



历史活化石

Chinese Colors

中国色彩

「五色人生，多彩中国」

赵菁◎编著

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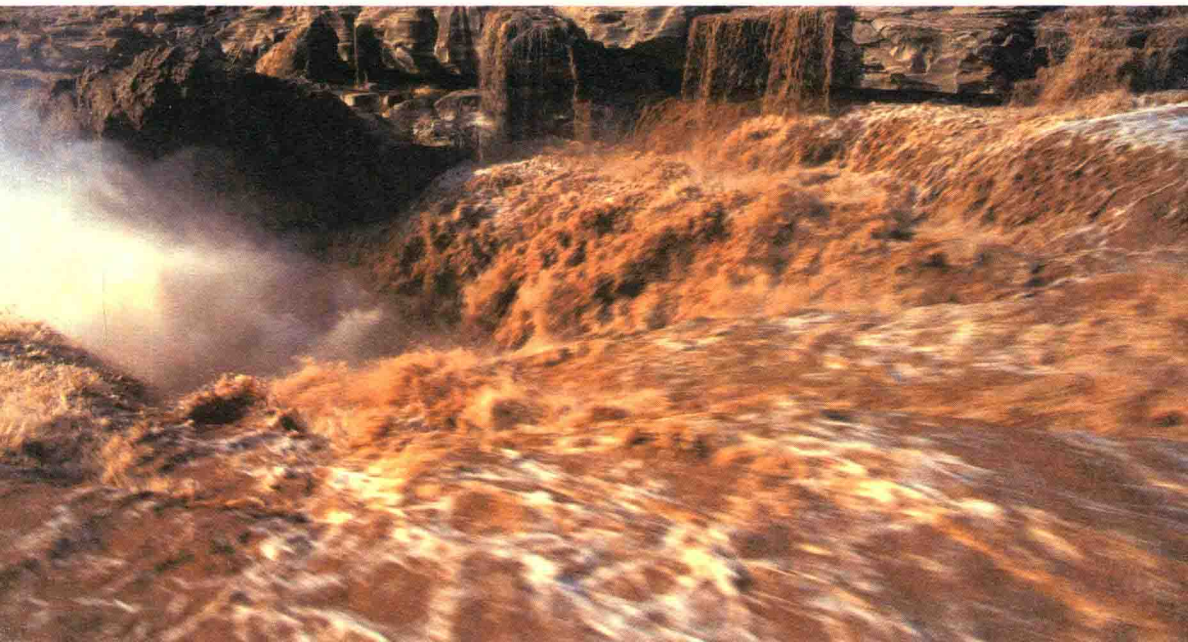
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中国的传统色彩是中国传统文化的重要组成部分，反映了每个时代的政治、经济、社会生活、民俗风情，以及思想观念和审美情趣。深厚的传统文化的浸染，使得中国人形成了鲜明的色彩观念：对红色的热爱，对黄色的崇拜和对蓝色的敬畏……

中国传统色彩内涵丰富，应用范围广泛。建筑、服饰、绘画、京剧、雕

As a component of the traditional Chinese culture, traditional Chinese colors mirror the politics, economy, social life and folk customs, as well as the ideological values and esthetical tastes of each era. The profound Chinese culture has nurtured a distinct value system of the Chinese people on colors: passion for red, worship for yellow and reverence for blue...

The rich connotation of the traditional



刻、漆器等传统文化的方方面面都离不开色彩的装饰。本书从中国人的传统色彩取向入手，用生动的文字和精美的图片展现了中国色彩的文化内涵和其丰富多彩的表现形式。透过一张张色彩斑斓的图片，读者可以直观地了解中国传统色彩知识，感受传统色彩之美。

Chinese color system has enabled its wide application. Many aspects of the traditional Chinese culture are indispensable from the embellishment of colors: architectures, costumes, paintings, Peking Opera, carvings and lacquer wares. Taking Chinese people's color orientation as the entry point, this book shows the cultural connotation and the rich forms of presentation of the Chinese color culture through lively texts and colorful pictures. It is our sincere hope that the book will offer the readers the opportunity to acquire an intuitive understanding of the traditional Chinese color culture and perceive the beauty of traditional Chinese colors.



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中国人的色彩取向

Color Orientation of the Chinese People

中华民族是世界上最早懂得使用色彩的民族之一，很早就确立了色彩结构，以黄、青、赤（红）、黑、白为五色，与五行中的土、木、火、水、金相联系，把中国人关于自然、宇宙、伦理、哲学等多种思想融入到色彩中，形成独树一帜的中国色彩文化。

The Chinese, one of the first peoples who knew how to use colors, established long ago their color structure by associating five basic colors (i.e. yellow, blue, red, black and white) respectively with the five fundamental elements of the universe (i.e., earth, wood, fire, water and metal). By incorporating their ideas of the nature, universe, ethics and philosophy in colors, the Chinese people have formulated a unique culture of colors.





> 对红色的热爱

如果要用一种色彩来形容中华民族，最恰当的应该是红色。红色几乎是中华民族的代表色，红色象征着热情奔放、吉祥喜庆、威严庄重、勇敢正义……红色深深地融入到华夏民族的血脉之中，永远被中华民族所崇敬和喜爱。

中国人对红色的钟情与原始人类对火的崇拜有关。在生产水平极为低下的远古时期，“火”被认为是天神力量的象征，它可以驱走寒冷和黑暗，是一种强大的、神奇的力量，具有驱邪逐魔、消灾去

> Passion for Red

If one is to describe the Chinese nation in one color, red may be the most appropriate choice. Red is the symbol of passion, auspiciousness, happiness, majesty, dignity, courage, justice and so on. It has become an ingredient of the Chinese psychological make-up and will always be revered and loved by the Chinese nation.

This love for red has something to do with ancient mankind's worship for fire. In ancient times when the level of productivity was terribly low, fire that could drive away cold and darkness was deemed as a symbol of the power of

> 红

> Red





污的能力。

自古以来，红色被中国人视为吉祥喜庆之色，一切热闹、喜庆的场合都离不开红色。逢年过节，红色的春联、红色的灯笼渲染出节日的喜庆气氛；店铺开张剪彩所用的红绸缎，预示着日后生意的红火、兴隆；而将红色表现得最为充分的当属新人结婚的时刻：被红袄、红裙、红鞋、红盖头装扮的新娘子；身着红袍、帽插红花、十字披红的新郎；红烛洞房，红被红褥……这些不但是婚礼的高潮，更是一个新家庭最初的起点。从此，这个家族的血脉将生生不息。

divinity and was believed to be a mighty, magical power against evil. Red, the color of flames, was therefore worshiped by the ancient Chinese.

Since ancient times, the Chinese people have regarded red as an auspicious color and preferred something red on all festive occasions. One may find red lanterns and couplets written on red paper on Chinese New Year, helping heat up a festive atmosphere; red satin ribbon at a ribbon-cutting ceremony of a grand opening, as a promise of booming business; and at weddings where the red color absolutely dominates: the bride's red dress, red shoes and red veil; the groom's red gown, red flower and red band; red candles, red quilt and sheet in the bridal chamber. All these red elements bring the wedding to the climax, bringing the couple to the starting point of a married life. Since then the family's offspring will survive for many generations.



- 大红的春联

春联又称“对子”，是中国人过春节时，用红纸书写的贴于门上的吉祥或祝福的语句。

Couplets Written on Red Paper

Couplets, also known as 'pairs', are some auspicious lines or blessings written on red papers and posted on the sides of a door frame during the Chinese New Year.



- 身着红装的新郎和新娘

Bride and Groom in Red



• 刺绣作品——喜上眉梢
An Embroidery Work—Happily Married

此外，红色还是一种身份地位的体现。早在西周时期，红色就已被视作尊贵的颜色，男子以穿大红衣裳为贵。中国古代第一部诗歌总集《诗经》的《邶风·七月》里说：“我朱孔阳，为公子裳。”意思就是讲：我将布料染成鲜艳的红色，为公子做衣裳。到了明清两代，对色彩的使用有了更为严格的规定。清代《大清会典》中规定：皇帝在天坛祭祀时，必须穿红色的朝服。红色也成为皇家建筑的主要颜色。紫禁城作为皇帝居住办公的场所，宫墙是用红土研磨而成的红色颜料涂成的，色位趋向紫色；大

Red is also the color of upper-class status. As early as in the Western Zhou Dynasty, red was regarded as a noble color and the nobles wore red clothes. In the volume of *Bin Wind: July* in *The Book of Poetry*—the first collection of ancient poems, it says: “I dye the fabric in red and make clothes for the young master”. During the Ming and Qing dynasties, there were more stringent requirements on the use of colors. The *Great Qing Code* provides that the emperor must wear a red court dress when attending a ritual ceremony at the Temple of Heaven. Red also became the primary option for imperial buildings. The Forbidden City, the Imperial Palace in Beijing where the



• 北京故宫太和殿的金扉金锁槛窗

Windows with Golden Frames and Bolts in the Hall of Supreme Harmony of the Forbidden City, Beijing

门、廊柱是红色的，这种红则是等级更高的朱砂红。俯瞰紫禁城，红色的宫墙与黄色的琉璃瓦屋顶交织出强烈的视觉冲击，把皇权的威严演绎得气魄宏大。

emperors lived and worked, has always had purple-red walls and vermilion-red (a red color in a higher rank) doors and pillars. The red walls and yellow-glazed tile roofs could create a strong visual impact, interpreting the imperial power into a great boldness of vision.



- 北京颐和园仁寿殿外朱红色的梁柱

Vermilion Beams and Pillars outside the Hall of Benevolence and Longevity of the Summer Palace, Beijing

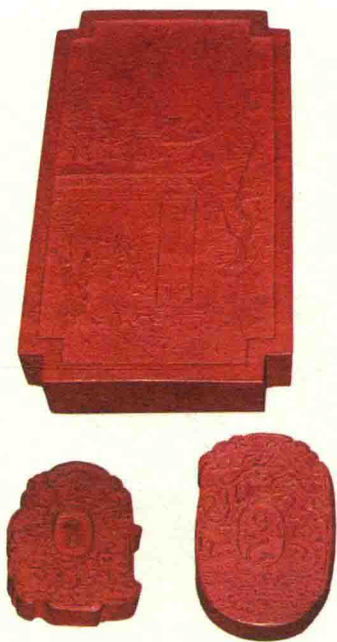


- 江苏南京的古城墙

Ancient City Wall in Nanjing, Jiangsu Province

除了宫殿、庙宇外，王公贵族、巨商富贾之家的大门、廊柱多用朱红色；普通人家的窗棂、家具也常以红色为点缀，但所用的红色更为深沉，接近棕红色或者红褐色，象征着富贵与吉祥。

Besides palaces and temples, most mansions and residences of the nobles and the rich had vermilion doors and pillars; and the houses of the commoners had red window frames and red furniture, though the red was darker, close to reddish brown, as a symbol of wealth and good fortune.



• 清代乾隆款朱墨

Red Ink Blocks Made During Qianlong Period of the Qing Dynasty(1644-1911)



• 清式榆木红漆描金大柜

An Elm Wardrobe Painted in Red and With Gilt Patterns in a Style of the Qing Dynasty(1644-1911)



剔红——精致的红色

剔红工艺是中国传统手工技艺之一，又名“雕红漆”“红雕漆”。雕漆工艺始于唐代，因其大多用鲜红的朱漆，故又名“剔红”。在明代曹昭的《格古要论·古漆器论·剔红》中载：“剔红器皿，无新旧，朱厚色鲜红润坚重者为好。”雕漆是把天然漆料在以木灰或金属的胎体上涂抹出一定厚度，然后再用刻刀在堆起的平面漆胎上雕刻出花纹。其实雕漆的色彩并不局限于红，黑、黄、绿以及多种色彩相间的剔彩也很常见。

剔红工艺虽然只有调漆、髹

Carved Red Lacquer Ware—The Exquisite Red

As one of the traditional handicrafts, the Chinese “Red Lacquer Carving” first appeared in the Tang Dynasty. Because it involved mostly the application of vermilion natural lacquer, it was also known as “Red Carving”. In his book *Ge Gu Yao Lun, On Ancient Lacquer ware, Carved Red Lacquer Ware*, Cao Zhao of the Ming Dynasty stated: “Carved red lacquer ware, regardless of its age, is valued for the thickness of the red lacquer, brightness of the red color, hardness and weight of the piece.” The production process involves the painting of many layers of natural lacquer on a wooden or metal base until it reaches a certain thickness, and then carves the pattern on the lacquer layer. In fact, the color of lacquer ware is not limited to red; pieces in black, yellow, green and a combination of colors are also common.

Although the process involves only three steps, namely, base-building, paint-coating and carving, each piece of lacquer ware requires great craftsmanship and a long manufacturing process. Such a time-consuming process involves the following steps: first, lacquer-making—



• 剔红百子宝盒

A Carved Red Lacquer Box



• 剔红嵌玉台屏

A Carved Red Lacquer Table Screen Inlaid with Jade



• 剔红九龙瓶

A Carved Red Lacquer Bottle with Nine Dragons Pattern



• 剔红梅花瓶

A Carved Red Lacquer Vase with Plum Blossoms Pattern

漆、雕刻三道工序，但是每一件作品都需要经过长时间的打磨和细心的雕琢才能完成。首先要调漆，将银朱（由水银提炼出来的红色颜料）按照一定比例调和到天然漆中，就产生出了一种鲜艳的红漆。其次是髹漆，就是将调好的红漆一层一层地刷在器物的胎体上。每一层红漆附着在胎上至半干状态时，才能刷第二道。漆膜要达到一定的厚度，就需要刷几十道、上百道漆，时间短则数月，长则经年。第三步就是雕刻。等漆膜达到足够厚度时，在未彻底干透之前，需迅速雕出纹样。

blend a certain proportion of vermilion pigment (bright red mercuric sulfide) with natural lacquer to produce a bright red paint; second, coating—apply evenly the paint to the base of a piece over and over again to build a coating of certain thickness. A new layer is applied only when the previous one is half dry. The coating may consist of dozens or even hundreds of layers and take months or even years to dry; third, carving—when the coating reaches a sufficient thickness, a craftsman needs to carve out delicate patterns before the lacquer dries thoroughly.