

伍嘉恩

木趣居

家具中的嘉具



生活·讀書·新知 三联书店

Grace Wu

The Best of The Best The MOJ Collection of Ming Furniture

Vol. 1

谨以此书纪念王世襄先生

In memory of Mr Wang Shixiang

伍嘉恩
GRACE WU

木趣居

家具中的嘉具

The Best of The Best
T h e
M Q J
C o l l e c t i o n
of Ming Furniture

上

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家具中的嘉具

从小喜欢古物，青少年时游走外国，对比下我对中国古物更觉好奇。20世纪70年代开始留意家具，遇上黄花梨家具，触动了我心。继而全球搜索、寻觅、据为己有，启动了我收藏明式家具的旅程。

“木趣居”藏明式家具一百多件套，多为第一手、第二手从原产地得着。多在收藏明式家具的黄金时期20世纪80、90年代得着，秘藏至今，不少从未曝光。木趣居家具涵括明式家具的各种类别，入藏标准为造型美丽、结构卓越、状况良好，以及稀有、罕见。比如香几可能是明式家具传世品中最稀有的大种类，木趣居有四件，四件都异常美观，状况完美，设计优越，都不愧为经典的代表作；比如四件方桌的造型，结构都是难得一见的，其中两件更有可能是传世孤品；还有拔步床，世人所知的明代珍贵木材黄花梨制拔步床只有一例，在美国堪萨斯市纳尔逊-阿特金斯艺术博物馆。木趣居有一例，无论是结构、造型、状况，都比美国的更胜一筹。

“木趣居”的缘由

1985年，王世襄先生大作《明式家具珍赏》面世，掀起了明式家具热，市场上接二连三出现大量早期家具，热衷收藏的我无法以私人身份吸纳市

场上众多精品，于是在1987年创办嘉木堂经营明式家具，适应市场的骤变。因为此举是我收藏活动的延续，便在力所能及的情况下收蓄所有达到我要求的标准的明式家具，不管大量购入能否售出。这样在六七年间便积累了几十件特别精美的存货。因为经手过眼多，所以充分知道什么是珍稀，留的都是较罕见的，这些珍品只有嘉木堂陈列室或定期举办的展览需要特别亮点时才会偶尔出现。

1995年，加州中国古典家具博物馆落实遣散其收藏的决定，因为当时全球没有别的一所对外开放的机构拥有一套较有代表性的明式家具收藏，王世襄先生的评语是“这套家具能留着一起就好了”。这话我听进心里，萌生了这工作由我担当的想法，组织一套有代表性的家具留在一起。王先生惠赐木趣居斋额、印章以及“望江南”六阕。而嘉木堂存的几十件明式家具精品，便成了木趣居的基础。自此我继续为木趣居收藏的提升与添加新品而努力，能够符合我定下入藏标准的都积极罗致，特别是嘉木堂已出手而木趣居未有的珍品若重现市场会争取买回。与木趣居失散的成对、成堂的椅子、凳子，也会尽力购回合成一对或一堂。

三十多年的经历，一个特别的时代，加上我个人特殊的机遇，成就了今天的木趣居。时势已过，机会不再，想再组织这样的一套明式家具收藏，恐怕是没有可能了。

这三十多年我经手过眼的明式家具无数，他们教育了我，我吸收了常人所不了解的知识。以往编撰图录，为了传达这些知识，我会提点每件套之特征、为何与众不同，述其独特风格，如何在型、式、工方面臻至完美。以上这类文字在撰写《木趣居》时尽量略去，主要陈述家具的结构。这回我少说话，是希望以家具本身的线条、形状、颜色传达他们的本质与精神，让家具自己说话。

感谢所有成全木趣居的人，特别是嘉木堂的团队，木趣居的收藏永远有你们的印记。此套图录从策划、摄影、撰写、设计至成书，酝酿多年，见证了所有参与者的耐力；而达到“让家具自己说话”，则考验了设计装帧的功力。

建立木趣居的本意是组织一套有代表性的明式家具留在一起。坚持多年，初衷未变，我的希望是让木趣居的收藏一直在一起，给后代。

伍嘉恩

丙申岁晚

The Best of the Best

My interest in antiquities began at an early age and, in a curious way, the times spent abroad during my youth seemed to increase my affinity for “old things” from China. In the 1970s I began to look at furniture and discovered classical Chinese furniture – those amazing Ming period forms in *huanghuali*. I was captivated and began to seek high and low for them, to buy and to own them, thus beginning the journey of my Ming furniture collecting.

The *Muquju* Collection (木趣居; “Lodge of Wood Delights”), shortened to the MQJ Collection, comprises over one hundred pieces (sets) of Ming furniture. Most were acquired directly or second-hand from their places of origin and in the 1980s and 1990s, the golden period of Ming furniture collecting. The MQJ Collection was kept under wraps until now, with many examples never exposed before. The collection encompasses all types of Ming furniture and the criteria for selection was based on beautiful design, superb craftsmanship, excellent condition and rarity. For instance, among the major types of Ming furniture, incense stands maybe the rarest type in surviving examples - the MQJ Collection has four pieces. Each stand is of exquisite form and in perfect condition. Four square tables in the collection are unusual forms, two are possibly unique. And then there is the star of the collection.....the alcove bed. The only other example in precious *huanghuali* wood dated to the Ming known to the world is in the Nelson-Atkins Museum of Art in Kansas City. The design, construction and condition of the alcove bed in the MQJ Collection are all a notch above that of the Nelson-Atkins bed.

How the MQJ Collection came about

In 1985 Wang Shixiang (1914-2009) released his publication *Mingshi Jiaju Zhenshang* (“Appreciation of Ming Furniture”) to wide acclaim and it triggered an immense interest in Ming furniture. The marketplace responded to this

new level of awareness and large quantities of early furniture surfaced. As an avid collector I wanted to acquire all the wonderful pieces that were available but I realized this was too ambitious as a private collector. The solution was to open a gallery specializing in Ming furniture, so I founded the Grace Wu Bruce gallery in 1987. In reality this was an act that enabled me to continue collecting. I bought all that I was able to and all that met my collecting standard without considering whether my fervent buying might result in too many for the gallery to sell. Over the course of six or seven years I accumulated a sizable stock. The experience of handling large quantities of Ming furniture pieces has equipped me with knowing well what is rare, hence the stock comprised mostly rare pieces. These were intended for sale as gallery highlights or when they were needed for the exhibitions we mounted from time to time.

In 1995, the Museum of Classical Chinese Furniture in California made good its plans to disperse its collection. At the time there was no other institution open to the public that possessed such a sizable, representative collection of Ming furniture, and Mr Wang Shixiang made the comment that he wished the collection would be kept together. This inspired me to take on the task of forming a sizable, representative collection for keeping intact. Mr Wang honoured me with a collection name, *Muquju*, and gifted me a collection seal as well as six verses of *ci*-poems to the tune of *Wang Jiangnan* ("Dreaming of the South"). The accumulated rare and special pieces of the Grace Wu Bruce gallery became the foundation of *Muquju*, the MQJ Collection. Since then I have actively acquired Ming furniture pieces to add to the collection, particularly when precious examples previously sold by the gallery reappear on the market and when chairs and stools resurface to complete a pair or a set in the MQJ Collection.

The MQJ Collection, acquired over some thirty years during the golden



period of Ming furniture collecting, is the result of my deep involvement in the world of Ming furniture. It is the essence of the large body of early material that surfaced from the primary sources in the latter part of the last century. It was an unprecedented opportunity from a bygone era that will never be repeated.

The handling of numerous pieces of early furniture allowed me to gain knowledge and expertise that few have. In my previous exhibition catalogues it was customary to point out the special features that distinguished a piece and how the superlative design, balanced proportions and exquisite workmanship rendered them exceptional. I have however refrained from doing this for the MQJ Collection limiting the discussion to mainly construction reports. It is my hope that the quality and the spirit of the furniture will be conveyed through the design and the lines and by the colour of the wood. It is my hope that the furniture will speak for themselves.

Salute to everyone who was part of the collecting process, especially the Grace Wu Bruce gallery team. You have left an indelible mark on the MQJ Collection. The preparation of this publication from conception, photography, cataloguing to design has been in progress for many years. The results bear witness to the patience of the work team; and meeting the brief “to let the furniture speak for themselves” is a testament to the prowess of the design and production.

I began this journey with the intention of building a sizeable and representative repository of Ming furniture to be one entity. My vision has not changed. It is my wish that the MQJ Collection will be kept intact, for future generations.

Grace Wu
Spring 2017

居

乙亥六月

暢安為

嘉恩女史

題



趣木



My Dearest Grace,

我这几天一直在思考为您想一个室名或斋额。我竟觉得并不很容易。也许您不合您意，请坦率地告诉我。不合意可以再想。

首先我认为室名不宜长，字多了太囉嗦。三字还是最好。

总唯在想来想与要切合器具和美丽的木材还有一个“木”字。因有天然器具的其它字眼如：家具、家具、木器、乐器、器物、家具、劲使、桌椅、琴、都忌讳放进室名，放进与后都不像话，成了不伦不类的名室。因此只能用一个“木”字。

为了和已有的“嘉木堂”有区别，“木”准备作为首字。避免作为第二个字。

第二个字要和您本人结合得密切一些，也就是叫上一位所谓的要 intimate 一些，要和做 Gallery 的名称（嘉木堂）不同，所以叫“趣”字。“趣”最容易译成 interest。不过在汉语中“趣”有许多涵意。例如：

“巴卜耕锄乐趣深” 元潘音诗白 躬隐田园的乐趣

“悠然得趣聆鸣琴” 戴復古诗句 得音乐的乐趣

“个中妙趣真堪语，最是初醺未醉时。” 宋陆游诗白
言酒之趣

清趣 指超凡脱俗的趣味

“保自然之雅趣，鄙人间之荒雅” 江淹《休心赋》

“素心自得，真趣非外借” 苏轼句

"山水有真趣，琴書得自由。" 錢謙益句

"夜深人靜月明中，方識荷花有真趣。" 于石詩句

"悠然^出真趣，不覺成朝夕。" 朱嘉詩句

"朝來上樓望，稍覺^出得真趣。" 賈島詩句

總之"趣"字涵意包括對外象和內心的認識、理解、欣賞，和所得到的樂趣，甚或對真理、真理的欣悅、悟徹。這就包括你對教材文理的欣賞，造形、色彩的喜愛，及明式家具藝術的真正理解，及^{人物}神情的融會合一。
這標記名的第二個字為"趣"字。

第三字不用堂，^書齋字，兩要寄庠化一些，也有 intimate 的意味。通俗一些的可用"居"字。有居居之意。這解字可取以下幾個字選一個。這個字宜用平聲字，不宜用仄聲字。只有平聲才完(響)。
移 即樓閣邊的小屋 音作。

宦 室內的東北角為宦。那室內的^基一部分也音作。如住樓房用木趣樓也可。

因此為你想的室名為：木趣居 或 木趣齋 或 木趣宦。不知你喜歡哪一個？也許都不喜

歡。再想想一個。請用中文四字的信。你如滿意所再寫。

《文物》95年4期不知收刊沒有？所獲刊海關通知，把我寫出的文物和了，因為是民間的版。以及報紙他人帶了。祝你快樂！

王世襄 95/5/28

My Dearest Grace,

我这几天一直在思考为您想一个室名或斋额。我竟觉得并不很容易。也许会不合你意，请坦率地告诉我。不合意可以再想。

首先我认为室名不宜长，字多了太啰嗦。三个字还是最好。

为难在想来想去要切合家具和美丽的木材还有一个“木”字。因为有关家具的其它字眼如：家具、家私、木器、长物、器用、器物、家生、动使、桌椅等等都无法放进室名，放进去后都不像话，成了不伦不类的名堂。因此只能用一个“木”字。

为了和已有的“嘉木堂”有区别，“木”准备作为首字。避免作为第二个字。

第二个字要和你本人结合得密切一些，也就是我上一信所谓的要 intimate 一些，要和做 Gallery 的名称（嘉木堂）不同，所以我想到“趣”字。“趣”最容易译成 interest。不过在汉语中“趣”有许多涵意。

例如：

“已卜耕锄乐趣深” 元潘音诗句 归隐田园的乐趣
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“山水有真趣，琴书得自由。” 舒逊诗句

“夜深人静月明中，方识荷花有真趣。” 于石诗句

“悠然惬幽趣，不觉几朝夕。” 朱熹诗句

“朝来上楼望，稍觉得幽趣。” 贾岛诗句

总之“趣”字涵意包括对外象和内心的认识、理解、欣赏和所得到的乐趣，甚至对真谛、真理的悟彻。这就包括你对美材文理的欣赏，造形、花纹的喜爱，及明式家具艺术的真正理解及人与物神情的融会合一。

这样室名的第二个字为“趣”字。

第三个字不用堂、斋等字，而要家庭化一些，也有intimate的意思。通俗一些的可用“居”字。有居家之意。冷僻一些可从以下几个字选一个。这个字宜用平声字，不宜用仄声字。只有平声才响亮。

榭 即楼阁边的小屋 音xiè。

宦 室内的东北角为宦。即室内的某一部分。

也音xiè。如住楼房用木趣榭也可以。

因此为你想的室名为：木趣居或木趣榭或木趣宦。不知你喜欢哪一个？也许都不喜欢。再重想一个。请用中文回我的信。你如满意，我再写。

《文物》95年4期不知收到没有？我接到海关通知，把我寄出的《文物》扣了，因为它是国内版。以后恐须托人带了。祝你快乐！

王世襄 95/5/28

28 May 1995

My Dearest Grace,

I have been thinking of a Chinese studio name or a plaque for you in the past few days. To my surprise, it turned out to be not that easy. Simply tell me if you don't like it. I can always find you another one.

First of all, I am not for a long one. Three Chinese characters would be best after all. Anything longer would be wordy.

The difficulty is there seems to be no other choice but the character "*mu* (wood)" if it has to be relevant to furniture and their beautiful material. There are many other related words or expressions but they just do not fit nicely into a studio name and would actually sound weird. So, I was left with this one single Chinese character.

And, for the sake of differentiation, I have decided to begin the name with "*mu*" instead of placing it in the middle as in Jiamutang, the existing Chinese name of your gallery.

As for the second character, it has to be personal, or "intimate" as I put it in my last letter, so as to be different from that for a gallery. This is when the character "*qu* (delight)" came up. Although it is often translated into English as "interest", it has many meanings in Chinese. Here are some examples:

"Working the land, as foretold, is to bring much delight." From a poem by Pan Yin of the Yuan dynasty to express the pleasure of retiring into farming.

"Delight is to be had listening to a sounding zither." From a poem by Dai Fugu to express how music delights.

"Who can ever describe the delight of delights / Of being tipsy but not yet drunk?" From a poem by Lu You of the Song dynasty to express the pleasure of drinking.

Pure delight means unworldly pleasure.

"Cherish the pristine delights by Nature. / Disdain the rank clutters by men."—Jiang Yan, "Cultivating the Heart"

"Purity of the heart is attainable nowhere else. / Delights of the truest kind evade everyone else."—Li Bai

“Mountains and waters offer true delights. / Books and zithers afford liberation.” –Shu Xun

“Lotuses reveal their true delights / Only in the quiet of a moonlit night.” –Yu Shi

“Days and nights pass unawares / Whilst delighting in leisure without a care.” –Zhu Xi

“Leisurely delights begin to creep in / When dawn, from a height, is seen.” –Jia Dao

Anyway, “*qu*” refers to the pleasure obtained from both mental and sensual acknowledgment, understanding and appreciation to the extent of enlightenment. In your case, it would include your appreciation of the wood grains, attraction to the designs and decorations, genuine understanding of the art of Ming-style furniture, and spiritual communion with objects.

Thus, “*qu*” is made the second character of your studio name.

The third character can neither be “*tang* (hall)” nor “*zhai* (studio)”. There has to be more homeliness and hence intimacy to it. A relatively common character would be “*ju* (lodge)”, which is associated with home. Less common ones are given below for you to choose from. By the way, a level tone is preferred to an oblique one if the name is to be resounding to the ear.

The first two are both pronounced as “*yi*”, the first of which means a small side-room in a house and the second the north-eastern corner of an interior. The character “*lou*” would also do should you live in a storied building.

So, here are my suggestions: “*Muquju*” or “*Muquyi*”, with either the first “*yi*” or the second. Which do you like best? Maybe none. In that case, I will give it some thought once again. Looking forward to your reply in Chinese. By the way, I will write out the one that you are most happy with.

Has Issue No. 4, 1995, of *Wenwu* arrived yet? I got this notification from the Customs that the one I sent by post had been seized since it was a domestic edition. I am afraid the journal would have to be delivered to you in the future.

Yours sincerely, Wang Shixiang 1995/5/28

Translated by Tina Liem

幽居好木趣耐思尋
日暖融融清鼻觀兩
餘脈之到衣襟喜有
暗香侵

幽居好木趣趣無限
檀几讀書真有味
榻床待月淨無塵
羨爾趣中人

望江南六闋為

木趣居主人作未和能

道出个中真諦否願

有以

教我 乙亥中秋

暢安王世襄寄自北京
時年八十有一



幽居好木趣美絕倫
紫紫豕斑呈鬼面林
圓流水映行雲造化
有奇文

幽居好木趣妙難言
簡已簡成無可簡繁
偏繁到不能繁哲匠
我驚歎

幽居好木趣在磨抄
撫去凝脂疑屢子拂
來柔混想春波長晝
易消磨

幽居好木趣賞神工
巧門寸材成之亞遠

望江南 为木趣居
主人作

幽居好，木趣悦其真。案聚狸斑呈

兔面。古人称黄花梨之斑纹曰兔面，即斑或兔面。牀圍流水映行雲。

造化有奇文。

幽居好，木趣在摩挲。極去凝脂疑

處子，拂來柔混。木构件之四面曰混，見營造法式。想春波長

畫易消磨。

幽居好，木趣妙難言。簡已簡成無

可簡，繁偏繁到不能繁。西方人士以能只繁而不知其繁，稱罕麗之製，亦有極高藝術價值。哲匠我驚歎。

幽居好，木趣賞神工。巧鬥寸材成

世。

亞。明式家具多以萬字不到頭空十字為飾，皆用踏枋攪門而成，像然也字與亞字也。透鏤尺幅走

螭龍，真個太玲瓏。

幽居好，木趣耐思尋。日暖徐徐清鼻

觀，雨餘脈到衣襟。喜有暗香侵。黃花梨有

異香故又稱降香木。

幽居好，木趣趣無垠。檀几讀方真有

味，桐牀待月靜無塵。羨爾趣中人。



Lodged in tranquility is the best.
So is ravished by wood with grain sublime.
In this bench, spotted raccoons like mystic masks lurk.
In that bed, sprawling rivulets like streaky clouds gird.
How Nature leaves its heavenly marks!

Lodged in tranquility is the best.
So is ravished by wood of great design.
In the simple, simplicity in its sleekest is celebrated.
In the florid, floridity in its richest is manifested.
How craftsmen drive their lively minds!

Lodged in tranquility is the best.
So is ravished by wood with a touch defined.
The satin brings to mind the jade cheek of a fair maiden.
The creasy can be to a pond rippling in spring likened.
How long hours do fleetingly fly!

Lodged in tranquility is the best.
So is ravished by wood with carvings fine.
Dainty are Buddhist crosses no bigger than a fingernail.
Mighty are Chinese dragons in large openwork unveiled.
How adorable is artistry at its height!

Lodged in tranquility is the best.
So is ravished by wood with aroma divine
That wafts to waken nostrils through air that sizzles;
Else lingers to perfume clothing on days that drizzle.
How pleasurable is a faintly fragranced life!

Lodged in tranquility is the best.
So is ravished by wood till the end of time.
Reading good books at a *zitan* desk proffers much to savour.
Gazing at the moon in a *huali* bed transforms woes to vapour.
How enviable is lodging in wood delights!

Whether or not I have succeeded in conveying the true meaning will
have to await enlightenment from the Master of the Lodge of Wood
Delights, to whom these six *ci*-poems to the tune of *Peering at Jiangnan*
are dedicated.

Best Wishes from Wang Shixiang, aged 81, in Beijing.
Mid-Autumn Festival, 1995.

Translated by Tina Liem

21st Sept. 1995

My Dearest Grace:

收到底片，盒皮已收到，拍得好极了。已上函向您
和向摄影师道谢。现已收到。

大作 Chinese Classical Furniture 签名牛皮包
又收到，谢。将代为送给应该送的人。

台湾不少位收藏家送文物到故宫展览，包括
鸿禧美术馆馆长廖桂英馆长。她因为想给您一个
surprise，连夜写了六首“望江南”，寄国校幅，
托她带到香港付邮，或打电话请您派人去取。不
知收到没有？我想你会喜欢，完全从本报出发，
真正为你而写的。下面我想作一些讲解。也许
是多餘的，因为不消你也知道。

“望江南”是一个词牌名，一般用“XX好”开始，
唐代不少位诗人喜欢用此调作词。其中三、四两句往往
是一副对联，末句要总结全首词意。

(一) 出语好， enjoyment + pleasure of the grain

本起美绝偏

犁愁理稻量~~量~~ (见研究周物卷P191右稿)

林间流水映行雲 (见研究周物卷P73右6说明)

造化有奇文 native creates beautiful grain

(二) 出语好， enjoyment + pleasure of the form of thing furniture

本起妙难言

前比尚成字~~字~~尚

繁偏繁~~繁~~不~~不~~繁。

繁~~繁~~的~~的~~繁~~繁~~！

(此两句词很得意，说明明式家具的前列~~列~~尚，右的~~右~~尚
列~~列~~繁。这要解释为古代的~~的~~初期~~期~~工匠。

(繁~~繁~~以“~~繁~~”)“~~繁~~”字读是平声字，又是~~反~~仄
声字。此~~繁~~为平声。读作~~繁~~，不作~~繁~~。)

(三) 出语好， enjoyment + pleasure of the touch or texture

本起在~~在~~摩~~摩~~抄。

摸与~~摸~~脂~~脂~~疑~~疑~~虞子

(故~~故~~常~~常~~形~~形~~厚~~厚~~容~~容~~美的~~的~~肌膚。虞子~~虞~~子~~子~~对~~对~~虞~~虞~~女，virgin。
故~~故~~人~~人~~相~~相~~信~~信~~虞~~虞~~女~~女~~的~~的~~肌膚~~膚~~最~~最~~滑~~滑~~。

拂来^柔混想春波 (指柔和的复凸面。又“混”字①卷P177
混面) convex moulding
长昼易消磨. you may enjoy the polishing whole day long!

(四) 出居好, the enjoyment or pleasure from beautiful carving
木极赏神之
巧斲寸材成^升亚 (亚指空心十字)
透镜尺幅之^播福,
其便大玲珑!

(五) 出居好! the enjoyment & pleasure from the pleasant
木极耐思^馨心 odors of the wood
日暖丝丝清^鼻观, (鼻观指嗅觉“观”有平声有^仄声。也
雨修^{脉脉}到不^禁, 处^清quàn, 不^清quàn。仄声
喜有^{暗香}侵! (脉脉有含蓄有情之意)
(暗香 faint fragrance)

(六) 出居好,
木极^无限 (no limit, or endless 有说结与音^清
檀几^读五^真郁味, (你极^爱食^之, 故云)
^檀味^得月^净与^塵, 相^同又^研究, (因^卷99), 即^莫灵^想
^歌尔^知牛人! (你^的美^魔的^莫灵^想大^师)
(你, 即你, 木极居中的人)

21st Sept 1995

My Dearest Grace,

竹刻底片两盒先后收到，拍得好极了。已上函向您和向摄影师道谢。想已收到。

大作 Chinese Classical Furniture 签名本及另包 20 本已收到，谢谢。将代为送给应该送的人。

台湾不少位收藏家送文物到故宫展览，包括鸿禧美术馆的廖桂英馆长。我因为想给您一个 surprise，连夜写了六首“望江南”，写成横幅，托她带到香港付邮，或打电话请您派人去取。不知收到没有？我想你会喜欢。完全从木趣出发，真正为你而写的。下面我想作一些讲解。也许是多余的，因为不讲你也知道。

“望江南”是一个词牌名，一般用“××好”开始，唐代不少位诗人喜欢用此调写词。其中三、四两句往往是一副对联，末一句要总结全首词意。

(一) 幽居好, enjoyment and pleasure of the grain

木趣美绝伦

案聚狸斑呈鬼面, (见《研究》图版卷 P.191 右栏)

床围流水映行云, (见《研究》文字卷 P.73 丙 6 说明)

造化有奇文 nature creates beautiful grain

(二) 幽居好, enjoyment and pleasure of the form of Ming furniture

木趣妙难言

简已简成无可简 (此两句我很得意, 说明明式家具具有的简到无可简,

繁偏繁到不能繁。有的繁到无可繁。这要归功于古代的智能工匠。)

哲匠我惊叹! (贤智之人曰“哲”, “叹”字既是平声字, 又是仄声字。

此处为平声。读作 tán, 不作 tǎn。)

(三) 幽居好, enjoyment and pleasure of the touch or texture

木趣在摩挲,

抚去凝脂疑处子 (古人常用凝脂形容美的肌肤。

处子即处女, Virgin, 古代诗人相信处女的肌肤最润滑。)

拂来柔混想春波 (指柔和的家具凸面。见《研究》文字卷 P.177 混面)

convex moulding

长昼易消磨。You may enjoy the polishing whole day long!

(四) 幽居好, the enjoyment or pleasure from beautiful carving and joining

木趣赏神工

巧斗寸材成卍亚 (“亚”指空心十字)

透镂尺幅走螭龙,

真个太玲珑!

(五) 幽居好, the enjoyment and pleasure from the pleasant odour of the wood

木趣耐思寻。

日暖丝丝清鼻观, (“鼻观”指嗅觉。“观”有平声, 有仄声。此处读 guàn。

不读 guān。仄声)

雨余脉脉到衣襟, (脉脉有含蓄有情之意)

喜有暗香侵! (暗香 faint fragrance)

(六) 幽居好,

木趣趣无垠 (no limit or endless, 有总结六首之意。)

檀几读书真有味, (你很爱念书, 故云)

桐床待月净无尘, (“桐”见《研究》图版卷 P.191, 即黄花梨。想起你的美丽的黄花梨大床)

美尔趣中人! (尔, 即“你”, 木趣居中的人)

21st Sept 1995

My dearest Grace,

The two boxes of bamboo carvings transparencies have arrived, what an excellent job. Under separate cover, I have written to thank you and to ask you to convey my thanks to the photographer, trust it has already arrived.

Your new book *Classical Chinese Furniture*, a signed copy and a case of twenty copies also arrived, thank you. I will gift them to whom I think should have them.

Taiwan collectors have been coming to Beijing to deliver antique objects for the exhibition at the Gugong Palace Museum, and this drone includes the director of the Chang Foundation Museum, Liao Guiying. I wanted to give you a surprise, so overnight, composed six *ci*-poems to the tune of *Wang Jiangnan* "Dreaming of the South", styled them in a horizontal scroll and asked her to bring it to Hong Kong and send it by post to you or to telephone you to have it picked up. Have you received it? I am hoping you would be pleased, directed solely at the delights of wood, especially written for you. Let me explain. Perhaps it is superfluous because you would know even without explanation.

"Dreaming of the South" is a form of *ci*-poetry, usually with "XX is the best" to begin, quite a few Tang poets are fond of this tune to write *ci*-poems. The third and fourth line usually comprise a couplet, with the last line summarizing the meaning of the *ci*-poems.

- 1 Lodged in tranquility is the best.
So is ravished by wood with grain sublime.
In this bench, spotted raccoons like mystic masks lurk.
(see "*Connoisseurship*" plates p.191 right)
In that bed, sprawling rivulets like streaky clouds gird.
(see "*Connoisseurship*" text p.73 C6 explanation)
How Nature leaves its heavenly marks!

- 2 Lodged in tranquility is the best.
So is ravished by wood of great design.
In the simple, simplicity in its sleekest is celebrated. (I am very proud of these two lines exemplifying the art of ancient craftsmen in their creation of Ming Furniture)

In the florid, floridity in its richest is manifested.

How craftsmen drive their lively minds!(The last word is pronounced with the second tonation and not the fourth)

3 Lodged in tranquility is the best.

So is ravished by wood with a touch defined.

The satin brings to mind the jade cheek of a fair maiden.(ancients believe young maidens have silken skin)

The creasy can be to a pond rippling in spring likened.(alludes to the gently convex moulding. See “*Connoisseurship*” text p. 177)

How long hours do fleetingly fly! (you may enjoy the polishing whole day long!)

4 Lodged in tranquility is the best. (the enjoyment or pleasure from beautiful carving and joining)

So is ravished by wood with carvings fine.

Dainty are Buddhist crosses no bigger than a fingernail.(alludes to the hollow cross patterns)

Mighty are Chinese dragons in large openwork unveiled.

How adorable is artistry at its height!

5 Lodged in tranquility is the best.

So is ravished by wood with aroma divine

That wafts to waken nostrils through air that sizzles;(Pronounce here the fourth tonation and not the first)

Else lingers to perfume clothing on days that drizzle.(lingering alludes also to feeling)

How pleasurable is a faintly fragranced life!(faint fragrance)

6 Lodged in tranquility is the best.

So is ravished by wood till the end of time.(no limit or endless, summarizing all 6 poems)

Reading good books at a *zitan* desk proffers much to savour.(This is because you like to read)

Gazing at the moon in a *huali* bed transforms woes to vapour.(see “*connoisseurship*” plates p.191, *lu* is *huanghuali*. Alludes to your excellent *huanghuali* canopy bed)

How enviable is lodging in wood delights!(You, the person in the Lodge of Wood Delights)



此居好木趣美絕倫
紫紫豕斑呈鬼面林
園流水映行雲造化
有奇文



Lodged in tranquility is the best.

So is ravished by wood with grain sublime.

In this bench, spotted raccoons like mystic masks lurk.

In that bed, sprawling rivulets like streaky clouds gird.

How Nature leaves its heavenly marks!







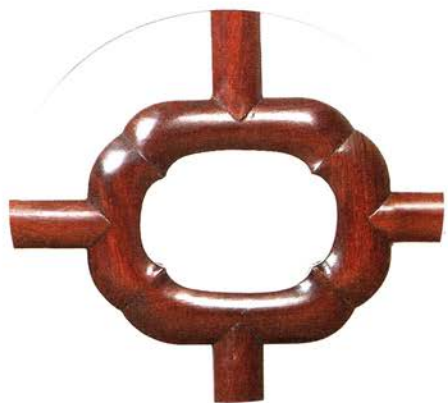


出居好木趣妙難言
簡已簡成無可簡繁
偏繁到不能繁哲匠
我驚歎



*Lodged in tranquility is the best.
So is ravished by wood of great design.
In the simple, simplicity in its sleekest is celebrated.
In the florid, floridity in its richest is manifested.
How craftsmen drive their lively minds!*





坐居好木趣在磨抄
撫去凝脂疑處子拂
來柔混想春波長畫
易消磨







Lodged in tranquility is the best.

So is ravished by wood with a touch defined.

The satin brings to mind the jade cheek of a fair maiden.

The creasy can be to a pond rippling in spring likened.

How long hours do fleetingly fly!



幽居好木趣賞神工
巧門寸材成出亞透
雕尺幅走螭龍真個
太玲瓏

Lodged in tranquility is the best.

So is ravished by wood with carvings fine.

Dainty are Buddhist crosses no bigger than a fingernail.

Mighty are Chinese dragons in large openwork unveiled.

How adorable is artistry at its height!



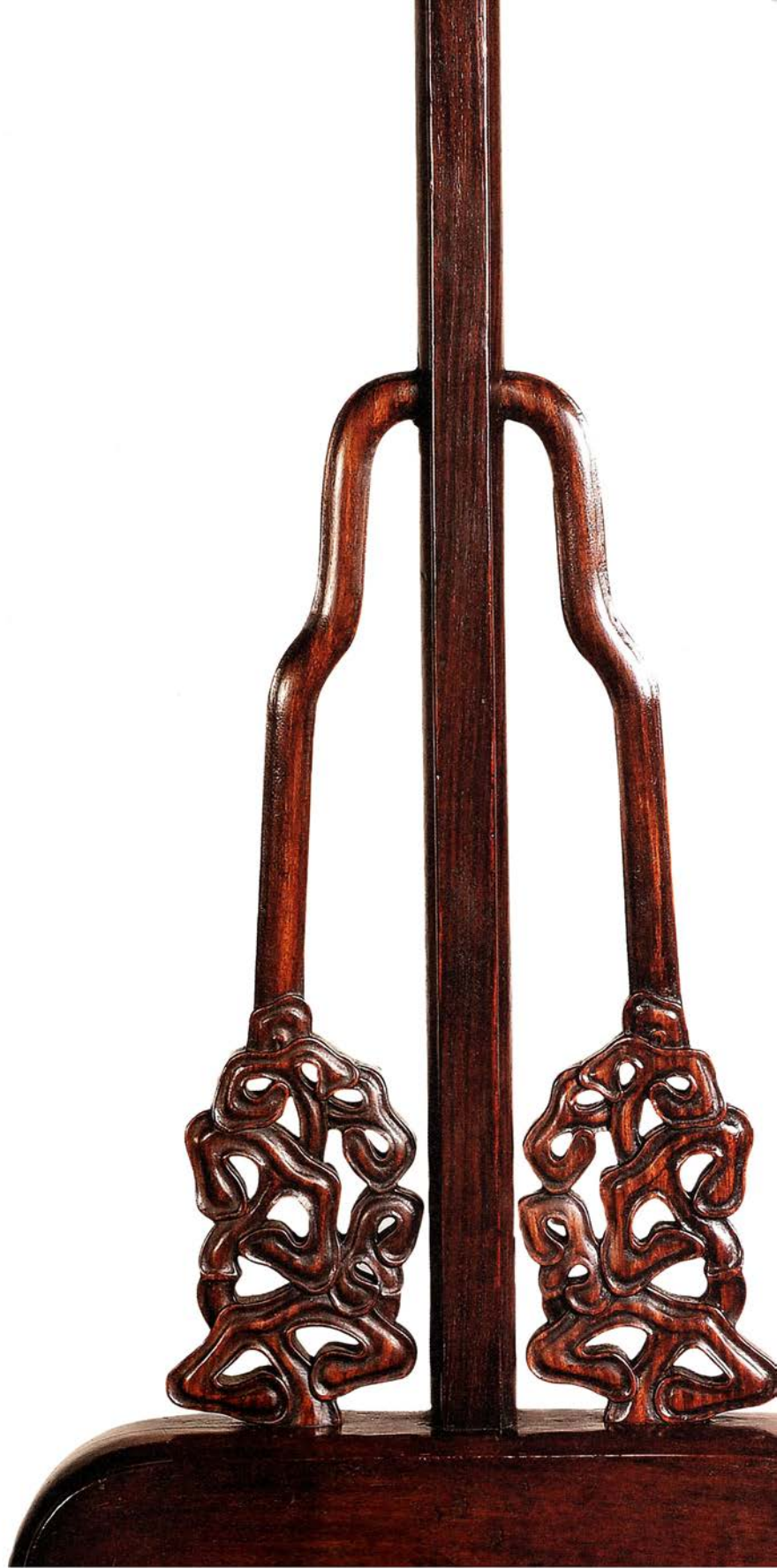




幽居好木趣耐思尋
日暖然然清鼻觀兩
餘脈之到衣襟喜有
暗香侵



*Lodged in tranquility is the best.
So is ravished by wood with aroma divine
That wafts to waken nostrils through air that sizzles;
Else lingers to perfume clothing on days that drizzle.
How pleasurable is a faintly fragranced life!*





出居好木趣趣無限
檀几讀書真有味
榻床待月淨無塵
羨爾趣中人



Lodged in tranquility is the best.

So is ravished by wood till the end of time.

Reading good books at a zitan desk proffers much to savour.

Gazing at the moon in a huali bed transforms woes to vapour.

How enviable is lodging in wood delights!



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香几

INCENSE
STANDS



黄花梨五足三弯腿高圆香几

晚明 (1573-1644)

- 面径 38.2 厘米 腹径 49.5 厘米
- 托泥径 38.2 厘米 高 106 厘米

几面圆边框用楔钉榫五接，装独板活动心板，下安一根可装可卸的托带嵌入边框支承。几面冰盘沿自中部向下内缩至底起一窄边线。高束腰五接，混面圆润饱满，五个椭圆形开光内浮雕凤鸟纹，上连如屋檐状冰盘的几面，下接如台阶式起三道线脚的托腮。壶门轮廓牙子起线雕卷叶纹，以插肩榫造法与弯弧优雅的蜻蜓腿足结合。修长腿足顺势向外彭出，中部两侧突出雕攀龙纹，后婉转内收，至足端外卷成球终结，上翻花叶，足底承以一木连做的圆球，以榫卯插入带小足的托泥。圆形托泥以楔钉榫分五段相接，起三道阳线，最下线脚延续至小马蹄足。

传世黄花梨木制明代高圆香几屈指可数，异常珍稀。

此具五足圆香几含可装可卸活动心板，盖上心板时放置香炉、花樽或美石。卸下心板与托带，又让大花瓶安卧其中（看元末明初杂剧《玉壶春》插图）。到目前为止，传世黄花梨木制香几中，尚数孤例。



《玉壶春》
Yu Hu Chun
The Romance of Yuhu



《北宋志传》
Bei Song Zhi Zhuan
Stories of the Northern Song

来源

北京大学工学院、北京工业建筑设计院杨耀教授 1978 前

香港 简氏兄弟贸易公司 1988

香港嘉木堂 1988

美国加州中国古典家具博物馆 1989-1993

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伍嘉恩《明式家具二十年经眼录》北京，2010，页20-21



FIVE-LEGGED TALL ROUND INCENSE STAND

Huanghuali wood

Late Ming (1573-1644)

Diameter top 38.2 cm (15 1/16") Chest 49.5 cm (19 1/2")

Base 38.2 cm (15 1/16") Height 106 cm (41 3/4")

The top frame is of five sections, held together by pressure-pegged scarf joints with a single board centre panel, supported by an underneath brace resting on ledges in the frame members. Both the centre panel and support brace are removable. The edge of the frame moulds downwards from about half way down and again to end in a narrow banded edge. The high waist, comprised of five rounded members with oval-shaped medallions carved with stylised phoenix, join the eaves-like top and the terrace-like ridge with three-stepped mouldings below. The beaded-edged curvilinear-shaped aprons with stylised scrolling tendrils are mortised, tenoned and half-lapped on to the beautifully shaped legs which curve outwards and return to end in outward flaring knobs topped with openwork leaves, standing on ball pads which are made of one piece of wood as the legs. Each leg is carved with two stylised climbing dragons in mid section. At the bottom, the ball pads are tenoned into the circular base made in five sections, with pressure-pegged scarf joints, supported by five small feet. There are three line mouldings on the base, the bottom one extending down to the sides of the small hoof feet.

Extant examples of tall round stands made in *huanghuali* wood are extremely rare, with less than a handful known examples.

The present piece has a removable top panel which when in place serves as a stand for, an incense burner, a flower vase or a rock sculpture. When removed, a flower vase might be safely housed in the opening, as depicted in the illustration to the late Yuan early Ming drama, *The Romance of Yubu*. In published *huanghuali* wood examples to date, this is unique.

PROVENANCE

YANG YAO, professor, College of Engineering, Peking University, Beijing Industrial Architecture Designing and Researching Institute, before 1978

KAN & BROTHERS TRADINGS CO., Hong Kong, 1988

GRACE WU BRUCE, Hong Kong, 1988

MUSEUM OF CLASSICAL CHINESE FURNITURE, California, 1989-1993

PUBLISHED

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Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 20-21







椭圆形开光内浮雕凤鸟纹
oval-shaped medallions carved with
stylised phoenix



壶门轮廓牙子起线雕卷叶纹
curvilinear-shaped aprons with stylised
scrolling tendrils



腿足中部两侧突出雕攀龙纹
The leg is carved with two stylised
climbing dragons in mid section



腿足婉转内收，至足端外卷成球终结，上翻花
叶，足底承以一木连做的圆球，以榫卯插入
带小足的托泥；圆形托泥以楔钉榫分五段相
接，起三道阳线，最下线脚延续至小马蹄足
The legs curve outwards and return to end in out-
ward flaring knobs topped with openwork leaves,
standing on ball pads which are made of one
piece of wood as the legs, the ball pads are ten-
oned into the circular base made in five sections,
with pressure-pegged scarf joints, supported by
five small feet. There are three line mouldings
on the base, the bottom one extending down to the
sides of the small hoof feet



几面冰盘沿自中部向下内缩至底起一窄边线；混
面高束腰圆润饱满，上连如屋檐状冰盘的几面，
下接如台阶式起三道线脚的托腮；壶门轮廓牙子
起线雕卷叶纹，以插肩榫造法与蜻蜓腿足结合
The edge of the frame moulds downwards from about
half way down and again to end in a narrow banded
edge. Rounded members of the high waist join the
eaves-like top and the terrace-like ridge with three-
stepped mouldings below. The beaded-edged
curvilinear-shaped aprons with stylised scrolling
tendrils are mortised, tenoned and half-lapped
on to beautifully shaped legs



几面圆边框用楔钉榫五接，装独板活动心板，下安一根可装可卸的托带嵌入边框支承
 The top frame of five sections, held together by pressure-pegged scarf joints with a single board
 centre panel, supported by an underneath brace resting on ledges in the frame members
 Both centre panel and support brace are removable

黄花梨四足叶纹八方高香几

晚明 (1573-1644)

- 长 50.5 厘米 宽 37.7 厘米
- 高 103.3 厘米

八方几面攒边打槽平镶独板面心，下装一根穿带出梢支承。框面冰盘沿上部平直，自中上部下敛至底压窄平线。束腰与沿边起皮条线的叶形牙子一木连做，互相衔接，并向上与边框结合。四根修长的方材三弯腿足弧形舒敛有致，于底向外微翻出蹄足，足底出榫纳入带有小足支承于四角的微弧形长方托泥。

此香几造型独特，与前属王世襄先生收藏（王世襄 1985，页130），现归上海博物馆的高香几造型完全一样。原来是一对。

来源

香港敏求精舍成员钟华培先生 1990 - 1997

展览

香港，1994，“家具中的家具—明式家具私人珍藏精选”，香港嘉木堂

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出版

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伍嘉恩《明式家具二十年经眼录》北京，2010，页 18-19

明式家具珍賞



上海博物馆藏
Shanghai Museum collection



OCTAGONAL INCENSE STAND

Huanghuali wood

Late Ming (1573-1644)

Width 50.5 cm (19 7/8") Depth 37.7 cm (14 7/8")

Height 103.3 cm (40 5/8")

The top is of frame construction with a single board flush, tongue-and-grooved floating panel supported by one dovetailed transverse stretcher below. The edge of the frame moulds downwards and inwards from about one third way down and then again to end in a very narrow flat band. The waist and the beaded-edged leaf-shaped aprons are made of one piece of wood. The four rectangular legs are shaped in a graceful curve to end in small outward hoofs which are tenoned to the slightly curved, rectangular base stretchers, with four small feet at the corners.

The shape of this incense stand is very unusual. It is identical to the piece that was in the collection of Wang Shixiang (Wang 1986, p 130) now in the collection of the Shanghai Museum, China. They were made as a pair.

PROVENANCE

HONG KONG MIN CHIU SOCIETY MEMBER CHUNG WAH PUI COLLECTION, 1990 - 1997

EXHIBITED

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Hong Kong, 1995, "In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society", Hong Kong Museum of Art

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Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 18-19





八方几面攒边打槽平镶独板面心
The top is of frame construction with a single board flush, tongue-and-grooved floating panel



束腰与沿边起皮条线的叶形牙子一木连做，互相衔接，并向上与边框结合
The waist and the beaded-edged leaf-shaped aprons are made of one piece of wood



黄花梨四足霸王枨马蹄足长方香几

晚明 (1573-1644)

- 长 67 厘米 宽 39.1 厘米
- 高 82.6 厘米

几面以标准格角榫攒边框，平镶四角成圆弧形的独板面心，下装两根穿带出梢支承。抹头可见透榫。边抹立面上端平直后向下逐渐内缩至底压打洼儿的阳线。束腰与起边线的直牙条为一木连做，以抱肩榫与腿足、几面结合，腿足顶端出双榫纳入几面边框底部，下展至底以造型美好的马蹄足结束。牙条边线延至腿足一气呵成。腿足自肩部凿出一道凌厉的委角线，一路直落至马蹄足。四根菱形霸王枨下端以榫卯纳入四足，上端承托面板下穿带，用销钉固定。几面下原来的漆灰、糊织物与漆裹保存近乎完整。

此香几四腿向外微张，腿足肩部鍱委角线，一路直落至马蹄足。挺拔干净利落。非常罕见。

来源

香港嘉木堂 1990

出版

从未发表



腿足自肩部凿出一道凌厉的委角线，一路直落至马蹄足

Wojiao grooved mouldings are cut into the corners of the legs, extending from the shoulders down to the hoof feet, highlighting the strong, clean line of the piece



S-BRACE INCENSE STAND

Huanghuali wood

Late Ming (1573-1644)

Width 67 cm (26 $\frac{3}{8}$ ") Depth 39.1 cm (15 $\frac{3}{8}$ ")

Height 82.6 cm (32 $\frac{1}{16}$ ")

The top is of standard mitre, mortise and tenon frame construction with a single board, round-cornered, tongue-and-grooved, flush floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame top. The edge of the frame top begins in a flat surface, then moulds gently inwards and downwards to end in a grooved banded edge. The recessed waist and the beaded-edged straight apron, made of one piece of wood, is half-lapped, mortised and tenoned into the legs which are double-lock tenoned into the top and end in exquisitely drawn hoof feet. The beaded edges continue from the aprons down the legs. *Wojiao* grooved mouldings are cut into the corners of the legs, extending from the shoulders down to the hoof feet. Four square section S-braces are mortised and tenoned into the legs on one end and on the other, attached to the transverse stretchers underneath the top, secured by wood pins. The original clay, ramie and lacquer undercoating is almost completely intact.

The four legs of this stand slope gently outward in an almost imperceptible splay and there are *wojiao* grooved mouldings cut into the corners of the legs starting at the shoulders extending down to the hoof feet, highlighting the strong, clean line of the piece, very rare features.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1990

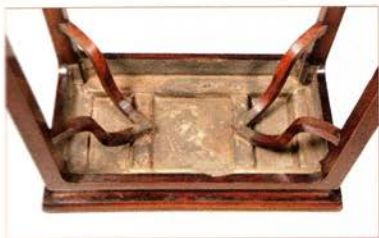
PUBLISHED

Never published



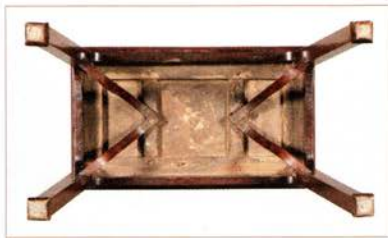
几面以标准格角榫攒边框，平镶四角成圆弧形
的独板面心

The top of standard mitre, mortise and tenon frame construction with a single board, round-cornered, tongue-and-grooved, flush floating panel



四根菱形霸王枨下端以榫卯纳入四足，上端承托面板下穿带，用销钉固定

Four square section S-braces are mortised and tenoned into the legs on one end and on the other, attached to the transverse stretchers underneath the top, secured by wood pins



几面下原来的漆灰、糊织物与漆裹

The original clay, ramie and lacquer undercoating



紫檀木四足带底座长方香几

晚明 (1573-1644)

- 长 82 厘米 宽 38 厘米
- 高 84 厘米

此几比例协调匀称，几面为标准格角榫攒边框平镶独板瘿木面心，下装三根穿带出梢支承。独板面心采用的楠木瘿呈现其独特的葡萄纹。边抹冰盘沿立面上部平直，自中部下敛内缩至底起一边线。束腰与直素牙条以抱肩榫与腿足、几面结合。腿足顶端出双榫纳入几面边框底部，下展至底收成马蹄足。足底以榫卯与黄花梨底座接合，出透榫。底座以标准格角榫攒边框落堂装独板面心，抹头出透榫，下装两根穿带出梢支承。几面底部原来的漆灰、糊织物与漆裹尚存痕迹。

明式家具带托泥或底座的多为香几香案。托泥中镶心板成底座，传世香几中比带托泥的更罕见。紫檀木造明式家具又是黄花梨木造的千分之一二。此几集比例完美与珍稀于一身，其重要性可想而知。



几面为标准格角榫攒边框平镶独板瘿木面心，独板面心采用的楠木瘿呈现其独特的葡萄纹

The frame top is of standard mitre, mortise and tenon construction with a single board burl wood, flush, tongue-and-grooved floating panel. The burl wood top is that of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern

来源

香港嘉木堂 1987

此具香几是嘉木堂 1987 年在香港中环毕打行开业首轮陈设之一（见页 83），上置灵璧赏石。

出版

Grace Wu Bruce, "Classic Chinese Furniture in Tzu-Tan Wood", *Arts of Asia*, November-December 1991, Hong Kong. 伍嘉恩《紫檀木造古典中国国家家具》，《亚洲艺术》1991 年 11-12 月，香港，页 144

伍嘉恩《中国古典紫檀家具——几件明及清初实例及其纵横探讨》，《中国古典家具研究会会刊》十二，1992 年 11 月，北京，页 45

伍嘉恩《从几件实例探讨中国古典紫檀家具》，《文物天地》第 213 期，中国文物报社，北京，2009 年 3 月，页 88



RECTANGULAR INCENSE STAND

Zitan, burl and *huanghuali* wood

Late Ming (1573-1644)

Width 82 cm (32 1/4") Depth 38 cm (14 1/16")

Height 84 cm (33 1/16")

This *zitan* stand is of almost perfect proportions. The frame top is of standard mitre, mortise and tenon construction with a single board burl wood, flush, tongue-and-grooved floating panel supported by three dovetailed transverse braces underneath. The burl wood top is that of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern. The frame moulds gently downwards and inwards from about half way down and ends in a beaded edge. The recessed waist and the plain straight apron are half-lapped, mortised and tenoned into the legs which are double-lock tenoned to the top and end in beautifully drawn hoof feet. The feet are mortised and tenoned into a *huanghuali* wood base, the tenons exposed. The wood base of standard mitre, mortise and tenon frame construction, with an inset single board, tongue-and-grooved floating panel is supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides. Traces of ramie, clay and lacquer coating are on the underside.

Stands and small tables with floor stretchers, as well as base stands like the present piece, are usually incense stands or incense tables. Those with base stands are rarer than those with base stretchers in surviving examples dated to the classical period. In addition, Ming furniture made in *zitan* wood is not even point one or two percent of that made in *huanghuali* wood. This elegant stand is perfect in proportions and extremely rare, an important piece.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1987

This piece was among the first display at the Grace Wu Bruce gallery when it commenced business in 1987 in Pedder Building, Hong Kong. A *lingbi* rock was placed on the stand. (see p. 83)

PUBLISHED

Grace Wu Bruce, *Classic Chinese Furniture in Tzu-Tan Wood, Arts of Asia*, November-December 1991, Hong Kong, p.144

Grace Wu Bruce, *Zhongguo Gudian Zitan Jiaju - Jijian Ming ji Qing Chu Shili jiqi Zongheng Tantai* (Chinese Classic furniture in *Zitan* - Some Ming and Early Qing Examples and Their Exploration), *Zhongguo Gudian Jiaju Yanjiuhui Huikan* (Journal of the Association of Chinese Classical Furniture), No. 12, November 1992, Beijing, p.45

Grace Wu Bruce, *Cong Jijian Shili Tantai Zhongguo Gudian Zitan Jiaju* (Some Examples of Chinese Classic furniture in *Zitan* Wood and Their Study), *Cultural Relics World*, issue 213, Zhongguo Wenwu Baoshe, Beijing, March 2009, p. 88





几面下装三根穿带出梢支承；束腰与直素牙条以抱肩榫与腿足、几面结合，腿足顶端出双榫纳入几面边框底部；几面底部原来的漆灰、糊织物与漆裹尚存痕迹

足底以榫卯与黄花梨底座接合，出透榫；底座以标准格角榫攒边框落堂装独板面心，下装两根穿带出梢支承

The top is supported by three dovetailed transverse braces underneath. The recessed waist and the plain straight apron are half-lapped, mortised and tenoned into the legs which are double-lock tenoned to the top. There are traces of ramie, clay and lacquer coating on the underside

The feet are mortised and tenoned into a *huanghuali* wood base, the tenons exposed. The wood base of standard mitre, mortise and tenon frame construction, with an inset single board, tongue-and-grooved floating panel is supported by two dovetailed transverse stretchers underneath





嘉木堂 1987 年在香港中环毕打行开业首轮陈设
香几在其中，上置灵璧赏石

The first display at the Grace Wu Bruce gallery when it commenced business in 1987 in Pedder Building, Hong Kong.
The incense stand was among the display, with a *lingbi* rock placed on it.



桌

ZHUO
TABLES



紫檀木一腿三牙罗锅枨六仙方桌

晚明 (1573-1644)

- 长 85.3 厘米 宽 85 厘米
- 高 82.5 厘米

此桌为一腿三牙设计，桌面以标准格角榫攒边打槽平镶八拼面心板。下装两根穿带出梢支承，另加一根双十字形加强支撑力。抹头可见透榫。边抹线脚自中上部向下内缩，底加起阳线的垛边。圆材腿足内缩起侧脚，上以双榫纳入桌面。腿足间装有带牙头的牙条，其下安黄花梨高罗锅枨。罗锅枨接圆腿处，加销钉。内缩腿足与桌角相接处各安有一角牙。

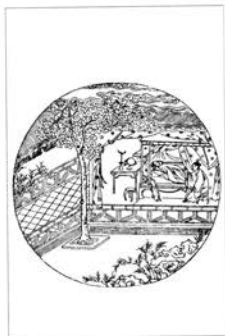
此件体积不大的紫檀木六仙方桌面心板，竟以八块木拼成。紫檀木在明代的缺乏，可见一斑。

制于明代的紫檀家具相当稀少，比率不到黄花梨木制的千分之一二。此桌属典型明朝方桌设计，用紫檀配黄花梨，非常独特。



边抹线脚自中上部向下内缩，底加起阳线的垛边；圆材腿足内缩起侧脚，上以双榫纳入桌面；腿足间装有带牙头的牙条，其下安黄花梨高罗锅枨；罗锅枨接圆腿处，加销钉；内缩腿足与桌角相接处各安有一角牙

The edge of the frame moulds inwards and downwards from about one third way down and ends in an added strip with beading called *duobian*. The four round legs, recessed from the corners, splayed outwards, are double tenoned to the top. They are joined by a shaped, spandrelled apron and a hump-back shaped *huanghuali* stretcher below. There are wing-shaped spandrels at the corners where the recessed legs meet the top



明式
紫檀木
《Zhan Huan
Table of the Popular Courtesan

来源

香港嘉木堂 1994

比利时 布鲁塞尔 倡明室 1995-2005

展览

巴黎，2003，吉美国立亚洲艺术博物馆“明·中国家具的黄金时期”

出版

Grace Wu Bruce, *Living with Ming - the Lu Ming Shi Collection*, Hong Kong, 2000. 伍嘉恩《倡明室家具图集》香港，2000，页 140-141

Musée national des Arts asiatiques - Guimet, *Ming: l'Âge d'or du mobilier chinois. The Golden Age of Chinese Furniture*, Paris, 2003. 吉美国立亚洲艺术博物馆《明·中国家具的黄金时期》巴黎，2003，页 174-175

伍嘉恩《明式家具二十年经眼录之四 桌类》。《紫禁城》第 166 期，2008 年 11 月。北京，页 119



YITUI SANYA SIX-IMMORTALS TABLE

Zitan and *huanghuali* wood

Late Ming (1573-1644)

Width 85.3 cm (33 3/16") Depth 85 cm (33 3/16")

Height 82.5 cm (32 1/2")

Of the design called *yitui sanya*, three apron-spandrel to one leg, the top is of standard mitre, mortise and tenon, flush tongue-and-grooved eight-board floating panel construction supported by two dovetailed stretchers underneath. There is an additional cross brace for further support. There are exposed tenons on the short sides of the frame top. The edge of the frame moulds inwards and downwards from about one third way down and ends in an added strip with beading called *duo-bian*. The four round legs, recessed from the corners, splayed outwards, are double tenoned to the top. They are joined by a shaped, spandrelled apron and a hump-back shaped *huanghuali* stretcher below. There are wing-shaped spandrels at the corners where the recessed legs meet the top.

This medium size *zitan* table requiring a composite of eight panels for its table top attests to the scarce supply of *zitan* wood during the Ming period.

Zitan furniture dated to the Ming dynasty is extremely rare, not even point one or two percent of those made in *huanghuali* wood. This piece in typical Ming square table design, is very unusual in that both *zitan* and *huanghuali* wood are used.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

THE LU MING SHI COLLECTION, Brussels,
1995 - 2005

EXHIBITED

Paris, 2003, Musée national des Arts asiatiques – Guimet, *Ming: l'Âge d'or du mobilier chinois*. The Golden Age of Chinese Furniture

PUBLISHED

Grace Wu Bruce, *Living with Ming – the Lu Ming Shi Collection*, Hong Kong, 2000, pp. 140-141

Musée national des Arts asiatiques – Guimet, *Ming: l'Âge d'or du mobilier chinois*. *The Golden Age of Chinese Furniture*, Paris, 2003, pp. 174-175

Grace Wu Bruce, *Two Decades of Ming Furniture Part IV: Zhuo tables*, *Forbidden City*, issue 166, November 2008, Beijing, p. 119





桌面以标准格角榫攒边打槽平镶八拼面心板

The top is of standard mitre, mortise and tenon, flush tongue-and-grooved eight-board floating panel construction



桌面下装两根穿带出梢支承，另加一根双十字形加强支撑力

The top is supported by two dovetailed stretchers underneath. There is an additional cross brace for further support



黄花梨瓜棱腿霸王枨八仙方桌

晚明 (1573-1644)

- 长 94.3 厘米 宽 93.5 厘米
- 高 86.8 厘米

桌面标准格角榫攒边框，平镶取自一材的六拼面心，下装两根穿带加一根横贯托带交叉支承。抹头可见透榫。边抹立面自中部向下内缩至底压一窄边线。瓜棱腿线脚的腿足间安卷尾龙纹角牙的牙条。牙条下沿边起阳线。四根菱形霸王枨下以榫卯纳入四足，上交于桌面下两端的穿带，以销钉固定。桌底原来的漆灰、糊织物与漆裹保存近乎完整。

瓜棱腿线脚造工精细，不常见的卷尾龙纹造型俏丽。四根霸王枨在桌底划出弧形空间，凸显八仙方桌研秀空灵。

六拼面心板，黄花梨桌案中不常见。细看下发现不但六拼板取自一材，连桌面边框，四腿足，四牙子等都属同一树材。是一木一器的制作。

来源

香港嘉木堂 1988

出版

从未发表



边抹立面自中部向下内缩至底压一窄边线；瓜棱腿线脚的腿足间安卷尾龙纹角牙的牙条；牙条下沿边起阳线

The edge of the frame moulds downwards from about half way down to end in a narrow flat band. The lobed-shaped legs carved with *gualeng* "melon ridge" mouldings, are fitted with aprons carved with stylised coiled dragons spandrels. There are raised beaded edges on the aprons



LOBED-SHAPED LEGS S-BRACE EIGHT-IMMORTALS TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 94.3 cm (37 1/8") Depth 93.5 cm (36 13/16")

Height 86.8 cm (34 3/16")

The top is of standard mitre, mortise and tenon construction with a six-board floating panel tongue-and-grooved into the mitred frame, supported by two dovetailed transverse stretchers and an additional cross stretcher underneath. There are exposed tenons on the short sides of the frame top. The edge of the frame moulds downwards from about half way down to end in a narrow flat band. The lobed-shaped legs carved with *gualeng* "melon ridge" mouldings, are fitted with aprons carved with stylised coiled dragons spandrels. There are raised beaded edges on the aprons. Four square-section S-shaped braces are mortised and tenoned into the legs and lapped and wood-pinned to the stretchers at the ends of the underside of the table top. The original ramie, clay and lacquer undercoating are almost completely intact.

The lobe-shaped legs are finely carved with mouldings, the unusual shaped dragon spandrels beautifully rendered, and together with the S-braces that create a curved silhouette at the corners, they make this piece airy and gorgeous.

Huanghuali tables rarely have top panels with so many boards. Closer examination reveals that not only the six boards of the floating panels are cut from the same timber, so are the table top frame members, the four legs and the four aprons. In fact, the whole table was made from timber cut from one tree.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1988

PUBLISHED

Never published



桌面标准格角榫攒边框，平镶取自一材的六拼面心

The top is of standard mitre, mortise and tenon construction with a six-board floating panel tongue-and-grooved into the mitred frame



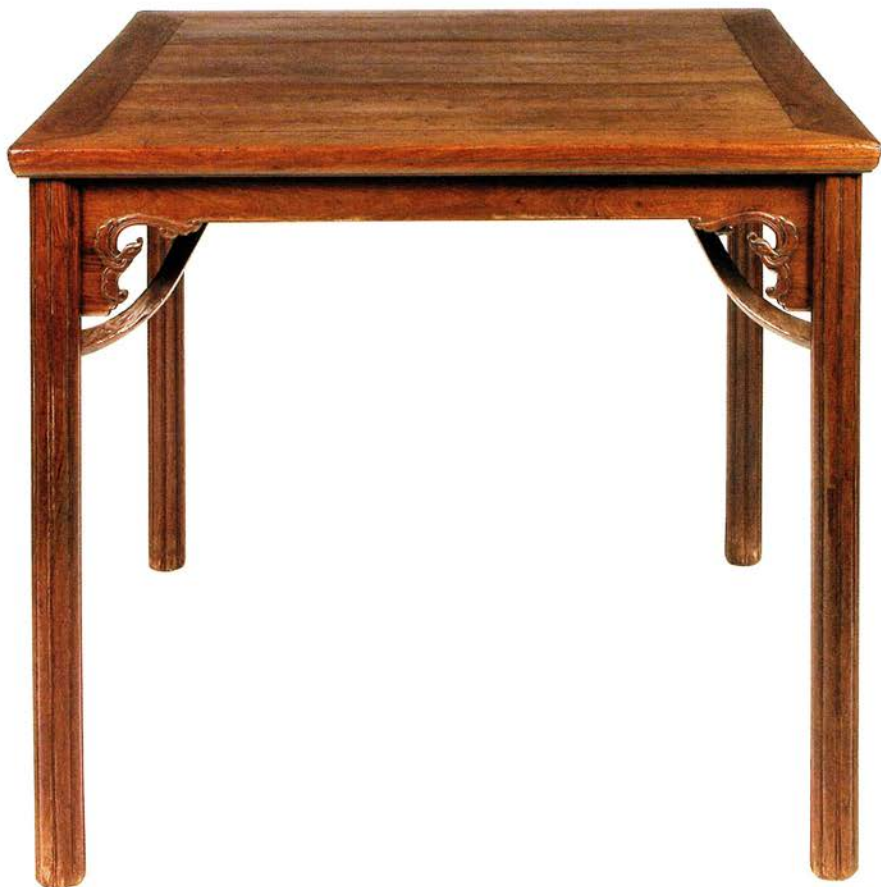
桌面下装两根穿带加一根横贯托带交叉支撑；桌底原来的漆灰、糊织物与漆裹保存近乎完整

The top is supported by two dovetailed transverse stretchers and an additional cross stretcher underneath. The original ramie, clay and lacquer undercoating are almost completely intact



四根菱形霸王枨下以榫卯纳入四足，上交于桌面下两端的穿带，以销钉固定

Four square-section S-shaped braces are mortised and tenoned into the legs and lapped and wood-pinned to the stretchers at the ends of the underside of the table top



黄花梨裹腿做高罗锅枱八仙方桌

晚明 (1573-1644)

- 长 95.7 厘米 宽 95.9 厘米
- 高 85.1 厘米

桌面以标准格角榫造法攒边框，打槽平镶两拼面心板，大边侧窄条是远年复修。下装三根穿带出梢支承，两侧两根出透榫。抹头亦可见明榫。桌面边抹立面劈料做起双混面。下装形状相似的双混面垛边牙子。垛边紧贴桌面。其下四角安单混面角牙，与垛边相同，皆为裹腿做。罗锅枱亦是劈料做起双混面裹腿接合腿足，中部紧贴垛边。圆材腿足以长短榫纳入桌面。

竹制或藤编家具常见于宋朝 (960 - 1279) 与明朝 (1368 - 1644) 绘画中。裹腿做是从竹制与藤编家具得到启发，运用到硬木家具中。此八仙桌以裹腿做，平面通起混面，圆形腿足，整体予人感觉如竹制家具。此种以珍贵木材仿制一般到处可见的竹材或藤编家具，反映明代文人追求内敛的心态。

此特殊设计半桌也有采用。故宫博物院收藏一具 (朱家潘 2002, 页 110)。

来源

香港嘉木堂 1995

出版

Grace Wu Bruce, "Sculptures To Use",
First Under Heaven: The Art of Asia, London,
1997. 伍嘉恩《实用雕塑》,《天下第一: 亚洲艺术》伦敦, 1997, 页 72



桌面边抹立面劈料做起双混面。下装形状相似的双混面垛边牙子；垛边紧贴桌面。其下四角安单混面角牙，与垛边相同，皆为裹腿做；罗锅枱亦是劈料做起双混面裹腿接合腿足，中部紧贴垛边；圆材腿足以长短榫纳入桌面

The edge of the frame top is carved to look like two rounded stretchers joined together. The similarly carved members underneath the frame appear to be its continuation but are actually the aprons and below them, fitted at the four corners, are spandrels carved to look like a rounded stretcher. Both aprons and spandrels meet each other in a "wrap around the legs" join, *guotui*. The similarly carved double-rounded hump-back stretchers below also wrap around the legs to join with each other, their middle sections reach up to meet with the aprons. The round legs are double tenoned into the frame top



BAMBOO STYLE EIGHT-IMMORTALS TABLE

Huangbuali wood

Late Ming (1573-1644)

Width 95.7 cm (37 5/8") Depth 95.9 cm (37 3/4")

Height 85.1 cm (33 1/2")

The top of standard mitre, mortise and tenon construction with a flush, tongue-and-groove two-board floating panel supported by three dovetailed stretchers underneath, two with exposed tenons. The narrow strip on the edge of the frame is an old restoration. There are exposed tenons also on the short sides of the frame top. The edge of the frame top is carved to look like two rounded stretchers joined together. The similarly carved members underneath the frame appear to be its continuation but are actually the aprons and below them, fitted at the four corners, are spandrels carved to look like a rounded stretcher. Both aprons and spandrels meet each other in a "wrap around the legs" join, *guotui*. The similarly carved double-rounded hump-back stretchers below also wrap around the legs to join with each other, their middle sections reach up to meet with the aprons. The round legs are double tenoned into the frame top.

Bamboo or cane furniture were often depicted in Song (960-1279) and Ming (1368-1644) paintings. *Guotui* or "wrap around the legs" method of making furniture with precious hardwood was inspired by their bamboo counterparts. This table with its rounded surfaces and round legs was designed to portray a bamboo table. The usage of precious hardwood to simulate common material illustrates the sensibilities of understatement considered high form by the Ming elite.

Banzhuo side tables of this special design are also known, an example is in the collection of the Palace Museum. (Zhu 2002, p. 110)

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

PUBLISHED

Grace Wu Bruce, "Sculptures To Use",
First Under Heaven: The Art of Asia, London, 1997, p. 72





桌面以标准格角榫造法攒边框，打槽平镶两拼面心板，大边侧窄条是近年复修

The top of standard mitre, mortise and tenon construction with a flush, tongue-and-groove two-board floating panel. The narrow strip on the edge of the frame is an old restoration



桌面下装三根穿带出梢支承

The top is supported by three dovetailed stretchers underneath



黄花梨高罗锅枨霸王枨八仙方桌

晚明 (1573-1644)

- 长 98.2 厘米 宽 98.2 厘米
- 高 84 厘米

用料厚实，桌面以标准格角榫造法攒边框，打槽平镶三片取自一材的面心板，下装三根穿带出梢支承，另外加两根横托穿带交叉贯穿直枨，加强支撑力。边抹冰盘沿上舒下敛，自三分之一处内缩至底压一窄边线。微起混面的牙条以榫卯接入粗壮的圆材腿足，腿足上端以双榫纳入桌面边框。牙子下方栽入铁钉，贯穿达面框底部加固连结。罗锅枨子两端出榫结合腿足，中部向上延伸紧贴牙子。四根霸王枨以钩挂垫榫接入腿足和桌面下尽端穿带，以销钉固定。桌底原来的漆灰、糊织物与漆裹保存近乎完整。

此桌选料比其他相似体型的家具要厚重实在，因此呈现出沉稳有力的气势。

此具八仙方桌采用铁钉加固牙条与桌面边框底部的连结。在最标准的明式家具设计平头案中，牙子栽入铁钉加固的造法屡见不鲜。虽然只是某种类别，但传说中国家具不采用铁钉的说法是不正确的。

来源

香港嘉木堂 1987

出版

从未发表



边抹冰盘沿上舒下敛，自三分之一处内缩至底压一窄边线；微起混面的牙条以榫卯接入粗壮的圆材腿足，腿足上端以双榫纳入桌面边框；罗锅枨子两端出榫结合腿足，中部向上延伸紧贴牙子

The edge of the frame top moulds downwards and inwards from about one third way down and ends in a narrow flat band. The gently rounded apron is half-lapped, mortised and tenoned to the strong round legs which are double tenoned to the top. Mortised and tenoned to the legs are hump-back shaped stretchers, the middle part reaching up to meet with the aprons



LARGE EIGHT-IMMORTALS TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 98.2 cm (38 1/4") Depth 98.2 cm (38 1/4")

Height 84 cm (33 1/8")

Of substantial material, the top of standard mitred, mortised and tenoned frame construction has a three matched board tongue-and-grooved, flush floating panel supported by three dovetailed transverse braces underneath. Two additional stretchers are tenoned through the transverse braces to the frame for further support. The edge of the frame top moulds downwards and inwards from about one third way down and ends in a narrow flat band. The gently rounded apron is half-lapped, mortised and tenoned to the strong round legs which are double tenoned to the top. Metal nails are applied to the undersides of the apron to further secure them to the frame top. Mortised and tenoned to the legs are hump-back shaped stretchers, the middle part reaching up to meet with the aprons. There are four S-shaped braces tenoned to the legs in a hook and pegged joint and pinned to the outside transverse braces underneath the top for further support. The original clay, ramie and lacquer undercoating is almost completely intact.

This table has members that are more substantial than other pieces of its size and exerts a strong powerful presence.

The aprons of this table are further secured to the top with metal nails. The usage of metal nails to further secure aprons to the frame tops of tables are found often on the most typical Ming design of recessed-leg *ping-touan* tables. While nails were sparingly used in other types of classical furniture, the conventional wisdom that no nails were ever used is erroneous.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1987

PUBLISHED

Never published



桌面以标准格角榫造法攒边框，打槽平镶三片取自一材的面心板

The top of standard mitred, mortised and tenoned frame construction has a three matched board tongue-and-grooved, flush floating panel



桌面下装三根穿带出梢支承，另外加两根横托穿带交叉贯穿直枱，加强支撑力；牙子下方载入铁钉，贯穿达面框底部加固连结；桌底原来的漆灰、糊织物与漆裹保存近乎完整

The top is supported by three dovetailed transverse braces underneath. Two additional stretchers are tenoned through the transverse braces to the frame for further support. Metal nails are applied to the undersides of the apron to further secure them to the frame top; The original clay, ramie and lacquer undercoating is almost completely intact



罗锅枱子两端出榫结合腿足，中部向上延伸紧贴牙子；四根霸王枱以钩挂垫榫接入腿足和桌面下尽端穿带，以销钉固定

Mortised and tenoned to the legs are hump-back shaped stretchers, the middle part reaching up to meet with the aprons. There are four S-shaped braces tenoned to the legs in a hook and pegged joint and pinned to the outside transverse braces underneath the top for further support



黄花梨裹腿做直枨加矮老装卡子花半桌（成对）

晚明（1573-1644）

- 长 105 厘米 宽 52.4 厘米
- 高 88.4 厘米

桌面以标准格角榫造法攒边，打槽平镶木纹生动对称，取自一材的两拼面心板，下装三根穿带出梢支承，两根出透榫。抹头亦可见明榫。桌面边抹冰盘沿上压平线后微起混面，下安同样起混面的牙条垛边。其下直枨也起混面。垛边与枨子均以裹腿榫卯互相接合。垛边与枨子之间栽入矮老，隔出长方形空间，装入海棠形卡子花。圆材腿足以双榫纳入桌面边框底部。

如前例，此对半桌之设计亦是自竹制与藤编家具得到启发，运用到硬木家具中。裹腿做，平面通起混面，圆形腿足，卡子花如用竹、藤拗弯成圈的装饰，都给人感觉如竹制家具。此种以珍贵木材仿制一般到处可见的竹材或藤编家具，反映明代文人追求内敛的心态。

成对的明代制作黄花梨桌案，传世品十分稀少。笔者所知不过十对实例。

来源

香港嘉木堂 1991

出版

从未发表



PAIR OF *BANZHUO* SIDE TABLES

Huanghuali wood

Late Ming (1573-1644)

Width 105 cm (41 $\frac{3}{8}$ ") Depth 52.4 cm (20 $\frac{3}{8}$ ")

Height 88.4 cm (34 $\frac{3}{4}$ ")

The top is of standard mitre, mortise and tenon construction with a flush, tongue-and-grooved, beautifully grained matching two-board floating panel supported by three dovetailed transverse stretchers underneath, two with exposed tenons. There are also exposed tenons on the short sides of the frame top. The edge of the frame begins with a raised edge and curves to form a gently rounded shape. Below the frame, a carved rounded stretcher appears to be its continuation but is actually the apron. Similarly shaped stretchers are dovetailed into and wrap around the legs to meet up with each other, in the same manner as the aprons. Pillar-shaped struts divide the space between the apron and the stretcher into rectangular openings, inset with begonia-shaped struts. The round legs are double tenoned into the frame top.

This pair is another example influenced by bamboo or cane furniture design. *Guotui* or “wrap around the legs” method of making furniture with precious hardwood was inspired by their bamboo counterparts. This table with its rounded surfaces and round legs as well as the inset struts being shaped like bent bamboo strips was designed to portray a bamboo table. The usage of precious hardwood to simulate common material illustrates the sensibilities of understatement considered high form by the Ming elite.

Pairs of tables made in *huanghuali* wood datable to the Ming are very rare. This author knows of only less than ten examples.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1991

PUBLISHED

Never published



桌面以标准格角榫造法攒边，打槽平镶木纹生动对称，取自一材的两拼面心板

The top is of standard mitre, mortise and tenon construction with a flush, tongue-and-grooved, beautifully grained matching two-board floating panel



桌面下装三根穿带出梢支承

The top is supported by three dovetailed transverse stretchers underneath



黄花梨有束腰矮桌展腿式双龙纹半桌

晚明 (1573-1644)

- 长 105.1 厘米 宽 63.2 厘米
- 高 80 厘米

桌面周缘起拦水线，标准格角榫攒边框，打槽平镶一材两拼面心，下装三根穿带出梢支承，皆出透榫。抹头亦可见明榫。边抹冰盘沿上舒下敛，自中上部内缩至底压窄平线。沿边起线的壶门式牙条，高浮雕双龙及卷草纹，与束腰一木连做，以抱肩榫与腿足、桌面接合。牙子的阳线顺势伸延至腿足。腿足上截造成如炕桌三弯腿，肩部延续牙条上的雕饰，垂下花叶，意在模仿金属包角。下则为光素圆材直腿。牙条下方与桌脚间安两卷相抵角牙。

矮桌展腿式半桌，较常见的造型是在现例基础下加装霸王枨。角牙与霸王枨，又常满刻雕饰，十分繁缛。一般在足底下，更加安鼓墩形的足套，与素圆腿足格格不入。此半桌是矮桌展腿式一个较清丽的展示。

来源

香港嘉木堂 1990

出版

从未发表



腿足上截造成如炕桌三弯腿，肩部延续牙条上的雕饰，垂下花叶，意在模仿金属包角；牙条下方与桌脚间安两卷相抵角牙

The legs are modelled as the feet of kang tables at the top section, the shoulders with carved patterns continuing from the aprons simulating metal mounts. There are carved shaped spandrels of curls meeting up at the corners between the legs



CARVED DRAGON *BANZHUO* TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 105.1 cm (41 $\frac{3}{8}$ ") Depth 63.2 cm (24 $\frac{7}{8}$ ")

Height 80 cm (31 $\frac{1}{2}$ ")

The lip-edged top is of standard mitre, mortise, tenon frame construction with a flush, tongue-and-grooved, two-board floating panel cut from the same timber supported by three transverse dovetailed stretchers underneath, all with exposed tenons. There are also exposed tenons on the short sides of the frame top. The edge of the frame moulds downwards and inwards from about one third way down to end in a narrow flat band. The recessed waist and the beaded-edged curvilinear apron, made of one piece of wood, carved in high relief with confronting dragons amidst tendrils are mortised, tenoned and half-lapped onto the legs, which are modelled as the feet of *kang* tables at the top section, the shoulders with carved patterns continuing from the aprons simulating metal mounts, and then extend down as plain round legs to the floor. There are carved shaped spandrels of curls meeting up at the corners between the legs.

The more often encountered examples of this design featuring a *kang* table with extended legs are usually fitted with S-braces in addition to the corner spandrels, and all are often heavily carved with decorations. The plain round legs are also frequently capped at the foot with a bulbous base, not altogether harmonious. The present piece is a more elegant and refreshing rendering of this design.

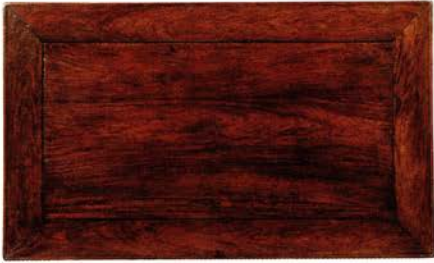
PROVENANCE

GRACE WU BRUCE, Hong Kong, 1990

PUBLISHED

Never published





桌面周缘起拦水线，标准格角榫攒边框，打槽平镶一材两拼面心

The lip-edged top is of standard mitre, mortise, tenon frame construction with a flush, tongue-and-grooved, two-board floating panel cut from the same timber



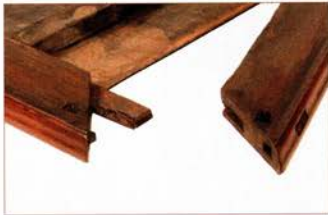
桌面下装三根穿带出梢支承

The top is supported by three transverse dovetailed stretchers underneath



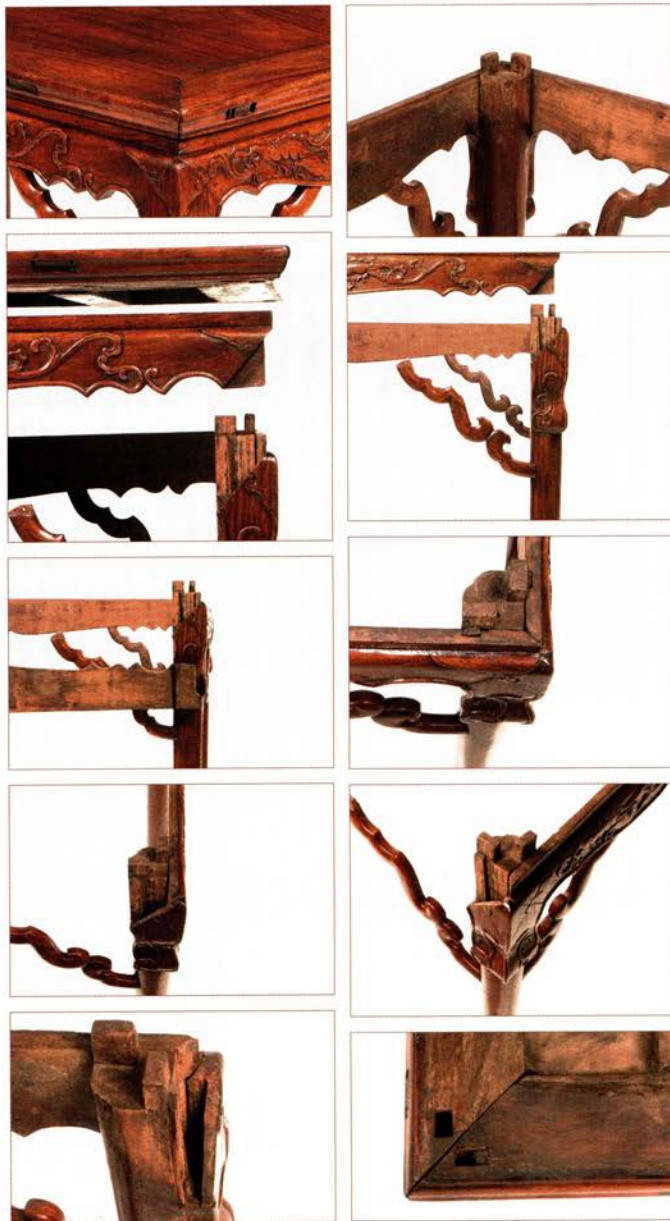
格角榫攒边框，打槽平镶面心，下装穿带 拆装连环图

Mitre, mortise and tenon frame construction with floating panel and transverse dovetailed stretchers joinery details



抱肩榫拆装连环图

Baojiansun, mitre, mortise, tenon and half-lap joinery details



黄花梨高束腰马蹄足霸王枨瘿木面小画桌

晚明 (1573-1644)

- 长 106.2 厘米 宽 66.8 厘米
- 高 80.7 厘米

桌面以标准格角榫攒边框镶独板瘿木面心，下装三根出梢穿带加一根横托带交叉支承。独板面心为楠木瘿，呈现其特有的葡萄纹。边抹立面上部平直，下部打注槽。高束腰嵌入如小方柱的外露腿足上截与桌面下的槽口，直碰在弧面牙条上。牙条以榫卯与腿足结合，长边牙条内有穿销贯过高束腰至桌面边框用以加强稳固性。牙条下沿微向外翻成碗口线，其势延顺至腿足，下展为形状有力的马蹄足。四根方材霸王枨下以榫卯纳入四足，上交于桌面下两端的穿带，以销钉固定。桌底原来的漆灰、糊织物与漆裹保存良好。

高束腰结构与霸王枨皆为明朝家具基本设计。外翻的碗口线脚就较特殊，只见于少数制于苏州一带的传世品，特别是高束腰家具上。

此具画桌镶楠木瘿心板。多年所见，黄花梨造楠木瘿心板家具均为上品。唯瘿木质软，纹理多旋转，容易沿着纹理爆裂，所以传世瘿木心板多破裂残缺。保存完好的比率较黄花梨硬木心板面的例子低很多。倍觉珍稀。



边抹立面上部平直，下部打注槽；高束腰嵌入如小方柱的外露腿足上截与桌面下的槽口，直碰在弧面牙条上，牙条以榫卯与腿足结合；牙条下沿微向外翻成碗口线，其势延顺至腿足

The edge of the frame is straight and flat on its upper part and the lower part, carved with a concave groove. The recessed high waist, tongue-and-grooved to the underside of the frame top as well as the pillar-like exposed top section of the legs, rests on the curved apron which is half-lapped, mortised and tenoned into the legs. The apron ends in an edge that is gently everted outwards and this moulding is continued onto the legs

来源

香港嘉木堂 1990

出版

从未发表



《故宫图说》
Lu Ban Jing Kong Jia Jing
The Classic of Lu Ban and
the Craftsmen's Mirror



《御田图》
Jintian He
Inland Gold Box



HIGH-WAIST SMALL PAINTING TABLE

Huanghuali and burl wood

Late Ming (1573-1644)

Width 106.2 cm (41 ¹³/₁₆") Depth 66.8 cm (26 ⁵/₁₆")

Height 80.7 cm (31 ³/₄")

The top is of standard mitre, mortise and tenon construction with a flush, single burl floating panel tongue-and-grooved into the mitred frame, supported by three dovetailed transverse stretchers and an additional cross stretcher underneath. The burl is that of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern. The edge of the frame is straight and flat on its upper part and the lower part, carved with a concave groove. The recessed high waist, tongue-and-groove to the underside of the frame top as well as the pillar-like exposed top section of the legs, rests on the curved apron which is half-lapped, mortised and tenoned into the legs. The aprons together with the waists are further secured to the frame top by a dovetailed peg on the long sides. The apron ends in an edge that is gently everted outwards and this moulding is continued onto the legs that terminate in strong hoof feet. There are four rectangular-section S-shaped braces, mortised and tenoned into the legs and lapped and wood-pinned to the stretchers at the ends of the underside of the table top. There are extensive traces of ramie, clay and lacquer undercoating.

High-waist construction and the usage of S-shaped braces are classic elements to Ming furniture design and construction. The special bead edge which everts outward is a type of moulding often associated with high-waist construction pieces, and seems to be found on extant examples in the Suzhou area only.

This painting table has an inset *nanmu* burl panel. *Huanghuali* furniture made with *nanmu* burl wood panels seen by this author have all been exceptionally refined. However, as burl wood is relatively soft by nature and their whirling patterns render them easily breakable along the grain, many examples encountered were badly damaged with large losses. Hence, the survival rate of burl wood panel pieces are much lower than those made with *huanghuali* panels, making them rarer and more precious.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1990

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桌面以标准格角榫攒边框镶独板瘦木面心。独板面心为楠木瘿，呈现其特有的葡萄纹

The top is of standard mitre, mortise and tenon construction with a flush, single burl floating panel tongue-and-grooved into the mitred frame. The burl is that of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern



桌面下装三根出梢穿带加一根横托带交叉支承；桌底原来的漆灰、糊织物与漆裹保存良好

The top is supported by three dovetailed transverse stretchers and an additional cross stretcher underneath. There are extensive traces of ramie, clay and lacquer undercoating



四根方材霸王枨下以榫卯纳入四足，上交于桌面下两端的穿带，以销钉固定

There are four rectangular-section S-shaped braces, mortised and tenoned into the legs and lapped and wood-pinned to the stretchers at the ends of the underside of the table top



黄花梨无束腰马蹄足攒牙子琴桌

清前期 (1644-1722)

- 长 122.6 厘米 宽 54.3 厘米
- 高 81.8 厘米

桌面以格角榫攒边平镶独板面心，下装三根穿带出梢支承。腿足肩部向外彭出成圆弧形，继而犀利有力向下直达地面，以形状美好但异于常态的马蹄足结束。腿足间用长短不一的沿边起线纵横枋作肩，构成圆角长方形空间。

此具攒牙子琴桌，是从明代标榫半桌演变而成，略去束腰与相连的牙子，用矮老连接枋子与桌面边抹形成空间。马蹄足也有变化，形状刚劲有力，弧度明显，着地处镏出垫子。

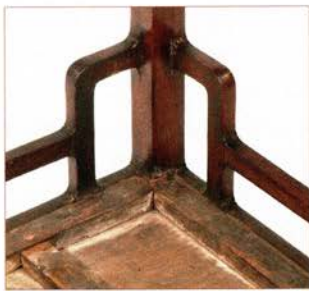
此例展示清前期家具造型之演变。

来源

香港嘉木堂 1989

出版

从未发表



腿足间用长短不一的沿边起线纵横枋作肩，构成圆角长方形空间

The aprons are made up of beaded-edged stretchers and struts that are mitred, mortised and tenoned to each other to form rectangular openings with round corners



OPEN-WORK APRON LUTE TABLE

Huanghuali wood

Early Qing (1644 - 1722)

Width 122.6 cm (48 ¼") Depth 54.3 cm (21 ¾")

Height 81.8 cm (32 ⅝")

Of rectangular form, the top is of mitre mortise, tenon, single board, flush tongue-and-grooved floating panel construction supported by three dovetailed transverse stretchers underneath. The legs are carved to curve outwards at the shoulders, then downwards in a clean sharp line to finish in beautifully shaped variant hoof feet. The aprons are made up of beaded-edged stretchers and struts that are mitred, mortised and tenoned to each other to form rectangular openings with round corners.

The design of this table is a development from the classic *banzhuo* table of the Ming period. Dispensing with the waist and its connecting apron, struts are fitted to the stretcher below to connect it to the table top frame members to form openings. The hoof feet are powerfully drawn with a lower pad like section, also a development from the standard.

This piece demonstrates the change in furniture construction from the Ming to early Qing.

PROVENANCE .

GRACE WU BRUCE, Hong Kong, 1989

PUBLISHED

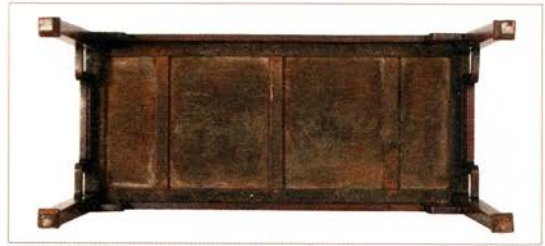
Never published



腿足以形状美好但异于常态的马蹄足结束

The legs finish in beautifully shaped variant hoof feet





桌面以格角榫攒边平镶独板面心，下装三根穿带出梢支承

The top is of mitre mortise, tenon, single board, flush tongue-and-grooved floating panel construction supported by three dovetailed transverse stretchers underneath



紫檀木壶门牙子霸王枨琴桌

晚明 (1573-1644)

- 长 125.5 厘米 宽 50.5 厘米
- 高 80 厘米

桌面为格角榫攒边框，镶入圆角独板鸡翅木面心，下装四根穿带出榫支承。边抹立面上端平直，自中部向下逐渐内缩至底压一窄平线。造型优美的壶门式牙条沿边起线，牙条转弯与牙头接合处镂出两叶，两卷相抵。牙子两端出榫纳入腿足，上方齐头碰入桌面边框底部。菱形霸王枨下以钩挂垫榫纳入四足，上接桌面下穿带，以销钉固定。腿足外圆内方，交面处压平线。桌面下原来的漆灰、糊织物与漆裹保存近乎完整。

明代紫檀家具数量非常稀少，公开出版的例子屈指可数，传世品中比率不到黄花梨木制的千分之一二。

此具精美绝伦的琴桌与北京故宫博物院藏较短较窄不设霸王枨、圆腿的一件设计相同。（朱家潘 2002，页109）
现例腿足外圆内方，长宽适中大方，比例匀称，相对更胜一筹。

来源

香港嘉木堂 1987

出版

Grace Wu Bruce, "Classic Chinese Furniture in Tzu-Tan Wood", *Arts of Asia*, November-December 1991, Hong Kong. 伍嘉恩《紫檀木造古典中国家具》,《亚洲艺术》1991年11-12月,香港,页143

伍嘉恩《中国古典紫檀家具—几件明及清初实例及其纵横探讨》,《中国古典家具研究会会刊》十二,1992年11月,北京,页44

伍嘉恩《从几件实例探讨中国古典紫檀家具》,《文物天地》第213期,中国文物报社,北京,2009年3月,页87



北京故宫博物院藏品
Palace Museum collection, Beijing







LUTE TABLE

Zitan and *Jichimu* wood

Late Ming (1573-1644)

Width 125.5 cm (49 7/16") Depth 50.5 cm (19 7/8")

Height 80 cm (31 1/2")

The top is of mitre, mortise and tenon frame construction with a single board round-cornered *jichimu* floating panel tongue-and-grooved into the frame supported by four dovetailed transverse stretchers underneath. The edge of the frame is flat and moulds downwards and inwards from about half way down to end in a narrow flat band. The beaded-edged, exquisitely shaped curvilinear apron with two carved openwork leaves meeting each other at the ends, are tongue-and-grooved into the legs and butt-joined to the underneath of the frame top. There are square section S-shaped braces tenoned to the legs in a hook and pegged joint and pinned to the two end transverse stretchers. The legs are rounded on the outsides, squared on the insides and edged with a narrow band. The original clay, ramie and lacquer undercoating is almost completely intact.

Early furniture made in *zitan* wood datable to the Ming are extremely rare, with only a handful of known published examples. They are less than point one or two percent of those made in *huanghuali* wood.

This exquisite Ming lute table is very similar in design to a piece in the Palace Museum collection, Beijing. (Zhu 2002, p.109) However, the present piece with its moulded legs and being longer and deeper as well as inset with S-shaped braces, is of better proportion and more refined by comparison.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1987

PUBLISHED

Grace Wu Bruce, Classic Chinese Furniture in Tzu-Tan Wood, *Arts of Asia*, November-December 1991, Hong Kong, p. 143

Grace Wu Bruce, *Zhongguo Gudian Zitan Jiaju - Jijian Ming ji Qing Chu Shili jiqi Zongheng Tantaos* (Chinese Classic furniture in *Zitan* - Some Ming and Early Qing Examples and Their Exploration), *Zhongguo Gudian Jiaju Yanjiuhui Huikan* (Journal of the Association of Chinese Classical Furniture), No. 12, November 1992, Beijing, p.44

Grace Wu Bruce, *Cong Jijian Shili Tantaos Zhongguo Gudian Zitan Jiaju* (Some Examples of Chinese Classic Furniture in *Zitan* Wood and Their Study), *Cultural Relics World*, issue 213, *Zhongguo Wenwu* Baoshe, Beijing, March 2009, p. 87





桌面为格角榫攒边框，镶入圆角独板鸡翅木面心

The top is of mitre, mortise and tenon frame construction with a single board round-cornered *jichimu* floating panel tongue-and-grooved into the frame



桌面下装四根穿带出梢支承；桌面下原来的漆灰、糊织物与漆裹保存近乎完整

The top is supported by four dove-tailed transverse stretchers underneath. The original clay, ramie and lacquer undercoating is almost completely intact



菱形霸王帐下以钩挂垫榫纳入四足，上接桌面下穿带，以销钉固定

There are square section S-shaped braces tenoned to the legs in a hook and pegged joint and pinned to the two end transverse stretchers



边抹立面上端平直，自中部向下逐渐内缩至底压一窄平线；造型精美的壶门式牙条沿边起线，牙条转弯与牙头接合处镂出两叶，两卷相抵。牙子两端出榫纳入腿足，上方齐头碰入桌面边框底部

The edge of the frame is flat and moulds downwards and inwards from about half way down to end in a narrow flat band. The beaded-edged, exquisitely shaped curvilinear apron with two carved openwork leaves meeting each other at the ends, are tongue-and-grooved into the legs and butt-joined to the underneath of the frame top

黄花梨有束腰马蹄足壶门牙子罗锅枨条桌

晚明 (1573-1644)

- 长 140 厘米 宽 59.5 厘米
- 高 87.5 厘米

桌面为标准格角榫攒边打槽平镶两拼面板。面心板纹理对称，取自一材，下装四根穿带出梢支承，皆出透榫。抹头亦可见明榫。边抹线脚中部打洼槽，向下内缩至底压窄边线。沿边起线的壶门式牙条与束腰一木连做，以抱肩榫与腿足及桌面结合。牙条阳线顺势伸延至腿足。腿足上端纳入桌面边框底部，下展至底成优美的马蹄足。牙条下安沿边起线的罗锅枨作肩纳入四足，均出透榫。

桌面下穿带出透榫的造法，是年代的标志，还是工场作坊的特征，又或两者皆是，现在还待考。至于罗锅枨出透榫，与腿足结合的造法，需从更多实例中探索，寻求答案。

来源

香港东泰商行 1985

展览

香港, 1986. “香港东方陶瓷学会—文玩萃珍”,
香港大学 冯平山博物馆

出版

香港东方陶瓷学会《文玩萃珍》香港, 1986,
页 248-249





ZHUO SIDE TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 140 cm (55 1/8") Depth 59.5 cm (23 3/16")

Height 87.5 cm (34 3/16")

The table is of standard mitre, mortise and tenon frame and flush, tongue-and-grooved, matching two-board floating panel construction supported by four dovetailed transverse stretchers underneath, all with exposed tenons. The tenons are also exposed on the short rails of the frame top. The edge of the frame is carved with a groove in the middle, and then moulds downwards and inwards to end in a narrow flat band. The recessed waist and the beaded-edged curvilinear apron, made of one piece of wood, is mitred, mortised and tenoned into and half-lapped onto the legs which double-lock tenoned to the underside of the mitred frame and terminate in well drawn hoof feet. Below the aprons are beaded-edged hump-back shaped stretchers, mitred, mortised and tenoned into the legs, with exposed tenons.

Whether the method of making transverse stretchers underneath table tops with exposed tenons is an indication of their period of manufacture or particular workshop characteristics or both, needs further research. As to the same query regarding hump-back shaped stretchers joining legs with exposed tenons, the observation of more surviving examples is necessary.

PROVENANCE

EASTERN PACIFIC Co. Hong Kong 1985

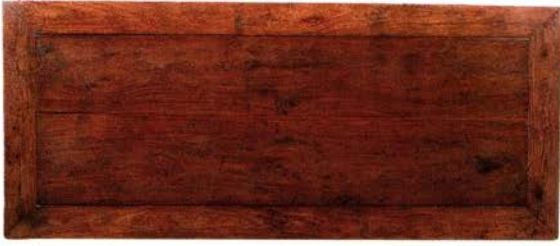
EXHIBITED

Hong Kong, 1986, "Arts from the scholars studio: The Oriental Ceramic Society of Hong Kong," The Fung Ping Shan Museum, University of Hong Kong.

PUBLISHED

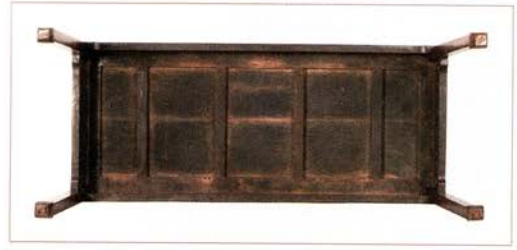
The Oriental Ceramic Society of Hong Kong, *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 248 - 249





桌面为标准格角榫攒边打槽平镶两拼面板；面心板纹理对称，取自一材

The top is of standard mitre, mortise and tenon frame and flush, tongue-and-grooved, matching two-board floating panel construction



桌面下装四根穿带出梢支承

The top is supported by four dovetailed transverse stretchers underneath



黄花梨有束腰马蹄足卷纹角牙条桌

晚明至清前期 (1600-1700)

- 长 157 厘米 宽 61 厘米
- 高 88.5 厘米

桌面为标准格角榫攒边打槽平镶独板面心，下装四根穿带出梢支承，近框边两根出透榫。抹头可见明榫。桌面边抹冰盘沿上舒下敛，自三分之一处内缩至底压窄平线。束腰与起阳线的直牙条为一木连做，以抱肩榫与腿足及桌面结合。牙条阳线顺势伸延至腿足。腿足上端纳入桌面边框底部，下展为马蹄足。造型美观的两卷相抵角牙出榫些微退后接入牙条下方与腿足。

《中国花梨家具图考》中的条桌（艾克 1962，图版14），与现例如出一辙，疑是一对。唯独书中记录尺码深度与现例有出入，不知记录是否有误。多年经眼过手明式家具中，从未遇见两具结构、造型雷同而不是成对同时生产的例子。

来源

香港嘉木堂 1991-1995

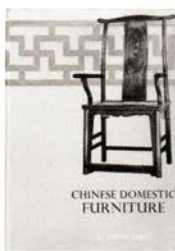
出版

Grace Wu Bruce Co Ltd, *Ming Furniture*, Hong Kong, 1995. 嘉木堂《中国家具精萃展》香港, 1995, 页 14-15



造型美观的两卷相抵角牙出榫些微退后接入牙条下方与腿足

Beautifully shaped spandrels in the shape of multiple C scrolls are slightly set back and tenoned to the underside of the aprons and the legs



CHINESE DOMESTIC FURNITURE



《中国花梨家具图考》中的条桌
A table published in *Chinese Domestic Furniture*



C-SCROLL SPANDREL TABLE

Huanghuali wood

Late Ming to early Qing (1600–1700)

Width 157 cm (61 ¹³/₁₆") Depth 61 cm (24"

Height 88.5 cm (34 ⁷/₈")

The top is of standard mitre, mortise and tenon frame construction with a single board tongue-and-grooved, flush floating panel supported by four dovetailed transverse stretchers underneath, the two end ones with exposed tenons. There are also exposed tenons on the short sides of the frame top. The edge of the frame moulds inwards and downwards from about one third way down and again to end in a narrow flat band. The recessed waist and the beaded-edged apron, made of one piece of wood, is half-lapped, mortised and tenoned into the beaded-edged legs which are double-lock tenoned to the top and terminate in well-drawn hoof feet. Beautifully shaped spandrels in the shape of multiple C scrolls are slightly set back and tenoned to the underside of the aprons and the legs.

A table published in *Chinese Domestic Furniture* (Ecke 1962, plate 14) is almost identical to the present piece but the printed measurements for its depth is different. This author queries whether there was a misprint because in the many years of handling Ming furniture, there seemed not to have been two pieces identical in their design and construction that were not made as a pair, at the same time.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1991 – 1995

PUBLISHED

Grace Wu Bruce Co Ltd, *Ming Furniture*, Hong Kong, 1995, pp. 14–15





桌面为标准格角榫攒边打槽平镶独板面心

The top is of standard mitre, mortise and tenon frame construction with a single board tongue-and-grooved, flush floating panel



桌面下装四根穿带出梢支承

The top is supported by four dovetailed transverse stretchers underneath



黄花梨有束腰马蹄足高罗枨画桌

晚明 (1573-1644)

- 长 172.4 厘米 宽 77.5 厘米
- 高 81.6 厘米

桌面为标准格角榫攒边平镶独板面心，心板上髹黑漆，下装六根穿带出梢支承。边抹立面平直，一木连做的束腰与直素牙条立面也平直，以抱肩榫与腿足接合。腿足上以长短榫与桌面边框接合，下展为造型优美的矮马蹄足。牙条下的高罗枨立面也平直。上部紧贴牙子，两端以榫卯些微后退安装入四足。桌底原来的漆灰、糊织物与漆裹保存近乎完整。

明代桌案超过一定深度适合书桌用途者，称为画桌或画案。传世品稀少。高罗枨紧贴桌面，可提供座位较充裕的足部伸展空间，尤为适合作书桌使用。

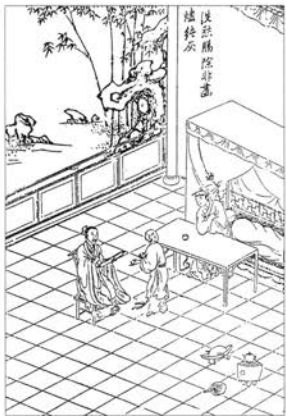
弥足珍贵的是画桌的明制黑漆面心几乎完好无缺，精光内含，色泽奇古。

来源

香港嘉木堂 2004

出版

从未发表



《牡丹亭》
Mudan Ting
Beauty from the Hanging Scroll



《牡丹亭》
Mudan Ting
The Peony Pavilion: Return to the Living



《牡丹亭》
Mudan Ting
Fantastic Tales of Society



PAINTING TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 172.4 cm (67 7/8") Depth 77.5 cm (30 1/2")

Height 81.6 cm (32 1/8")

The top is of standard mitre, mortise and tenon frame construction with a flush, tongue-and-groove, single board floating-panel supported by six dovetailed transverse braces underneath. Black lacquer covered the entire top panel. The edge of the frame is completely flat as is the recessed waist and the plain straight apron, which are made of one piece of wood. It is mitred, mortised and tenoned into and half-lapped onto the legs which are double-lock tenoned to the mitred frame and terminate in well drawn low hoof feet. Below the aprons are hump-back shaped stretchers, also completely flat, slightly set back from the edges. The original clay, ramie and lacquer undercoating is almost completely intact.

Ming tables more than a certain depth making them suitable for usage as desks are referred to as painting tables. Surviving examples are rare. The present design with the high hump-back shaped stretchers reaching up to connect with the table top is particularly suitable as a desk, allowing more leg room to sit in.

The black lacquered surface, exuding an antique glow from within, is nearly perfectly preserved, very rare in extant example.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2004

PUBLISHED

Never published



边抹立面平直，一木连做的束腰与直素牙条立面也平直，以抱肩榫与腿足结合；牙条下的高罗锅拱立面也平直。上部紧贴牙子，两端以榫卯些微后退安装入四足；桌底原来的漆灰、糊织物与漆裹保存近乎完整

The edge of the frame is completely flat as is the recessed waist and the plain straight apron, which are made of one piece of wood. It is mitred, mortised and tenoned into and half-lapped onto the legs. Below the aprons are hump-back shaped stretchers, also completely flat, slightly set back from the edges. The original clay, ramie and lacquer undercoating is almost completely intact



桌面为标准格角榫攒边平镶独板面心，心板上髹黑漆

The top is of standard mitre, mortise and tenon frame construction with a flush, tongue-and-groove, single board floating-panel. Black lacquer covered the entire top panel



桌底下装六根穿带出梢支承；桌底原来的漆灰、糊织物与漆裹保存近乎完整

The top is supported by six dovetailed transverse braces underneath. The original clay, ramie and lacquer undercoating is almost completely intact



黄花梨四面平马蹄足霸王枨条桌

晚明 (1573-1644)

- 长 193.1 厘米 宽 53 厘米
- 高 83.2 厘米

造型精致优美，桌面边抹与牙条和腿足皆平齐相接成为四面平式。桌面为格角榫攒边框，平镶三拼面板。面心板木纹华美生动，取自一材，下装五根穿带出梢支承。边框下的牙条，沿边起线，与边抹和腿足上端以粽角榫接合。牙条背面装燕尾形穿销上贯边框底部，使牙条固定贴紧。腿足亦沿边起线，下展为兜转有力的马蹄足。菱形霸王枨下端使用钩挂垫榫纳入腿足，上端交于面板下两端穿带，用销钉固定。

四面平式结构为标准明朝家具造法之一，但此设计之传世作品极为稀少。虽非定律，但霸王枨惯用于四面平式桌具。

来源

| 香港嘉木堂 1993

出版

| 从未发表



《西厢记》
Xi Xiang Ji
The West Chamber



《水浒传》
Shu Shu Zhuan
Outlaws of the Marsh





SIMIANPING LONG SIDE TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 193.1 cm (76") Depth 53 cm (20 7/8")

Height 83.2 cm (32 3/4")

The long side table is of exquisite form where the top, aprons and legs are set flush with each other forming a flat surface on all sides. The frame top of mitre, mortise and tenon construction has a beautifully figured, flush, three-board, tongue-and-grooved floating panel supported by five dovetailed transverse stretchers underneath. The aprons, which appear to be the continuation of the frame but are actually separate members, end in a beaded edge and together with the frame top, are pyramid joined to the legs, also with beaded edges, which terminate in well drawn hoof feet. Wedge-shaped pegs further secure the aprons to the frame on the insides. Square section S-braces are mortised and tenoned to the legs in a hook and pegged joint and wedged into the end supporting transverse stretchers of the top, secured by wood pins.

Simianping, four-sides-flushed construction is a typical Ming furniture design although surviving examples are very rare. S-braces *barwangchang*, are often although not always associated with *simianping* tables.



边框下的牙条，沿边起线，与边抹和腿足上端以粽角榫接合；腿足亦沿边起线

The aprons, which appear to be the continuation of the frame but are actually separate members, end in a beaded edge and together with the frame top, are pyramid-joined to the legs, also with beaded edges



牙条背面装燕尾形穿销上贯边框底部，使牙条固定贴紧；菱形霸王枨下端使用钩挂垫榫纳入腿足，上端交于面板下端穿带，用销钉固定

Wedge-shaped pegs further secure the aprons to the frame on the insides. Square section S-braces are mortised and tenoned to the legs in a hook and pegged joint and wedged into the end supporting transverse stretchers of the top, secured by wood pins

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1993

PUBLISHED

Never published





桌面为格角榫攒边框，平镶三拼面板；面心板木纹华美生动，取自一材

The frame top of mitre, mortise and tenon construction has a beautifully figured, flush, three-board, tongue-and-grooved floating panel



桌面下装五根穿带出梢支承

The top is supported by five dovetailed transverse stretchers underneath



黄花梨独板面霸王枨翘头桌

晚明 (1573-1644)

- 长 198.6 厘米 宽 45.8 厘米
- 高 88.9 厘米

选料厚实的独板桌面木纹生动华美，两端嵌入小翘头，向下延伸接入独板桌面成为抹头。独板立面平直。素直牙子紧贴独板，作肩以粽角榫与结实的腿足相接。腿足上端与桌面接合，下端伸展为有力的矮马蹄足。牙子下方用铁钉贯穿上达独板面加固。四角有方材霸王枨以钩挂垫榫接入腿足，上方交独板底，用销钉固定。

“桌”在明式家具词汇中，指四腿足安在四角的，而腿足从四角内缩安装则称“案”。桌案面板两端高出上翘成翘头，在传世品中多采用四足内缩安装的造法，所以翘头案是明式家具的一大类。而“翘头桌”就十分罕见，传世品中只有屈指可数的几例。虽然明代翘头桌没有太多实例能留传至今，但从晚明插图本百科全书《三才图会》中，能见到称为“燕几”的翘头桌图例，就知道它们必是当时桌案造型标准系列之一。

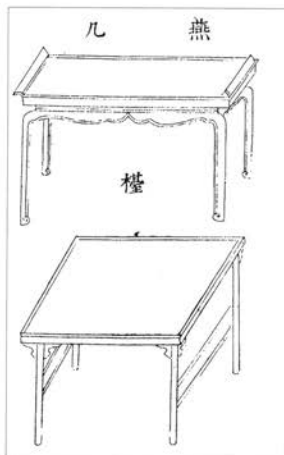
来源

Gangolf Geis 藏品 至 2003

纽约 佳士得 2003 年 9 月 18 日

出版

Christie's, *The Gangolf Geis Collection of Fine Classical Chinese Furniture*, New York, 18 September 2003. 佳士得《Gangolf Geis 收藏之中国古典家具珍品图册》纽约，2003 年 9 月 18 日，编号 44
伍嘉恩《明式家具二十年经眼录之四 桌类》、《紫禁城》第 166 期，2008 年 11 月，北京，页 135



《三才图会》
Sancai Tuhui,
Pictorial Encyclopedia of Heaven, Earth and Man





PLANK TOP QIAOTOU ZHUO TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 198.6 cm (78 3/16") Depth 45.8 cm (18 1/16")

Height 88.9 cm (35")

Of substantial material, the single plank top of well-figured wood has small inset shaped everted flanges which return down the outside edges of the plank as a bread board end piece. The edge of the plank is completely flat. The massive legs into which the aprons are set flush in a mortise and tenon pyramid joint are mortised and tenoned to the top and end in strong low hoof feet. Metal nails applied to the underside of the plain straight aprons further secure them to the top. There are square section S-braces mortise and tenoned to the legs in a hook and pegged joint and pinned to the underside of the plank top.

Ming tables are divided into two main types, those with legs at the four corners, *Zhuo*, and those with recessed legs called *An*. Tables with tops that end with everted flanges usually have recessed legs and there is a large body of surviving Ming examples. Everted end tables with legs at the four corners like the present piece are very rare, with only a few extant examples. However, the design is illustrated in the Ming book *Sancai Tubui*, Pictorial Encyclopedia of Heaven, Earth and Man and is referred to as "*Yanji*", so it must have been a main category of the time.

PROVENANCE

GANGOLF GEIS COLLECTION, to 2003

CHRISTIE'S NEW YORK, 18 September 2003

PUBLISHED

Christie's, *The Gangolf Geis Collection of Fine Classical Chinese Furniture*, New York, 18 September 2003, no. 44

Grace Wu Bruce, *Two Decades of Ming Furniture Part IV: Zhuo tables, Forbidden City*, issue 166, November 2008, Beijing, p. 135





选料厚实的独板桌面木纹生动华美，两端嵌入小翘头

Of substantial material, the single plank top of well-figured wood has small inset shaped everted flanges



牙子下方用铁钉贯穿上达独板面加固；四角有方材霸王枨以钩挂垫棹接入腿足，上方交独板底，用销钉固定

Metal nails applied to the underside of the plain straight aprons further secure them to the top. There are square section S-braces mortised and tenoned to the legs in a hook and pegged joint and pinned to the underside of the plank top



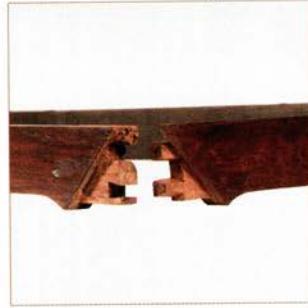
独板面两端嵌入小翘头，向下延伸接入独板桌面成为抹头；素直牙子紧贴独板，作肩以掙角榫与结实的腿足相接；腿足上端与桌面结合，下端伸展为有力的矮马蹄足；四角有方材霸王枨以钩挂垫棹接入腿足，上方交独板底，用销钉固定

The top has small inset shaped everted flanges which return down the outside edges of the plank as a bread board end piece. The massive legs into which the aprons are set flush in a mortise and tenon pyramid joint are mortised and tenoned to the top and end in strong low hoof feet. There are square section S-braces mortised and tenoned to the legs in a hook and pegged joint and pinned to the underside of the plank top



牙子与腿足相接榫卯细看

Details of the apron-leg join



翘头抹头与独板面交接榫卯面底看

Top and bottom view of the joinery of the everted end bread board with the plank top of the table



黄花梨三足月牙桌

晚明 (1573-1644)

- 长 90.2 厘米 宽 44.8 厘米
- 高 86.4 厘米

木纹清晰华美的独板桌面喷面安装，些微盖过其下之牙条。前方二弧形牙条与后方直牙条皆以插肩榫造法与腿足和桌面接合。腿足下展为线条优美的马蹄足。牙条下安罗锅枨纳入腿足。后腿是前腿厚度的一半，背面在枨子下方有两个堵塞了的榫眼，原是为容纳栽榫以连结两张月牙桌拼接成一圆桌。

月牙桌，又名半月桌，两张合拢成圆形，成对制造。有关其形制的文字载录于万历版《鲁班经匠家镜》。然而，于至今出版的例子中，尚未见有成对明制实例传世，就连单品，亦极为罕见。世界各大博物馆中国家具藏品中也不含黄花梨月牙桌，包括北京故宫博物院、上海博物馆、美国明尼阿波利斯艺术博物馆与1966年已辟专室展示明式家具的纳尔逊-阿特金斯艺术博物馆。上世纪末在美国加州成立专馆收藏中国明式家具的中国古典家具博物馆，也未能收到一例。月牙桌之罕有，可见一斑。明代小说《清夜钟》版画插图中，能见室内放一件月牙桌，上置香炉。

来源

香港嘉木堂 1999

出版

从未发表



【插图1】
Qing Ye Zhong
A Night Bell or a Still Night



【插图2】
Xin Yu Ji
Two Collections of Stories of the West Lake



HALF-MOON TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 90.2 cm (35 ½") Depth 44.8 cm (18 ⅝")

Height 86.4 cm (34")

The top is of a solid plank of well figured wood set to slightly overhang the plain aprons, two curved ones in front, one straight one in the back and all are mortised and tenoned into and half-lapped onto the legs which end in beautifully drawn hoof feet. Below the aprons are hump-back shaped stretchers. The two hind legs are half the depth of the front leg and there are two filled mortises on the back of the hind legs below the stretcher, marking the location where the live-pegs join the existing table to its mate.

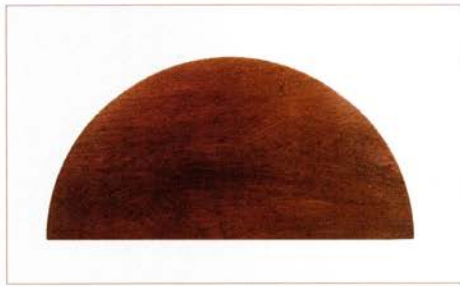
Half moon tables derive their name from their shape and when paired, become a round table. They were recorded in the fifteenth century carpenter's manual *Lu Ban Jing Jiang Jia Jing* as a standard type in furniture making. There are no published examples of an extant Ming pair known and even single examples like the present piece are extremely rare. Museums worldwide with Ming furniture collections lack an example, including the Palace Museum, the Shanghai Museum, the Minneapolis Institute of Art as well as the Nelson-Akins Museum of Art, Kansas City, which in 1966 has already installed special galleries to feature Ming furniture. Even the Museum of Classical Chinese Furniture in California, set up at the end of the last century to specially collect Ming furniture, failed to acquire an example. The rarity of the type cannot be over emphasised. In an illustration to the Ming period drama *Qing Ye Zhong*, *Alarm Bell on a Still Night*, a single half-moon table is shown being in use with an incense burner placed on top.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1999

PUBLISHED

Never published



独板桌面木纹清晰华美

The top of solid plank of well figured wood



牙条下安罗锅帐纳入腿足；后腿是前腿厚度的一半，背面在桌子下方有两个堵塞了的榫眼，原是为容纳栽榫以连结两张月牙桌拼接成一圆桌

Below the aprons are hump-back shaped stretchers. The two hind legs are half the depth of the front leg and there are two filled mortises on the back of the hind legs below the stretcher, marking the location where the live-pegs join the existing table to its mate

案

AN TABLES



黄花梨夹头榫小平头案

晚明 (1573-1644)

- 长 88.7 厘米 宽 34.3 厘米
- 高 75.4 厘米

案面以标准格角榫攒边，打槽装木纹生动、四角弧形的独板面心，下有三根穿带出梢支承。边抹冰盘沿微向下内缩至底压窄平线。带侧脚的圆材腿足上端开口嵌夹带耳形牙头的素牙条，再以双榫纳入案面边框底部。腿足间安两根底部削平的椭圆形梯枨。

此典型平头案设计源自古代中国建筑大木梁架的造型与结构。20世纪家具专家学者关注明式家具，最早着眼于这样外形简约光素、线条清爽的平头案设计。这一设计现被视为明朝家具典范。

来源

香港嘉木堂 1995

出版

从未发表



《髹饰录·器制类·案》
Zhuo Paner / Furniture
Fascicle of Prostitute by Zhuo Paner



案面以标准格角榫攒边，打槽装木纹生动、四角弧形的独板面心

The top is of standard mitre, mortise and tenon construction with a well-figured single board, round-cornered tongue-and-grooved, floating panel



案面下有三根穿带出梢支承

The top is supported by three dovetailed transverse stretchers underneath



SMALL *PINGTOUAN* SIDE TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 88.7 cm (34 15/16") Depth 34.3 cm (13 1/2")

Height 75.4 cm (29 3/8")

The top is of standard mitre, mortise and tenon construction with a well-figured single board, round-cornered tongue-and-grooved, floating panel supported by three dovetailed transverse stretchers underneath. The edge of the frame moulds gently downwards and ends in a narrow flat band. The round legs are cut to house the plain shaped spandrelled apron and are double tenoned into the top. Between the legs at each end are two oval stretchers, flattened on the underside.

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

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

PUBLISHED

Never published



夹头棹细看：带侧脚的圆材腿足上端开口嵌夹带耳形牙头的素牙条，再以双棹纳入案面边框底部

Details of *Jiatousun*, elongated bridge joint: the round legs are cut to house the plain-shaped spandrelled apron and are double tenoned into the top



黄花梨夹头榫透雕卷云纹牙头瘿木面小画案

晚明 (1573-1644)

- 长 115.3 厘米 宽 75 厘米
- 高 84 厘米

案面为标准格角攒边平镶独板瘿木面心，下装四根出梢穿带支承。两端的穿带与抹头间加装短托带加强支承。木纹华美的面心板是楠木瘿，呈现其独特的葡萄纹。边抹冰盘沿自中上部向下逐渐内缩至底起阳线。带侧脚的长方材腿足混面起边线，中部镂一柱香线脚。腿足上端开口，嵌夹沿边起灯草线的牙条，以双榫纳入案面边框。在腿足上端左右的牙条牙头上各透雕卷云一朵，圆转简洁，牙头向下以叶状轮廓结束。腿足间各安两根上下削平的椭圆梯枋，上下起线，中部镂一柱香线。案面底部罩一层薄麻纱，原来的漆灰与漆裹尚存痕迹。

明代桌案较宽，如现例的75厘米，适合看书写字用途者称为画桌或画案。传世品稀少。

此具画案镶楠木瘿心板。多年所见，黄花梨造楠木瘿心板家具均为上品。唯瘿木质软，纹理多旋转，容易沿着纹理爆裂，所以传世瘿木心板多破裂残缺。保存完好的比率较黄花梨硬木心板面的例子低很多。倍觉珍稀。

来源

香港嘉木堂 1989

出版

从未发表



《芥子园画传》
Yanagiseng Toku
Illustrated book of Educational Legends



长方材腿足混面起边线，中部镂一柱香线脚；腿足上端开口，嵌夹沿边起灯草线的牙条，以双榫纳入案面边框；在腿足上端左右的牙条牙头上各透雕卷云一朵，圆转简洁，牙头向下以叶状轮廓结束

The rectangular legs, decorated with a raised central beading on its rounded surface and ending in beaded edges, are cut to house the openwork cloud-spandrelled, beaded-edged aprons and are double tenoned into the top



SMALL PAINTING TABLE

Huanghuali wood and burl wood

Late Ming (1573-1644)

Width 115.3 cm (45 3/8") Depth 75 cm (29 1/2")

Height 84 cm (33 1/6")

The top is of standard mitre, mortise and tenon construction with a single burl plank, tongue-and-grooved floating panel supported by four dovetailed transverse stretchers underneath. An additional stretcher is joined to the end brace and the short side of the frame on each end for further support. The beautifully figured top panel is the burl of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern. The edge of the mitred frame moulds inwards from about a third way down, and again to end in a beaded edge. The splayed rectangular legs, decorated with a raised central beading on its rounded surface and ending in beaded edges, are cut to house the openwork cloud-spandrelled, beaded-edged aprons and are double tenoned into the top. Between the legs at each end are two oval section stretchers, flattened on the top and bottom, similarly decorated with beaded edges and a central beading. The underside is completely covered with a gauze-like material. There are traces of clay and lacquer.

Ming tables of a certain depth like the preset piece of 75 cm deep making them suitable for usage as desks are termed painting tables. Surviving examples are rare.

This painting table has an inset *nanmu* burl panel. *Huanghuali* furniture made with *nanmu* burl wood panels seen by this author has all been exceptionally refined. However, as burl wood is relatively soft by nature and their whirling pattern renders them easily breakable along the grain, many examples encountered were badly damaged with large losses. Hence, the survival rate of burl wood panel pieces is much lower than those made with *huanghuali* panels, making them rarer and more precious.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1989

PUBLISHED

Never published





案面为标准格角攒边平镶独板瘿木面心，
木纹华美的面心板是楠木瘿，呈现其独特
的葡萄纹

The top is of standard mitre, mortise and tenon
construction with a single burl plank, tongue-
and-grooved floating panel. The beautifully fig-
ured top panel is the burl of *nanmu*, a Chinese
cedar, characterised by its grape-seed pattern

案面下装四根出梢穿带支承；两端的
穿带与抹头间加装短托带加强支承；
案面底部罩一层薄麻纱，原来的漆灰
与漆裹尚存痕迹

The top is supported by four dovetailed
transverse stretchers underneath. An addi-
tional stretcher is joined to the end brace
and the short side of the frame on each
end for further support. The underside is
completely covered with a gauze-like ma-
terial. There are traces of clay and lacquer



黄花梨夹头榫卷云纹牙头平头案

晚明 (1573-1644)

- 长 166.8 厘米 宽 53 厘米
- 高 80.7 厘米

案面以格角榫造法攒边框，打槽平镶木纹华美的独板面心，下装五根穿带出梢支承。抹头可见透榫。边抹冰盘沿上舒下敛，自中上部内缩至底压窄平线。带侧脚的圆材腿足上端打槽嵌装鍍出卷云纹牙头的牙条，以双榫纳入案面边框底部。腿足两旁的卷云纹牙头隆起混面。两腿间安两根底面削平的椭圆梯枨。案面底部原来的漆灰、糊织物与漆裹保存近乎完整。

平头案比例协调匀称，卷云纹牙头隆起混面，在简约造型中见制作的细腻精致。牙头隆起混面的造法，十分特别，是笔者经手经眼中的孤例。

来源

香港嘉木堂 1998

出版

Grace Wu Bruce, *Ming Furniture, Selections*
from *Hong Kong & London Gallery*, Hong Kong,
2000. 嘉木堂《明朝家具香港伦敦精选》香
港, 2000, 页 13



带侧脚的圆材腿足上端打槽嵌装鍍出卷云纹牙头的牙条，以双榫纳入案面边框底部；腿足两旁的卷云纹牙头隆起混面

The splayed round legs are cut to house the cloud-shaped, spandrelled apron and are double tenoned to the underside of the top. The surfaces of the spandrels are gently curved



CLOUD-SHAPED SPANDREL *PINGTOUAN* TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 166.8 cm (65 1/16") Depth 53 cm (20 7/8")

Height 80.7 cm (31 3/4")

The top is of mitre, mortise and tenon frame construction with a well-grained single board tongue-and-grooved, flush floating panel supported by five dovetailed transverse stretchers underneath. There are exposed tenons on the short members of the mitred frame which moulds downwards and inwards from about one third way down and ends in a narrow flat band. The splayed round legs are cut to house the cloud-shaped, spandrelled apron and are double tenoned to the underside of the top. The surfaces of the spandrels are gently curved. Between the legs at each end are two oval section stretchers, flattened on the underside. The original clay, ramie and lacquer coating on the underside of the table is almost completely intact.

Of simple form and perfect balance, the gently curved surfaces of the cloud-shaped spandrels highlight the subtle refinement in the making of Ming furniture. This feature is very special, the only example encountered to date by this author.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1998

PUBLISHED

Grace Wu Bruce, *Ming Furniture, Selections from Hong Kong & London Gallery*, Hong Kong, 2000, p. 13





案面以格角榫造法攒边框，打槽平镶木纹华美的独板面心
The top is of mitre, mortise and tenon frame construction with a well grained single board tongue-and-grooved, flush floating panel



案面下装五根穿带出梢支承；案面底部原来的漆灰、糊织物与漆裹保存近乎完整
The top is supported by five dovetailed transverse stretchers underneath. The original clay, ramie and lacquer coating on the underside of the table is almost completely intact



黄花梨夹头榫凤纹牙头瘿木面平头案

晚明 (1573-1644)

- 长 182.4 厘米 宽 57.7 厘米
- 高 82.6 厘米

案面以标准格角榫造法攒边框，内侧打槽容纳独板瘿木面心，下装五根穿带出梢支承。抹头可见透榫。花纹细密瑰丽的板心为楠木瘿子，呈现其独特的葡萄纹。边抹冰盘沿自中上部内缩至底压一边线。带侧脚长方材腿足中部凸起洼儿宽皮条线，两侧起混面压阔边线，上端打槽嵌装透雕凤纹牙头的牙条，以双榫纳入案面边框。牙条下沿边起皮条线。牙子用铁钉加固。腿足间安两根上下削平的椭圆梯枨，皆压边线。案面下原来的漆灰、糊织物与漆裹保存近乎完整。

传世黄花梨平头案以素牙子装耳形牙头为最常见的形式。其次是云纹牙头，再其次就是凤纹。收藏古物重珍稀，物以罕为贵。其他条件等同，凤纹家具的收藏价值就较前两种更高。

来源

香港嘉木堂 1987

香港 罗伯特·毕格史 1987-1997

纽约 佳士得 1997 年 9 月 18 日

出版

Curtis Everts, "Classical Chinese Furniture in the Piccus Collection", *Journal of the Classical Chinese Furniture Society*, Autumn 1992, Renaissance, California. 柯惕思《毕格史收藏中国古代家具》,《中国古典家具学会季刊》1992 年秋季刊,加州文艺复兴镇,页 20

Christie's, *The Mr & Mrs Robert P. Piccus Collection Fine Classical Chinese Furniture*, New York, 18 September 1997. 佳士得《毕格史伉俪藏中国古代家具精品》纽约,1997 年 9 月 18 日,编号 15



带侧脚长方材腿足中部凸起洼儿宽皮条线，两侧起混面压阔边线，上端打槽嵌装透雕凤纹牙头的牙条，以双榫纳入案面边框

The splayed rectangular legs, carved with a raised wide, thumb-moulded band in the centre, with curved surfaces on both sides which finish with a banded edge, are cut to house the openwork stylised phoenix spandrelled aprons and are double tenoned into the tops



PHOENIX-SPANDREL *PINGTOUAN* TABLE

Huanghuali and burl wood

Late Ming (1573-1644)

Width 182.4 cm (71 13/16") Depth 57.7 cm (22 13/16")

Height 82.6 cm (32 1/2")

The top is of standard mitre, mortise and tenon frame construction with a single burl wood plank, tongue-and-grooved to the floating panel supported by five dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame top. The beautifully figured panel is the burl of *nanmu*, a Chinese cedar, characterised by its grape-seed pattern. The edge of the mitred frame moulds downwards and inwards from about a third way down and ends in a narrow flat band. The splayed rectangular legs, carved with a raised wide, thumb-moulded band in the centre, with curved surfaces on both sides which finish with a banded edge, are cut to house the openwork stylised phoenix spandrelled aprons and are double tenoned into the top. The aprons are edged with flat wide bands. Metal nails pin them to the underside of the table top for reinforcement. Between the legs at each end are two oval section stretchers, flattened on the top and the bottom, both with moulded edges. The original clay, ramie and lacquer undercoating is almost completely intact.

Recessed-leg tables *pingtouan* fitted with plain ear-shaped spandrels are the most numerous in extant examples. Those with cloud-spandrels are rarer and those with phoenix-spandrels like the present piece are the rarest of the three. As rarity is an important criterion of collecting, it would follow that tables with phoenix-spandrels are more precious, given all else being equal.

PROVENANCE

Grace Wu Bruce, Hong Kong, 1987

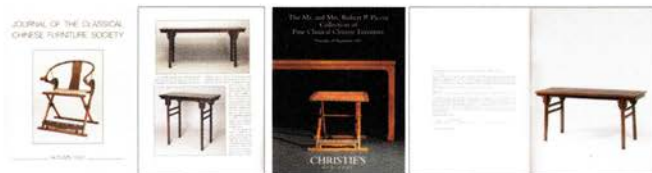
ROBERT P. PICCUS COLLECTION, Hong Kong, 1987-1997

CHRISTIE'S, New York, 18 September 1997

PUBLISHED

Curtis Evarts, Classical Chinese Furniture in the Piccus Collection, *Journal of the Classical Chinese Furniture Society*, Autumn 1992, Renaissance, California, p. 20

Christie's, *The Mr & Mrs Robert P. Piccus Collection Fine Classical Chinese Furniture*, New York, 18 September 1997, no. 15





案面以标准格角榫造法攒边框，内侧打槽容纳独板瘦木面心
The top is of standard mitre, mortise and tenon frame construction with a single burl wood plank, tongue-and-grooved to the floating panel



案面下装五根穿带出梢支承；牙子用铁钉加固；案面下原来的漆灰、糊织物与漆裹保存近乎完整
The top is supported by five dovetailed transverse stretchers underneath. Metal nails pin the aprons to the underside of the table top for reinforcement. The original clay, ramie and lacquer undercoating is almost completely intact



黄花梨夹头榫平头大画案

晚明 (1573-1644)

- 长 227.3 厘米 宽 98.5 厘米
- 高 83 厘米

案面以格角榫攒边打槽装纳三板拼接、木纹对称生动华美的面心，下有六根出梢穿带加两根横贯托带交叉支承。案面做窄边框，四角内缘造成圆弧形。边抹冰盘沿上舒下敛至底压窄平线。带侧脚的椭圆腿足上端打槽嵌装耳形牙头的牙条，再以双榫纳入案面边框。牙子下用铁钉贯穿上达案面边框加固。腿足间安两根圆材梯枨。案面底部仍保留大部分的漆灰与漆裹。

此画案长逾二米二十厘米，近一米宽，腿足直径逾十厘米。体积这般庞大在传世黄花梨桌案中十分罕见。此案选料佳，制作极精美。全部构件都用取自同一棵树的金黄色的木材。案面边框非常窄，四角内缘更造成圆弧形。

该画案造型雄伟而细部又极圆熟，加以色泽温润，古趣盎然，耐人观赏，是明式家具之上上品。

来源

| 香港嘉木堂 1995

出版

| 从未发表



椭圆腿足上端打槽嵌装耳形牙头的牙条，再以双榫纳入案面边框

The oval legs are cut to house the shaped, spandrelled aprons and are double tenoned into the top









LARGE PAINTING TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 227.3 cm (89 ½") Depth 98.5 cm (38 ¾")

Height 83 cm (32 ¼")

The top is of mitre, mortise and tenon narrow frame construction with a well-figured, matching three-board, round-cornered floating panel tongue-and-grooved into the mitred frame supported by six dovetailed transverse stretchers and two additional cross stretchers underneath. The edge of the mitred frame is gently moulded and ends in a narrow flat band. The splayed oval legs are cut to house the shaped, spandrelled aprons and are double tenoned into the top. Metal nails pin the aprons to the top for further reinforcement. Between the legs at each end are two round stretchers. There are extensive traces of clay, ramie and lacquer undercoating.

It is very rare to see *huanghuali* tables of this large size, its length exceeding two metres twenty centimeters and nearly one metre deep with legs that are over ten centimeters in diameter. Finely crafted with choice timber, the golden brown *huanghuali* used for each component of the table is cut from the same tree, and the table top frame of narrow construction is carved with rounded corners.

This table is powerful with presence, yet imbued with fine details. The colour is a soft golden hue. The table is an all time classic, a Ming masterpiece.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

PUBLISHED

Never published



案面以格角榫攒边打槽装纳三板拼接，木纹对称生动华美的面心；案面做窄边框，四角内缘造成圆弧形

The top is of mitre, mortise and tenon narrow frame construction with a well-figured, matching three-board, round-cornered floating panel tongue-and-grooved into the mitred frame



案面下有六根出梢穿带加两根横贯托带交叉支承；牙子下用铁钉贯穿上达案面边框加固

The top is supported by six dovetailed transverse stretchers and two additional cross stretchers underneath. Metal nails pin the aprons to the top for further reinforcement



黄花梨夹头榫凤纹牙头长平头案

晚明 (1573-1644)

- 长 242 厘米 宽 54.5 厘米
- 高 86.7 厘米

案面以格角榫造法攒边框，打槽平镶木纹生动华美的独板面心，下装六根穿带出梢支承。边抹冰盘沿上舒下敛，自中部内缩至底压窄平线。抹头可见双透榫。带侧脚圆材腿足上端打槽嵌装透雕凤纹牙头的牙条，并以双榫纳入案面边框。腿足间安两根底部削平的椭圆梯枱。案面下与牙条背面仍保留大部分原来的漆灰与漆裹。

传世黄花梨平头案以素牙子装耳形牙头为最常见的形式。其次是云纹牙头，再其次就是凤纹。现例的凤纹牙头，与前例不同，各有千秋。木趣居集两例罕见的凤纹牙头案子，难能可贵。

来源

香港嘉木堂 1999

出版

从未发表



案面边抹冰盘沿上舒下敛，自中部内缩至底压窄平线；带侧脚圆材腿足上端打槽嵌装透雕凤纹牙头的牙条

The edge of the frame moulds gently downwards and inwards from about half way down to end in a narrow flat band. The splayed round legs are cut to house the openwork stylised phoenix spandrelled apron and are double tenoned to the underside of the top





PHOENIX-SPANDREL LARGE *PINGTOUAN* TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 242 cm (95 1/4") Depth 54.5 cm (21 3/16")

Height 86.7 cm (34 1/8")

The top is of mitre, mortise and tenon frame construction with a well-figured single board, tongue-and-grooved, flush floating panel supported by six dovetailed transverse stretchers underneath. The edge of the frame moulds gently downwards and inwards from about half way down to end in a narrow flat band. There are double exposed tenons on the short sides of the frame top. The splayed round legs are cut to house the openwork stylised phoenix spandrelled apron and are double tenoned to the underside of the top. Between the legs at each end are two oval section stretchers, flattened on the underside. There are extensive traces of the original lacquer on the underside and on the aprons.

Recessed-leg tables *pingtouan* fitted with plain ear-shaped spandrels are the most numerous in extant examples. Those with cloud-spandrels are rarer and those with phoenix-spandrels like the present piece are the rarest of the three. The phoenix-spandrels here are rendered in a different manner than the previous example, both attractive and elegant. To be able to have two rare phoenix-spandrel tables in one collection is rather precious.



抹头可见双透榫

There are double exposed tenons on the short sides of the frame top

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1999

PUBLISHED

Never published





案面以格角榫造法攒边框，打槽平镶木纹生动华美的独板面心

The top of mitre, mortise and tenon frame construction with a well-figured single board, tongue-and-grooved, flush floating panel



案面下装六根穿带出梢支承；案面下与牙条背面仍保留大部分原来的漆灰与漆裏

The top is supported by six dovetailed transverse stretchers underneath. There are extensive traces of the original lacquer on the underside and on the aprons



黄花梨夹头榫云纹牙头小翘头案

晚明 (1573-1644)

- 长 76 厘米 宽 41.1 厘米
- 高 81.2 厘米

案面格角攒边平镶木纹华美独板面心，下装两根穿带出梢支承。抹头可见明榫。两端形状美好的小翘头与案面抹头一木连做。微带侧脚的圆材腿足上端开口，嵌夹镗出云纹牙头的起线牙条，以双榫纳入案面。腿足间安两根底部削平的椭圆梯枱。

传世明式翘头案两腿间一般安档板，腿间装枱子的不常见。翘头案又以较长的例子居多。这具安梯枱小翘头案属非常稀少的传世实例。

来源

香港嘉木堂 1989-2003

出版

Grace Wu Bruce, "Sculptures To Use", *First Under Heaven: The Art of Asia*, London, 1997.
伍嘉恩《实用雕塑》，《天下第一：亚洲艺术》伦敦，1997，页 75
嘉木堂《中国家具·文房清供》香港，2003，封面，页 15



微带侧脚的圆材腿足上端开口，嵌夹镗出云纹牙头的起线牙条，以双榫纳入案面

The gently splayed round legs, cut to house the beaded-edged, cloud-shaped spandrelled apron, are double-tenoned to the top



SMALL EVERTED-END QIAOTOUAN TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 76 cm (29 7/8") Depth 41.1 cm (15 3/4")

Height 81.2 cm (32")

The frame top is of standard mitre, mortise and tenon construction with a single board, well-figured, flush, tongue-and-grooved floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame. The small beautifully shaped everted flanges are carved from the same piece of wood as the short members of the frame. The gently splayed round legs, cut to house the beaded-edged, cloud-shaped spandrelled apron, are double-tenoned to the top. Between the legs are two oval section stretchers, flattened on the underside.

Extant *qiaotouan* tables with everted ends dated to the Ming usually have inset panels between the legs. Those constructed like the present piece with stretchers are not often seen. In addition, *qiaotouan* tables usually are quite long and small size piece like this is very rare.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1989 – 2003

PUBLISHED

Grace Wu Bruce, *Sculptures To Use, First Under Heaven: The Art of Asia*, London, 1997, p. 75

Grace Wu Bruce, *Chinese Furniture. Wenfang Works of Art*, Hong Kong, 2003, cover and p. 15



抹头可见明榫

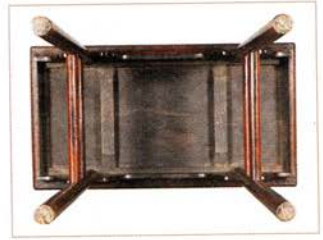
There are exposed tenons on the short sides of the frame





案面格角攒边平镶木纹华美独板面心

The frame top is of standard mitre, mortise and tenon construction with a single board, well-figured, flush, tongue-and-grooved floating panel



案面下装两根穿带出梢支承

The top is supported by two dovetailed transverse stretchers underneath



黄花梨活榫结构独板翘头案

晚明 (1573-1644)

- 长 218.5 厘米 宽 40.5 厘米
- 高 82.7 厘米

活动式独板案面两端嵌入小翘头。独板木纹华美生动。小翘头与抹头一木连做。案面边抹立面平直，至底内敛压窄边。栽入独板底面的四个小榫头卡在腿子上端的空间，将案面固定。方材腿足看面平直两边起混面压窄边线。上端开口嵌夹卷云纹牙头的起线牙子，一木连做。长牙子与抹头下的短牙条和案面下的四根托带为活动式，可装可卸。腿足下端出榫与托子上的卯眼拍合。腿足间档板的起线开光内透雕花卉图纹，其下卷纹相抵出尖的牙子十分美观。装入腿足高于托子部位，留出空间。此具可开可合活榫结构的翘头案能拆卸成十一件构件。

传统家具中有一组数目相当的平头案折叠式构造，可供组装拆卸，专为方便储藏或用于出游旅行而造。翘头案活榫结构传世品也有一定数目，他们虽然也是可装可卸，但与折叠式平头案构造有别。现例翘头案能简易地拆卸成十一件构件，但不具备方便携带的条件，构件有六根小枋，需要包扎，搬运时才不易失散，独板案面厚重，更不利搬运。而卸下的长牙条，更要小心放置才不会折断，所以可开合的活榫结构的桌案，不是为出游或方便储藏而制，而是为特大或特重的家具，比较容易由作坊运送到家用才装组而设，与架子床床座上部构件均可拆卸的结构理念一致。



来源

香港嘉木堂 1994

出版

从未发表



DISMOUNTABLE EVERTED-END *QIAOTOUAN* TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 218.5 cm (86") Depth 40.5 cm (15 1/4")

Height 82.7 cm (32 3/4")

The removable, beautifully-figured single plank top ends in small everted flanges carved from the same piece of wood as the mitred bread board ends. The edge of the plank top is flat and ends in a moulded edge with a narrow flat band. Four small tenons fitted to the underside of the plank top at positions near the upper ends of the legs hold the top in place. The rectangular legs with a flat centre and narrow rounded edges rimmed by a small flat band are cut to house the cloud-shaped beaded-edged span-drelled aprons, made of one piece of wood. These long aprons together with the small end aprons and the four transverse stretchers underneath the top, are dismantlable. The legs are tenoned into shoe-type feet, decorated with line mouldings. An openwork panel carved with stylised floral patterns enclosed in a beaded edge is inset into the space between the legs and the beautifully shaped stretcher carved to appear as curled elements meeting up with each other below. These stretchers join the legs above the shoe-type feet, leaving an empty space in between. This dismantlable everted-end *qiaotouan* table disassembles to 11 components.

There is a body of extant recessed-leg *pingtouan* tables that is constructed with folding mechanisms, and they can be dismantled and assembled at will. These were made for easy storage or for travelling. Several other everted-end *qiaotouan* tables with removable parts constructed like the present piece are known. Although they can also be dismantled at will, they seem not to be constructed for easy carriage. The small stretchers, like the six pieces in the present example, need to be bound or packaged to prevent them from being misplaced in transit; and the long aprons, when dismantled, are bendy and need special care to avoid damage; not to mention the solid plank top, which is very heavy and most inconvenient for carrying around. Dismountable pieces like this *qiaotouan* table, were then made to facilitate a labour-saving way to deliver heavy pieces from the workshop to their patrons, as they could be transported in components, like canopy beds where all the components above the seats are removable, to be assembled on site.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

PUBLISHED

Never published



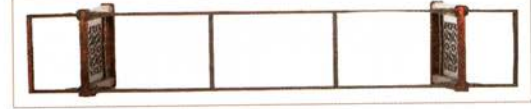
案面边抹立面平直，至底内敛压窄边；
方材腿足看面平直两边起混面压窄边线

The edge of the plank top is flat and ends
in a moulded edge with a narrow flat band.
The rectangular legs with a flat centre and
narrow rounded edges rimmed by a small
flat band are cut to house the cloud-shaped
beaded-edged spandrelled aprons, made of
one piece of wood



活动式独板案面两端嵌入小翘头；独板木纹华美生动

The removable, beautifully-figured single plank top ends in small evert-
ed flanges



长牙子与抹头下的短牙条和案面下的四根托带为活动式，可装
可卸

These long aprons together with the small end aprons and the four
transverse stretchers underneath the top, are dismantable





小翘头与抹头一木连做；腿足下端出榫与托子上的卯眼拍合；腿足间档板的起线开光内透雕花卉图纹，其下卷纹相抵出尖的牙子十分美观；装入腿足高于托子部位，留出空间

Small everted flanges carved from the same piece of wood as the mitred bread board ends; The legs are tenoned into shoe-type feet, decorated with line mouldings. An open-work panel carved with stylised floral patterns enclosed in a beaded edge is inset into the space between the legs and the beautifully shaped stretcher carved to appear as curled elements meeting up with each other below. These stretchers join the legs above the shoe-type feet, leaving an empty space in between

此具可开可合活榫结构的翘头案能拆卸成十一件构件

This dismantlable everted-end *qiaotouan* table disassembles to 11 components



黄花梨夹头榫带托子卍字纹独板翘头案

晚明 (1573-1644)

- 长 228.5 厘米 宽 42.8 厘米
- 高 82.3 厘米

木纹生动华美的独板案面，两端有圆弧形的小翘头。小翘头向下延伸与抹头一木连做。案面冰盘沿上端平直，自中部下敛至底压边线。方材腿足立面平扁，边起委角线，上端开口嵌夹鍱云纹牙头的起线牙子，以双榫纳入案面，下端出榫与托子上的卯眼拍合。案面下腿足间各安一长方枨。其下装纵横短材攒接之卍字纹档板。

用纵横短材攒接成卍字纹图案一般用于架子床与罗汉床围子，其他类家具中非常罕见。此具卍字纹档板翘头案是笔者所知的孤例。

来源

香港嘉木堂 2000

出版

从未发表



方材腿足立面平扁，边起委角线，上端开口嵌夹鍱云纹牙头的起线牙子，以双榫纳入案面

The legs, flat in the centre, beaded on both edges, cut to house the beaded-edged cloud motif spandrelled aprons are double mortised and tenoned to the top



PLANK TOP WAN 卍 PATTERN EVERTED-END QIAOTOUAN TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 228.5 cm (89 15/16") Depth 42.8 cm (16 7/8")

Height 82.3 cm (32 3/8")

The top is of a well-figured single plank with small rounded, shaped everted flanges which are made from the same piece of wood as the bread board ends. The edge of the plank top moulds downwards and inwards from about half way down and again to end in a beaded edge. The legs, flat in the centre, beaded on both edges, cut to house the beaded-edged cloud motif spandrelled aprons are double mortised and tenoned to the top and tenoned into transverse shoe-type feet below. A rectangular stretcher is mortised and tenoned into the legs where they meet the top and below this is an open-work panel which comprises of small mitred members forming the *wan* 卍 pattern inset into the legs and shoe feet.

Small mitred members joined together forming *wan* 卍 pattern panels can be found on the railings of canopy beds, *luohan* beds but rarely on any other types of furniture. This is the only *qiaotouan* table with *wan* 卍 pattern inset panel known to this author.



小翘头向下延伸与枨头一木连做；案面冰盘沿上端平直，自中部下敛至底压边线；方材腿足下端出榫与托子上的卯眼拍合；案面下腿足间各安一长方枨。其下装纵横短材攒接之卍字纹档板。

Small rounded, shaped everted flanges are made from the same piece of wood as the bread board ends. The edge of the plank top moulds downwards and inwards from about half way down and again to end in a beaded edge. The legs are tenoned into transverse shoe-type feet below. A rectangular stretcher is mortised and tenoned into the legs where they meet the top and below this is an open-work panel which comprises of small mitred members forming the *wan* 卍 pattern inset into the legs and shoe feet.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2000

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Never published





木纹生动华美的独板案面，两端有圆弧形的小翘头

The top is of a well-figured single plank with small rounded, shaped everted flanges



炕
桌

KANG
TABLES



黄花梨有束腰马蹄足小炕桌

晚明 (1573-1644)

- 长 52.2 厘米 宽 41.9 厘米
- 高 22.1 厘米

桌面为标准格角榫攒边框，平镶独板面心，下装两根穿带出梢支承。抹头可见明榫。边抹冰盘沿上舒下敛，自上中部内缩至底压窄平线。束腰与素面直牙条一木连做，以抱肩榫与腿足及桌面结合，腿足下端以马蹄足结束。

传世品中炕桌的标准尺码约90多厘米，小型如现例较为罕见。基本常见式为三弯腿式、壶门牙子。马蹄足设计的并不多。小型炕桌除了适用于炕上外，亦可置于榻、罗汉床及架子床上。



来源

香港嘉木堂 2001

出版

从未发表



桌面为标准格角榫攒边框，平镶独板面心，下装两根穿带出梢支承

The top is of standard mitre, mortise and tenon frame construction with a tongue-and-grooved, flush, single board floating panel supported by two dovetailed transverse stretchers underneath

SMALL *KANG* TABLE WITH STRAIGHT APRONS

Huangbuali wood

Late Ming (1573-1644)

Width 52.2 cm (20 ⁵/₁₆") Depth 41.9 cm (16 ¹/₂")

Height 22.1 cm (8 ¹/₁₆")

The top is of standard mitre, mortise and tenon frame construction with a tongue-and-grooved, flush, single board floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame top. The edge of the frame moulds inwards and downwards from about a third way down to end in a narrow flat band. The recessed waist and the plain, straight apron, made of one piece of wood, are mitred, mortised, tenoned and half-lapped to the legs which terminate in well drawn hoof feet.

The most often encountered *kang* tables is that of curvilinear-shaped aprons and cabriole legs and their size is usually like the previous examples, approximately ninety some centimeters. The present piece, smaller than usual and with straight aprons and hoof feet is a rare example. Small size *kang* tables are suitable for use on couch beds, canopy beds as well as on the *kang*.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2001

PUBLISHED

Never published



黄花梨壶门牙子马蹄足小炕桌

晚明 (1573-1644)

- 长 55.7 厘米 宽 41.8 厘米
- 高 24.1 厘米

桌面为标准格角榫攒边平镶木纹华美独板面心，下装两根穿带出梢支承。抹头可见明榫。边抹冰盘沿上舒下敛，自中上部内缩至底压窄平线。牙条馥壶门轮廓，束腰牙条一木连做，以抱肩榫与腿足、桌面结合。腿足下端伸展为有力的马蹄足。

此桌线条优美，充满蓄势待发之力。体积较小适用于炕，亦可放置于榻、罗汉床与架子床上。



来源

香港嘉木堂 2001

出版

从未发表



桌面为标准格角榫攒边平镶木纹华美独板面心，下装两根穿带出梢支承

The top is of standard mitre, mortise and tenon frame construction with a tongue-and-grooved flush well-figured single board floating panel supported by two dovetailed transverse stretchers underneath

SMALL KANG TABLE

Huanghuali wood

Late Ming (1573-1644)

Width 55.7 cm (21 ¹³/₁₆") Depth 41.8 cm (16 ⁷/₁₆")

Height 24.1 cm (9 ¹/₂")

The top is of standard mitre, mortise and tenon frame construction with a tongue-and-grooved flush well-figured single board floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame top. The edge of the frame moulds gently downwards and inwards from about one third way down and again to end in a narrow flat band. The recessed waist and the beautifully shaped curvilinear aprons, made of one piece of wood, are mitred, mortised, tenoned and half-lapped to the legs which terminate in well-drawn hoof feet.

This beautifully shaped table seems imbued with energy as if about to spring. Smaller than the standard size, it was made for use on a daybed, *luohan* bed or canopy bed as well as on the *kang*.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2001

PUBLISHED

Never published



黄花梨兽面虎爪梅枝纹炕桌

晚明至清前期 (1600-1700)

- 长 97 厘米 宽 62.8 厘米
- 高 27.9 厘米

桌面外围起拦水线，标准格角榫攒边框，打槽平镶独板面心，下装三根穿带出梢支承，两端两根出透榫。抹头亦可见明榫。边抹冰盘沿立面上端平直，自中上部内敛至底压窄平线。弧型牙条，沿边起线雕梅枝，与束腰一木连做，以齐牙条结构与桌面及三弯腿结合。腿子肩部刻兽面，足端刻虎爪抓球。

此具制作精美的炕桌为典型明朝家具造型，但炕桌牙子上刻串枝梅花，似未有其他发表别例。梅花纹雕饰较常用于镜台、架子床或是万历柜的绦环板。

来源

香港嘉木堂 1988

出版

从未发表



KANG TABLE

Huanghuali wood

Late Ming to early Qing (1600-1700)

Width 97 cm (38 3/8") Depth 62.8 cm (24 3/4")

Height 27.9 cm (11")

The lip-edged top of standard mitred, mortised and tenoned frame construction with a single board, flush floating panel supported by three dovetailed transverse stretchers underneath, two with exposed tenons. There are also exposed tenons on the short sides of the frame top. The edge of the frame moulds downwards from about a third way down and again to end in a narrow flat band. The recessed waist and the curvilinear, beaded-edged apron, carved with branches of flowering prunus, are made of one piece of wood, and are mortised and tenoned to the cabriole legs, carved on the shoulders with animal masks ending in claw-and-ball feet.

This well-modelled *kang* table is a classic Ming type but motifs of flowering prunus are rare in *kang* tables, more often seen as *taohuanban*, inset panels of mirror stands, beds or display cabinets.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1988

PUBLISHED

Never published



桌面周边起拦水线，标准格角榫攒边框，打槽平镶独板面心，下装三根穿带出梢支承

The lip-edged top of standard mitred, mortised and tenoned frame construction with a single board, flush floating panel supported by three dovetailed transverse stretchers underneath



边抹冰盘沿立面上端平直，自中上部内敛至底压窄平线；弧型牙条，沿边起线雕梅枝，与束腰一木连做，以齐牙条结构与桌面及三弯腿结合；腿子肩部刻兽面，足端刻虎爪抓球

The edge of the frame moulds downwards from about a third way down and again to end in a narrow flat band. The recessed waist and the curvilinear, beaded-edged apron, carved with branches of flowering prunus, are made of one piece of wood, and are mortised and tenoned to the cabriole legs, carved on the shoulders with animal masks ending in claw-and-ball feet



黄花梨壶门牙子叶纹卷球足炕桌

晚明 (1573-1644)

- 长 104.1 厘米 宽 75.2 厘米
- 高 26.7 厘米

桌面外围起拦水线，标准格角榫攒边框，打槽平镶三拼面心，下装三根穿带出梢支承。抹头内另加短托带贯穿两端的穿带加固。边抹冰盘沿上舒下敛，自中部内缩至底压窄平线。抹头可见明榫。沿边起线的壶门式牙条镂出大弧形轮廓，两旁出尖，与束腰一木连做，以抱肩榫与腿足、桌面结合。牙子背面加燕尾梢，贯上桌面边框下部加固，长边两枚，短边各一。牙条上的阳线延续至腿足，下端外翻出叶纹卷球足，着地处以方形足承作结束，一木连做。腿子上截与牙子连接部位雕出漂亮的卷叶纹。

大弧形轮廓壶门式牙子，三弯腿外翻叶纹卷球足踏足承的炕桌，可能是炕桌中最优美的设计。至今仅知另外一例（王、袁 1997，页55），是前加州中国古典家具博物馆的旧藏。

来源

香港嘉木堂 1998

出版

从未发表



前加州中国古典家具博物馆旧藏
Formerly in the collection of the Museum of Classical Chinese Furniture



KANG TABLE WITH BALL FEET

Huanghuali wood

Late Ming (1573-1644)

Width 104.1 cm (41") Depth 75.2 cm (29 5/8")

Height 26.7 cm (10 1/8")

The lip-edged top is of standard mitre, mortise and tenon frame construction with a three-board tongue-and-grooved, flush floating panel supported by three dovetailed transverse stretchers underneath. There is an additional short stretcher tennoned to the short sides of the frame, through the transverse stretcher at either end for further support. The edge of the frame moulds downwards and inwards from about half way down to end in a narrow flat band. There are exposed tenons on the short rails of the mitred frame. The recessed waist and the deep curvilinear-shaped beaded-edged apron with pointed curls on each end, are made of one piece of wood and are mitred, mortised, tenoned and half-lapped to the legs. On the back of the aprons are wedge-shaped pegs, two on the long sides and one on each short side, joining them to the top for further reinforcement. The beaded edge continues down the elegantly shaped cabriole legs which end in leaf-and-ball feet with square pads below, made from the same piece of wood. There are beautifully shaped pointed curls where the legs meet the aprons.

Kang tables of this design with deep curvilinear-shaped apron, cabriole legs and leaf-and-ball feet on pads are perhaps the most beautiful of all extant *kang* table designs. Only one other published example comes to mind, the very similar but smaller piece (Wang et al. 1995, p.83)

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1998

PUBLISHED

Never published





边抹冰盘沿上舒下敛，自中部内缩至底压窄平线；抹头可见明榫；沿边起线的壺门式牙条镂出大弧形轮廓，两旁出尖，与束腰一木连做，以抱肩榫与腿足、桌面结合；牙条上的阳线延续至腿足，下端外翻出叶纹卷球足，着地处以方形足承作结束，一木连做；腿子上截与牙子连接部位雕出漂亮的卷叶纹

The edge of the frame moulds downwards and inwards from about half way down to end in a narrow flat band. There are exposed tenons on the short rails of the mitred frame. The recessed waist and the deep curvilinear-shaped beaded-edged apron with pointed curls on each end, are made of one piece of wood and are mitred, mortised, tenoned and half-lapped to the legs. The beaded edge continues down the elegantly shaped cabriole legs which end in leaf-and-ball feet with square pads below, made from the same piece of wood. There are beautifully shaped pointed curls where the legs meet the aprons



桌面周边起拦水线，标准格角榫边框，打槽平镶三拼面心，下装三根穿带出梢支承；抹头内另加短托带贯穿两端的穿带加固

The lip-edged top is of standard mitre, mortise and tenon frame construction with a three-board tongue-and-grooved, flush floating panel supported by three dovetailed transverse stretchers underneath. There is an additional short stretcher tenoned to the short sides of the frame, through the transverse stretcher at either end for further support



椅

CHAIRS



黄花梨雕花圈椅（成对）

晚明（1573-1644）

- 长 61.3 厘米 宽 47 厘米
- 高 101 厘米

扶手以楔钉榫五接，两端出头回转收尾成圆钮形。一弯靠背板上端两侧镏出弧形窄托角牙子，中央雕如意头形开光，内刻团花卷草纹。后腿穿过椅盘上承扶手。三弯形鹅脖出榫纳入扶手和椅盘，扶手与鹅脖间打槽嵌入小角牙。扶手左右支以大三弯形上细下大的圆材联帮棍。椅盘格角攒边，抹头见透榫，下有双托带支承。边抹冰盘沿自中上部内缩至底压窄平线。四框内缘踩边打眼造软屉，现用旧席是更替品。座面下壶门券口牙子雕卷草纹，沿边起线，上齐头碰椅盘下方，两侧嵌入腿足，底端出榫纳入踏脚枱。左右两侧装起线洼膛肚牙子，后方则为短素牙条。前腿间下施踏脚枱，两侧与后方安步步高赶枱。左右两边方材混面，后方椭圆，均出透榫。脚踏及两侧管脚枱下各安一素牙条。

圈椅是明朝家具主要椅型之一。这种唯独中国家具具有的圆形弯弧扶手设计，令20世纪家具设计师得到启发，创作出各种现代椅子，广为人知。

此对椅子圆背下，鹅脖内缩，出榫纳入扶手和椅盘而非穿过椅盘成为前腿足，其弧形增添椅子整体的美感。明朝椅具传世品中，这类形制较为少见。

来源

香港嘉木堂 1989

出版

从未发表



四框内缘踩边打眼造软屉，现用旧席是更替品

椅盘下有双托带支承

The seat frame was drilled for soft seat construction and has been restored with old mat

There are two transverse stretchers underneath



PAIR OF HORSESHOE ARMCHAIRS

Huanghuali wood

Late Ming (1573-1644)

Width 61.3 cm (24 1/8") Depth 47 cm (18 1/2")

Height 101 cm (39 3/4")

The arm of five sections, joined by overlapping pressure-pegged scarf joints, begins and ends in returning rounded handgrips. The C-curved back splat has narrow curvilinear flanges and a carved *ruyi*-shaped medallion with a flower amidst entwining tendrils. The stiles are tenoned into the horseshoe-shaped arm and pass through the seat frame to become the legs. There are elongated S-shaped posts in front that are socketed into the underside of the arm and seat frame. Small cloud-shaped spandrels are tongue-and-grooved into the posts and the arm where they meet. There are tapering, accentuated S-shaped braces supporting the arm. The seat frame, of mitre, mortise and tenon construction with exposed tenons on the short rails has two transverse stretchers underneath. The edge of the frame moulds downwards and inwards from about one third way down and again to finish on a narrow flat band. It was drilled for soft seat construction and has been restored with old mat. The curvilinear-shaped, beaded-edged front apron carved with tendrils, is butt-joined to the underside of the seat frame, tongue-and-grooved to the legs and tenoned into the footrest. Curved beaded-edged aprons are on the sides while the one in the back is plain and high. The legs are joined in front by a shaped footrest and on the sides, rectangular stretchers with rounded outside edges, and the back an oval one, all with exposed tenons. There are plain shaped aprons below the footrest and the side stretchers.

Horseshoe armchairs are a main type of Ming chairs. In the history of furniture design, the unique horseshoe shape of Chinese chairs has inspired various twentieth century furniture designers to create well-known modern examples.

Horseshoe armchairs where the front posts arch backward into sockets in the seat frame rather than pass through the seat to become the front legs are very much rarer in surviving examples of Ming chairs. Their curve silhouette is an attractive addition to the chair form.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1989

PUBLISHED

Never published



一弯靠背板上端两侧镂出弧形窄托角牙子，中央雕如意头形开光，内刻团花卷草纹

The C-curved back splat has narrow curvilinear flanges and a carved *ruyi*-shaped medallion with a flower amidst entwining tendrils







黄花梨攒靠背活屉圈椅（成对）

晚明（1573-1644）

- 长 61.6 厘米 宽 43.9 厘米
- 高 91.8 厘米

圈椅扶手以楔钉榫三接，两端出头回转收尾成扁圆钮形。后腿上承扶手，下穿过椅盘成为腿足，一木连做。大三弯形鹤脖出榫纳入扶手和椅盘，交接处各嵌入起边线的角牙。靠背板三段攒框装板做，由两根直材出榫纳入扶手和椅盘后框，中以二根横枨作肩出透榫接入直材将靠背一分为三。上段落堂作地透雕云纹，中段平镶木纹生动心板，下段则为落堂起线亮脚牙子。靠背板背面皆髹有厚黑褐漆。椅盘为标准格角攒边框起边线，抹头见透榫，四框内缘踩边出子口承可装可卸活动式屉面。腿足外圆内方，前腿内缘起线，上端以双榫纳入椅盘边框。座面下安沿边起线带牙头条嵌入腿足间，上齐头碰椅盘下方，两侧相同，后安素牙子。前腿间施一踏脚枨，下安一牙子，其余三面安椭圆枨。椅盘边框底面，牙条及踏脚枨背面均保存原有黑褐漆。枨子间用木制销钉加固。

这对圈椅尺寸相当标准，但造型与结构有别于一般。构件纤细，但攒框装板做的靠背板较宽，背后更髹厚黑褐漆。三弯形鹤脖曲度也较大，且上下附有一双角牙，令整体效果特殊。而活动屉面的造法，虽然在架子床常见，椅座就十分罕见。

此对圈椅设计与数件已发表例子如出一辙，如安思远旧藏中的一堂四张（Ellsworth 1971，图版15）。另一对为伦敦私人收藏，源自伦敦嘉木堂1998年开幕展览（Wu Bruce 1998，页17），亦载录于《明式家具二十年经眼录》（伍嘉恩 2010，页100-101）。

来源

香港嘉木堂 1994

出版

从未发表



安思远旧藏
Ex R. H. Ellsworth collection



伦敦私人收藏
Private collection, London



PAIR OF HORSESHOE ARMCHAIRS WITH REMOVABLE SEATS

Huanghuali wood

Late Ming (1573-1644)

Width 61.6 cm (24 1/4") Depth 43.9 cm (17 1/4")

Height 91.8 cm (36 1/8")

The arm of three sections, joined by overlapping pressure-pegged scarf joints, begins and ends in a curve with flattened rounded knob-shaped handgrips. Into this horseshoe-shaped arm are mortised and tenoned the stiles which continue through the seat frame to become the back legs. The backward arched S-shaped posts, mortised and tenoned to the arm and the seat frame, each has two beaded-edged spandrels tongue-and-grooved to it, one where it meets the arm and the other where it meets the seat frame. The back splat, formed by two shaped upright members mortised and tenoned into the underside of the arm and the back of the seat frame has two mitred horizontal stretchers dividing it into three sections. The tenons of the horizontal stretchers are exposed. The top section is an inset openwork beaded-edged panel of cloud motif, the central one a single well-figured board set flush with the uprights and horizontal members and the lower section a beaded-edged apron in the form of a wide inverted U. The back of the splat is completely covered by a thick brownish black lacquer. The beaded-edged seat frame, of standard mitre, mortise and tenon construction with exposed tenons on the short rails has a ledge cut on the inside to house the removable seat. The legs are round on the outsides and squared on the insides. The front ones, beaded on the insides, are double tenoned to the seat frame. Between the legs in front and on the sides, are beaded-edged, spandrelled aprons. The back one is plain without beading. The legs are joined in front by a shaped footrest with an apron underneath and slightly oval stretchers on the sides and back. The underside of the seat frame, the back of the aprons and the footrests all retain their brownish black lacquer. Wood pins were applied to the mortise and tenon joints of all the stretchers.

This pair of horseshoe chairs, although quite standard in size, are unusual in their design and construction. Their members are slender, yet the back splat is wider than normal and a thick lacquer coating is applied on its back, not often seen on other Ming chairs. The

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

PUBLISHED

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椅盘为标准格角攒边框起边线，四框内缘踩边出子口承可装可卸活动式座面

The beaded-edged seat frame, of standard mitre, mortise and tenon construction has a ledge cut on the inside to house the removable seat



posts arch backward in an exaggerated curve and are fitted with a pair of spandrels, also an unusual feature. The removable seats are also unusual, although found in canopy beds, they are rarely used for chairs.

These exquisite chairs are identical in design to a number of known examples, notably the set that was in the R.H.Ellsworth collection, illustrated in Robert Hatfield Ellsworth *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties*, 1971, plate 15, and the pair in a private collection in London, acquired from the Grace Wu Bruce 1998 London gallery inaugural exhibition, published in *On the Kang and Between the Walls: the Ming Furniture Quietly Installed*, p. 17, also illustrated in Grace Wu Bruce, *Two Decades of Ming Furniture*, 2010, pp. 100-101.





黄花梨高靠背四出头官帽椅

晚明 (1573-1644)

- 长 58.3 厘米 宽 48.2 厘米
- 高 117.5 厘米

体形硕大结实，选材考究，搭脑造型弧度有力，两端上翘，中成枕形。后腿上截出榫纳入搭脑，下穿椅盘与后腿一木连做。三弯素面靠背板嵌入搭脑下方与椅盘后框。三弯弧形的扶手以飘肩榫与后腿上截与鹅脖接合。鹅脖大弧弯形向内插入椅盘抹头。扶手与鹅脖交接处各嵌入小角牙。椅盘格角攒边，四框内缘踩边打眼造软屉，现用旧席是更替品，下有一根托带支承。抹头可见透榫。边抹冰盘沿上舒下敛，自中上部内缩至底压窄平边线。前腿上端出双榫纳入椅盘边框。座面下安窄素面券口牙子，上齐头碰椅盘下方，两侧嵌入腿足。左右两面及后方则为短牙条，皆一木取材。腿足间施脚踏及椭圆管脚枨，用销钉加固，脚踏枨下安牙子。

高靠背四出头官帽椅，搭脑两端翘头和收尾圆润如此件，为传世明朝官帽椅中最稀有的类型。

后腿上段，扶手与鹅脖弯弧线条流畅，搭脑枕部与上翘的两端成大拱形，加上靠背板强而有力的大弯弧度，如箭在弦，充满动力。



椅盘四框内缘踩边打眼造软屉，现用旧席是更替品，下有一根托带支承

The seat frame was drilled for soft seat construction and is now restored with old matting, supported by one transverse brace underneath

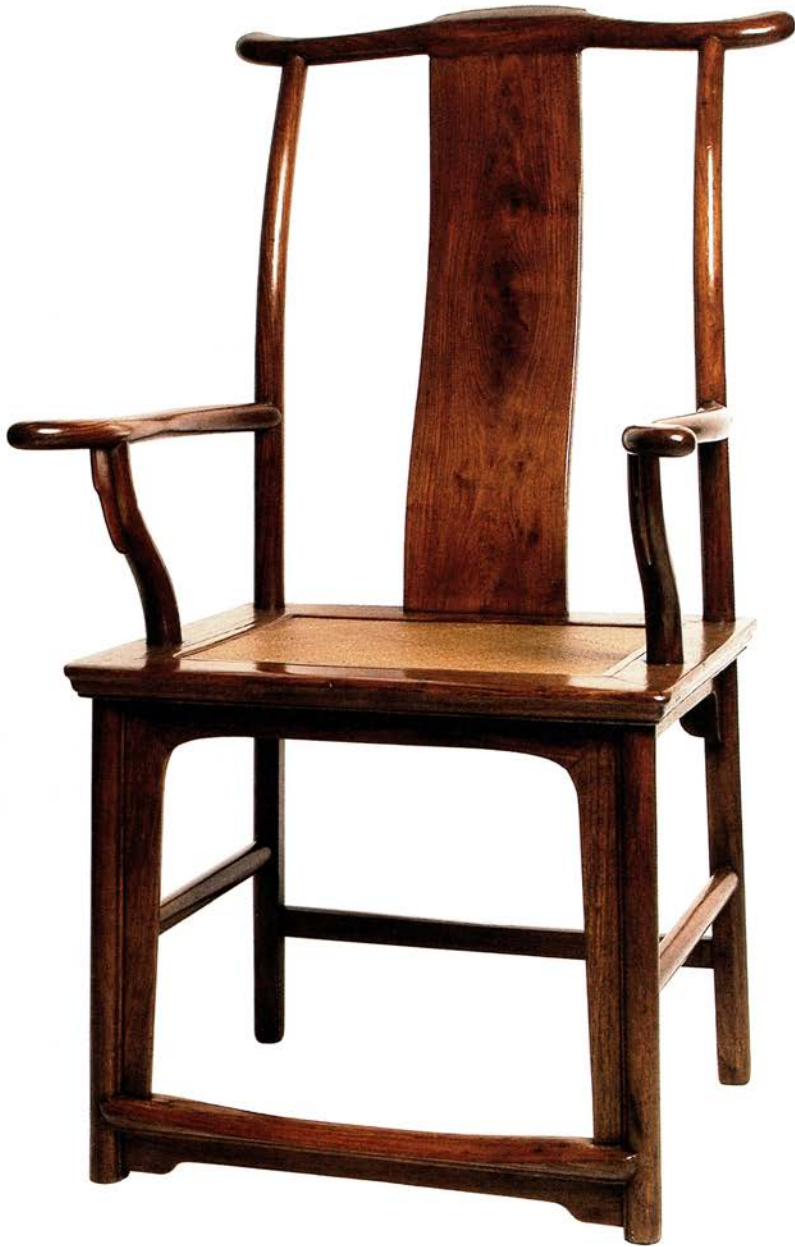
来源

伦敦嘉木堂

马尼拉私人藏品 1998 - 2000

出版

Grace Wu Bruce, *On the Kang and Between the Walls: the Ming Furniture Quietly Installed*, Hong Kong, 1988. 嘉木堂《炕上壁间》香港, 1998, 页 12-15



HIGH YOKE BACK ARMCHAIR

Huanghuali wood

Late Ming (1573-1644)

Width 58.3 cm (22 15/16") Depth 48.2 cm (19")

Height 117.5 cm (46 1/4")

The armchair is of substantial size and excellent material, with a vigorously shaped top rail comprising a headrest with everted ends into which are tenoned the stiles which continue through the seat frame to become the back legs. The S-curved plain back splat is tongue-and-grooved into the top rail and the back of the seat frame. The elongated S-shaped arms are mitred, mortised and tenoned into the stiles and also the S-shaped front posts, which arch backward to fit into sockets in the seat frame. Small spandrels are tongue-and-grooved to the underside of the arms where they meet the posts. The seat frame of mitre, mortise and tenon construction, was drilled for soft seat construction and is now restored with old matting, supported by one transverse brace underneath. There are exposed tenons on the short rails. The edge of the frame moulds inwards and downwards from about a third way down and again to end in a narrow flat band. The front legs are double tenoned into the seat frame. Beneath the seat is a plain shaped narrow apron tongue-and-grooved to the legs and butt-joined to the underside of the seat frame. The side and back aprons, made of one piece of wood are plain and high. The legs are joined by a footrest in front and on the sides and back, oval stretchers, all further secured by wood pins. There is a shaped apron underneath the footrest.

PROVENANCE

GRACE WU BRUCE, London

Private collection, Manila, 1998-2000

PUBLISHED

Grace Wu Bruce, *On the Kang and Between the Walls: the Ming Furniture Quietly Installed*, Hong Kong, 1998, pp. 12-15



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

The sweeping curves of the stiles, front posts, arms and the top rail with everted ends, as well as the accentuated arch of the back splat all combine to create a tension in the formation of this piece, as if about to spring, rendering it like a powerful sculpture.



黄花梨素靠背雕花牙子四出头大官帽椅

晚明 (1573-1644)

- 长 70.8 厘米 宽 49.7 厘米
- 高 108.6 厘米

搭脑形状优美，中部出枕两端微弯上翘。三弯形的靠背板嵌装入搭脑下方与椅盘大边槽内。后腿穿上椅盘，出飘肩榫纳入搭脑。鹅脖亦穿过椅盘成为前腿足，构造相同。三弯弧形扶手与后腿上截及鹅脖接合，下承三弯形上细下大的圆材联帮棍。椅盘格角攒边，抹头见透榫，下有两根托带支承。冰盘沿上舒下敛底压平窄边线。椅盘四框内缘踩边打眼造软屉，现用旧席是更替品。座面下安壶门式券口牙子，沿边起线雕卷草花纹，上齐头碰椅盘下方，两侧嵌入腿足，底端出榫纳入踏脚枱。左右两面也安类似壶门式刻卷草纹券口牙子，后方则为素短牙条。前腿间施一脚踏，其他三边安起混面管脚枱。除了前腿，其他部位均出透榫。脚踏与管两侧脚枱下安一素牙子。

此张椅面宽大，足以容人盘腿而坐。大型椅具常于古画中见为僧侣坐具。明朝文献称之为禅椅或仙椅。

来源

香港嘉木堂 1996

出版

从未发表



椅盘四框内缘踩边打眼造软屉，现用旧席是更替品，下有两根托带支承

The seat was drilled for soft seat construction and is now restored with old matting. There are two transverse braces underneath



MEDITATION CHAIR

Huanghuali wood

Late Ming (1573-1644)

Width 70.8 cm (27 ⁷/₈") Depth 49.7 cm (19 ⁹/₁₆")

Height 108.6 cm (42 ³/₄")

The elegantly shaped top rail comprises a headrest and gently everted ends. The S-shaped curved back splat is tongue-and-grooved into the underside of the top rail and the back member of the seat frame. The stiles are tenoned into the top rail and like the front posts pass through the seat to become the legs. The elongated S-shaped arms, mortised and tenoned into the stiles and the posts are supported by tapering S-shaped braces of circular section socketed into the seat frame and the underside of the arm. The mitred, mortised and tenoned seat frame, with exposed tenons on the short rails, has two transverse braces underneath. The edge of the seat frame moulds downwards and inwards to end in a narrow flat band. It was drilled for soft seat construction and is now restored with old matting. Below the seat is a curvilinear beaded-edged apron carved with scrolling tendrils. There are curved beaded-edged aprons, also carved with tendrils on the sides while the back one is plain and high. The legs are joined by a shaped footrail in front and rectangular side and back stretchers, rounded on the outsides, all with exposed tenons except not through the front legs. There are plain shaped aprons below the footrest and side stretchers.

This type of chairs, large enough to sit cross-legged on, is often depicted as seats for monks in period paintings and illustrations. Ming texts recorded these chairs as *chanyi*, meditation chairs or *xianyi*, sages' chairs.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published





黄花梨攒靠背凤凰麒麟龙纹四出头官帽椅（成对）

晚明至清前期（1600-1700）

- 长 65.4 厘米 宽 49.6 厘米
- 高 108.6 厘米

圆材搭脑两端上翘，后腿穿过椅盘上截出榫纳入搭脑，连接处装有起线小角牙。一弯弧靠背板三段攒框打槽装板。两根起线弯材出榫纳入搭脑和椅盘后框，中以两根横枨作肩出榫接入将靠背一分为三。上段大圆开光内高浮雕凤凰团花，中段为梅下麒麟图，下段嵌入卷草纹亮脚雕游龙，均落堂装嵌。三弯弧形的扶手，作肩以榫卯接合后腿截与鹅脖，鹅脖向下穿过椅盘成为前腿足，扶手与鹅脖接合处安起线小角牙。扶手中间装有竹节葫芦形联帮棍。椅盘为格角榫攒边，四框内缘踩边打眼造软屉，现用旧席是更替品，下有一双托带支承。抹头见透榫。座面下安直牙条，沿边起线，上齐头碰椅盘下方，两侧嵌入腿足，底端出榫纳入踏脚枨。左右两面及后方装起线短牙条。前腿间施一踏脚枨，下安小牙子，左右两边与后面为下方削平的椭圆形管脚枨。

此对椅子座面较典型官帽椅宽，其体积颇大。椅背上刻的风、麒麟与龙均两首双向。传世明朝家具中，满雕华美装饰的靠背板见于圆后背交椅，不常用在其他椅具上。此设计主题与明清宫廷服饰补服上的补子近似，为朝臣、贵族与皇室成员所用。凤凰纹贵为皇后、公主专用。此对凤凰兼麒麟与龙纹雕刻的椅子，想必为御用器。

椅子原为四具一堂。其他一对，一具在2001年秋季纽约佳士得上拍（Christie's 2001，编号277）。另一具出现于中国嘉德香港2012年秋季拍卖会（中国嘉德2012，编号361）。

来源

纽约 苏富比 2002 年 3 月 20 日

出版

Sotheby's, *Fine Chinese Ceramic and Works of Art*, New York, June 3, 1992. 苏富比《中国陶瓷与工艺精品》纽约, 1992 年 6 月 3 日, 编号 329; Sotheby's, *Fine Chinese Ceramic and Works of Art*, New York, March 20, 2002. 苏富比《中国陶瓷与工艺精品》纽约, 2002 年 3 月 20 日, 编号 319



纽约佳士得 9/2001
Christie's New York 9/2001



香港嘉德 10/2012
China Guardian Hong Kong 10/2012



PAIR OF CARVED PHOENIX AND QILIN YOKE BACK ARMCHAIRS

Huanghuali wood

Late Ming to early Qing (1600 – 1700)

Width 65.4 cm (25 ¾") Depth 49.6 cm (19 ½")

Height 108.6 cm (42 ¾")

The round top rail is with everted ends into which are tenoned the stiles which continue through the seat frame to become the back legs. There are small beaded-edged spandrels where the top rail meets the stiles. The C-shaped back splat, formed by two shaped beaded-edged uprights mortised and tenoned into the underside of the top rail and the back of the seat frame has two mitred horizontal stretchers dividing it into three sections, the top one an inset panel with a large round medallion enclosing a phoenix amidst foliage and a peony, the central one carved with an open-mouthed mystical animal *qilin* under a plum tree in bloom, and the lowest one a beautiful *kunmen* shaped inset apron carved with a lively coiled dragon, all carved in high relief. The elongated S-shaped arms are mitred, mortised and tenoned into the stiles and the front posts, which continue through the seats to become the front legs. There are bamboo, gourd-shaped supports below the arms and beaded-edged spandrels where the arms meet the front posts. The seat frame, of mitred, mortised and tenoned construction was drilled for soft seat construction and now has been restored with old matting, supported by two transverse braces underneath. There are exposed tenons on the short sides of the seat frame. Beneath the seat is a beaded-edged, straight long apron in front. The ones on the sides and back are simple and high with beaded edges. The legs are joined by a shaped footrest in front with a shaped apron underneath and on the sides and back, by oval stretchers, flattened on the underside.

PROVENANCE

SOTHEBY'S NEW YORK, 20 March 2002

PUBLISHED

Sotheby's, *Fine Chinese Ceramic and Works of Art*, New York, June 3, 1992, no. 329, and Sotheby's, *Fine Chinese Ceramic and Works of Art*, New York, March 20, 2002, no. 319





扶手与鹅脖接合处安起线小角牙；扶手中间装有竹节葫芦形联帮棍

There are bamboo, gourd-shaped supports below the arms and beaded-edged spandrels where the arms meet the front posts



一弯弧靠背板三段攒框打槽装板；两根起线弯材出榫纳入搭脑和椅盘后框，中以两根横枨作肩出榫接入将靠背一分三；上段大圆开光内高浮雕飞凤团花，中段为梅下麒麟图，下段嵌入卷草纹亮脚雕游龙，均落堂装嵌

The C-shaped back splat, formed by two shaped beaded-edged uprights mortised and tenoned into the underside of the top rail and the back of the seat frame has two mitred horizontal stretchers dividing it into three sections, the top one an inset panel with a large round medallion enclosing a phoenix amidst foliage and a peony, the central one carved with an open-mouthed mystical animal *qilin* under a plum tree in bloom, and the lowest one a beautiful *kunmen* shaped inset apron carved with a lively coiled dragon, all carved in high relief



These chairs are wider than standard Ming chairs, which makes them quite large in scale. The phoenix, *qilin* and dragon on each chair splat were carved so that they face each other. Back splats with extensive carvings are usually associated with folding chairs and are rare in other types of Ming chairs. The carved motifs of these chairs bear close relationship to those depicted on rank badges of the Ming and Qing dynasties court robes worn by officials, nobles and the royal family. The insignia of phoenix, reserved for high ranking female members of the imperial family, in combination with *qilin* and dragon motif would almost certainly mean these chairs have imperial provenance.

Original a set of four, the other two appeared separately, one in the autumn auction at Christie's New York in 2001 (Christie's 2001, no. 277) and the other in the China Guardian Hong Kong autumn sale of 2012 (China Guardian 2012, no. 361)





黄花梨方材高靠背四出头官帽椅（成对）

晚明（1573-1644）

- 长 62.1 厘米 宽 46.7 厘米
- 高 119.4 厘米

四出头官帽椅用洼面方材做，后腿上截穿过椅盘作肩出榫纳入弯弧搭脑，一木连做。鹅脖前腿足也是相同造法。素面三弯靠背板嵌入搭脑下方与椅盘后大边槽口。三弯弧形的扶手作肩接入后腿上截与前腿鹅脖，中承三弯形方材联帮棍。椅盘格角榫攒边，四框内缘踩边打眼造软屉，现用旧席是更替品，下有一根托带支承。冰盘沿平直，自中下部内敛以阔平边结束。座面下安直牙子格肩接入腿足，下有高罗锅枨加两根短矮老。左右及后方皆为相同造法。前腿间施一方材格肩枨当脚踏，左右两边与后方安同样方材管脚赶枨。脚踏枨及管脚枨下各装一素牙子。

虽然传世明式家具中有相当数量方材造家具，特别是方柱造木轴圆角柜，方材四出头官帽椅却十分罕见。

此对方材高靠背四出头官帽椅，原属一组八具成套。英国国立维多利亚与艾尔伯特博物馆藏有一对（Clunas 1988, 页18）、香港罗启妍旧藏一对（毛岱康 1998, 页117）、菲律宾藏家购自英国嘉木堂另一对。八具的设计以及椅座尺码均相同，唯独椅子通高有别。现例高119.4厘米。其他三对分别为104厘米、114厘米、117.5厘米高，疑他们的椅背曾被截断改动。

来源

哈佛燕京学社 James R. Hightower (1915 - 2006), 1948 年购自北京

波士顿 斯金纳 2004 年 7 月 17 日

出版

Skinner, *European & Asian Furniture & Decorative Arts Featuring Fine Ceramics*, Boston, July 17, 2004. 斯金纳《欧洲与亚洲家具及装饰艺术并瓷器精品》波士顿, 2004 年 7 月 17 日, 编号 1178



英国国立维多利亚与艾尔伯特博物馆藏品
Victoria and Albert Museum collection, London



PAIR OF SQUARE MEMBER HIGH YOKE BACK ARMCHAIRS

Huanghuali wood

Late Ming (1573-1644)

Width 62.1 cm (24 $\frac{7}{16}$ ") Depth 46.7 cm (18 $\frac{3}{8}$ ")

Height 119.4 cm (47")

The chair is of thumb-moulded square-section members, the shaped top rail into which are mitred, mortised and tenoned two stiles which continue through the seat frame to become the back legs. The front posts are similarly constructed, continuing through the seat to become the front legs. The plain, S-curved back splat is tongue-and grooved into the top rail and the back of the seat frame. The elongated S-shaped arms, mitred, mortised and tenoned into the stiles and the front posts, are supported by tapering S-shaped braces, also of square-sections. The seat, of mitre, mortise and tenon frame construction, was drilled for soft seat construction and now has been restored with old matting, supported by one transverse brace underneath. The edge of the seat frame is flat and moulds inwards from about two third way down to end in a wide band. Below the seat is a straight apron-stretcher, mitred, mortised and tenoned into the legs, and below it, a mitred hump-back shaped stretcher with two upright mitred struts in between. There are similar apron, stretcher and struts on the sides as well as the back. The legs are joined by a mitred stretcher in front serving as footrest, and similar stretchers are on the sides and back, also of square-sections. Underneath the footrest and the side stretchers are plain shaped aprons.

PROVENANCE

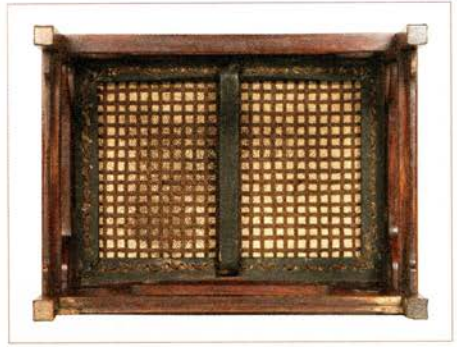
PROFESSOR JAMES R. HIGHTOWER (1915 – 2006), HARVARD-YENCHING INSTITUTE, purchased in Beijing in 1948

SKINNER, Boston, July 17, 2004

PUBLISHED

Skinner, *European & Asian Furniture & Decorative Arts Featuring Fine Ceramics*, Boston, July 17, 2004, no. 1178





椅盘格角榫攒边，四框内缘踩边打眼造软屉，现用旧席是更替品，下有一根托带支承

The seat, of mitre, mortise and tenon frame construction, was drilled for soft seat construction and now has been restored with old matting, supported by one transverse brace underneath



Square member yoke back armchairs are very rare in surviving examples of Ming chairs although there is quite a large body of other types of Ming furniture made with square stiles, notably sloping-stile wood-hinge cabinets.

This pair of square member high yoke back armchairs is from a set of eight. One pair is in the collection of the Victoria and Albert Museum (Clunas 1988, p. 18), another previously owned by Ka-Yin Lo (Maudsley 1998, p. 117) and the third pair in a Philippine collection purchased from the London Grace Wu Bruce gallery. All eight are identical in design as well as the seat sizes being similar. The only difference is their overall height, the present pair at 119.4 cm, the other three pairs respectively at 104, 114 and 117.5 cm high. It is suspected that the chair backs of these three pairs have been reduced.





黄花梨高靠背四出头官帽椅（成对）

晚明（1573-1644）

- 长 60.2 厘米 宽 47 厘米
- 高 122.5 厘米

此对椅子构件线条舒展流畅，造型优美，椅背比例高挑。素面三弯靠背板两端嵌入搭脑下方与椅盘后框大边。后腿穿过椅盘上出飘肩榫纳入搭脑，前腿亦为相同作法。三弯弧形的扶手作肩以榫卯接合后腿上截与鹤脖，中承三弯圆材联帮棍。扶手与鹤脖交接处嵌入小角牙。椅盘格角攒边框，内缘踩边打眼造软屉，现用旧席为更替品，下有两根托带支承，抹头可见透榫。座面下安起线的券口牙子。左右两面相同，后方安短牙条。腿足间施脚踏，两侧安长方起混面管脚枨，后方为椭圆枨。脚踏枨与左右枨子下安一小牙条。

高四出头官帽椅可能是明朝椅具中最经典、最优秀的。传世品中他们亦为椅类中数量最稀少的品种。

现例用粗大木材裁成弯度大并具流动感的构件，达到柔婉动人的特殊效果，是一件艺术价值很高的明代家具。

来源

伍嘉恩女士藏品 1986

出版

Michael Markbreiter, The Grace Wu Bruce Collection of Chinese Furniture, *Arts of Asia*, November - December 1987, Hong Kong.

迈克·马克布赖特《伍嘉恩中国家具藏品》,《亚洲艺术》1987年11-12月,香港,页137



椅盘格角攒边框，内缘踩边打眼造软屉，现用旧席为更替品，下有两根托带支承

The seat was drilled for soft seat construction and has now been restored with old matting. There are two transverse braces underneath



PAIR OF HIGH YOKE BACK ARMCHAIRS

Huanghuali wood

Late Ming (1573-1644)

Width 60.2 cm (23 ⁷/₁₆") Depth 47 cm (18 ¹/₂")

Height 122.5 cm (48 ³/₄")

With fluid members of sweeping curves, the back of this pair of beautifully modeled chairs is proportionately extremely high. The plain, S-shaped back splat is tongue-and-grooved into the underside of the top rail and the back member of the seat frame. The stiles are tenoned into the top rail and like the front posts, pass through the seat to become the legs. The elongated S-shaped arms, mortised and tenoned into the stiles and the posts are supported by round S-shaped braces. There are small cloud-shaped spandrels where the arms meet the posts. The mitred, mortised and tenoned seat frame, with exposed tenons on the short rails was drilled for soft seat construction and has now been restored with old matting. There are two transverse braces underneath. Below the seat is a curvilinear-shaped, beaded-edged apron. The side aprons are similar but the back one is plain and high. The legs are joined by a shaped footrest in front and on the sides, rectangular stretchers, rounded on the outsides, and in the back an oval stretcher. There are plain shaped aprons below the footrest and the side stretchers.

High yoke back armchairs are perhaps the most classic in Ming chair designs and they are also the rarest type in surviving examples.

The members of these chairs are carved from large timber to achieve sweeping curves, and the resultant fluid lines and beautiful shape render these chairs of high artistic value.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1986

PUBLISHED

Michael Markbreiter, The Grace Wu Bruce Collection of Chinese Furniture, *Arts of Asia*, November – December 1987, Hong Kong, p. 137









黄花梨素南官帽椅（成对）

晚明（1573-1644）

- 长 60 厘米 宽 47.6 厘米
- 高 105.3 厘米

此对椅子的搭脑弯弧有劲，中部削成枕形。后腿穿过椅盘以挖烟袋锅榫连接搭脑，下方材而上圆材且呈曼妙的曲度。素面三弯靠背嵌入搭脑下方及椅盘后大边的槽口。三弯弧形的扶手后端出榫接入后腿上截，中间支以三弯形上细下大的圆材联帮棍，前端与鹅脖也以挖烟袋锅榫连接，鹅脖向下延伸穿过椅盘一木连做成为前腿足，同样由圆形成为方形。椅盘格角攒边，抹头见透榫，四框内缘踩边打眼造软屉，现用旧席是更替品。下有两根托带支承。冰盘沿线脚上舒下敛底压窄边线。座面壶门轮廓券口牙子，周起饱满灯草线，上齐头碰椅盘下，两侧嵌入腿足，底端出榫纳入踏脚枱。左右两面及后方安素面短牙条。前腿间下施一作肩牙子作脚踏，左右两边安方材管脚枱，后方为上下削平椭圆枱子，皆出透榫。脚踏与两侧枱子下各安一素牙子。脚踏枱安黄铜护片。扶手与腿足相接处均装黄铜片加强稳固。

此对南官帽椅与嘉木堂1995年展览“嘉木堂中国家具精萃展”图录编号22中的例子如出一辙，原为四具一堂，展览时被香港退一步斋收纳。退一步斋的一对其后在台北历史博物馆展出（历史博物馆1999，页85）。

明式椅具安脚踏护片有黄铜做，有竹片做，但不常见。究竟脚踏加护片的制法是明式或是较后期加置尚待考。

来源

香港嘉木堂 1996

出版

从未发表



《圣谕像解》
Shengyu Xiangjie
Imperial Edicts, Annotated and Illustrated



PAIR OF CONTINUOUS YOKE BACK ARMCHAIRS

Huanghuali wood

Late Ming (1573-1644)

Width 60 cm (23 5/8") Depth 47.6 cm (18 3/4")

Height 105.3 cm (41 7/16")

The well-shaped top rail with a headrest is piped-joined to the round stiles which pass through the seat to become the square section legs. The plain S-shaped back splat is tongue-and-grooved into the underside of the headrest and the back member of the seat frame. The elongated S-shaped arms, mortised and tenoned into the stiles and pipe-joined to the posts which like the stiles, pass through the seat to become the front legs, are supported by tapering S-shaped braces of circular sections. The mitred, mortised and tenoned seat frame with exposed tenons on the short sides was drilled for soft seat construction and is now restored with old matting. There are two transverse braces underneath. The edge of the frame moulds downwards and inwards to end in a narrow flat band. Below the seat is a curvilinear apron with a pronounced beaded edge. The side and back aprons are plain and high, made of one piece of wood. The legs are joined by a mitred stretcher in front serving as a footrest, rectangular stretchers on the sides and in the back, an oval one flattened on the top and bottom, all with exposed tenons. There are plain shaped aprons beneath the footrest and side stretchers. *Huangtong* footrest guards are mounted on the footrests. *Huangtong* reinforcement plates are also found on the arm joins.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published



香港退一步斋藏品
Take One Step Back Studio collection, Hong Kong



脚踏枨安黄铜护片

Huangtong footrest guards are mounted on the footrests



This pair of chairs is from a set of four. The other pair in the 1995 exhibition in the Grace Wu Bruce gallery, "Ming Furniture", published in the exhibition catalogue, no. 22 was acquired by Take One Step Back Studio, Hong Kong. Subsequently, they were exhibited at the Museum of History, Taipei "Splendor of Style: Classical Furniture from the Ming and Qing Dynasties" (Museum of History, 1999, p. 85).

Very occasionally, footrest guards are found on Ming chairs, sometimes made of bamboo, sometimes *huangtong*. Whether they were a convention contemporary to Ming chair making, or something added subsequently, still need to be researched.

黄花梨高靠背周制南官帽椅（成对）

晚明（1573-1644）

- 长 61.9 厘米 宽 47 厘米
- 高 127.6 厘米

此对椅子造型流畅，比例匀称。弯弧优美的搭脑，中部成枕形，两端以挖烟袋锅榫的造法连接后腿截。搭脑下方打槽装镶嵌有螺钿牛角花鸟吉祥图案的三弯靠背板，下端出榫纳入椅盘后边。三弯弧形的扶手与前腿鹅脖也以挖烟袋锅榫连接，穿过椅盘成为腿足，造法与后腿相同。扶手中支以三弯圆材联帮棍，插入椅盘边框。椅盘格角攒边框，抹头见透榫。冰盘沿上舒下敛至底压窄边线。椅盘四框内缘踩边打眼造软屉，现用旧席是更替品，下有两根托带支承。座面下安窄平直券口牙子，上齐头碰椅盘下方，两侧嵌入腿足，底端出榫纳入踏脚枱。左右两面也安券口牙子，后方则为短素牙条。前腿间下施一脚踏榫，左右两边安方材管脚枱起混面，后方管脚枱则为椭圆形上下削平，除了前腿，其他部位均出透榫。脚踏与两侧脚枱下安一素牙子。

此对南官帽椅通高127.6厘米，可能是同类最高的椅子。比例匀称，是明朝典型之优秀范例。

传世明代硬木家具饰有填嵌珍贵材料的例子极为稀少。此类家具通称“周制”，自明末扬州工匠周翥手中臻至完美。清初钱泳在《履园丛话》中说及，“填嵌珍贵材料之作法称‘周制’……惟扬州有之，明末有周姓者始创此法……其法以金银、宝石、珍珠、珊瑚、碧玉、翡翠、水晶、玛瑙、玳瑁、车渠、青金、绿松、螺钿、象牙、蜜蜡、沉香为之，雕成山水、人物、树木、楼台、花卉、翎毛，嵌于檀梨漆器之上。大而屏风、桌椅、窗、书架，小则笔床、茶具、砚匣、书箱”。

公开发表例子中有一组黄花梨周制南官帽椅，但背板镶嵌均大量修配。此对保存状况良好，几乎全部原配。

来源

香港嘉木堂 1994

出版

从未发表



PAIR OF INLAID CONTINUOUS YOKE BACK ARMCHAIRS

Huangbuali wood

Late Ming (1573-1644)

Width 61.9 cm (24 3/8") Depth 47 cm (18 1/2")

Height 127.6 cm (50 1/4")

Of flowing lines and elegant proportions, the shaped top rail with a headrest is pipe-joined to the stiles which continue through the seat frame to become the back legs. The S-shaped back splat, inlaid with auspicious motifs of birds, magnolia and plum blossoms made of horn and mother of pearl, is tongue-and-grooved into the top rail and tenoned into the seat frame. The elongated S-shaped arms are pipe-joined to the posts which pass through the seat to become the front legs. There are tapering S-shaped supports of circular section fitted into sockets in the seat frame and the underside of the arms. The seat, of standard mitred, mortised and tenoned construction has a gently moulded edge ending in a narrow band. There are exposed tenons on the short sides of the seat frame. It was drilled for soft seat construction and now has been restored with old matting and there are two transverse braces underneath. Below the seat is a narrow and straight apron butt-joined to the underside of the seat, tongue-and-grooved to the legs and tenoned into the shaped footrail. There are similarly shaped aprons on the sides while the back one is plain and high. The legs are joined by a shaped footrest in front and on the sides, rectangular stretchers rounded on the outside, and on the back an oval one flattened at the top and bottom, all with exposed tenons except not through the front legs. There are plain shaped aprons underneath the footrest and the side stretchers.

These exceptionally tall and well-proportioned chairs are classic examples of Ming chairs. This pair is perhaps the tallest of their type in published examples.

Surviving examples of hardwood furniture inlaid with precious material dated to the Ming are extremely rare. This group of furniture, called *zhouzhi*, was perfected in the late Ming in Yangzhou by Zhou Zhu. The 18th century author Qian Rong in his publication *Li Yuan Cong Hua* noted that the method of "inlaid precious material into hard wood pieces is called *zhouzhi* ... first practiced in Yangzhou in the late Ming by Zhou ... to

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

PUBLISHED

Never published



use gold, silver, precious stones, pearls, coral, green jade, emerald, crystal, agate, tortoise shell, sea shell, brass, malachite, mother of pearl, ivory, amber and eagle wood carved into landscape, figures, trees, pavilions, flowers and birds and inlaid into *tanmu* and (*hua*) *limu* and lacquerware. Large as screens, tables and chairs, window partitions, bookshelves; small as brushrests, cup stands, inkstone boxes and book boxes.”

There is a group of published examples of *huanghuali* continuous yoke back chairs with inlaid back splats but this pair is the only pair with most of the original inlay intact.



搭脑下方打槽装镶嵌有螺钿牛角花鸟吉祥图案的三弯靠背板

The S-shaped back splat, inlaid with auspicious motifs of birds, magnolia and plum blossoms made of horn and mother of pearl, is tongue-and-grooved into the top rail





黄花梨卡子花靠背玫瑰椅（成对）

晚明至清前期（1600-1700）

- 长 53 厘米 宽 43.5 厘米
- 高 80 厘米

圆材搭脑两端以挖烟袋锅榫与后腿截连接。圆材扶手后端出飘肩榫纳入后腿截，前端同样以挖烟袋锅榫与鹅脖连接，鹅脖穿过椅盘成为腿足。靠背上下安圆材横枨将其分成三段，上段装透雕卷草灵芝纹卡子花，中段两侧二直枨将大空间一分为三，中间安沿边起线壶门轮廓券口牙子，两侧嵌入透雕卷龙草纹卡子花。下段的枨子与椅盘间安两根矮老。两扶手下安沿边起线壶门券口牙子，其下横枨与矮老两根。椅盘为标准格角榫攒边，边抹冰盘微隆，抹头可见明榫。四框内缘踩边打眼造软屉，现用旧席是更替品，下装一根弯带支承。座面下安直券口牙子，沿边起线，上齐头碰椅盘下方，两侧嵌入腿足的槽口，左右两边与后方亦然。前方腿足间施踏脚枨，其他三面安圆材赶枨。脚踏下安素牙子。

现例是标准玫瑰椅子造型的变体，靠背加装卡子花。标准玫瑰椅，直接源自后背全敞的宋代模式。玫瑰椅雏形早在宋代画如《十八学士图》等已见，陈置于亭园厅堂，上坐文人雅士。现例添加了壶门牙子，透雕卡子花，有妍秀轻盈、面面生姿之妙。

来源

香港嘉木堂 1992-1994

瑞士 格施塔德 私人藏品 1994-2014

纽约 苏富比 2014 年 3 月 18 日

展览

香港艺术亚洲国际古董艺术博览会 1994

出版

Sotheby's, *Fine Chinese Ceramics and Works of Arts*, New York, 18, March, 2014. 苏富比《中国陶瓷器工艺精品》纽约, 2014 年 3 月 18 日, 编号 409



PAIR OF ROSE CHAIRS WITH INSET STRUTS AND APRONS

Huanghuali wood

Late Ming to early Qing (1600-1700)

Width 53 cm (20 7/8") Depth 43.5 cm (17 1/8")

Height 80 cm (31 1/2")

The round corner top rail is pipe-joined to the stiles which continue through the seat-frame to become the back legs. The arms, with similar round corners, are mortised, tenoned and half-lapped to the stiles and pipe-joined to the posts which also continue through the seat frame to become the front legs. Two horizontal stretchers divide the chair back into three sections, the top inset with a central open-work strut carved with *lingzhi* scrolls. The large central section is divided by two vertical stretchers and there are exquisitely carved open-work dragon struts on the sides and a shaped beaded-edged apron in the centre. Two pillar-shaped struts are tenoned to the lower horizontal stretcher and the seat frame in the bottom section. Similar stretchers and struts are mortised and tenoned to the stiles, posts and seat below the arms and above them are beaded-edged curvilinear aprons, echoing that in the centre of the chair back. The seat frame of standard mitred, mortised and tenoned construction, with a rounded edge, was drilled for soft seat and now has been restored with old matting. There are exposed tenons on the short rails and one support stretcher underneath. Beneath the seat, the straight, beaded-edged mitred apron is tongue-and-grooved to the legs and butt-joined to the underside of the seat frame. There are similar aprons on the sides and back. A shaped footrest join the front legs and round stretchers the sides and the back. There is a shaped apron below the footrest.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1992 – 1994

PRIVATE COLLECTION, Gstaad, Switzerland, 1994-2014

SOtheby's, New York, 18 March 2014

EXHIBITED

Hong Kong, 1994, ART ASIA

PUBLISHED

Sotheby's, *Fine Chinese Ceramics and Works of Arts*, New York, 18 March 2014, No. 409





靠背上下安圆材横枨将其分成三段，上段装透雕卷草灵芝纹卡子花，中段两侧二直枨将大空间一分为三，中间安沿边起线壶门轮廓券口牙子，两侧嵌入透雕卷龙草纹卡子花，下段的枨子与椅盘间安两根矮老

Two horizontal stretchers divide the chair back into three sections, the top inset with a central open-work strut carved with *lingzhi* scrolls. The large central section is divided by two vertical stretchers and there are exquisitely carved open-work dragon struts on the sides and a shaped beaded-edged apron in the centre. Two pillar-shaped struts are tenoned to the lower horizontal stretcher and the seat frame in the bottom section



上段装透雕卷草灵芝纹卡子花

The top inset with a central open-work strut carved with *lingzhi* scrolls



两侧嵌入透雕卷龙草纹卡子花

There are exquisitely carved open-work dragon struts on the sides

These chairs are variations from the standard rose chairs in that they have additional carved struts. The design origin of the standard form was from the Song dynasty chairs of the same shape with open backs, as depicted in Song paintings like the well-known "Eighteen Scholars", placed in courtyards, pavilions and halls. These Ming examples, with their beautifully shaped aprons and carved decorations are added attractions to the plain form.

黄花梨圈口靠背玫瑰椅四具成堂

晚明至清前期（1600-1700）

- 长 59.5 厘米 宽 45.5 厘米
- 高 81 厘米

圆材搭脑两端以挖烟袋锅榫连接穿过椅盘的后腿上截。圆材直扶手后端出飘肩榫纳入后腿上截，前端以挖烟袋锅榫的造法与鹤脖连接，鹤脖腿足一木连做。靠背内镶嵌沿边起线壶门式圈口牙子。两边扶手下亦装有同式牙子。椅盘为标准格角榫攒边框，下装两根托带支承，抹头可见透榫。四框内缘踩边打眼造软屉，现用旧席是更替品。边抹上下压一窄线，中起混面。座面下安起线注堂肚券口牙子，上齐头碰椅盘下方，两侧嵌入腿足，底端出榫纳入踏脚枱。左右两面亦有类似券口牙子，后方安短牙条。前方腿足间施踏脚枱，下有一素牙条。其他三面安长方外起棱形管脚枱，皆出透榫。

玫瑰椅款式变化颇多，这堂椅背与扶手皆安装造型优美的圈口牙子，是基本椅型的另一美观典范。

此堂椅子分别两对先后入藏木趣居。首对是1995年。二十年后竞拍得到香港奉文堂的另一对，合并成堂。（佳士得2015，编号2812）



来源

其中一对：香港嘉木堂 1995

另外一对：香港 奉文堂 1995-2015

香港 佳士得 2015 年 6 月 3 日

出版

其中一对：从未发表

另外一对：佳士得《奉文堂藏竹雕及家具》香港，

2015 年 6 月 3 日，编号 2812



SET OF FOUR ROSE CHAIRS WITH INSET APRONS

Huanghuali wood

Late Ming to early Qing (1600-1700)

Width 59.5 cm (23 7/16") Depth 45.5 cm (17 15/16")

Height 81 cm (31 7/8")

The round cornered top rail is pipe-joined to the stiles which continue through the seat frame to become the back legs. The arms, with similar round corners, are mortised, tenoned and half-lapped to the stiles and pipe-joined to the posts which also pass through the seat frame to become the front legs. Curvilinear-shaped, beaded-edged aprons are inset into the chair back top rail, posts and seat frame. There are similar aprons below the arms. The seat frame of standard mitre, mortise and tenon construction was drilled for soft seat construction and is now restored with old matting, supported by two transverse stretchers underneath. There are exposed tenons on the short rails. The edge of the frame begins and ends in a raised bead and is curved in the middle. Below the seat, the beaded-edged, very gently curved apron is butt-joined to the underside of the seat frame, tongue-and-grooved to the legs, and tenoned to the footrest. There are similar aprons on the sides while the back one is plain and high. The legs are joined by a shaped footrest in front and on the sides and back, rectangular stretchers, ridge-shaped on the outside, all with exposed tenons. Below the footrest is a plain shaped apron.

Rose chairs come in many designs; this set with elegantly shaped inset aprons on the back and sides, is a beautiful variation to the standard design.

This set of four chairs was acquired on two separate occasions, the first pair in 1995 and the second, completing the set of four, twenty years later, when they came up at auction at the Feng Wen Tang Collection of Bamboo Carvings and Furniture (Christie's 2015, no. 2812)

PROVENANCE

One pair: GRACE WU BRUCE, Hong Kong, 1995

The other pair: FENG WEN TANG COLLECTION, Hong Kong, 1995 - 2015

CHRISTIE'S, HONG KONG, 3 JUNE 2015

PUBLISHED

One pair never published

The other pair : Christie's, *The Feng Wen Tang Collection of Bamboo Carvings and Furniture*, Hong Kong, 3 June 2015, no. 2812





靠背内镶嵌沿边起线壶门式圈口牙子

Curvilinear-shaped, beaded-edged aprons are inset into the chair back top rail, posts and seat frame



圆材直扶手后端出飘肩榫纳入后腿截，前端以挖烟袋锅榫的造法与鹅脖连接

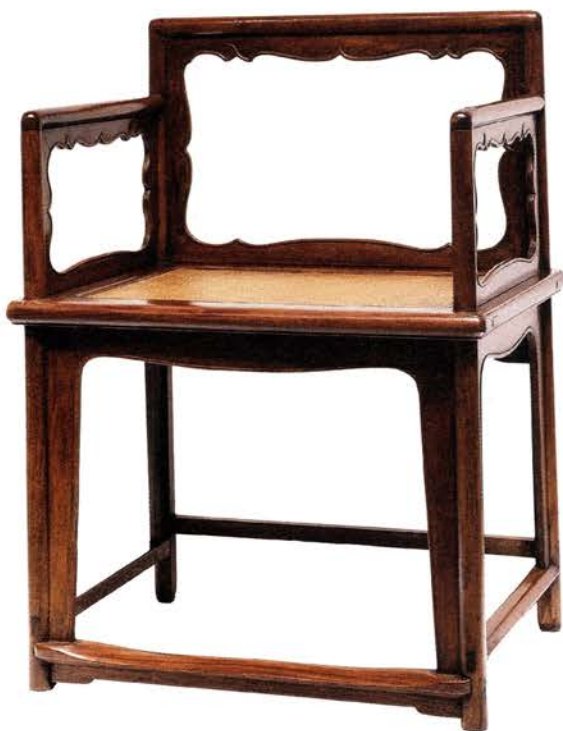
The arms with round corners, are mortised, tenoned and half-lapped to the stiles and pipe-joined to the posts



椅盘为标准格角榫攒边框，四框内缘踩边打眼造软屉，现用旧席是更替品，下装两根托带支承

The seat frame of standard mitre, mortise and tenon construction was drilled for soft seat construction and is now restored with old matting, supported by two transverse stretchers underneath





黄花梨圆后背交椅

晚明（1573-1644）

- 长 66.7 厘米 宽 43 厘米
- 高 102.2 厘米

交椅背扶手以楔钉榫五接，两端出头回转收尾成扁圆钮形。一弯独板靠背板出榫纳入扶手和后椅盘，上端两侧镗出托角牙子，背板看似三段攒成，其实是独板雕刻模仿。上段雕起线如意团花张口螭虎盘龙，中段是木纹生动的心板，下雕亮脚。大三弯形的支撑构件向前探伸连接扶手，另一端接合前腿足上截，造型流畅。转弯处安云纹角牙支撑，与扶手相交处也嵌有小角牙。支撑构件转弯接合前腿处与扶手相交处，背板接入椅圈处及扶手接榫处均有铁造叶片包裹加固。扶手下与支撑构件转弯处皆装金属竹节纹支柱。软屉现用绳索编织，穿入座面横材，后方素面横材接入前腿，前方横材雕双龙隔灵芝花纹相对。前后腿足出榫纳入足下横材，前方有脚踏以帽钉固定镂有古钱与杂宝的铁片。轴钉贯穿前后两足，穿铆处垫有护眼镜和菊花瓣形饰件，腿足、座面及足下横材接合处均包菊瓣纹铁片以加固。

家具研究学者多推崇圆后背交椅为中国古典家具最优秀的经典作品，交椅是从最古老的设计之一的交杌演变而来。交杌的文献记录可以追溯至东汉灵帝（公元168-189年在位），称为胡床，是与其源自番邦有关。

交椅是现代家具收藏家力主的类别，公开发表的明代传世品不超过二十件。

来源

香港嘉木堂 1993

出版

从未发表







FOLDING HORSESHOE ARMCHAIR

Huangbuali wood

Late Ming (1573-1644)

Width 66.7 cm (27") Depth 43 cm (16 15/16")

Height 102.2 cm (40 1/4")

The arm of five sections, joined by overlapping pressure-pegged scarf joints, begins and ends in flattened rounded-knob handgrips. The C-curved back splat, mortised and tenoned into the underside of the arm and the back stretcher of the seat has flanges on the sides made from the same piece of wood. It is carved to simulate a three-section back divided by mitred stretchers, the top section carved with an open-mouth, coiled *chihulong* dragon enclosed in a beaded-edged *ruyi* shaped medallion, the middle a well-figured panel and below a cusped apron. Elongated S-shaped support members join the underside of the arm near the handgrips at one end, and at the other, the top section of the front legs, in a sweeping curve. There are cloud-shaped spandrels below, and another smaller one in front near the handgrip. Iron reinforcing plates and strips are mounted onto this sweeping curve join where the front legs extend to meet the arm-supports, the arm joins as well as where the arm meets the back-splat. There are ribbed metal braces below the arm and another brace at the arm-support-extended leg join for further support. The restored seat is woven into holes drilled into the two rectangular seat stretchers, the plain back one joined to the front legs and the front one well carved with two dragons facing each other with two *lingzhi* fungi in between. The legs are mortised and tenoned into floor stretchers and between the front legs, there is a footrest with an iron mount of openwork antique coin and other treasure symbols, secured by round headed pins. The legs are hinged with metal pins and there are chrysanthemum-shaped cushion plates below the pinheads. Iron plates with chrysanthemum-shaped ends are found at the leg joins where they meet the floor stretchers and the front seat rail for further reinforcement.

The folding horseshoe armchair is considered perhaps the most classic form of Chinese furniture by furniture historians. It is probably evolved from one of the oldest designs, the folding stool, which was recorded as having been used as early as the Han dynasty by emperor Ling di (AD 168 – 189 reign period), and called *huchang*, the barbarian bed, alluding to its foreign origin.

Very sought after by present day collectors, there are fewer than twenty extant examples known to have survived from the Ming dynasty.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1993

PUBLISHED

Never published



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