

Chinese Classic Furniture
Selections from Hong Kong & London Gallery

中國古典家具
香港倫敦精選



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嘉木堂

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中國古典家具

嘉木堂 香港倫敦精選

王世襄題



永华艺术馆电子书共享计划

Cover:
Plate 2
Red lacquer high waist altar table
朱漆高束腰供桌
Chinese, 15th to 16th century
Width 85 cm (33 1/2") Depth 52 cm (20 1/2")
Height 93 cm (36 5/8")

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Foreword

Publication of this catalogue celebrates the third anniversary of our London gallery and the fifteenth anniversary of our Hong Kong gallery. It is also our first attempt to publish in Chinese and English. We undertook this challenge in response to the growing appreciation of classic Chinese furniture by our Chinese-speaking audience.

Included for the first time in the exhibition and catalogue are five exceptional examples of Chinese lacquer furniture. In the past we have attempted to portray the important role of superbly crafted hardwood furniture in the homes of the literati and elite through gallery presentations and exhibitions that resemble imaginary Ming interiors. This exhibition of red, black, gold and tortoiseshell lacquer furniture, *dalishi* marble and ebony cabinets juxtaposed with the classic forms in *huanghuali* and *zitan* will hopefully give visitors a more comprehensive glimpse into the elegance of the great mansions of the late Ming and early Qing period.

The lacquer examples represent the more restrained style referred to in Ming texts as *de rigueur* for the homes of the literati rather than the highly elaborate palace-style pieces. Although an integral part of the furniture tradition in China, few lacquer pieces have survived, probably because of their fragile softwood carcasses. In our attempts over the past fifteen years to source good examples that meet our criteria of form, craftsmanship and condition, we have only encountered these few rare examples.

I would like to thank Mr Wang Shixiang, the eminent Beijing scholar, for the calligraphy of the title of this catalogue. It was Mr Wang who chose our Chinese gallery name 'Jia Mu Tang' ('Hall of Beautiful Woods') and penned, or I should say brushed the *biane* calligraphy hanging in our Hong Kong gallery. His guidance and encouragement all these years are greatly appreciated.

Our thanks to everyone who made this publication possible, in particular Rebecca Feng who completed the Chinese cataloguing in record time.

This is our twenty-sixth exhibition in various international art centres such as London, New York and Hong Kong and our publications number twenty one. It is our objective to continue to source important examples of classical Chinese furniture for our Hong Kong and London galleries.

Grace Wu

前言

在過去二十年中，明末清初的中國古典家具逐漸為人所知，令人驚嘆的品質喚起世人的重視。此項發現歷史意義重大，特別是有助於瞭解當時的江南地區，圍繞著“園林城市”美譽的蘇州至長江下游一帶，人文匯萃，仕宦商賈雲集，安居於典雅的庭園宅院，其精緻的生活風格，反映這段繁華時期的文化背景。

隨著早期家具實例接二連三相繼問世，吸引了專家學者與收藏家的注意力，中國古典家具成為世界各地私人收藏家與博物館爭相收藏的必備項目，此舉亦將這項中國文化推展至更廣闊的群眾面。

嘉木堂十分榮幸能呈獻〈中國古典家具精選〉展售。展品中有的風格雄渾凝重，有的以線條簡約取勝，其他則優雅細緻，集完美比例的型、式、工於一身。精挑細選，目的是希望將中國古典家具多元化的魅力展現於世人眼前。在現今古董藝術市場中，尋求一級品質的代表難能可貴，但絕色的中國家具仍可購得。提供時下最頂尖的古典家具，是我們的心願。

謹在此銘謝北京知名學者王世襄為我們的目錄題字，本公司中文名稱嘉木堂及香港店內所懸掛的匾額揮毫亦是拜王先生所賜。王先生多年來的指導與鼓勵皆謹銘在心。

同時感謝所有參與協助此目錄製作的工作人員，特別是負責中文部分的馮汝嘉，使得此刊得以順利完成。

這是嘉木堂歷年來第二十六次的展覽，其中包含參展於倫敦、紐約和香港等世界重要藝術之都，此目錄是敝堂第二十一份刊物。堅持展示品質優良且具代表性的中國古典家具珍品於香港和倫敦嘉木堂，是我們一貫的目標。

嘉木堂主人 伍嘉恩

Map of China



Chronology

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

1. Small square stand

Huanghuali wood

Chinese, 17th century

Width 53.1 cm (20 7/8") Depth 52.9 cm (20 13/16")

Height 86.4 cm (34")

Of standard mitre, mortise and tenon frame and flush, tongue-end-grooved, floating-panel construction. The tenons are exposed on the short rails of the frame top and there are two dovetailed transverse braces underneath. The edge of the frame moulds downward and inward from about halfway down to end in a narrow band. The recessed waist and the plain straight apron, mitred, mortised and tenoned into and half-lapped onto the legs, which are double-lock tenoned to the mitred frame and terminate in well-drawn hoof feet. Below the aprons are humpback-shaped stretchers, mortised and tenoned into the legs, all with exposed tenons.

This piece, with similar construction to eight, six and four immortals' tables but smaller, is probably a stand for the display of a fantastic rock, ceramic flower vase or *penzai* landscape. Its height, greater than standard tables, attests to this usage.

方几

黄花梨木

明末清初 十七世紀

長 53.1 公分 (20 7/8 吋) 寬 52.9 公分 (20 13/16 吋)

高 86.4 公分 (34 吋)

几面為標準格角榫攢邊打槽裝板，面心平鑲。抹頭見明榫，桌面下裝二根穿帶出梢支承。邊抹冰盤沿上舒下斂，自中部內縮至底壓窄平線。束腰與直素牙條以抱肩榫與腿足結合。腿足上以長短榫與几面邊框接合，下展為造型勁快有力的馬蹄足。牙條下有羅鍋榫與四足相交，皆出透榫。

此几造形與八仙，六仙和四仙桌類似，但是體積較小，可能是為用以陳設奇石，瓷器花瓶或是盆栽。其高於一般桌的高度，可為此用途之證。



2. Red lacquer high waist altar table

Chinese, 15th to 16th century

Width 85 cm (33 1/2") Depth 52 cm (20 1/2")

Height 93 cm (36 5/8")

The rectangular top, with butterfly corners, is made of two-boards. The edge of the frame begins with a grooved wide band, moulds inward and downward to end in a beaded-edge. The high waist comprises the pillar-shaped, exposed top portions of the legs with *wojiao* moulded corners and an inset panel with raised beaded *yumen dong* shapes, three on the long sides and two on the short sides. These panels are probably tongue-and-grooved to the underside of the top, the pillar-shaped exposed top of the legs and the aprons. Below the waist, there is a curved, round-cornered ridge-like member that wraps around the exposed top part of the legs and joins up. The beaded-edged apron, deeply curvilinear in shape, extends in leaf shapes onto the highly arched cabriole legs that end in outward curling leaf and ball feet. There is a platform-like stand below, also with deep curvilinear aprons and butterfly corners.

"Red lacquer is considered superior when bright red. Those applied with transparent overlays appear like coral in colour, and those polished are tasteful, simple and plain. Those made in the warmth of spring and summer months are bright red and those made in the autumn, dark red. The cold winter is not suitable for making red lacquer!" Thus the sixteenth century lacquer master Huang Dacheng proclaimed in *Xiu Shi Lu* (*Record of Lacquer Art*) (reference Wang, 76).

Many references in ancient texts to red lacquer objects and vessels attest to their early popularity although there are few surviving plain red examples. Red lacquer furniture often appears in Ming period paintings, for example three tables are depicted in one room in *Spring Dawn in the Palace of Han* by the well-known Ming painter Qiu Ying (fig 1).

This exquisite altar table can be compared in form to 15th century examples illustrated in the Tokyo National Museum's exhibition 'Mother-of-pearl Inlay in Chinese Lacquer Art' and published in the accompanying catalogue (plates 46-1, 69). A similar red lacquer table, but in hexagonal form, is in the Royal Scottish Museum (Lee, plate SYL 8A).



Lee, Sammy Y, *Catalogue of the Collection of Chinese Lacquer, as Exhibited in the Royal Scottish Museum, 1964, Edinburgh, 1964*. National Palace Museum, An Exhibition of Works by Chiu Ying, Taipei, 1989.
Tokyo National Museum, *Zhongguo Zhi Luo Dian* (Mother-of-pearl Inlay in Chinese Lacquer Art), Tokyo, 1981.
Wang Shixiang, *Xiu Shi Lu Jie Shuo*, *Zhongguo Chuantong Qi Gongyi Yanjiu* (Explanations of Record of Lacquer Art, the Study of Traditional Chinese Lacquer), Beijing, 1998.

2. 朱漆高束腰供桌

明中期 十五世紀至十六世紀

長 85 公分 (33 1/2 吋) 寬 52 公分 (20 1/2 吋)

高 93 公分 (36 5/8 吋)

長方桌面二板拼接四邊出委角。邊抹冰盤上緣打一窪槽，後向下內縮至底起一邊線。高束腰部分有踩委角線的柱形外露腿足上部，與帶起線魚門洞的條環板，長邊開三個，短邊開一雙。條環板應為嵌入柱形外露腿足上部與桌面下和牙子上的槽口。高束腰下的混面托腮裏腿做嵌入外露腿足上端然後兩端相接。壺門線條明確並沿邊起線的外彭牙子，相接處延伸如葉瓣般覆蓋卷轉拱起的三彎腿上部，腿足盡端雕做形制精美的外卷球足。桌下承以一台座，四角亦為委角並安壺門線條明確的牙子，與桌身設計相互呼應。

“朱漆，鮮紅明亮為佳。揩光者其色如珊瑚，退光者樸雅。髹之春暖夏熱，其色紅亮，秋涼其色殷紅，冬寒乃不可。”〈明 黃大成 髹漆錄〉。參考王世襄 70, 71 >

中國漆器，自古尚朱色，因而經籍中有不少丹漆，形漆的記載，但早期的純朱漆器物發現不多。明朝時，朱漆家具常見於當代畫中。在知名明代畫家仇英的〈漢宮春晚〉中，繪有一室中陳設三件朱漆桌之例（圖1）。

別例比較

此件精美的珊瑚色朱漆供桌造型可與東京國立博物館舉辦的〈中國之螺鈿〉中展出並收於展覽目錄的例子做比較（plates 46-1, 69）。另一例十分相似但為六角形之朱漆供桌藏於蘇格蘭皇家博物館 Royal Scottish Museum (Lee plate SYL 8A)。



Fig 1 Three red lacquer tables in use
Detail of *Spring Dawn in the Palace of Han* (*Hangong chunxiao*)
By Qiu Ying (1494-1552)
National Palace Museum, Taipei
(After *An Exhibition of Works by Chiu Ying*, Taipei, 1989, p.33)

（圖1）一室中設三件朱漆桌案
〈漢宮春晚〉局部
仇英（1494 - 1552）
國立故宮博物院，台北
（取錄於〈仇英作品展圖錄〉台北 1989，33頁）

王世襄〈髹漆錄解說 中國傳統漆工藝研究〉文物出版社 北京 1998

東京國立博物館〈中國之螺鈿〉東京 1981

國立故宮博物院〈仇英作品展圖錄〉台北 1989

Lee, Sammy Y, *Catalogue of the Collection of Chinese Lacquer, as Exhibited in the Royal Scottish Museum*, 1964, Edinburgh, 1964.

3. *Pingtouan* side table

Huanghuali wood

Chinese, late 16th to early 17th century

Width 103.1 cm (40 9/16") Depth 42.2 cm (16 5/8")

Height 80.3 cm (31 5/8")

The top of standard mitre, mortise and tenon construction with a single-board tongue-and-grooved, floating panel supported by three dovetailed transverse stretchers underneath. The edge of the frame moulds downward and inward from about one third way down and ends in a narrow flat band. The splayed round legs are cut to house the plain-shaped, spandrelled apron, made of one piece of wood, and are double-tenoned into the top. Between the legs at each end are two oval stretchers. Extensive traces of ramie, clay and lacquer underneath and on the aprons.

This classic design has its origin in ancient Chinese wood architecture.

Compare this *pingtouan* side table to the similar piece in the collection of the Central Academy of Arts & Crafts, Beijing (Chen, 42). A similar but longer table is in the collection of the Victoria and Albert Museum, London (Clunas, 46).

Provenance:

British private collection since 1950's.

Sold by their descendants in 1997.

Chen, Zengbi, *Zhongyang gongyi meishu xueyuan yuancang, zhenpin tubu, dier ji: Mingshi jiaju*, (Central Academy of Arts & Crafts, Illustrations of collections: Ming Furniture, Vol. 2), Hong Kong, 1993.
Clunas, Craig, *Chinese Furniture*, London: Victoria and Albert Museum, 1988.

平頭案

黃花梨木

晚明 十六世紀末至十七世紀初期

長 103.1 公分 (40 9/16 吋) 寬 57.7 公分 (16 5/8 吋)

高 80.3 公分 (31 5/8 吋)

桌面以標準格角榫造法攢邊打槽裝納獨板面心，下有三根穿帶出梢支承。邊抹冰盤沿自中上部向下內縮至底壓窄平線。帶側腳的圓材腿足上端打槽嵌裝一木連做的素面牙頭與牙條，再以雙榫納入桌面邊框。桌腳間安二根橢圓梯棍。桌面底部與牙子背面仍保有大部份的漆灰與漆裏。

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。

別例比較

北京中央工藝美術學院藏有一件類似平頭案（陳增弼 42）。另一體型較長的例子藏於倫敦維多利亞與阿爾伯特博物館（Clunas, 46）。

出處

五十年代起為一英國私人收藏。

其後代於1997年售出。

陳增弼 中央工藝美術學院編 <中央工藝美術學院 院藏珍品 圖錄 第二輯 明式家具> 捷藝佳出版公司出版 香港 1993.

Clunas, Craig, *Chinese Furniture*, London: Victoria and Albert Museum, 1988.



4. Gold and black lacquer *zitan* wood *pingtoun* table

Chinese, Qianlong (1736-1796)

Width 157.3 cm (61 15/16") Depth 61.5 cm (24 3/16")

Height 88.5 cm (34 7/8")

The top of mitre, mortise, tenon frame construction with a flush, tongue-and-grooved floating panel supported by four dovetailed transverse stretchers underneath. The frame is *zitan* wood and the softwood floating panel is lacquered in black. The edge of the frame is flat and ends in a beaded edge. The *zitan* wood apron comprises a straight section finished with a beaded edge below which a string of round beads extend the whole depth of the apron to form a lobed surface. This straight middle section extends to two spandrels, carved in *nyiyi* shapes. The recessed legs, waisted openwork panels of curl shapes with rounded surfaces, are lacquered in black with gilded medallions of a *shou* character in between two lively facing phoenixes and gilded *taotie* masks with ring handles. The legs are inset into the underside of the two end transverse stretchers of the table top, and the shoe-type feet of *zitan* wood are carved with a series of large and small round beads, petals and line mouldings to finish on a flat straight edge with a small hollowed arch in the centre.

This majestic table is made of a combination of precious *zitan* wood and softwood lacquered in black and gold. Its unusual design has an early origin - a lacquer table excavated from the tomb of Zenghou Yi, Marquis Yi of the Warring States period is remarkably like our table and might have been the prototype for its design (fig 2).

Gold lacquer is the result of gold leaves applied to either a yellow or black base of lacquer. Objects and vessels made with a yellow base have a heavily gilded and ornate appearance. Those with a black base look more natural particularly when the gold wears to expose a black-gold pattern. Overlays of transparent lacquer can also be applied on the gold leaves. A clear and bright surface is considered far superior to one with marks and unevenness (reference Wang, 76, 82).

From the worn portions of this table, it is evident that the gold was applied on a black lacquer base. It is interesting to note that all its lacquered components are softwood whereas the precious *zitan* is not even covered with transparent lacquer.

The superb workmanship of this table, the finely lacquered surface with expensive gold leaf application together with the lively double-phoenix motif in between the *shou* character encased in the openwork medallion of the legs, demonstrate that it was an important piece of furniture of its period.

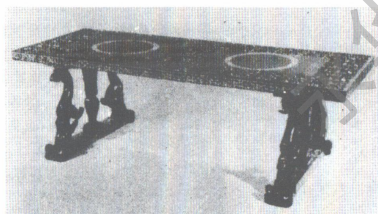


Fig 2 Lacquer table excavated from the tomb of Marquis Yi, Warring States period (475-221 BC)
(After *Zhongguo Gudai Jiaju*, p. 20)

(圖 2) 曾侯乙墓出土戰國漆案
(取錄於 <中國古代家具>
上海, 1992, 20 頁)

Hu Desheng, *Zhongguo Gudai Jiaju* (Chinese Ancient Furniture), Shanghai, 1992.

Wang Shixiang, *Xiu Shi Lu Jie Shuo, Zhongguo Chuantong Qi Gongyi Yanjiu* (Explanations of Record of Lacquer Art, the Study of Traditional Chinese Lacquer), Beijing, 1998.



4. 紫檀黑金漆平頭案

清 乾隆 (1736-1796)

長 157.3 公分 (61 15/16 吋) 寬 61.5 公分 (24 3/16 吋)

高 88.5 公分 (34 7/8 吋)

桌面以格角榫造法攢邊打槽平鑲板心，下有四根穿帶出梢支承。桌面邊框為紫檀木，面心板為柴木髹黑漆。邊抹立面平直至底起一陽線。紫檀牙子中段平直，沿邊起線再滾立體混圓鼓釘一道，兩側各雕一如意雲牙頭。內縮安裝的腿足中段束腰，起混面透雕卷紋並髹黑漆，上貼金箔雙鳳朝壽圍花，及一饕餮紋吊環。內縮腿足上端分別嵌入近抹頭的兩根穿帶下方，下端則結合飾有大小鼓釘及花瓣的紫檀托子，托子立面平直，底部中央拱起。

此具華麗的平頭案結合珍貴的紫檀木與柴木胎髹黑金漆於一體。這獨特的設計起源甚早，曾侯乙墓出土一具戰國時代（475-221 BC）漆案，便酷似本例，或顯示此案靈感來源早遠（圖例2）。

金漆即渾金漆，在器物上貼金箔的做法，可用黃糙或黑糙做地子。用黃糙地，上面貼金的器物，顯得金厚色足，格外富麗。用黑糙地，上面貼金的器物，用舊時露出下面的黑地，斑紋大小錯落，顯得有天然之趣。

也有罩金髹，即以上貼金或泥金等法做地，上罩透明的罩漆。光明瑩徹為巧，濃淡，點暈為拙（參考王世襄76，82）。

從此具平頭案磨損的部分可看出金漆是施於黑漆地上。值得注意的是此件髹漆部分僅止於柴木，珍貴的紫檀木未被漆蓋，連透明漆都沒有罩。

精致的做工，考究的髹漆貼金箔，生動的透雕圍花雙鳳拱壽紋，再再皆顯示此紫檀黑金漆平頭案當時必定身價非凡。



5. Side table with hexagonal legs

Huanghuali wood

Chinese, late 16th to early 17th century

Width 183.5 cm (72 1/4") Depth 52 cm (20 1/2")

Height 86.6 cm (34 1/16")

The top of mitre, mortise and tenon narrow frame construction with a single-board, flush floating panel tongue-and-grooved into the mitred frame supported by five dovetailed transverse stretchers underneath. The edge of the mitred frame moulds downward from one third down and again in wide flat bands echoing that of the hexagonal-shaped legs. The aprons, with shaped spandrels with faceted edges, are tongue-and-grooved into the splayed, hexagonal-shaped legs and butt-joined to the underneath of the frame top. There are S-shaped braces tenoned into the legs and the two end transverse stretchers.

This table with splayed legs in hexagonal shape, a strong silhouette and spandrels with faceted edges has the semblance of a contemporary piece, possibly as a result of the association with contemporary European furniture inspired by Chinese models.

It is almost identical to an example published in *Classical Chinese Furniture, A Legacy of Refinement* (Lai, 16). There is no other similar piece known to date.



5. 六角形腳桌

黃花梨木

晚明 十六世紀末至十七世紀初期

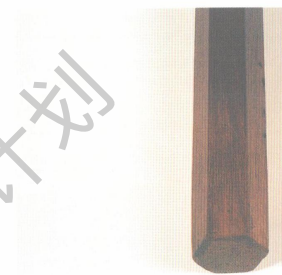
長 183.5 公分 (72 1/4 吋) 寬 52 公分 (20 1/2 吋)

高 86.6 公分 (34 1/16 吋)

桌面以格角榫造法攢窄邊框，邊框內側打槽容納獨板面心，下裝五根穿帶出梢支承。邊抹冰盤沿自三分之一處內縮，下壓寬扁線腳呼應六角形桌腳之形狀。帶側腳的六角形桌腳在上端打槽嵌裝起稜面形牙頭的牙子，牙上則齊頭碰桌面邊框下方。霸王枨下端出榫納入桌腳，上端托著穿帶，用銷釘固定。

此件帶側腳的六角形腳桌線條明確有力，配合稜面形牙頭，整體造形具有二十世紀現代感。這也許是由於我們所熟悉的現代歐洲家具設計其實曾受到明朝家具的啟發與影響。

此桌與 *Classical Chinese Furniture, A Legacy of Refinement* (Lai 16) 中列舉的圖例幾乎同出一轍。除此之外，並未在其它發表圖例中見過類似的設計。



Hexagonal-shaped leg

六角形腳



Faceted-edged spandrel

稜面形牙頭

6. Zhuo side table

Huanghuili wood

Chinese, late 16th to early 17th century

Width 194.5 cm (76 9/16") Depth 60.7 cm (23 7/8")

Height 85.6 cm (33 11/16")

Of standard mitre, mortise and tenon frame and flush, tongue-and-grooved, two-board floating-panel construction supported by five dovetailed transverse stretchers underneath, three with exposed tenons. There are also exposed tenons on the short rails of the frame top. The edge of the frame is decorated with a groove and moulds downward and inward to end in a narrow flat banded edge. The recessed waist and the plain, straight apron, made of one piece of wood, is mitred, mortised and tenoned into and half-lapped onto the legs which double-lock tenon to the mitred frame and terminate in well drawn hoof feet. Below the aprons are humpback-shaped stretchers, mortised and tenoned into the legs.

This Ming design, seen already in wall murals of the Jin and Yuan dynasties, is considered classic by furniture historians.

Compare this side table to a similar, but smaller piece in the collection of the Victoria and Albert Museum, London (Clunas, 48). Another example is in the Central Academy of Arts and Crafts, Beijing (Chen, 35).

Chen, Zengbi, *Zhongyang gongyi meishu xueyuan yuancang, zhenpin tulu, dier ji: Mingshi jiaju* (Central Academy of Arts and Crafts, Illustrations of Collections: Ming Furniture, Vol. 2), Hong Kong, 1993.
Clunas, Craig, *Chinese Furniture*, London: Victoria and Albert Museum, 1988.

有束腰馬蹄腳條桌

黃花梨木

晚明 十六世紀末至十七世紀初期

長 194.5 公分 (76 9/16 吋) 寬 60.7 公分 (23 7/8 吋)

高 85.6 公分 (33 11/16 吋)

桌面為標準格角榫攢邊打槽平鑲二板拼接的面心，下裝五根穿帶出梢支承，其中三根出透榫。抹頭亦可見明榫。邊抹立面中上部打一窪槽後向下內縮至底壓一窄平線。束腰與素面直牙條為一木連做，以抱肩榫與腿足，桌面結合，腿足頂端出雙榫納入桌框底部，下展至底收以形狀美好的馬蹄足。牙條下有羅鍋枨與四足以榫卯相交。

金與元朝 (1115-1368 AD) 的壁畫中，已見此明代大盛的設計，家具專家學者均推崇為永恆的經典代表。

別例比較

倫敦維多利亞與阿爾伯特博物館 Victoria & Albert Museum, London (Clunas 48) 藏有一件相似但體型較小的例子，另一例為北京中央工藝美術學院藏品 (陳增弼 35)。

陳增弼 中央工藝美術學院編 <中央工藝美術學院 院藏珍品 圖錄 第二輯 明式家具> 捷藝佳出版公司出版
香港 1993。

Clunas, Craig, *Chinese Furniture*, London: Victoria and Albert Museum, 1988.



7. **Qiaotouan table**

Huanghuali wood

Chinese, 17th century

Width 198 cm (77 15/16") Depth 46.8 cm (18 7/16")

Height 91 cm (35 13/16")

The top of mitre, mortise and tenon frame construction with a single-board tongue-and-grooved, flush floating panel supported by four dovetailed transverse braces underneath. The shaped everted flanges, inset into the top, are part of the short members of the frame top. The edge of the frame top moulds downward and ends in a beaded edge. The beaded-edged, open-worked spandrelled apron is probably hidden, mortised and tenoned to the underside of the frame top. The legs, cut to house the spandrelled aprons, are double mortised and tenoned to the top, beaded on both edges, and are mortised and tenoned into transverse shoe-type feet. Below the apron at each end is a rectangular stretcher which is mortised and tenoned into the legs. Below this is an open-work panel inset into the legs and an additional stretcher below. This together with the legs and shoe feet form an open space inset with a beaded-edged panel beautifully carved with open-work *lingzhi*.

Everted end tables with recessed legs are a classic Ming furniture design.

Compare this table to the example with carved phoenix spandrels and inset panels in the Minneapolis Institute of Art (Jacobsen et al, 17).



7. 靈芝檔板翹頭案

黃花梨木

明或早清 十七世紀

長 198 公分 (77 15/16 吋) 寬 46.8 公分 (18 7/16 吋)

高 91 公分 (35 13/16 吋)

案面為格角攢邊平鑲獨板面心，下裝四根穿帶出梢支承。兩端高起的翹頭與案面抹頭為一木連做。邊抹冰盤沿上舒下斂，至底起一陽線。沿邊起線帶透雕牙頭的牙子，應以栽榫與案面邊框下方互相銜接。腿足看面兩邊起邊緣，上端開口嵌夾牙子，以雙榫納入案面，下端出榫與托子上的榫眼拍合。案面兩端牙條下各安一長方枳以榫卯與腿足接合。枳子下腿足間落堂裝一透雕檔板，下再加安一枳子。此枳與托子加上腿足形成的空間，則鑲入一作工精美，沿邊起線的透雕靈芝檔板。

案面兩端翹起，腿足內縮安裝的翹頭案屬於典型明朝家具設計。

別例比較

明尼亞波里博物館藏品中 (Jacobsen et al, 17) 有一具雕鳳紋牙頭與檔板的翹頭案。



End view of openwork panel carved with *lingzhi*
透雕靈芝檔板正面圖

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.

8. Cabriole leg stool

Huanghuali wood

Chinese, late 16th to early 17th century

Width 57.5 cm (22 5/8") Depth 53.6 cm (21 1/8")

Height 51.8 cm (20 3/8")

The seat frame of standard mitre, mortise and tenon construction with a well figured, single board, flush floating panel supported by two dovetailed transverse stretchers underneath. The edge of the frame is decorated with a groove and moulds inward and downward to end in a narrow flat band. There are exposed tenons on the short sides of the frame top. The recessed waist and the beaded-edged, curvilinear-shaped apron, made of one piece of wood, is mitred, mortised, tenoned and half-lapped onto the beautifully shaped cabriole legs which end in well drawn feet. Below the apron is a humpback-shaped stretcher, mortised and tenoned to the legs.

There are only a few surviving examples of stools of cabriole-leg design.

Compare this stool to the carved examples previously in the collection of the Museum of Classical Chinese Furniture (Wang et al, 37), and the single piece published in *Classic Chinese Furniture* (Wang, 63).

Wang, Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, London, 1986

Wang, Shixiang and Everts, Curtis, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995.

有束腰三彎腿長方凳

黃花梨木

晚明 十六世紀末至十七世紀初期

長 57.5 公分 (22 5/8 吋) 寬 53.6 公分 (21 1/8 吋)

高 51.8 公分 (20 3/8 吋)

凳面為標準格角榫攢邊打槽平鑲木紋華美生動的獨板面心，下裝二根穿帶出梢支承。邊抹立面中上部打一窪槽後向下內縮至底壓一窄平線。抹頭可見透榫。束腰與壺門形沿邊起線的牙條為一木連做，以抱肩榫與腿足上端，座框下部結合，腿足下展為弧度優美的三彎腿收以形狀完好的卷足。牙條下有羅鍋枨與四足以榫卯相交。

三彎腿設計的杌凳傳世數量稀少。

別例比較

前加州中國古典家具博物館Museum of Classical Chinese Furniture 藏有一對帶雕飾方凳 (Wang et al, 37)，另一單件則發表於〈明式家具珍賞〉(王世襄 63)。

王世襄〈明式家具珍賞〉，三聯書店(香港)有限公司/文物出版社(北京)聯合出版 香港 1985。

Wang, Shixiang and Everts, Curtis, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995.



9. Folding stool

Huanghuali wood

Chinese, late 16th to early 17th century

Width 57 cm (22 7/16") Depth 35.2 cm (13 7/8")

Height 53.5 cm (21 1/16")

The shaped beaded-edged seat rails are carved in high relief with dragon and tendrils. The stool was drilled for a woven seat, now replaced with woven ropes. The round legs are mortised, tenoned and lapped to the seat rails and base stretchers, all with exposed tenons, and are hinged by metal rods passing through holes in their centre and secured on both sides by round heads on chrysanthemum shaped *baitong* plates. Surface mounted plates with *nuyi* heads extend beyond these hinge plates for further reinforcements. A movable, shaped footrest with small feet and a curvilinear-shaped apron is hinged to the two front legs. There are *baitong* lozenge and *nuyi*-shaped corner mounts on the footrest. *Baitong* reinforcement straps with *nuyi* heads are at the four leg-stretcher joins.

The design of this folding stool has ancient origins. From as early as the Han dynasty, the name *huchuang* has been used to refer to stools of this design. They were thought to be used for travelling.

This refined example, with decorated seat rails and *baitong* metal applications, is particularly large. The woodblock print illustration to *Lienu Zhuan* (*The Stories of Upright Women*) by Ming dynasty painter Qiu Ying shows an attendant carrying a folding stool behind his master on horseback, suggesting their usage as travelling seats as well as stools for alighting from horses (fig 3).

Compare this to a similar example in the Museum of Fine Arts, Boston exhibition 'Beyond the Screen' (Berliner, 93) and another one in the collection of the Minneapolis Institute of Art (Jacobson, et al, 37).



Berliner, Nancy, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, Boston, 1996.
Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.
Liu, Xian, *Qiu Hua Lienu zhuan* (*The Stories of Upright Women*), illustrated by Qiu Ying, edited by Wang Geng, 1780.

9. 交杌

黃花梨木

晚明 十六世紀末至十七世紀初期

長 57 公分 (22 7/16 吋) 寬 35.2 公分 (13 7/8 吋)

高 53.5 公分 (21 1/16 吋)

交杌座面橫材鏤出壺門曲線並沿邊起陽線，立面玲瓏浮雕卷草龍紋。座面原為織物軟座，現以近代繩索編座代之。圓材杌足皆以透榫接納入杌面橫材與杌足下橫材的卯眼，軸釘貫穿前後兩足，出卯處墊有白銅菊花紋護眼錢和如意頭白銅飾件。活動式的踏床，兩端出圓軸插入足端的白窩。下有兩小足帶如意頭腳與壺門輪廓牙子。踏床鑲銅邊，四角有如意頭，中有方勝白銅飾件。四杌足與構件交接處，包裹如意頭白銅飾件以加強穩固性。

交杌源自古代。早至漢朝，已有以‘胡床’之名相稱此種腿足相交的杌凳。通常視為出遊之用。

此具雕紋精美，配有白銅飾件的交杌，是為體形較大之例。明代畫家仇英所繪之〈烈女傳〉版畫中一圖可見一名隨從扛著交杌，跟在主人馬後，暗示有協助上下馬的用途(圖3)。

別例比較

波士頓美術館 The Museum of Fine Arts, Boston 的特展“屏後風光”“Beyond the Screen”中展出十分相似的作品 (Berliner, 93)。另於明尼亞波里博物館 The Minneapolis Institute of Art 也藏有交杌 (Jacobsen, et al, 37)。



Fig 3 An attendant carrying a folding stool behind his master on horseback
Illustration to *Qiu Hua Lie Nu Zhuan (The Stories of Upright Women)*, illustrated by Qiu Ying, vol. 3, p. 21
(圖3) 隨從扛著交杌，跟在主人馬後(取錄於〈仇畫列女傳〉卷3, 21頁)

明 劉向 (漢) 王庚編 1780 <仇畫烈女傳>。

Berliner, Nancy, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, Boston, 1996.

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.

10. Pair of square stools

Huanghuali wood

Chinese, 17th century

Width 44.3 cm (17 7/16") Depth 42.2 cm (16 5/8")

Height 51.7 cm (20 3/8")

The top of standard mitre, mortise and tenon construction with two transverse stretchers underneath. There are exposed tenons on the short sides of the frame top. The seat was drilled for a soft seat and is now replaced with old matting. The edge of the frame begins and the apron, made of one piece of wood, is half lapped, mortised and tenoned to the legs which double-tenon to the top and meet the *tielinu* base stretchers in pyramid joins. The edges of the aprons, legs and base stretchers all have corner *wojiao* mouldings and are thumb-moulded. The small feet at the corners of the base stretchers are carved from the same piece of wood.

This unusual box-like design is rare in surviving examples of classic Chinese furniture.

Compare these stools to the similar examples, with s-braces, in the Dr. S.Y. Yip collection (Wu Bruce, 71) and the collection of Charlotte Horstmann (Ellsworth, plate 107).

Ellsworth, Robert Hatfield, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, New York, 1971.
Wu Bruce, Grace, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998.

方凳成對

黃花梨木

明末清初 十七世紀

長 44.3 公分 (17 7/16 吋) 寬 42.2 公分 (16 5/8 吋)

高 51.7 公分 (20 3/8 吋)

凳面椅盤為標準格角榫攢邊框，下有二根穿帶支承。抹頭可見明榫。四框內緣踩邊打眼造軟
屉，現用舊蓆是更替品。邊抹線腳自上沿起一陽線後打窪，至底壓一內縮窄平線。一木連做
的束腰和直牙條以抱肩榫與腿足結合，腿足上端以雙榫納入椅盤邊框，下端以棕角榫與鐵力
木托泥相接。牙條，腿足與托泥皆打窪踩委角線。托泥四角下有一木連做的矮足。

此一特殊的箱型設計在中國古典家具中傳世數量稀少。

別例比較

葉承耀醫生藏品中有一具相似但有霸王根的方凳(Wu Bruce 71)，Charlotte Horstmann藏品中亦有類似例子(Ellsworth plate 107)。

Ellsworth, Robert Hatfield, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*,
New York, 1971.
Wu Bruce, Grace, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*,
Hong Kong, 1998.



11. Large horseshoe armchair

Huanghuali wood

Chinese, late 16th to early 17th century

Width 63 cm (24 13/16") Depth 49.3 cm (19 3/8")

Height 106 cm (41 3/4")

Of substantial size and presence, the arm of five sections, joined by overlapping pressure-pegged scarf joins, begins and ends in returning hand grips. The S-curved plain back splat with flanges at the top is tongue-and-grooved to the underside of the horseshoe arm and the back of the seat frame. The stiles and posts are tenoned into the horseshoe-shaped arm and pass through the seat frame to become the legs. Small shaped spandrels are tongue-and-grooved into the posts and the underside of the arm. There are tapering exaggerated S-shaped braces supporting the arm. The seat frame, of mitre, mortise and tenon construction with exposed tenons on the short rails, has two underneath transverse stretchers. The edge of the frame is curved and begins and ends in a narrow flat band, worn in front. It was drilled for soft seat construction and has been restored with old matting. The curvilinear-shaped, beaded-edged front apron is butt-jointed to the underside of the seat frame, tongue-and-grooved to the legs and tenoned into the footrest. There are similar side aprons while the back one is plain and high. The legs are joined in front by a shaped footrest with a shaped apron below, and on the sides and back, stretchers of square section with rounded outside edge, all with exposed tenons. Underneath the side stretchers are plain-shaped aprons.

During the Ming period larger chairs were reserved for guests of high rank and for the elderly. This size of horseshoe armchair reflects its importance.

Its highly grained and well-figured timber shows *huanghuali* wood at its best.

Compare this chair to the similar but smaller example illustrated in *Chinese Furniture* (Ellsworth, plate 129) and now in a private collection in Ohio.



11. 大圈椅

黄花梨木

晚明 十六世紀末至十七世紀初期

長 63 公分 (24 13/16 吋) 寬 49.3 公分 (19 3/8 吋)

高 106 公分 (41 3/4 吋)

體型碩大結實，扶手以楔釘榫五接，兩端出頭處回轉收尾線條流暢。扶手下方與椅盤後邊打槽嵌裝上端帶角牙的素面三彎弧靠背板。後腿上截出榫納入扶手，下穿過椅盤成為腿足，鵝脖與前腿足亦構造相同。扶手與鵝脖間打槽嵌入小角牙。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，下有二根穿帶支承。邊抹線腳混面上下壓平窄線，前方已見磨損痕跡。椅盤四框內緣踩邊打眼造軟屉，現用舊蓆是更替品。座面下壺門券口牙子，上齊頭碰椅盤下方，二側嵌入腿足，底端出榫納入踏腳棍。左右兩面安相似券口牙子，後方則為平素牙條。前腿間下施一踏腳棍，左右兩邊安方材混面步步高趕棍並出透榫。踏腳棍與二側棍子下各安一素面曲牙子。

明朝座次有等級之分，大位均保留予長者與貴客。此件大形圈椅想必在明朝時地位尊榮。

此椅選料用心，木紋華美生動，將黄花梨木的特色展現得淋漓盡至。

別例比較

Chinese Furniture (Ellsworth plate 129) 中列舉一造型相似但體形較小的圖例，為美國俄亥俄私人收藏。



Well-figured wood grain of the back splat
背板上華美生動的木紋

Ellsworth, Robert Hatfield, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, New York, 1971.

12. Pair of hexagonal-shaped low back armchairs

Zitan wood

Chinese, 17th century

Width 59 cm (23 1/4") Depth 46.4 cm (18 1/4")

Height 93 cm (36 5/8")

The straight round top rail is mortised and tenoned to the round stiles which pass through the hexagonal-shaped seat frame to become the hind legs. Two round horizontal stretchers are mitred and tenoned to the stiles, one near the top and the other at the seat frame dividing the back into two sections, the top with two double-ring struts and the lower with ten spindles. The arms similarly constructed as the back, are mortised and tenoned to the stiles and posts, which also pass through the seat frame to become the legs. There is one double-ring strut and six spindles below the arm. The seat, comprising six members, was drilled for a soft seat and has been restored with old matting. There are two transverse stretchers underneath, and four short stretchers for additional support, two on either sides. Below the seat, a straight stretcher is butt-joined to the underside of the seat frame and a humpback-shaped stretcher, mortised and tenoned to the legs, forms the apron sections, with pillar-shaped mitred struts in between. Between the legs are round feet stretchers, with a shaped humpback apron-stretcher below.

Chairs and stools with shaped seats were often seen in wood-block print illustrations of Ming and early Qing publications, although surviving examples are rare.

Compare this pair of armchairs to the example in *huanghuali* with a similar hexagonal seat in the Palace Museum, Beijing (Wang, 97).



12. 六角式梳背椅成對

紫檀木

早清 十七世紀

長 59 公分 (23 1/4 吋) 寬 46.4 公分 (18 1/4 吋)

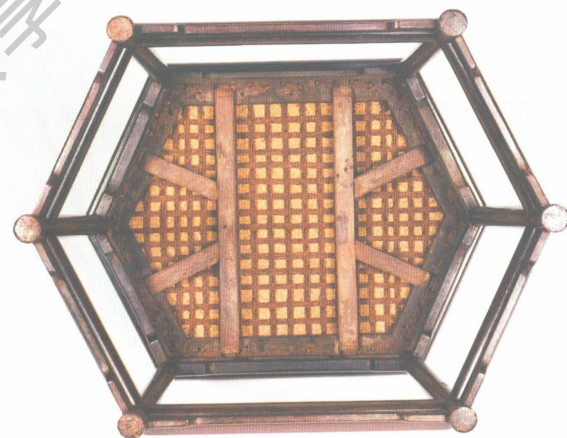
高 93 公分 (36 5/8 吋)

平直的圓材搭腦，兩端以圓樺角與圓材後腿上截相交，後腿上截穿過六角形椅盤成為後足，一木連做。二根圓材橫枨兩端做肩納入後腿上截，一根靠近搭腦，另一根安於椅盤上方，將椅背分格成兩段：上部安兩枚套環卡子花，下部為十根直櫺。扶手造法與椅背相似，後端以樺卯和後腿上截連結，前端以圓樺角連接鵝脖，鵝脖穿過椅盤成為腿足。扶手下安一枚套環卡子花與六根直櫺。椅盤六根邊框攢邊格角，內緣踩邊打眼造軟屉，現用舊蓆是更替品。椅盤下有二根穿帶，兩邊各再裝二根短穿帶加強支承。座面下安一直枰，齊頭碰椅盤下，加一羅鍋枨出枰納入腿足，中安二根矮老，構成牙子。腿足間施圓材管腳枨，下加羅鍋枨形牙子。

椅具杌凳類坐面呈多角形的例子，屢見於明朝和早清出版的版畫圖中，但實例傳世品稀少。

別例比較

北京故宮博物院藏有一具黃花梨木的六角式椅（王世襄 97 頁）。



13. Pair of black lacquer folding chairs

Chinese, 17th to 18th century

Width 53.5 cm (21 1/8") Depth 40.5 cm (15 15/16")

Height 94.8 cm (37 5/16") 111.8 cm (44") Folded

The well-shaped top rail, with a headrest in the centre, is pipe-joined to the round stiles which extend down to become the front legs and they are mortised and tenoned to the shaped and moulded base stretcher below. There are exquisitely-shaped small spandrels at the stiles where they join the top rail. The exaggerated S-shaped back splat is joined to the underside of the top rail and tenoned to the back seat rail. This and the front seat rail were drilled for a soft seat, now replaced with ropes. The back-legs are mortised and tenoned to the underside of the front seat stretcher and the plain feet stretcher below. These legs are pivot-hinged to the stile-legs. Near the base stretcher, hinged to the front legs, is a movable, plain-shaped footrest with an apron and small hoof feet below. The worn front portion reveals wooden surfaces.

Pure black lacquer is the most fundamental lacquer technique and it is also the most commonly seen among old lacquered objects and vessels. In ancient texts the generic term 'lacquer' implied 'black' lacquer. There are two types — one is a black lacquer base with a transparent lacquer overlay which has a smooth and shiny appearance like black jade. The other has a surface that has been polished to a dull sheen that shimmers from within resembling *wumu* (reference, Wang 68, 82).

The present pair of folding chairs are fine examples of the first type — smooth and gleaming black.

Folding chairs are a development from folding stools, the early *hu chang* (barbarian beds) already extant in the Han period. Used for travelling as well as in the courtyards houses of affluent homes, most have perished due to their portability. Surviving examples in good condition are very rare.

Compare this pair to the single hardwood example in the Royal Ontario Museum, Toronto (Ellsworth, plate 29).

Ellsworth, Robert Hatfield, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, New York, 1971.
Wang Shixiang, *Xiu Shi Lu Jie Shuo, Zhongguo Chuantong Qi Gongyi Yanjiu (Explanations of Record of Lacquer Art, the Study of Traditional Chinese Lacquer)*, Beijing, 1998.

13. 黑漆交椅成對

清 十七世紀至十八世紀

長 53.5 公分 (21 1/8 吋) 寬 40.5 公分 (15 15/16 吋)

高 94.8 公分 (37 5/16 吋) 111.8 公分 (44 吋) 折疊起

造型簡約的搭腦，中成枕形，兩端以挖煙袋鍋的造法連接圓材腿足上截，向下穿過椅盤成為前腿足一木連做，底端出榫裝入腿足下橫材的卯眼。搭腦與前腿上截相接處嵌有造型精巧的角牙。弧度曲折的三彎靠背板上端接入搭腦下方，下端出榫納入後邊椅面橫材。座面原打眼造織物軟屉，現以近代繩索編屈代之。後腿出榫納入前邊椅面橫材與腿足下橫材的卯眼，中有軸釘貫穿前後兩足。活動式的素面踏床，兩端出圓軸插入足端的白窩，下有小蹄足與牙子。踏床前邊表面經使用磨損，已露出木材部分。

黑漆，純黑色的漆器是漆工中最基本的做法。它是漆器中最常見的一種，故古有“凡漆不言色者皆黑”〈周禮〉的說法。

黑漆有兩種做法：揩光黑漆，指黑漆做地，上面罩透明的罩漆。揩光要如黑玉，要黝滑光瑩。退光黑漆，指上黑色的退光漆，再經過搓磨而成，要如烏木，敦樸古色(王世襄 68, 82)。

此對交椅屬於第一種類型，瑩潤漆黑。

交椅源自交杌，亦及胡床演變而來，胡床上可溯自漢朝時代(206 BC-AD 220)。各朝皆常用於出遊及置於宅院庭園中，多數因其可攜帶的特色而早已磨損毀壞，傳世品保存狀況良好的數目非常稀少。

別例比較

多倫多皇家安大略博物館藏有一具硬木交椅(Ellsworth, plate 29)。

王世襄 < 髹漆錄解說 中國傳統漆工藝研究 > 文物出版社 北京 1998。

Ellsworth, Robert Hatfield, *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, New York, 1971.



14. Kang table

Huanghuali wood

Chinese, late 16th to early 17th century

Width 96.5 cm (38") Depth 69 cm (27 1/8")

Height 29.3 cm (11 9/16")

The top of standard mitre, mortise and tenon frame construction with a two well-figured, matched board tongue-and-grooved flush, floating panel supported by three dovetailed transverse stretchers underneath, two with exposed tenons. The edge of the frame is curved and ends in a narrow flat band. There are exposed tenons on the short sides of the mitred frame. The recessed waist and the curvilinear, beaded-edged apron, made of one piece of wood, are mitred, mortised, tenoned and half-lapped to the legs. The beaded-edge continues down the cabriole-shaped legs which terminate in shaped carved feet.

The kang table is a classic form of the Ming period, suitable for use at mat level or on a kang.

Compare this table to a very similar example in the *Lu Ming Shi* collection (Wu Bruce, 151) and another one of similar design in the collection of the Nelson-Atkins Museum of Art, Kansas City (Sickman, plate 5b).

Sickman, Laurence, *Chinese Classic Furniture, a lecture given by Laurence Sickman on the occasion of the third presentation of the Hills Gold Medal*, London: The Oriental Ceramic Society, 1978.
Wu Bruce, Grace, *Living with Ming – the Lu Ming Shi Collection*, Wu Bruce, Hong Kong, 2000.

炕桌

黄花梨木

晚明 十六世紀末至十七世紀初期

長 96.5 公分 (38 吋) 寬 69 公分 (27 1/8 吋)

高 29.3 公分 (11 9/16 吋)

桌面為標準格角榫攢邊，打槽平鑲拼接二塊木紋華美生動的對開面板，下裝三根穿帶出梢支承，其中二根出透榫。抹頭亦可見明榫。邊抹冰盤沿起混面至底壓窄平線。束腰與沿邊起陽線的壺門式牙條為一木連做，以抱肩榫與腿足，桌面結合。牙條上的陽線連接延續至三彎腿，止於造型美好的卷足，形成一完整輪廓。

炕桌為典型明朝家具桌型之一，適用於炕上，或席地而坐時。

別例比較

侶明室藏品 *Lu Ming Shi Collection* 收有一件十分雷同的例子 (Wu Bruce 151)。肯薩斯市納爾遜美術館亦藏有一具造型相似的炕桌 (Sickman plate 5b)

Sickman, Laurence, *Chinese Classic Furniture, a lecture given by Laurence Sickman on the occasion of the third presentation of the Hills Gold Medal*, London: The Oriental Ceramic Society, 1978.
Wu Bruce, Grace, *Living with Ming – the Lu Ming Shi Collection*, Wu Bruce, Hong Kong, 2000.



15. Black lacquer mother-of-pearl inlay kang table

Chinese, Kangxi (1622-1723)

Width 106.8 cm (42 1/16") Depth 90.8 cm (35 3/4")

Height 33.3 cm (13 1/8")

The *kang* table of rectangular form is constructed in *simianping*, four-sides-flushed style with a three-board top supported by two dovetailed transverse stretchers below. There is a small apron set not flushed, but slightly recessed from the front. There are small shaped spandrels, also slightly set back from the front extending down the legs which end in squared club feet.

The technique of using inlaid shells to decorate objects and vessels has ancient origins and was already popular in the Zhou period as recorded in contemporary texts. The earliest known excavated examples date to the Western Zhou period. Shells of different types, thickness and colours were used to create hundreds of different designs and patterns. The inlays are superior when fine and dense like paintings.

It is recorded in *Xiu Shi Lu*, the sixteenth century treatise on lacquer work by the lacquer master Huang Dacheng, that "of late, there is the method of using crushed shell in small or fine bits", evidence that this is an innovation of the Ming period. Our *kang* table is black lacquer with inlays of finely crushed mother-of-pearl over its entire surface. This technique was also commonly used to make boxes for inkstones in the Ming and Qing periods. A Wanli period black lacquer display shelf with gold painted dragons and birds in the Palace Museum, Beijing is similarly inlaid all over with crushed mother-of-pearl (reference Wang, 101,103).

The strong architectural form in dull black lacquer shimmering with mother-of-pearl flecks gives this *kang* table a contemporary feeling and it could be mistaken for a modern creation.



15. 嵌螺鈿屑黑漆炕桌

清 康熙(1622-1723)

長 106.8 公分 (42 1/16 吋) 寬 90.8 公分 (35 3/4 吋)

高 33.3 公分 (13 1/8 吋)

長方炕桌為四面平式，面心三板拼接，下裝二根穿帶出梢支承。牙子內縮稍許嵌入桌底。小角牙亦為內縮嵌入腿足，下展為方蹄足。

中國用蛤蚌殼來作器物的裝飾，起源甚早，周代早已流行，詩經，爾雅已有記載。在洛陽龐家溝西周墓中發現在瓷豆外鑲嵌蚌泡的朱黑兩色漆器托，是現知的較早實例。

螺鈿，即螺填。百般文圖，以精細密致如畫為妙，殼色有青、黃、赤、白。有厚有薄。

明隆慶人黃大成〈髹飾錄〉裏有“又近有加沙（碎屑）者，沙有細粗”，表明加殼碎屑一法，是明代創新規格。現四面平炕桌一例，用黑漆地通身嵌螺鈿屑，此做法也常見於明，清的硯台盒。故宮博物院藏的黑漆架格，高175厘米，雖用描金雲龍及花鳥作紋飾，但遍體洒嵌鈿屑，與本例炕桌相同（參考王世襄，101，103）。

此件流線形的設計有濃厚的建築風格，通體漆黑帶螺鈿屑的閃爍微光，整體極具現代感，不無可能被錯認為當代作品。



16. Coffe

Huanghuali wood

Chinese, 17th century

Width 87.3 cm (34 5/16") Depth 52 cm (20 1/2")

Height 86.6 cm (34 1/16")

The top of standard mitre, mortise and tenon frame construction with a two-board tongue-and-grooved floating panel supported by two transverse braces, both with exposed tenons. There are exposed tenons on the short sides of the frame top. The edge of the frame moulds gently inward. The splayed legs are mortised and tenoned to the frame top and there are curvilinear-shaped beaded-edged *guaya* apron-spandrels carved with tendrils on the sides. The doors, also of mitred-frame, flush, tongue-and-grooved single-board construction has two dovetailed transverse stretchers tenoned to each door frame. There is a beaded edged apron with carving of tendrils tongue-and-grooved to the legs and butt-joined to the underside of the stretcher. Plain-shaped aprons are on the sides and back. There are inlaid rectangular *baitong* door hinges and a lotus-shaped central plate with door pulls and lock receptacles. There is a shelf inside the cabinet.

The design of this coffe is a development of the form with drawers as in examples in the Shanghai Museum (Chuang, 113, 115) and the Minneapolis Institute of Arts (Jacobsen et al, 113). The present piece retained the typical curvilinear shaped *guaya* apron-spandrels on the sides while adopting doors instead of drawers in the central section.

Chuang, Quincy, *Fine Ming & Qing Furniture in the Shanghai Museum*, Hong Kong, 1998.

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.

櫥櫃

黃花梨木

明末清初 十七世紀

長 87.3 公分 (34 5/16吋) 寬 52 公分 (20 1/2吋)

高 86.6 公分 (34 1/16吋)

櫥櫃頂面為標準格角榫攢邊打槽裝二板拼接的面心板，下裝二根穿帶用透榫出梢支承。抹頭見明榫。邊抹冰盤沿線腳些微內縮。帶側腳的櫃足以榫卯接入櫃頂邊框，吊頭下的掛牙鏤出曲線並沿邊起陽線，雕有卷草紋。櫃門亦為標準格角榫攢邊打槽平鑲獨板面心，背面裝二根穿帶出梢裝入門框。門下壺門式輪廓牙子沿邊起陽線帶有卷草紋雕飾，二端打槽嵌入櫃腳，上以齊頭碰底榫。其它三面則安素牙條。櫃門上嵌有長方形白銅合葉，龍瓣形面葉和吊牌與鈕頭。櫃內有一隔板。

此櫥櫃之設計是由帶抽屜的閤戶櫥如上海博物館（莊貴命，p 113, 115）與明尼亞波里博物館藏品（Jacobsen et al, p 113）演變而來。此件櫥櫃保留典型的曲線掛牙，以櫥門代替中央的抽屜設計。

莊貴命 <莊氏家族捐贈上海博物館明清家具集萃> 兩木出版社 香港 1998。

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.



17. Pair of square corner cabinets

Huanghuali wood

Chinese, 17th century

Width 54 cm (21 1/4") Depth 40.3 cm (15 7/8")

Height 88.9 cm (35")

Of excellent form with four sides flushed, the top of mitre, mortise and tenon frame construction with a flush, tongue-and-grooved, floating panel is supported by two dovetailed transverse stretchers underneath. The four square uprights are pyramid-joined to the top and floating panels are set flush, tongue-and-grooved to them on the sides and back. The two doors are also of standard mitre, mortise and tenon frame construction with a single board, well figured floating panel and there are two dovetailed transverse stretchers tenoned into the door frame. Below the doors is a plain-shaped apron set flush and tongue-and-grooved into the legs and butt-joined to the underside of the stretchers. There are similarly-shaped plain aprons on the sides and back. There are four rectangular *baitong* hinges and central plates with lock receptacles and shaped door pulls. Inside the cabinet is a removable shelf. The entire piece is made of *huanghuali*.

This refined and quality pair of square corner cabinets is completely plain except for the *baitong* metalware.

Square corner cabinets with flush doors and side panels are earlier than those with recessed panels.

Compare this pair to the larger examples in the collection of the Beijing Cultural Relics Bureau (Wang, 215) and the Dr. S.Y. Yip Collection (Wu Bruce, 117).

Wang, Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, London, 1986.

Wu Bruce, Grace, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991.

17. 方角櫃成對

黃花梨木

明末清初 十七世紀

長 54 公分 (21 1/4 吋) 寬 40.3 公分 (15 7/8 吋)

高 88.9 公分 (35 吋)

此對方角櫃造型完美，四面皆為平鑲裝板，櫃頂攢邊打槽平鑲面心板，下裝二根穿帶出梢支承。四條方材櫃腳上以棕角榫與頂邊接合，櫃幫及背板皆攢邊打槽平鑲裝板。櫃門亦為標準攢邊打槽裝獨板面心，木紋華美的面心板背面安二根穿帶出梢裝入門框。門下安素牙條，二端打槽嵌入櫃腳，上以齊頭碰底榫。其它三面亦安相似牙條。櫃身之四長方形合頁，面葉，紐頭與吊牌皆為白銅。櫃內有一活動式格板。此櫃通體用黃花梨造。

此對造形精美品質優良的方角櫃通體全素，其白銅活為唯一的裝飾。

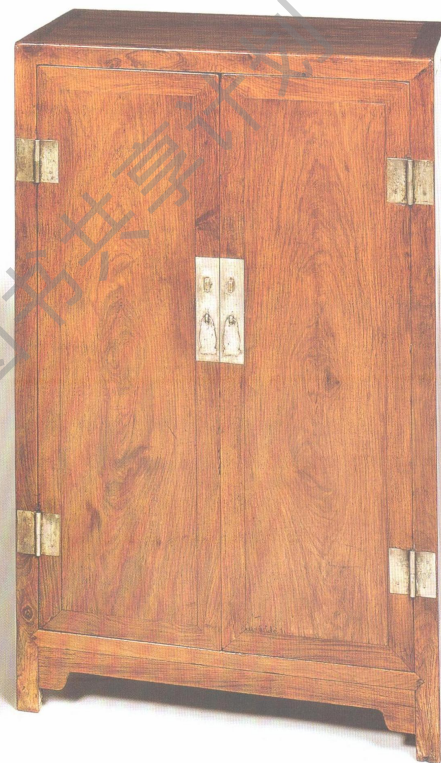
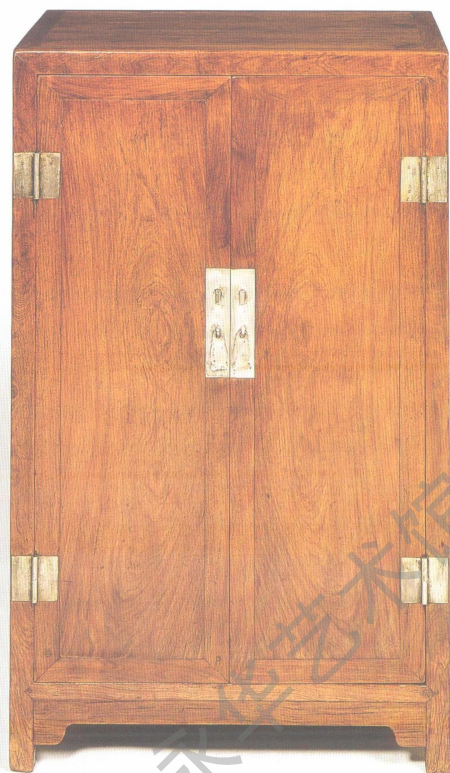
方角櫃的櫃門，櫃幫及背板皆為平鑲板面的例子，製造年份通常比使用落堂裝板的櫃子要早。

別例比較

北京市文物局藏一具方角櫃 (王世襄, 215) 和葉承耀醫生藏品 (Wu Bruce, 117) 為體型較大的範例。

王世襄 <明式家具珍賞>，三聯書店(香港)有限公司 / 文物出版社(北京)聯合出版 香港 1985。

Wu Bruce, Grace, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991.



18. Tortoiseshell lacquer and *huanghuali* wood display shelves

Chinese, 17th to 18th century

Width 101.3 cm (39 7/8") Depth 39.1 cm (15 3/8")

Height 167.7 cm (66")

The top of mitre, mortise and tenon, tongue-and-grooved floating panel construction with three transverse stretchers on the top. The four uprights, pyramid-joined to the top are square in section and *wojiao* moulded at the corners as are the frame members. On the sides, horizontal mitred stretchers divide them into three sections inset with *huanghuali* well-figured floating panels. In front, horizontal and vertical stretchers, also *wojiao* moulded, are mitred, mortised and tenoned to the two uprights, each other and to the back panel to form twelve display shelves at different levels. Below the bottom stretcher is a plain-shaped apron. There are similarly-shaped aprons on the sides while on the back are two similarly-shaped spandrels. All the frame members, stretchers, aprons and the side panels are made of *huanghuali* whilst the display shelves interior panels and the back panel are made of pinewood with beautifully applied tortoiseshell lacquer.

Tortoiseshell pattern is achieved through a painstaking multi-stage process which involves the sprinkling of grain shells on a lacquer ground, creating an uneven surface which is then covered with different layers of coloured lacquer and polished flat to reveal an elaborate pattern. The ground colour can be one colour or more and the subsequent layers, referred to as 'filled-in lacquer', can be of many colours which gives the surface its varied patterns (see detail on p. 65) (reference Wang, 38, 100).

The present display shelves have various shades of beautiful patterns in brown, grey, yellow and black. There are few surviving examples to illustrate this highly skilled and artistic technique. The sixteenth century lacquer master Huang Dacheng in *Xiu Shi Lu* (*Record of Lacquer Art*) named seventeen types of patterns in this technique but this author is not aware of any published tortoiseshell pattern furniture to-date.

Display shelves of the present form were popular in the early and mid-Qing when shelves of different sizes were designed to display precious antique objects of various shapes and sizes.



18. 彰髹玳瑁斑黃花梨多寶格

清 十七世紀至十八世紀

長 101.3 公分 (39 7/8 吋) 寬 39.1 公分 (15 3/8 吋)

高 167.7 公分 (66 吋)

格頂為格肩榫攢邊打槽裝面心板，上裝三根穿帶。四根方材立柱上以棕角榫與格頂邊框接合，頂邊與立柱皆踩委角線。二根順棖將櫃幫一分為三，打槽裝入木紋華美生動的黃花梨板心。前方立柱間，橫豎棖子踩委角線格肩相互交接並結合立柱及背板，將空間分格成十二個高低不等，錯落有致的陳列架。底棖下安一素牙子。兩側亦裝相似牙子，背後則為二形似角牙。架頂邊框，立柱，棖子，牙子及櫃幫板心均為黃花梨木，內層格板與背板則為色彩繽紛的松木胎彰髹玳瑁斑。

彰髹玳瑁斑即斑紋填漆如玳瑁紋。做法先用引起料如木谷的殼，在漆面上印陷出許多痕跡，在這高低不平的漆面上，填上不同顏色的漆層，最後磨平，現出彩華繽紛的斑紋，彰髹變化繁多，其類無窮（參考 王世襄 38，100）。

此具多寶格斑紋絢麗，褐灰黃黑相間，色澤深淺不同。彰髹技巧精湛，做工複雜，傳世玳瑁斑彰髹器物極稀少。十六世紀有名漆工黃大成著〈髹飾錄〉裏列舉十七種彰髹斑紋名稱，但就玳瑁斑彰髹家具而言，至今出版品中此一為孤例。

多寶格如此具在清早期與中期十分流行，格式不一的陳列格設計用於放置大小不等，形狀有別的珍寶古玩。



Back panel of display shelf showing various patterns of tortoiseshell lacquer
多寶格後板的各種彰髹玳瑁斑紋

19. Pair of display cabinets

Ebony and *dalishi* marble

Chinese, 17th to 18th century

Width 66.7 cm (26 1/4") Depth 53.3 cm (21")

Height 172 cm (67 11/16")

The top of mitred, mortised and tenoned frame, tongue-and-grooved floating panel construction with two dovetailed transverse stretchers on top. There are exposed tenons on the short sides of the frame top. The four uprights are pyramid-joined to the top with the long tenons exposed. There is an open shelf on top, framed on three sides by beaded-edged, beautifully-shaped curvilinear aprons and a *dalishi* marble panel with a mountain scene is inset into the back panel. The cabinet section comprises a removable central stile and two doors of standard mitred, mortised and tenoned frame construction with inset *dalishi* marble panels, three on each door. Below the doors are two horizontal stretchers, mitred, mortised and tenoned to the uprights of the cabinet, with two inset marble panels in between, separated by a vertical mitred stretcher. The interior of the cabinet comprises two drawers, a removable shelf, another shelf with a small rectangular pull-out cover revealing the cabinet cavity below. There are plain-shaped aprons in front and on the sides. The frame members and aprons are made of *wumu* (ebony) with side panels of black lacquered *changmu* (camphor wood). The interior of the cabinet is lacquered red.

The use of stone panels in furniture has its origins in the Song period or earlier as depicted in Liu Songnian's painting *Five Scholars of the Tang Dynasty*. Furniture with *dalishi* marble panels are evident in many Ming paintings and by the late Ming, *dalishi* marble panels were so appreciated for their imagery, they were framed as screens. For example, a *huanghuali* table screen in the Jingguan Tang Collection was originally on display in the Tsui Museum of Art, Hong Kong.

Wumu was recorded in *Zhang Wu Zhi* by the late Ming connoisseur Wen Zhengheng as one of the precious hard woods used for making furniture of good taste (Chan, 226, 235, 236) but few examples have survived, presumably because of the brittle nature of the wood.

There are only a few extant display cabinets and pairs are particularly rare. Compare this pair to the *huanghuali* examples in the Dr. S.Y. Yip Collection (Wu Bruce, 109).



19. 萬曆櫃成對

烏木與大理石

清 十七世紀至十八世紀

長 66.7 公分 (26 1/4 吋) 寬 53.3 公分 (21 吋)

高 172 公分 (67 11/16 吋)

櫃頂格角榫攢邊打槽鑲面心板，上裝二根穿帶。抹頭見明榫。四根立柱以棕角榫與櫃頂邊框接合，長榫出透榫。櫃身上層有一亮格，三面設弧形優美沿邊起線的壺門式券口，後背嵌入一塊紋理如山景之大理石板。兩扇三抹櫃門為格角榫攢邊框，各分段嵌入三塊大理石板，門間有一活動式門杆。門下裝兩根橫枳兩端做肩出榫納入前方立柱，二枳中做肩格入一立柱，左右各嵌入一大理石板。櫃內有兩具抽屜，活動式格板一層和櫃腔加屜板。正面與兩側底枳下安素牙條。邊框，立柱，牙條為烏木，櫃幫為彰木胎髹黑漆。櫃內髹朱漆。

中國家具使用石板鑲嵌，至少可上溯至宋朝（1127-1279），如劉松年〈唐五學士圖〉中便有描繪。明畫裏亦多見家具鑲嵌大理石。明末時，大理石甚至被裝裱成屏，當繪畫欣賞。曾展示於徐氏藝術館的靜觀堂藏品之一具案屏便為一例。

在明末鑒賞家文震亨著〈長物志〉中提及烏木為珍貴硬木之一，可用於製作雅器，但僅剩少數實例留存至今，可能是由於木材本身硬脆的特質，導致極易折損毀壞。

別例比較

萬曆櫃傳世數量稀少，成對例子尤其罕見。葉成耀醫生藏品中有一黃花梨木的對櫃(Wu Bruce 109)。



Dalishi marble panels in the open shelf section of the cabinets resembling painted mountain scenes

亮格後背板上嵌入的大理石板，紋理如畫中山巒疊層

明 文震亨 陳植校注〈長物志校注〉江蘇科學技術出版社 江蘇 1984

Wu Bruce, Grace, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998.

20. Couch bed *luohan chuang*

Huanghuali wood

Chinese, late 16th to early 17th century

Width 206.5 cm (81 5/16") Depth 90.9 cm (35 3/4")

Height 79.1 cm (31 1/8") Seat height 47.3 cm (18 5/8")

The seat frame of standard mitre, mortise and tenon construction supported by four transverse braces mortised and tenoned into the long members of the frame. It was drilled for a soft seat which has been replaced with coconut webbing and an old mat seat. The edge of the frame is *wojiao* moulded at the top, curves inward with thumb moulding to finish on the lower edge with a narrow flat band. The recessed waist, also thumb-moulded, and the straight apron with *wojiao* beaded-edged mouldings are mortised and tenoned and half-lapped to the straight square legs, also with beaded-edged *wojiao* mouldings. There is a wedge-shaped peg on the long sides of the aprons to provide further support. The aprons and the legs are also thumb-moulded. The square legs are carved inward at their base to finish on recessed square low feet pads. The removable back and arms are made of small members double-mitred and mortised together to form the *wan* character pattern.

Less than twelve late Ming or early Qing examples of couch beds, with original back and arms made in precious hardwood, have been published to date. The rarity of this type stems from the fact that the arms and back are easily removable and prone to become dislocated from their base. The feature of recessed low feet pads in the present piece is an ingenious solution for square legs to finish on, although there are no published examples to date.

Compare this *luohan chuang* to the one of similar design but with classic hoof feet in the Tseng Riddell Collection, exhibited at the National Museum of History, Taipei, and published in the accompanying catalogue (108).

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999.

攢門萬字紋圍子羅漢床

黃花梨木

晚明 十六世紀末至十七世紀初期

長 206.5 公分 (81 5/16 吋) 寬 90.9 公分 (35 3/4 吋)

高 79.1 公分 (31 1/8 吋) 座高 47.3 公分 (18 5/8 吋)

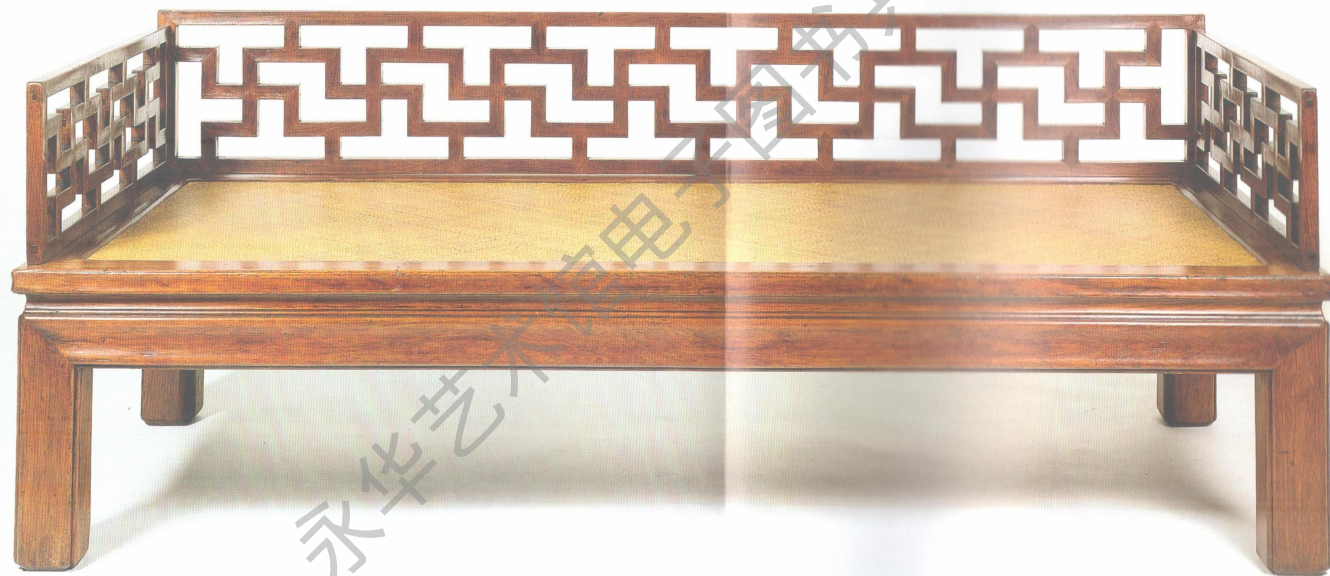
床座為標準格角攢邊，下有四根支承穿帶二端出榫納入大邊。四框內緣踩邊打眼造軟屉，現用椰棕網與舊蓆是更替品。邊抹立面打窪踩委角線至底端壓一窄平線。束腰與直牙條格肩接合方材直腿足。牙子沿邊踩委角線延續連接至腿足一氣呵成。長牙條內有一枚穿銷貫上床座大邊用以加強穩固性。下座構件通體打窪。方材直腿足至底端內縮成方形矮足承。活動式的正面與側面圍子用短材攢接成萬字圖案。

製於明末清初帶原件正面和側面圍子並為珍貴硬木所製羅漢床傳世不多，至今發表或出版過的不過十二例。此類品種如此稀少，是由於活動式的正面與側面圍子可裝可拆，易與床座分離。此件腿足底端內縮成方形足承的形式十分別緻，非常適用於方材腿足設計，但至今此件仍為孤例，未見過其它相同出版例子。

別例比較

台北歷史博物館的〈風華再現：明清家具收藏〉中展出一具曾憲芬收藏的羅漢床，造型相似但為典形的馬蹄足設計，收錄於展覽目錄裏(108 頁)。

台北歷史博物館 〈風華再現：明清家具收藏〉 台北 1999





Details showing the low feet pads of the square leg
腿足底端内缩成方形足承

21. Six post canopy bed

Huanghuali wood

Chinese, early 17th century

Width 203.5 cm (80 1/8") Depth 140 cm (55 1/8")

Height 208.7 cm (82 1/8") Seat Height 51 cm (20 1/16")

The seat frame of mitre, mortise and tenon construction, its edge decorated with a groove and moulding downward and inward to end in a narrow flat band. The tenons are exposed on the short sides of the frame. The recessed waist and the curvilinear beaded-edged carved apron, made of one piece of wood, is mitred, mortised and tenoned into and half-lapped onto the cabriole legs which are double-lock tenoned to the underside of the mitred frame and end in beautifully-shaped inward scroll feet. The aprons are carved with lively dragons in front, entwining tendrils on the sides and a central floral motif in the back. The bed frame was drilled for a soft seat now replaced by a palm fibre webbing and old matting. Underneath there are two curved and two straight transverse braces that are tenoned into the frame and two additional braces are tenoned into the short sides of the frame at each end for further support. Four structural upright members, mortised and tenoned to the four corners of the mitred frame of the seat, rise to support the canopy of the bed of mortised and tenoned frame construction. It has two transverse braces, mortised and tenoned to the long sides of the canopy, dividing the canopy into three sections. There are longitudinal braces in each section, one on each end and two in the middle. The uprights are moulded at the corners. Below the canopy and between the front structural uprights is a mitred, mortised and tenoned frame with beaded-edged openwork panels of carved dragons interphased with mitred uprights. This frame work is double-tenoned into the uprights and the canopy and is further supported by two upright members, also tenoned to the seat frame of the bed. Below the front panel are two scroll end aprons and two openwork spandrels. On the sides and the back is a shaped apron with scroll ends. Above the seat frame and tenoned to the uprights are railings with heart-shaped designs interspersed with dragon roundels created by openwork members joined together, one long one in the back, two on the sides and two small ones in front, tenoned into the structural and the secondary upright members. The entire superstructure can be dismantled.

There are two types of canopy beds: those with railings of openwork carving, usually of dragons, and those with railings made of mitred members forming geometric openwork patterns. Both types are represented in this piece.

Refer to two examples with carved railings, one formerly in the collection of the Museum of Classical Chinese Furniture and another in the San Antonio Museum of Art (Evarts, 59). Other Ming canopy beds can be found in the Victoria & Albert Museum, London (Kerr, 128); the Palace Museum, Beijing (Wang, 188); the Philadelphia Museum of Art (Lee, 57) and an alcove bed in the Nelson-Atkins Museum of Art, Kansas City (Sickman, 18).

Evarts, Curtis, 'The Furniture Maker and the Woodworking Traditions of China', *Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, Museum of Fine Arts, Boston, Boston, 1996.

Kerr, Rose ed, *Chinese Art & Design: the T T Tsui Gallery of Chinese Art*, Victoria & Albert Museum, London, 1991.

Lee, Jean Gordon, 'Chinese Furniture', *Philadelphia Museum Bulletin*, Winter 1963.

Sickman, Laurence, *Chinese Classic Furniture, a lecture given by Laurence Sickman on the occasion of the third presentation of the Hills Gold Medal*, London: The Oriental Ceramic Society, 1978.

Wang, Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Han-Shan Tang, London, 1986.



21. 六柱架子床

黄花梨木

晚明 十七世紀初期

長 203.5 公分 (80 1/8 吋) 寬 140 公分 (55 1/8 吋)

高 208.7 公分 (82 1/8 吋) 座高 51 公分 (20 1/16 吋)

床座為格角攢邊框結構，邊抹立面中部飾一窪槽後向下內縮至底壓一窄平線。抹頭見透榫。一木連做的束腰與壺門形帶雕飾的牙條做肩接合三彎腿足，牙條沿邊起線延續至腿足，腿足上端出雙榫納入床座邊框底面，下收為形狀優美的卷足。正面牙條上雕飾生動龍紋，側面為卷草紋，背面則於中央飾以花卉紋。床座邊框內緣踩邊打眼造軟屉，現用椰棕網與舊蓆是更替品。下有四根穿帶支承，二根弧形，二根直條，出榫裝入大邊，另每邊加二根短棖出榫納入直穿帶與抹頭加強支撐。四根直立柱柱下端做榫拍合床座邊框四角上鑿的榫眼，上承榫卯相接的床頂邊框。二根橫棖出榫與大邊連結，將床頂一分為三，並安裝直棖於其間，兩端各一根，中間安一雙。立柱四角踩委角線。正面床頂下與角柱間有一格角攢邊框的掛檐，中有短柱貳根做肩載入分格三塊沿邊起線帶透雕龍紋的條環板。掛檐以雙榫與角柱和床頂接合，再支以下端出榫拍入床沿的門柱。正面掛檐下安兩只回紋牙條與兩根透雕角牙。兩側與背面各安一回紋牙條。床座上的圍子做榫接入角柱，上層為透雕龍紋環，下層為攢門心形加龍紋環圖案。背面安一長圍子，兩側亦各有一，前方正面兩小圍子則做榫裝入角柱與門柱間。床組上部結構均可拆卸。

六柱架子床可分兩種類型，一為帶透雕圍子，通常飾以龍紋，另一類圍子以攢門方式做成幾何圖紋。此件六柱架子床集合兩者特色於一。

別例比較

兩例架子床帶透雕圍子，一於前加州中國古典家具博物館Museum of Classical Chinese Furniture，及聖安東尼歐博物館San Antonio Museum (Evarts 59)。其他博物館藏的架子床例子可見於倫敦維多利亞與阿爾伯特博物館 Victoria & Albert Museum, London (Kerr 128)，北京故宮博物館the Palace Museum (王世襄 215)，費城美術館the Philadelphia Museum of Art (Lee 57)，及肯薩斯市納爾遜美術館the Nelson-Atkins Museum of Art, Kansas City (Sickman 18) 藏的拔步床。

王世襄《明式家具珍賞》，三聯書店（香港）有限公司 / 文物出版社（北京）聯合出版 香港 1985。

Evarts, Curtis, *The Furniture Maker and the Woodworking Traditions of China, Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, Museum of Fine Arts, Boston, Boston, 1996.

Kerr, Rose ed, *Chinese Art & Design: the T T Tsui Gallery of Chinese Art*, Victoria & Albert Museum, London 1991.

Lee, Jean Gordon, *Chinese Furniture, Philadelphia Museum Bulletin*, Winter 1963.

Sickman, Laurence, *Chinese Classic Furniture, a lecture given by Laurence Sickman on the occasion of the third presentation of the Hills Gold Medal*, London: The Oriental Ceramic Society, 1978.



22. Footstool

Huanghuali wood

Chinese, 17th century

Width 77.2 cm (30 3/8") Depth 38.5 cm (15 1/8")

Height 18.4 cm (7 1/4")

The top of mitre, mortise and tenon construction with a central mitred stretcher dividing it into two equal sections where five rectangular stretchers are butt-joined to the frame and central stretcher. The edge of the frame is curved and moulds downward and inward to end in a narrow flat band. There are exposed tenons on the short sides of the frame. The flat, straight plain aprons are mortised and tenoned into and half-lapped onto the legs, which double-lock tenon to the top and terminate in hoof-shaped feet.

Footstools are used with a variety of seat forms such as chairs, daybeds, *luohan* beds and canopy beds. Surviving examples are very rare.

Compare this footstool to the smaller piece in the collection of the Minneapolis Institute of Arts (Jacobsen et al, 172) and the example in the Lu Ming Shi collection (Wu Bruce, 175).

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.
Wu Bruce, Grace, *Living with Ming – the Lu Ming Shi Collection*, Wu Bruce, Hong Kong, 2000.

脚踏

黄花梨木

明末清初 十七世紀

長 77.2 公分 (30 3/8 吋) 寬 38.5 公分 (15 1/8 吋)

高 18.4 公分 (7 1/4 吋)

邊框為格角攢邊，中一直檔做肩嵌入將邊框一分為二，各裝五根橫軸齊頭碰入邊框與直檔。邊抹冰盤沿上舒下斂，至底壓窄平線。抹頭可見明榫。平直牙條以抱肩榫與腿足結合，腿足上出雙榫納入邊框，下展為內翻蹄足。

腳踏為家具形制之一，多伴隨如椅，榻，羅漢床與架子床等有座面家具使用。傳世品十分稀少。

別例比較

明尼亞波里博物館藏有一具體形較小的脚踏 (Jacobsen et al, 172)，*昭明室*藏品亦收有一例 (Wu Bruce, 175)。

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.

Wu Bruce, Grace, *Living with Ming – the Lu Ming Shi Collection*, Wu Bruce, Hong Kong, 2000.



23. Mirror or book stand

Huanghuali wood

Chinese, late 16th to early 17th century

Width 47 cm (18 1/2") Depth 45.8 cm (18")

Height 40.6 cm (16")

The lattice panel with the shaped top rail, finely carved with dragon's heads, and the back support both have extended dowels that fit into sockets in the base frame, allowing them to operate on a hinge mechanism and collapse flat when not in use. A shaped ledge is fashioned from the bottom of the stand, making it suitable as a mirror or book stand.

The well-carved dragon heads with scales are unusually realistic and lively for Ming furniture. The dragons are usually rendered in a more stylized form as seen in many *kang* tables.

Compare this stand to the similar example, but with a different carved motif on the top rail ends, in the Dr. S.Y. Yip collection (Wu Bruce, 148).

Wu Bruce, Grace, *Chan Chair and Qin Bench: The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998.



Detail of carved top rail
搭腦雕飾生動龍頭紋

鏡架 / 書托

黃花梨木

晚明 十六世紀末至十七世紀初期

長 47 公分 (18 1/2 吋) 寬 45.8 公分 (18 吋)

高 40.6 公分 (16 吋)

托板帶攢接圖案，搭腦出頭雕有刻工精細的龍頭紋。托板與撐架皆兩頭出軸，納入底座白窩，以供旋轉起降，支起或折疊平放。托板底格造一曲形架台，使得此具書托鏡架兩相宜。

搭腦上雕飾精美的龍頭，龍身帶鱗紋，十分寫實生動，在明朝家具紋飾中實屬少見。通常意像化龍紋居多，常見於炕桌例子。

別例比較

葉成耀醫生藏品中有一件類似但搭腦雕雲頭的例子 (Wu Bruce 148)。

Wu Bruce, Grace, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998.



24. Folding game board with pieces

Huanghuali wood

Chinese, 17th to 18th century

Board Width 51.2 cm (20 1/8") Depth 51.2 cm (20 1/8")

Height 1.9 cm (3/4")

Pieces Diameter 1.6 cm (5/8")

Height 4.2 cm (1 5/8")

The board is tongued-and-grooved to the moulded frame on either side of the central divider which has extended dowels fitted into sockets of the frame acting as pivots to allow the game board to fold. The board is inlaid with bone or ivory. One side is a board for *weiqi*, the game of go and other side *xiangqi*, chess. The pieces are made of boxwood, *wangyang mu* and *hongmu*.

A *weiqi* board is illustrated in the Song painting *A Hundred Boys* (Du, 119). Compare this example to a similar one in the collection of the Minneapolis Institute of Arts (Jacobsen et al, 215).

Du, Shuhua, *Xian dai qiuping qingyihu*, *Gugong Wenwu Yuekan* (The National Palace Museum Monthly of Chinese Art), March 1985. Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.

折疊棋盤棋子成套

黃花梨木

清 十七世紀至十八世紀

棋盤

長 51.2 公分 (20 1/8 吋) 寬 51.2 公分 (20 1/8 吋)

高 1.9 公分 (3/4 吋)

棋子

直徑 1.6 公分 (5/8 吋) 高 4.2 公分 (1 5/8 吋)

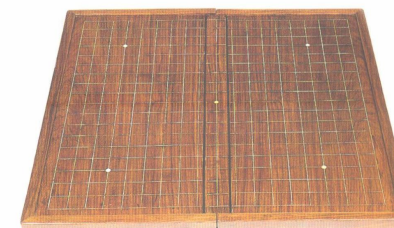
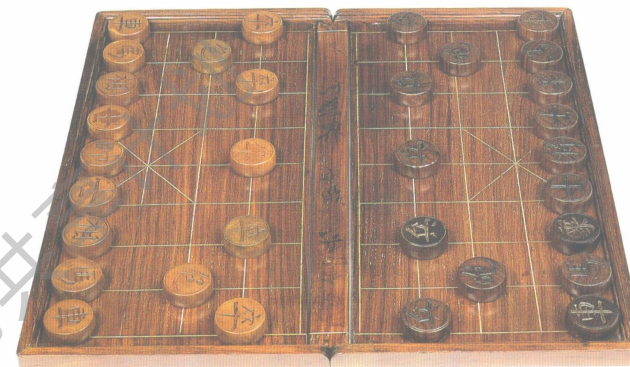
棋盤由中軸一分為二，兩邊皆為攢邊打槽嵌裝板心，中軸兩端探出，納入盤框上的白筋，以便棋盤開啟折疊。棋盤鑲嵌骨牙，一面為圍棋盤，另一面為象棋盤。棋子為黃楊木及紅木製。

別例比較

宋畫〈百子圖〉中繪有一圍棋盤（杜書華 119）。明尼亞波里博物館藏品（Jacobsen et al, 215）亦收有一相似例子。

杜書華〈閒對楸枰傾一壺〉〈故宮文物月刊〉第24期 台北 1985年3月。

Jacobsen, Robert D. and Grindley, Nicholas, *Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999.



25. Large travelling medicine cabinet

Huanghuali wood

Chinese, late 16th to early 17th century

Width 47.4 cm (18 5/8") Depth 35.5 cm (14 1/2")

Height 36.2 cm (14 1/4")

The base is constructed as a stand in the form of a rectangular frame with a tongue-and-grooved floating panel with two transverse stretchers underneath and two uprights connected by an arch-shaped handle. There is a raised central section between the small feet. The top and the sides of the cabinet consist of dovetailed panels while the back panel is tongue-and-grooved to the top, sides and the base. The two front doors are of mitred frame construction and have beautifully figured, single board tongue-and-grooved panels. There are U-shaped *huangtong* hinges and round door plates with shaped door pulls. Inside the cabinet, there are nine drawers in three levels, all with beautifully-shaped plates and pulls, also in *huangtong*.

This type of box with many interior drawers is referred to as a medicine chest. The present example is particularly large for its type.

Compare this medicine cabinet to the example in the Seattle Art Museum (Wu Bruce, 54).

Wu Bruce, Grace, 'Examples of Classic Chinese Furniture: #5. Small Portable Treasures', *Oriental Art*, London, Autumn 1993, New Series, Vol. XXXIX, no 3.

大藥材行櫃

黃花梨木

晚明 十六世紀末至十七世紀初期

長 47.4 公分 (18 5/8 吋) 寬 35.5 公分 (14 1/2 吋)

高 36.2 公分 (14 1/4 吋)

長方底框攢邊打槽鑲板，下裝二根穿帶構成底座。抹頭樹立柱，以拱形橫樑相接。低足間中部隆起些許。櫃頂與兩側櫃幫用燕尾榫平板接合，背板則嵌入鑿於櫃頂，兩側櫃幫和底座的槽口。櫃門為格角榫攢邊打槽裝木紋華美的獨板門心。櫃上鑲有橢圓形黃銅合葉，而葉作圓形，上有曲形吊牌。櫃內分三層設抽屜九具，皆安有黃銅面葉與拉手。

藥箱一名泛指安有多具抽屜的箱具。此件尤屬大型例子。

別例比較

西雅圖博物館 Seattle Art Museum 有類似藏品 (Wu Bruce 54)。

Wu Bruce, Grace, 'Examples of Classic Chinese Furniture: #5. Small Portable Treasures' *Oriental Art*, London, Autumn 1993, New Series Vol. XXXIX No 3.



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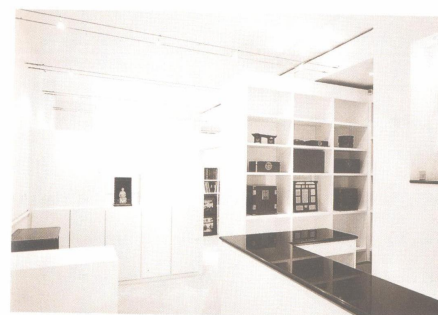
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Tresors and Tresors D'Art, Singapore 1993
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Best of the Best — an exhibition of Ming Furniture from private collections, Grace Wu Bruce Co Ltd, Hong Kong 1994
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Ming Furniture - rare examples from the 16th and 17th centuries, London 1999
Zitan Furniture from the Ming and Qing dynasties, Hong Kong 1999
Grace Wu Bruce presents Ming furniture from the collection of Dr. S.Y.Yip, ICA, London 1999
The Secrets of Ming Furniture, London 1999
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London Gallery

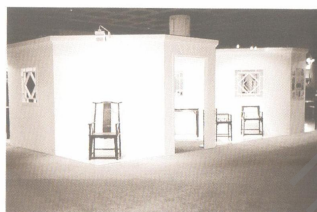




Redder Building gallery, 1987



Art Asia, 1994



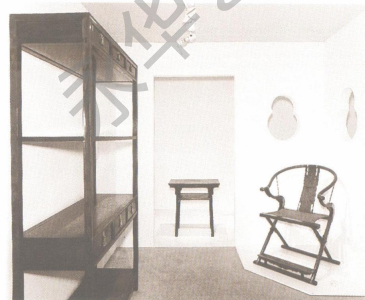
Grosvenor House, 1993



'Best of the Best' - an exhibition of Ming furniture from private collections, 1994



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Treasures, 1993



Grosvenor House, 1994



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Treasures, 1993



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Treasures, 1993



Treasures, 1993



Treasures, 1993



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Treasures, 1993



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