

選

中

選中之選

明式家具集珍

A CHOICE
COLLECTION

CHINESE MING
FURNITURE

之

選

Grace Wu Bruce 

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FURNITURE

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前言

藉着《選中之選》的出版，對我從業的二十五年作個簡短回顧。

【嘉木堂】第一個陳列展示空間，位於香港市心中環畢打行，輾轉發展至現址亞畢諾道，環貿中心之上下層。其間亦曾在英國倫敦開辦倫敦【嘉木堂】，轉瞬已二十五載。由香港出發，1993年開始邁向世界，一方面在國際重要的藝術都市如倫敦，馬斯特里赫特，紐約，巴塞爾等舉辦明式家具展銷會。同時也在香港，敦倫，布魯塞爾，巴黎，澳門及北京等地參與策劃和協辦藝術博物館與私人收藏家的明式家具展覽，并編撰展覽目錄。

2000年撰寫出版比利時籍收藏家的《侶明室明式家具圖集》，因北京朋友訂閱眾多，我於是抱着探究與研習之心，開始正式與大陸古典家具的同好交流。位於天安門東側的中國國家博物館，2004年實行徵集與展覽明式家具之方案。北京故宮博物院2006年在故宮永壽宮舉辦“永恆的明式家具”展覽。通過積極參與在中國這一系列項目，遂決定結束英國【嘉木堂】，專心在中國發展明式家具事業。2008年始為故宮博物院主辦月刊《紫禁城》撰寫《明式家具二十年經眼錄》15篇，連載於月刊。2010年紫禁城出版社將其結集成書。今年四月【嘉木堂】參加了北京恭王府的“讀往會心——侶明室明式家具展”以及其後五月嘉德國際舉辦的專題拍賣。

【嘉木堂】十分榮幸能呈獻《選中之選——明式家具集珍》展售。書中家具多樣化並迷人，其中高靠背大南官帽椅（頁 20），大方角櫃（頁 124）與無束腰長條桌（頁 130）雄渾凝重；高束腰馬蹄足香几（頁 46）及夾頭榿平頭案（頁 40）則以線條簡約取勝；絕色的靈芝紋四面平紫檀桌（頁 58），鳳紋平頭案（頁 96），及非常稀有的炕上架格（頁 110），均精雕細琢，令人眼前一亮。瘦木圓角木軸門櫃（頁 54）與紫檀小方角櫃（頁 114）就優雅細緻。一腿三牙半桌（頁 86），衣箱（頁 90）和五接圈椅（頁 50），則集完美比例的型、式、工於一身。異常珍稀是成對的八仙桌（頁 76），成對的柿蒂紋方角櫃（頁 104）。特別是全身光素高靠背大四出頭官帽椅（頁 34），單件已屬難得，一對更是夢寐以求的極品組合。既然遇上，筆者無法不爭取將其納入《選中之選》，壯大其行列，雖然此舉影響了出版時間計劃。

感謝所有參與協助此書製作的人士。劉曼婷不勝其煩組織、覆核文字和圖像；歐陽寶煌拍攝的照片、錄像清晰細膩，充分反映家具的靈氣。感謝李猛的卓越典雅裝幀設計，讓我們能藉這新面目，向讀者介紹更多層次的觀感和資訊，讓中國明式家具多元化的魅力更多角度展現於世人眼前。

伍嘉恩

FORWARD

Publication of this catalogue celebrates our twenty-fifth anniversary. From a modest beginning at Pedder Building, Hong Kong, we grew to our present two-floor space in Arbuthnot Road and a gallery in central London. Beginning in 1993, we set off to the art capitals of the world including London, Maastricht, New York, and Basel, mounting exhibitions of Ming Furniture for sale, as well as participating in the cataloguing and exhibitions of private collections and museums in various cities including Hong Kong, London, Brussels, Paris, Macau and Beijing.

Ten years ago, we began to explore China, out of curiosity and in response to the growing appreciation of classic Chinese furniture by mainland Chinese. In 2004, the National Museum, Beijing, formulated an acquisition and exhibition programme; in 2006, the Palace Museum hosted the exhibition "Ming Furniture in the Forbidden City" in the Yong Shou Gong palace. Participation in these projects led us to decide to make our London gallery dormant in order to focus on China. It is intended that our endeavours would contribute to bring an important part of Chinese culture to a wider audience.

Our continuing efforts included writing a series of articles, *Two Decades of Ming Furniture 1–15*, for the Palace Museum journal, *Forbidden City*, commencing in 2008, and they were compiled and published in book form in 2010. More recently, we participated in the April 2011 exhibition at the Prince Gong's Mansion, Beijing, of the Lu Ming Shi collection of classic Chinese furniture, and its subsequent auction at China Guardian in May 2011.

It gives us great pleasure to present for sale this choice collection of Ming Furniture of fascinating diversity. Some examples are powerful and monumental – the large pair of high continuous yoke-back armchairs (p. 20); the

large square corner cabinet (p. 124) and the long *zhuo* table (p. 130). Some are striking in purity of line, the high waist incense table (p. 46) and the *pingtouan* table (p. 40); and exquisite carved works dazzle in the phoenix spandrel table (p. 96), the *lingzhi* motif *simianping zitan* table (p. 58) and the very rare display shelves (p. 110) for usage on a *kang*. The burl wood doors sloping-stile wood-hinged cabinet (p. 54) and the *zitan* small square corner cabinet (p. 114) are the very embodiment of elegance and refinement while perfection of form, design and execution are amply demonstrated by the three apron-spandrel to one leg *yitui sanya banzhuo* table (p. 86), the clothes chests (p. 90) and the horseshoe armchair (p. 50). Eight-immortals tables (p. 76) and decorated square corner cabinets (p. 104) in pairs are exceedingly rare, not to mention the superb, encountered but “once in a life time” large pair of high yoke-back armchairs (p. 34), which presented an irresistible challenge for the author to acquire for inclusion in this collection even though at the time, this catalogue was already in its final stage of preparation.

I am grateful to everyone who has helped to make this publication possible. Julia Lau toiled with repeated changes in the text and images. Edward Au-Yeung photographed the pieces with clarity and sensitivity. Li Meng of Qi and Universe has created an outstanding catalogue for this special collection. The new format marks our attempt to present to our audience a richer perspective which we hope will go some way to demonstrate the diverse appeal of classic Chinese furniture.

Grace Wu

年代

CHRONOLOGY

秦	Qin	221–206 B. C.
西漢	Western Han	206 B. C.–A. D. 25
東漢	Eastern Han	25–220
六朝	Six Dynasties	220–589
三國	Three Kingdoms	220–265
晉	Jin	265–420
南北朝	Southern and Northern Dynasties	420–589
隋	Sui	581–618
唐	Tang	618–907
五代	Five Dynasties	907–960
北宋	Northern Song	960–1126
南宋	Southern Song	1127–1279
遼	Liao	916–1125
金	Jin	1115–1234
元	Yuan	1279–1368
明	Ming	1368–1644
洪武	Hongwu	1368–1398
建文	Jianwen	1399–1402
永樂	Yongle	1403–1424
洪熙	Hongxi	1425–1425
宣德	Xuande	1426–1435
正統	Zhengtong	1436–1449
景泰	Jingtai	1450–1456
天順	Tianshun	1457–1464
成化	Chenghua	1465–1487
弘治	Hongzhi	1488–1505
正德	Zhengde	1506–1521
嘉靖	Jiajing	1522–1566
隆慶	Longqing	1567–1572
萬曆	Wanli	1573–1619
泰昌	Taichang	1620–1620
天啟	Tianqi	1621–1627
崇禎	Chongzhen	1628–1644
清	Qing	1644–1911
順治	Shunzhi	1644–1661
康熙	Kangxi	1662–1722
雍正	Yongzheng	1723–1735
乾隆	Qianlong	1736–1795
嘉慶	Jiaqing	1796–1820
道光	Daoguang	1821–1850
咸豐	Xianfeng	1851–1861
同治	Tongzhi	1862–1874
光緒	Guangxu	1875–1908
宣統	Xuantong	1909–1911

中國歷代尺之長度標準變遷表

LINEAR MEASURES OF SUCCESSIVE DYNASTIES

朝代 Dynasties		一尺合公分數 Conversion of one Chinese foot (chi) into centimetres
秦	Qin	27.65
西漢	Western Han	27.65
新莽	Wang Mang Interregnum	23.04
東漢	Eastern Han	23.04
六朝	Six Dynasties	
魏	Wei	24.12
西晉	Western Jin	24.12
東晉	Eastern Jin	24.25
隋	Sui	29.51
		23.55
唐	Tang	31.10
五代	Five Dynasties	31.10
宋	Song	30.72
元	Yuan	30.72
明	Ming	31.10
清	Qing	32.00

錄自 吳承洛《中國度量衡史》1937，圖表15。

After Wu Chengluo, *Zhongguo duliangheng Shi* (History of measures and weights in China), 1937, table 15.

家具索引 INDEX OF FURNITURE

椅凳類
Stools and
Chairs



p. 82



p. 50



p. 20



p. 34

桌案類
Tables



p. 46



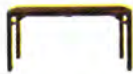
p. 86



p. 96



p. 100



p. 58



p. 40



p. 130



p. 76



p. 26



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箱·櫃格類
Chests,
Cabinets and
Shelves



p. 110



p. 90



p. 114



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案頭家具類
Table top
furniture



p. 120



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p. 16



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p. 64



p. 12



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黃花梨 嵌大理石案屏

晚明
長 66 公分 (18 英寸)
寬 31.5 公分 (12 英寸)
高 65.4 公分 (25.3 英寸)

案屏除了體積較小，適合放置於桌案上之外，與大型座屏的構造沒有兩樣。案屏有插屏式，又有與底座相連，而不是可裝可卸的插屏式。這具拱橋形足嵌大理石的連座案屏，就正如常見於明代書籍插圖版畫內大座屏的縮影。

兩件厚重橋形足上植小座屏框架豎材，兩邊抵夾着合拼成葫蘆形素身站牙。斜裝的披水牙子鏤出優美的壺門輪廓，微向外傾。石心板上長方形，下貳小圓，均帶抽像山水雲紋。

別例比較

Grace Wu Bruce, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998. 伍嘉恩《攻玉山房藏明式黃花梨家具 II：禪椅琴凳》香港，1998，圖版 48 頁 154-155 載錄一具尺碼相若也是鑲嵌大理石的黃花梨案屏



Table screen

Huanghuali wood and *Dalishi* marble
Late 16th to early 17th century
WIDTH 48 cm (18 ⁷/₈") DEPTH 31.5 cm (12 ³/₈")
HEIGHT 65.4 cm (25 ³/₄")

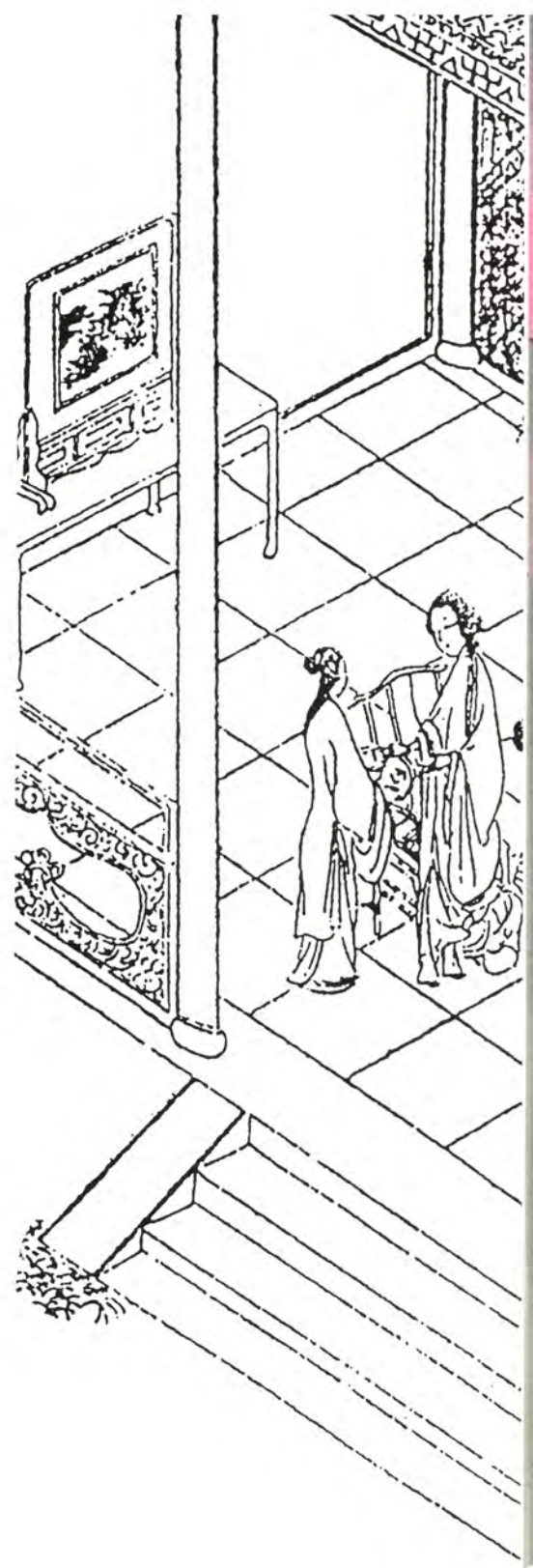
Table screens are contracted versions of large floor screens, their method of making often identical to their large counterparts. Table screens are divided into two groups, those with removable panels and those whose panels are fixed to the base. This piece is of the latter type, a smaller version of the large floor screens often depicted in woodblock print illustrations to Ming publications.

The bridge-like substantial feet have the screen uprights planted into them, with plain spandrels on either side forming a *husu* shape. The graceful curvilinear shaped aprons are set at an angle to the feet and everts gently outward. The main marble panel is rectangular with two small round ones below, all with abstract pattern evoking cloud and landscape scenes.



SIMILAR EXAMPLE

Grace Wu Bruce, *Chan Chair and Qin Bench: The Dr S Y Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, plate 48, pp. 154–155 for a *huangghuali* table screen of similar size also inset with *dalishi* marble



紫檀木小箱子

晚明

長 55公分 (一十寸)

寬 22公分 (八寸)

高 15公分 (五寸)

現例小箱設計，與典型的大衣箱無異。有稱此類箱具為文件箱，但實際功用十分廣泛，包括收納文件，印璽，貴重物品如珠寶，現鈔以及銀兩等。值得一提的是體積類似如此件的小箱，通常都附帶有提環，顯示其經常被移動攜帶使用。《水滸傳》梁山泊分金大買市一回插圖，描繪各路英雄拆伙分金時的情景中，可見多件大小箱子。

紫檀木小箱子，材美工良，全身光素，正面安白銅圓面頁，拍字雲頭形。銅活平鑲，更覺簡潔平整。背面安兩只長方形合頁。兩側有圓形面頁安弧形小提環。內裡活動屜盤保存良好，十分難得。



Box

Zitan wood

Late 16th to early 17th century

WIDTH 36.5 cm (14 $\frac{3}{8}$ ") DEPTH 18.1 cm (7 $\frac{1}{8}$ ")

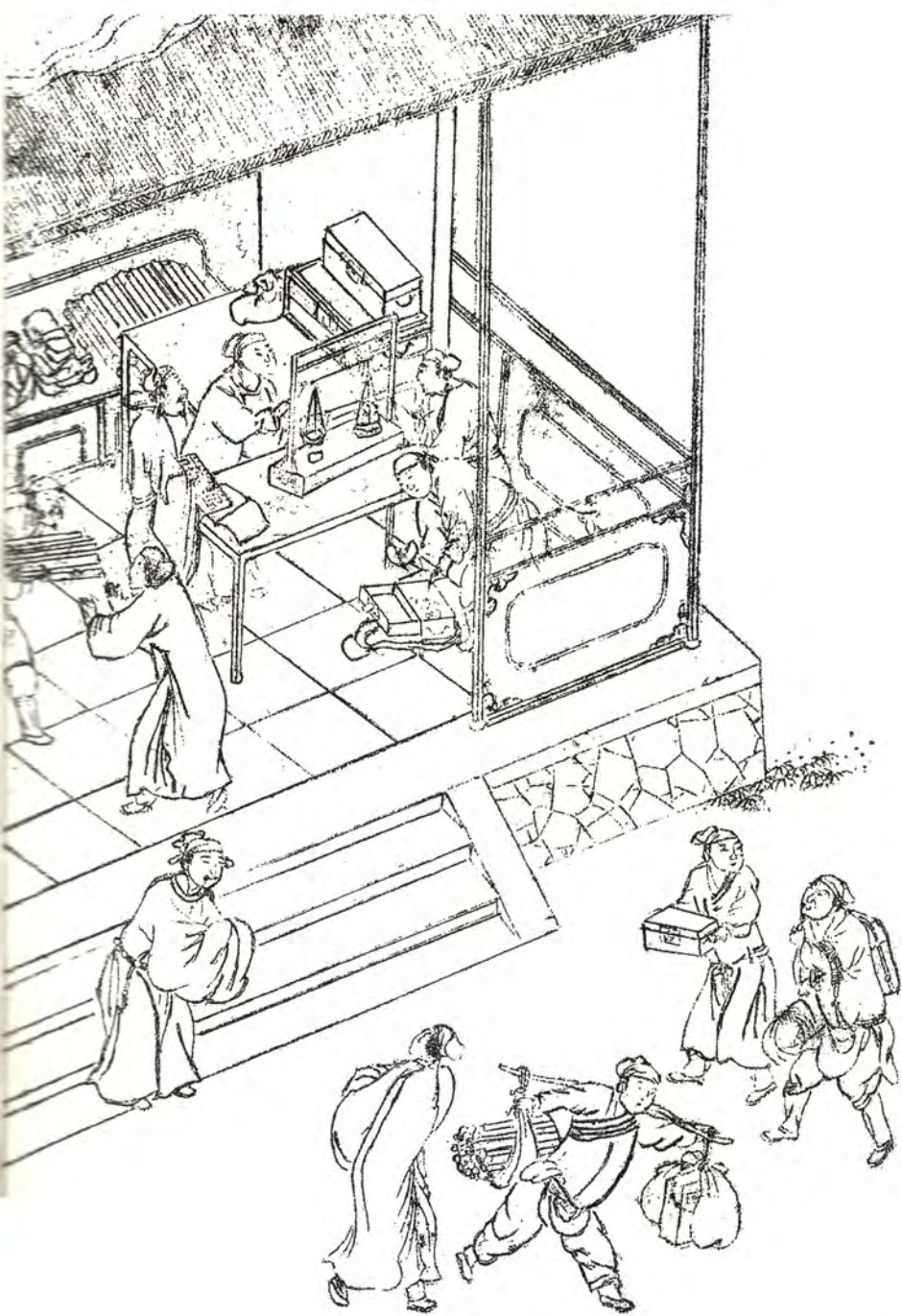
HEIGHT 16 cm (6 $\frac{1}{4}$ ")



This classical design was used to fashion large storage chests for clothings as well as small boxes like the present example.

Often called document boxes, the functions of these boxes are manifold, ranging from the storage of documents and seals to valuables like jewelry, cash and silver. It is interesting to note that boxes as small as these were all fitted with handles, indicating their association with frequent carriage. An illustration from the popular late Ming historical novel, *Outlaws of the Marsh*, showing the protagonists disbanding and dividing their spoils, boxes and chests of various sizes of the present design are depicted.

This small *zitan* wood box is well made with choice timber, completely plain, with a round *baitong* plate in front, a cloud shaped hasp with openings to house the lock receptacles and two rectangular strap hinges in the back. On each side there are two small shaped plates with a U-shaped handle. Inside is a removal tray, which although a standard feature in chest design, is often lost in surviving examples.



黃花梨 高靠背大南官帽椅 成對

晚明

長 62.7 公分 (24 11/16 吋)

寬 45.2 公分 (17 15/16 吋)

高 116 公分 (45 5/8 吋)

南官帽椅為典型明朝椅具。明朝時各種椅具有等級之分，大型與高靠背椅子被視為較重要之座席，是府中主人與身份地位較高的賓客專用。此例體形碩大並且靠背特高，當時是重要人士之座具。

木紋華美並對稱的成對黃花梨靠背板一木取材，顯示製作選料考究，備受收藏界推崇。

此椅靠背特高，線條流暢，造型雄偉爽朗，搭腦中成枕形。素面三彎靠背板紋理飛揚，上下嵌入搭腦下方及椅盤後大邊的槽口。後腿上截以挖煙袋鍋的造法連接搭腦兩端，向下穿過椅盤成為腿足，一木連做；前腿亦為相同造法。三彎弧形的扶手與前腿鵝脖同樣也以挖煙袋鍋的造法連接，後端出榫接入後腿上截，中間支以上細下大的圓材聯幫棍。椅盤為格角榫攢邊，抹頭見透榫，下有二根托帶支承。邊抹冰盤沿上舒下斂至底壓邊緣。四框內緣踩邊打眼造軟屨，現用舊蓆是更替品。座面下安券口直牙子，沿邊起造工精美的皮條線，上端齊頭碰椅盤下方，二側嵌入腿足，下端出榫納入踏腳棍。左右兩側安素面券口牙子，後方為短牙子。前腿間下施一腳踏，左右兩側安混面方材管腳棍，後方為下邊削平的橢圓形管腳棍。腳踏與二側棍下各安一素牙子。

來源

香港【嘉木堂】

東京私人收藏。一件在1993年二月購自以上。一件在1994年5月購自以上。

別例比較

Nancy Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, Museum of Fine Arts, Boston, Boston, 1996. 楠希·白靈安〈屏居佳器：波士頓美術館藏十六至十七世紀中國家具〉波士頓，1996，頁111，展覽中有帶鑲嵌八寶靠背板但造形與現例相似的南官帽椅子。

Museum für Ostasiatische Kunst Köln, *7-TURE FORUM Classical Chinese Furniture 70k collection*, Munich, 2004. 德國科隆東亞藝術博物館〈圓滿的純粹造形 霍艾藏中國古典家具〉慕尼黑，2004，圖版10，霍艾博士收藏中有類似的南官帽椅單件。







PROVENANCE

Grace Wu Bruce, Hong Kong

Private Collection, Tokyo, one acquired from the above in November 1993, the other in May 1994

SIMILAR EXAMPLES

Nancy Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, *Museum of Fine Arts, Boston*, Boston, 1996, p. 111 for a comparable example with inlaid material on the back splats

Museum für Ostasiatische Kunst Köln, *PURE FORM Classical Chinese Furniture Tok collection*, Munich, 2004, plate 10 for a very similar example



Continuous yoke-back armchairs are a classic type of Ming chairs. The ranking of chairs in the Ming period was hierarchical with large size and high back chairs being deemed more important seats reserved for the master of the house and senior guests. The present examples with their high backs as well as large sizes denote they were seats of importance at the time.

The matching back splats of highly figured huanghuali wood are cut from the same timber, a very sought after feature amongst collectors.

Of exceptional height with fluid members of strong lines and a shaped top rail with a headrest. The plain S-shaped back splat, cut to reveal the active grain of the wood, is tongue-and-grooved into the underside of the headrest and the back member of the seat frame. The round stiles are tenoned into the top rail in a pipe-join, and like the front posts pass through the seat to become the legs. The elongated S-shaped arms, mortised and tenoned into the stiles and pipe-joined to the posts are supported by tapering braces of circular sections. The mitred, mortised and tenoned seat frame with exposed tenons on the short sides has two transverse braces underneath. The edge of the frame moulds downward and inward to end in a flat band. It was drilled for soft seat construction and is now restored with old matting. Below the seat is a straight apron with a beautifully worked flat-banded edge, butt-joined to the underside of the seat, tongue-and-grooved to the legs and mortised and tenoned to the footrest. The aprons on the sides are similarly shaped but plain, while the back apron is plain and high. The legs are joined by a shaped footrest in front, on the sides rectangular stretchers rounded on the outsides, and a flattened oval one in the back. There are plain shaped aprons beneath the footrest and side stretchers.



Large pair of high continuous yoke-back armchairs

Huanghuali wood

Late 16th to early 17th century

WIDTH 62.7 cm (24 ¹¹/₁₆")

DEPTH 45.2 cm (17 ¹³/₁₆")

HEIGHT 116 cm (45 ⁵/₈")

黃花梨 卷草紋炕桌

晚明

長 92.8 公分 (36 3/16 吋)
寬 58 公分 (22 13/16 吋)
高 31 公分 (12 3/16 吋)

炕桌為典型明朝家具桌型之一，適用於席地而坐時或用於炕上。炕為用磚製成的臺座，下面空洞，可以燒火取暖。

此炕桌造型優美，線條柔婉，色澤盈潤如琥珀。桌面的銅飾件是傳承宋代漆器家具之規格作法。黃花梨木家具帶銅飾件的傳世品十分罕見。

桌邊一周設攔水線，桌面為標準格角榫攢邊平鑲三板拼接的面心，下裝二根穿帶出榫支承，皆出透榫。抹頭亦可見明榫。邊抹冰盤沿自三分之一處內縮至底壓窄平線。束腰與壺門牙條為一木連做，牙條沿邊起陽線雕卷草紋，以抱肩榫與三彎腿結合。腿足沿邊亦起陽線與牙條連接，止於造型美好的卷足，形成一完整輪廓。桌面四角平鑲嵌造形優美的白銅如意頭形飾件。

來源

台北，私人收藏

別例比較

Grace Wu Bruce 嘉木堂《永恆的明式家具》香港，2006，頁76—77載錄一具侶明室收藏造型十分相似的卷草紋炕桌

伍嘉恩《明式家具二十年經眼錄》紫禁城出版社，北京，2010，頁88刊載開普頓私人收藏的炕桌，桌面四角也嵌如意頭紋銅飾件



Kang table is a classic type of Ming tables, suitable for use at mat level or on the *kang*, a hollow brick platform where hot air is driven through to create a warm living space.

This well-modelled piece of gentle curves is of warm amber hue. Metal mounts on *kang* tables is a convention following lacquer furniture from the Song dynasty. Surviving examples of *huanghuali* wood furniture with metal mounts are very rare.

The lip-edged top of standard mitre, mortise and tenon construction with a three-board flush, tongue-and-grooved floating panel supported by two dovetailed transverse stretchers underneath, both with exposed tenons. There are also exposed tenons on the short sides of the frame top. The edge of the frame moulds inward and downward from about a third way down and again to end in a narrow flat band. The recessed waist and the curvilinear, beaded-edged apron, made of one piece of wood and carved with scrolling tendrils, are mitred, mortised and tenoned and half-lapped to the cabriole legs, also with beaded-edge to end in well shaped feet. *Ruyi*-shaped *baitong* mounts are inlaid at the four corners of the table top.

Kang table

Huanghuali wood

Late 16th to early 17th century

WIDTH 92.8 cm (36 ⁹/₁₆") DEPTH 58 cm (22 ¹/₁₆")

HEIGHT 31 cm (12 ³/₁₆")



PROVENANCE

Private collection, Taipei

SIMILAR EXAMPLES

Grace Wu Bruce, *Ming furniture in the Forbidden City*, Hong Kong, 2006, pp. 76–77 for an example of very similar shape, with carved tendrils in the Lu Ming Shi Collection

Grace Wu Bruce, *Two Decades of Ming Furniture*, The Forbidden City Publishing House, Beijing, 2010, p. 82 for a *kang* table with inlaid metal corners

黃花梨

螭龍紋獨板翹頭炕案

明或清前期

長 131公分 (51 3/4吋)

寬 34公分 (13 3/4吋)

高 30公分 (11 7/8吋)

炕桌為典型明朝家具桌型之一，適用於席地而坐時或用於炕上。炕為用磚製成的臺座，下面空洞，可以燒火取暖。

典型炕桌通常為腿足在四角的桌型。腿足內縮的案型例子十分少見。長方形炕桌居中擺，以便兩旁坐人。較窄近條形如現例的炕桌案，則屬順牆壁置放炕兩旁，用來擺用具或陳設的種類，而不是放正中，供閱讀，喝茶和吃飯等用。傳世品中條形炕桌案十分稀少。

木紋生動華美的獨板案面，兩端裝有翹頭向下延伸格肩接入獨板案面成為抹頭。腿足下端些微外撇，上端開口嵌夾透雕生動螭龍紋的牙條，再以雙榫納入案面下方。抹頭下方安沿邊起線短牙子，與正面牙條以露明燕尾榫相接。兩根棖子作肩接入腿足，下安一塊曲形牙子。

出版

伍嘉恩《明式家具二十年經眼錄》紫禁城出版社，北京，2010，頁86

別例比較

Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Shuanghudi Wood: The Dr. S. Y. Tip Collection of Classic Chinese Furniture*, Hong Kong, 1991. 伍嘉恩《攻玉山房藏明式黃花梨家具：楮檀室夢旅》香港，1991，頁90-91載錄一具較細的條形靈芝紋平頭炕案



Everted end plank top *kang* table

Huanghuali wood

17th century

WIDTH 131 cm (51 ⁹/₁₆") DEPTH 34 cm (13 ³/₈")

HEIGHT 30 cm (11 ⁷/₈")

Kang table is a classic type of Ming tables, suitable for use at mat level or on the *kang*, a hollow brick platform where hot air is driven through to create a warm living space.

Classic *kang* tables are usually in rectangular *zhuo* form with legs at the corners, recessed legs examples are very rare. Rectangular *kang* tables are placed in the centre for reading and writing, drinking tea and eating on. Those of long shapes like the present example are placed at the ends against the wall on either ends for the placement of objects, and there are few surviving example.

The top of a well-figured single plank with inset everted ends made from one piece of wood as the mitred bread-board ends. The slightly everted feet, cut to the house the beaded-edged spandrelled apron carved with lively *chichulong* dragons, are double mortised and tenoned into the plank top. The shaped, beaded-edged end aprons are exposed dovetailed to the front aprons. Between the legs are inset mitred stretchers forming an open frame. There is a small shaped apron below.





PUBLISHED

Grace Wu Bruce, *Two Decades of Ming Furniture*, The Forbidden City Publishing House, Beijing, 2010, p. 86

SIMILAR EXAMPLE

Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuai Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p 90–91 for a smaller but similarly shaped *kang* table with *lingzhi* motif without everted ends



黃花梨
高靠背大四出頭
官帽椅成對

晚明
長 228 公分 (90 英寸)
寬 66 公分 (19 英寸)
高 117.5 公分 (46 英寸)

高靠背四出頭官帽椅，搭腦二端翹起和收尾圓潤如此對，為傳世明朝官帽椅中最稀有的類型。

此對四出頭官帽椅體形碩大，高靠背板一彎弧形成雙取自一材，紋理對稱美觀，選料非常考究。此對椅子造型雄偉，是明代的重要座具。

體形碩大結實，選材考究，搭腦造形彎弧有力，二端上翹，中成枕形。一彎素面靠背板二端嵌入搭腦下方與椅盤大邊。後腿上截出棹納入搭腦，下穿椅盤成為腿足，與後腿足一木連做。前腿足也是相同造法。三彎弧形的扶手以飄肩棹接合後腿上截，中間支以一彎形上細下大的圓材聯幫棍。扶手與鵝脖交接處各嵌入一塊小角牙。椅盤格角攢邊，四框內緣踩邊打眼造軟屨，現用舊蓆是更替品，下有二根托帶支承。抹頭可見透棹。邊抹冰盤沿上舒下斂，至底壓窄平邊線。座面下安素面沿邊起線短牙子，上端齊頭碰椅盤下方，二側嵌入腿足。左右兩面及後方亦安素面短牙子，皆一木取材。腿足間施腳踏及方材起混面管腳棹，均出透棹。腳踏與兩側棹子下各安一素牙子。

來源

香港黎氏古玩

美國加州私人收藏，1992年購自以上

出版

Peter Lai Antiques, *Classical Chinese Furniture - A Legacy of Refinement*, Hong Kong, 1992. 黎氏古玩〈古典中國家具——優雅之文化遺產〉香港，1992，頁10-11

Sotheby's, *True Chinese Ceramics & Works of Art*, New York, 23 March 2011. 蘇富比〈中國瓷器與工藝精品〉紐約，2011年3月23日，編號621，頁62-63









PROVENANCE

Peter Lai Antiques, Hong Kong

Private collection, California, purchased
in 1992 from the above

PUBLISHED

Peter Lai Antiques, *Classical Chinese Furniture – A Legacy of Refinement*, Hong Kong, 1992, pp. 10–11

Sotheby's, *Fine Chinese Ceramics & Works of Art*, New York, 23 March 2011, no. 651, pp. 62–63

Large pair of high yoke-back armchairs

Huanghuali wood
Late 16th to early 17th century
WIDTH 62.8 cm (24 ³/₈") DEPTH 48.6 cm (19 ¹/₈")
HEIGHT 117.5 cm (46 ¹/₄")



Perhaps the rarest form of Ming yoke-back armchairs in surviving examples is the high yoke-back, rounded everted ends type like the present pieces.

These chairs are exceptionally large, their back splats, shaped in a C-shaped curve are cut from the same timber, resulting in a matching pair with beautiful pattern. The design of these chairs is grand and imposing, and they must have been very important seats in the Ming times.

Of substantial size and excellent material with a vigorously shaped top rail comprising a headrest with everted ends into which are tenoned the stiles which continue through the seat frame to become the back legs. The C-curved plain back splat is tongue-and-grooved into the top rail and the back of the seat frame. The elongated S-shaped arms are mitred, mortised and tenoned into the stiles and also the S-shaped front posts, which like the stiles pass through the seat to become the legs. Small spandrels are tongue-and-grooved to the underside of the arms where they meet the posts. There are tapering C-curved braces of circular section below the arms. The seat frame of mitre, mortise and tenon construction, was drilled for soft seat and is now restored with old matting, supported by two transverse braces underneath. There are exposed tenons on the short rails. The edge of the frame moulds inward and downward to end in a narrow flat band. Beneath the seat is a shaped, beaded-edged apron tongue-and-grooved to the legs and butt-joined to the underside of the seat frame. There are similar but plain aprons on the sides and back, all made of one piece of wood. The legs are joined by a footrest in front and on the sides and back, rectangular stretchers rounded on the outsides, all with exposed tenons. There is a plain shaped apron underneath the footrest and the side stretchers.



黃花梨 夾頭榫平頭案

晚明

長 171.2公分 (67 $\frac{3}{8}$ 吋)

寬 80.2公分 (23 $\frac{3}{8}$ 吋)

高 80公分 (31 $\frac{1}{2}$ 吋)

此典型平頭案設計源自古代中國建築大木樑架的造型與結構。二十世紀家具專家學者關注明式家具，最早着眼於這外形簡約光素，線條清爽的平頭案設計。這設計現被視為明朝家具典範。

案面以格角榫攢邊打槽平鑲獨板面心，下有四根穿帶出梢支承。抹頭可見明榫。邊抹冰盤沿上舒下斂向下內縮至底壓窄平線。帶側腳的圓材腿足上端開口嵌夾帶揣榫接合的耳形牙頭的素面牙條，再以雙榫納入案面邊框底部。抹頭下腳足間安二根橢圓形梯棖。案面底部仍保留原來漆灰與漆裏的痕蹟。

來源

加拿大私人收藏，1988年在倫敦購自 Nicholas Crandley

別例比較

古斯塔夫·艾克《中國花梨家具圖考》地震出版社，北京，1991，頁46載錄一具十分相似的例子

Craig Clunas, *Chinese Furniture, Victoria and Albert Museum Far Eastern Series*, London, 1988. 柯律格〈英國國立維多利亞阿伯特博物院·東亞系列·中國家具〉倫敦，1988，頁55載錄的平頭案與現例設計如出一轍，現藏英國國立維多利亞阿伯特博物院







Pingtouan side table

Huanghuali wood

Late 16th to early 17th century

WIDTH 171.2 cm (67 ³/₈") DEPTH 60.2 cm (23 ³/₄")

HEIGHT 80 cm (31 ¹/₂")

PROVENANCE

Private Collection, Canada, purchased in 1988 from Nicholas Grindley in London

SIMILAR EXAMPLES

Craig Clunas, *Chinese Furniture, Victoria and Albert Museum Far Eastern Series*, London, 1988, p. 46, for a similar table in the museum

Gustav Ecke, *Chinese Domestic Furniture*, Peking, 1944, reprinted by Charles E. Tuttle, Rutland, Vermont and Tokyo, 1962, p. 46 illustrates a very similar example

This classic design has its origin in ancient Chinese architecture in wood. Completely plain, this simple form with pure lines is what first captured the attention of twentieth century furniture historians. The design is now considered quintessential Ming.

The top of mitre, mortise and tenon frame construction with a single board tongue-and-grooved, flush floating panel supported by four dovetailed transverse stretchers underneath. There are exposed tenones on the short members of the frame top. The edge of the frame moulds downward and inward and ends in a narrow flat band. The splayed round legs are cut to house the shaped, mitred, splayed apron and are double tenoned to the underside of the top. Between the legs at each end are two oval section stretchers. Traces of clay, ramie and lacquer coating on the underside.

黃花梨 有束腰馬蹄足香几

晚明

長 90 公分 (36 吋)
寬 45 公分 (18 吋)
高 78 公分 (30 吋)

桌腿足間無棖子如現例，是典型明朝家具設計，常見於明代繪畫和木刻版畫圖例中，但傳世品相當稀少。

此桌應是香几，十六世紀高濂所著《遵生八牋》中提及，這類香几可用於陳設賞石、盆栽、花瓶或香爐。

桌面為標準格角榫攢邊，打槽嵌鑲獨板面心，下裝三根穿帶出梢支承，邊抹冰盤沿自中部向下內縮至底。比一般高的束腰與牙條以抱肩榫與腿足及桌面邊框接合，腿足下展至底收以形狀美好的馬蹄足。牙條與束腰內有穿銷，栽入桌面邊框底部加強穩固，長邊一雙，短邊一根。牙條上沿邊起的陽線連接延續至腿足底部。

來源

香港【嘉木堂】

倫敦 Mrs L B MacRae 藏品，2001 年 6 月購自以上

展覽

倫敦，2001，【嘉木堂】展覽於格羅夫諾公館古董藝術博覽會 (Grosvenor House Art & Antiques Fair)

出版

The International Asian Art Fair 1997, New York 1997, 〈國際亞洲藝術博覽會 1997〉, 紐約, 1997, 頁 85

伍嘉恩《明式家具二十年經眼錄》紫禁城出版社，北京，2010，頁 37

別例比較

王世襄袁荃猷《明式家具萃珍》上海人民出版社，2005，頁 101 有影木面深度較寬的一例

Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali wood: The Dr. S. Y. Tip Collection of Classic Chinese Furniture*, Hong Kong, 1991. 伍嘉恩《攻玉山房藏明式黃花梨家具：楮檀室夢旅》香港，1991，頁 6 載錄彩石面香几一例，造型與現例相似





Tables of this design without stretchers between the legs belong to a type classic to Ming furniture design as frequently depicted in contemporary paintings and woodblock print illustrations. However, surviving examples are rare.

This table is probably an incense table, *xiangji*, which was recorded in the 16th century publication *Eight Discourses on the Art of Living Zunsheng Bajian* by Gao Lian, used for displaying a rock sculpture, fragrant *penzai* miniature plant, flower vase or an incense burner.

The top of standard mitre, mortise and tenon frame construction with a single board, tongue-and-grooved floating panel supported by three dovetailed transverse stretchers underneath. The edge of the frame moulds downwards and inward from about half way down. The high recessed waist and the apron are half-lapped onto, mortised and tenoned into the legs which terminate in well drawn hoof feet. There are wedge-shaped pegs further securing the apron and the waist to the top, two on the long sides and one on each short side. The aprons are finished with a beaded edge which continues down the legs.



High waist incense table

PROVENANCE

Grace Wu Bruce, Hong Kong
Mrs L B MacBain collection, London,
purchased in June, 2001 from the above

EXHIBITED

London, 2001, Grace Wu Bruce at the
Grosvenor House Art & Antiques Fair

PUBLISHED

The International Asian Art Fair 1997,
New York, 1997, p.85

Grace Wu Bruce, *Two Decades of Ming
Furniture*, The Forbidden City Publish-
ing House, Beijing, 2010, p. 37

SIMILAR EXAMPLES

Wang Shixiang et al., *Masterpieces from
the Museum of Classical Chinese Furniture*,
Chicago and San Francisco, 1995, p. 91,
for an example that is deeper and with
burl wood top

Grace Wu Bruce, *Dreams of Chu Tan
Chamber and the Romance with Huang-
huali wood: The Dr S. Y. Yip Collection
of Classic Chinese Furniture*, Hong Kong,
1991, p.55, for an example of similar
design but with pudding stone top

Huanghuali wood

Late 16th to early 17th century

WIDTH 92 cm (36 1/4") DEPTH 46 cm (18 1/8")

HEIGHT 78 cm (30 3/4")



黃花梨圈椅

晚明

長 60.3 公分 (23 1/2 吋)

寬 46.5 公分 (18 3/4 吋)

高 98.5 公分 (38 3/4 吋)

圈椅是明朝家具三種主要椅型之一，惟獨中國家具具有圈形彎弧扶手設計，二十世紀家具設計師從這種設計中得到啟發，創作出各種現代椅具例子，為人所知。

現例圈背寬敞弧彎形優美，靠背板上兩旁鏤窄角牙，中雕花紋一朵，是明朝圈椅的範例。

扶手以楔釘榫五接，兩端出頭回轉收尾。一彎靠背板上端兩側帶弧形窄角牙，中浮雕如意頭形花紋一朵，內飾抵尾雙螭，翻成雲紋。後腿上截出榫納入圈形彎弧扶手，下穿過椅盤成為腿足，鵝脖與前腿足亦為相同造法。扶手與鵝脖之間打槽嵌入小角牙。扶手左右支以三彎形上細下大的圓材聯幫棍。椅盤格角攢邊框，抹頭見透榫，下有二根托帶支承。冰盤沿線腳上舒下斂至底壓窄邊線。椅盤四框內緣踩邊打眼造軟屨，現用舊蓆是更替品。座面下壺門券口子牙雕卷草紋並起邊線，上齊頭碰椅盤下方，二側嵌入腿足，底端出榫納入踏腳棖。左右兩側為弧形券口起邊線素牙子，後方則為短素牙條。前腿間下施一踏腳棖，左右兩邊及後方安方材混面步步高趕棖，全出透榫。踏腳及左右兩面管腳棖下各安一素牙子。

來源

香港攻玉山房

別例比較

Robert D. Jacobsen et al., *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999. 羅伯特·雅各布遜等〈明尼阿波利斯藝術博物館藏中國古典家具〉明尼阿波利斯，1999，頁60-61內有相似的例子，惟靠背板上端不鏤角牙，椅盤下牙子雕回紋。





PROVENANCE

Dr SY Yip Collection, Hong Kong

SIMILAR EXAMPLE

Robert D. Jacobsen et al., *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 60–61 for a comparable example, although the back splat is without flanges and the apron is carved with angular scrolls.



One of the three main types of Ming chairs, the horseshoe shape design is uniquely Chinese and have inspired various twentieth century furniture designers to create well-known modern examples.

The present example with its generous, well-shaped curves, carved *ruyi*-shaped medallion and narrow flanges on the back splat, is a classic example if its type.

The arm of five sections, joined by overlapping pressure-pegged scarf joints, begins and ends in shaped hand grips. The C-curved back splat has narrow curvilinear splat flanges and a carved *ruyi*-shaped medallion with stylized dragons. The stiles and posts are tenoned into the horseshoe shaped arm and pass through the seat frame to become the legs. Small shaped splat flanges are tongue-and-grooved into the posts and the underside of the arm. There are tapering S-shaped braces supporting the arm. The seat frame, of mitred, mortised and tenoned construction with exposed tenons on the short rails has two transverse stretchers underneath. The edge of the frame moulds downward and inward and ends in a narrow flat band. It was drilled for soft seat construction and has been restored with old mat. The curvilinear shaped beaded-edged front apron carved with tendrils is butt-jointed to the underside of the seat frame, tongue-and-grooved to the legs and tenoned into the footrest. Shaped beaded-edged long aprons are on the sides while the one in the back is plain and high. The legs are joined in front by a shaped footrest and on the sides and back, stretchers of square section with rounded outside edges, all with exposed tenons. There are plain shaped aprons below the footrest and the side stretchers.

Horseshoe armchair

Huanghuali wood

Late 16th to early 17th century

WIDTH 60.3 cm (23 ³/₄") DEPTH 46.5 cm (18 ⁵/₁₆")

HEIGHT 98.5 cm (38 ³/₈")



黃花梨 瘦木圓角木軸門櫃

晚明

長 71 公分 (27 5/8 吋)
寬 41 公分 (16 1/4 吋)
高 107.8 公分 (42 3/8 吋)

圓角木軸門櫃是中國傳統家具最精巧優美的設計之一。四足自噴面的櫃帽下展出幅度些微的側腳。這種下舒上斂的設計賦予此櫃集精緻優雅亦兼具平衡穩固的優點於一身。

櫃門邊上下兩端伸出門軸，納入櫃身框上下的白窩，以為軸門旋轉開啟，令櫃身無需加附銅活合頁，整體線條利落清爽，一氣呵成。

明朝家具的門板與案桌面心板也常採用瘦木，但保存狀況良好的傳世品數量不多。

櫃頂為標準格角榫攢邊打槽鑲面板，下裝二根穿帶出梢支承。邊抹上下壓一窄平線，中起混面。抹頭可見明榫。四根立柱外圍內方，上以雙榫納入櫃頂邊框出一透榫。活動式門杆兩旁的櫃門為標準格角榫攢邊打槽裝板，三邊框兩沿起線，外側門框內亦起線，又寬於其他三邊，兩頭伸出門軸，納入造於櫃帽與門下前腿足間底根的白窩。獨板瘦木櫃門背面安二根穿帶出梢裝入門框。櫃內有二層活動格板置於櫃幫穿帶上。門下起線的底根之下安一帶耳形牙頭的起線牙條，二端嵌入櫃腳，上以齊頭碰底根，兩側亦安相似牙條。櫃上三塊白銅面頁捶打成弧型以配合混面門框，有三個方形鈕頭。櫃幫及櫃門板心皆採用花紋細密瑰麗的獨板。櫃背板上可見原來的漆灰，糊織物與漆裏。

展覽

馬斯特里赫特，2007，【嘉木堂】展覽於歐洲藝術古董博覽會（The European Fine Art Fair），《荷蘭馬城展覽》，編號 17

出版

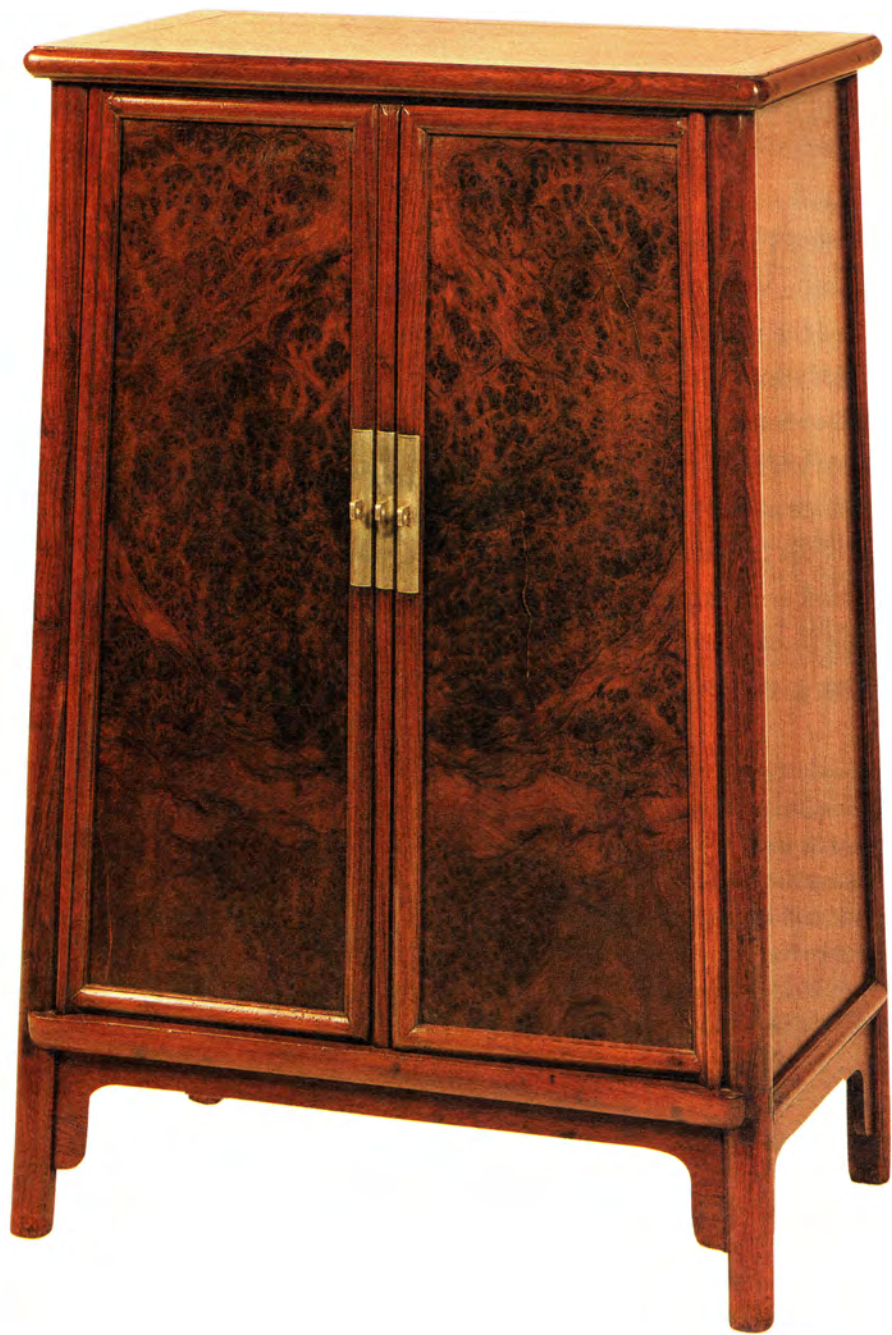
The Grosvenor House Art & Antiques Fair 1997 Handbook, London, 1997. 〈格羅夫諾公館古董藝術博覽會 1997 手冊〉，倫敦，1997，頁 179

The International Asian Art Fair 1998, New York, 1998. 〈國際亞洲藝術博覽會 1998〉，紐約，1998，頁 85

伍嘉思《明式家具二十年經眼錄》紫禁城出版社，北京，2010，頁 217

別例比較

Laurence Sickman, *Chinese Classic Furniture, a lecture given by Laurence Sickman on the occasion of the third presentation of the Gills Gold Medal*, The Oriental Ceramic Society, London, 1978. 勞倫斯·錫克曼〈中國古典家具〉東方陶瓷學會，倫敦，1978，圖版 88 載錄一具與現例十分相似，美國納爾遜·阿特金斯藝術館收藏的楠木瘦木圓角櫃



Sloping-stile wood-hinged cabinet

Huanghuali and burl wood

Late 16th to early 17th century

WIDTH 71 cm (27 15/16") DEPTH 41 cm (16 1/8")

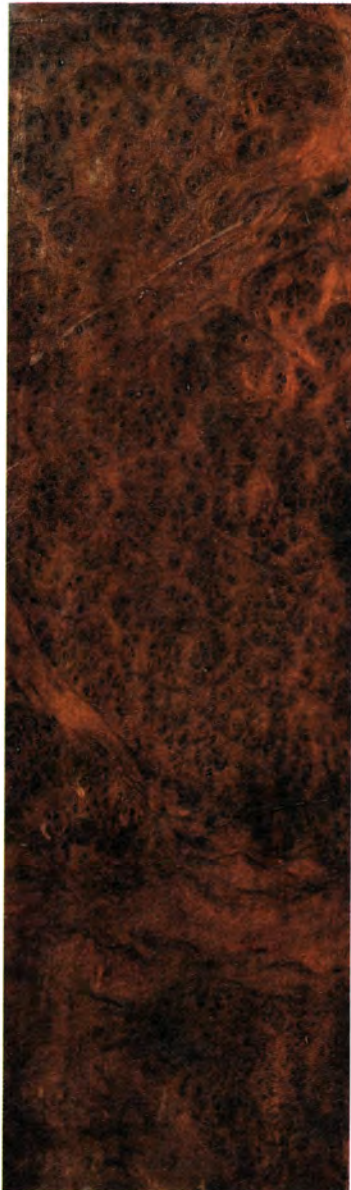
HEIGHT 107 cm (42 7/16")

One of the most ingenious and beautiful designs of classic Chinese furniture is the sloping-stile, wood-hinged cabinet. The four main stiles are recessed from the corner of the top and slope gently outward in a subtle, almost imperceptible splay. This simple design feature gives the cabinet its refined elegance and a sense of balance and stability.

The doors, with extended dowels on both ends, fit into sockets in the cabinet frame members and act as hinges. Free from the necessity of applied hinges, the clean lines of the cabinet are not interfered with.

Burl wood as door panels and table top panels seemed a favoured convention in Ming furniture manufacture although pieces that have survived in good condition are quite rare.

The top of standard mitre, mortise and tenon, tongue-and-grooved floating panel construction with two dovetailed underneath transverse braces. The edge of the frame is curved and begins and ends in a narrow flat band. There are exposed tenons on the short sides of the frame top. The four main stiles, double tenoned into the top with the long tenon exposed, are rounded on the outside and squared on the inside. The doors, on either side of the removable central stile, are of standard mitred frame construction with double beaded edges except for the outside stile which are moulded and almost twice as wide and finish on extended dowels which fit into sockets in the underside of the frame top and the horizontal shaped stretcher mortised and tenoned into the main stiles below the doors. The single board burl floating panels each has two dovetailed transverse braces tenoned into the door frame. Inside the cabinet are two removable shelves, which rest on the dovetailed transverse braces of the side panels. Beneath the beaded-edged, shaped stretcher below the doors is a plain apron, tongue-and-grooved into the legs and butt-jointed to the underside of the stretcher. There are similar aprons on the sides. Three *baitong* plates are curved to fit the door frame members and the central stile. There are three square lock receptacles. The doors and side panels are all made of tightly grained, well figured single boards. Traces of ramie, clay and lacquer on the back.



EXHIBITED

Maastricht, 2007, Grace Wu Bruce at
The European Fine Art Fair, *TEFAF*
Maastricht 2007 Exhibition, cat no. 17

PUBLISHED

The Grosvenor House Art & Antiques
Fair 1997 Handbook, London, 1997, p.
179

The International Asian Art Fair 1998,
New York, 1998, p.85

Grace Wu Bruce, *Two Decades of Ming*
Furniture, The Forbidden City Publish-
ing House, Beijing, 2010, p. 217

SIMILAR EXAMPLE

Laurence Sickman, *Chinese Classic Furni-
ture*, a lecture given by Laurence Sickman on
the Occasion of the third presentation of the
Hills Gold Medal, The Oriental Ceramic
Society, London, 1978, plate 8a, for a
very similar cabinet with burl wood
doors in the Nelson-Atkins Museum of
Art, Kansas City

紫檀木

四面平霸王棖條桌

清前期

長 170 公分 (66 15/16 吋)

寬 79.5 公分 (31 13/16 吋)

高 88 公分 (34 3/4 吋)

四面平式結構為標準明式家具造法之一，而四面平條桌就常見於明代畫與書中版畫插圖，但傳世作品十分稀少，非常珍貴。雖非定律，但常見霸王棖用於四面平式桌具。公開發表的四面平霸王棖桌子，未見用紫檀木做，現例停筆時是傳世品孤例。

造型精緻優美，桌面邊抹與牙條和腿足皆平齊相接成為四面平式。桌面為格角榫攢邊框，平鑲三塊木紋華美生動取自一木拼接而成的面心板，下裝四根穿帶出梢支承。邊抹立面上沿及其下平鑲的牙條，沿邊起打窪皮條線，與腿足上端以粽角榫接合。其上更鏤地雕飾以形狀優美的靈芝紋。腿足亦沿邊起線，下展為兜轉卷葉紋足。牙條背面腿足間支以直棖加固。方形斷面霸王棖下端使用勾掛墊榫納入腿足，上端以銷釘固定於面板下兩端的穿帶。

來源

美國加州意麗絲·密·馬文 Elise Mudd Marvin 舊藏，馬文女士是前南加州大學醫學院院長之女兒，加州克萊爾蒙特 Harvey Mudd College 大學學院始創人之姪女

上世紀 20 年代購自法國巴黎

別例比較

國立歷史博物館《風華再現：明清家具收藏展》台北，1999，頁 15 載錄陳啟德先生收藏的一具體型較小黃花梨四面平桌，也裝霸王棖









Simianping side table

Zitan wood

Early Qing

WIDTH 170 cm (66 $\frac{15}{16}$ ") DEPTH 49.5 cm (19 $\frac{5}{16}$ ")

HEIGHT 88 cm (34 $\frac{5}{8}$ ")

PROVENANCE

Estate of Elise Mudd Marvin, daughter of a former Dean of the University of Southern California School of Medicine and niece of the founder of Harvey Mudd College in Claremont, California

Acquired in Paris, France in the early 1970's

SIMILAR EXAMPLE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 145, for a smaller *huanghuali simianping* table in the Chen Chite collection, also with *bawangcheng* braces

Simianping, four sides flushed construction is a typical Ming furniture design often seen in Ming paintings and woodblock illustrations to Ming publications although surviving examples are very rare. S-braces *bawangchang*, are often although not always associated with *simianping* tables. The present table is the only known example made in *zitan* wood amongst published examples of *simianping* construction tables to-date.

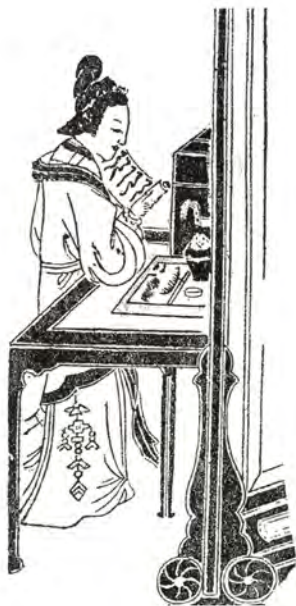
The long side table is of exquisite form, the top, aprons and legs are set flush with each other forming a flat surface on all sides. The frame top of mitre, mortise and tenon construction has a well-figured, flush, three-board, tongue-and-grooved floating panel cut from the same timber, supported by four dovetailed transverse stretchers underneath. The aprons are set flush with the frame members and together with the legs, are pyramid-joined to the top. There are beautiful *lingzhi* shapes edged with raised beadings and wide thumb-moulded bands on the edge of the frames and aprons, continuing down the legs to end in scroll-leaf feet. Behind the aprons, straight stretchers are mortised and tenoned to the legs for further support. Square-shaped section *hong mu* S-braces are mortised and tenoned to the legs and pinned to the end supporting transverse stretchers of the top.

黃花梨 盞頂官皮箱

明或清前期
長 31.6 公分 (13 英寸)
寬 25.8 公分 (10 3/4 英寸)
高 36.4 公分 (14 5/16 英寸)

此類箱子男女皆適用來存放梳妝用品，珠寶首飾以及其他貴重物件。也可以置於書桌上，便於收納文房書寫用具以及印璽。

箱蓋掀開是一個平屨，兩扇小門後是四個抽屨。箱蓋立面四角用銅角加固，箱頂四角飾以如意雲頭形銅片，箱身與箱蓋背後都有長方形合頁，圓型面頁，雲頭形拍子開口容納鈕頭，其下安拉手連長方面頁，箱身左右兩側有弧形提環。黃銅飾件全部平鑲嵌。



別例比較

Musée national des Arts asiatiques - Guimet, *Ming: L'âge d'or du mobilier chinois. The Golden Age of Chinese Furniture*, Paris, 2003. 吉美國立亞洲藝術博物館〈明·中國家具的黃金時期〉巴黎，2003，頁71-75載錄吉美國立亞洲藝術博物館展出一具侶明室收藏相似例子。

伍嘉恩《燕几衍榻：攻玉山房藏中國古典家具》香港，2007，頁192-193載錄相似的紫檀盞頂官皮箱。





These table cabinets were used as dressing cases by both men and women to store toiletries, jewellery and other valuables. They were also used on desks for the storage of stationery, writing implements and seals. These pieces are called *guanpi xiang*, official boxes, but in fact, their construction is more like a cabinet than a box.

The canted-top lid opens to reveal a tray-like compartment and two doors behind which are four drawers. The *huangtong* metalware are inlaid and consists of corner reinforcements for the lid, *ruyi*-shaped corner pieces on the top, rectangular strap hinges for the lid and the doors, and in front, a round shaped plate with a hasp and lock receptacles, small rectangular plates with door pulls and loop-shaped handles on both sides.

Canted-top table cabinet

Huanghuali wood

17th century

WIDTH 34.6 cm (13 ⁵/₈") DEPTH 25.8 cm (10 ³/₁₆")

HEIGHT 36.4 cm (14 ⁵/₁₆")

SIMILAR EXAMPLES

Musée national des Arts asiatiques – Guimet, *Ming: l'Âge d'or du mobilier chinois, The Golden Age of Chinese Furniture*, Paris, 2003, pp. 74–75, for a very similar *huanghuali* wood table cabinet in the Lu Ming Shi collection

Grace Wu Bruce, *Feast by a wine table reclining on a couch: The Dr. S. Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong, 2007, pp. 192–193, for a similar piece in *zitan* wood



黃花梨天平架

晚明

長 62.4 公分 (24 5/8 吋)

寬 22.5 公分 (8 13/16 吋)

高 71.4 公分 (27 3/4 吋)

天平是稱銀兩等用的小秤，在以白銀為主要貨幣的時代，天平是常用的衡具，天平架就是應用而生的案頭家具。明代家居及商鋪同樣使用天平架。參見明朝話本小說《二刻拍案驚奇》神偷寄興一枝梅 中所繪家中圖例及明刊本《金瓶梅詞話》第六十回插圖中店東使用天平架。

天平架底箱以兩塊木板橫放嵌入貳厚板足構成，中設抽屜二具。兩根方材立柱下端出榫納入板足，上接橫樑。橫樑下安橫枳，橫枳下嵌透雕卷螭龍紋角牙，與立柱兩側精雕螭紋抵夾站牙互相呼應。立柱上下端臥鑲銅飾件與橫樑和底箱相連，起加固作用。板足與箱面板接合處也臥鑲腰碼形銅片加固。抽屜臉安銅面頁，上設鎖銷鎖鼻，使抽屜能上鎖。

別例比較

王世襄袁荃猷《明式家具萃珍》上海人民出版社，2005，頁216-217 載錄前加州中國古典家具博物館收藏一具設計相似素牙子的例子







Balances are small scales used to weigh silver pieces etc, they were widely used as measures when silver was the common currency, and balance stands were the accessory furniture to hang the balance scales.

Balance stands were used in both Ming households and commercial premises. The Ming dynasty novel *Amazing Tales—Second Series*, illustrates a balance stand in a Ming home, and a balance stand is shown in use in a shop in the 16th century novel *The Gold Lotus, Jin Ping Mei Cibua* in vol. 1, chapter 60.

The base section comprises of two solid plank feet into which are mortised and tenoned two horizontal boards, housing a couple of drawers in between. Two uprights are mortised and tenoned to the solid plank feet and joined by a top rail. Below the top is a horizontal stretcher mitred, mortised and tenoned to the uprights with openwork carved *chi* dragon spandrels below. There are also well-carved *chi* dragon spandrels on either sides of the uprights for further support.

Metal plates are set flush to the uprights at the top and where they meet the base section for further support. There are also metal plates of waisted weights shape where the base meets the plank feet. A rectangular central plate is inlaid to the drawers front, with sliding lock plate and receptacles.

SIMILAR EXAMPLE

Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 186–187 for a similar piece in the Museum's collection

Balance stand

Huanghuali wood

Late 16th to early 17th century

WIDTH 62.4 cm (24 ⁹/₁₆") DEPTH 22.5 cm (8 ¹³/₁₆")

HEIGHT 74.4 cm (29 ¹/₄")

