

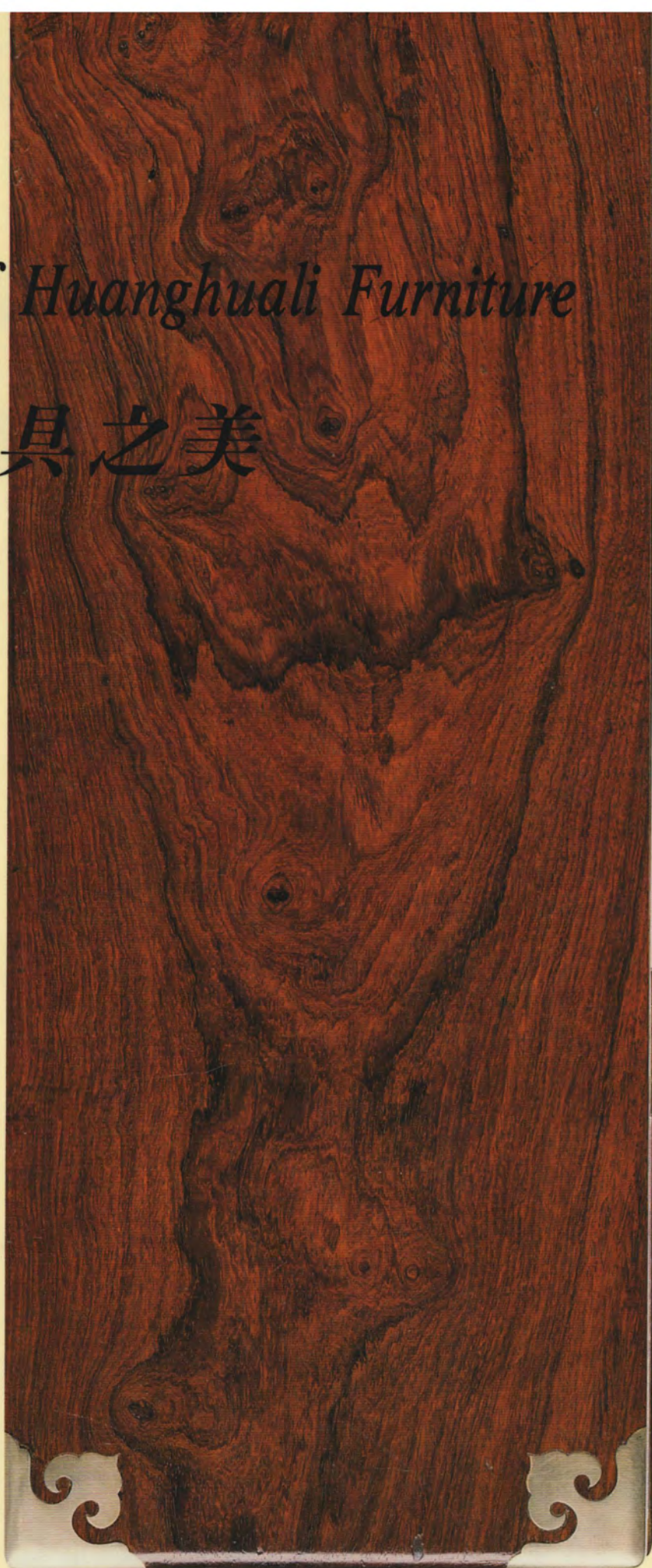
The Beauty of Huanghuali Furniture

黄花梨家具之美

洪光明 著

A collection of fine classic
huanghuali furniture of the late
Ming to early Qing dynasties

John Kwang-Ming Ang



Since the publication of Wang Shi Xiang's book "Classic Chinese Furniture" in 1985, there has not been any other major comprehensive book in either English or Chinese introducing classical Chinese furniture to beginners.

This book, which is a descriptive catalog of a collection of 47 examples of *huanghuali* furniture and accessories, formerly from the collection of Artasia, provides a comprehensive, short and concise essay on what is *huanghuali*. It also explains with references to ancient texts why this particular type of wood has always been so precious and held in such high esteem. A simple description of the enchanting qualities of *huanghuali* furniture such as hardness, color, grain pattern and form, accompanied with clear and beautifully enlarged illustrations help the general reader to easily begin to understand and appreciate the beauty of furniture made of

this wood.

All examples of Chinese furniture illustrated in this book have never been published before. Each piece is carefully photographed with many examples of close-ups. In addition most of the entries are accompanied with woodblock prints of the Ming dynasty. These are particularly helpful and enlightening as they show how similar examples of furniture were used at that time.

Rare and worthy of note is that the author's careful description of each piece also includes the mention of any replacements or alterations.

Due to further research by the author several of the dates of the furniture have been revised in this reprinted edition.

All Chinese furniture enthusiasts will definitely find this book an indispensable helpful resource and reference.

自從王世襄著作“明式家具珍賞”於1985年出版至今，尚未出現另一本，無論是中文的或英文的，為入門者完整介紹中國古典家具的重要著作。

本書是一本詳盡的說明性目錄，收錄有47件過去曾為亞細亞佳古美術與藝術顧問收藏的黃花梨家具與小件木器，提供了認識黃花梨簡短而精要的文章。它並列舉一些相關史料，用以證明此一材質何其珍貴並受重用。此外，它簡單而明晰的介紹黃花梨在硬度，色澤，紋理及造型上的特質，並佐以清楚並且放大的彩色照片，讓讀者能夠進一步的欣賞黃花梨之美。

本書中的家具，過去從未發表過。不僅每一件家具均仔細的攝影，並附有多幅的放大局部照片。此外在每項的介紹引文中，並穿插明代的版畫，幫助讀者瞭解類似家具過去的用途及陳列方式。

值得一提的是本文作者不僅詳述每一件家具，並且提出是否有經過修補或更改的地方。

另外，經過本書作者繼續的研究，此次再版中，幾件家具的年代予以修正。

本書應為喜愛中國家具人士不可缺少的一本重要參考書籍。

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精選黃花梨家具收藏

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亞細亞佳

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藝術顧問

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This book is dedicated to my parents, Ang Cheng Kim and Ang Jiak Woon.

僅以本書獻給我的父母 洪真金與洪若英

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INTRODUCTION

Huanghuali wood, although very rare and almost extinct, is a familiar wood to all Chinese furniture enthusiasts. In fact it is the dream of many, to one day own a piece of *huanghuali* furniture. Early Chinese texts reveal that the wood has been highly regarded through the centuries and people had actually sacrificed their lives in order to obtain it. To further understand why this wood and the furniture made from it is so admired, we will investigate its nature and various qualities, before carefully examining each example in the collection.

It is now generally agreed that the botanical name for *huanghuali* wood is *Dalbergia odorifera*. In early times it was referred to as *hualu* 花欄 and *huali* 花梨 wood, but it is only in this century that it was given the name *huanghuali*, differentiating it from *lao huali* wood.

From historical records we know that the Chinese knew about this wood as early as the 5th century, but from the few remaining examples of early excavated furniture, it is evident that the wood did not seem to become popularly used until sometime around the mid-Ming dynasty in the 16th century. This tropical hard wood is said to have come from North Vietnam, Guangxi, Hainan Island and Nanhai (islands of the South China Sea).

Huanghuali wood has always been a precious wood for many reasons. Entering a room filled only with *huanghuali* furniture is an entirely different experience from entering a room filled with soft wood furniture. With the latter there is a feeling of rustic elegance but in the room of *huanghuali* furniture there is an air of stately majesty and pristine refinement (fig. 1). This feeling owes a great deal to the quality of the wood and the form of its furniture.

序

黃花梨木雖然極為稀有而且幾近絕跡，但是中國傢俱的愛好者，對它卻毫不陌生。事實上，能夠擁有一件黃花梨傢俱已成為許多人的夢想。從古籍資料中我們發現好幾個世紀以來，人們已將黃花梨視為非常珍貴的材料，甚至有時為了取得它，不惜生命。為了進一步了解為何此一材質以及它所製成的傢俱如此受人喜愛，我們將先檢討它的一些重要特質，然後再逐一介紹本目錄中的黃花梨藏品。

現在，一般已經共同認定黃花梨在植物學上的名稱應該是“降香黃檀”(*Dalbergia odorifera*)。在從前，它曾經被稱為花欄或花梨木，而從本世紀開始，則將它稱為黃花梨，以區別於老花梨。

根據史料記載，大約早自西元第五世紀，中國人已經知道此一木材，但是從現存的極少件的早期出土傢俱看來，似乎黃花梨木一直到十六世紀明代中期，才較為廣泛流行使用。此一熱帶硬木，據說是來自北越、廣西、海南島以及南海地區。

無庸置疑地，黃花梨具備了許多珍貴的特質，當你進入一個完全以黃花梨傢俱陳設的房間時之感覺，是截然不同於身處一個以軟木傢俱佈置的房間。後者呈現的是一種樸拙的優雅；而黃花梨傢俱的房間中則有一種端莊的優越以及純淨簡練的細緻（圖1），此一氣氛應主要歸功於它木材的質地以及傢俱的造形。



1. Room filled with *huanghuali* furniture evokes a feeling of pristine refinement. (arranged, by Artasia)

圖1. 全全以黃花梨傢俱陳設的房間，予人一種純淨精緻的感覺。

ENCHANTING QUALITIES OF HUANGHUALI FURNITURE

HARDNESS

From the very close annual growth rings seen on the cross-section of a traverse sawn *huanghuali* tree trunk, we know this tree grows very slowly and its wood is extremely hard (fig. 2). Furniture made of this wood is thus able to withstand the ravages of time since it is impervious to insects and not easily susceptible to rotting. Its hardness also enables it to sustain thin and intricate tenons required for complicated joinery of strong and durable furniture. For example, *huanghuali* furniture dating to as early as the 17th century is often still very sturdy and in good condition. When you closely examine the spandrels of *huanghuali* tables or chairs, you will find that the outlines of the left and right spandrels are almost always in perfect symmetry and the beading is consistent in thickness, qualities difficult to achieve in soft wood furniture (fig. 3).

Its hardness also allows extremely delicate carving to be achieved and last without breaking as seen in this amazingly well preserved 18th century six-panel *huanghuali* screen from Hebei province (fig. 4).

2. Close concentration of growth rings seen in the cross-section of a traverse sawn *huanghuali* tree trunk.

圖2、黃花梨樹幹之橫切面上所見生長很緊密之年輪。



3. Fine symmetrical spandrels and consistently thick beading seen in detail of a 17th century *huanghuali* recessed-leg table.

圖3、十七世紀黃花梨條案上對稱的牙頭以及粗細一致的起線。

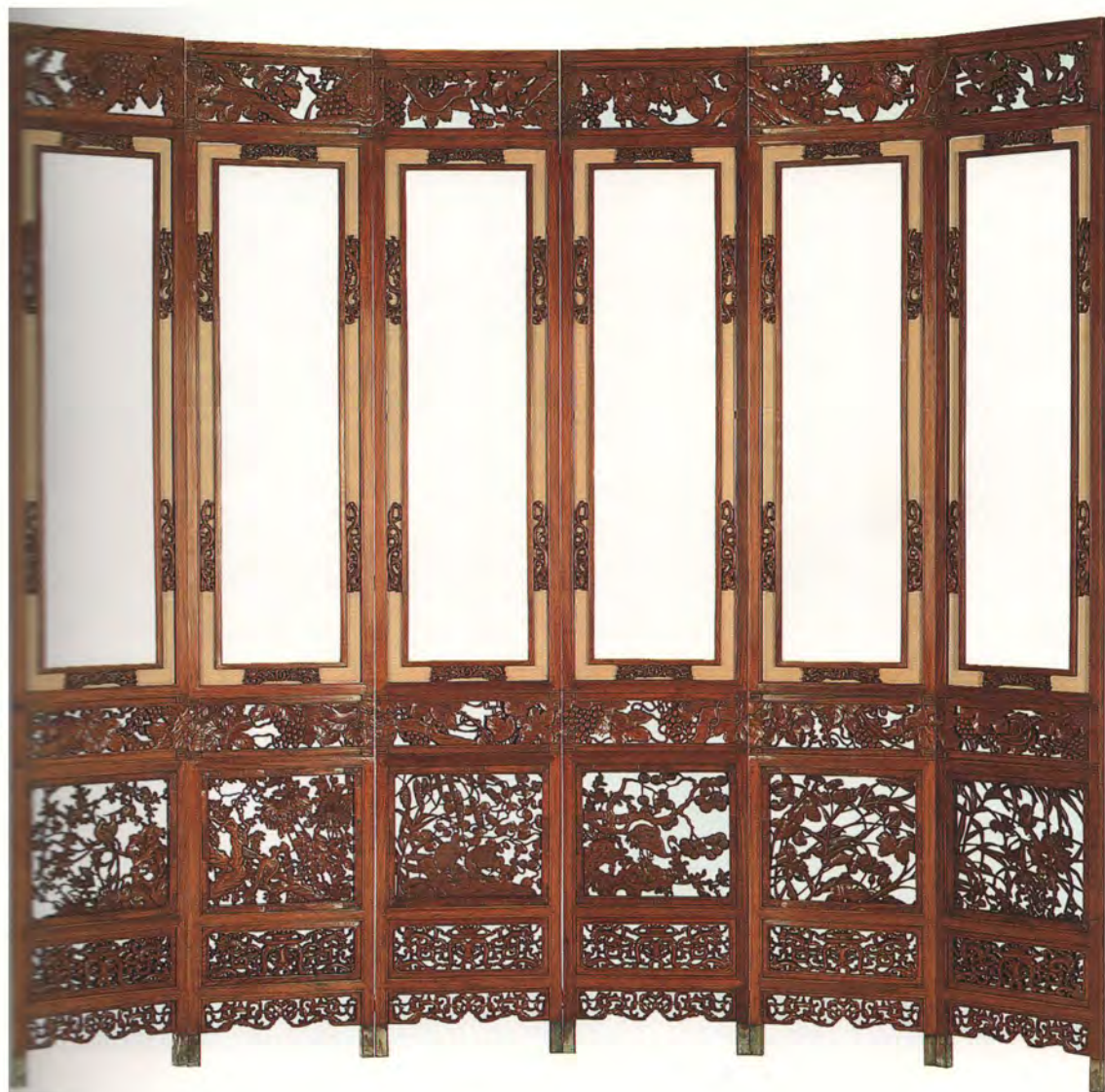
黃花梨傢俱的迷人特質

硬度

從一黃花梨樹幹的橫切面上非常緊密的年輪（圖2），我們可以知道黃花梨生長得很慢，所以它的木材非常地硬。因此黃花梨製作的傢俱能夠接受歲月的考驗，不僅不受蟲蛀而且不易腐爛；它的硬度又提供了強固傢俱結構所需又細又複雜之榫卯製作的絕佳條件。例如，許多十七世紀的黃花梨傢俱仍然十分穩固完整；或者，如果你仔細檢查黃花梨桌子或椅子上的

細部牙頭，你會發現左右兩邊相當對稱；如果有起線腳，厚度上也是粗細如一。這些特點則在軟木傢俱上，不易完成多見（圖3）。

黃花梨堅實的硬度也成就了許多非常精細的雕刻，而不致輕易破損，例如這組十八世紀黃花梨六片圍屏，來自河北省。它的完整性幾乎不可思議（圖4）。



4. Delicate carving of an 18th century six-panel huanghuali screen.

圖4、十八世紀黃花梨六片式圍屏上之精細雕刻。



6. Well intergrated metal fittings on a 17th century *huanghuali* square box for seals.

圖6、十七世紀黃花梨方形印匣配置出色之五金。

When metalware is inlaid into soft wood, after some time it often stands at a higher level than the wood, since the soft wood usually deteriorates faster than the metal. In *huanghuali* furniture, however, the hardness of the wood matches that of the metalware and thus even after many years of handling, the metal and the wood remain flush. Because of this, the metalware on *huanghuali* furniture always seem so precisely placed and so well intergrated with the wood (figs. 5 & 6).

The hardness and high density of *huanghuali* wood also allows for its smooth jade-like surface texture. The unctuous quality of this surface is seen when the light reflects on the glosssy edges of *huanghuali* wood carvings (figs. 7 & 8).

5. Details of inlaid metal-ware on a 17th century *huanghuali* sedan box.

圖5、十七世紀黃花梨轎箱上五金鑲嵌之局部。



一般來說，軟木傢俱上之五金鑲嵌，經過一段時間後，五金跟木頭間會開始鬆動，因為通常軟木風化的情形比金屬為劇。但是黃花梨傢俱，即使經過相當的時間，它的五金與木頭間，仍緊密的結合，而且通常黃花梨傢俱上的五金，能夠準確地鑲嵌，而且協調地配置在木頭上（圖5、6）。

黃花梨的硬度與密度，同時使得它的表面產生一種類似玉的光滑質地。此種質感，當光線投射在它細膩圓潤的雕刻稜角上時，最顯而易見（圖7、8）。



8. Detail of the carved knobs on an 18th century *huanghuali* brush pot imitating a tree trunk.

圖8、十八世紀黃花梨筆筒上模仿樹幹之節瘤雕刻。



7. Detail of the jade-like carving of *chi* dragons on an 18th century *huanghuali* brush pot.

圖7、十八世紀黃花梨筆筒上類似玉質之螭龍雕刻。

COLOR

When old and used *huanghuali* is dry and unwaxed it appears whitish grey (fig. 9) but when waxed it takes on a beautiful golden transparent amber-like quality (fig. 10). The golden sheen on the wood's surface is due to the gum of the tree that fills the cells of the wood. The gum reflects direct light giving the wood a soft satiny golden luster so soothing to look at. *Huanghuali* wood ranges in color and can be described as pale yellow, honey brown, burnt orange and reddish brown.

GRAIN PATTERN

Another quality that makes *huanghuali* so attractive is its grain pattern. Sometimes the grain is not distinctive but often it is clear and dominant. Unlike new Hainan *huanghuali* where the grain patterns are extremely complex and unpleasant to look at, the grain patterns of old *huanghuali* are usually gently undulating like the beautiful outlines of natural mountain landscapes (fig. 11).

The interesting “ghost face” wood grain pattern on some *huanghuali* wood has been much appreciated since the Ming dynasty scholar Tsao Zao 曹昭 coined the term “lovable demon face” 可愛鬼面 (see *Critical commentaries on “A Record of Things Superfluous”* 長物志校注)(fig. 12).



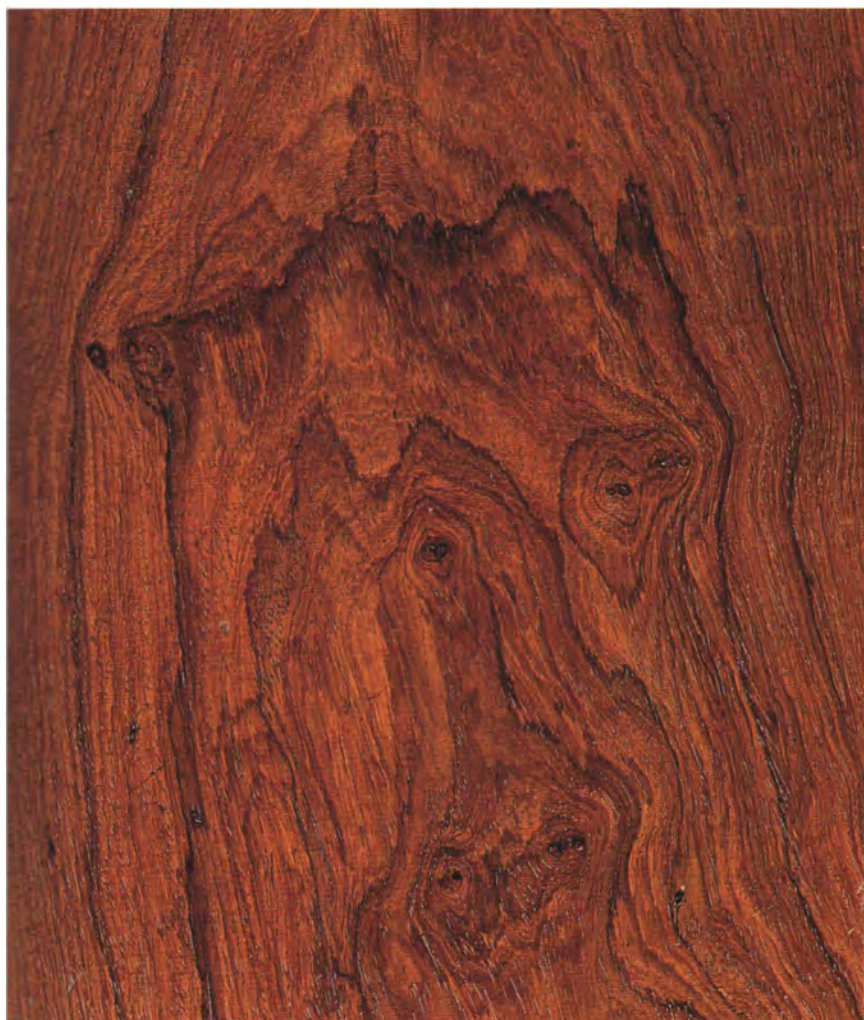
10. Detail of *huanghuali* wood showing its golden hue.

圖10、黃花梨的局部，呈現金黃色的光澤。



9. Unfinished 17th century *huanghuali* recessed-leg table.

圖9、尚未經整修的十七世紀黃花梨條案。



12. Detail of *huanghuali* wood showing characteristic "ghost face".

圖12、黃花梨的局部，呈現所謂的“鬼面紋”。



11. Detail of *huanghuali* wood showing the gentle undulating lines of *huanghuali* grain pattern.

圖11、黃花梨的局部，呈現線條波動緩和的紋理。

色澤

使用過的老黃花梨木如果乾燥，而且未上蠟以前，呈現的是一種灰白色（圖9），但是一旦它上蠟以後，則呈現一種類似琥珀，很美的金黃色透明光澤（圖10）。此種色澤是由它的樹脂，填充於木頭的細胞上，而樹脂反射光線使木頭上產生一種緞子般的柔和光澤令人著迷。黃花梨木的顏色則由淺黃、蜜黃、橙褐至赤紫色皆有。

紋理

黃花梨另一吸引人的特點，是它的木紋。除了少數木紋不明顯的木頭，大多數的情形，它的

紋理是清楚而顯眼，而且不像新種的海南島花梨木木紋粗糙而亂。老的黃花梨的木紋是和緩地波動，像山勢的起伏，非常好看（圖11）。黃花梨的鬼面木紋更是討人喜歡，明代學者曹昭即稱之“可愛鬼面”（參見長物志校注）（圖12）。



13. Detail of 17th century *huanghuali* storage box with doors that have matching wood grain pattern.

圖13、十七世紀黃花梨的箱子，門板呈現對稱的木紋。

For very good quality *huanghuali* furniture the wood grain pattern on doors of cabinets or boxes are usually matched (fig. 13). *Huanghuali* wood formed near the roots of the tree usually have interesting mottled grain patterns almost resembling burl wood (fig. 14). Often times the wood grain is cleverly used to enhance the beautiful form of the objects such as these *go* boxes (fig. 15).



14. Detail of *huanghuali* wood showing mottled grain patterns.

圖14、黃花梨木的局部，呈現斑點。

通常比較講究的黃花梨傢俱，櫃子或箱子上的門板木紋是互相對稱的（圖13）。黃花梨木接近榫頭的部份會有斑點，很類似瘻木（圖14）。大體來說，黃花梨傢俱大都能很巧妙地利用它的木紋，而加倍表現傢俱的造形之美，例如這對圍棋盒（圖15）。



15. 17th century *huanghuali* go boxes showing how circular grain patterns enhance the beautiful round form of the boxes.

圖15、十七世紀，黃花梨圍棋盒，它利用圓圈形的木紋，強調盒子圓的造形。



FORM

Form in *huanghuali* furniture is also one of its major attractions. As most *huanghuali* furniture tend to date from the late Ming to early Qing periods, their forms are more closely inclined to follow the simple Ming rather than the ornate Qing dynasty traditions. Although some forms of Ming furniture can also be quite ornate most forms generally follow the minimalist classical ideals. These forms besides being elegantly minimal are also characterized by a sense of steadfastness and well balanced proportions. When looking at the *huanghuali* bookcase for example, one can immediately see why the form seems so stable (fig. 16).



If the height between the lowest shelf and the bottom of the drawers (a) was the same as the height between each of the upper shelves (b or c or d) the lower section with the two drawers would seem too heavy and the form would be off balance. However, by allowing greater height between the bottom shelf and the bottom of the drawers (a) the carpenter has visually lightened the weight of the drawers and the height (e) now seems to balance with (f).

In addition to this, the bookcase is slightly splayed, i.e. the depth and width on the top is slightly narrower than the depth and width at the bottom. These slight variations in dimensions lend even greater visual stability to the form.

Another example of a beautifully balanced form is a waisted *huanghuali* incense stand with floor stretchers (fig. 17). Here the splay is even greater, giving the form a feeling of uplift, as though to coordinate with the smoke that would be rising from the burning incense. Although the outward form is square all the edges and corners of the wood are rounded and so are the corners of the space between the legs of the incense stand. The otherwise rigid squarish form is thus softened and the incense stand is aesthetically pleasing to look at from any angle.

16. 17th century *huanghuali* bookcase of well balanced form.

圖16、十七世紀之黃花梨書架，造形比例很均衡。



17. 18th century huanghuali square incense stand.

圖17、十八世紀黃花梨方形香几。

造形

造形是黃花梨傢俱很重要的特點。由於大多數的黃花梨傢俱製作於明末清初時期，因此它的造形比較屬於簡單大方的明式造形而非繁複的清式造形。追求簡約的古典風格。它的造形除了極為高雅俐落外，同時予人一種穩定平衡的感覺。當我們仔細觀賞此處所舉例的一張黃花梨書架時，可以立即明瞭為何它的造形看起來十分穩固（圖16）。

如果書架底層介於兩個抽屜下方之間的高度（a）與上面每層間的高度（b、c、或d）相同時，那麼造形上會覺得底層太重而失去平衡感。因此工匠們給予底層較大的空間（a），使得抽屜的重量在視覺上減輕了，而高度上亦取得平衡（e和f）。

此外，書架的造形外撇，意即它頂端的深度與寬度較底端的深度與寬度為窄。這些細微的差距，均可增加它視覺上的平衡感。

另一件

造形十分美而均衡的作品

是一件黃花梨束腰帶拖泥的香几（圖17）。它外撇的程度更顯著產生一種輕揚之姿，似乎欲與香爐內冉冉上升之煙霧相應。雖然香几的外形方正，但是材料的外緣以及銜接之處均為圓角，同時腿足之間的角落亦是圓角，如此緩和了生硬拘謹的外形。此件香几，從任一角度欣賞它都非常好看。

TRENDS IN COLLECTING HUANGHUALI FURNITURE

RARITY

Huanghuali wood has been extremely expensive since the Ming dynasty. Historical documents list only the few above mentioned places where it was available. In addition, because *huanghuali* wood is generally found in the denser regions of tropical forests they have been rather inaccessible. From Ming records it is known that felled *huanghuali* logs often had to be abandoned because they were impossible to transport out of the rugged terrain and thick forest growth.

Another reason for its inaccessibility is that most of the areas where *huanghuali* grows are controlled by non-Han Chinese minority tribes. It was only when the tribes and the Han Chinese officials were on good terms that the best *huanghuali* could be felled.

For these reasons *huanghuali* furniture was generally reserved for the imperial family and the most wealthy officials and merchants. Their quantity compared to soft wood furniture had therefore always been small.

稀有性

黃花梨木在明代已經非常昂貴。文獻上記錄它的產地僅限於上述的幾個地區，而且因為黃花梨是生長在濕熱的叢林地區，非常不易接近。根據明代的記載，有時砍伐的黃花梨樹幹，因為無法將它從崎嶇的地區或茂密的叢林中運輸出來，而必須放棄。

黃花梨木另一不易取得的原因是它生長的地區，大多是屬於非漢族的少數民族部落所控制，因此僅有在漢族與蕃族間雙方的關係和諧時，才有機會獲取它。

由於上述這些原因，黃花梨木僅供朝廷、達官貴族或者是富有的商賈們使用，因此它的數量比起軟木傢俱的數量是很懸殊的。

Serious collecting of *huanghuali* furniture first began in the 1930s. Most of the furniture was bought by foreigners residing in Beijing at that time. After the communist take-over in 1949, most of the collecting was done in the United States. This primarily involved pieces already brought out of China before 1949. People in Asia, however, were still very much unaware of the simple Ming-style *huanghuali* furniture until 1985, when Wang Shixiang's first book, *Classical Chinese Furniture*, appeared. Thereafter, many people both in the East and West began collecting.

Between 1987 and 1991 Hong Kong saw the largest number of *huanghuali* furniture pass through, from mainland China to the rest of the world. During this period, which most collectors refer to as the peak period for *huanghuali* collecting, dealers and collectors were able to see the greatest selection and also highest quality of *huanghuali* furniture. It was also from this period that more research on Ming-style hard wood furniture began to be carried out as further information became available.

Since 1992 when very few pieces of *huanghuali* furniture from mainland China began appearing on the market, prices of pieces became incredibly expensive. Unusual and unique pieces are now seldom heard of and the quality and age are less ideal than that of the pieces found during the peak period.

For example, instead of the traditional Ming-style forms of pure and simple lines, Qing-style *huanghuali* furniture, with lots of decorative carving, is now more commonly seen. Examples made of the same wood but from different trees, a characteristic of late 18th century *huanghuali* furniture (once rejected by many dealers during the peak period), is also now appearing on the market in great

numbers. Most of all, *huanghuali* furniture of old wood, but newly assembled, is quickly flooding the market. Today, when purchasing *huanghuali* furniture, it is thus advisable to be extra cautious.

This collection of forty-seven *huanghuali* items was formed between 1993-1995, after the peak period. All the pieces were very carefully selected to ensure consistency in aesthetics of form, quality and authenticity. In order to present an exhibition of high standards many of the examples, such as the flush-sided corner-leg table with giant arm braces and an amazingly large single floating panel for the table top, measuring 47.5 x 138 cm (see no. 18.1 of this catalog), was purchased from a collection that was formed during the peak period (1987 - 1991). High quality items, such as this example, are now hardly available from mainland China.

However, to make the collection more interesting and complete, some examples such as the pair of southern officials hat chairs, which have replaced aprons are included in the show (see no. 8 of this catalog). When selecting such pieces much emphasis was placed on whether the replacements were true to the original forms and whether the refurbishing is of high quality. Pieces with more than 25% replacements were rejected.

All examples in the collection were finished in Hong Kong as the carpenters there, who have the greatest amount of experience working with *huanghuali*, know how best to preserve and bring the furniture back to their original glory. Whenever possible, they were instructed to try to preserve as much of the original patina as possible. A few of the pieces have lost, on their undersides, the original coating of lacquer, clay and ramie. These are generally the pieces from old collections purchased at the beginning of the

“peak period.” Collectors then wanted everything cleaned away. Today, however, when so many of the classical forms are now impossible to find, fine but slightly over refurbished examples are now also being accepted by serious collectors.

It is hoped that this small collection, formed when *huanghuali* furniture has become virtually impossible to find, is able to help collectors of Chinese furniture further understand and appreciate the qualities that make the furniture of this wood so captivating.

黃花梨傢俱的收藏趨勢

黃花梨傢俱的正式收藏，可說是開始於一九三〇年代，許多傢俱首先被當時居住在北京的外國人所購藏，而自共產黨一九四九年接管中國大陸以後，收藏則轉移至了美國，不過範圍主要是以一九四九年前從大陸運出來的傢俱。而在亞洲傢俱的收藏未興，一直要到一九八五年王世襄重要著作〈明式傢俱珍賞〉出版之後，人們才真正開始注目到這些造形簡單而美的明式黃花梨傢俱。從此，東方以及西方皆投入了傢俱收藏的行列。

從一九八七年至一九九一年間，香港出現了歷年來最多的黃花梨傢俱，自中國大陸運出，經由香港而分散至世界各地。這段時期，傢俱的藏家與業者們將它稱為黃花梨傢俱收藏的“巔峰時期”，不僅可見為數最多、而且品質最精的黃花梨傢俱，同時有關明式硬木傢俱的學術研究陸續展開，因為有較多具體材料可供研讀。

約從一九九二年開始，市場上已不復多見大陸出來的黃花梨傢俱，價格相對地也變得非常昂貴，而且精良或特殊的傢俱，難得一見，品質上及年代上都無法與巔峰時期相提並論。

例如，現在簡練的古典明式造形較為少見，而出現較多重視裝飾雕刻的清式黃花梨傢俱；而且取用相同的木材，但並非來自相同的一棵樹製成的傢俱，是十八世紀黃花梨傢俱的特徵之一，（過去在巔峰時期是被許多業者拒絕的），現在亦大量的出現在市場上；尤有甚者，現在市場上充斥著由老木新作的黃花梨傢俱。因此，現在購買黃花梨傢俱時，必須要格外的謹慎。

此目錄中總共有四十七件黃花梨藏品，是我們在一九九三至一九九五年間，巔峰時期之後所

收集完成的。每一件傢俱必須經過造形、品質以及完整性上嚴格地審核，而且為了達到對收藏水準的要求，有幾件傢俱則是向過去巔峰時期（1987-1991）的收藏再購得。例如其中的一件獨板面心帶霸王棖的四面平桌（看目錄的18-1），像如此高品質的傢俱，現在幾乎不可能在大陸上找到。

但是，為兼顧收藏的趣味性以及多面性，我們仍然接受有小部份修補的傢俱。例如：南官帽椅乙對，它的牙條有修補（看目錄的8）。選擇此類傢俱時，我們的原則在於它的修補是否忠於原有的設計以及修補的品質要佳。但是如果修補的程度超過百分之廿五，則將之淘汰。收藏中的每一件傢俱，均在香港整修，不僅因為他們具有豐富的黃花梨整修經驗，知道該如何恢復它原有的精采設計，同時也會盡可能地保留黃花梨原來的皮殼。展出中有少數幾件傢俱的底部原有的漆以及所披的麻灰都被清除乾淨，這些大多數是屬於巔峰時期的收藏，因為當時的收藏家要求傢俱完全整理乾淨。現在由於精典之作的傢俱難求，收藏家們已開始能接受這些造形好但被“過度整理”的傢俱。

我們誠摯地希望這裡所呈現小小的收藏，能夠在此黃花梨傢俱已不可多得的時候，提供中國傢俱的愛好者與藏家們，再一次機會去欣賞，並且認識黃花梨傢俱之美！

Catalog

目 錄

STOOLS

Folding Stools

Stools are one of the earliest forms of Chinese furniture. For instance small folding stools similar to this 17th century *huanghuali* example (1), was in use as early as the 6th century. This is evident in a depiction of such a stool on a 6th century stone stele found in Henan (fig. a). In Ming dynasty woodblock prints we can see that these stools were often carried around for convenient use (fig. b).

Although, many of these folding stools have recently surfaced on the furniture market, very few of them are of *huanghuali* wood. This catalog's example is quite finely made of eight strips of wood. The top and two bottom strips of wood have incised bevelled edges and convex centers. The rope has been newly strung and all the hardware is new. It measures 35 x 32 x 31 cm. When folded it is 42.5 cm high. A pair of similar stools were sold at auction in 1991, see Sotheby's New York, November 26, 1991 lot 445 and another pair are in Dr. S. Y. Yip's Collection, see *Dreams of Chu Tan Chamber*, p. 45, pl. 11.



fig. a. Detail of rubbing of a Buddhist stone stele dated 543 showing use of a folding stool. After Chavannes, Edouard. *Mission archeologique dans la Chine septentrionale*. Paris, 1913, pl. 284.

圖 a. 年代543年佛教石碑拓本，可看見使用交椅，參閱 CHAVANNES, EDOUARD < MISSION ARCHEOLOGIQUE DANS LA CHINE SETIENTRIONALE >，巴黎1913年，圖284。

fig. b. Ming woodblock print illustration of the *Lie Nui Zhuan* showing how folding stools were carried around for use.

圖 b. 明代<列女傳>版畫，可見交椅攜帶於各處使用。

橈子



1. 17th century *huanghuali*
folding stool.
35 x 32 x 31 cm.

1. 十七世紀黃花梨交橈
35×32×31公分

交橈

交橈是中國傢俱中較早出現的造形。例如，類似收藏中的這件十七世紀的黃花梨交橈(1)，早於西元六世紀已經出現使用，可從河南所發現的一塊六世紀石碑上刻有此類的橈子(圖 a)得到印證。從明代的版畫中，我們也可看到這類橈子經常被四處攜帶，使用方便(圖 b)。雖然最近市場上出現很多交橈，但是黃花梨木製的確很少見。收藏中的這件交橈是由八根直

材組合而成，座面的二根以及底面的二根斷面有線雕並呈斜角，並且中央打凈。棉繩橈面新編、五金亦為新配，它的尺寸為35×32×31公分，摺合起來則有42.5公分高。相似的一對橈子曾出現於1991年的拍賣，參閱蘇富比紐約1991年11月26日拍賣目錄第445件；另外一對則於香港葉承耀醫師收藏〈楮檀室梵旅〉第45頁圖11。

The larger unfinished folding stool is quite outstanding for its rarity and the unusual manner in which it folds (2 & 2.1). The stool which measures 57 x 46.5 x 52 cm is of *huanghuali* wood with iron fittings that are inlaid with silver floral designs (2.2). Normally, the seat of

the folding stool is made of cord, leather or fabric. The soft material thus allows the seat to fold downwards. The seat of this folding stool, however, is made of eleven strips of wood and can only be folded by lifting the central strip (2.3)



2. Unfinished 17th century *huanghuali* upward folding stool with iron fittings that have silver inlay. 57 x 46.5 x 52 cm.

2. 未經整理的十七世紀黃花梨向上摺疊式交椅，有錯銀鐵片配飾，57 x 46.5 x 52公分。



2.1. Another view of the folding stool.

2.1. 中文檯另一角度。



2.2. Detail of silver inlay in the iron fittings of stool.

2.2. 交檯上的錯銀鐵片局部。

這件尺寸較大尚未整理的交檯，非常特殊，不僅因為它很稀有，而且它摺合的方式很特別(2+2.1)。檯子的尺寸為57×46.5×52公分，黃花梨木製，並鑲有花卉紋錯銀鐵片(2.2)。通常交檯的座面均以棉繩、皮或布料製成，這些軟的材料，使座面得以向下摺合，但是這件由十一根木樑組成的交檯，檯面卻必須向上提拉摺疊(2.3)。



2.3. Detail of eleven strips of wood forming the seat of the stool.

2.3. 交檯由十一條直材組成之局部。

The construction of this stool is much more complicated than that of a soft seat folding stool. When the stool is unfolded for sitting, its seat becomes horizontal to the floor and pressure is placed on the central strip of wood which in turn rests on a vertical frame directly below it. This vertical frame then puts pressure on the central axis where the two pairs of legs cross and the upper section of the legs are forced outwards making the surface taut and the stool stable for use (2.4). Below, on one side, is a footrest. Except for a small foot, an apron of the footrest and some metalware that are missing, the piece is considered quite intact (2.5).

It seems that most *huanghuali* furniture with iron fittings that have silver inlay were made for important officials. This assumption is based on the fact that whenever we do find furniture with such fittings they are important pieces in terms of their form, size and quality. A folding horseshoe-back armchair in Mr. Chen Mengjia's collection, see Wang Shixiang, *Classical Chinese furniture*, p. 104, pl. 57 and another one in the Museum of Classical Chinese Furniture, see front cover of *Journal*, Autumn 1993, which are stunning examples of their type, have similar iron fittings with silver inlay and possibly belonged to some high dignitaries. There is therefore a high possibility that this folding stool also used to belong to someone quite important.

So far only three other examples of upward folding stools are known, one is in the Tianjin Museum of Art and the other two are in the collection of Robert and Alice Piccus in Hong Kong. See *Journal* Autumn 1992 p. 51 fig. 1 and p. 7 fig. 4 respectively. From research done by professor Chen Zhenbi, it seems that the original use of such upward folding stools were for mounting horses. See *Journal*, Autumn 1992 p. 51 - 52 for a discussion of these stools.

它的結構要比軟座的交椅複雜許多，當它打開平放可就坐時，它的座面與地面平行，重量主要由中央的木樑承受，而它則將壓力轉移至它正下方的一根垂直支架，而此支架便將壓力落實至左右兩對相交的腿足，迫使它們受到壓力後，完全向外展開，因此椅子座面是完全拉緊的，使用時很穩固（2.4）。一邊的下方有踏牀。整件傢俱相當完整，僅有踏牀上一小的腿足及牙條以及少部份五金遺失（2.5）。

似乎黃花梨傢俱有錯銀鐵片配飾者，是供重要的官員使用。我們之所以作這樣的假設，是因為通常這類傢俱的造形，尺寸而且品質俱佳。陳夢家先生所收藏的一張圈背交椅（參閱王世襄先生〈明式傢俱研究〉）以及中國古典傢俱博物館所收藏的另一張圈背交椅（參閱〈古典傢俱學會會刊〉，1993年秋季刊，第104頁、第57圖），都是很好的例子，它們均有相似的錯銀鐵片配飾，這些傢俱應該原是屬於某些達官貴人所有。因此這張交椅，原來的主人應該具有相當的身分。

到目前為止，所知僅有另外三張向上摺合的交椅出現：一張在天津博物館，另外兩張在香港 ROBERT AND ALICE PICCUS 夫婦收藏（參閱〈會刊〉，1992年秋季刊，第51頁，圖1以及第7頁，圖4）。根據陳增弼教授的研究，這些向上摺疊的椅子原來是為上馬墊腳使用的，參閱〈會刊〉，1992年秋季刊，第51~52頁的討論。



2.4. Detail of axis of legs of the stool.

2.4. 交機相交的腿足。



2.5. Detail of metalware and missing apron of the footrest of the stool.

2.5. 交機踏床上的五金以及遺失的牙條。

Square Stools

The other stools are a pair of 17th century *huanghuali* waisted square stools with horsehoof feet measuring 51 x 49 x 51 cm (3). These stools have thick beaded curvilinear aprons. The beading on the aprons, continue along the outer edges of the legs up to the ends of the horsehoof feet and along the outer top and bottom edges of the humpback stretchers.



方櫈

收藏中另外是一對十七世紀黃花梨束腰馬蹄足方櫈，尺寸為51×49×51公分(3)。這對櫈子為流線形牙子，起燈草線，這厚的陽線，向下延伸在腿足的外緣直至馬蹄足收尾，亦同時伸展至羅鍋枱上下側外緣。

因為櫈子的移動性較強，許多成對的櫈子多被



3. Pair of 18th century *huanghuali* square stools. 51 x 49 x 51 cm.

3. 十八世紀黃花梨方櫈乙對51×49×51公分

Since stools are easy to move around many pairs have been separated. Today single stools are much easier to find than pairs. This pair is quite rare as no form like it has ever appeared at auction. They were probably meant to accompany square tables with exactly the same form of beaded aprons and humpback stretchers, such as the one illustrated in Ellsworth, *Chinese Furniture*, no. 75. A low rectangular table with exactly the same aprons is also found in the Victoria & Albert Museum collection. See Craig Clunas, *Chinese Furniture*, p. 50, fig. 36.

拆散，因此成對的櫈子要較單張的櫈子少見。這對櫈子很特別，因為它的造形未曾在拍賣上出現過，它們原來很可能是搭配一張造形相同起燈草線帶羅鍋枱的方桌使用，例如 ELLSWORTH 所著〈CHINESE FURNITURE〉中圖錄75；英國 VICTORIA & ALBERT 博物館收藏的一件長方形矮几亦有完全相同的牙子，參閱 CRAIG CLUNAS 所著〈CHINESE FURNITURE〉第50頁，36圖。

CHAIRS

Except for the folding chair all the other major categories of chairs are represented in this catalog. These are the lamphanger chair, side chair, the rose chair, the southern officials hat chair, the officials hat chair with four protruding ends and horseshoe-back armchair.

椅子

除了交椅，此目錄中包括了主要造形的椅子：燈掛椅、靠背椅、玫瑰椅、南官帽椅、四出頭官帽椅以及圈椅。

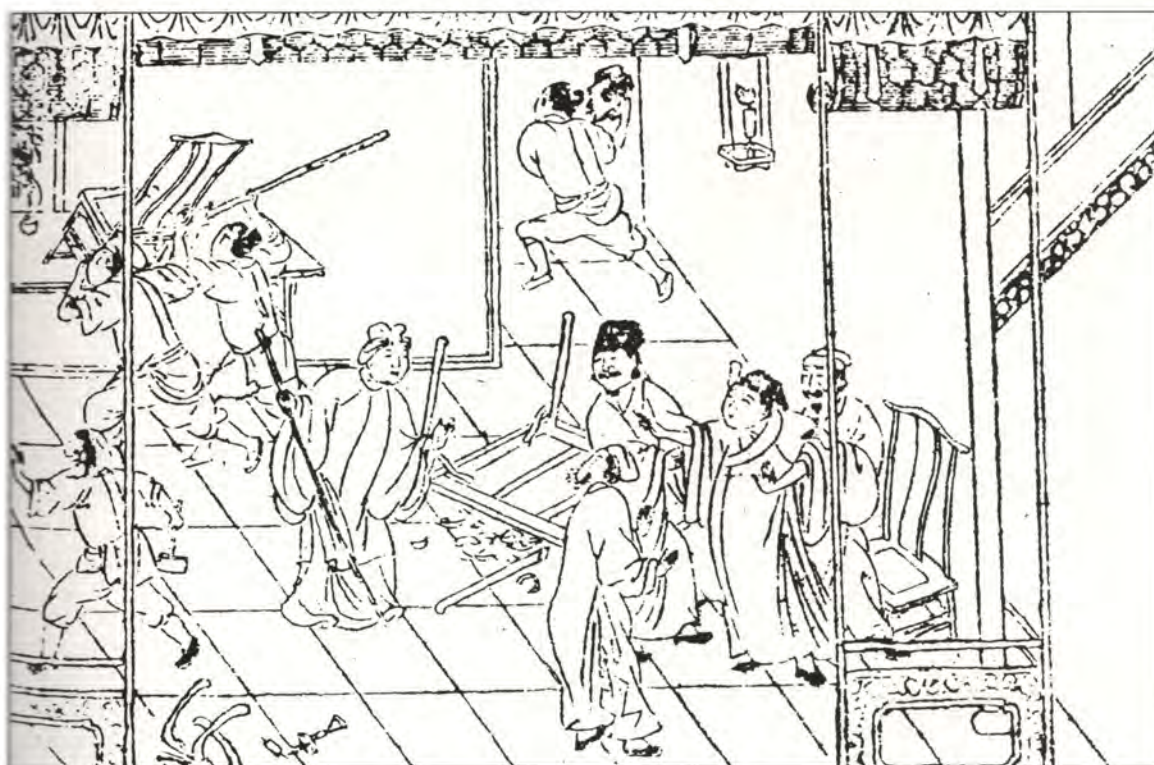


Fig. a. Ming dynasty woodblock print illustration of the *Jin Ping Mei* showing lamphanger chairs.

圖 a：明末刊本
《金瓶梅》版
畫，可看見使
用燈掛椅

Lamphanger Chairs

According to Wang Shixiang, the lamphanger side chair derived its name in Suzhou since the shape of the chair closely resembled the oil lamp-hangers in that region. By the Sung dynasty lamphanger chairs were already prevalent as they can be seen in numerous paintings of this period. From the 16th to 17th centuries they seemed even more popular since many late Ming dynasty woodblock print illustrations show them being used. (fig. 1).

燈掛椅

根據王世襄的研究，燈掛椅的名稱起源於蘇州，因為椅子的造形很像該地區懸掛燈盞使用的燈架而得名。至宋代，燈掛椅已相當流行，我們常可以在此一時期的畫作中見到，而至明代，更為普遍，常出現在許多此一時期的版畫中（圖 a）。



4. Pair of rare 17th century *huanghuali* lamphanger chairs. 48 x 38.5 x 98.5 cm. Height of seat 44 cm.

4、稀有十七世紀黃花梨燈掛椅一對48×38.5×98.5公分，座面高度44公分

Today, for some reason, lamphanger chairs in *huanghuali* wood are one of the most difficult to find among the various types of classical Chinese furniture. Occasionally, single examples appear on the market but extremely few exist in pairs or in sets of four.

This pair of 17th century *huanghuali* lamphanger chairs are extremely rare (4). Originally both chairs were probably placed in different areas of a house or used differently, since during refinishing it was found that there was a slight difference in their patina and color of their wood. However, after careful restoration we can clearly see that the wood used for both chairs is from the same tree as the color and grain pattern of both chairs are now very similar.

但是，不知何種原因，燈掛椅現在卻是各類黃花梨椅中最為罕見的。偶爾，市場上有單張出現，但是成對或四張成組的情形極為少有。此對十七世紀黃花梨燈掛椅非常難得（3）。這兩張椅子原來可能是放置於家中不同的角落或作不同用途，因為在整理期間，我們發現兩張椅子的皮殼與色澤略有差異。但是經過細心的整理後，我們可確定兩張椅子是取材自同一顆樹，因為現在它們的顏色及紋理相同。

4.1. Detail of upper section of backsplat of chair.

4.1、椅子靠背板攢背之上層局部

The top crest rail of these lamphanger chairs have extremely exaggerated arches, being much higher in the center than usual. Their ends turn up and are round. The backsplats are made of three inset panels each. The upper-most, which is slightly set back from the frame, has an openwork carving of a beaded-edge *ruyi* (4.1), the center is a plain *huanghuali* wood panel that is flush with the frame and the lowest inset panel, also set slightly back from the frame, has a raised carving of a beaded cusped apron. This three-part arrangement of the backsplat was already a Ming convention as similar backsplats can be seen in chairs illustrated in Ming woodblock prints (fig. b).



此對椅子上端之搭腦部份，弧度誇張，中間較一般情形凸出很多，兩端上翹圓角，它的靠背板採三段攢背作法。最上層落堂起陽線如意紋透雕（4.1）中段為平鑲素黃花梨板，最底層亦落堂為浮雕起陽線券口牙子。這種三段式攢靠背，在明代已經使用此一手法，可在明代版畫的椅子中看見相似的靠背板（圖 b）。

Fig.b. Ming dynasty woodblock print of the *Lie Niu Zhuan* showing chair with similar three-section backsplat.

圖 b、明代刊本〈列女傳〉版畫，可看見椅子有相似的三段攢背

4.2. Detail of the burgundy color lacquer at the back of the backslat of chair.



4.2、靠背板背面的酒紅漆局部的酒紅漆局部

The original burgundy colored lacquer behind the three insets has been retained (4.2). The backslats are C-curved, while the two side stiles that continue to the hind legs are curved outwards. From the side view, each of the chairs upper section looks like it was formed by two taut arched bows pulling in opposing directions. This sense of tension creates an interesting profile for the chairs (4.3).

三段攢背的背面，均保留有原來的酒紅色漆（4.2）。靠背板呈C形彎曲，而兩側的立柱則向後彎曲，並向下與椅子的後腿足相接。從側面觀賞椅子的上半部，好似兩張拉滿的弓，由此形成一種張力，成爲此對椅子很有趣的輪廓。（4.3）

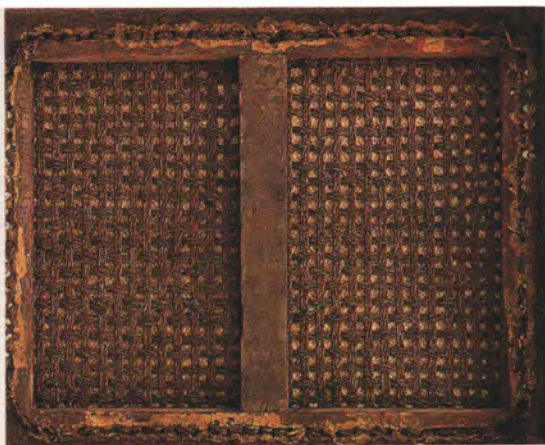


4.3. Side view of chair.

4.3、椅子的側面



Under the seat frame in the front and the sides are cusped aprons forming openings known as *kunmen*, while a simple straight apron with short spandrels reinforces the back. A similar apron is also under the footrest. The footrest and three stretchers are in an arrangement called *bubugao*, being low at the footrest, higher at the sides and highest at the rear. *Bubugao*, literally means “step higher,” is an auspicious term associated with an official’s advancement to a higher position. Among the six different chairs in the exhibition these are the only chairs that each have one traverse brace under their cane seats (4.4). All the other chairs in this collection each have two. The clay, ramie and lacquer finish under the chairs and behind the aprons, including the apron under the footrest is still intact on both chairs (4.5). Except for the cane seats, which have been newly replaced, all other parts of the chair are original. The chairs measure 48 x 38.5 x 98.5 cm and the seat height is 44cm. This form of low seat lamphanger chairs is unique as no other type similar to it has yet been published.



4.4. Single traverse brace underneath of chair

4.4、椅子軟屨下方的單支穿帶



4.5. Original lacquer finish behind legs and footrest apron of chair.

4.5、腿足及腳踏下牙板背面原來的漆

椅盤的下方及兩側，為俗稱壺門造形的牙子，背面則為簡單的直牙條，以及短牙頭，正面腳踏的下方亦有相同的牙條。腳踏與三邊根子的排列方式稱為“步步高”，因為前方為低，兩側稍高，而後面最高。“步步高”意即步步高陞，有象徵爵位不斷進升的吉祥意義。收藏的六對椅子中。這是唯一的一對在每張蓆編軟屨的下方有一隻穿帶（4.4）。

椅子的反面以及牙條的背面，包括腳踏下的牙條均完整保留了原來所披的麻布與漆（4.5）。除了蓆面為新編外，這對椅子其它的部份均為原件。椅子尺寸為48×38.5×98.5公分，座面高度則為44公分。這對座面較低的燈掛椅造形非常獨特，迄今未曾有其它相似的樣式出版過。



Side Chairs

Another unusual variety of side chairs is the set of four 17th century *huanghuali* chairs with straight protruding crest rails (5). This form of chair is unusual not only for its straight crest rail but also for its outward curving C-shaped backsplat and hard top seat of *huanghuali* wood. From the side, the backsplat curves toward the front of the chair at the same angle as the left and right stiles. (5.1).

Under the seat frame on four sides are simple beaded aprons with short spandrels. The stretchers are arranged like the above lamp-hanger chair, in the *bubugao* fashion.

When found, there were only three chairs. They had only a few aprons left and feet of slightly differing heights. After eight months

of searching, similar color *huanghuali* wood was located to make another chair to form a set of four chairs. This new chair was so carefully reproduced that when placed with the other three chairs, it is difficult to determine which one of them is new. Very small pieces of old *huanghuali* wood were joined to the shorter feet to adjust for their different heights. When sat on, these chairs are extremely comfortable. They each measure 48.5 x 38.5 x 93.5 cm. The seat height is 47 cm.

Such sets of four lamphanger chairs are now virtually impossible to find. So far only one set of four lamphanger chairs was sold at auction See Sotheby's N.Y. April 11, 12, 1990, lot 625.



5. Set of four
17th century
huanghuali
side chairs.
48.5 x 38.5
x 93.5 cm.
Height
of seat 47 cm.

5、十七世紀黃花
梨燈掛椅四張
乙組
48.5×38.5
×93.5公分，
座面高度為47
公分

靠背椅

另外一件特殊的靠背椅，是一組四張十七世紀黃花梨帶直搭腦兩端出頭的靠背椅(5)。它造形特殊之處除了它直形的搭腦，還有它向外彎曲的C形靠背板以及座面面心為黃花梨板硬屨。由側面觀賞，它的靠背板向椅子前方彎曲的角度與它兩側立柱彎曲的弧度相同(5.1)。椅盤四邊的下方為很簡單起陽線的牙條及牙頭，根子的排列，則如同前述之燈掛椅亦為步步高形成。

原先發現時，是僅有三張椅子，部份牙條遺失，而且椅子的高度稍有差異。經過歷時八個月的尋找材料才找到色澤極為相近的黃花梨木，製成第四張椅子，以配成一組。仿作的手法非

常高超，當它與其它三張椅子放在一起時，幾年無從分辨，何者為新製。此外，為了調整高度一致，幾隻較短的腿足下方則加入了小塊的黃花梨木。這組椅子，坐起來非常舒適，每張椅子的尺寸為48.5×38.5×93.5公分，椅子座面高度為47公分。

現在，能找到這樣一組四張的靠背椅，幾乎是不可能的事實，到目前為止拍賣會上僅出現過一組四張的靠背椅(參閱蘇富比紐約拍賣目錄，1990年4月11、12日第625件)。



5.1. Side view
of a chair.

5.1、椅子的側面

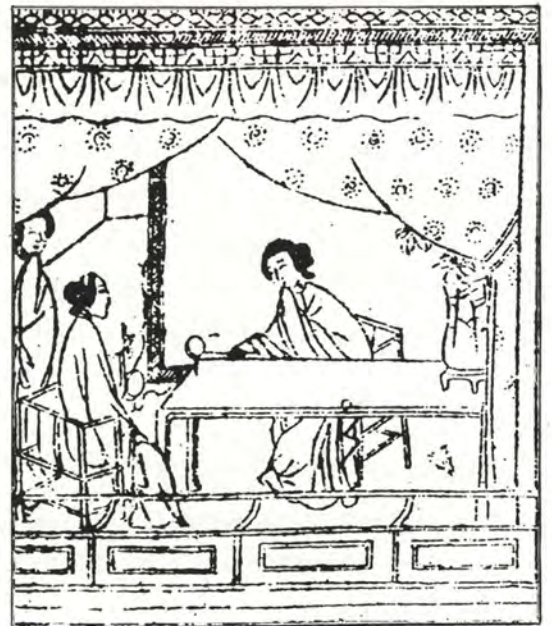
Rose Chairs

One of the most decorative of classical style Chinese chairs is the small low rectangular back armchair called the “rose” chair or *meiguiyi*. Unlike the other types of chairs, these do not appear often in Ming dynasty woodblocks or paintings. Sometimes, however, there is a rare depiction of one, thus indicating that the form was used in the Ming dynasty (fig. a). The pair of lovely 18th century, deep reddish *huanghuali* rose chairs on display, each have ten thick spindles in the rectangular space at the back and seven spindles in the rectangular space under each armrest (6). Another name for such a chair is *fushou shubeiyi* or spindle-back armchair. The spindles at the back only fill two-thirds of the lower section of the space. The upper section, from the horizontal rail where the ten spindles are inserted to the crest rail, are two double-coin braces, evenly spaced apart (6.1). Related pairs of spindle-back armchairs can be seen in the Sotheby’s New York auction catalog, Nov. 26, 1991, lot 487 and Beijing Guardian auction catalog, Oct. 9, 1995, lot 843.

Under the seat frame on the front and two sides are aprons carved to look like three small rectangular frames arranged horizontally above a larger rectangular frame. At the back is the usual straight edge apron with short spandrels. The front footrest, side and back stretchers are arranged in the *bubugao* fashion and there are also straight aprons with short spandrels under the footrest and the two side stretchers. *Meigui* chairs with spindles are usually later in date than the traditional examples with empty backrests. These chairs which have very good patina were found in perfect condition and there are no replacements. It measures 60 x 46 x 87.5 cm and its seat height is 50 cm.

Fig. a. Ming dynasty woodblock print illustration of the *Jin Ping Mei* showing use of rose chairs.

圖 a、明代刊本《金瓶梅》版畫，可看見使用玫瑰椅





約拍賣目錄，1991年11月26日，第487件和北京嘉德拍賣目錄，1995年10月9日，第843件。在椅子椅盤正面及兩側下方之牙條刻成三個小的並排長方形框，與它下面的大長方形框相連接。正面的腳踏，與椅子兩側的根子亦是步步高的形式，而且腳踏及根子的下方還有直牙條及短牙頭。帶直櫪的玫瑰椅造形，通常較傳統的靠背框內空白造形年代為晚。這對椅子的皮殼佳，而且完整沒有任何修補。它的尺寸為60×46×87.5公分，椅子座面高度為50公分。

6. Pair of 18th century *huanghuali* spindle-back low rectangular back armchairs. 60 x 46 x 87 cm. Height of seat 50 cm.

6. 十八世紀帶直櫪矮背扶手椅乙對60×46×87公分，座面高度50公分

玫瑰椅

中國古典傢俱各類型的椅子中，造形最具裝飾效果的是長方形且低靠背之扶手椅，或是稱為玫瑰椅。比起其它類形椅子，玫瑰椅不常出現在明代的版畫或繪畫中，但是因為偶爾仍會看見一、二例子，所以證明這種造形在明代已經存在（圖 a）。這對可愛的十八世紀色澤深紅的黃花梨玫瑰椅，每張靠背的長方形空間內安有10支直櫪，扶手下的長方形空間內則安有7支直櫪（6），此種椅子的另一名稱為扶手疏背椅。這對椅子背部的直櫪安在椅背下部三分之二的地方，靠背上端的搭腦及直櫪上端的橫根間，則另嵌入兩個雙錢卡子花，間隔平均地安置（6.1）。類似的椅子曾出現於蘇富比紐

6.1. Details of spindles and double-coin braces of rose chair .

6.1、圖11中椅子直櫪與雙錢卡子花的局部

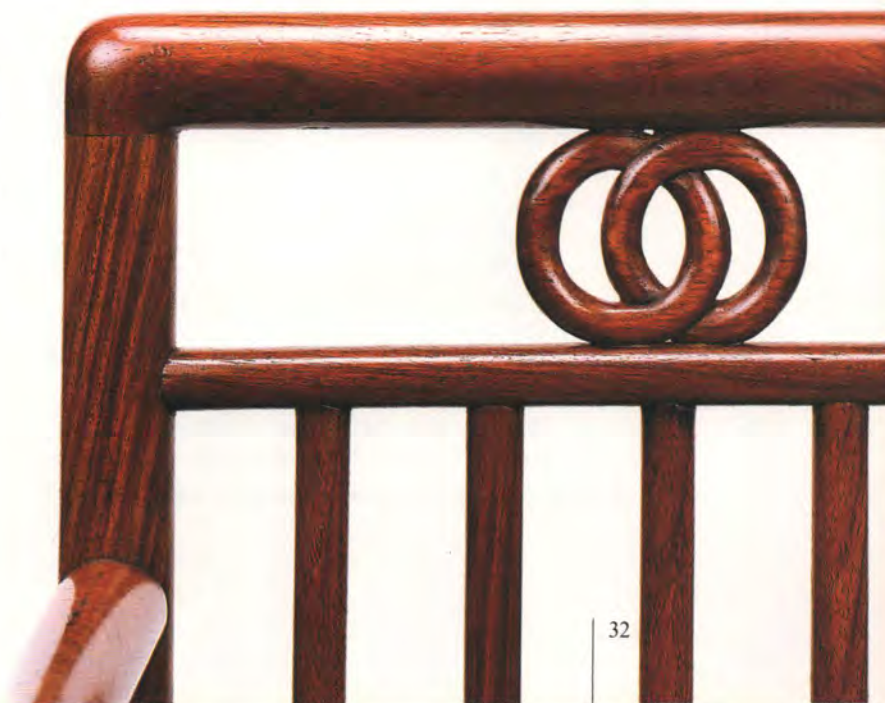




Fig. 7. 17th century *huanghuali* officials hat armchair with four protruding ends. 57 x 47 x 106.5 cm. Height of seat 47 cm.

7、十七世紀黃花梨四出頭官帽椅乙對57×47×106.5公分，座面高度47公分

Fig. a. Late Ming edition woodblock print of the *Jin Ping Mei* illustrating the use of officials hat armchairs with four protruding ends.

圖 a、明末刊本〈金瓶梅〉版畫，可看見使用四出頭官帽椅

Officials Hat Chairs with Four Protruding Ends

Two other types of Ming-style armchairs are the officials hat chair with four protruding ends and the southern officials hat chair. The only difference between the two is the crest rails and armrests of the southern officials chair do not protrude as in the former.

These two types of chairs were already in use in the 10th century as they can be seen on wall paintings of Tun Huang dating to as early as the Northern Sung dynasty. In the Ming dynasty they are frequently depicted in woodblock prints (fig. a & b).

The 17th century *huanghuali* officials hat armchair with four protruding ends measures 57 x 47 x 106.5 cm, with a seat height of 47 cm, is considered the low-back type (7). For its back splat, a beautifully grained, slightly concave C-curved panel was selected (7.1 & 7.2).

The armrest and their supporting posts are slightly S-curved. The front armrest post is a separate piece of wood and does not continue through the seat to form the front legs. There are no other posts under the armrests. In the corners between the handgrip and the armrest posts are thin spandrels.

Under the seat frame, in the front, are straight beaded aprons that continue all the way down to the footrest and on the sides they continue to the stretchers. The simple straight apron with short spandrels is found at the back. Similar aprons are also attached below the footrest and the side stretchers. All parts of this chair are original.





Fig. b. 17th century edition woodblock print (*Yin Teng Wen Tu Jie* Chapter 3) illustrating the use of southern officials hat chairs.

圖 b、十七世紀版畫〈陰騰文圖解〉第三章可看見使用南官帽椅

四出頭官帽椅

另外兩種扶手椅的造形為四出頭官帽椅以及南官帽椅。兩者間的差異為後者的搭腦與扶手均不出頭，與前者不同。

這兩種造形在西元10世紀已經存在，在敦煌壁畫中即可看見，年代約為北宋初期。明代的版畫中，我們亦常見到此一造形（圖 a + b）。

此對十七世紀黃花梨四出頭官帽椅，尺寸為57×47×106.5公分，椅子座面高度47公分，是屬於矮背的類形（7）。它的靠背板選用了木紋非常美麗的木材，略呈C形彎曲（7.1 + 7.2）。

椅子的扶手及支撐它的鵝脖均呈S形彎曲，前方的鵝脖獨立，它下方的腿足並非由它向下延伸而成。扶手的下方沒有其它支柱，而在扶手的末端與鵝脖間安有一角牙。

椅子的椅盤正面下方，為起陽線的直牙條，延伸到底與腳踏連接，兩側則與短牙頭相連。背面為直牙條與短牙頭。椅子各部份均為原件。



Fig. 7.1. Angle view of chair.

7.1、椅子的一角



Fig. 7.2. Side view of chair.

7.2、椅子的側面

Southern Officials Hat Armchairs

This pair of southern officials hat chairs are very simple and elegant (8). They each measure 51.5 x 41 x 88.5 cm with the seat height at 46 cm. A related pair formerly in the collection of the Museum of Classical Chinese Furniture is illustrated in *Orientalisms*, H.K. January 1993, p.9. When looking from above, directly down, the crest rail of each chair is C-curved with the center of the rail slightly thicker. The backslat carefully selected for its concentric wood grain pattern is slightly S-curved. The armrests, also S-curved, end at the front posts which are not connected to the front legs. The front beaded apron is straight and continue all the way to the footrest while the side and back aprons have short spandrels and no beading. There is an apron connected to the footrest. The side stretchers are higher than the footrest and the back stretchers. All the aprons have been replaced.



8. Pair of 17th century *huanghuali* southern officials hat chairs. 51.5 x 41 x 88.5 cm. Height of seat 46 cm.

8、十七世紀黃花梨南官帽椅乙對51.5×41×88.5公分，座面高度46公分

南官帽椅

收藏中此對南官帽椅，非常的素雅(8)，每一張的尺寸為51.5×41×88.5公分，座面高度為46公分。中國古典傢俱博物館有一件類似的收藏，登錄在香港 *ORIENTALISMS* 雜誌1993年元月刊，第9頁。由上直接往下看，每張椅子的搭腦是C形彎曲，而且中間部份較為厚。它的S形靠板選用了很美的同心圓木紋。它的扶手亦呈S形彎曲，扶手前端下方為起陽線的直牙條與牙頭到底與腳踏相連接，而兩側與背部的牙條則未起陽線且接短的牙頭。

This pair of 18th century *huanghuali* southern officials hat armchairs (9) is similar in form to the first pair except that its arms are tenoned into the side stiles at a much higher level. The backslat is divided into three sections like the pair of lamphanger chairs discussed earlier. The upper section has a low relief carving of two coiling dragons, the middle section has a piece of well figured *huanghuali* panel flush with the frame and the lowest section has a beaded cusped apron forming a small opening called *liangjiao* (9.1). Below the seat frame are straight beaded aprons with short spandrels. The side stretchers are higher than the footrest and the back stretcher.

From the right angle turns of the dragons' tails in the carving of the backslat we can date these chairs to the 18th century. A very similar chair is in the Summer Palace collection in Beijing. That example, however, has no posts under the arms and the upper inset of the backslat is inlaid with a piece of carved jade. See Wang Shixiang, *Classic Chinese Furniture*, p. 91. pl 49.



9.1. Detail of backslat of a chair.

9.1、椅子靠背板的局部

這對十八世紀的南官帽扶手椅(9)與前面一對椅子造形相同，除了它的扶手後部與椅子背部兩側立柱的接榫；地方比較高。

靠背板是三段攢靠背，與前述對燈掛椅的靠背板作法相同。上段為淺浮雕兩條捲龍，中間則平鑲一片木紋佳的黃花梨板，下段則為一起陽線之卷口牙子，形成一個開光稱為亮腳(9.1)椅盤下方為起陽線直牙條與短牙頭。兩側的根子高於前面的腳踏以及背面的根子。

從靠背板上浮雕龍紋之垂直轉彎的龍尾巴，我們將它定為十八世紀，北京故宮收藏有一對很相似的椅子，但是它的扶手下方沒有小支柱，而且靠背板上段鑲嵌一片玉雕，參閱王世襄《明式傢俱珍賞》第91頁，圖錄49。



9. Pair of 18th century *huanghuali* southern officials hat chairs. 55 x 46 x 94 cm.

9、十八世紀黃花梨南官帽椅乙對 55×46×94公分



Fig.10. Pair of 17th century *huanghuali* horseshoe-back armchairs. 59.5 x 45.5 x 100 cm. Height of seat 52 cm.

10、十七世紀黃花梨
圈椅乙對
59.5 × 45.5 × 100
公分，座面高度
52公分

Horseshoe-Back Chairs

Fine *huanghuali* horseshoe-back armchairs are now very difficult to find especially in pairs. This 17th century *huanghuali* example (10) is outstanding in that the backsplats have matching grain patterns and the carving of the dragon on the backsplats are symmetrically facing each other (10.1). The two chairs must have originally been made as a pair and have been together for the past 300 years. There is an identical pair illustrated in the Sotheby's New York auction catalog, June 3, 1992, lot 355. In this pair, however, the dragons carved on the backsplats are facing the same direction.

The beautiful semicircular armrests of these chairs are each made up of five pieces of circular curved wood and joined together by half-lapped pressure peg joins. There are two S-curved side posts and the corners between the front posts and the ends of the armrests are small spandrels.

Horseshoe-back armchairs are not depicted in woodblock prints as often as lamphanger chairs or officials hat chairs. Occasionally, however, we do find depictions of them in Ming woodblock prints (fig. a).

Under the front seat frame are beautifully cusped beaded aprons that extend to the footrest. On the upper sections of each of those aprons are carved interlocking scroll-grass designs in low relief. The side aprons also extend all the way to the side stretchers to form a frame. The upper section of the frame bulges in the center. This type of frame work is called *watangdu* (窪膛肚) or crescent frame work.

The stretchers are placed in the *bubugao* arrangement and there are aprons under the foot rest and side stretchers. The chairs each measure 59.5 x 45.5 x 100 cm and their seat height is 52 cm

圈椅

黃花梨圈椅現在較不易多見，尤其是成對的。這對十七世紀黃花梨的圈椅（10）很特別，不僅兩張椅子的靠背板木紋相對稱，而且靠背板上雕龍是彼此相向（10.1），因此這一對椅子原來製作時即是成對，三百多年來未被分開。蘇富比紐約拍賣目錄，1992年6月3日，第355件出現過相同的一對，但是靠背板上的雕龍則面向同一方向。

這對椅子半圓形弧度優美的扶手，共由五根圓柱形彎材，利用楔釘榫相銜接而成。扶手下方有兩個S形支柱，扶手前端與鵝脖相接的角落下方則安有角牙。

圈椅在明代版畫中較燈掛椅與官帽椅少見，但是偶爾還是會在版畫中見到它（圖a）。

椅盤正面下方為造形很美的卷口牙子到底與腳踏相連。牙子的上部淺浮雕有相交的卷草紋。兩側的牙子亦到底與棖子相連。三面牙子上部中央的部份鼓起，稱為“湟臙肚”。



Fig. a. Ming dynasty woodblock print illustration of the *Jin Ping Mei* showing use of horse-shoe back armchairs.

圖 a、明代刊本
《金瓶梅》，
可看見圈椅

棖子的安排為步步高形式，而且腳踏及棖子的下方安有牙條。椅子每張的尺寸為59×45.5×100公分，座面高度為52公分。



10.1. Details of carved dragons on the backplats of the chairs.

10.1、椅子靠背板上雕龍的局部

TABLES

Recessed-Leg Tables

In this collection there are altogether ten different tables. Each of these were used differently depending on their size and shape. One of the most prevalent types of Ming-style tables found in both *huanghuali* and elmwood is the recessed-leg table with straight aprons and short spandrels.

This type of table has been classified by Wang Shixiang in his book, *Classical Chinese Furniture*, as originating from the architectural tradition. The legs of the tables are related to the vertical round pillars of the building while the stretchers are compared to the horizontal beams. The spandrels and aprons of the table are like the architectural frames that lend additional support to the pillar and beam structure. For more stability, the legs of the table like the pillars of the

building are slightly splayed, i.e. they slant outwards towards the base. The slight splay also makes the table look lighter as the slanting lines of the legs evoke the feeling of rising upward.

The long narrow 17th century *huanghuali* recessed leg table measuring 206 x 55 x 81 cm (11) was usually placed against the wall and used as an altar table or a side table for placing objects as illustrated in the *Jin Ping Mei* (fig. a). Occasionally they would be placed in the center of a room for other practical functions, such as for reading sutras (fig. b). Although the form of this table is common, it is quite difficult nowadays to find such a long example with a single floating panel for the table top. The panel measures 191 x 40 cm (11.1).



11. Long narrow 17th century *huanghuali* recessed-leg table. 206 x 55 x 81 cm.

11、十七世紀黃花梨長條案206×55×81公分



11.1. Floating panel of the table top.
191 x 40 cm.

11.1、完整的黃花梨木桌面
191 x 40 公分

桌案

案

在此收藏共有九種桌案，它的功用視其尺寸與造形而有不同。最常見的黃花梨或櫟木明式桌案乃是帶直牙條短牙頭的縮足案形結構。

此類桌案，王世襄在〈明式傢俱珍賞〉一書中指出它的造形乃由木構建築型式發展而來，它腿足有如建築上的立柱，而它的枱子則如橫樑，而牙條及牙頭，則有如支撐樑柱的斗拱結構。為了加強穩定性，桌腳亦採建築上立柱的設計略向外撇。這樣的造形，使桌子看起來比較輕巧，因為桌腳撇腿產生一種向上提起的感覺。

這件窄長的十七世紀黃花梨條案，尺寸為206 × 55 × 81公分（11）。它通常靠牆擺設作為供桌或陳列物品之用，如〈金瓶梅〉中的插圖所繪（圖 a）。偶爾為了其它用途，例如閱讀佛經（圖 b），會將它陳設在房間的中央。雖然此件條案造形基本，但是現在很難得找到這麼長的條案桌面面心為一塊單獨的木板，尺寸為191 × 40公分（11.1）



fig. a. Woodblock print illustration from the *Jin Ping Mei* showing long recessed-leg table placed against the wall.

圖 a、〈金瓶梅〉中的版畫，可看見長條案靠牆邊擺設



fig. b. Woodblock print illustration from the *Jin Ping Mei* showing other use of long recessed-leg tables.

圖 b、〈金瓶梅〉中的版畫，可見條案的其它用途



12. 17th century huanghuali recessed-leg table. 107 x 50 x 82.5 cm.
12、十七世紀黃花梨條案 107×50×82.5公分



fig. a. Woodblock print illustration from the *Jin Ping Mei* showing recessed-leg table being used as a desk.

圖 a、〈金瓶梅〉中的版畫，可見條案作為書桌使用

Another 17th century *huanghuali* recessed-leg table is much shorter (12). It measures 17 x 50 x 82.5 cm. The floating panel for the table top is constructed of two pieces. Usually tables of these dimensions are used as desks as illustrated in Ming woodblock prints (fig. a).

另一件十七世紀黃花梨條案，尺寸較小（12），為 107×50×82.5公分，它的面心板由兩片組成。通常這種尺寸的桌案是作為書桌使用，例如在明代的版畫中所見（圖 a）。



13. 17th century *huanghuali* recessed leg wine table with shelf. 72 x 58 x 77 cm.

13、十七世紀黃花梨帶層板酒桌，
72×58×77公分

Recessed-Leg Wine Table

The third 17th century *huanghuali* recessed-leg table is even smaller, measuring 72 x 58 x 77 cm (13). This example is slightly different as it has a shelf in the center. Such tables were referred to by Beijing carpenters as wine tables or *jiuzhuo*. They are quite popular among *huanghuali* furniture collectors. They can be placed between two chairs and act as a tea table. This particular example still has traces of lacquer underneath the shelf. A similar table but with a stone top can be found in *Dr. S. Y. Yip, Dreams of the Chu Tan Chamber, Hong Kong 1991*, p. 56, pl. 17.

酒桌

第三件十七世紀的黃花梨條案更少，尺寸為72×58×77公分（13），它的造形略有不同，下面帶有一個層板，此類小形桌子，北京的工匠們稱它們為酒桌。它們很受黃花梨藏家的喜愛，可以放在兩張椅子中間作為茶几。這件傢俱層板的底面，仍可見漆的痕跡。香港葉承耀醫師有一張造形類似，但是桌面為石頭面的桌子，參閱〈楮檀室梵旅〉，香港1991年第56頁，圖錄17。

Square Tables

Two other tables that are also related to the architectural construction are the 17th century *huanghuali* square table with humpback stretchers and three spandrels to each leg measuring 91 x 91 x 80 cm (14) and a 17th century *huanghuali* square table with round legs and humpback stretchers between each leg measuring 93 x 93 x 84 cm (15).

The first square table has a beautiful single cedar burl wood floating panel measuring 62 x 62 cm as the table top (14.1) and the other square table has a single floating *huanghuali* panel measuring 74 x 72.5 cm as the table top (15.1). On the first table two aprons have been replaced while on the second table the apron and spandrels on all four sides have been

replaced. Because large single pieces of wood were used for the table tops, both these tables are considered quite rare. The first table's form in *huanghuali* is quite common. We sometimes see them in Ming dynasty woodblock prints (fig. a) or find examples in tomb pottery, see *Journal*, Summer 1992, p. 17, fig.10. The second table is on the other hand quite rare. One example that has a slight connection to it is illustrated in Wang Shixiang, *Classical Chinese Furniture*, p. 148, pl. 94. Another table quite similar but much smaller in size with drawers in the aprons was sold at auction. See Sotheby's New York, October 9, 1987, lot 398.



14. 17th century huanghuali square table with round legs, three spandrels to each leg and humpback stretchers. 91 x 91 x 80 cm.

14、十七世紀黃花梨一腿三牙帶羅鍋根方桌91×91×80公分



14.1. Cedar burl wood floating panel table top. 62 x 62 cm.

14.1、楠木瘻木板桌面之面心 62×62公分

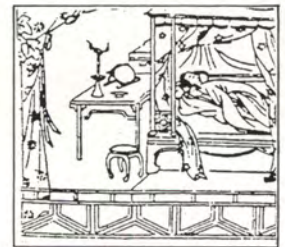


fig. a. Late Ming dynasty wood block illustration to the drama *Zhan Hua Kui* showing the use of a square table with three-spandrels to the round leg.

圖 a、晚明《占花魁》小說中的版畫，可看見使用一腿三牙帶羅鍋根方桌。



15.1 . *Huanghuali* wood
floating panel of table
top. 74 x 72.5 cm.

15.1、黃花梨板桌面之面心
74×72.5公分

15. 17th century *huanghuali* square table with round legs, humpback stretchers and aprons with spandrels on four sides. 93 x 93 x 84 cm.

15、十七世紀黃花梨圓腿帶羅鍋枱及四面有牙條及牙頭方桌
93×93×84公分

方桌

另外兩張桌子的造形，也屬建築結體，一張是一腿三牙帶羅鍋枱的十七世紀黃花梨方桌，尺寸為91×91×80公分（14）；另一張是圓腿帶羅鍋枱方桌，尺寸為93×93×84公分（15）。第一件方桌桌面面心為一片很美的楠木瘿木板，尺寸為62×62公分（14.1）；另一件方桌面心則為獨片黃花梨木板，尺寸為74×72.5公分（15.1）。第一件方桌有二片牙條為新配，而第二件方桌則四邊的牙條與牙頭均為新配。但是因為這兩件桌子桌面的面心均為單片大片的

木板，所以仍屬難得的品質。第一張桌子的造形，在黃花梨傢俱中常見，我們有時在明代的版畫中（圖a），或是在墓葬陶製傢俱中見到，參閱〈會刊〉1992年夏季刊，17頁，圖10。但是第二張桌子的造形很稀有，王世襄〈明式傢俱珍賞〉中有一張類似的桌子，第148頁，圖錄94。另外一件很相似尺寸比較小的桌子，而且牙子部份帶有抽屜，出現於拍賣過，參閱蘇富比紐約拍賣目錄，1987年10月9日，第398件。



16. 18th century
huanghuali side-table
with everted flanges.
187 x 41 x 92 cm.

16、十八世紀黃花梨翹頭案
187×41×92公分

Table With Everted Flanges

Another type of recessed-leg table is the 18th century *huanghuali* side table with everted flanges measuring 187 x 41 x 92 cm (16). This example has beaded-edges on the spandrels and aprons. Decorating the four spandrels and the two aprons of the short sides is the key-fret pattern carved in low relief, while in the center of the two long aprons are two facing dragons carved in low relief. Between the legs on the short side are inset panels with openwork carving of triple dragons (16.1). The everted flanges are connected to the table top by mortises and tenons.

For many tops of side-tables with everted flanges, a framed top with a floating panel in the center is used. However, the remarkable feature of this example is that its top is made

of a single thick solid plank of *huanghuali* wood.

The key-fret pattern and the everted flanges that turn up and then curl back downwards and inwards are features that determine the 18th century dating for this table. Such features have so far not been seen on furniture in 17th century paintings or woodblock prints. The original height for this table was about 2 to 3 centimeters higher and the legs were originally slightly splayed outwards at the bottom. However, the legs had worn to different levels and had to be reduced to their present height.

A similar table can be seen in Sotheby's New York, auction catalog, Oct. 9, 1987 lot 420.



16.1. Open work carved panels of triple dragons.

16.1、桌子透雕三龍圖案之擋板

翹頭案

另一類案形結體，為此件十八世紀黃花梨翹頭案，尺寸為187×41×92公分（16）。這件桌子之牙條與牙頭均起陽線。兩側短邊的牙條上與牙頭上有淺浮雕回紋，而長邊正面與背面牙條的中央則淺浮雕一對相向的龍。另外，兩側短邊的腿足間並且有透雕三龍擋板（16.1）兩端的翹頭與桌面以榫卯方式接合。

大多數的翹頭案的桌面為攢邊打槽裝板作法，然而非常難得的，這件黃花梨翹頭案，桌面是一塊實心的黃花梨獨板。

由桌子上的回紋裝飾，以及向上翹而又向內回捲的翹頭風格，我們可定此件桌子的年代為十

八世紀，因為我們尚未在十七世紀的繪畫或版畫中發現此種特點。桌子原來的高度比現在高2至3公分，而且外撇，但是因為每隻桌腳磨損的程度不一，因此將它鋸成了目前的高度。類似的一件翹頭案，在蘇富比紐約1987年10月9日拍賣目錄，第420件。

Flush-Sided Corner-leg Table

While recessed leg tables are derived from wooden architectural construction, corner leg tables are derived from the box construction. Take away the panels of the four sides and bottom of a box and take away its frame at the bottom and you will have a corner-leg table very much like this 17th century *huanghuali* example (17).

This form, known of as the flush-sided corner-leg table, which measures 152 x 62.5 x 83 cm, was once very popular in the Ming dynasty as it is often seen in many Ming woodblock prints such as the *Lie Nui Zhuan*, *Sui Hu Zhuan* or *Jin Ping Mei* (fig. a). However, its construction, which relies mainly on the tenon and mortise joints between the legs and the four corners of the table top, is not strong. Often times giant arm braces are added, as in this example, or humpback stretchers are placed between the legs.

四面平桌

縮足結體的案造形可說是起源於木構建築形式，而腿足位在四角平肩桌子的造形，則是由箱形臺座之結構變化而來。如果將箱形臺座四邊以及底部的板子拆除，即成爲一張平肩的桌子，很類似這件十七世紀黃花梨的桌子，尺寸爲152×62.5×83公分（17）

此種造形，我們將它稱爲四面平桌，在明代曾經流行一時，例如我們在許多的明代版畫中：〈列女傳〉〈水滸傳〉或〈金瓶梅〉（圖a）中常會見到它們。但是由於它的結構主要是依賴桌腳支架與桌面的榫卯接合支撐，不夠強固，因此經常另加霸王棍，例如這件桌子，或者是另外在腿足間安加羅鍋棍等。

fig. a. Late Ming dynasty woodblock illustration of *Jin Ping Mei* showing the use of a flush-sided corner leg table with giant arm braces.

圖 a - 晚明刊本〈金瓶梅〉版畫，可見使用帶霸王棍四面平桌。





17. 17th century *huanghuali* flush-sided corner-leg
table with giant arm braces.
152 x 62.5 x 83cm.

17、十七世紀黃花梨四面平帶霸王根方桌
152 x 62.5 x 83 公分

17.1. *Huanghuali*
floating panel
of table top.
137 x 47cm.

17.1、黃花梨板桌面
面心
137×47公分



By the mid-Qing dynasty the form was no longer popular and was much less commonly seen. Usually flush-sided corner-leg tables in hardwood have a longer lifespan than softwood examples. This is because the hardness of the wood allows for the joinery to withstand a longer period of wear.

The beauty of flush-sided corner-leg tables is its simplicity of form. The table in the collection is not only ideal because of its beautiful clean minimal lines but also because of its size which is suitable to use as a desk. In addition, the table is outstanding because of its top, which is composed of a single large well-figured floating panel of *huanghuali* measuring 137 x 47 cm (17.1). All members including the giant arm braces are original. The best flush-sided corner-leg tables have beautiful curves on the upper corners under the tables frame. These curves combine with the curves of the giant arm braces to create interesting shapes in space (17.2). In addition, the curved corners, between the table's legs and the table top creates a sense of roundness in the void below the table. This aptly balances with the squareness of table's peripheral outline.

到了清代中期，此種造形已不流行而比較少見。一般來說，硬木的四面平桌比較軟木存留下來的例子為多，因為木頭的硬度，使榫卯的壽命延長了。

四面平桌之美在於它素簡的造形。此件桌子，不僅它的線條乾淨簡單，而且它的尺寸適於作書桌。特別值得一提的是，它的桌面面心為單片大片黃花梨板（17.1）尺寸為137×47公分。桌子所有的組件，包括霸王棖均為原件。一張好的設計四面平桌，會在桌腳與桌面邊框下的牙條間形成一柔美的弧形線條，此一弧形線條與霸王棖的弧度相呼應，緩衝了四面平外形的方硬，而且創造出渾圓的空間（17.2）。

17.2. Detail of corner of table.

17.2、桌子之局部





fig. a. Ming woodblock print illustration of the *Lie Niu Zhuan* showing a waisted corner-leg table.

圖 a、明代：
《列女傳》版畫中，
可見束腰桌

Waisted Corner-Leg Tables

Also derived from the box construction but more durable than the flush-sided corner leg tables are the waisted corner-leg tables. The 17th century *huanghuali* side table measuring 83 x 43.5 x 81 cm is a very good example (18). Unlike the flush-sided tables, this corner leg table has a recessed waist between the table top and its aprons, thus strengthening the table's construction. Such small size tables make practical tea tables for placing in between two chairs. One of the legs of this table was broken but has been skillfully joined back. Waisted tables such as this are also commonly found in Ming woodblock print illustrations (fig. a).

束腰桌

另一類由箱形臺座結構變化而來而結體較為堅固的造形為平肩束腰的桌子。此件十七世紀黃花梨的邊桌，尺寸為83×43.5×81公分，是一個很好的例子。(18)與四面平桌不同，此類形桌子在桌面邊框以及桌子的牙條間有一束起的腰部，如此可加強桌子的結體。這件桌子的大小很適於作為兩張椅子間的茶几。桌子其中的一支腿足，曾經斷裂但是很技巧地再重新接合。這種束腰形桌子，在明代的版畫中亦可以常見(圖a)。



18. *Huanghuali* waisted corner-leg side table.
83 x 43.5 x 81 cm.

18-黃花梨束腰平肩邊桌
83×43.5×81公分

19. *Huanghuali*
waisted corner-leg
kang table.
96 x 61 x 28 cm.

19、黃花梨束腰炕几
96×61×28公分



Kang Table

Low waisted corner-leg tables are also quite prevalent especially in north China. These are known as *kang* tables or *kangji* since they are generally used on brick beds known as the *kang*. The waisted 17th century *huanghuali* kang table measuring 96 x 61 x 28 cm has beautiful cabriole legs that end in circular scrolled feet (19+19.1). The beaded curvilinear aprons are decorated with scrolling tendrils carved in low relief.

An almost identical Kang table can be seen in Beijing Guardian auction catalog Oct. 9, 1995, Lot 832.

炕几

在中國北方，可常見一種矮形的平肩束腰桌子，我們通常稱它為炕几，因為它們通常是放置於磚砌的炕上使用。此件十七世紀黃花梨束腰炕几，尺寸為96×61×28公分。很美的三彎腿圓卷形足（19+19.1）。起有陽線的流線性牙子上淺浮雕有卷草紋。

類似炕几出現在北京嘉德拍賣目錄，1995年10月9日，第832件。

Incense Stands

Small square high tables were generally used as incense stands. Such stands in perfect condition are very rare. One reason for this is because they were constantly moved around to use for praying. When this incense stand was found all the stretchers had already been replaced with elm wood. However, it has since been replaced with old *huanghuali* wood. (20).

The stand measuring 44 x 42 x 79 cm has a green serpentine top and a wide *huanghuali* frame which extends slightly over the corners

19.1. Detail of
corner of
table.

19.1、桌子的一角
局部





20.1. Detail of serpentine stone top of incense stand.

20.1、香几綠色蛇紋石几面局部



20. 18th century huanghuali and chicken-wing wood incense stand with green serpentine stone top. 44 x 42 x 79 cm.

20、十八世紀黃花梨嵌雞翅木與綠色蛇紋石几面香几 44×42×79公分

of its legs. (20.1).

Below the frame is a high waist and on each side are inset panels of chicken-wing wood (20.2). Each inset has two begonia-shaped or *qiuhaitang* openings. On the sides of the insets are the corner plinths, formed by the exposed upper parts of the legs. The legs extend slightly outward forming very beautiful curved corners and continue downwards and slightly outward into horseshoe feet which are connected by the floor stretchers. The top is smaller than the bottom creating a beautiful splay.

Although the form of such incense stands follow Ming dynasty traditions (fig. a), this stand with its thin and long feet are more slim and delicate looking than the classic Ming dynasty examples. See *Dreams of the Chu Tan Chamber*, p.99, pl.36. An 18th century dating is thus more appropriate for this stand.

香几

小形的高足方桌經常作為香几使用。香几保存完整者非常少見，原因之一是它們經常因不同的祭拜需要，而被搬移至不同的角落。當我們發現這張香几時，它所有的拖泥都被換成櫟木，但因為這件香几是黃花梨木製，所以我們用老的黃花梨木替換了原來的櫟木托泥。（20）這件香几的尺寸為44×42×79公分，几面嵌有綠色蛇紋石，周邊的黃花梨框比較寬，超出它下面的肩膀（20.1）

几面邊框下方為一高束腰，每一邊均嵌入了雞翅木板（20.2），為兩個秋海棠式的瓊環板，而它的旁邊則為腿足上截部份出榫直至几面。腿足自肩膀四個角落略向外鼓出形成很美的弧度，並向下延伸到底成為馬蹄足，腿足間以托泥相連接。

雖然這件香几的形式，仍然承襲明式的傳統（圖 a），但是它的腿足比較細且修長與典型的明式香几不同（參閱〈楮檀室梵旅〉第99頁，圖錄36），因此這件香几的年代應該比較接近十八世紀。



fig. a. Early Qing woodblock print *Sheng Yu Xiang Jie* Showing a waisted corner-leg incense stand with floor stretchers.

圖 a、清初〈聖諭像解〉版畫的香几



20.2. Detail of chicken-wing wood at the waist of incense stand.

20.2、香几束腰部份雞翅木的局部

CABINETS

Square-Corner Tapered Cabinets

All three cabinets in the collection have been carefully selected and are among the most beautiful forms of *huanghuali* furniture.

The 18th century *huanghuali* square-corner tapered cabinet (21) has a lovely deep red color tone. Its doors have beautiful undulating asymmetrical wood grain patterns that seem to appear, then disappear into the dark colored wood, depending on which angle you are looking at the cabinet. This visual aspect evokes a feeling of subdued and mysterious beauty.

Square-corner tapered cabinets are generally less common than round-corner cabinets. Here the rectilinear shape is enlivened by the gentle slant of the legs. The narrowing toward the upper section of the cabinet is balanced by the slight overhang of the top. All members of the cabinet are square except for the door pivots and stretchers under the doors, which has one rounded side. Under this stretcher is a simple apron with short spandrels. In the center of the cabinet is a removable stile.

Except for the back, bottom, inner set of drawers and shelf, the rest of the cabinet is composed of *huanghuali*. Each of the floating panels on the doors and the left side of the cabinet are of a single piece of wood, while the panel on the right side is composed of two pieces of wood. The interior of the cabinet, which has a pair of drawers and a shelf above, still retains its original black lacquer. The cabinet measures 86 x 46 x 173.5 cm.

In Ming woodblock prints, high tapered cabinets like this example is sometimes encountered (fig. a). An actual pair of similar cabinets can be found in the Museum of Classical Chinese Furniture, see *Journal* Winter 1993, p. 13, fig. 14 and in Ellsworth's collection, see Ellsworth, *Chinese Furniture*, p. 206, fig. 121.



21. 18th century *huanghuali* square-corner tapered cabinet.
86 x 46 x 173.5 cm.

21、十八世紀黃花梨方角A形櫃
86×46×173.5公分



21.1. Another view of the square-corner tapered cabinet showing wood grain of door panels.

21.1、方角 A 形櫃的另一角度，可看見門板上的木紋

櫃子

方角 A 形櫃

此次收藏的三件櫃子，經過很仔細的挑選，可說是黃花梨傢俱中最美的造形。

這件十八世紀的黃花梨方角 A 形櫃（21），有很討人喜歡的深紅色澤。它的門板木紋，呈不規則形的波紋，出沒於深色的木板中，可從不同的角度觀賞，視覺上給人一種低沈神祕的美感（21.1）。

因為大多數的 A 形櫃是圓角，這件方角的例子非常稀有。它筆直的線條因為櫃子略向外撇的腿足而活潑起來，而向上縮起的頂部，亦因它上端突出的櫃帽得到均衡。所有結體均為方角，除了門上的木軸以及門下方的橫根一邊為圓角。橫根下面則有一個素的牙條及短牙頭，櫃子中央的立柱門杆可活動拆除。

除了櫃子背部、底部、抽屜的內部及層板外，其它部份均為黃花梨製。門板的面板以及櫃子的左側面板為獨片板，而右側的面板則是由兩塊木板併成。櫃子內部的一對抽屜以及上面的層板還保留了原來的黑漆。櫃子的尺寸為86×46×173.5公分。

在明代版畫中偶爾可以看到這類高的 A 形櫃（圖 a）

中國古典傢俱博物館有一對相似的櫃子，參閱它的學會〈會刊〉1993年冬季刊，第13頁，圖14以及 ELLSWORTH 的收藏，參閱 ELLSWORTH〈CHINESE FURNITURE〉第206頁，圖錄121。



fig.a. Ming dynasty woodblock print illustrations of the *Shui Hu Zhuan* showing a tapered cabinet.

圖 a、明代刊本〈水滸傳〉版畫，可以看見 A 形櫃



22. 17th century
huanghuali round-corner
tapered cabinet.
73 x 41 x 120.5 cm.

22、十七世紀
黃花梨圓角A形櫃
73×41×120.5公分



22.1. Another view of round-corner tapered cabinet showing matching wood grain doors.

22.1、圓角櫃的另一角度，可看見木紋對稱的門板

Round-Corner Tapered Cabinet

The other 17th century *huanghuali* tapered cabinet measuring 73 x 41 x 120.5 cm (22) is constructed in exactly the same way except it is smaller and its corners and edges are all rounded. The wood grain patterns on the doors are both symmetrically matching showing the annual oval growth rings emanating from the center of the doors. The carpenters must have been particularly diligent in selecting such beautiful matching doors (22.1). The original *baitong* hardware is unusual as it differs slightly from the regular types (22.2). There are two shelves inside and no drawers.

22.2. Unusual metalware of cabinet.

22.2、櫃子上所使用的特別五金樣式

For a very similar cabinet but without the central stile see Ellsworth, *Chinese Furniture*, p. 208, fig. 123. In woodblock prints we can see that on low tapered cabinets large chests are placed (fig. a).

圓角 A 形木櫃

另一件十七世紀黃花梨圓角櫃，尺寸73×41×120.5公分(22)結構幾乎完全一樣，除了它的尺寸比較小而且均為圓角。櫃子門板的木紋相對稱，是以門板中央同心的年輪，當時木匠可能是特別挑選了這兩片很美而且木紋對稱的木板來作櫃子的面板(22.1)。它的白銅原件較特別，與一般常見的樣式不同(22.2)。櫃子內部有兩層層板，而且沒有抽屜。參閱 ELLESWORTH 〈CHINESE FURNITURE〉第208頁，目錄123，有一張很類似的櫃子但是中間沒有立柱門杆。在明代的版畫中，我們可以看到有時在矮的 A 形櫃頂上有一個大箱子(圖 a)。



fig.a. Ming dynasty woodblock print illustration of the *Jin Ping Mei* showing low tapered round-corner cabinets.

圖 a、明代刊本〈金瓶梅〉版畫，可看見圓角 A 形櫃



Square-Corner Tapered Cabinets

The third cabinet is a square-corner cabinet which does not taper. It dates to the 18th century and is made of soft wood with *huanghuali* veneer on the front and on the sides (23 & 23.1). To break up the monotony of its squarish form, circular and butterfly-corner rectangular marble insets with beaded-edge frames are used to decorate the door panels. The nine marble insets were very carefully selected as the black and grey configurations are some of the best abstract designs of mountain and cloud formations seen on *Dali* marble (23.2). The contrast between

the rigid form and the unrestricted free form pattern on the marble make for an interesting balance of carpentry design.

At the lower section of the cabinet is a coffer and below that, in the front and on the left and right sides, are simple aprons with short spandrels. The interior has an upper shelf and a set of two drawers in the middle. The drawers and their frame are also veneered with *huanghuali*. All the white brass metalware on the cabinet are original.

The use of veneer and the form and style of using decorative inset panels are all characteristic of 18th century furniture (23.3). The cabinet measures 95.5 x 52.5 x 170.5 cm.



23 & 23.1. 18th century *huanghuali* veneer square-corner cabinet with marble insets. 95.5 x 52.5 x 170.5 cm.

23+23.1、十八世紀黃花梨貼皮嵌大理石片方角櫃
95.5×52.5×170.5 公分



23.2. Detail of marble inset of cabinet.

23.2、櫃子門板所嵌大理石片局部



23.3. Detail showing veneer used in cabinet.

23.3、櫃子黃花梨貼皮的局部

方角櫃

第三件是方角櫃但上下同寬未呈 A 形，它的年代為十八世紀，是在軟木上貼皮黃花梨（23 + 23.1）。為了化解它方硬的造形，門板上嵌入了造形圓角及蝴蝶形角的大理石片，邊櫃並起陽線。門板上嵌入的九片大理石片，是特別挑選大理石上的黑白紋理圖案，似雲海深山形成一幅幅的山水畫（23.2）。利用大理石石片上紋理自由的變化與櫃子僵硬的造形互相調和

，可說是工匠們製作設計上的一番巧思。

櫃子下部有一櫃膛，下方有一素牙板兩側為短牙頭。木櫃子的內部上面有一層板，中間有兩個抽屜，抽屜及其邊框均為黃花梨貼皮而櫃子上的所有銅飾件均為原件。

它使用黃花梨貼皮的手法以及嵌大理石片的裝飾風格，都屬於十八世紀傢俱的特點（23.3）。櫃子的尺寸為95.5×52.5×170.5公分

Bookcase

Derived from the cabinet form is the open bookcase. Bookcases in *huanghuali* or softwood are rather rare. This is because their construction is generally not as durable as other items of furniture.

The 17th century *huanghuali* bookcase measuring 87 x 36 x 181 cm is exceptional in its completeness (24). It has altogether five shelves. The topmost shelf is flush with the side posts and the second shelf has a set of two drawers and each drawer has a beaded begonia-shape motif in the center. Except for the top shelf all the shelves have golden cedar *jinsi nanmu* floating panels and their original ramie, clay and lacquer finish underneath (24.1).

The out-facing sides of the posts and frames of the shelves are all convex and the cabinet is slightly splayed outward toward the base. There are straight aprons with short spandrels on four sides under the lowest shelf. All the white brass fittings have been replaced.

書架

由櫃子演變出的一個造形是全敞式的書架。書架無論是黃花梨木或軟木製的均極稀有，這是因為它們的結構不若其它傢俱耐用。

這件十七世紀黃花梨書架的完整性，相當難得，尺寸為87×36×181公分（24）。它總共有五層，第一層與四足間打槽裝板，第二層帶有兩個抽屜，而每個抽屜正面中央都浮雕起線秋海棠花形。每一層板均為金絲楠木，而且它下面仍保留了原來的麻灰（24.1）。

四支立柱外側以及每一層圍框的橫棧均有打滙。整件書架四柱向底部外撇。最底層層板下方有一直牙條及短牙頭。所有的白銅部份為新配。

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24. 17th century *huanghuali* and golden cedar bookshelf with drawers. 87 x 36 x 181 cm.

24、十七世紀黃花梨帶金絲楠木層板與抽屜書架 87×36×181公分



24.1. Detail of golden cedar shelves of bookshelf.

24.1、書架的金絲楠木層板局部





25. 18th century
huanghuali
luohan bed.
203 x 101.5 x 94
cm.

25、十八世紀黃
花梨羅漢床
203×101.5×94公分

LUOHAN BED

The magnificent 18th century *huanghuali* luohan bed, measuring 203 x 101.5 x 94 cm, is extremely bold in its use of material and its dimensions (25 & 25.1).

Such large couch-beds were probably used in the study or the private quarters of women for sitting, sleeping or relaxing (fig. a).

羅漢床

這件莊嚴的十八世紀黃花梨羅漢床，尺寸為 203×101.5×94公分，它在材料的使用上以及製作的尺寸上都相當大膽（25+25.1）。這樣大張的羅漢床，可能原來是放置於書齋內使用，或者是在小姐的寢居內供其坐臥或休憩用（圖 a）。



fig. a Ming dyansty
woodblock
print illustration
of the *Jin Ping Mei*
showing the use
of a luohan bed.

圖 a、明代刊本
《金瓶梅》版畫可
看見羅漢床

The large single well-grained panel at the back has bread-board ends. Its top edge is slightly curved backwards while the top edges of the side boards curve outward. The top corners of the back board and the front corners of the side boards are butterflyed. The rectangular form of the bed's frame and its straight square legs which end in horsehoof feet are balanced with the large elegant curves at the upper corners under the bed's frame. The aprons are made of thinner strips of wood but reinforced

at the back with thicker pieces of another type of wood. Underneath are two large traverse braces. There are very thick stretchers between the legs on the left and right sides (25.2). The soft seat-caning on the bed is original with only a few repairs (25.3). All other members of the bed are also original. The use of stretchers on the sides and the use of other wood for reinforcement of the aprons are characteristic of 18th century workmanship.





25.2. Side view of luohan bed.

25.2、羅漢床側面

床的背面為大片獨板，木紋清晰而且末端為切麵包板式截角，它的上端略向後翻捲，而左右兩側圍板的上端則略向外翻捲。背板的上端角落與圍板前端的角落均呈蝴蝶形切角。床面的長方形邊框以及床的方腿蹄足，剛好與床面邊框下面大的優美的圓弧形線條互相均衡。床正面的牙條使用很薄的黃花梨，但是背面則用另一材木材加固。床的底面有兩根穿帶，床左右兩側的腿足間有很厚的棖子（25.2），床面之蓆編軟履為原件。除有小部份修補（25.3），其它部份則均為原件。

床的兩側腿足間使用棖子，而且牙條背使用另一種木材加固，都屬於十八世紀工藝的風格。



25.1. Angle view of luohan bed.

25.1、羅漢床之斜角。



25.3. Detail of luohan bed showing wood grain of panels and original canning.

25.3、羅漢床圍板的木板以及原來的編蓆

LARGE TWELVE-PANEL SCREEN





26. 18th century twelve-panel screen of openwork carving.
636 x 226 cm.

26、十八世紀透雕十二片圍屏，
636×226公分

When joined together the large and stunning 18th century twelve-panel *huanghuali* screen measures 636 x 226 cm (26). It must have once been an impressive backdrop or divider for a wealthy official's home. Usually tall screens measuring over three meters are still not difficult to find, but screens measuring below two-and-a-half meters are rare, especially complete twelve-panel examples. This twelve-panel screen is identical to the *weiping* folding screen, except that it curves in a semi-circle rather than bending in a zigzag or right angle fashion. The reason for this is because each panel is joined not by hinges but by metal hooks that fit into rings. Similarly constructed screens are in the collection of the Museum of Classical Chinese Furniture (*Journal*, Summer 1993, p. 22-23); of Charles. R. Gracie and Sons, Inc. New York (*Journal*, Summer 1993, p. 26-27) and of Dr. S. Y. Yip, *Dreams of the Chu Tan Chamber*, p.144, pl.57.

Each of the panels has openwork carvings that are finished on both sides. When looking from afar a delicate tracery pattern is created that lightens the heavy feeling of the whole screen. Except for the two end panels, each panel is divided vertically into five sections (26.1). The top section has an openwork carving of scrolling dragons flanking an abstraction of the character *fu* (福), meaning happiness. Below is a long empty section that probably originally contained a painting. In the middle there is a narrow openwork carving of two coiling dragons forming the character *lu* (祿), meaning wealth and official status. Then there is a large openwork section of dragons flanking an abstract character for *shou* (壽) or longevity, and finally there is an apron of openwork carving of coiling dragons. The end panels are divided in the same five sections except that the empty sections have two additional panels towards their outer edges. The panels have openwork carving of

coiling dragons forming the character *lu* for the upper panel and *shou* for the lower panel. All the panel feet are wrapped with *baitong* or white brass.

十二片大圍屏

當這件十八世紀黃花梨十二片圍屏接合而且伸展開來，相當大而且醒目，尺寸為636×226公分（26）。它應該原來是在一個富有的官宅中陳設，作為佈置場面或隔間使用。一般來說，高三米以上的屏風較為多見，二米半以下者則稀有，而且十二片均完整，相當難得。它的形式接近圍屏，但是它的排列並非為曲齒形，或是直角式相接，而是呈圓形的圍抱，因為它的每片屏風並非是以合葉鉸合，而是以金屬扣環連接。類似接合方式的另一組圍屏則在中國古典傢俱博物館的收藏（參閱〈會刊〉，1993年夏季刊，第22～23頁）；紐約的 Charles. R. Gracie and Sons Inc. 收藏，以及香港葉承耀醫師的收藏（參閱〈楮檀室梵旅〉，第144頁，圖錄57。（參閱〈會刊〉1993年夏季刊，第26～27頁）。

每一片屏風均為雙面透雕，從遠處觀賞，它細小剪紙似的花紋使整組大屏風看上去輕巧而不笨重。除了頭尾的兩片屏風外，其它每片屏風均由上而下劃分為五個部份（26.1）。上層的部份為透雕草龍環抱抽象的“福”字；下一部份長的空白部份，可能原來裱有書畫；中間的一部份則為一片窄的透雕，由兩條蟠捲的龍組合成“祿”字，再下面的部份則為一片寬的透雕圖案是龍環抱著“壽”字，最後，則是一捲龍圖案透雕牙條。

頭尾兩片屏風雖然上下亦是分為五段，但是各

在空白的那一段的外側，另外有兩片雕板。上面的一片是透雕捲龍組成“祿”字，而下面的那片則組成“壽”字，每一片屏風的腳足均以白銅包裹。

當十二片屏風組合圍抱起來，不僅有裝飾與實際的功能，而且它上面的雕刻文字與圖案，氣派而熱鬧非凡，同時也傳達了吉祥意象。

26.1. Detail of
one panel of large
twelve-panel screen.
53 x 226 cm.

26.1、十二片圍屏
之一片屏風局部，
53×226公分



MIRROR STANDS

In this collection we are very fortunate to have all the three main classical types of mirror stands that were popularly used in the Ming and early Qing dynasties.

The first is known as the folding mirror stand (zhedieshi jingtai 折疊式鏡台) also known as the collapsible mirror platform (paizishi jintai 拍子式鏡台) (Wang, *Classical Chinese Furniture*, p. 33). This is one of the most common types and is often seen in woodblock prints such as in an illustration of the late Ming dynasty edition of the *Jin Ping Mei*, (fig. a).

The 17th century folding mirror stand is quite rare as it is one of the largest known examples in *huanghuali* wood. Its width is 46cm and its

depth is 50 cm, when extended as illustrated, it stands 42 cm high (27). Both the lattice panel with top rail (ornamented with carved dragon head finials) (27.1) and the back support have extended dowels that fit into the sockets in the base frame, allowing them to work on a hinge mechanism and collapse flat into the frame when not in use. The base of the large mirror would rest directly between the front of the base frame and the bottom of the lattice frame. For another large folding *huanghuali* mirror stand, though with slightly smaller dimensions, see Wu Bruce, Grace, *Small Portable Treasures*, *Journal*, Autumn 1993, p. 62, fig. 12.

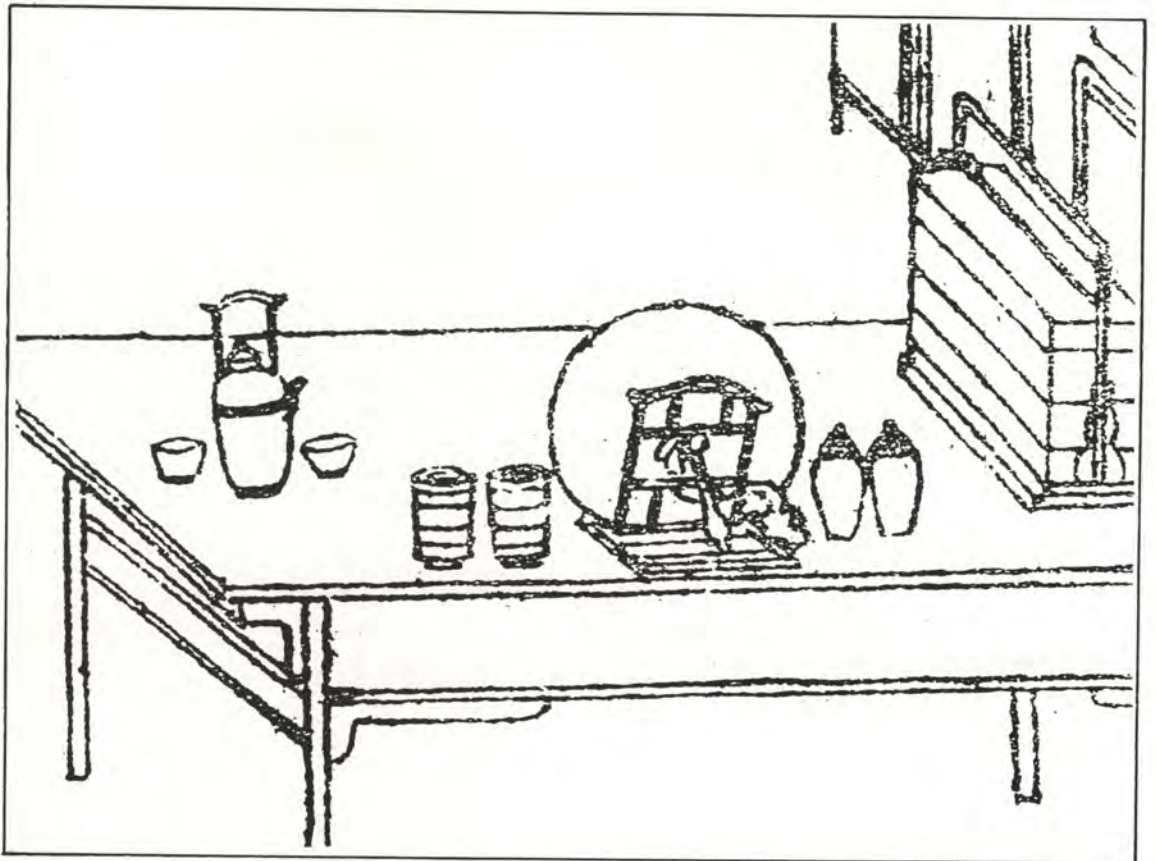


Fig. a An example of a folding mirror stand, illustrated in the late Ming edition of the *Jin Ping Mei*.

圖 a、折疊式鏡台，見於明末刊本之〈金瓶梅〉版畫



27. 17th century *huanghuali* folding mirror stand.
46 x 50 x 42 cm.

27、十七世紀黃花梨折疊式鏡台，
46×50×42公分

鏡台

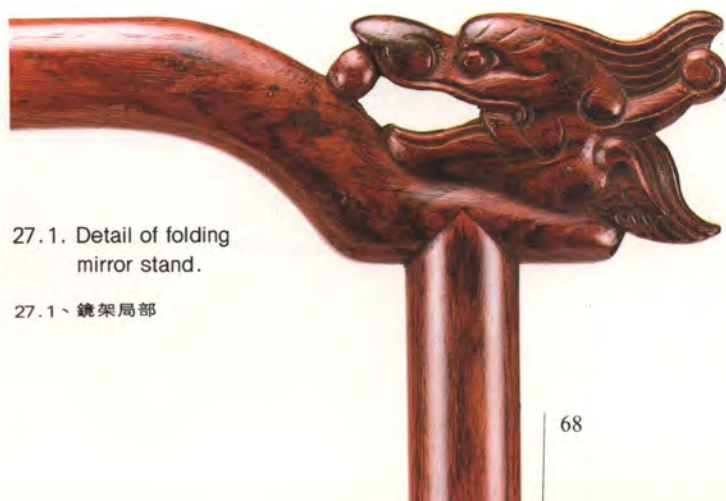
此次收藏中，我們很幸運地能夠同時收集了在明代及清代流行的三種主要鏡台樣式。

第一種樣式稱為折疊式鏡台，也稱之為拍子式鏡台（參閱王世襄〈明式家具珍賞〉第33頁）

，這是最普遍的樣式，而且常可以在版畫中見到，例如明末刊本〈金瓶梅〉中版畫（圖 a）

這張十七世紀折疊式鏡台，非常稀有，因為它是已知黃花梨鏡台中最大的一種，它的尺寸為46公分寬、50公分深，當鏡台架起來時，則為42公分高（27）。鏡架上帶搭腦（兩端雕有龍頭）的透雕板（27.1）以及它背部的支撐架，均有暗榫嵌入底部框座的榫眼中，如此類似鉸

鏈的結構，當鏡架不使用時，可以折疊平放入框座中。大的鏡子是直接架放於底框的正面以及透雕板的底端。另一件大型的黃花梨折疊式鏡台，尺寸稍小，可在〈中國古典家具學會會刊〉，1993年秋季刊，第62頁，圖12，伍思嘉所寫“活動式小件珍品”一文中見到。



27.1. Detail of folding mirror stand.

27.1、鏡架局部

Mirror Box

The second type of mirror stand is called a *jing xiang* 鏡箱 or mirror box. The frame that supports the mirror acts as a lid for the box. The lower section of the box usually has two or more drawers sometimes covered by doors that open to the left and right. The whole box is generally supported by a base or four small feet. In the *Lubanjing* there is an illustration of such a box (fig. a). Actual examples are in Wang Shixiang's former collection, see Wang Shixiang, *Classical Chinese Furniture*, p. 162 and in the Museum of Classical Chinese Furniture, see *Journal*, Winter 1993, p. 41, fig. 18.

The 18th century mirror box is unique in that it combines both Ming and Qing dynasty designs (28). At first glance the box looks closely related to the illustration in the *Lubanjing*. However, when more carefully examined some changes can be observed. Instead of two drawers there is now one drawer. There is no supporting base as in the example illustrated in the *Lubanjing*. Another difference is when the lid is lifted the upper 1/3 section folds back and the frame supporting the mirror rests on the upper edge of the lower 2/3 section of the lid. On each of the four corners of the mirror frame are carved in low relief an auspicious bat.

The brassware on the entire box is highly ornamental and reflect more Qing dynasty taste than Ming traditional design (28.1). The most noticeable change that indicates a mid-Qing dynasty date for this mirror stand is the inset glass mirror rather than the traditional portable bronze mirror. The box measures 25 x 25 cm and 30 cm high when the lid is set up as illustrated. Both the base and all the inside panels of the drawers are also of huanghuali. Although the metal ware is not as finely inlaid as that of earlier pieces, the wood has a lovely deep reddish tone with a strong grain pattern of beautiful gently undulating lines.

鏡箱

第二種鏡台樣式稱為鏡箱，支撐鏡子的框架作為鏡箱的蓋子，而鏡箱的下部通常有二個或多個抽屜，外有左右對開的門蓋住。整件鏡箱通常由底座或四支小腳作支柱。〈魯班經〉中有類似的繪圖（圖 a）。實際的例子，則出現於王世襄過去的收藏中，參閱〈明式傢俱珍賞〉第162頁，以及中國古典家具博物館的收藏，參閱〈會刊〉1993年冬季刊，第41頁，圖18。這件十八世紀鏡箱很特別，因為它結合了明式與清式的設計（28）。第一眼看上去很像〈魯班經〉上所繪的式樣，但是如果仔細觀察會發現一些差異，它並無〈魯班經〉中鏡箱的底座；另一點差異則是當它的蓋子掀開時，前面1/3的部份可向後翻起，而支撐鏡子的框架則剛好靠住蓋子後部2/3部份的上緣。鏡框的四個角落各淺浮雕一隻蝙蝠吉祥圖案。

鏡箱上面的五金裝飾很繁複，屬於清式的品味而非明式古典的設計（28.1）。此件鏡箱最明顯而且可定為清代中期的特點是它已經嵌入玻璃鏡子而非傳統所用之銅鏡。鏡箱尺寸為25×25公分，而當蓋子掀起如圖中所示，則有30公分高。鏡箱的底部以及所有抽屜的內部均為黃花梨。雖五金的嵌工不如早期精細，但是此件之木紋紋理清晰好看，而且帶有很討好的暗紅色澤。



28. 18th century *huanghuali* mirror box with decorative brass inlays.

28、十八世紀黃花梨鏡箱
嵌有裝飾五金

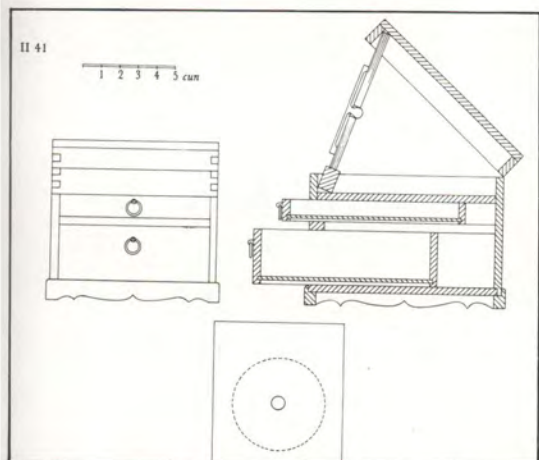


Fig. a. Illustrations of drawings of a Ming dynasty mirror box from the Ming edition of the *Lubanjing*.

圖 a、明刊本《魯班經》中所繪的明式鏡台



28.1. A view of mirror box when closed.

28.1、鏡箱關合後之樣式



29. 19th century
huanghuali
five-panel screen
mirror stand.
51 x 26 x 66 cm.

29、十七世紀黃花梨
五屏風式鏡台，
51×26×66公分

Five-panel Screen Mirror Stand

The most elaborate of mirror stands is the five-panel screen mirror stand with a set of several drawers beneath. In the *Lubanjing* there is an illustration of a nine-panel screen (fig. a). Its form, however, is similar to this example (29). The lower section of the 17th century five-panel screen *huanghuali* mirror stand is supported by four horsehoof feet connected by curvilinear beaded aprons with an incised scroll tendril design. All the metalware of the five drawers are original and have been thinned out by constant wear. On the platform of the stand is a removable carved lotus leaf that prevents the mirror from slipping. The five panels are carved with reticulated design of birds amongst flowers and the top rails of these screens end with dragon heads (29.1). In the front on the left and right ends of the stand are short railings that end with short vertical posts with lotus bud finials. The top of the central panel is a flaming pearl. All the sides of drawers are of *huanghuali* wood while their bases are of *tieli* wood. The mirror stand measures 51 x 26 x 66 cm. Similar examples are in Mr. C. Philip Cardeiro collection, see *Classical Chinese Wood Furniture*, San Francisco, p.32, cat.12; in the Museum of Classical Chinese Furniture, see *Journal*, Winter 1993, p.41, fig.19 and in Dr. S. Y. Yip's collection, see *Dreams of the Chu Tan Chamber*, p.161, pl.67.

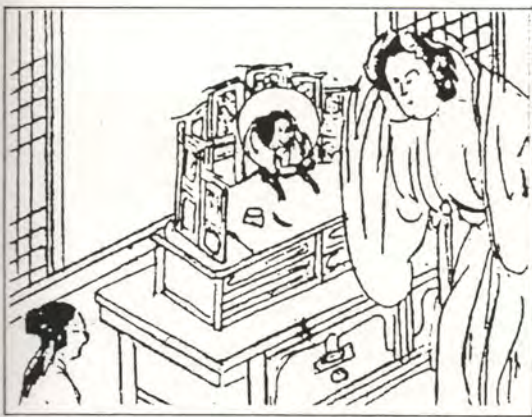


Fig. a. Nine-panel screen mirror stand as illustrated in the Ming edition of the *Lubanjing*.

圖 a、明刊本《魯班經》中所繪的九屏風式鏡台

五屏風鏡台

最為講究的鏡台樣式為五屏風式而且帶有一組抽屜的鏡台。在《魯班經》中有一個九屏風的式樣（圖 a），它的造形則很像此件之式樣（29）。此件十七世紀的五屏風式黃花梨鏡台，下半部由四支小馬蹄足支柱，之間為線刻卷草紋的流線形牙條。五個抽屜上的五金均為原件，有些經過長久的使用而有磨損。鏡架的部份上面則安有一荷葉形托，用以抵住銅鏡防止滑落。五片屏風內佈滿花鳥雕刻（29.1）。前方左右兩邊則為矮的圍欄，欄柱上端為蓮蓬式柱頭，而在五屏風中央最上端為一火球雕刻。所有抽屜側面為黃花梨，而底層則為鐵力木。此鏡台尺寸為51×26×66公分，類似的例子，出現在 C. Philip Cardeiro 的收藏《中國木製古典傢俱》，舊金山，第32頁，圖12；中國古典傢俱博物館的收藏，見《季刊》1993年冬季刊，第41頁，圖19；以及葉承耀醫師的收藏參閱《楮檀室梵旅》第161頁圖67。



29.1. Detail of mirror stand.

29.1、鏡台之局部

THE BALANCE SCALE

This 18th century *huanghuali* balance scale is quite rare as very few balance scales in this wood exist. It measures 64 x 24 x 66 cm (30). The scale is composed of a storage compartment with three drawers, two at the bottom and one above. It is held slightly off the ground or table surface by two thick *huanghuali* rectangular pieces of wood that act as the feet for the frame. In between the top rail of the frame and the rail from which the balance scale hangs, is an openwork carving of coiling dragons. Below this second rail are spandrels on each corner with openwork carving of a *chi* dragon. Each of the four side spandrels near the base are also an openwork carving of a dragon. All the metalware and the two pans of this stand are of white brass. From Ming dynasty woodblock print illustrations we can see that these balance scales were used in shops to weigh the silver that was used to pay for purchases (fig. a).



fig. a. Ming dynasty woodblock print of Jin Ping Mei illustrating the use of a balance scale.

圖 a、明代刊本《金瓶梅》版畫，可看見使用天平架。

天平架

這件十八世紀的黃花梨天平架很稀有，因為硬木天平架傳留下來的很少，它的尺寸為64×24×66公分（30）。此天平架下部還包括了一個儲放工具的小箱子，分為三個抽屜，下層兩個、上層一個，它懸於桌面，緊貼住兩側立柱下之黃花梨長方形座。在立柱上端之間的搭腦以及掛天平的橫樑之間，有透雕卷龍紋；而在橫樑的下方兩側，則有透雕螭龍角牙，立柱兩旁的四周站牙，亦是透雕的龍紋。所有的五金配件及天平秤均為白銅製。我們從許多明代的版畫中可以看見天平秤放置在商舖的櫃臺上，用來秤支付商品的銀兩（圖 a）。

30. 18th century *huanghuali* balance scale
64 x 24 x 66 cm

30. 十八世紀黃花梨天平架，64×24×66公分

TABLE SCREEN

For privacy or for preventing the wind from blowing the lighted candles or the pages of a book, scholars often used table screens. This *huanghuali* table screen is a beautiful example measuring 42 x 22 x 57.5 cm (31).

In the woodblock print illustration of the *Jin Ping Mei* we can clearly see how such a screen would have been used for providing an accountant with privacy (fig. a). In this screen the smooth stone slab varies in color from light pink to brownish red with black moss-like markings on its surface. On close examination the stone looks like a kind of fossiliferous limestone. Framed by *huanghuali* wood with a central beaded line, the panel sits snugly on a stand.

The two feet of the stand each have drum-like circles on the front and back ends. In between is a curvilinear apron with low relief carving of scrolling tendrils that end in *ruyi* heads. Above the apron is a panel carved with openwork design of two inward facing dragons chasing a central flaming pearl. The four spandrels are each carved with lively openwork dragons and the posts of the stand are each surmounted with a lotus bud form. A *huanghuali* table screen using a similar type of stone is in Dr. S. Y. Yip's collection, see *Dreams of Chu Tan Chamber*, p. 157, pl. 65.



fig. b. Ming dynasty woodblock print illustration of *Jin Ping Mei* showing use of table screen.

圖 a、明代〈金瓶梅〉版畫，可看見使用桌屏以增加隱密性。



31. 17th century *huanghuali* table screen 42 × 22 × 57.5 cm

31、十七世紀黃花梨桌屏，42×22×57.5公分

桌屏

爲了增加隱私或有時爲了擋風，免得風吹動蠟燭或書本，古代文人書生們經常在書桌上面放置小屏風，目錄中這一件很美的黃花梨小屏風，尺寸爲42×22×57.5公分（31）。

從一張明代〈金瓶梅〉版畫中，我們即可以看見帳房的桌子上爲了隱密而放置了一個小屏風（圖 a）。這件小屏風藏品上的石片表面很光滑，而且顏色變化豐富，從淡粉色到赭紅色，甚至有類似黑苔的斑點。仔細觀賞此石片，很像一種含有化石的石灰岩。黃花梨邊框，中央起陽線，並且很恰當地插入底座中。

底座的兩側均有一鼓形墩子，其間則爲一流線形牙條，上面淺浮雕如意頭之卷草紋。牙條上方爲攢板透雕雙龍戲珠。四片站牙則各透雕一行龍，底座的柱頂爲蓮苞造形。香港葉承耀醫師收藏有一張黃花梨桌，桌面使用了相似的石材，參閱〈楮檀室梵旅〉第157頁，第65件。



32. 17th - 18th century *huanghuali* box.
49 x 29 x 24 cm.

32、17-18世紀 黃花梨箱子 49×29×24cm



33. 17th - 18th century *huanghuali* box.
59 x 49 x 17 cm.

33、17-18世紀 黃花梨箱子 59×49×17cm

BOXES

This collection has an interesting variety of different types of boxes. Among the boxes are four plain ones (32 - 35) of different sizes and various boxes with compartments and/or drawers.

From comparing the boxes in the collection to those found in Ming woodblock print illustrations it is evident that most of the boxes on display generally follow classical Ming-style traditions and therefore date to the late Ming or early Qing dynasties (fig. a). Many of these boxes are exquisitely made, using some of the best grained *huanghuali* woods. Their preciousness is enhanced by the metalware which is carefully wrapped around their corners or set around the locks to prevent scratching or damage. For some boxes expensive white brass or *baitong* is used.

盒子

這次收藏有相當精彩各式不同的盒子，其中有四個光素的盒子（32~35）尺寸不一，而且有的帶有抽屜與側室。

將這些盒子的樣式與明代版畫中常見的盒子造形比對，很明顯的，這些盒子是屬於明式的傳統。因此可將它們定於明末清初的製作年代（圖 a）。這些盒子，大多數作工精巧，而且許多是利用了黃花梨木紋最美的部份製成；而且它們的可貴性，也在於它們的五金配飾，盒子的四個角或是安置鎖扣的下方，都很細心地鑲嵌五金保護，避免刮傷，有些盒子甚至使用較貴的白銅。



34. 18th century *huanghuali* box. 40 x 22 x 17.5 cm.

34、18世紀 黃花梨箱子 40×22×17.5cm

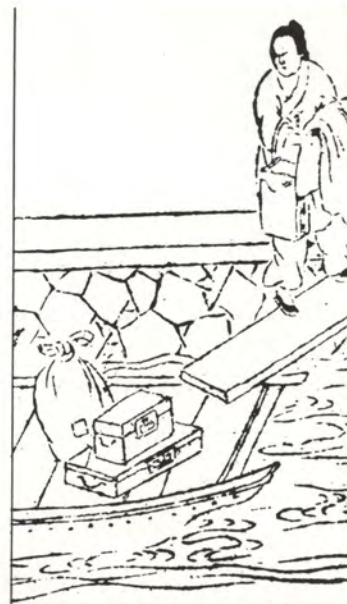


35. 18th century *huanghuali* box. 38 x 19 x 17cm

35、18世紀 黃花梨箱子 38×19×17cm

fig. a. Ming dynasty woodblock print illustration of the *Jin Ping Mei* showing two types of boxes used.

圖 a、明代《金瓶梅》版畫中所使用的盒子



36. 17th century *huanghuali* circular hat box.
Diameter 34 cm,
height 21 cm.

36、十七世紀黃花梨圓形帽盒
直徑34公分，高21公分。

Hat Box

This amazingly large 17th century *huanghuali* round box measuring 34 cm in diameter with white brass metal fittings is hollowed out entirely from one piece of wood (36). The diameter of the tree must have been extremely wide since this traverse sawn section is only the center section of the tree trunk and does not include the sapwood or cambium. The center of the top of the lid is slightly raised leaving a lower level ring around the circumference of the lid. The wood used is about 2 cm thick and there is a plug at the base of the box. Perhaps this box was used for storing hats.

帽盒

這件特別大的十八世紀黃花梨圓盒，直徑為34公分，鑲白銅配飾。整件由一塊木頭掏膛而成（36）。它的樹直徑應該相當大，因為這盒之用材，沒包括邊材及樹皮。盒蓋面的中央稍為突起，因此形成裡外同心兩環。盒子的厚度近2公分，盒的底部另有一塊木塞。這個盒子原來的用途可能是存放帽子。

Storage Boxes (*Guanpixiang*)

The boxes with compartments for storage are generally referred to as *guanpixiangs*. In the collection there are four *guanpixiangs* with slight differences. The first is one of the largest *huanghuali guanpixiangs* known (37).

It measures 47 x 28.5 x 43 cm. Its extremely squarish shape, which rests on an unusual waisted pedestal-like stand, is more characteristic of an 18th century style. Under the lid is a tray-like compartment and behind the front doors are four drawers of different sizes (37.1). All the *baitong* metalware is original and there is some incised carving of flowers on the drawer pulls. The base of the top tray compartment is of *tieli* wood while the wood on the inside of all the drawers are of *huanghuali* wood. Most of the flat surfaces of the box are made of two pieces of wood neatly joined together.

官皮箱

帶有儲存空間的盒子一般稱為官皮箱。在這批收藏裡有四件官皮箱，每件稍有差異。第一件是所知官皮箱最大的一種（37），它的尺寸為47×28.5×43公分，它造形很方正，而且設有少見的束腰式底座，比較屬於十八世紀的風格。當蓋子掀開時，我們會看見一個類似托盤的平屨，而當正面的門開啓後，會看見四個大小不同的抽屨（37.1）。所有的五金配飾為原件，而且抽屨上的拍子有線刻花卉圖案。平屨的底板為鐵力木，而其它抽屨之底板則為黃花梨，而盒子的平面均是由兩片木材很精密的併合而成。



37. 18th century *huanghuali* *guanpixiang*.
47 x 28.5 x 43 cm.

37、十八世紀黃花梨官皮箱，
47×28.5×43公分



37.1. Interior drawers of *guanpixiang*.

37.1、官皮箱抽屨的內部

The second *huanghuali guanpixiang* measuring 32.5 x 29 x 37 cm is not as square since it has a canted top and a curvilinear-edge apron (38). The front doors which have unusual stone panel insets make this storage box quite special. Behind the doors are five drawers, four small and one large (38.1). The base of the top tray compartment and the interior of all the drawers are of *tieli* wood. Because the majority of the surfaces use two pieces of *huanghuali* wood joined together, an 18th century dating is probable. Some of the metalware has been changed.

第二件黃花梨官皮箱的尺寸為32.5×29×37公分，它的造形不完全正方因為它有盞頂及流線形牙條（38）。正面的門板上嵌有石片，是較特殊的作法，門的後面有五個抽屜，四個小一個大（38.1）。上層平屜以及所有抽屜的底板均為鐵力木。由於這箱的平面部份是由兩片黃

花梨木併合而成，它的年代應該定為十八世紀，部份五金新配。



38. 18th century *huanghuali guanpixiang* with stone door panels. 32.5 x 29 x 37 cm.

38、十八世紀黃花梨官皮箱，門板嵌大理石，32.5×29×37公分



38.1. Interior drawers of *guanpixiang*.

38.1、官皮箱之抽屜



39. Small 17th century *huanghuali guanpixiang*.
32 x 21 x 30 cm.

39、十七世紀黃花梨小官皮箱，
32×21×30公分

The third *huanghuali guanpixiang* is rather small measuring 32 x 21 x 30 cm (39). The top lid is slightly canted while the apron below also has a curvilinear edge. The bottom of the tray compartment and the interior of the five drawers are also all of *tieli* wood . The front doors use two beautiful matching grain *huanghuali* panels. Except for the metalware on the four corners of the base stand, the rest is original.

第三件黃花梨官皮箱很小，它的尺寸僅有32×21×30公分（39）。它的蓋頂略為傾斜，而下方的牙條亦為流線形。它的平屜以及抽屜的底板均為鐵力木，正面的門板為木紋很美而且對稱的黃花梨木。除了底座四個角的五金為新配外，其它五金均為原件。

The fourth *huanghuali guanpixiang* measuring 43 x 28 x 26.5 cm (40), is the most unusual as there are two pair of doors instead of one. The top tray compartment also has additional lidded compartments on its left and right ends and below there are four drawers, two on each side (40.1). The *baitiong* is inlaid into the wood and is more ornate in form than the above boxes. The interior of the box is entirely made of *huanghuali*. This box is extremely rare as very few, if any, of this type have been found.



第四件黃花梨官皮箱尺寸為43×28×26.5公分(40)造形最為特別，因為它共有兩組門而非一組門。它上層的平屨，在兩端有側室，下方有四個抽屨每邊各兩個(40.1)。白銅鑲嵌入木頭，而且配飾上較上述的幾個盒子為華麗。所有抽屨的內部皆為黃花梨。這個盒子很稀有因為到目前為止，尚未有其它類似的盒子出現過。

40. Unusual 17th century *huanghuali guanpixiang*.
43 x 28 x 26.5 cm.

40：稀有十七世紀黃花梨官皮箱，
43×28×26.5公分

40.1. Interior
of *guanpixiang*.
of sedan box.

40.1、官皮箱之
內部





fig. a. Ming dynasty woodblock print illustration of the *Xi Xiang Ji* showing use of *guanpixiang* as dresser.

圖 a、明代〈金瓶梅〉版畫中使用雙陸棋盤

Guanpixiangs were often referred to as seal boxes and perhaps they were used for seals. However, in two different Ming woodblock print editions of the *West Chamber (Xi Xiang Ji)* showing Cui Ying Ying discovering a secret message hidden by her maid in her dressing case, both look very similar to the *guanpixiangs* discussed, it is evident that these boxes were also used as containers for cosmetics or jewelry (fig. a & b). In the Forbidden City in Beijing there is also a box shaped like the above *guanpixiangs* with canted top. But instead of seals or cosmetics it stores bullets for hunting rifles.

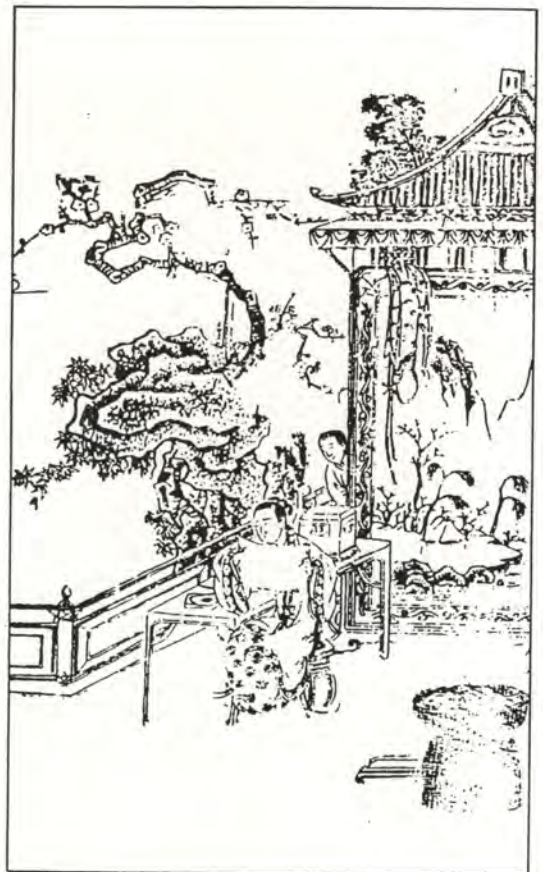


fig. b. Ming dynasty woodblock print illustration of the *Xi Xiang Ji* showing use of *guanpixiang* as dresser.

圖 b. 明代〈西廂記〉版畫中的官皮箱當成化妝箱使用。

官皮箱常被稱作印匣，可能因為它們曾用於存放印璽。但是我們從兩張不同的明代〈西廂記〉版畫中，可看見崔鶯鶯發現她的婢女將密函藏在她的化妝臺中（樣式很像前面討論的官皮箱造形），因此這些盒子也可作為妝奩或存放珠寶、首飾之用（圖 a + b），北京故宮亦有一個造形相似帶蓋頂的盒子，但是不是用來存放印璽或化妝品用，而是存放獵槍用的子彈。

41. 18th century
huanghuali medicine or
stationery carriage box.
18.5 x 32 x 28 cm.

41、十八世紀黃花梨藥箱
或文具提盒
· 18.5×32×28公分



Medicine Carriage Box

An uncommon shape for a carriage box is the *huanghuali* medicine or stationery box measuring 18.5 x 32 x 28 cm (41). Its narrow width and long depth makes it seem very suitable for storing brushes. Inside are six drawers of varying sizes (41.1). Some of the metalware was added later for better protection.

提樑藥箱

收藏中有一件很特別的提盒，是這件黃花梨藥箱或文具提盒，尺寸為18.5×32×28公分(41)。它窄的寬度以及長的深度似乎很適合存放毛筆。內部有六個大小不同的抽屜(41.1)。部份五金為了加強保護而新配。



41.1. Interior drawers
of carriage box.

41.1、提盒之內部



Sedan Box

One of the most beautiful boxes in the collection is the T-shaped *huanghuali* sedan box measuring 76 x 17.5 x 16 cm (42). This box composed of highly figured *huanghuali* wood has a long rectangular shape with a square section cut out from the bottom of each end. This shape thus allows the box to be placed precisely between the poles of the sedan chair. There is no decoration on the box except for the beaded edges where the lid meets the body of the box. All the corners are wrapped with *baitong* bands, and ruyi-shaped *baitong* are inlaid onto the top corners. The square *baitong* plate in the front bearing a *ruyi*-shaped hasp with openings for lock receptacles, and two rectangular strap hinges at the back complete the metalware on this box.

Inside there is a removable tray with two small lidded compartments at the ends. A deep storage section is in the center (42.1). Perhaps the tray was for brushes, the side compartments for seals and the large storage for inkstones or scrolls. The entire interior including the tray and the base is of *huanghuali* wood.

The box would be placed in the sedan chair as illustrated in the drawing of a Ming miniature tomb pottery (fig. a). See *Journal*, Autumn 1993, p. 58 fig. 2.

42. 17th century
huanghuali sedan box.
76 x 17.5 x 16 cm.

42、十七世紀黃花梨轎箱，
76×17.5×16公分



42.1. Interior compartments of sedan box.

42.1、轎箱內部的側室

轎箱

這收藏裡最美的箱子之一是一件“T”形的黃花梨轎箱，它的尺寸為76×17.5×16公分（42）。所使用的黃花梨木紋波動大。它的造形是一個長方形而左右下角各缺一個小正方形，如此之設計是便於箱子搭架於轎子的兩根槓之上。轎箱通體光素，僅在盒蓋與盒箱相接的地方起線為口沿。它的四角包裹白銅片，盒面的四個角則鑲入雲紋白銅片，正面中央為如意雲紋形面葉，上有鎖扣，背面則為兩片長方形合葉。組合成了盒子上的五金配飾。

轎箱的內部有一活動式淺屉，兩端有側室（42.1），淺屉或許是用來放置毛筆，兩側室用於放置印璽，而下面的空間則用以存放硯台或文卷。此轎箱之內部全為黃花梨所製，包括其底與盤部份。

轎箱使用於轎子上的方式，我們可以從一件明三彩墓葬形傢俱得到示範（圖a）（參閱《中國古典傢俱學會會刊》，1993年秋季刊，第58頁，圖2。

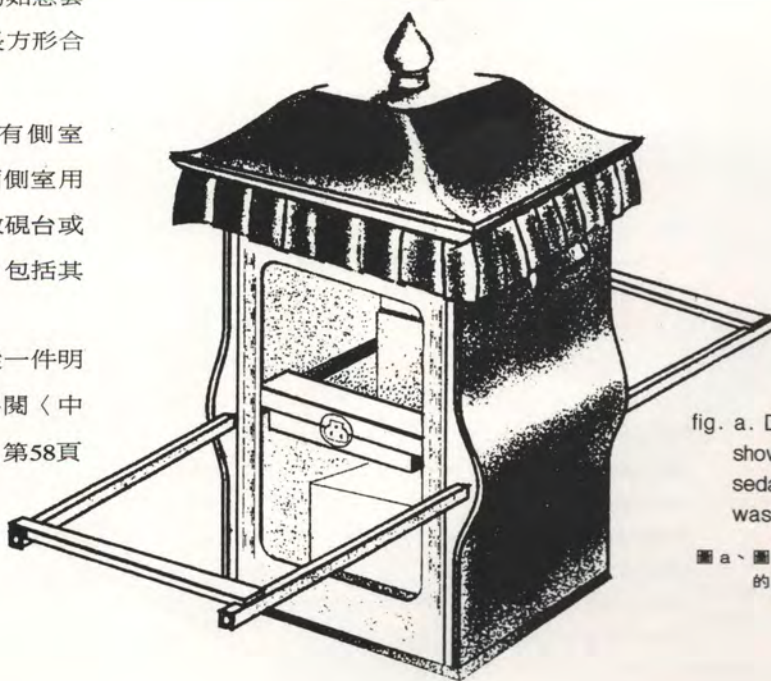


fig. a. Diagram showing how sedan box was used.

圖 a、圖示說明轎箱的使用方法



43. 17th century
huanghuali
stationery tray
with two lidded
compartments.
41 x 23 x 4 cm.

43、十七世紀文具盤，帶有兩個側室，
41×23×4公分



43.1. Another view of stationery tray

43.1、文具盤開啟狀

TRAYS

Stationery Tray

An unusual *huanghuali* tray measuring 41 x 23 x 4 cm, resembles very much the upper tray compartment of the fourth *guanpixiang* as it has two lidded compartments at its ends. (43 & 43.1). On the lids of these compartments are attached the original *baitong* pulls. The ink marks on the tray reveal that it was once used for stationery, such as ink sticks, seals, brushes and ink stones. From the beautiful patina of the wood and the wear on the small pieces of *baitong*, we can probably date the piece to the late 17th century.

托盤

文具盤

收藏中有一件很特別的黃花梨托盤，尺寸為41×23×4公分，樣式很像剛才敘述第四件官皮箱，上層的平屉兩端亦帶有側室（43+43.1）。側室的蓋子上還保留有原來的白銅拍子。從托盤上的墨跡判斷，它應該是屬於文具盤，承放墨、印璽、毛筆及硯台用。從木頭的皮殼以及白銅上的磨損情形，我們應可將此件定為十七世紀。



fig. a. Ming dynasty woodblock print illustration of *Jin Ping Mei* showing use of double sixes game board.

圖 a、明代：〈金瓶梅〉版畫中所使用的雙陸盤



44. 17th century huanghuali double sixes tray.
54 x 35.5 x 8 cm.

44、十七世紀黃花梨雙陸棋盤，
54×35.5×8公分

Double-Sixes Tray

The very rare 17th century tray for playing double sixes measures 54 x 35.5 x 8 cm. Its four other corners are reinforced with *baitong* lining. The tray's bottom is inlaid with twenty-four ivory dots and two crescents (44). Although the fifteen white and fifteen black playing sticks are new, they were made of woods specified in the double-sixes manual, i.e., box wood and ebony respectively. (44.1).

From historical records we know that the game was very popular in the Tang, Sung, Yuan and Ming dynasties but in the Qing dynasty its popularity waned as there are only very few evidences of it being played. According to a Song dynasty double-sixes manual, the game originated from Xinjiang and parts of Central Asia. The form and rules of double-sixes can be divided into two major types: southern and northern. In the Ming dynasty woodblock print illustration of the *Jin Ping Mei* we can see how the board was placed on a bench and played (fig. a). From the patina of the wood and the discoloration of the ivory inlay the tray could possibly date to the late Ming or early Qing dynasty. A similar *huanghuali* double sixes game board is in Dr. S. Y. Yip's collection, see *Dreams of Chu Tan Chamber*, p. 152, pl. 62. For a discussion of doublesixes, see Chen Zhengbi, "Double Sixes" *Journal*, Summer 1992, p. 48 - 55.

雙陸棋盤

這件十七世紀的黃花梨雙陸棋盤，極為稀有，尺寸為54×35.5×8公分。它的四周角落以銅片加固，而棋盤的底部上則嵌有廿四個象牙點以及兩個半月形彎（44）。

從史料上記載，我們知道雙陸的遊戲，在唐、宋、元、明等朝代非常流行，但是到了清代則不復流行，很少有資料記載或文物傳流下來。根據宋代雙陸的棋書中記載，此遊戲規則分為南、北二種，我們從明代〈金瓶梅〉的版畫中可看見人們在木凳上放著棋盤下棋（圖 a）。從棋盤的木板皮殼以及象牙的色澤判斷，此件棋盤應定為明末清初時期。香港的葉承耀醫師有一件相似的黃花梨雙陸棋盤，參閱〈楮檀室梵旅〉第152頁，圖錄62。



44. 1. Double-Sixes Tray with playing sticks.

44.1、雙陸棋盤暨棋子



BRUSHPOTS

Also for the scholars' tables are brushpots. The two 18th century brushpots in the collection are quite rare. The large one in imitation of a tree trunk has impressive dimensions measuring 25.5 cm in diameter and 22.5 cm in height (45). The smaller brushpot is unusual for its carving of three different *chi* dragons holding different plants in their mouths. Below is a carved border of undulating waves (46, 46.1 & 46.2). The whole brushpot is carved to look like a flower with tree large petals and the dragons are neatly placed within each petal. The pot's diameter is 15.5 cm and its height is 16 cm.

45. Large 18th century *huanghuali* brushpot in the form of a tree trunk. Diameter 25.5 cm, height 22.5 cm.

45、十八世紀黃花梨大筆筒，仿樹幹雕刻，直徑25.5公分，高22.5公分

筆筒

文人案頭的另一件器具為筆筒，收藏中的兩件十八世紀的黃花梨筆筒甚為稀有。大件的筆筒是仿樹幹的雕刻，尺寸相當大，直徑為25.5公分、高22.5公分（45）。較小的筆筒，它上面的雕刻很特別，有三隻姿態不同的螭龍，口中銜著不同的植物，筆筒的下方則為起伏的波浪紋。（46+46.1+46.2）

整件筆筒的外形則雕刻成三片花瓣每片平均分佈一隻螭龍，筆筒的直徑為15.5公分、高度為16公分。



46, 46.1, 46.2. Three views of an 18th century *huanghuali* brushpot with carving of *chi* dragon. Diameter 15.5 cm, height 16 cm.

46+46.1+46.2、十八世紀黃花梨筆筒，雕有螭龍的三個面，直徑15.5公分、高16公分





47. 18th century *huanghuali* massage roller.

47、十八世紀黃花梨按摩滾筒

MISCELLANEOUS

Massage Roller

An unusual item made of *huanghuali* wood and white brass is the 18th century massage roller measuring 19 x 12 x 4 cm. It is said the massaging instruments made of high-quality materials such as jade or *huanghuali* began to appear in the reign of the Qian Long emperor. The five *huanghuali* circular disks and handle are joined together by white brass fittings. This form of massage roller closely resembles those made of jade and hardstones in the Beijing Palace Museum collection. As these particular roller shapes were all formerly left behind from the Qian Long reign we can confidently date this massage roller to the 18th century. See *Daily Life In The Forbidden City* by Wan Yi, Wang Shuqing, Lu Yanchen. The Commercial Press, H. K. 1985. p.200, pl. 294.

雜項

按摩滾筒

收藏中有一件很特別的十八世紀黃花梨木鑲白銅按摩滾筒，尺寸為19×12×4公分。據說這類以珍貴材質，如玉或黃花梨製成的按摩用器具出現於乾隆皇帝時期。五粒黃花梨的圓珠以及把手以白銅串接起來，它的造形很像在北京故宮內所收藏的以玉及硬質石材製作的按摩滾筒，因為這些都是從過去乾隆時期留傳下來的，因此我們可以很確定地這件按摩器的年代為十八世紀。

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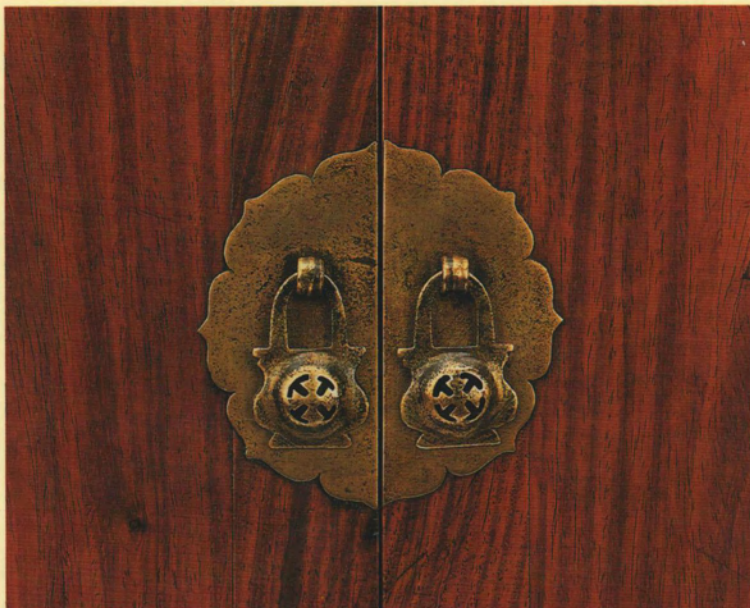
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