peach blossoms. Once in late spring, he went out on the day of the Qingming Festival and knocked on a farm door to ask for some water. A young lady answered the door and gave him some; she also invited him to rest under a blooming peach tree. He was much impressed by this incident. When he returned to the same spot the next year, the girl was nowhere to be found. Thereafter he wrote the poem *Ti du cheng nan zhuang* to express his longing for the girl.³⁷ This poem was disseminated extensively, therefore Cui Hu was entitled the deity of peach blossom.

The artist Wu Youru (ca. 1840-1893) in the late Qing dynasty entitled Yang Yanzhao (958-1014) as the deity of peach blossom. He was a member of the Yang family of the Northern Song dynasty and fought courageously against the invading Qidans. His heroic deeds was compared to peach wood which wards off evil spirits effectively.³⁸



XB1992.0244

仕女桃花圖

居巢(1811-1865)、葛本植(生卒不詳)

1865

水墨設色絹本

香港藝術館盧白齋藏品

Lady and the peach blossoms

Ju Chao (1811-1865), Ge Benzhi (Dates unknown)

1865

Ink and colour on silk

Xubaizhai Collection, Hong Kong Museum of Art

牡丹花神

Deity of peony

由於唐代詩人李白(701-762)有不少作品以牡丹為題材,而牡丹也是當時受大眾歡迎的花卉,因此有人將李白譽為「牡丹花神」。其中李氏的作品《清平調》包含了三首詩,描述唐玄宗與愛妃楊玉環在御花園沉醉於賞花的美妙時刻。李白藉著詩詞讚美風姿綽約的牡丹,同時將楊玉環國色天香的嬌媚神韻媲美牡丹的艷麗多姿,反映牡丹擁有雍容華貴的皇族氣質,流露了奢華貴雅之美態。³⁹

Some people said that Li Bai (701-762), the Tang dynasty poet, should be the deity of peony since he composed many poems about this flower. In the Tang dynasty, the love for peonies was prevalent in society. In particular, he wrote a set of three poems, *The Tune of Qingping*, on the occasion of a royal flower banquet in the presence of Emperor Xuanzong and his beloved concubine Yang Yuhuan. His poems praised the beauty of peonies and complimented Yang Yuhuan at the same time. They reflected that peonies enjoyed their royal favour and revealed their luxurious beauty.³⁹



FA2003.0791

醉太白

高馬得(1917-2007)

無年款

水墨設色紙本

香港藝術館藏品

Opera figures

Gao Made (1917-2007)

Not dated

Ink and colour on paper

Collection of Hong Kong Museum of Art

石榴花神

Deity of pomegranate blossom

漢代張騫開闢了絲綢之路，讓中亞與西方各國得以貿易往來，他將石榴種子從西域引進中國，因此後人將他冠以「石榴花神」之美名。

晚清畫家吳友如則認為鍾馗應獲冠以「石榴花神」之美譽。相傳農曆五月初五端午節為邪魔妖氣集結的最高峰時期，在清代有不少人佩戴鍾馗圖像以辟妖驅邪。而農曆五月亦是石榴花開的季節，人們會將亮麗艷紅的石榴花視為驅邪法寶。

Some said that Zhang Qian, the person who “opened up” the Silk Road in the Han dynasty for trading with Central Asia and the West, should be the deity of pomegranate blossom. It was said that Zhang introduced pomegranate seeds into China from the Western regions.

The late Qing artist Wu Youru considered Zhong Kui the deity of pomegranate blossom. The Duanwu Festival (now known as the Dragon Boat Festival) on the fifth day of the fifth lunar month was considered the height of evil spirits. In the Qing dynasty, it was popular for people to put up the pictures of Zhong Kui as talismans to guard against evil spirits. As the pomegranate also blooms in the fifth month, people would use these bright red flowers to get rid of evil spirits.



FA1977.0161

鍾馗出遊

鄭浩 (生卒不詳)

1870

水墨設色紙本

香港藝術館藏品

An outing of Zhong Kui,
the demon queller

Zheng Hao (Dates unknown)

1870

Ink and colour on paper

Collection of Hong Kong Museum of Art

荷花花神

Deity of lotus

春秋戰國時期，天生麗質的江南女子西施以身許國，越王勾踐為謀復國將西施獻給吳王作妃子。傳說她曾在家鄉蘇州的錦帆涇採蓮，因此後人稱她為「荷花花神」。

有些人則推舉詩人周敦頤 (1017–1073) 為荷花的守護神，主要基於他曾於其作品《愛蓮說》歌頌蓮花之美。

The goddess of lotus is said to be Xi Shi, who was renowned for her stunning beauty in ancient China. During the Spring and Autumn Period, she sacrificed herself for the recovery of her homeland, the Kingdom of Yue. She was sent to the King of Wu as a present and secretly worked for his downfall. It was said that she once gathered lotus at Jinfanjing in Suzhou, her native home.

Some attributed the writer poet Zhou Dunyi (1017–1073), who praised the lotus in his prose, *Ai lian shuo* (*The Love for Lotus*) as the deity of lotus.



1999.20.48

仕女採蓮圖

鄧芬 (1894–1964)

1958

水墨設色紙本

香港文化博物館藏品

徐氏藝術基金捐贈

Ladies picking lotus

Deng Fen (1894–1964)

1958

Ink and colour on paper

Collection of Hong Kong Heritage Museum

Donation of The Tsui Art Foundation

月季花神

Deity of Chinese rose

月季與薔薇是同科植物，中國歷代皆曾培植這兩種花卉，但只有「薔薇花神」，卻沒有「月季花神」。以建康（即現時南京）為首都的陳朝（557–589）末代皇帝陳叔寶（陳後主）的愛妃張麗華獲封為「薔薇花神」。⁴⁰ 陳叔寶於582年繼承皇位時，封張麗華為貴妃。他為妃子建設瑰麗豪華的皇宮，相比皇后沈婺華，他更寵愛貴妃。相傳陳後主曾帶她引見各朝廷大臣，讓她當眾朗讀呈文並給予建議。直到589年，陳朝首都被攻陷，陳後主被隋文帝圍攻，後來被發現與兩位愛妃匿藏於一個水井內。當時張麗華被指是導致陳朝滅亡的罪魁禍首，因而被斬首處死。

The Chinese rose *yue ji* belongs to the same family as *qiang wei*. Both types of flowers had been cultivated in China for dynasties. There was a flower deity assigned to *qiang wei* instead of *yue ji*. The deity of *qiang wei* is Zhang Lihua, the favourite concubine of Chen Shubao. Chen was the last emperor of the Chen dynasty (557–589) centred at Jiankang (now known as Nanjing).⁴⁰ When Prince Chen Shubao ascended the throne in 582, he gave Zhang Lihua the title of imperial consort. He built magnificent palaces for himself, as well as for his empress and consort Zhang. Chen was known to have given his favour much more to Zhang than to his wife Empress Shen Wuhua. It was said that Emperor Chen brought her to the officials' audience, then let her read petitions and gave suggestion. In 589, Chen was besieged by his enemy, the Sui dynasty. When the capital was captured, the emperor was found hiding with two of his favourite consorts in a well. Consort Zhang Lihua was executed for the reason that she was the culprit responsible for the downfall of the Chen dynasty.

桂花花神

Deity of osmanthus

有後人將生於五代十國的竇禹鈞譽為「桂花花神」。他膝下五兒皆高中狀元，並在朝廷擔任位高權重的大官。唐代詩人馮道便透過其作品，以桂花隱喻竇禹鈞五兒的成就——「靈椿一株老，丹桂五枝芳。」⁴¹

另外，有人認為東晉時期荊州富裕刺史石崇（249–300）的妾侍綠珠為「桂花花神」。司馬倫欲將綠珠據為己有，在一場政治陰謀當中，司馬倫派人捉拿並處死石崇。當綠珠知道石崇因為她的緣故而被殺，感到萬分沮喪，從高樓一躍而下自盡，後人以凋零墜落的桂花來悼念綠珠的悲慘下場。

Some attributed the deity of osmanthus to Dou Yujun of the Five Dynasties. Dou had five sons who all passed the examinations and held high official titles in the government. The metaphor, “a sacred trunk and five flowering osmanthus branches”, was used to praise him for his astounding achievement.⁴¹

Other people thought that the lady Lu Zhu should be the goddess of osmanthus. Lu Zhu was a concubine of Shi Cong (249–300), a rich official in Jingzhou during the Eastern Jin period. Sima Lun wanted to claim Lu Zhu for himself. In a political plot, Sima Lun ordered the capture and execution of Shi Cong. Having heard that she was the cause of this disaster, the desperate Lu Zhu killed herself by jumping off the high mansion. People used the falling of osmanthus blossoms to mourn the sad ending of Lu Zhu.



FA1977.0152

桂花美人
邵柏（生卒不詳）
1877
水墨設色紙本
香港藝術館藏品

Beauty and sweet osmanthus
Shao Bai (Dates unknown)
1877
Ink and colour on paper
Collection of Hong Kong Museum of Art

菊花花神

Deity of chrysanthemum

東晉詩人陶淵明公認是「菊花花神」。他曾經在彭澤縣當官，但最終因不欲為五斗米折腰而辭退官職，隱居田園，在花園種植菊花並創作了不少詩詞作品，後人冠以「田園詩人」之美譽。其中最廣為人知的名句乃來自《飲酒詩》之第五部——「採菊東籬下，悠然見南山。」⁴²從他的詩作可見不少以菊花為主題的美句，後人也因此稱菊花為「花中隱士」。

Tao Yuanming, the Eastern Jin poet, was named the deity of chrysanthemum. He was once an official at Pengze but resigned from the position because he refused to “bow to money”. He retreated to live close to nature, tended chrysanthemums in his garden and wrote many poems about them. Thus he earned the title “The Pastoral Poet”. His most famous line is, “while picking chrysanthemums by the eastern fence, I gaze leisurely at the southern mountains.”⁴² Hence, the flower he associated with is called “The Flower of Recluse”.



陶淵明採菊圖
鄧芬 (1894-1964)
1940
水墨設色紙本
香港藝術館藏品

Portrait of Tao Yuanming
Deng Fen (1894-1964)
1940
Ink and colour on paper
Collection of Hong Kong Museum of Art

FA1983.0037

蘭花花神

Deity of cymbidium

著名戰國時代詩人屈原（約公元前340-前278）獲封為「蘭花花神」，他擁有熾烈的愛國情懷，對於故國滅亡感到極度悲憤，亦有感自己懷抱復國的宏願不可能實現，遂決意投河殉國。他在其詩作《離騷》內，將自己比喻為「花之君子」——蘭花。

The great poet Qu Yuan (ca. 340BCE-278BCE) of the Warring States period was hailed as the deity of cymbidium. He loved his home state deeply and was greatly disheartened by the corrupt ruling house. Realising that his political ideals could not be achieved, he threw himself into the Miluo River. In his writing *Li sao* (*Songs of Parting*), he compared himself to the cymbidium, “The Gentleman of Flowers”.



屈原像
張英 (生卒不詳)
無年款
水墨設色紙本
香港藝術館藏品

Portrait of Qu Yuan
Zhang Ying (Dates unknown)
Not dated
Ink and colour on paper
Collection of Hong Kong Museum of Art

FA1990.0971

水仙花神

Deity of narcissus

有指「水仙花神」是娥皇和女英，傳說她們姊妹倆都是中國上古時期君主舜的妻子。據說姊妹和睦，不分彼此，是舜的得力助手。舜在一次南巡後久久不返，娥皇和女英決定上路尋夫，到達湘河時聽到丈夫的死訊，淚流不已，染竹成斑，最後投河自盡，化成河邊的水仙。

有人則認為洛神才是水仙花神，皆因洛神和水仙都與水有關，兩者同樣展現清純簡約的美態。三國時期詩人曹植（192–232）曾寫下《洛神賦》，描述自己與洛神的一段情。他筆下的洛神擁有絕世美貌，但必須返回仙界，詩人的不捨之情油然而生。民間多認為曹植以長兄曹丕的妻子甄夫人的形象描寫洛神。

Some hailed the two legendary figures, Ehuang and Nuying, as the deities of narcissus. They are a pair of sisters married to Emperor Shun in ancient China. It was said that they treated each other equally and became capable assistants to the emperor. When Shun went on a southern tour, he did not return back home. The two sisters decided to seek out Shun. Arriving at the River Xiang, they heard the news of his death. They grieved and cried so much that their tears stained the bamboo trees. Finally they threw themselves into the river. It was said that the narcissus flowers that grew on the river banks were embodiment of their souls.

Some others opined that the Goddess of the River Luo should be hailed as the deity of narcissus, as both are associated with water and both display a simple beauty which is unadulterated. The poet Cao Zhi (192–232), during the Period of Three Kingdoms, wrote a prose-poem *Ode to the Luo River Goddess*. It depicts a romance between the writer and the goddess. He described a goddess with great beauty, but sadly the goddess must return to the celestial realm. It was commonly believed that Cao Zhi was also deeply impressed with his sister-in-law Lady Zhen, wife of Cao Pi.



FA1977.0154

洛神
愛蓮（女史）（生卒不詳）
1893
水墨設色絹本
香港藝術館藏品
Nymph of the Luo River
Ailian (the lady) (Dates unknown)
1893
Ink and colour on silk
Collection of Hong Kong Museum of Art

蠟梅花神

Deity of wintersweet (*la mei*)

宋代詩人蘇東坡及黃庭堅（1045–1105）支持將「黃梅」易名為「蠟（農曆十二月或臘月）梅」，以標明這種花在農曆十二月開花，所以他倆皆有「蠟梅花神」之譽。

晚清畫家吳友如將北宋時期的楊家將弟子楊業（923–986）妻子老令婆（又稱佘賽花或佘太君）封為「蠟梅花神」。楊業為英勇將軍，成功驅逐北方的遼國及西夏入侵，而其妻老令婆則擁有高超的軍事技能，即使在老年時期仍在擔任軍中指揮。不少坊間盛行的小說及戲曲都以他們的故事為題材，例如《穆桂英掛帥》及《十二寡婦西征》。⁴³

Some said that the two Song dynasty poets Su Dongbo and Huang Tingjian (1045–1105) should be the deities of wintersweet because they championed the name of the flower to be changed from “yellow prunus” to *la mei* (the twelfth or wax month), indicating its blooming period is in the twelfth month.

The late Qing artist Wu Youru named Lao Lingpo as the deity of wintersweet. Lao Lingpo was also known as She Saihua and She Taijun. She was the wife of General Yang Ye (923–986), a member of the Generals of the Yang of the Northern Song dynasty who fought bravely in the military and warded off the northern invaders from the Liao and Xixia kingdoms. Lao Lingpo was well trained in the military skills, and was said to have commanded military campaigns even in her old age. These stories were described in popular novels and operas, such as *Mu Guiying Takes Command* and *The Twelve Widows Pacify the West*.⁴³



FA1983.0155

東坡品硯圖
蘇六朋（1791–1862）
1816
水墨設色紙本
香港藝術館藏品
Su Shi inspecting the inkstone
Su Liupeng (1791–1862)
1816
Ink and colour on paper
Collection of Hong Kong Museum of Art

由百花生日到花朝節

From the birthday to the festival of flowers

古代流傳每種生物都有出生日期，而百花生日（又稱為「花朝」）則定於農曆二月十二日或十五日，因應個別地區而定，與氣候周期相關。實際上，花朝處於兩個節氣「驚蟄」和「春分」之間，即西曆三月六日和三月二十一日之間。

百花生日早於春秋戰國時期《陶朱公書》內有所記載，描述「二月十二為百花生日，無雨，百花熟。」到了晉朝，花朝節開始成為一個習俗，但僅限於貴族在宮廷內賞花及吟詩，作為慶祝活動。

到了唐代，百花生日已成為官方節日，亦只有貴族和官員慶祝節日，活動包括品嚐滲有花香的花米糕及美酒佳餚，並在戶外賞花及吟詩。相傳在武則天（690–705在位）時期開始製作花米糕。

在宋代，普羅市民也慶祝花朝節，除了唐代流傳的節慶活動外，還加入其他活動，例如撲蝶、逛市集、採摘鮮花祭祖、燒香敬奉祖先及祈福，以及在廟宇點燈籠等。南宋文學家吳自牧在他的作品《夢粱錄》當中，提及在臨安舉行的節慶活動。他描述人民到訪著名園林及在廟宇祭祖。⁴⁴此外，官員亦會到鄉鎮勸農。

在明清時期，過節的習俗大概跟隨唐宋時期的做法，明朝宣德皇帝更為花朝節寫作題詩，可見他高度重視此節日。⁴⁵清代康熙、乾隆年間，每逢二月十二花朝節，宮廷會舉辦祭花神、剪彩賞紅等傳統習俗，並在承德避暑山莊、圓明園等皇家園林建有花神廟。

後來，花朝節漸趨式微，只有湖北武漢的舊街花朝節流傳至今，更獲列為當地的非物質文化遺產。舊街花朝節始於南宋時期（1127–1297），由於地理位置佳，吸引了不少商人前來擺賣，很快便演變成大型市集，近年更發展成官方文化旅遊節。杭州、廣州、瀘州、南京、成都等地相繼復興花朝節，民眾除了沿襲花朝節的傳統習俗外，更會特地穿上漢服，拜祭花神。

There was an ancient belief that each living creature would have its birthday, and all flowers have their birthday on the twelfth day or fifteenth day of the second month of the lunar calendar, depending on individual regions. In essence it is related to the climatic cycle. The Birthday of Flowers, *hua chao*, actually falls between the two solar terms, *jieqi*, *jingzhe* (Awakening of Insects), which is usually on the sixth of March and *chunfen* (Vernal Equinox), which is usually on the twenty-first of March of the solar calendar.

The Birthday of Flowers was mentioned as early as the Spring and Autumn Periods in *Tao zhu gong shu*, which stated that “the Birthday of Flowers is on the twelfth day of the second month of the lunar calendar. There is no rain. Many flowers bloom exuberantly.” By the Jin dynasty, the Birthday of Flowers turned to be a festival. Activities were restricted to the court where nobility gathered to enjoy the flowers and make poetry.

In the Tang dynasty, the Birthday of Flowers was declared an official festival. It was mainly celebrated among the upper class and officials. Activities included tasting a flower rice cake mixed with fragrant flower petals, drinking and banqueting, outings to view flowers, and poetry making. The making of flower cakes was said to have begun since the reign of Empress Wu Zetian (r. 690–705).

In the Song dynasty, the celebration of the festival spread to the general populace. In addition to those activities initiated in the Tang dynasty, many more were included, such as butterfly catching, market fairs, picking flowers for offerings, incense offerings and prayers, and lighting of lanterns in temples. Southern Song dynasty writer Wu Zimu described the activities in the capital Lin'an (now known as Hangzhou) in his work *Mengliang lu* (*Record of Dreams*), including how people visited some famous gardens and made offerings in temples.⁴⁴ In addition, officials also went to rural areas and reminded farmers to engage in agriculture.

花神廟發展歷程

Flower deity temples

During the Ming and Qing dynasties, the customs roughly followed those of the Tang and Song dynasties. The poem made by Emperor Xuande of the Ming dynasty showed that the festival was celebrated nationwide and taken very seriously.⁴⁵ During the Kangxi and Qianlong periods of the Qing dynasty, the court held traditional customs such as worshipping flower deities, ribbon-cutting and appreciation of flowers on every twelfth day of February. Flower deity temples were built in royal gardens including the Summer Palace in Chengde and Yuanmingyuan.

The festival was gradually forgotten, with the only exception of the Old Street Hua Chao Festival in Wuhan, Hubei. This celebration is named the intangible cultural heritage of the city. This festival can be traced to the Southern Song dynasty (1127-1297), because of the city's convenience as a transport hub, it had always attracted merchants everywhere to set up shops, later growing into a large fair. Recently, it has been developed into a fiesta for tourists. Hua Chao Festival was likewise revived in cities like Hangzhou, Guangzhou, Luzhou, Nanjing and Chengdu. Besides following the traditional customs of the festival, people would also wear traditional Chinese costumes to worship the flower deities.

設廟宇供奉十二位花神的習俗最早可追溯至明代。到了清代，該等廟宇繼續設在江南一帶，包括蘇州和杭州等地讓人參拜；由於南京和北京當地有不少園藝師及花農，他們需要為皇宮及皇室園林提供花卉以作裝飾及節慶之用，當地亦設有花神廟供農民祈求花神保佑農業豐收。

明朝第一個首都設於南京，皇帝下令在皇宮附近種植花卉，以確保有足夠的鮮花裝飾宮廷各處。在清代，有一所大型廟宇建於南京，現已拆卸。相傳廟宇內設有多具花神像，包括被譽為花中之王的牡丹花神及其他100具所屬花卉種類的花神像。⁴⁶ 時至今日，與花神有關的地標包括位於雨花台以南的花神路、花神湖及花神橋，皆因以上歷史因素而命名。

在蘇州，虎丘是花卉培植的核心地區，亦有部分人從事茶葉貿易。首座花神廟建於明代洪武時期，花朝當天會舉辦大型廟會，入廟參拜的善信會帶來祭品敬奉花神，祈求風調雨順。第二座花神廟建於清朝乾隆四十九年，⁴⁷ 其後陸續有更多花神廟落成。

在杭州，花神廟一度座落於西湖北岸的園林，名為湖山春社，內裡設有涼亭、小橋、石舫和穿插於花木之間的小徑。園林曾獲列入清代西湖十八景之一。湖山春社由浙江總督李衛（約1687-1738）於雍正九年（1731年）興建。⁴⁸ 李總督在其任內貢獻良多，他監督清除淤泥，建造堤壩以防止海寧岸邊因漲潮而被洪水淹沒的工程，以及管理徵收鹽稅的政制。花神廟由朝廷撥款興建，乾隆皇帝在南下出巡時曾到訪廟宇，其後花神廟被拆卸。廟宇的所在地應該鄰近今日的竹素園，可說是湖山春社的園林遺跡。



位於蘇州定園的花神廟
Flower Deity Temple in Suzhou
Calm Garden (Ding Yuan)

在北京，最大的花卉種植場位於近郊的豐台，以群花遍地見稱，其中包括芍藥。當地有不少人從事與種植花卉相關的工作，由農夫、園丁、花卉供應商到貿易商不等。他們組織了花行會館，為花神提供祭品，讓善信參拜祈求花神賜福。豐台共有兩座花神廟，其中一座名為「西花神廟」或「花王廟」，廟內設有13座花神像，包括閏月花神。這座花神廟也是花行會館成員的會面場地。另一座廟名為「東花神廟」，廟內設有一座女花神像。⁴⁹

北京的御花園總管也向花神祈求庇佑。據歷史記載，圓明園內設有一座於乾隆三十四年（1769年）落成的花神廟，名為「匯萬總春之廟」。⁵⁰ 據其他資料顯示，乾隆皇帝會於百花生日（農曆二月十五日）當天到花神廟上香參拜。⁵¹ 該廟設有兩尊分別屬於乾隆十年（1745年）及十二年（1747年）的石碑，印證了圓明園總管的事蹟。這兩尊石碑皆刻有文字，記錄了當時建造了大型花床及種植了各種花卉的盛況，以供皇帝及其賓客觀賞。另一方面，人民也藉著石碑，表達對花神保佑花木茂盛的敬意。由於石碑題字的日期相比廟宇的落成日期較早，由此可推斷，石碑或一度設於鄰近花神廟的花床位置，隨著歷史的發展，這兩尊石碑已遷移到北京大學的燕南園內。⁵²

在承德的避暑山莊內，也建有一座花神廟，同樣名為「匯萬總春之廟」。在廟宇的主殿內設有12尊花神像，各花神像代表一個月分。頤和園的總管和園丁會定期來到這座花神廟向各花神上香。⁵³ 這座廟宇連接一個小型庭院，內裡設有一個名為「華敷塢」的書房及兩層高的峻秀樓，以便皇帝來訪時作休憩之用。上述的歷史記載，反映出供奉花神已成為清代滿族皇帝的傳統習俗。

另有一項有趣發現：位於北京十剝海的恭王府內也設有一座花神廟，據記載，這座小型廟宇位於大型庭園的西北角落，當時王府會依據習俗進行參拜。可惜，這座廟宇已於1930年代拆卸，那時連同鄰近的「花卉培植溫室」也一併拆掉，以便興建大學校園。⁵⁴ 鑑於當時恭王及居住在這園林府第的其他皇族地位非凡，與皇帝亦十分親近，於是在王府花園建設花神廟，正反映了當時盛行參拜花神的傳統習俗已融入各皇室家族。

今日，許多花神廟已不復存在，善信多到公園、濕地或風景區等地方郊祭，而這種仿古之舉可說是讓今人了解古代傳統節日的一種體驗活動，與昔日花農拜祭花神的目的大相逕庭。

Apparently, the establishment of temples with the twelve flower deities for worship first appeared in the Ming dynasty. In the Qing dynasty, such temples continued to be erected and reverted in the Jiangnan region including Suzhou and Hangzhou. They were erected in Nanjing and Beijing as there were many horticulture farmers and garden workers to supply the imperial palaces and royal gardens with flowers for decoration and for festive purposes.

In the Ming dynasty, the first capital was established in Nanjing, and emperors ordered flowers to be grown in the vicinity so that they could ensure ample supply for decorating their palaces. There was once a temple of considerable scale erected in Nanjing in the Qing dynasty but already demolished. It was said to have held many figures of flower deities: the principal King of Flowers who is the deity of peony, and a hundred other deities for different kinds of flower.⁴⁶ Today, there are some manmade landmarks related to flower deities, including Huashen Lu (The Road of Flower Deities), Huashen Hu (The Lake of Flower Deities) and Huashen Qiao (The Bridge of Flower Deities); all three are located in the southern part of Yuhuatai (The Rain Flower Terrace), which was named after the above historical association.

In Suzhou, the centre of flower cultivation was at Huqiu. There was also a population involved in the tea trade. The first flower deity temple appeared in the Hongwu period of the early Ming dynasty. On the Birthday of Flowers, large fairs were organised, and people visited the temples to give offerings and seek blessings for the next crop. The second temple was founded in the forty-ninth year of the Qianlong reign.⁴⁷ Subsequently, more temples were established.



清代湖山春社花神廟位於
今日杭州竹素園
Flower Deity Temple in Hushan Chunshe of
the Qing dynasty, located in present-day
Zhushu Yuan (Bamboo Garden) in Hangzhou
© Mark Zhu / Shutterstock

In Hangzhou, the flower deity temple was once located in the lakeside garden Hushan Chunshe on the north bank of the West Lake. Hushan Chunshe is a garden complex consisting of pavilions, bridges, a stone boat by the lakeside linked by paths, and a scenic spot that was listed in the Eighteen Sights of the West Lake in the Qing dynasty. It was built in the ninth year of Yongzheng (1731) by Li Wei (ca. 1687–1738), the Governor of Zhejiang province.⁴⁸ Li made some significant contributions during the course of his official career: he supervised the draining of coastal deposits and building of dams to prevent tidal flooding on the coast at Haining, and managed the tax system for salt. This flower deity temple was built by official funding, and Emperor Qianlong visited it on his Southern tours. The temple was demolished shortly afterwards. Its site should be close to Zhushu Yuan (Bamboo Garden) today, it is the remains of the Hushan Chunshe garden complex.

In Beijing, the largest centre of flower cultivation used to be Fengtai in the suburbs. The centre was well known for an abundant supply of fresh flowers, particularly *shaoyao* (*herbaceous peony*). Many people worked in the floral field, from farmers, gardeners, suppliers to traders. They formed trade societies and made offerings to flower deities, so that they would give them blessings for good harvests. There were two temples, the larger one named West Flower Deity Temple or King of Flowers Temple. There were 13 images of flower deities, including one for the Leap Month. The temple was also the meeting place of trade societies. Another one was known as East Flower Deity Temple and the deity was a female one.⁴⁹

The superintendents of the royal gardens in Beijing also sought the protection and blessings of flower deities. It was recorded that there was a temple for flower deities named Temple of Million Spring in the Yuanmingyuan. It was built in the thirty-fourth year of the Qianlong reign (1769).⁵⁰ Other sources stated that the emperor would visit the flower deity temple on the Birthday of Flowers (the fifteenth day of the second month) to offer incense.⁵¹ Furthermore, two pieces of evidence related to the Garden Superintendents of the Yuanmingyuan existed in the form of two stone stelae. These two stone stelae, which dated from the tenth year (1745) and the twelfth year (1747) of Qianlong respectively, were inscribed with the textual records that large areas of flower beds were created and planted with flowers of every kind, for the enjoyment of the emperor and his guests. They also referred to the veneration of flower deities, who protected and blessed the flowers in that compound. Since the dates of these inscriptions were earlier than the appearance of the temple, the stelae might have stood next to the flower beds in the complex. Through the tides of history, these two stelae have been relocated to Yan Nan Yuan in Peking University.⁵²

In the Summer Palace in Chengde, there was also a temple for flower deities, which was again named Temple of Million Spring. Twelve flower deities were enshrined in the main hall, one deity for each month. The keeper of the Summer Palace and the gardener came here to give offerings to the flower deities regularly.⁵³ The temple was connected to a small courtyard with a study and a two-storey building, it was intended as a resting place for the emperor on his visits. These reflected that the veneration of flower deities had been absorbed into the rituals of the Manchu emperors.

Interestingly, a flower deity temple was found in the residence of Prince Gong which was located in the Shichahai area of Beijing. It was recorded that the small temple stood in the northwest corner of the large garden complex. The royal family carried out worship according to the custom. However, it was demolished in the 1930s when the “flower cultivation chambers” nearby was also cleared for the construction of a university campus building.⁵⁴ Given that Prince Gong and other owners of this residence were of very high rank and close to the emperor, the erection of the flower deity temple could be seen as the assimilation of the popular tradition and practice into the royal households.

Today, many of the flower deity temples were demolished. The devotees, however, have opted for parks, wetlands or scenic spots to worship the flower deities outdoors. These re-enactments of ancient rites are activities for people nowadays to understand a traditional festival, something very different from the reasons why flower farmers of the old days worshipped the flower deities.



圓明園「匯萬總春之廟」遺址
Remains of the “Temple of Million Spring” in Yuanmingyuan
© ZUMA Press, Inc. / Alamy Stock Photo

結論

Conclusion

花神杯研究涉獵多個不同範疇，本文研究的這套花神杯為景德鎮出產的優質陶瓷，或出自文人兼朝廷官員的設計。集結詩、書、畫的瓷器，反映當時皇帝對文學創作深感興趣，為清朝康熙末期及雍正時期出產的琺瑯彩瓷開創先河。各種花卉與花神用於工藝品上，令皇帝賞心悅目，也揭示古人喜愛花卉、敬仰花神的傳統源遠流長。花卉與季節性周期有著密切關係，亦構成農曆的部分元素。人們賞花以觀其美態，而花卉的特性亦用來比喻人的美德，或作為寓意吉祥的祝福。民間普遍將歷史人物或傳奇人物封為花神，以參拜供奉祈求收成良好。不少文學作品、畫作、瓷器都以花卉為題材，在培養和豐富人民文化生活方面扮演了一個重要角色。

A study of the month cups touched upon various subjects. The set of cups was an example of the fine porcelain produced at Jingdezhen, and was probably designed by artists working in the court who were both literary men and officials. The integration of painting, poetry and calligraphy in a piece of porcelain reflected the emperors' interest in a variety of literary skills, and paved the way towards the production of more such wares executed in *falangcai* enamels in the later Kangxi period and in the Yongzheng era. While appealing to the taste of emperors, the subject of flowers and their deities have indeed established a long-standing tradition that is popular all the time. Flowers are linked to the seasonal cycle and are part of the agrarian calendar. They are appreciated for their physical beauty; their characteristics are compared to the qualities of human beings and also used as auspicious symbols to express wishes. In some popular beliefs, historical persons and legendary figures have been identified as flower deities and worshipped for giving protection to crops and produce. Flowers played an important role in enriching people's cultural lives through literary and artistic creations, as a subject in poetry, painting and porcelain.

註釋

Notes

- 1 詩句「萬花敢向雪中出，一樹獨開天下春」乃摘自元代詩人楊維禎的《道梅之氣節》。
- 2 題字內容的英文版本摘自谷歌藝術與文化網頁刊登的文章《五彩十二花神杯》（中譯），<https://artsandculture.google.com/asset/twelve-cups-in-famille-verte-style-representing-the-flowers-of-the-months/vwERYXWYalKew>（檢索日期：30-01-2019）。
- 3 題詩內容摘自唐代詩人許渾的作品《聞薛先輩陪大夫看早梅因寄》：「澗梅寒正發，莫信笛中吹。素艷雪凝樹，清香風滿枝。折驚山鳥散，攜任野蜂隨。今日從公醉，何人倒接羅。」
- 4 摘自南朝陳徐陵的《司空徐州刺史侯安都德政碑》。
- 5 T. T. Bartholomew, *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture, 2006), p.85.
- 6 題詩內容摘自唐代詩人錢起的作品《酬長孫繹藍溪寄杏》：「愛君藍水上，種杏近成田。拂徑清陰合，臨流彩實懸。清香和宿雨，佳色出晴煙。懿此傾筐贈，想知懷橘年。芳馨來滿袖，瓊玖願酬篇。把玩情何極，雲林若眼前。」
- 7 《詩經·周南》內文：「桃之夭夭，灼灼其華。之子于歸，宜其室家。」
- 8 宋代王安石《元日》：「爆竹一聲除舊歲，春風送暖入屠蘇。千門萬戶曠曠日，總把新桃換舊符。」
- 9 題詩內容摘自唐代詩人薛能的作品《桃花》：「香色自天種，千年豈易逢。開齊全未落，繁極欲相重。冷濕朝如淡，晴乾午更濃。風光新社燕，時節舊春農。籬落軟臨竹，亭台盛間松。亂綠堪羨蟻，深入不如蜂。有影宜喧煦，無言自冶容。洞連非俗世，溪靜接仙蹤。子熟河應變，根盤土已封。西王潛愛惜，東朔盜過從。醉席眠英好，題詩戀景慵。芳菲聊一望，何必在臨邛。」
- 10 題詩內容摘自唐代詩人韓琬的作品《牡丹》：「桃時杏日不爭濃，葉帳陰成始放紅。曉艷遠分金掌露，暮香深惹玉堂風。名移蘭杜千年後，貴擅笙歌百醉中。如夢如仙忽零落，暮霞何處綠屏空。」
- 11 題詩內容摘自唐代詩人孫逖的作品《同和詠樓前海石榴二首》：「客自新亭郡，朝來數物華。傳君妓樓好，初落海榴花。露色珠簾映，香風粉壁遮。更宜林下雨，日晚逐行車。海上移珍木，樓前詠所思。遙聞下車日，正在落花時。舊綠香行蓋，新紅灑步綦。從來寒不易，終見久逾滋。」
- 12 北宋時期周敦頤的作品《愛蓮說》：「予獨愛蓮之出淤泥而不染，濯清漣而不妖。中通外直，不蔓不枝。香遠益清，亭亭淨植，可遠觀而不可褻玩焉。」
- 13 題詩內容摘自唐代詩人李群玉的作品《蓮葉》：「根是泥中玉，心承露下珠。在君塘下種，埋沒任春浦。」
- 14 北宋詩人蘇東坡的作品《月季》：「花落花開無間斷，春來春去不相關；牡丹最貴惟春晚，芍藥雖繁只夏初，唯有此花開不厭，一年常佔四時春。」
- 15 題詩內容出處未明。
- 16 《晉書·郗詵傳》：「臣舉賢良對策，為天下第一，猶桂林之一枝，崑山之片玉。」摘自何小顏：《花的檔案》（台北：台灣商務印書館，2001），頁191-192。

- 17 題詩內容摘自唐代詩人李嶠的作品《桂》：「未殖銀宮裡，寧移玉殿幽。枝生無限月，花滿自然秋。俠客條為馬，仙人葉作舟。願君期道術，攀折可淹留。」
- 18 楚國詩人屈原作品《離騷》：「春蘭兮秋菊，長無絕兮終古。」
- 19 資料來源：<https://www.acupuncturetoday.com/herbcentral/chrysanthemum.php>。
- 20 《神農本草經》：「菊花久服利血氣、輕身及耐老延年。」摘自註16，頁194。
- 21 《西京雜記》卷三：「九月九日，佩茱萸，食蓬餌，飲菊華酒，令人長壽。」摘自註16，頁194。
- 22 陶淵明《飲酒詩》第五：「結廬在人境，而無車馬喧。問君何能爾？心遠地自偏。採菊東籬下，悠然見南山。山氣日夕佳，飛鳥相與還。此中有真意，欲辯已忘言。」
- 23 題詩內容摘自唐代詩人羅隱的作品《菊》：「籬落歲雲暮，數枝聊自芳。雪裁纖蕊密，金拆小苞香。千載白衣酒，一生青女霜。春叢莫輕薄，彼此有行藏。」
- 24 《孔子家語》：「芝蘭生於深谷，不以無人而不芳。君子修道之德，不為困窮而改節。」摘自註16，頁93。
- 25 題詩內容摘自唐代詩人李嶠的作品《蘭》：「虛室重招尋，忘言契斷金。英浮漢家酒，雪儷楚王琴。廣殿輕香發，高臺遠吹吟。河汾應擢秀，誰肯訪山陰。」
- 26 南朝梁元帝《纂要》：「一月兩番花信，陰陽寒暖，各隨其時，但先期一日，有風雨微寒者即是。其花則鵝兒、木蘭、李花、楊花、檉花、桐花、金櫻、黃芳、楝花、荷花、檳榔、蔓羅、菱花、木槿、桂花、蘆花、蘭花、蓼花、桃花、枇杷、梅花、水仙、山茶、瑞香，其名具存。」
- 27 題詩內容出處未明。
- 28 題詩內容摘自唐代詩人白居易《玩迎春花贈楊郎中》：「金英翠萼帶春寒，黃色花中有幾般。慙君與向遊人道，莫作蔓菁花眼看。」
- 29 宋伯胤、程曉中和林業強：《清瓷萃珍：清代康雍乾官窯瓷器》（南京及香港：南京博物館與香港中文大學文物館，1995），圖版21。
- 30 花神杯的博物館編號為PDF815。資料來源：https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3180727&partId=1&searchText=month+cups&page=1
- 31 耿寶昌：《明清瓷器鑒定·清代部分》（台北：學苑文化事業出版社，1989），頁41。
- 32 呂成龍：〈雍正御窯瓷器概述〉，載於故宮博物院古陶瓷研究中心編：《故宮博物院八十華誕古陶瓷國際學術研討會論文集》（北京：紫禁城出版社，2007），頁193-213。
- 33 香港藝術館：《茶具文物館羅桂祥藏品上冊》（香港：香港市政局，1984），頁85。
- 34 徐氏藝術館：《徐展堂藝術館》（香港：徐氏藝術館，1992），圖版103。
- 35 西漢淮南王劉安及門客李尚、蘇飛、伍被等共同編著的《淮南子·天文訓》：「女夷鼓歌，以司天和，以長百穀、禽鳥、草木。」
- 36 北宋詩人林逋作品《山園小梅》：「眾芳搖落獨暄妍，佔盡風情向小園。疏影橫斜水清淺，暗香浮動月黃昏。霜禽欲下先偷眼，粉蝶如知合斷魂。幸有微吟可相狎，不須檀板共金樽。」
- 37 唐代詩人崔護的作品《題都城南莊》：「去年今日此門中，人面桃花相映紅。人面只今何處去，桃花依舊笑春風。」
- 38 殷登國：《中國的花神與節氣》（天津：百花文藝出版社，2008），頁24。
- 39 唐代詩人李白作品《清平調》（其一）：「雲想衣裳花想容，春風拂檻露華濃。」（其三）：「名花傾國兩相歡，長得君王帶笑看。」
- 40 殷偉、程建強：《圖說十二月花神》（北京：清華大學出版社，2014），第四章第二節。
- 41 唐代詩人馮道作品《贈寶十》：「燕山寶十郎，教子有義方。靈椿一株老，丹桂五枝芳。」（摘自宋文瑩：《玉壺清話》卷二）。
- 42 同註22。
- 43 同註38，頁92。
- 44 南宋吳自牧《夢梁錄》卷一：「仲春十五日為花朝節，浙間風俗，以為春序正中，百花爭放之時，最堪遊賞……玩賞奇花異木……此日帥守，縣宰率僚佐出郊，召父老賜酒食，勸以農桑，告諭勤劬，奉行虔恪。天慶觀週年設老君誕會，燃萬盞華燈，供聖修齋，為民祈福。士庶拈香瞻仰，往來無數。崇新門外長明寺及諸教院僧尼，建佛涅槃會，羅列幡幢，種種香花異果供養，掛名賢書畫，設珍異玩具，莊嚴道場，觀者紛集，竟日不絕。」
- 45 明宣宗在宣德二年（1427年）曾御製花朝長詩一首，頒賜裴兵部：「五雲晴護蓬萊島，七彩繽紛動瑤草，憑高一覽六合間，萬象呈明春意好……陽春德澤生光輝，延佇嘉謀輔仁政。」
- 46 李喬：《中國行業神：下卷》（台北：雲龍出版社，1996），頁77-80。
- 47 同上註。
- 48 《清史稿》卷291，列傳七十八。
- 49 同註46。
- 50 劉陽：《五朝皇帝與圓明園》（香港：香港中和出版有限公司，2014），頁51。
- 51 同上註，頁217。
- 52 陸波：〈無數學子朝拜的北大花神廟，和一位公主的哀愁。〉資料來源：<http://dajia.qq.com/original/beijing/lb161105.html>
- 53 杜江：《清帝承德離宮》（北京：紫禁城出版社，1998），頁37-38。
- 54 京梅：《如夢如煙恭王府》（北京：人民文學出版社，2002），頁34-35。

- 1 The verse, “it dares to blossom in the snowy weather, and act as a messenger of spring,” was extracted from *Ode to the Plum Blossom* by Yang Weizhen of the Yuan dynasty.
- 2 The English translation of the inscription was extracted from the online article, *Twelve Cups in Famille-verte Style Representing the Flowers of the Months* published by the Google Art and Culture website, <https://artsandculture.google.com/asset/twelve-cups-in-famille-verte-style-representing-the-flowers-of-the-months/vwERYXWYalKew> (retrieved on 30 January 2019).
- 3 The inscription was extracted from the poem, *Wen Xue xianbei pei dafu kan zao mei yin ji* (*The Poem Recording Elder Xue Accompanying the Official in Appreciating the Prunus*) by Xu Hun, a poet of the Tang dynasty.
- 4 The inscription was extracted from the poem, *Chou Zhangsun Yi lan xi ji xing* (*The Poem Sending Apricot Blossom on the Blue River Rewarding Zhangsun Yi*), by Qian Qi, a poet of the Tang dynasty.
- 5 The phrase was extracted from *Sikong Xuzhou cishi Hou Andou dezheng bei* (*The Provincial Governor Hou Andou's Virtuous Governance Monument*) by Xu Ling of the Southern Chen dynasty.
- 6 T. T. Bartholomew, *Hidden Meanings in Chinese Art* (San Francisco: Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture, 2006), p. 85.
- 7 The inscription was extracted from the poem, *Taohua* (*Peach Blossom*), by Xue Neng, a poet of the Tang dynasty.
- 8 *Shijing* · Zhounan (*The Book of Odes* · *The Odes of Zhou and the South*).
- 9 *Yuan ri* (*New Year*) by Wang Anshi of the Song dynasty.
- 10 The inscription was extracted from the poem, *Mudan* (*Peony*), by Han Cong, a poet of the Tang dynasty. The term ‘jin zhang’ means the palms of bronze statues in the Han dynasty.
- 11 The inscription was extracted from the poem, *Tonghe yong lou qian hai shiliu er shou* (*Two Poems for Chanting Pomegranate Blossom*), by Sun Ti, a poet of the Tang dynasty.
- 12 The inscription was extracted from the poem, *Lianye* (*Lotus Leaf*), by Li Qunyu, a poet of the Tang dynasty.
- 13 *Ai lian shuo* (*The Love for Lotus*) by Zhou Dunyi of the Northern Song dynasty.
- 14 The phrase was extracted from *Yue ji* (*Chinese Rose*) by Su Dongpo, a poet of the Northern Song dynasty.
- 15 The source of the inscription is unknown.
- 16 The inscription was extracted from the poem, *Gui* (*Osmanthus*), by Li Jiao, a poet of the Tang dynasty.
- 17 *Jin shu* · *Xi Shen chuan* (*History of the Jin dynasty* · *The Biography of Xi Shen*) quoted from He Xiaoyan, *Hua de dang an* (*The Profiles of Flowers*) (Taipei: Taiwan Commercial Press, 2001), pp. 191–192.
- 18 *Li sao* (*Song of Parting*) was written by Qu Yuan, a poet in the Warring States period.
- 19 Source: <https://www.acupuncturetoday.com/herbcentral/chrysanthemum.php>.
- 20 *Shen nong ben cao jing* (*Divine farmer's Classic of Materia Medica*) quoted in Note 17, p. 194.
- 21 *Xi jing za ji juan san* (*Miscellaneous Records of the Western Capital, Chapter 3*) quoted from Note 17, p. 194.
- 22 *Yin jiu si di wu* (*The Drinking Wine Poem, part 5*) by Tao Yuanming, a poet of the Eastern Jin dynasty.
- 23 The inscription was extracted from the poem, *Ju* (*Chrysanthemum*), by Luo Yin, a poet of the Tang dynasty.
- 24 The inscription was extracted from the poem, *Lan* (*Cymbidium*), by Li Jiao, a poet of the Tang dynasty.
- 25 *Kongzi jiayu* (*School Sayings of Confucius*) quoted from He Xiaoyan, Note 17, p. 93.
- 26 The *Zuanyao* compendium by Emperor Yuandi of Liang lists the 24 kinds of flowers that bloom with the “Flower Breezes” in a year.
- 27 The source of the inscription is unknown.
- 28 The inscription was extracted from the poem, *Wan yingchun hua zeng Yang langzhong* (*The Poem Appreciating Winter Jasmine Presenting to Officer Yang*), by Bai Juyi, a poet of the Tang dynasty.
- 29 Boyin Song, Xiaozhong Cheng and Y. K. Peter Lam, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Regins* (Hong Kong: Nanjing Museum and Art Gallery, The Chinese University of Hong Kong, 1995), colour plate 21.
- 30 The museum number of the month cups is PDF.815. Source: https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3180727&partId=1&searchText=month+cups&page=1
- 31 Geng Baochang, *Ming Qing ci qi jian ding · Qing dai bu fen* (*Connoisseurship of Ming and Qing Porcelains: Qing dynasty*) (Beijing: Xue yuan wen hua shi ye chu ban she, 1989), p. 41.
- 32 Lu Chenglong, “Yongzheng yuyao ciqu gaishu,” (A Brief Account of Yongzheng Period Imperial Porcelain) in *Gugong bowuyuan bashi huadan gu taoci guoji xueshu yantaohui lunwen ji* (Beijing: Forbidden City Press, 2007), pp. 193–213.
- 33 The Hong Kong Museum of Art, *K. S. Lo Collection in the Flagstaff House Museum of Tea Ware, part 1* (Hong Kong: The Urban Council, 1984), p. 85.
- 34 The Tsui Museum of Art, *The Tsui Museum of Art* (Hong Kong: The Tsui Museum of Art, 1992), colour plate 103.
- 35 *Teachings on Astronomy in Huainanzi* is a collective work written by Prince of Huainan, Liu An and a group of his retainers of the Western Han dynasty.
- 36 The quote refers to the poem, *Shan yuan xiao mei* (*The Little Plum Tree in my Mountain Garden*) by Lin Bu, a poet in the Northern Song dynasty.
- 37 “On the same day last year, both the face of the girl and the peach blossoms glowed red in the garden. But today, the girl has disappeared and only the peach blossoms are here laughing in the breeze.” The verse was extracted from *Ti du cheng nan zhuang* (*At a Homestead South of the Capital City*) by Cui Hu, a poet of the Tang dynasty.
- 38 Yin Dengguo, *Zhongguo de hua shen yu jie qi* (Tianjing: Bai hua wen yi chu ban she, 2008), p. 24.
- 39 *The Tune of Qingping* (Part 1 & Part 3) by Li Bai, a poet of the Tang dynasty.
- 40 Yin Wei, Cheng Jianqiang, *Tushuo shier yue huashen* (*Picturing Twelve Flower Deities*) (Beijing: Tsinghua University Press, 2014), chapter 4, section 2.
- 41 The phrase was extracted from the poem, *Zeng Dou Shi*, by Feng Dao, a poet of the Tang dynasty. Source: *Yu hu qing hua juan er* (*Pure Talk in a Jade Pot*) by Wen Ying of the Song dynasty.
- 42 See Note 22.
- 43 See Note 38, p. 92.
- 44 *Mengliang lu* (*Record of Dreams*) by Wu Zimu, a writer of the Southern Song dynasty.
- 45 Ming Xuanzong wrote an imperial poem about The birthday of flowers (*hua chao*) in the second year of Xuande (1427) and conferred it to the Ministry of War.
- 46 Li Qiao, *Zhongguo hangye shen xia juan* (*The Mercantile Patron Gods in China*) (Taipei: Yun long chu ban she, 1996), pp. 77–80.
- 47 Ibid.
- 48 *Qing shi gao* (*A Draft of the History of Qing*) vol. 291, Biography no. 78.
- 49 See Note 46.
- 50 Liu Yang, *Wu chao huang di yu Yuanmingyuan* (Hong Kong: Hong Kong Open Page Publishing Company Limited, 2014), p. 51.
- 51 Ibid., p. 217.
- 52 Lu Bo, *Wushu xuezi chaobai de Beida hua shen miao, he yi wei gongzhu de aichou* (*The Flower Deity Temple in Peking University which Attracts Numerous Students, and the Sorrow of a Princess*). Source: <http://dajia.qq.com/original/beijing/lb161105.html>
- 53 Du Jiang, *Qing di Chengde Ligong* (*The Chengde Summer Palace for Emperors of Qing Dynasty*) (Beijing: Forbidden City Press, 1998), pp. 37–38.
- 54 Jing Mei, *Ru meng ru yan Gongwangfu* (*Like a Dream in the Residence of Prince Gong*) (Beijing: People's Literature Publishing House, 2002), pp. 34–35.

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