

伍嘉恩

木趣居

家具中的嘉具



GRACE WU

The Best of The Best The MOJ Collection of Ming Furniture

Vol. 2

✦

生活·讀書·新知 三联书店

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

下

Vol. 2

生活·讀書·新知 三联书店

杌
凳

STOOLS



黄花梨有束腰雕龙纹三弯腿罗锅枱方凳（成对）

清前期（1644-1722）

- 长 52.6 厘米 宽 52.4 厘米
- 高 54.1 厘米

方凳座面为标准格角榫攒边框，抹头可见明榫。边抹冰盘沿向下内缩，中部打洼儿，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，下有两根托带支承。束腰和起灯草线镏壶门轮廓的牙条一木连做，以抱肩榫与三弯腿结合。灯草线顺势伸延至腿子，下展为马蹄足。牙条与腿足满雕龙纹、花、草及兽面纹。牙条下安罗锅枱，两端雕张口龙头。马蹄足上也施雕饰。

此对方凳与加州中国古典家具博物馆旧藏一对如出一辙（王、袁 1997，页10-11）。另一例则出版于王世襄《明式家具珍赏》（王世襄 1985，图版24）

来源

香港嘉木堂 1993-1998

展览

伦敦，1998，嘉木堂开幕展览

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, *On the Kang and Between the Walls: the Ming Furniture Quietly Installed, Hong Kong, 1998*. 嘉木堂《炕上壁间》香港，1998，页 20-21

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 94-95



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



《明式家具珍赏》内另一例
Another example in Classical
Chinese Furniture



PAIR OF CARVED SQUARE STOOLS

Huanghuali wood

Early Qing (1644-1722)

Width 52.6 cm (20 1¹/₁₆") Depth 52.4 cm (20 5⁸/₁₆")

Height 54.1 cm (21 1⁴/₈")

The frame top of standard mitre, mortise and tenon construction with exposed tenons on the short sides of the frame. The edge of the frame moulds downwards and inwards forming a groove in the middle and ends in a narrow flat band. It was drilled for soft seat construction and is now restored with old matting. There are two transverse braces underneath. The recessed waist and the beaded-edged curvilinear-shaped apron, made of one piece of wood, is mitred mortised, tenoned and half-lapped onto the beaded-edged cabriole legs which end in shaped hoof feet. The aprons and legs are profusely carved with stylised dragons, foliage and flowers and animal masks. Below the apron is a hump-back shaped stretcher, carved on the ends with the heads of open mouth dragons. The hoof feet are also decorated with carving.

This pair of stools are identical to the pair illustrated in Wang Shixiang et al, *Masterpieces from the Museum of Classical Chinese Furniture*, 1995, no. 17, and another one illustrated in Wang Shixiang, *Classic Chinese Furniture : Ming and Early Qing Dynasties*, 1986, plate 24.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1993 – 1998

EXHIBITED

London, 1998, the inaugural exhibition of the Grace Wu Bruce gallery

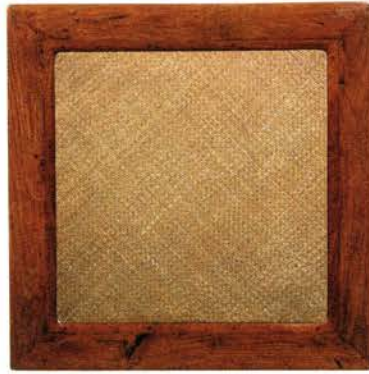
Paris, 2003, Musée national des Arts asiatiques – Guimet, *Ming: l'Âge d'or du mobilier chinois. The Golden Age of Chinese Furniture*

PUBLISHED

Grace Wu Bruce, *On the Kang and Between the Walls : the Ming Furniture Quietly Installed*, Hong Kong, 1998, pp. 20-21

Musée national des Arts asiatiques – Guimet, *Ming: l'Âge d'or du mobilier chinois. The Golden Age of Chinese Furniture*, Paris, 2003, pp. 94-95





方凳座面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，下有两根托带支承

The frame top is of standard mitre, mortise and tenon construction. It was drilled for soft seat construction and is now restored with old matting. There are two transverse braces underneath



黄花梨有束腰马蹄足罗锅枨长方凳（成对）

晚明（1573-1644）

- 长 58 厘米 宽 44 厘米
- 高 50 厘米

长方凳座面格角攒边框，抹头见透榫。凳盘四框内缘踩边打眼造软屉，现用旧席是更替品，下支有两根托带两端出榫纳入边框。冰盘沿上舒下敛至底压平窄边线。束腰与直素牙条一木连做，以抱肩榫与腿足结合，腿子自肩部向下略微兜转，成马蹄足着地，明练而有力。牙条下罗锅枨齐肩膀与腿足相交。

基本式的马蹄足罗锅枨方凳腿子直伸至着地处翻出马蹄足。此对腿子自肩部非常轻微地内弯，至底内翻马蹄足，营造出一种彭腿的视觉效果，十分特殊，有别于基本式之马蹄足设计。传世实例中不多见。

来源

香港嘉木堂 1991

出版

从未发表



PAIR OF LARGE RECTANGULAR STOOLS

Huanghuali wood

Late Ming (1573-1644)

Width 58 cm (22 ¹/₁₆") Depth 44 cm (17 ⁵/₁₆")

Height 50 cm (19 ¹/₁₆")

The frame top of standard mitre, mortise and tenon construction with exposed tenons on the short sides of the frame. It was drilled for soft seat construction and is now restored with old matting with two transverse braces tenoned into and half lapped onto the frame underneath. The edge of the frame moulds gently inwards and downwards to end in a narrow flat band. The recessed waist and the apron, made of one piece of wood, is mitred, mortised, tenoned and half-lapped onto the legs which curve very gently inward to end in well drawn hoof feet. Below the apron is a hump-back shaped stretcher.

The standard model of stools with hump-back shaped stretchers and hoof feet have straight legs that end in hoof feet. The legs of this pair curve very gently inwards starting from the shoulder, creating a bulging impression, different from the standard model. Extant examples are rare.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1991

PUBLISHED

Never published



长方凳座面格角攒边框，凳盘四框内缘踩边打眼造软屉，现用旧席是更替品，下支有两根托带两端出榫纳入边框

The frame top is of standard mitre, mortise and tenon construction
It was drilled for soft seat construction and is now restored with old matting with two transverse braces tenoned into and half lapped onto the frame

黄花梨无束腰直足罗锅枨透雕牙条大方凳（成对）

晚明（1573-1644）

- 长 58.2 厘米 宽 58 厘米
- 高 46.3 厘米

方凳座面为标准格角榫攒边框，抹头可见明榫。四框内缘踩边打眼造软屉，现用椰棕网与旧席是更替品，下有两根托带支承。腿足打洼儿踩委角线，上端以长短榫纳入椅盘边框。牙条沿边起线，两端透雕卷云一朵，后退安入腿足，上方齐头碰椅盘底面。牙条下罗锅枨后退安装入四腿子。

此对方凳造型美观，造工精良。牙条带透雕，洼面腿足踩委角线。枱凳基本式设计为罗锅枨马蹄足，传世明朝实例绝大多数是基本式造型，另类设计的数量十分稀少。

来源

香港嘉木堂 1987

出版

从未发表



方凳座面为标准格角榫攒边框，四框内缘踩边打眼造软屉，现用椰棕网与旧席是更替品，下有两根托带支承。

The top is of standard mitre, mortise and tenon construction. It was drilled for soft seat construction and is now restored with coconut web and old matting supported by two transverse braces underneath.



PAIR OF LARGE SQUARE STOOLS

Huangbuali wood

Late Ming (1573-1644)

Width 58.2 cm (22 $\frac{7}{16}$ ") Depth 58 cm (22 $\frac{3}{16}$ ")

Height 46.3 cm (18 $\frac{1}{4}$ ")

The top is of standard mitre, mortise and tenon construction with exposed tenons on the short sides of the frame top. It was drilled for soft seat construction and is now restored with coconut web and old matting supported by two transverse braces underneath. The legs with butterflyed *wojiao* moulding corners are thumb-moulded and are double tenoned into the frame top. The beaded-edged, shaped apron with cloud-shaped openings at the ends, is tongue-and-grooved into the legs, slightly set back from the edge, and butt-joined to the underside of the seat frame. Hump-back shaped stretchers are tenoned into the legs, also slightly set back from the legs.

The design of these stools with openwork decorations in the apron and moulded legs is exquisite. The classic design of Ming stools is that of hump-back stretcher with hoof feet. Surviving examples are mostly of the classic form with those of other designs being very rare.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1987

PUBLISHED

Never published



腿足打洼儿踩委角线，上端以长短榫纳入椅盘边框；牙条沿边起线，两端透镂空卷云一朵，后退安入腿足，上方齐头碰椅盘底面；牙条下罗锅枨后退安装入四腿子

The legs with butterfly *wojiao* moulding corners are thumb-moulded and are doubled tenoned into the frame top. The beaded-edged, shaped apron with cloud-shaped openings at the ends, is tongue-and-grooved into the legs, slightly set back from the edge, and butt-joined to the underside of the seat frame. Hump-back shaped stretchers are tenoned into the legs, also slightly set back from the legs

黄花梨无束腰长方凳四张成堂

晚明 (1573-1644)

- 长 51.2 厘米 宽 40.6 厘米
- 高 51.2 厘米

长方凳座面以格角榫攒边，抹头可见明榫。凳盘混面压边线。四框内缘踩边打眼造软屉，其中一对现用贴席硬屉，下装两根穿带支承。另一对现用旧席是更替品，但保留原件两根弧形弯带与中间桥形木方连成一体。腿足微带侧脚，外圆内方，交接处起一平线，上端以双榫纳入座面边框。牙条沿边起线，以揣榫榫接牙头，上方齐头趾座面边框底面，两侧嵌入腿足。牙头起小委角。牙条下装椭圆直枨，底部削平，长边一根，短边一双。

这堂长方凳座面经历不同手法复修，是因为它们在中国近代动荡期间曾失散，有幸被重新凑合成堂。同属这套的还有一对，是王世襄先生旧藏（王世襄 1985，页 58），现藏上海博物馆。

来源

其中一对：香港嘉木堂 1987

另外一对：美国加州中国古典家具博物馆旧藏，
约 1989 - 1996
纽约 佳士得 1996 年 9 月 19 日
新加坡私人收藏，1996 - 1999

出版

其中一对：从未发表

另外一对：Christie's, *Important Chinese Furniture, Formerly The Museum of Classical Chinese Furniture Collection*, New York, 19 September 1996. 佳士得《中国古典家具博物馆馆藏珍品》纽约，1996 年 9 月 19 日，编号 15
王世襄 袁荃猷《明式家具萃珍》美国中华艺术基金会 Tenth Union International Inc. 芝加哥·旧金山，1997，页 3
王世襄《明式家具研究》生活·读书·新知三联书店，北京，2008，页 407





SET OF FOUR RECTANGULAR STOOLS

Huanghuali wood

Late Ming (1573-1644)

Width 51.2 cm (20 1/8") Depth 40.6 cm (15 15/16")

Height 51.2 cm (20 1/8")

The frame top is of mitre, mortise and tenon construction with exposed tenons on the short sides. The edge of the frame begins with a raised edge, curves to a convex centre, and ends in a narrow flat band. It was drilled for soft seat construction and one pair now has a recessed hard mat seat supported by two transverse stretchers, while the other pair now has renewed matting, but retained their original two curved transverse braces connected by a bridge-like board in the centre. The gently splayed legs, squared on the insides and rounded on the outsides and edged with a flat band where they meet, are double tenoned to the top. The beaded-edged, mitred, spandrelled apron is tongue-and-grooved to the legs and butt-joined to the underside of the seat frame. The ear-shaped spandrels have indented corners. Below the aprons are oval stretchers, flattened on the underside, one on the long sides and two on the short sides.

This set of stools have seats restored by different methods because they were separated during the period of upheaval in modern China and only fortunately reunited later. Another pair belonging to the set was in the collection of Wang Shixiang, (Wang 1986, p. 58), now in the collection of the Shanghai Museum, China.

PROVENANCE

One pair: GRACE WU BRUCE, Hong Kong, 1987

The other pair: MUSEUM OF CLASSICAL CHINESE FURNITURE, California, approximately 1989 – 1996
Christie's, New York, 19 September 1996
SINGAPORE PRIVATION COLLECTION, 1996 – 1999

PUBLISHED

One pair never published

The other pair: Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 33

Christie's, *Important Chinese Furniture, Formerly The Museum of Classical Chinese Furniture Collection*, New York, 19 September 1996, no. 15

Wang Shixiang, *Mingshi Jiaju Yanjiu* (Ming Furniture Research), SDX Joint Publishing Company, Beijing, 2008, p. 407





长方凳座面以格角榫攒边，四框内缘踩边打眼造软屉，其中一对现用贴席硬屉，下装两根穿带支承。另一对现用旧席是更替品，但保留原件两根弧形弯带与中间桥形木方连成一体

The frame top of mitre, mortise and tenon construction was drilled for soft seat construction and one pair now has a recessed hard mat seat supported by two transverse stretchers, while the other pair now has renewed matting, but retained their original two curved transverse braces connected by a bridge-like board in the centre



《鲁班经匠家镜》
Lu Ban Jing Jia Jia Jing
The Classic of Lu Ban and the Craftsman's Mirror



黄花梨四足带托泥圆凳（成对）

晚明至清前期（1600-1700）

- 直径 42.3 厘米
- 高 49.5 厘米

圆凳座面四段弧形弯材用楔钉榫攒边成框，立面沿边起阳线。边框内缘踩边打眼造软屉，现用椰棕和旧席是更替品。软屉编制成后，座面与底的子口均用木条填盖。四根沿边起线的腿足，外彭后回收，以插肩榫与座面边框和托泥结合。托泥也以楔钉榫四接而成。

明代家具软屉的基本造法是在座内缘踩边打眼，编织藤席坐面，然后用窄木条遮盖子口，以销钉固定。如现例般座底也压木条盖藤席孔眼十分罕见。非常讲究。

黄花梨木造圆凳成对，传世实例中极为罕见，虽然在明代绘画中常常见到它们的形象。

来源

香港嘉木堂 1996

出版

从未发表



PAIR OF ROUND STOOLS

Huanghuali wood

Late Ming to early Qing (1600-1700)

Diameter 42.3 cm (16 5/8") Height 49.5 cm (19 1/2")

The round top of four beaded-edged curved members joined by exposed pressure-pegged scarf joints. It was drilled for soft seat construction and is now restored with coconut web and old matting. Finishing strips were applied to both the top and the underside concealing the drilled holes. Bulging legs with beaded edges join the top and the base stretchers in "shoulder insertion" *qiajiansun* joins. The base stretcher is also made in four sections, joined by pressure-pegged scarf joints.

Drilling holes on the inside ledge of seats to thread through the supporting web and matting, and then applying finishing strips to conceal the ends, are standard procedures of soft seat construction of Ming chairs, beds and stools. It is extremely rare, however, to find finishing strips applied also to the underside of the seats, as in the present example, a very refined feature.

Round stools made in *huanghuali* wood are very, very rare in surviving examples of Ming furniture although they were often depicted in period paintings and illustrations.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published



《世宗本紀》
Yushi Henkang
Notes of Benignvolent Emperors

黄花梨有踏床交杌

晚明 (1573-1644)

- 长 59.7 厘米 宽 40.6 厘米
- 高 53.4 厘米

交杌座面横材镗出壶门曲线并沿边起阳线，立面玲珑浮雕缠莲卷草纹。座面原为织物软屉，现以近代绳索编屉代之。圆材杌足皆以透榫接入杌面与着地横材的卯眼。轴钉贯穿前后两足，穿铆处垫有铁片护眼镜和长方形如意头饰件。踏床下镗壶门轮廓牙子加两小足，以榫卯与前足及着地横材接合。

交杌源自古代。早自东汉（公元25 - 220年），已有以“胡床”命名此种腿足相交的杌凳。通常视为出游之用。

此具雕饰精美的交杌，属体形较大之例。明代画家仇英所绘之《列女传》版画插图可见一名随从扛着交杌，跟在主人马后，暗示有协助上下马的用途，或可解释交杌俗称为马扎的来源。

来源

香港嘉木堂 1997

出版

从未发表



《列女传》
Qiubnu Lanru Zhuan
Biography of Women in Ancient China
Illustrated by Qiu Ying



FOLDING STOOL

Huangbuali wood

Late Ming (1573-1644)

Width 59.7 cm (23 ½") Depth seat 40.6 cm (16")

Height 53.4 cm (21")

The seat comprises two top rails of gentle curvilinear shape edged with a raised beading and carved with scrolling lotus flowers in high relief. It was drilled for a woven seat and has now been restored with woven ropes. The round legs are mortised, tenoned and lapped to the seat rails and base stretchers, all with exposed tenons, and are hinged by metal rods passing through openings in their centre secured on both ends by pinheads cushioned with shaped iron plates. There are additional rectangular plates with *ruyi* heads extending beyond these hinge plates. A shaped footrest with small feet and curvilinear-shaped apron is mortised and tenoned to the two front legs and base stretcher.

This folding stool is a descendant of the standard design from ancient time. As early as Eastern Han dynasty (AD 25 – 220), the name *huchuang*, barbarian bed, has been used to refer to folding stools. They were thought to be used for travelling.

This refined example with decorated seat rails is large in size. The woodblock illustration to *Qiuhua Lienu Zhuan*, Biography of Women in Ancient China by the Ming dynasty painter Qiu Ying shows an attendant carrying a folding stool following his master riding on a horse, an allusion to their usage as travelling seats as well as stools for alighting from horsebacks.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1997

PUBLISHED

Never published





座面原为织物软屉，现以近代绳索编屉代之；圆材枳足皆以透榫接入枳面与着地横材的卯眼
The seat was drilled for a woven seat and has now been restored with woven ropes. The round legs are mortised, tenoned and lapped to the seat rails and base stretchers, all with exposed tenons



黄花梨夹头榫卷云纹牙头带托子二人凳

晚明 (1573-1644)

- 长 120.6 厘米 宽 34 厘米
- 高 47.6 厘米

凳面格角攒边打槽平镶木纹华美鍍圆角独板面心，下装四根穿带出梢支承。边抹立面平直，自中部向下内缩至底压窄平线，抹头可见明榫。带侧脚长方腿足中部起两柱香线脚，两旁隆起混面，两侧起灯草线。上端开口嵌夹带精工雕饰牙头的起线牙条，出双榫纳入凳面边框。腿子左右的牙头上各透鍍卷云一朵，和造出卷叶形装饰。腿足间两根横枨打槽装挖鱼门洞绦环板，其下空档安冬瓜桩圈口。足端落在起线拱桥形托子上。

此二人凳与古斯塔夫·艾克收藏的一对同出一式（艾克 1962，图版 64）。现为文化部恭王府管理中心收藏。2007 年在中国国家博物馆展览《简约·华美：明清家具精粹》展出，载录于展览图录页 44 - 45。

来源

香港嘉木堂

出版

从未发表



带侧脚长方材腿足中部起两柱香线脚，两旁隆起混面，两侧起灯草线；上端开口嵌夹带精工雕饰牙头的起线牙条，出双榫纳入凳面边框；腿子左右的牙头上各透鍍卷云一朵，和造出卷叶形装饰

The gently splayed rectangular legs, carved with double beaded *liangzhuxiang* moulding in the middle, curve outwards on both sides to finish with beaded edges. They are cut to house the beautifully worked beaded-edged, spandrelled apron and are double tenoned to the top. The spandrels on either side of the legs are carved with an openwork cloud scroll and below, leaf-shaped mouldings



抹头可见明榫；腿足间两根横枨打槽装挖鱼门洞绦环板，其下空档安冬瓜桩圈口；足端落在起线拱桥形托子上

The tenons are exposed on the short sides of the frame top. Between the legs are two horizontal stretchers with an inset panel carved with a *yumendong* opening and below, an inset curved beaded-edged *quankou* apron-frame. The legs extend down to fit into moulded arch-shaped shoe-type feet



RECESSED-LEG BENCH

Huanghuali wood

Late Ming (1573-1644)

Width 120.6 cm (47 1/2") Depth 34 cm (13 3/8")

Height 47.6 cm (18 3/4")

The top is of mitre, mortise and tenon frame construction with a round-cornered, single board tongue-and-grooved, flush floating panel supported by four dovetailed transverse stretchers underneath. The edge of the frame is flat and starts to mould inwards and downwards about halfway down its thickness and ends in a narrow flat band. The tenons are exposed on the short sides of the frame top. The gently splayed rectangular legs, carved with double beaded *liangzhuxiang* moulding in the middle, curve outwards on both sides to finish with beaded edges. They are cut to house the beautifully worked beaded-edged, spandrelled apron and are double tenoned to the top. The spandrels on either side of the legs are carved with an openwork cloud scroll and below, leaf-shaped mouldings. Between the legs are two horizontal stretchers with an inset panel carved with a *yumendong* opening and below, an inset curved beaded-edged *quankou* apron-frame. The legs extend down to fit into moulded arch-shaped shoe-type feet.

This bench is identical to the pair that belonged to Gustav Ecke, (Ecke 1962, pl.64) now in the collection of the Prince Gong's Mansion, exhibited in the 2007 exhibition at the National Museum of China, Beijing *Jianyue · Huamei: Mingqing Jiaju Jingcui* (Simplicity · Opulence: Masterpieces of Ming & Qing Dynasty Furniture), and illustrated in the catalogue pp. 44 - 45.

PROVENANCE

GRACE WU BRUCE, Hong Kong

PUBLISHED

Never published



Chinese Domestic Furniture



古斯塔夫·艾克旧藏，现为文化部恭王府管理中心收藏
Previously owned by Gustav Ecke, now in the collection of Prince Gong's Mansion, Beijing



菱面格角攒边打槽平镶木纹华美鍍圆角独板面心，下装四根穿带出梢支承

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



脚踏

FOOTSTOOLS



黄花梨有束腰三弯腿石面脚踏

晚明至清前期 (1600-1700)

- 长 62.3 厘米 宽 30 厘米
- 高 17.8 厘米

踏面格角榫攒边镶大理石面心，下装三根直带支承，其中两根出透榫。边抹上沿打洼儿后向下内缩，压一窄平线后再向下内缩成束腰。抹头可见明榫。沿边起线的壶门轮廓牙条刻高浮雕卷草纹，以抱肩榫与三弯腿结合。腿足上出双榫纳入踏面边框，下展为外翻马蹄足，上雕三叶纹。

此脚踏结构颇特殊。家具的束腰一般与牙子一木连做，或独立分开做。但现例束腰与踏面框一木连做，十分罕见。透榫的榫头贴上黄花梨木片让较深色的榫头断纹不外露，也不常见。

来源

香港嘉木堂 2002

出版

伍嘉恩《明式家具二十年经眼录》北京，2010，页 172



FOOTSTOOL

Huangbuali wood and marble

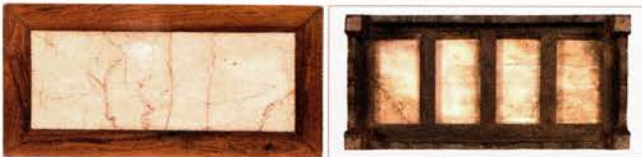
Late Ming to early Qing (1600-1700)

Width 62.3 cm (24 ½") Depth 30 cm (11 ¾")

Height 17.8 cm (7")

The top is of mitre, mortise and tenon construction with a marble centre supported by three transverse stretchers below, two with exposed tenons. The edge of the frame is carved with a groove and moulds downwards and inwards to a narrow flat band and moulds in again to form a recessed waist. There are exposed tenons on the short sides of the frame. The beaded-edged, curvilinear aprons carved with leaves and scrolling tendrils in high relief are mortised and tenoned into and half-lapped onto the legs, which are double-lock tenoned to the top and terminate in outward flaring feet, carved with three leaves.

This footstool of standard Ming design is constructed in an unusual manner in that the waist is part of the frame, rather than a separate piece or as part of the apron. The exposed tenons of the underneath stretchers are veneered with *huangbuali* strips to conceal the dark end grains of the tenons, also a not often seen feature.



踏面格角榫攒边镶大理石面心，下装三根直带支承

The top of mitre, mortise and tenon construction with a marble centre supported by three transverse stretchers below

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2002

PUBLISHED

GRACE WU BRUCE, *Two Decades of Ming Furniture*, Beijing, 2010, p.172



黄花梨四面平马蹄足脚踏

晚明 (1573-1644)

- 长 68.4 厘米 宽 26 厘米
- 高 9.6 厘米

此脚踏为四面平式结构。格角榫攒边框平镶独板面心，下装两根穿带出梢支承，皆出透榫。边抹立面完全平直，抹头可见明榫。腿足、牙子也全平直与桌面齐平安装。牙子以格肩榫相接腿足，长牙子背面用燕尾形销钉上贯面框底部加固。腿足上以长短榫纳入面框，下展为线条优美的内翻矮马蹄足。

这脚踏比一般椅子长，较适合置于大坐具如禅椅、宝座前用。从传世黄花梨脚踏实例一般长过椅子，或能旁证明代腿踏的使用是配搭大坐具，留给长者与上宾，是有等级、尊卑之分。

来源

香港嘉木堂 1996

出版

从未发表



踏面为格角榫攒边框平镶独板面心，下装两根穿带出梢支承，皆出透榫

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



SIMIANPING FOOTSTOOL

Huanghuali wood

Late Ming (1573-1644)

Width 68.4 cm (26 ¹³/₁₆") Depth 26 cm (10 ¹/₄")

Height 9.6 cm (3 ¹³/₁₆")

Of *simianping*, four-sides-flushed construction, the top is of mitre, mortise and tenon frame construction with a single board, flush, tongue-and-grooved floating panel supported by two dovetailed transverse stretchers underneath, both with exposed tenons. The edge of the frame is completely flat and there are exposed tenons on the short sides of the frame top. The aprons and the legs are also flat and they are set flushed to the top. These completely flat aprons are mitred, mortised, tenoned and half-lapped to the legs. Behind each long apron is a wedge-shaped peg further securing it to the top. The legs are double tenoned to the top and terminate in elegant hoof feet below.

This footstool, wider than the width of normal chairs, was probably used in conjunction with a meditation chair or a throne chair. Extant examples of footstools are mostly wider than standard size Ming chairs, perhaps signifying that footrests, like larger seats were reserved for sitters of more exalted status.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

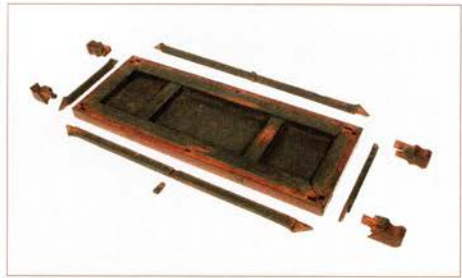
PUBLISHED

Never published



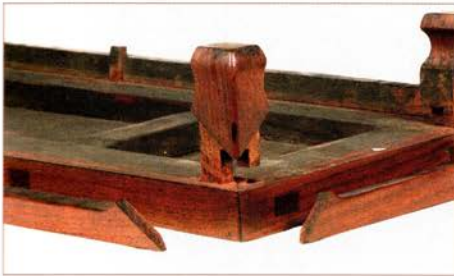
边抹立面完全平直，抹头可见明榫；腿足、牙子也全平直与桌面齐平安装

The edge of the frame is completely flat and there are exposed tenons on the short sides of the frame top. The aprons and the legs are also flat and they are set flushed to the top



脚踏构件榫卯细看

Footstool components joinery details



四面平腿足、牙子与上部结构

Simianping, four-sides-flush, apron-leg-top joinery



腿足上长短榫

Double tenons at the top of the legs

黄花梨有束腰马蹄足脚踏（成对）

晚明（1573-1644）

- 长 69.3 厘米 宽 34.7 厘米
- 高 18 厘米

脚踏边框格角攒边，中一直档做小格肩纳入大边，将边框一分为二。每边四根方材横枨以小格肩接合抹头与直档。边抹立面中部打洼儿后向下内缩至底压一窄平线。抹头可见明榫。一木连做的束腰和沿边起线的直牙条以抱肩榫与腿足结合，腿足上出长短榫纳入边框，下展为刚劲有力的马蹄足。

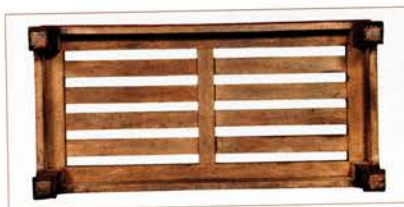
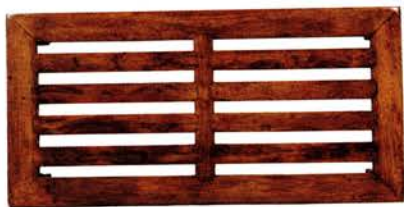
明代绘画中成对脚踏一般置放罗汉床前。传世成对实例非常稀少。

来源

香港嘉木堂 2001

出版

从未发表



脚踏边框格角攒边，中一直档做小格肩纳入大边，将边框一分为二。每边四根方材横枨以小格肩接合抹头与直档

The top is of mitre, mortise and tenon frame construction, with a stretcher in the middle T-mitred joined to the frame dividing it into two equal sections. In each section, there are four rectangular stretchers, similarly T-mitred joined to the frame and the central stretcher



PAIR OF FOOTSTOOLS

Huanghuali wood

Late Ming (1573-1644)

Width 69.3 cm (27 ¼") Depth 34.7 cm (13 ⅝")

Height 18 cm (7 ⅛")

The top is of mitre, mortise and tenon frame construction, with a stretcher in the middle T-mitred joined to the frame dividing it into two equal sections. In each section, there are four rectangular stretchers, similarly T-mitred joined to the frame and the central stretcher. There are exposed tenons on the short sides of the frame. The edge of the frame has a grooved moulding in the centre and moulds downwards and inwards to end in a narrow flat band. The recessed waist and the beaded-edged, straight apron, made of one piece of wood, is mortised and tenoned into and half-lapped on to the legs, which are double tenoned to the top and terminate in well drawn hoof feet.

Pair of footstools are seen in period paintings placed in front of *luohan* beds but have survived together in very few numbers.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2001

PUBLISHED

Never published



格角攒边成框出透棹与小格肩榫卯细看图

Mitre, mortise and tenon frame construction and T-mitre join details



抱肩榫与腿子上长短榫细看图

Mortise and tenon, half lap apron-leg join and double tenon leg-top joinery details



黄花梨案形井字面脚踏

晚明 (1573-1644)

- 长 71.3 厘米 宽 29.3 厘米
- 高 19.3 厘米

脚踏腿足内缩安装如案型设计，踏面边框格角攒边，正中安横枨接入抹头两边将边框内空间一分为二，再以横竖短材攒接成井字枨格，全部格肩造。抹头可见明榫。边框四角安灵芝头云纹白铜包角。边抹冰盘沿上部平直，自上中部内缩至底压窄平线。长方腿足中部起两柱香线脚，两旁隆起混面踩边线，上端接入边框，下端出榫与踩两道线脚的托子上的榫眼拍合。腿子两旁装造型美观的两卷相抵圆雕灵芝纹牙头，腿足间镶入透雕大灵芝档板。

脚踏一般腿足安四角，传世品以素身或带些微雕饰为多。此具脚踏腿足内缩成案型，灵芝纹又非常华丽，实属罕见。

来源

香港嘉木堂 1998

出版

从未发表



边抹冰盘沿上部平直，自上中部内缩至底压窄平线；长方腿足中部起两柱香线脚，两旁隆起混面踩边线，上端接入边框，下端出榫与踩两道线脚的托子上的榫眼拍合；腿子两旁装造型美观的两卷相抵圆雕灵芝纹牙头

The edge of the top is flat and then moulds inwards and downwards from about one third way down to end in a narrow flat band. The rectangular legs, carved with double beaded *liangzhuxiang* moulding in the middle, then curve outwards on both sides to finish on narrow flat edges. They are mortised and tenoned into the top frame the moulded and shaped transverse shoe-type feet below. Exquisitely carved openwork *lingzhi* spandrels are mortised and tenoned to the legs and the underside of the top



RECESSED-LEG FOOTSTOOL

Huanghuali wood

Late Ming (1573-1644)

Width 71.3 cm (28 1/8") Depth 29.3 cm (11 1/2")

Height 19.3 cm (7 5/8")

Of recessed-leg *an* table design, the top is of mitre, mortise and tenon frame construction with a central long stretcher mitred, mortised and tenoned to the short sides of the frame dividing the top into two equal halves. Small short mitred members then join the frame, the central long stretcher and each other to form an openwork lattice pattern. There are exposed tenons on the short sides of the frame top. *Lingzhi* shaped *baitong* mounts are surface-mounted on to the four corners. The edge of the top is flat and then moulds inwards and downwards from about one third way down to end in a narrow flat band. The rectangular legs, carved with double beaded *liangzhuxiang* moulding in the middle, then curve outwards on both sides to finish on narrow flat edges. They are mortised and tenoned into the top frame and the moulded and shaped transverse shoe-type feet below. Exquisitely carved openwork *lingzhi* spandrels are mortised and tenoned to the legs and the underside of the top. Between the legs are inset panels carved with an openwork large *lingzhi* in the centre.

Footstools usually have legs at the four corners and are either plain or sparingly decorated. This piece of recessed legs construction is unusual and the *lingzhi* motif is highly glamorous and very rare.



抹头可见明榫；边抹冰盘沿上部平直，自上中部内缩至底压窄平线；腿足间镶入透雕大灵芝档板

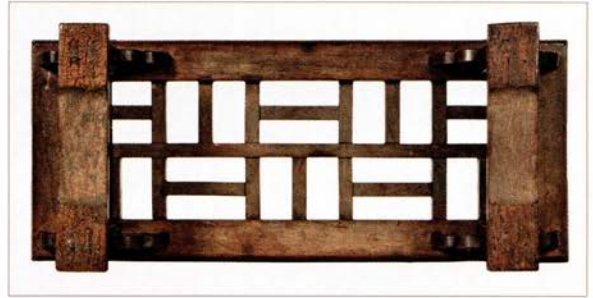
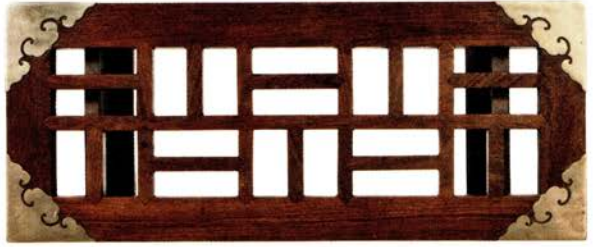
There are exposed tenons on the short sides of the frame top. The edge of the top is flat and then moulds inwards and downwards from about one third way down to end in a narrow flat band. Between the legs are inset panels carved with an openwork large *lingzhi* in the centre

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1998

PUBLISHED

Never published



踏面边框格角攒边，正中安横枋接入抹头两边将边框内空间一分为二，再以横竖短材攒接成井字枋格，全部格肩造。边框四角安灵芝头云纹白铜包角

The top is of mitre, mortise and tenon frame construction with a central long stretcher mitred, mortised and tenoned to the short sides of the frame dividing the top into two equal halves. Small short mitred members then join the frame, the central long stretcher and each other to form an openwork lattice pattern. *Lingzhi* shaped *baitong* mounts are surface-mounted on to the four corners

黄花梨有束腰马蹄足滚凳脚踏

晚明 (1573-1644)

- 长 52.8 厘米 宽 52.8 厘米
- 高 16.8 厘米

滚凳脚踏边框为标准格角攒边造，抹头可见明榫。正中安直枱平镶入大边把边框内空间一分为二，出透榫。每边中部各装横枱两根，中留长条空档，安中间粗两端细的活轴一根。直枱与横枱均以小格肩榫与边抹相互连接。活轴两旁各平镶木纹华美的心板。边抹冰盘沿上舒下敛，线条缓和。束腰与沿边起灯草线的注堂肚牙条为一木连做，以抱肩榫与腿足和边框结合。牙子上灯草线延伸至腿足，下展为形状美好的马蹄足。边抹外缘包白铜窄条，四角内平镶白铜如意形包角。

脚踏与滚凳一般而言各为独立的家具。15世纪明朝的木匠手册《鲁班经匠家镜》中列有脚踏与滚凳的图例。此具滚凳亦适宜作脚踏用。一器两用，非常特别。

来源

香港嘉木堂 1995

展览

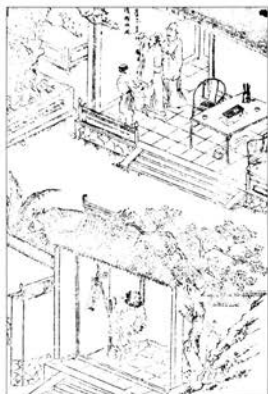
台北, 1999, “风华再现：明清家具收藏展”, 历史博物馆

出版

历史博物馆《风华再现：明清家具收藏展》
台北, 1999, 页 199



《鲁班经匠家镜》
Lu Ban Jing Jia Jing
The Classic of Lu Ban and the Craftsman's Mirror





MASSAGE STOOL & FOOTREST

Huangbuali wood

Late Ming (1573-1644)

Width 52.8 cm (20 3/4") Depth 52.8 cm (20 3/4")

Height 16.8 cm (6 5/8")

The top is of standard mitre, mortise and tenon frame construction with exposed tenons on the short sides of the frame. A stretcher in the centre tenoned and set flush to the frame, divides the space inside the frame into two parts. The tenons are exposed. Each part is fitted with two horizontal stretchers, with a gap in between to house an olive-shaped wood-hinged roller. These stretchers meet the frame members and the central stretcher in T-mitre joints. On either sides of the rollers are inset flush, tongue-and-grooved floating panels. The edge of the frame moulds downwards and inwards. The recessed waist and the curved beaded-edged apron, made of one piece of wood, is mitred, mortised, tenoned and half-lapped to the legs which end in well shaped hoof feet. The edges of the frame top are mounted with narrow *baitong* strips and the four corners, inlaid with *ruyi* shaped mounts, also made of *baitong*.

Footrests and massage stools are usually separate pieces of furniture. Refer to the footrests and the massage stool illustrated in the 15th century carpenter's manual, *Lu Ban Jing Jiang Jia Jing*. This unusual piece which combines the functions of a footrest and a massage stool is almost unique.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

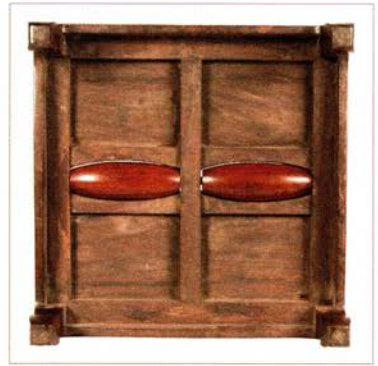
EXHIBITED

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

PUBLISHED

Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 199





滚凳脚踏边框为标准格角攒边造，正中安直枨平镶入大边把边框内空间一分为二，每边中部各装横枨两根，中留长条空档，安中间粗两端细的活轴一根。直枨与横枨均以小格肩榫与边抹相互连接。活轴两旁各平镶木纹华美心板；边抹外缘包白铜窄条，四角内平镶白铜如意形包角

The top is of standard mitre, mortise and tenon frame construction. A stretcher in the centre tenoned and set flush to the frame, divides the space inside the frame into two parts. Each part is fitted with two horizontal stretchers, with a gap in between to house an olive-shaped wood-hinged roller. These stretchers meet the frame members and the central stretcher in T-mitre joints. On either sides of the rollers are inset flush, tongue-and-grooved floating panels. The edges of the frame top are mounted with narrow *baitong* strips and the four corners, inlaid with *ruyi* shaped mounts, also made of *baitong*



箱
櫥
柜
格

CHESTS, SHELVES
& CABINETS



黄花梨衣箱

晚明 (1573-1644)

- 长 76.2 厘米 宽 46.3 厘米
- 高 34 厘米

箱盖两拼取自一材，四角鍍微弧形接合盖墙，内有两根出梢穿带支承。衣箱身立墙均独板造，底部打槽装底板，下有两根穿带出梢支承。箱身正面平镶莲花瓣形白铜面页，云头形拍子嵌黄铜装饰，开口容纳钮头。两侧安大弧形提环连两枚铜页加一枚护眼镜。背面平镶三只长方形合页，以帽钉固定。所有铜活均白铜制。此箱通体用黄花梨木造，包括盖顶和底板下的穿带，用料讲究。

衣箱为明代家居必备家具。17世纪话本《金瓶梅》版画插图中就多处能见造型与现例相似的衣箱，唯传世衣箱多为柴木造的清后期样品，用珍贵木材如黄花梨造于明末清初的衣箱数量稀少。较细与矮的黄花梨木箱子，传世品中有相当数量，但精致与大型如现例，需要在背面安三只合页支撑开关，实属罕见。

来源

香港嘉木堂 1995

出版

从未发表



《金瓶梅词话》
Jin Ping Mei Chua
The Golden Lotus



《鲁班经匠家镜》
Lu Ban Jing Jia Jia Jing
The Classic of Lu Ban and the Craftsmen's Mirror



CLOTHES CHEST

Huanghuali wood

Late Ming (1573-1644)

Width 76.2 cm (30") Depth 46.3 cm (18 1/4")

Height 34 cm (13 3/8")

The cover of two boards cut from the same timber, slightly curved at the edges, is tongue-and-grooved to the four sides. There are two transverse dovetailed stretchers on the inside. The body of the chest, made of single boards, has a bottom panel tongue-and-grooved to the sides and supported by two dovetailed transverse braces underneath. The central lotus-shaped *baitong* plate is inlaid flush into the chest. There is a cloud-motif lift-up hasp with *huangtong* inlay decorations and openings to house the lock receptacles. On the sides are two round surface-mounted plates with a large bail handle and a third protective plate below. There are three inlaid rectangular strap hinges on the back, secured by metal pins with rounded tops. The metalware is all made of *baitong*. The chest is made in *huanghuali* wood throughout, including the underneath transverse stretchers.

Clothes chests were an essential part of Ming furnishings as illustrated in the 17th century novel *Jin Ping Mei*, the Golden Lotus, but surviving examples are mostly made of softwood and dated to the Qing with precious *huanghuali* clothes chests being very rare. There is a number of smaller size *huanghuali* wood chests known but few other examples come to mind that are of comparable quality and size as the present piece, requiring three hinges on the back to facilitate the movement of the lid.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

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箱身正面平镶莲花瓣形白铜面页，云头形拍子嵌黄铜装饰，开口容纳钮头；两侧安大弧形提环连两枚铜页加一枚护眼钱；背面平镶三只长方形合页，以帽钉固定；所有铜活均白铜制

The central lotus-shaped *baitong* plate is inlaid flush into the chest. There is a cloud-motif lift-up hasp with *huangtong* inlay decorations and openings to house the lock receptacles. On the sides are two round surface-mounted plates with a large bail handle and a third protective plate below. There are three inlaid rectangular strap hinges on the back, secured by metal pins with rounded tops. The metalware is all made of *baitong*.



《金瓶梅词话》
Jin Ping Mei China
The Golden Lotus



《古照像女史》
Qianhu Lienu Zhuan
Biography of Women in Ancient China
Illustrated by Qiu Ying



《古照像女史》
Qianhu Lienu Zhuan
Biography of Women in Ancient China
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盖盖两拼取自一材，四角微弧形接合盖墙，内有两根出梢穿带支承；底部打槽装底板，下有两根穿带出梢支承

The cover of two boards cut from the same timber, slightly curved at the edges, is tongue-and-grooved to the four sides. There are two transverse dovetailed stretchers on the inside. The bottom panel is tongue-and-grooved to the sides and supported by two dovetailed transverse braces underneath

黄花梨大衣箱（成对）

晚明（1573-1644）

- 长 79 厘米 宽 50.8 厘米
- 高 35 厘米

箱盖四立墙打槽嵌装两板相接的盖顶，四角平镶如意云纹白铜饰件，盖墙四角亦平镶白铜护页加固。箱盖内部装两根穿带出梢支承，均出透榫。箱身立墙四角亦平镶铜护页，底部内打槽嵌装底板，下有两根穿带出梢支承，同样出透榫。盖口与箱口接触面上起灯草线，此线不仅是为了装饰，起线加厚子口，有更重要的加固作用。所有铜活皆为白铜制，正面平镶圆形面页，拍子作云头形，开口容纳钮头。两侧各安菊瓣形铜页两枚，弧形提环，其下还加一枚护提环垫铜页。背面平镶两只长方形合页。此箱通体用黄花梨木造，包括盖顶和底板下的穿带，用料讲究。

成对彻黄花梨，即通体以黄花梨造的衣箱，传世品中笔者只知三对，非常难得。

来源

香港嘉木堂 1991

出版

从未发表





PAIR OF LARGE CLOTHES CHESTS

Huanghuali wood

Late Ming (1573-1644)

Width 79 cm (30 3/4") Depth 50.8 cm (20")

Height 35 cm (13 3/4")

The two-board top of the lid is tongue-and-grooved to the four sides supported by two transverse dovetailed stretchers underneath, both with exposed tenons. There are *ruyi*-shaped *baitong* mounts set flush at the four corners, and rectangular mounts also set flush at the corners of the walls for reinforcement. The body of the chest, also with *baitong* mounts on all four corners, has a bottom panel tongue-and-grooved to the sides supported by two dovetailed stretchers underneath, also with exposed tenons. There are beaded edges on the lid and the body where they meet, which serve as subtle decoration as well as to improve the durability of the chest by enlarging the area of the surface of contact. The metalware is all made of *baitong*, in front is a round plate inlaid flush into the centre and there is a cloud motif lift-up hasp with openings to house the lock receptacles. On each side are two small chrysanthemum-shaped plates with a wide U-shaped handle and an additional protective plate below. Two rectangular strap hinges are on the back, also inlaid. The chest is made in *huanghuali* wood throughout, including the underneath transverse stretchers.

Among extant examples, there are only three pairs of clothes chests made in *huanghuali* wood throughout known to this author, very rare.

PROVENANCE

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黄花梨凤纹顶箱柜

晚明 (1573-1644)

- 长 58.5 厘米 宽 35 厘米
- 高 42.2 厘米

顶箱柜顶以格角榫攒边框平镶面心板，下装两根穿带出梢支承。抹头可见明榫。方材四足以粽角榫与柜顶边框接合，出一透榫，侧面打槽纳入齐平的心板成柜帮与背板。其下亦以粽角榫与柜底连结。柜底结构与柜顶相同，也装两根穿带出梢支承。柜门可装可卸，用标准格角榫攒边框，平镶起委角灯草线开光内满雕飞凤缠枝牡丹纹心板。背面安一根穿带，出梢装入门框。柜内中央安屨板。柜身之长方形四合页、面页、钮头与寿纹吊牌皆用白铜造。钮头钉在屨板上，面页开口。柜门关后，钮头露出在面页之上，以便穿钉加锁。此具顶箱柜通体用黄花梨制，包括柜顶与底下的穿带，非常考究。

此顶箱柜是四件柜中一组的立柜以上的小柜。柜门高浮雕飞凤，凤身蟠卷两首双向与缠枝牡丹组成图案，非常精美。黄花梨传世品中达到这样雕刻水平的十分罕见。凤纹一般为皇后、公主的标志。这顶箱柜应是宫廷器物。

来源

香港嘉木堂 1998

出版

从未发表



PHOENIX-MOTIF CABINET

Huanghuali wood

Late Ming (1573-1644)

Width 58.5 cm (23") Depth 35 cm (13 3/4")

Height 42.2 cm (16 5/8")

The top of the cabinet is of mitre, mortise and tenon frame construction with a two-board 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 four square uprights, pyramid-joined to the top with one tenon exposed, have *huanghuali* flush, floating panels tongue-and-grooved to them on the sides and back, and are pyramid-joined to the base which is constructed similarly to the top, with two dovetailed transverse stretchers underneath. The two removable doors are also of standard mitre, mortise and tenon frame construction with floating panels beautifully carved in high relief with flying phoenix amidst peonies enclosed in a *wojiao* corner moulded beaded frame. There is a dovetailed transverse stretcher tenoned into the door frame on the inside. Inside the cabinet, a shelf divides the interior into two spaces. The rectangular hinges and the central plates with openings housing the lock receptacles fitted to the edge of the shelf inside, and the stylised *shou*-motif door pulls are all made of *baitong*. The cabinet is made of *huanghuali* wood throughout, including the underneath transverse stretchers.

This cabinet is the top section of a compound cabinet. The doors are exquisitely carved in high relief with flying phoenixes facing each other amidst peonies. It is exceeding rare to find carving of this quality on *huanghuali* wood furniture and the emblem of phoenix, thought to be reserved for the court, would point to an imperial provenance for this piece.

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方材四足以粽角榫与柜顶边框接合，侧面打槽纳入齐平的心板成柜帮与背板。其下亦以粽角榫与柜底连结

The four square uprights, pyramid-joined to the top have *huanghuali* flush, floating panels tongue-and-grooved to them on the sides and back, and are pyramid-joined to the base which is constructed similarly to the top



顶箱柜顶与柜底以格角榫攒边框平镶面心板，下装两根穿带出梢支承

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



柜门可装可卸，用标准格角榫攒边框，平镶起委角灯草线开光内满雕飞凤缠枝牡丹纹心板

The two removable doors are also of standard mitre, mortise and tenon frame construction with floating panels beautifully carved in high relief with flying phoenix amidst peonies enclosed in a *wojiao* corner moulded beaded frame

黄花梨扛箱式带抽屉柜

晚明 (1573-1644)

- 长 52.7 厘米 宽 38.8 厘米
- 高 64.5 厘米

柜顶与两侧柜帮独板造，用燕尾榫平板接合，插入底座。底座边框镂空门轮廓打槽装板，下以一根穿带出梢支承。背板四周嵌入柜顶、两侧柜帮和底座的槽口。柜门为格角攒边打槽平镶独板门心，背面安两根穿带出梢装入门框。柜上平镶方形白铜合页，面页作海棠花式，上有钮头与吊牌。两侧安大提环与手掌宽度相合，菊花纹面页，其下加一枝花瓣形护眼镜。柜顶四角镶如意头白铜包角加固，底座包角为长方形。柜内设抽屉四层，总共七具，皆安有菊花纹面页与瓶形拉手。此柜彻黄花梨制，包括抽屉内部，底座心板与其下穿带，非常讲究。

此柜设计近似通常所称的药箱，即内列抽屉的小箱子，通过放大尺寸制造而成。两侧安提环，设底座，似是便于出行携带。但用通体黄花梨木精制的现例，沉重异常，不方便搬抬上路，更适宜置放书斋或寝室中，用以贮放书籍、文玩和贵重物品。

来源

香港嘉木堂 1996

出版

从未发表





CARRY-TYPE CABINET WITH DRAWERS

Huanghuali wood

Late Ming (1573-1644)

Width 52.7 cm (20 3/4") Depth 38.8 cm (15 1/4")

Height 64.5 cm (25 3/8")

The top and the sides of the cabinet are made of dovetailed single board panels and the side panels are inserted into the base, constructed as a stand with curvilinear-shaped stretchers fitted with a floating panel supported by one transverse brace underneath. The back panel is tongue-and-grooved to the top, sides and the base. The two doors of mitred frame construction, have single board, flush tongue-and-grooved floating panels with two dovetailed stretchers tenoned to the door frame on the insides. There are rectangular *baitong* inlaid hinges and begonia-shaped door plates with lock receptacles and shaped door pulls. On the sides are wide U-shaped handles with two chrysanthemum plates and an additional protective plate of floral shape below. There are inlaid *baitong* reinforcement plates ending in *ruyi* head shape at the four corners of the top and rectangular ones at the corners of the base. Inside the cabinet, there are four rows of drawers, seven in all, with *baitong* chrysanthemum-shaped plates and vase-shaped pulls. This cabinet is made in *huanghuali* wood throughout, including the insides of the drawers, the floating panel inside the base and the supporting stretcher underneath.

This cabinet takes its design inspiration from small table top chests, and is a magnified version of a medicine chest, a type of small chest whose interior is fitted with many drawers. This cabinet with handles on the sides and constructed with a base, gives the impression that it was made for easy carriage, and is suitable for travelling. In reality, due to the fact that it is made throughout in precious *huanghuali* wood and is very heavy, it is not easily portable, and is more suitable for usage indoors to store books, antiques and valuables.

PROVENANCE

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柜顶四角镶如意头白铜包角加固

There are inlaid *baitong* reinforcement plates ending in *ruyi* head shape at the four corners of the top



底座边框镶壶门轮廓打槽装板，下以一根穿带出梢支承

The base, constructed as a stand with curvilinear-shaped stretchers fitted with a floating panel supported by one transverse brace underneath



背板四周嵌入柜顶、两侧柜帮和底座的槽口；底座包铜角加固

The back panel is tongue-and-grooved to the top, sides and the base; Rectangular *baitong* plates at the base corners for reinforcement



两侧安大提环与手掌宽度相合，菊花纹面页，其下加一枚花瓣形护眼镜

On the sides are wide U-shaped handles with two chrysanthemum plates and an additional protective plate of floral shape below

黄花梨两开门扛箱式柜

晚明（1573-1644）

- 长 73.4 厘米 宽 43.8 厘米
- 高 83.1 厘米

柜顶与两侧柜帮均为独板，用燕尾榫平板接合，插入底座。底座攒边打槽装板，下有两根穿带支承。底座大边前后浮雕壶门曲线，四角包铜饰件加固。底座两侧抹头植立柱，用葫芦形站牙抵夹。上与横梁相接。横梁紧贴柜顶。立柱上下均镶铜饰件加固。横梁上安大方角铜环和护页。背板嵌入柜顶、底座、两侧柜帮的槽口。两扇可装可拆的柜门格角攒边装独板心板。独板面心取自一材，木纹对称。背面安两根穿带。方形面页与四合页，均卧槽平镶。柜顶两侧包铜条加固。柜内设隔板两层，底安抽屉三具。铜活皆为黄铜制。此扛箱式柜通体黄花梨造。

此具扛箱造型黄花梨柜，横梁上安大铜环，似供手提或上杠抬行，但此硕大通体黄花梨精工制作的箱柜非常重，立柱上下虽有铜件加固，横梁绝对禁不起抬行，所以与前例相同，它们非实用扛箱，而是室内高级贵重家具。

来源

香港嘉木堂 1998

出版

从未发表





CARRY-TYPE CABINET

Huanghuali wood

Late Ming (1573-1644)

Width 73.4 cm (28 7/8") Depth 43.8 cm (17 1/4")

Height 83.1 cm (32 1/16")

The top and sides of the cabinet are made of single board panels dovetail-joined together and the side panels are inserted into the base of mitre, mortise and tenon frame construction with a floating panel supported by two stretchers underneath. The front and the back stretchers of the base are carved in relief with curvilinear shapes and there are inlaid metal plates for reinforcement at the corners. On the sides of the base are two uprights joined to a handle at the top, which sits tightly on the top panel of the cabinet. Gourd-shaped spandrels are fitted to the uprights on both sides. Metal plates are applied to where the uprights meet the base and the handle on top for reinforcement. A large square metal handle with a protective plate is fitted to the centre of the handle. The back panel is tongue-and-grooved into the sides, the top and the base. The removable doors, made of mitred frame construction, have two matched, single board panels tongue-and-grooved into the frame with two dovetailed stretchers on the insides. They are fitted with inlaid rectangular plates and lock receptacles. The four hinges are also inlaid. Inside the cabinet, there are two shelves, and three drawers at the bottom. The metalware is all made of *huangtong*. The entire piece is made in *huanghuali* wood throughout.

This cabinet with its fitted large metal handle suitable for slotting a pole through, appears to be made for carriage, for travelling. However, this finely crafted piece made in precious *huanghuali* wood throughout is extremely heavy, and although the upright joins have reinforcement metal plates, they are not strong enough to support the cabinet if lifted. Like the last example, they are not actual carry chests but are fine cabinets meant for indoor use after the design of carry chests.

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《古雅堂集》
Qinruo Lanru Zhan
Biography of Women in Ancient China
Illustrated by Qiu Ying



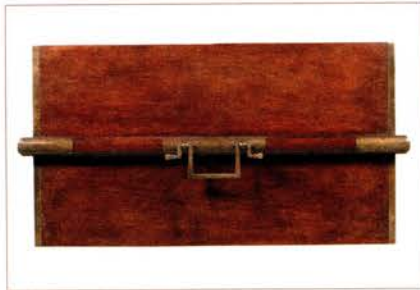
底座两侧抹头植立柱，用葫芦形站牙抵夹；上与横梁相接；横梁紧贴柜顶；立柱上下均镶铜饰件加固；横梁上安大方角铜环和护页

On the sides of the base are two uprights joined to a handle at the top, which sits tightly on the top panel of the cabinet. Gourd-shaped spandrels are fitted to the uprights on both sides. Metal plates are applied to where the uprights meet the base and the handle on top for reinforcement. A large square metal handle with a protective plate is fitted to the centre of the handle



背板嵌入柜顶、底座、两侧柜帮的槽口；底座大边前后浮雕壶门曲线，四角包铜饰件加固

The back panel is tongue-and-grooved into the sides, the top and the base. The front and the back stretchers of the base are carved in relief with curvilinear shapes and there are inlaid metal plates for reinforcement at the corners



横梁紧贴柜顶；横梁上安大方角铜环和护页

The handle at the top, which sits tightly on the top panel of the cabinet

Metal plates are applied to the handle on top for reinforcement. A large square metal handle with a protective plate is fitted to the centre of the handle



底座攒边打槽装板，下有两根穿带支承

The base is of mitre, mortise and tenon frame construction with a floating panel supported by two stretchers underneath

黄花梨三层全敞带抽屉大架格

晚明 (1573-1644)

- 长 110.7 厘米 宽 41.1 厘米
- 高 188.1 厘米

大架格方材注面，顶端为格角榫攒边平镶独板面心，下装两根出梢穿带。四腿足以粽角榫与架格顶边框接合，出一透榫。近架格顶部施横枨，顺枨作小格肩与腿足相接，中镶心板，前方装三具抽屉，用矮老两根分隔。两侧及后方落堂装板。架格设三层隔板，中层下亦安三具抽屉，与顶端抽屉结构相同，唯体型较大。横顺枨均用小格肩榫与腿足连接。隔板下都装两根出梢穿带。下层前后方安鍍云纹角牙，左右装曲线弧形起灯草线牙子。抽屉脸上均装白铜面页、拉手、圆筒型鼻纽和活动锁片，纳入顺枨底部槽口。此架格通体黄花梨木造。

此件架格内外用纹理细密华美的上等黄花梨木制。每层隔板上空间上小下大渐进。中层抽屉也比上层一组厚，是一件考究平衡比例至极点的作品。而在近1.9米的顶端加设一组抽屉，抽屉脸还安锁销及锁鼻，正是呼应中部抽屉的手段。十分特别。

台北陈启德先生收藏一件大架格（历史博物馆 1999，页164），设计与现例相同，只是尺码微有分别，及前牙条形状不同。

来源

香港嘉木堂 1989

出版

从未发表



陈启德先生藏品
Chen Chite collection



LARGE BOOKCASE

Huanghuali wood

Late Ming (1573-1644)

Width 110.7 cm (43 5/16") Depth 41.1 cm (16 3/16")

Height 188.1 cm (74 1/16")

This bookcase is of square thumb-moulded members. The top is of mitre, mortise and tenon construction with a single-board, flush, tongue-and-grooved floating panel supported by two dovetailed transverse stretchers underneath. Four uprights are pyramid-joined to the top, with one tenon exposed. Horizontal stretchers are T-mitred, mortised and tenoned to the uprights near the top with a tongue-and-grooved floating panel to enclose a space to house three drawers, separated by pillar-shaped struts. Single-board panels are fitted to the sides and back. Below are three shelves, the middle one are also fitted with three drawers that are slightly larger than the top ones. All the horizontal stretchers meet the uprights in T-mitre joints and below each shelf, are two transverse dovetailed stretchers for support. Cloud-shaped spandrels are fitted underneath the bottom shelf in front and back and there are beaded-edged curvilinear aprons on the sides. On each drawer front are a *baitong* plate and pull, round tubular lock receptacles and a sliding lock plate which fits into an opening on the underside of the horizontal stretcher above. The entire piece is made of *huanghuali* wood throughout.

This bookcase is made of well-figured, tight grain *huanghuali* wood of fine quality. The spacing between each shelf is smaller at the top, gradually becoming larger at the bottom, and the sets of drawers also vary in size, the top ones less thick than the middle ones. This bookcase is designed and constructed with balance and proportions very much in mind, resulting in the unusual feature of drawers with locks at the height of nearly 1 metre 90 centimetres high, to balance the central ones.

A very similar piece is in the Chen Chite collection, Taipei (Museum of History, 1999, p. 164), differing only slightly in its size and the shape of the low apron.

PROVENANCE

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下层前后方安鍍云紋角牙
Cloud-shaped spandrels are
fitted underneath the bottom
shelf in front and back



黄花梨大方角柜（成对）

晚明（1573-1644）

- 长 105 厘米 宽 62.6 厘米
- 高 187 厘米

此对方角柜形体硕大，选料考究。柜顶以格角榫攒边框镶板心，下装两根出梢穿带支承。抹头可见明榫。四根方材柜腿足上以粽角榫与顶边框接合，出一透榫。内沿压混面接窄平边线。柜顶边框内沿亦起同样线脚。柜门上方直枨中部隆起刻皮条线，两旁起混面接窄平线，作肩接入柜足，其上落堂装板。活动式门杆两旁可装可卸的柜门为标准格角榫攒边框，背面各安两根出梢穿带。门框内沿同样起混面连窄平边线。门下两根直枨作肩纳入柜足，两根枨子间落堂装板。板后柜内空间成为柜膛。柜下安壶门轮廓沿边起线牙子。柜内设隔板，下安抽屉两具。柜膛上盖板两块以木轴启闭。抽屉脸与膛板上安拉手与菊花瓣面页。柜背两扇可装可卸，用栽榫与柜身连结。长方形平镶合页、面页、锁钮与拉手俱为白铜。此柜内外所有构件包括柜顶心版、穿带等通体用黄花梨造。

此对大方角柜保存状况极佳。通体黄花梨造。大方角柜外形方正，线条明确利落。虽全身光素，但线脚装饰细腻，壶门式牙条弧线柔和悦目，刚劲中含柔婉，简约明快中见精致。

来源

香港嘉木堂

香港攻玉山房藏品 1991-2002

纽约 佳士得 2002 年 9 月 20 日

展览

香港，1991，香港中文大学文物馆

新加坡，1997-1999，亚洲文明博物馆

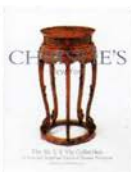
伦敦，1999 年 11 月，当代艺术中心

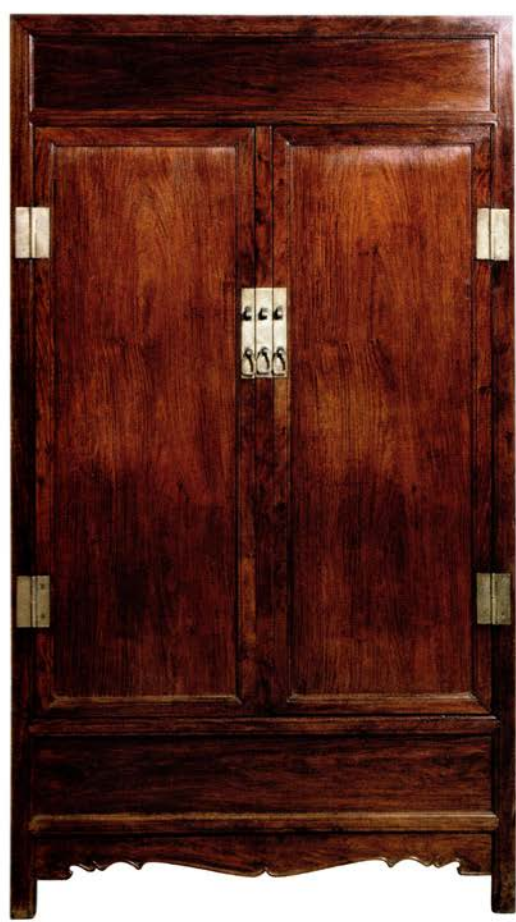
出版

Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991. 伍嘉恩《攻玉山房藏明式黄花梨家具：楮檀室梦旅》香港，1991，页 117

Christie's, *The Dr. S. Y. Yip Collection of Fine and Important Classical Chinese Furniture*, New York, 20 September 2002. 佳士得《攻玉山房藏中国古典家具精萃》纽约，2002 年 9 月 20 日，编号 41

The Dr. S. Y. Yip Collection of Classic Chinese Furniture





PAIR OF SQUARE-CORNER CABINETS

Huangbuali wood

Late Ming (1573-1644)

Width 105 cm (41 3/8") Depth 62.6 cm (24 5/8")

Height 187 cm (73 5/8")

Of imposing size and excellent material, the top of the cabinet is of mitre, mortise and tenon frame construction with a tongue-and-grooved, floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame. The four square uprights, pyramid-joined to the top, each with one long tenon exposed, are edged with line mouldings ending in a narrow flat band, where they meet the side, back panels and the doors. The top frame members are similarly moulded. In front near the top, a stretcher with a central raised flat band and similar line mouldings on both sides, is mitred, mortised, and tenoned to the uprights above the doors, and above it is inset a recessed panel. The removable doors, on either side of the removable central stile, are of standard mitred, mortised, and tenoned frame single board, floating panel construction, with two transverse dovetailed stretchers tenoned into the door frame on the insides. The door frame members are similarly edged with line mouldings where they meet the recessed door panels. Below the doors are two mitred stretchers, similarly decorated as the stretcher above the doors. A tongue-and-grooved recessed panel is inset between them, forming a cabinet cavity behind. Below is a beautifully shaped, beaded-edged, curvilinear apron. There are similar aprons on the sides and back. Inside the cabinet, there is a central section which constitutes a shelf and two drawers with *baitong* plates and pulls. Below there are two wood-hinged covers for the cabinet cavity, with *baitong* plates and ring pulls. The two back panels are removable. The rectangular *baitong* door hinges are inlaid. The central plates, also rectangular and inlaid, have three lock receptacles and shaped door pulls. Every member of these cabinets, including the top panels, inside stretchers, and back panels, is made of *huangbuali* wood.

This example is in an excellent state of preservation. Made of *huangbuali* throughout, these large cabinets of square shapes with strict, clean lines are subtly decorated with line mouldings and unexpected cusped aprons. These features make them at once powerful and alluring, simple yet refined.

PROVENANCE

GRACE WU BRUCE, Hong Kong

DR S Y YIP COLLECTION, Hong Kong,
1991 - 2002

CHRISTIE'S, New York, 20 September 2002

EXHIBITED

Hong Kong, 1991, Art Gallery, The Chinese University of Hong Kong

Singapore, 1997 - 1999, National Heritage Board, Asian Civilisations Museum

London, November 1999, Institute of Contemporary Arts

PUBLISHED

Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huangbuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p. 117

Christie's, *The Dr S Y Yip Collection of Fine and Important Classical Chinese Furniture*, New York, 20 September 2002, no. 41



柜膛上盖板两块以木轴启闭
Two wood-hinged covers for the cabinet cavity



此柜内外所有构件包括柜顶心版、穿带等通体用黄花梨造
Every member of these cabinets, including the top panels, inside stretchers, and back panels, is made of *huanghuali* wood







黄花梨瘿木木轴门圆角柜（成对）

晚明（1573-1644）

- 长 74 厘米 宽 43.8 厘米
- 高 126.4 厘米

柜顶为标准格角攒边打槽镶面心板，下装两根穿带出梢支承。抹头可见明榫。冰盘沿起混面上下压窄边线。四根外圆内方起窄边线的柜腿微向外倾，上以长短榫纳入柜帽边框。活动式门杆两旁的柜门为标准格角攒边打槽装板，门框三边起混面压边线，外侧起双混面，两头伸出门轴，纳入柜帽与门下前腿足间底枨的白窝。柜门板心使用花纹细密瑰丽的独板楠木瘿子，背面安两根穿带出梢装入门框。柜内有活动隔板两层。门下底枨之下安带耳形牙头牙条，两端嵌入柜脚，上以齐头碰底枨。两侧及后背牙子相类。弧面白铜面页紧贴混面门杆与门框。吊牌与方形钮头亦为白铜制。独板楠木瘿柜门满布细密葡萄纹。四块独板柜帮纹理相接对称，取自一材。柜内与柜背板上原来的漆灰、糊织物与漆裹保存近乎完整。

圆角木轴门柜是中国传统家具最精巧优美的设计之一。四足自喷面的柜帽下展出。这种下舒上敛的设计赋予此柜集精致优雅亦兼具平衡稳固的优点于一身。柜门门轴纳入柜身的白窝，以为轴门旋转开启，令柜身无须附加铜合页，整体线条利落清爽，一气呵成。

柜门及门杆上安装长方形白铜面页、吊牌与钮头的用途是为上锁、开启柜门及垫护木门框不被拉手损坏。而铜活安位得宜，又点缀了全身光素的柜子成为装饰。

此对木轴门圆角柜镶楠木瘿心板。多年所见，黄花梨造楠木瘿心板家具均为上品。唯瘿木质软，旋转的纹理多，容易沿着纹理爆裂，所以传世瘿木心板多破裂残缺。保存完好如现例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 1996

出版

从未发表



PAIR OF SLOPING-STILE WOOD-HINGED CABINETS

Huanghuali and burl wood

Late Ming (1573-1644)

Width 74 cm (29 1/8") Depth 43.8 cm (17 1/4")

Height 126.4 cm (49 3/8")

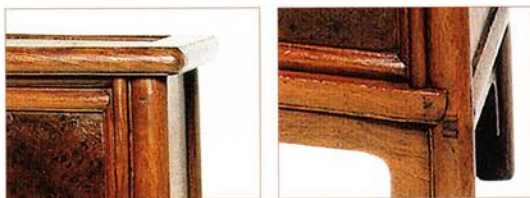
The top is of standard mitre, mortise and tenon, tongue-and-grooved floating panel construction with two dovetailed supporting transverse braces below. The edge of the frame members is rounded with very narrow beaded edges. There are exposed tenons on the short sides of the frame top. The gently splayed main stiles, double tenoned into the top, are rounded on the outside, squared on the inside and beaded where they meet the side panels and the doors. The doors, on either side of the removable central stile, are of standard mitred frame, tongue-and-grooved floating panel construction with beaded edges except for the outside stiles which are double moulded and finish on extended dowels which fit into sockets in the underside of the frame top and the horizontal stretcher below the doors. The single board door panels are made of highly figured burl wood, the burl of *nanmu*, and there are two dovetailed transverse braces tenoned into the door frame. Inside the cabinet there are two removable shelves. Beneath the shaped stretcher below the doors is a shaped apron tongue-and-grooved into the legs and butt-joined to the underside of the stretcher. There are similar aprons on the sides and back. *Baitong* plates are curved to fit the door frame members and the central stile. There are square lock receptacles and shaped door pulls, also made of *baitong*. The door panels are made of single board burl wood of tightly grained grape seed pattern and the four *huanghuali* single board side panels are all matching grain, cut from the same piece of wood. The original clay, ramie and lacquer coating on the insides and the back of the cabinets are almost completely intact.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published



冰盘沿起混面上下压窄边线；门框三边起混面压边线，外侧起双混面，两头伸出门轴，纳入柜帽与门下前腿足间底枨的白窝

The edge of the frame members is rounded with very narrow beaded edges. The door frame members are with beaded edges except for the outside stiles which are double moulded and finish on extended dowels which fit into sockets in the underside of the frame top and the horizontal stretcher below the doors



柜背板上原来的漆灰、糊织物与漆裹保存近乎完整

The original clay, ramie and lacquer coating on the insides and the back of the cabinets are almost completely intact.



柜门背面安两根穿带出梢装入门框；柜内有活动隔板两层

The door panels have two dovetailed transverse braces tenoned into the door frame. Inside the cabinet there are two removable shelves

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

The doors, with extended dowels on both ends, fit into sockets in the cabinet frame members and act as hinges. Free from the necessity of applied hinges, the clean lines of the cabinet are not interfered with. The rectangular metal plates with their lock receptacles and door pulls not only serve a practical function, but are also judiciously placed as decoration for the otherwise completely plain piece.

This pair of sloping-stile wood-hinged cabinets has an inset *nanmu* burl panel. *Huangbuali* 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 *huangbuali* panels, making them rarer and more precious.

黄花梨甜瓜棱木轴门圆角柜

晚明 (1573-1644)

- 长 93.3 厘米 宽 52 厘米
- 高 184.2 厘米

柜顶为标准格角榫攒边打槽装面心板，抹头可见明榫，下装一根穿带出梢支承。边抹立面起双混面压窄平线。四腿足开甜瓜棱线脚，上端以长短榫纳入柜顶边框，出一透榫。活动式门杆两旁的柜门，以标准格角榫攒边打槽装独板，门框外侧两头伸出门轴，纳入柜帽与门下前腿足间底枨的白窝。柜门板心整板对开，花纹对称。背面安四根穿带出梢装入门框。柜内有活动屉板一层置于柜帮穿带上，中央一层装两具抽屉，带白铜面页与白铜镶红铜拉手。门下底枨之下安起线牙条格角接合叶形牙头，两端嵌入柜脚，上方齐头碰底枨。两侧亦安类似牙子。弧面长方形白铜面页紧贴双混面门杆与门框。方形白铜钮头嵌红铜圆框，内鍍花纹。白铜吊牌嵌红铜黄铜太极图。柜门门框、柜帮边枨、门杆和门下底枨皆起双混面。柜内与柜背板部分区域原来的漆灰、糊织物与漆裹保存近乎完整。

甜瓜棱线脚圆角柜属传世木轴门柜中最稀少的种类。黄花梨桌案也不多见腿足起棱分瓣线脚的例子。从多年实例观察，开甜瓜棱线脚的黄花梨家具，一般制作特别精致，选料特别讲究。这具黄花梨甜瓜棱木轴门柜精工细做，比例近乎完美，铜活制作又特别讲究。而木纹对称、纹理飞扬的黄花梨柜门，展示出最上乘黄花梨木材的面貌。

来源

香港嘉木堂 1994

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 78

伍嘉恩《明式家具二十年经眼录》紫禁城出版社, 北京, 2010, 页 220





SLOPING-STILE WOOD-HINGED CABINET

Huanghuali wood

Late Ming (1573-1644)

Width 93.3 cm (36 ¾") Depth 52 cm (20 ½")

Height 184.2 cm (72 7/16")

The top of the cabinet is of standard mitre, mortise and tenon, tongue-and-grooved floating panel construction with exposed tenons on the short sides and a dovetailed supporting transverse brace underneath. The edge of the frame begins and ends in a narrow flat band and is decorated with lobe-shaped mouldings. The four main stiles, double tenoned into the top with one tenon exposed, are lobe-shaped with *tiangualeng* ridges in between. The doors, on either side of the removable central stile, are of standard mitred frame construction and the outside stiles finish on extended dowels which fit into sockets in the underside of the frame top and the horizontal stretcher below the doors. The single board floating panels, with matching grain, has four dovetailed transverse braces tenoned into the door frame. Inside the cabinet, there is one removable shelf which rests on the dovetailed transverse braces of the side panels as well as one lower section which constitutes a shelf and two drawers with *baitong* plates and *baitong* with inlaid *hongtong* pulls. Beneath the shaped stretcher below the doors is a beaded-edged apron with leaf-shaped mitred spandrels. Similarly shaped aprons are on the sides. Rectangular *baitong* plates are curved to fit the door frame members and the central stile. There are *baitong* square lock receptacles and shaped door pulls with inlaid *hongtong* and *huangtong* motifs. All the door frame, side frame stretchers as well as the central stile and the stretcher below the door are decorated with lobe-shaped mouldings. The original clay, ramie and lacquer coating is almost completely intact on the inside and part of the back of the cabinet.

Cabinets with *tiangualeng* lobe-shaped moulded stiles are perhaps the rarest type in surviving examples of Ming sloping-stile cabinets. Tables with lobe-shaped mouldings are also rare. Extant examples of classical furniture made in *huanghuali* wood with these mouldings are often especially refined with superlative choice of timber. The present example with beautifully fashioned mouldings and exquisite metalware is of almost perfect proportions, and its matching door panels of highly figured wood demonstrate *huanghuali* wood at its best.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

PUBLISHED

Grace Wu Bruce, "Sculptures To Use", *First Under Heaven: The Art of Asia*, London, 1997, p. 78

Grace Wu Bruce, *Two Decades of Ming Furniture*, The Forbidden City Publishing House, Beijing, 2010, p. 220





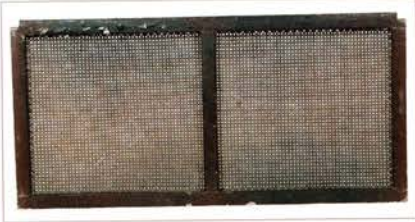
弧面长方形白铜面页紧贴双混面门杆与门框；方形白铜钮头嵌红铜圆框，内鍍花纹；白铜吊牌嵌红铜黄铜太极图

Rectangular *baitong* plates are curved to fit the door frame members and the central stile. There are *baitong* square lock receptacles and shaped door pulls with inlaid *hongtong* and *huangtong* motifs



边抹立面起双混面压窄平线；四腿足开甜瓜棱线脚

The edge of the frame begins and ends in a narrow flat band and is decorated with lobe-shaped mouldings. The cabinet stiles are lobe-shaped with *tianguangeng* ridges in between



柜内有活动层板一层置于柜帮穿带上，中央一层装两具抽屉，带白铜面页与白铜镶红铜拉手

Inside the cabinet, there is one removable shelf which rests on the dovetailed transverse braces of the side panels as well as one lower section which constitutes a shelf and two drawers with *baitong* plates and *baitong* with inlaid *hongtong* pulls

黄花梨有柜膛方材大木轴门柜（成对）

晚明（1573-1644）

- 长 91.5 厘米 宽 47 厘米
- 高 204.5 厘米

柜顶为标准格角攒边打槽镶板，抹头可见明榫，下装两根穿带出梢支承。四根方材注面柜腿，上以长短榫纳入柜顶边框出一透榫。活动式门杆两旁的柜门为标准格角攒边打槽装板，门框三边注面，外侧打注儿后隆起混面，两头伸出门轴，纳入造于柜帽与门下前腿足间横枨的白窝。四块柜门板心皆为整板对开，纹理对称，背面安三根穿带出梢装入门框。柜内有屉板一层和安有两具抽屉的抽屉架。柜帮三面为独板，一为两板拼接。门下横枨打槽嵌入柜膛立墙，下加底枨格肩纳入腿足，底枨下安带牙头的牙条，两端嵌入柜脚，上齐头碰底枨。两侧亦安类似牙子。柜门及门杆安装长方形白铜面页、吊牌与钮头。此对柜的所有构件均为注面。柜内与背板上原来的漆灰、糊织物与漆裹皆保留完好。

此对方材木轴门柜特别高大，气魄非凡。四块整板对开的柜门心板色泽温润，质地细密，涡状木纹生动瑰丽，将黄花梨木特色展现得淋漓尽致。四柜帮同样纹理细密生动华美呈涡状，与四块门心板取自一材，非常难得。

此对柜也有别于一般使用圆材的木轴门柜，属于较少见的方材类型，其传世件数远少于圆材类型。方材制作，更见平整简洁、干净利落。不愧为超越时空的永恒之作。

来源

香港嘉木堂 1991

出版

从未发表



PAIR OF LARGE SLOPING-STILE WOOD-HINGED CABINETS

Huanghuali wood

Late Ming (1573-1644)

Width 91.5 cm (36") Depth 47 cm (18 ½")

Height 204.5 cm (80 ½")

The top is of standard mitre, mortise and tenon frame, tongue-and-grooved floating panel construction with exposed tenons on the short sides and two dovetailed supporting transverse braces underneath. The four main stiles, double tenoned into the top with one tenon exposed, are square in section and thumb-moulded. The doors, on either side of the removable central stile, are of standard mitred frame construction and the outside stiles finish on extended dowels which fit into sockets in the underside of the frame top and the horizontal shaped stretcher below the doors. The single board floating panels, all four doors matching, have three dovetailed transverse braces tenoned into the door frame. Inside the cabinet there is a shelf and a central section which constitutes a shelf and two drawers. Three of the side panels are single boards and one is of two-board, but all cut from the same plank. Beneath the shaped stretcher below the doors is a tongue-and-grooved panel, then a mitred stretcher and then a plain shaped apron with spandrels. Similarly shaped aprons are on the sides. There are rectangular *baitong* plates on the door frame members and the central stile with lock receptacles and door pulls. The members of the cabinets are gently thumb-moulded throughout. The original clay, ramie and lacquer coating remain almost completely intact on the inside as well as the back of the cabinets.

This pair of sloping-stile wood-hinge cabinets is extraordinarily tall and imposing. Their single-board doors, with their magnificent colour and tight-grain whirling pattern, all matching and from the same plank of wood, demonstrate *huanghuali* wood at its best. They also belong to a small group of sloping-stile wood-hinged cabinets which are made with square stiles rather than round ones and they are much rarer in extant examples than those of round stiles. The resultant clean strict lines render them almost contemporary in aesthetics, they are timeless classic.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1991

PUBLISHED

Never published







床
榻

BEDS



黄花梨高束腰外翻马蹄足翘头榻

晚明 (1573-1644)

- 长 201.2 厘米 宽 84.5 厘米
- 高 48.6 厘米

榻面格角攒边造，两端高起的小翘头与抹头一木连做。边抹冰盘沿平直，自中部打宽洼儿再内缩收尾。四框内缘踩边打眼造软屉，现用旧席是更替品。下有一双弯带出榫纳入大边，另外四根对角出榫纳入边抹加固。高束腰嵌入外露的腿足上部及座面下和直牙条上的槽口，牙条作肩与腿足结合，下展为造型优美的外翻马蹄足。牙条内用穿销贯过高束腰达座面边框加固，短边一枚，长边一双。牙条下沿微向外翻成碗口线，其势延顺至腿足。

翘头案腿足内缩安装，是明式家具标准类别之一。但四角安腿足之桌，带翘头则属稀少品种，几桌腿足以外翻马蹄结束的也十分罕见。此具黄花梨高束腰外翻马蹄足翘头榻，线条柔和悦目，形象清新，造型协调，又集以上两种稀有设计于一身。在公开发表明代家具例子中至今似是孤例。



来源
| 香港嘉木堂 1996

出版
| 从未发表

两端高起的小翘头与抹头一木连做；边抹冰盘沿平直，自中部打宽洼儿再内缩收尾

The small everted flanges on the short sides are carved from the same piece of wood as the short frame members. The edge of the frame is flat and moulds downwards from about half way down to form a groove and moulds downwards and inwards again

高束腰嵌入外露的腿足上部及座面下和直牙条上的槽口，牙条作肩与腿足结合

The recessed high waist is tongue-and-grooved to the exposed top portions of the legs, the underside of the seat frame and the straight apron which is mitred, mortised, tenoned and half-lapped to the legs





HIGH WAIST DAYBED WITH EVERTED ENDS

Huanghuali wood

Late Ming (1573-1644)

Width 201.2 cm (79 1/4") Depth 84.5 cm (33 1/4")

Height 48.6 cm (19 1/8")

The daybed is of mitre, mortise and tenon frame construction with small everted flanges on the short sides which are carved from the same piece of wood as the short frame members. The edge of the frame is flat and moulds downwards from about half way down to form a groove and moulds downwards and inwards again. It was drilled for soft seat construction and has now been restored with old matting. There are two curved transverse braces underneath and two straight ones diagonally at the corners on each end. The recessed high waist is tongue-and-grooved to the exposed top portions of the legs, the underside of the seat frame and the straight apron which is mitred, mortised, tenoned and half-lapped to the legs which terminate in exquisitely shaped gently outward flared hoof feet. Wedge-shaped pegs further secure the apron, high waist to the top, two on the long sides and one on the short sides. The edge of the aprons finishes in a subtle, slightly everted edge which continuous down the legs.

Everted ends, often seen in *qiaotouan* tables where the legs are recessed, are rare in corner-legs table design. Outward flaring feet are also very rare in table and stand constructions, with only a few published examples known. This exquisitely shaped daybed of gentle flowing lines and elegant proportions, embodying these rare features, seems to date unique amongst published examples.

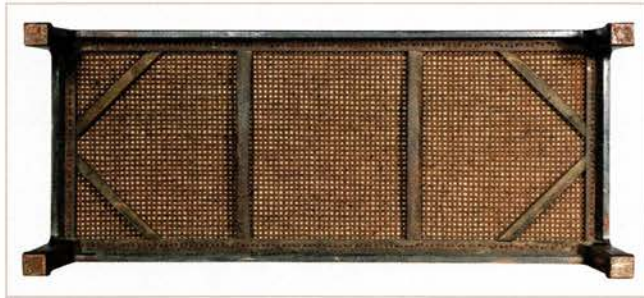
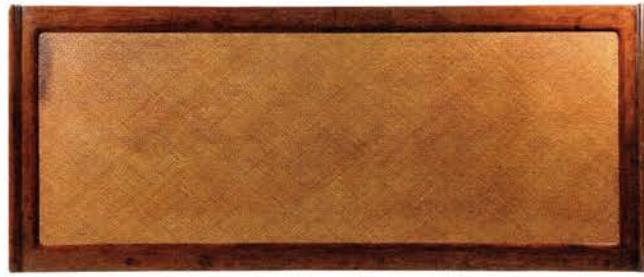
PROVENANCE

GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published





四框内缘踩边打眼造软层，现用旧席是更替品；下有一双弯带出棹纳入大边，另外四根对角出棹纳入边框两端

It was drilled for soft seat construction and has now been restored with old matting. There are two curved transverse braces underneath and two straight ones diagonally at the corners on each end



黄花梨有束腰马蹄足螭纹榻

晚明 (1573-1644)

- 长 207.5 厘米 宽 120.8 厘米
- 高 49 厘米

体型大但比例匀称，床座格角攒边框，边抹冰盘沿上舒下敛至底压一窄边线。抹头可见透榫。四框内缘踩边打眼造软屉，仍保留旧席，下有四根弧形托带支承，另有两短枨出榫装入抹头与尽端托带加强稳固。壶门轮廓牙条沿边起线，其势延续至腿足。牙子正面浮雕草龙隔卷草相对，背面雕卷草纹，另外三面雕圆转自如的卷草纹，与束腰以抱肩榫与腿足结合。腿足上端出长短榫纳入边框，下展为刚劲有力的马蹄足。腿足肩部浮雕花叶纹。

传世黄花梨榻一般长而窄，如现例这般宽的不多见。一向只从唐宋以来的古画中见到，从而知有此古制。

此榻前牙子浮雕形态生动，两草龙隔卷草相对，图纹较其他三边雕草花纹丰富，陈放此榻似有前后之分。参阅《金瓶梅》第九十七回插图版画，宽阔的榻放入用屏风间隔成的小房子内，单边进出。此具正面牙子含较丰富雕饰的榻，就非常适合这种格局。

来源

香港嘉木堂 1988

出版

从未发表





DAYBED

Huanghuali wood

Late Ming (1573-1644)

Width 207.5 cm (81 3/4") Depth 120.8 cm (47 1/16")

Height 49 cm (19 1/4")

Of substantial size yet elegant proportions, the daybed is of mitre, mortise and tenon frame construction, the edge moulding gently downwards and inwards ending in a narrow flat band. There are exposed tenons on the short sides of the frame. It was drilled for soft seat construction and retained an old matting. There are four curved transverse braces underneath and two additional stretchers tenoned to the short sides of the frame and the transverse stretchers at the ends for further support. The recessed waist and the beaded-edged curvilinear aprons carved with hornless facing dragons and scrolling tendrils in front, and scrolling tendrils at the back, and similar tendrils on the sides and back, are mitred, mortised, tenoned and half-lapped to the legs which are double-lock tenoned to the seat frame and end in strong hoof feet. The shoulders of the legs are carved with leaf motifs.

Extant examples of *huanghuali* daybeds are mostly long and narrow with few examples of depth like the present piece. Wide and deep daybeds are however often depicted in paintings from the Tang, Song, Yuan and Ming periods, so one can surmise they are ancient forms.

This daybed with one long apron richly carved with lively dragons amidst tendrils and the other three sides with only tendrils would indicate the piece to have a front and back side. Regard the woodblock illustration to the Ming novel *The Golden Lotus*, where just such a bed is placed inside a "room" fashioned by surrounding screens with only one entrance making complete sense of a daybed with a front and back.

PROVENANCE

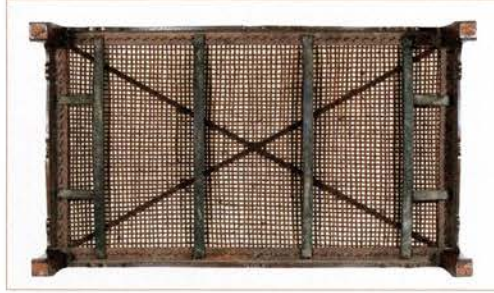
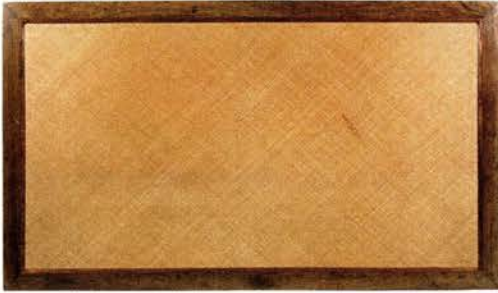
GRACE WU BRUCE, Hong Kong, 1988

PUBLISHED

Never published



《金瓶梅词话》
Jin Ping Mei Cihua
The Golden Lotus



四框内缘踩边打眼造软屉，仍保留旧席，下有四根弧形托带支承，另有两短枨出榫装入抹头与末端托带加强稳固

It was drilled for soft seat construction and retained an old matting. There are four curved transverse braces underneath and two additional stretchers tenoned to the short sides of the frame and the transverse stretchers at the ends for further support



壶门轮廓牙条沿边起线，其势延续至腿足；牙子正面浮雕草龙隔卷草相对，背面雕卷草纹，与束腰以抱肩榫与腿足结合；腿足肩部浮雕花叶纹

The recessed waist and the beaded-edged curvilinear aprons carved with hornless facing dragons and scrolling tendrils in front, and scrolling tendrils at the back, are mitred, mortised, tenoned and half-lapped to the legs. The shoulders of the legs are carved with leaf motifs

黄花梨五屏风攒边装理石围子罗汉床

晚明 (1573-1644)

- 长 198.5 厘米 宽 90 厘米
- 高 98.7 厘米 座高 49 厘米

床面格角榫攒边，四框内缘踩边打眼造软屉，下装三根弯带支承，现用旧席是更替品。边抹冰盘沿自中上部上舒下敛，抹头可见明榫。高束腰与直素牙条一木连做，与腿足连结。腿足上端收窄凹入接合束腰，出榫纳入床面边框底部，向下至着地处成三道线脚的方形足垫作结束。牙条内安穿销上贯床座边框底部加强稳固，长边一双，短边一枚。床围子可装可卸，均镶嵌大理石心板，优美的天然纹理如云雾间的山峦。后背板由三片组成。边框上角内外踩线条柔婉的委角。下雕别致舒缓的壶门轮廓牙子。两侧围子构造相同，前端加添造型精致的抱鼓墩形站牙，用走马梢与后围子接合。

传世品中镶嵌石板的黄花梨家具，无论是桌案、椅凳或床榻，都相对稀少。此具罗汉床，其围子边框内外踩柔婉委角，下端典雅别致壶门牙子，前端添加抱鼓墩式站牙等，异常考究，从这样在一般家具难得一见的造法，颇能推断晚明时代黄花梨家具大盛时，镶嵌石板的家具是上乘类别，享有崇高的身价。

来源

香港嘉木堂 2007

出版

伍嘉恩《明式家具二十年经眼录》紫禁城出版社，北京，2010，页 238 - 239



腿足着地处成三道线脚的方形足垫作结束

The legs extend down to end in moulded pad feet



COUCH BED *LUOHAN CHUANG* WITH MARBLE PANELS

Huanghuali wood and *dalishi* marble

Late Ming (1573-1644)

Width 198.5 cm (78 1/8") Depth 90 cm (35 3/8")

Height 98.7 cm (38 7/8") Seat height 49 cm (19 3/16")

The bed is of mitre, mortise and tenon frame construction supported by three curved transverse braces underneath. It was drilled for soft seat construction and is now restored with old matting. The edge of the frame moulds downwards and inwards from about one third way down and there are exposed tenons on the short sides. The high waist and the plain straight apron, made of one piece of wood, is half-lapped onto and mortised and tenoned to the legs, the upper portion of which indents to appear as part of the waist, and extend down to end in moulded pad feet. There are wedge-shaped dovetailed pegs on the backs of the aprons for further support, two on the long sides and one on the short sides. The back and arms, inset with marble panels of beautiful natural pattern that appear as scenes of misty mountains, are removable. The back is of three framed marble panels, each with butterflyed corners and beautifully shaped base aprons. The two arms, similarly constructed with an additional spandrel exquisitely carved with a drum-shaped base, are slide-joined to the back.

There are not many surviving examples of classical furniture made in *huanghuali* wood with inset marble panels, be they tables, chairs or beds. This *luohan* bed with refined features of butterflyed corners, beautifully-shaped base aprons and front spandrels rarely seen on other pieces would seem to indicate that *huanghuali* furniture with inset marble panels was an exalted type and highly valued at the time.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2007

PUBLISHED

Grace Wu Bruce, *Two Decades of Ming Furniture*, The Forbidden City Publishing House, Beijing, 2010, pp. 238 – 239







后背板由三片组成；边框上角内外踩线条柔婉的委角；下雕别致舒缓的壶门轮廓牙子

The back is of three framed marble panels, each with butterflyed corners and beautifully shaped base aprons



两侧围子同样边框上角内外踩线条柔婉的委角；下雕别致舒缓的壶门轮廓牙子；前端加添造型精致的抱鼓墩形站牙，用走马梢与后围子接合

The two arms similarly constructed with butterflyed corners and beautifully shaped base aprons with an additional spandrel exquisitely carved with a drum-shaped base, are slide-joined to the back



黄花梨三屏风攒接正卍字式围子卷球足罗汉床

晚明（1573-1644）

- 长 202.5 厘米 宽 92.5 厘米
- 高 80 厘米 座高 49 厘米

床座为标准格角榫攒边框，下有一根弯带两端出榫纳入大边支承。两端再各装直带一双对角纳入边框加强支承。四框内缘踩边打眼造软屉，现用椰棕网与旧席是更替品。边抹立面自上中部上舒下敛，中部打洼儿再内缩至底端压一窄边线。抹头可见透榫。前方及两侧直牙子与束腰一木连作，与边框及三弯腿足格肩接合。腿足上端收窄缩入连接束腰。后方牙子则不镏出束腰，直接齐头碰座面边框下部。牙条内有穿销，长边一双，短边一枚，贯上床座边框用以加固。前牙条沿边起线，两侧及后牙子则全素。三弯腿足端卷转成球，下留方足垫作结束，造型优美。床围子可装可卸。攒接透空围子在四框内用横竖短材组成注面正万字卍纹。

卷球足、卷珠足都悦目美观，黄花梨家具腿足以其结束者不常见，只偶尔出现于香几或炕几。于床榻，属非常罕见。

多年观察研究黄花梨家具发现，罗汉床攒接围子两侧的图案必然比后背的图案细小。比如这罗汉床的正万字卍纹，后背的万字卍就比两侧大。而三边围子内的图案尺码相同，只会在架子床上出现。明此，当架子床围被改装成罗汉床就一目了然。

来源

香港嘉木堂 1991

出版

从未发表





COUCH BED *LUOHAN CHUANG*

Huanghuali wood

Late Ming (1573-1644)

Width 202.5 cm (79 3/4") Depth 92.5 cm (36 3/8")

Height 80 cm (31 1/2") Seat height 49 cm (19 3/16")

The bed frame is of standard mitre, mortise and tenon construction supported by one transverse brace underneath. There are four additional corner braces mortised and tenoned to the frames diagonally at the corners for further support. The seat was drilled for soft seat construction and has now been restored with coconut webbing and old matting. The edge of the seat frame moulds inwards and downwards from about one third way down to form a groove and then again to end in a narrow banded edge. There are exposed tenons on the short sides of the seat frame. In front and on the sides, the recessed waist and the straight apron, made of one piece of wood, is mitred, mortised and tenoned and half-lapped to the cabriole-shaped legs, the upper portion of which is recessed to appear as part of the waist. The back apron is not cut with a waist and joins directly to the underside of the seat. There are wedge-shaped pegs on the backs of the aprons joining them to the frame top to provide further support, two on the long sides and one on the short sides. The apron in front is finished with a beaded edge while those on the sides and back are plain. The cabriole legs extend downwards to finish in beautifully shaped ball feet supported on square pads. The removable back and arm railings are made of small members double mitred and mortised together to form the *wan* 卍 patterns, all very gently thumb-moulded.

Huanghuali furniture pieces terminating with beautifully rendered ball-shaped feet, small or large, are quite rare, occasionally seen on incense stands and *kang* tables, but almost not known on beds.

Years of study yielded the conclusion that the pattern made of small members joined together to form the arms on couch beds are smaller in size than those on the back. This means in the present bed, the *wan* 卍 patterns on the back are larger in size than those of the arms. The patterns of the railings on all three sides of canopy beds are, however, of the same size. With this knowledge, the adaptation of canopy bed railings to *luohan* beds can easily be detected.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1991

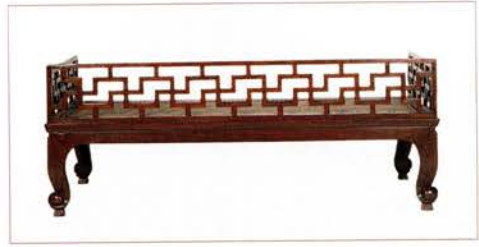
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三弯腿足端卷转成球，
下留方足垫作结束，造
型优美

The cabriole legs extend
downwards to finish in
beautifully shaped ball feet
supported on square pads



床围子可装可卸；攒接透空围子在四框内用横竖短材组成洼面正万字卍纹

The removable back and arm railings are made of small members double mitred and mortised together to form the *wan* 卍 patterns, all very gently thumb-moulded



黄花梨四柱海棠十字纹架子床

晚明 (1573-1644)

- 长 216 厘米 宽 127 厘米
- 高 213.5 厘米 座高 50.8 厘米

床座为格角攒边结构，边抹冰盘沿自中部向下内敛，抹头见明榫。一木连做的束腰与直牙条以抱肩榫接合腿足。前方与两侧牙子沿边起灯草线，延续伸展至腿足。后方牙子全素。腿足上端以双榫纳入床座边框底部，下展为矮马蹄足。腿足内侧中央挖空，工匠称之为挖缺造。床座边框内缘踩边打眼造软屉，现用椰棕网与旧席是更替品。下有一双弯带出榫装入大边，另四根对角出榫纳入边抹加固。四角立柱八角形，做榫拍合床座边框四角上的凿眼，上承顶架。顶架子攒边造，安横竖枨子分格。床前两立柱下带外撇分瓣的柱础托子。床顶下与角柱间安格角攒边框挂檐，用短柱作肩栽入分格，嵌入用板片透镂成海棠十字图案的绦环板，长边五块，短边三块。挂檐以双榫与角柱接合。床围子用短材攒接成海棠图案以十字连结，做工精湛，造型优美。床座上部结构均可拆卸。

此具四柱海棠十字纹架子床设计端庄大方。挂檐、角柱、直腿足、直牙条的轮廓线条简洁利落。海棠十字纹围子图案工整美观，与挂檐绦环板内微形海棠十字纹一致，视觉统一谐调。整体选用色泽柔和、纹理细密黄花梨木材造。

床围子以圆润饱满的构件攒接而成，用料特别肥厚。海棠形外沿弧线圆转流畅，内沿角位出尖，优美非常。角柱削八角形，二前柱下托分瓣柱础。腿足下展为不常见的矮马蹄足，内侧更以挖缺造。总括来说，每部分都是十分精致、讲究的制作。传世黄花梨架子床，以六柱居多，四柱架子床难得一见。

来源

香港嘉木堂 1988

出版

从未发表



FOUR-POST CANOPY BED

Huanghuali wood

Late Ming (1573-1644)

Width 216 cm (85") Depth 127 cm (50")

Height 213.5 cm (84") Seat Height 50.8 cm (20")

The bed frame is of mitre, mortise and tenon construction, the edge moulding downwards and inwards from about half way down, with exposed tenons on the short sides of the frame. The recessed waist and the straight apron, made of one piece of wood, is mitred, mortised and tenoned into and half-lapped onto the legs which are double-lock tenoned to the underside of the mitred frame and end in well-drawn low hoof feet with the inside centre hollowed out, called *waque* in Chinese cabinetry term. The front and side aprons end with beaded edges while the back one is plain. The bed frame was drilled for soft seat construction and has now been restored with coconut webbing and old matting. Underneath there are two curved transverse braces, and four additional braces are tenoned into the frame diagonally at each corner for further support. Four structural upright members, octagonal in shape, the two front ones with everted base caps also with eight facets, rise to support the canopy of the bed of frame construction, with stretchers dividing it into sections. Below the canopy and between the structural uprights are *guayan*, "eave hangings" inset with open work panels of begonia and crosses pattern, five on the long sides and three on the short sides, interphased with mitred struts. These eave hangings are double tenoned into the uprights. Above the seat frame and tenoned to the uprights are railings also with begonia and crosses designs, created by exquisitely shaped mitred members mortised and tenoned together. The entire superstructure can be dismantled.

This four-post canopy bed of formal design, the silhouette of the posts, legs, aprons and canopy are of pure, clean lines. The pattern of begonia shapes and crosses, large ones on the bed railings and miniature ones below the canopy in perfect harmony with each other, is exquisite. The tightly grained *huanghuali* timber a warm rich tone.

The bed railings are made of thick, well-rounded members joined together, the outside corners of the begonia shapes fluidly curvaceous while the insides finish in exquisite points; the four posts are faceted and the front two end in a flared support, also faceted; the straight legs with the inside section cut out in refined *waque* manner end in rarely seen low hoof feet, all special features well crafted to the highest degree.

Extant examples of *huanghuali* wood canopy beds are mostly of six posts with four-post ones being very rare.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1988

PUBLISHED

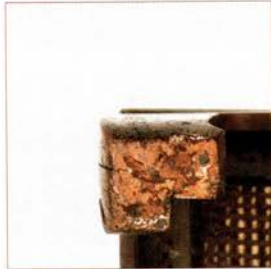
Never published





床围子用短材攒接成海棠图案以十字连结，做工精湛，造型优美

Railings with begonia and crosses designs, created by exquisitely shaped mitred members mortised and tenoned together



四角立柱八角形，下带托子，外撇分瓣如柱础

Upright members are octagonal in shape, the two front ones with everted base caps are also with eight facets



腿足内侧中央挖空，工匠称之为挖缺造

Feet with the inside centre hollowed out, called *waque* in Chinese cabinetry term



顶架子横边造，安横竖枋子分格

The canopy of the bed of frame construction, with stretchers dividing it into sections



床座边框内缘踩边打眼造软层，现用椰棕网与旧席是更替品

The bed frame was drilled for soft seat construction and has now been restored with coconut webbing and old matting



黄花梨六柱透雕攒斗瑞兽凤鸟螭纹架子床

晚明 (1573-1644)

- 长 239 厘米 宽 168.5 厘米
- 高 238.5 厘米 座高 54.2 厘米

床座为格角攒边框，抹头可见透榫。边抹冰盘沿线脚上舒下敛，自上中部向下内缩至底压一窄平线。高束腰四角植竹节形短柱，长边加一双，短边加一根。中间以绦环板。前方及两侧绦环板高浮雕螭纹，后方则雕几何图案，分段嵌装入短柱、床座边框下与托腮间。壶门式牙条沿边起饱满灯草线，高浮雕卷草纹，作肩与腿足接合。腿肩雕仿金属片纹。牙条沿阳线延续至三弯腿足，以形状优美卷云纹足着地。床座边框内缘踩边打眼造软屉，现用椰棕网与旧席是更替品。下有四根托带支承，二直二弧形，出榫装入大边，抹头每边加安两根短枨加强支撑。大床四角柱踩甜瓜棱线腿，下端拍合床座边框上凿的榫眼，上承用横顺枨分为十二个卍字纹方格的顶架。顶架下装格角攒边框的挂檐，以短柱作肩分段嵌装绦环板，前后各三块，两侧各二。门楣子透雕凤鹤戏云图，两侧以及后面几何图案，用短料攒接。正面挂檐下加螭雀云纹牙条，再支以门柱，下端出榫拍入床沿。挂檐边框踩甜瓜棱线脚与立柱互相呼应，四角安长尾龙形角牙。角柱与门柱间装罗锅枨。床围子设计华美，下截以四簇云纹蟠螭环组成细密图案。上截长窄空格安圆形蟠螭纹卡子花。门围子上截安卡子花一朵，贯彻三边长围子设计。下截在肥厚菱形出尖开光内透雕异兽瑞鸟、山石灵芝松竹，组配成图。床座上部结构均可拆卸。

架子床围子以及挂檐可分三大类造法：用板片镂雕刻图纹而成为其一；还有是用短材攒接组成各式样几何形图案，如前例四柱海棠十字纹架子床；第三种是将镂刻的花片，裁销把它们连接斗拢成图案花纹，称为斗簇的造法。传世架子床中，第一种造法最常见，多为透雕螭纹。攒接与斗簇围子的较罕见。

现例架子床集三种制法于一身。门围子与门楣子透雕瑞兽、灵芝山石松竹凤鸟仙鹤，祥云瑞日；大长围子四簇云纹围蟠螭卡子花，组成细密繁缛但有规律匀称的图案。挂檐攒斗几何形图案。床身高浮雕生动螭虎龙吉祥草。其高度装饰，豪华秾丽。顶架上出图案花纹，似是传世品中绝无仅有。

来源

香港嘉木堂 1996

出版

从未发表



SIX-POST CANOPY BED

Huanghuali wood

Late Ming (1573-1644)

Width 239 cm (94 $\frac{1}{16}$ ") Depth 168.5 cm (66 $\frac{5}{16}$ ")

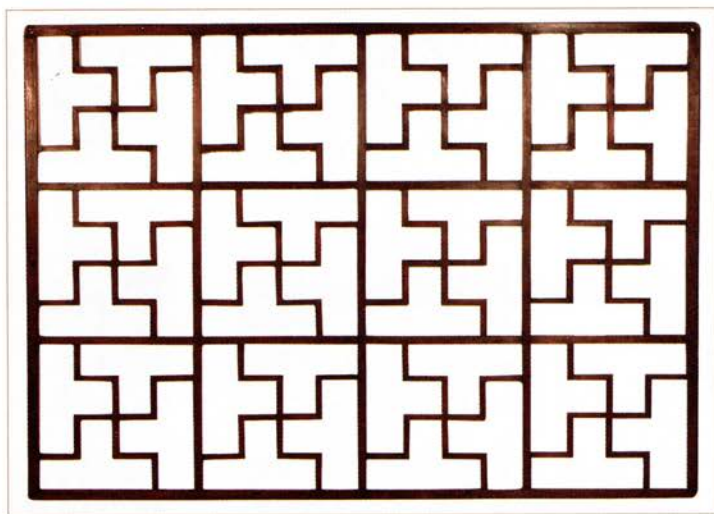
Height 238.5 cm (93 $\frac{7}{8}$ ") Bed Height 54.2 cm (21 $\frac{5}{16}$ ")

The bed frame is of mitre, mortise and tenon construction with exposed tenons on the short sides. The edge of the frame moulds downwards and inwards from about one third way down and again to end in a narrow flat band. The recessed high waist comprises of bamboo shaped struts at the corners and two more on the long sides and one on the short sides, with *taohuan* panels carved with lively dragons in front and on the sides in high relief, and geometric patterns on the back. These panels are inset into the struts, the underside of the seat frame and the *tuosai* ridge below. The beaded-edged curvilinear apron carved with scrolling tendrils in high relief, is mitred, mortised and tenoned into and half-lapped onto the legs carved at the shoulders to simulate metal mounts. They extend downwards to flare outwards into beautifully shaped feet decorated with cloud scrolls. The seat was drilled for soft seat construction and has now been restored with palm fibre webbing and old matting. Underneath there are two curved and two straight transverse braces and two additional short braces, tenoned into the short sides of the bed frame and the transverse brace at the ends for further support. Four structural uprights, round with grooved mouldings, rise at the corners of the bed to support the canopy of frame construction with transverse and longitudinal braces dividing it into twelve squares, each inset with a *wan* 卍 pattern. Below the canopy and between the structural uprights are eave hangings on all four sides, comprising frameworks inset with openwork panels outlined with beaded edges separated by short mitred stretchers, three on the long sides and two on the short sides. The front panels are carved with phoenixes, cranes and swallows amidst clouds, while the side and back ones are geometric patterns formed by short mitred members joined together. These frameworks are double tenoned into the uprights and the canopy. The front one with an additional apron below beautifully carved with dragons, birds and clouds, and is further supported by two upright members, tenoned to the seat frame of the bed below. These eave frame members are all carved with mouldings echoing those on the uprights. Spandrels carved in the shape of stylised dragons with long scrolling tails are at each corner on the sides and back. There are hump-back shaped stretchers between the uprights. Above the seat frame and tenoned to the uprights are railings of beautiful design. The side and back ones with a tightly knit pattern formed by four pointed cloud shapes enclosing a coiled dragon roundel on the lower section, the upper part a narrow open space inset with coiled dragon roundels. The upper part of the front panels is similar to the sides and back while the lower sections are carved with mythical birds and beasts amidst *lingzhi*, rocks, bamboos and pines contained within a wide double banded rhombus with pointed sides. The entire superstructure can be dismantled.

There are three types of canopy beds: those with railings of openwork carving, and those with railings made of mitred short members forming geometric patterns like the previous four-post canopy bed, and a third type with carved ele-

大床四角柱上承用横顺枋分为十二个卍字纹方格的顶架

Four structural uprights rise at the corners of the bed to support the canopy of frame construction with transverse and longitudinal braces dividing it into twelve squares, each inset with a *wan* 卍 pattern



PROVENANCE

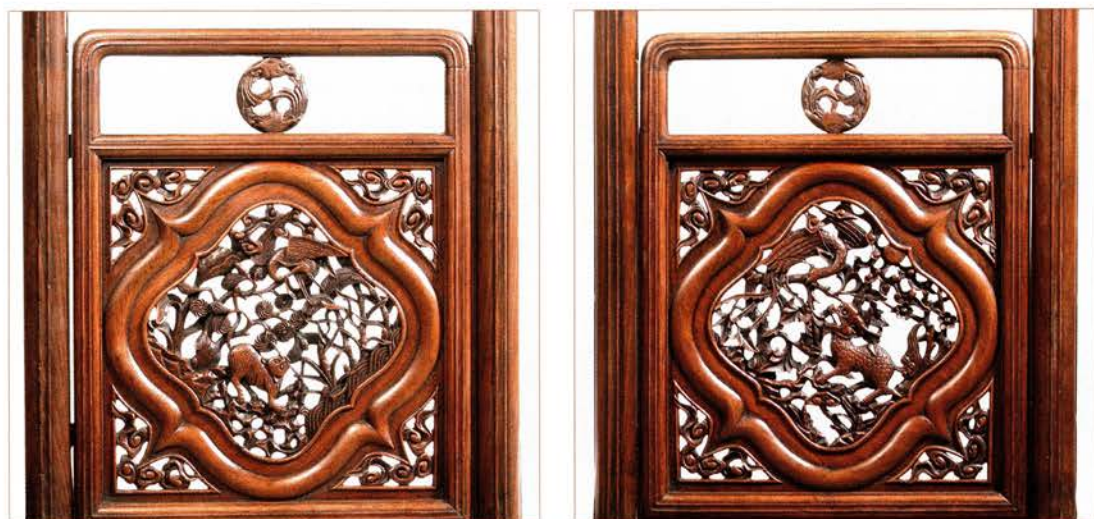
GRACE WU BRUCE, Hong Kong, 1996

PUBLISHED

Never published

ments joined together to form usually a tightly knit pattern. There are quite a number of canopy beds made with carved railings, usually dragons. The two other types are much rarer.

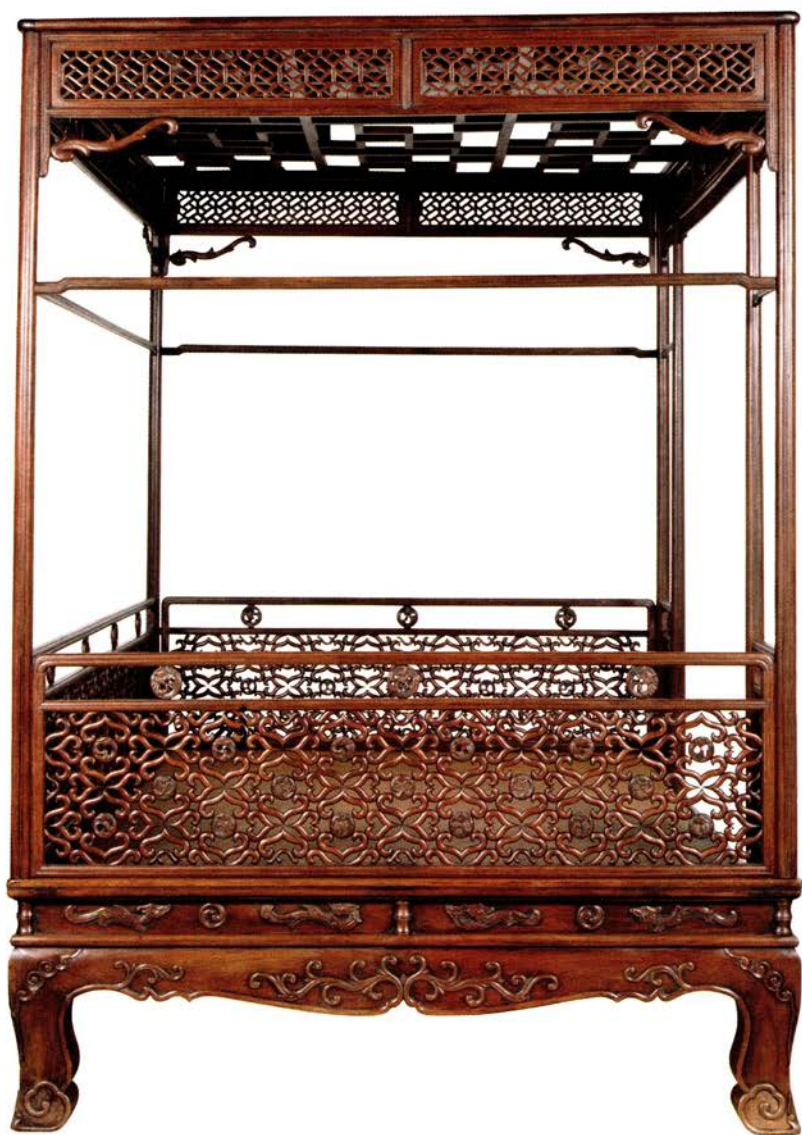
The present example utilizes all three methods in its making. The front railings and eaves panels are richly carved with mythical beasts, amidst *lingzhi*, rocks, pines and bamboos, phoenixes and cranes amidst clouds; the side and back railings comprise carved cloud-shaped elements enclosing coiled dragon roundels joined by pegs to form a tight, rich pattern, while the eave panels on the sides and back are of geometric patterns formed by small members joined together. The bed base is carved with lively dragons and scrolling tendrils in high relief. These elaborate decorations combine to give the bed a rich luxurious glamour. The ceiling is with a perfectly preserved lattice pattern, a rare feature almost unknown in surviving examples.



门围子上截安卡子花一朵，贯彻三边长围子设计；下截在肥厚菱形出尖开光内透雕异兽瑞鸟、山石灵芝松竹，组成成图

The upper part of the front panels is similar to the sides and back while the lower sections are carved with mythical birds and beasts amidst *lingzhi*, rocks, bamboos and pines contained within a wide double banded rhombus with pointed sides







黄花梨拔步床

晚明 (1573-1644)

- 长 222 厘米 宽 242 厘米
- 高 238 厘米

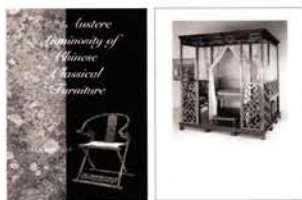
床座格角攒边，边抹冰盘沿上部平直，自中上部打洼儿成凹槽，下部内缩成束腰，一木连造。素直牙条以抱肩榫与腿足结合，腿足上端出双榫纳入床座边框底部，下展为强而有力的矮马蹄足。床座边框内缘踩边打眼造软屉，现用棕榈纤维织网与旧席是更替品。下有四根弯带出榫装入大边。床座四角立柱下端做榫拍合边框上凿的卯眼，上承黄花梨框、四拼桦木板面心造的床顶。床围以椭圆形枳子攒接而成。床顶挂檐如是。床前地平两角植入立柱，与连接的栏杆在床前围出空间造成床廊，上盖顶架。廊顶架边框以及四拼的板心，皆黄花梨造。廊顶三面安椭圆形枳子挂檐。拔步床底部地平两块造，以榫卯连结。黄花梨木攒边安桦木心板，下支以小马蹄腿足，腿足间安直素牙条。

拔步床造型雄伟壮丽。四柱床前围栏杆设床廊。正中入口。整件安放在地平上，以小马蹄腿足升起高地。全件盖顶架。此拔步床选材及施工精巧绝伦，令人惊叹。床顶、廊顶和原件地平底部下的漆面、糊织物与漆裹保存近乎完整。

此床之设计、比例、工艺均臻至完美，是明式家具神品。

自20世纪，堪萨斯市纳尔逊-阿特金斯艺术博物馆藏拔步床是传世明朝黄花梨拔步床孤例，其体型较现例细，床顶及地平为柴木所制。这两件拔步床是至今公开传世品仅有的二例

(Ellsworth 1971, 图32; Handler 2001, 页156)。



美国堪萨斯市纳尔逊-阿特金斯艺术博物馆藏品
Nelson-Atkins Museum of Art collection, Kansas City

来源
| 香港嘉木堂 1989

出版
| 从未发表









ALCOVE BED

Huanghuali wood

Late Ming (1573-1644)

Width 222 cm (87 $\frac{3}{8}$ ") Depth 242 cm (95 $\frac{1}{4}$ ")

Height 238 cm (93 $\frac{1}{16}$ ")

The seat of the bed is of mitre, mortise and tenon frame construction, the edge of the frame is flat and moulds from about one third way down to form a groove and moulds in again to become the recessed waist. The plain straight aprons are mitred, mortised and tenoned into and half-lapped onto the legs which are double-lock tenoned to the underside of the bed frame and extend down to terminate in strong low hoof feet. The bed was drilled for soft seat construction and has now been restored with palm fibre webbing and old matting. Underneath there are four curved transverse braces tenoned into the frame. Four upright members, rise at corners to support a canopy made of *huanghuali* frame inset with a four-board *jumu* panel. Above the bed are railings made of oval stretchers joined together within a frame. The eaves, *guayan*, "hanging railings" below the canopy are similarly constructed. In front of the bed at the corners of the platform are two structural uprights. Railings also made of oval stretchers are joined to them to surround a space in front of the bed, and capped with a canopy above, form an alcove, giving the bed its name. This canopy, its frame and the four-board floating panel, are made of *huanghuali* wood. Hanging railings, *guayan* are also on the sides and front of the alcove. At the base is the platform, which comprises two parts, each made with a *huanghuali* mitred frame inset with *jimu* panels, raised on small low hoof feet and inset with straight aprons.

This magnificent alcove bed comprises a four-post bed and an alcove section in front with railing surrounds and a central opening, set on two joined platforms raised on small hoof-shaped feet. The entire superstructure is covered with a canopy made in two parts, one for the alcove section, and one for the bed. The exceptional quality of timber chosen and the exquisite craftsmanship of each member of this piece is astounding. The lacquer surfaces of the canopy top and the underside of the original platform are almost completely intact.

The design, proportion, and workmanship of this alcove bed is near perfection, a masterpiece of the joiners' art.

Until the appearance of this piece, the only known alcove bed made of *huanghuali* wood dated to the Ming is the example in the Nelson-Atkins Museum of Art, Kansas City. (Ellsworth 1971, pl 32; Handler 2001, p. 156). Compared to the present example, the Nelson-Atkins bed is smaller, with the canopy as well as the platform being made of softwood. These two alcove beds are the only surviving examples known to date.

PROVENANCE

GRACE WU BRUCE, 1989

PUBLISHED

Never published







其他

OTHERS



黄花梨六足高面盆架

晚明 (1573-1644)

- 长 46.4 厘米 宽 40.4 厘米
- 高 149.5 厘米

面盆架两后足向上伸展，以飘肩榫与搭脑相接，搭脑两端雕抽象龙头纹。中牌子两根横枨间嵌入透雕灵芝纹花板，下装壶门轮廓沿边起线的亮脚牙子。六足间轮辐枨为三根直材于中段剔燕尾榫相交拍拢，端末出榫接入六腿足上的卯眼，均出透榫。四根前腿顶端雕莲苞莲叶纹。

虽然面盆架只是一般的日常用品，但此例造工精巧，雕饰生动细致。再看下文同样是日常用物的灯台、火盆架和琴架等造型之美，制作水平之高，颇能令人体会晚明时代士工商贾的生活风格是何等精致。

来源

香港嘉木堂 2000

出版

从未发表



《[15] 晚明家具图》
Zhuo / Pan Junqi, Antuzang Tables - Sanyang Sevens



TALL BASIN STAND

Huanghuali wood

Late Ming (1573-1644)

Width 46.4 cm (18 1/4") Depth 40.4 cm (15 7/8")

Height 149.5 cm (58 7/8")

The top rail ends in two carved stylised shapes, perhaps that depicting dragon heads. Two round long uprights mitred, mortised and tenoned into and half-lapped to the top rail serve as the hind legs of the stand. Between two horizontal stretchers, the central section is inset with a tongue-and-grooved panel carved with beautiful openwork *lingzhi* fungus. There is a curvilinear-shaped beaded-edged apron below. Between the legs, is the wheel-like structure with spokes made of three straight members dovetail-joined together intersecting in the middle spot, all with exposed tenons. The four front legs are carved with lotus bud finials.

Although this basin stand is only for mundane use, it is of excellent proportions and expertly crafted with fine carving. The lamp stand, brazier stand and music stand in the following pages are also exquisitely modelled and ingeniously made, attesting to the refined and elegant living of the literati and wealthy merchants of the late Ming.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 2000

PUBLISHED

Never published



搭脑两端雕抽象龙头纹

The top rail ending in two carved stylised shapes, perhaps that depicting dragon heads



中牌子两根横枨间嵌入透雕灵芝纹花板，下装壶门轮廓沿边起线的亮脚牙子

Between two horizontal stretchers, the central section is inset with a tongue-and-grooved panel carved with beautiful openwork *lingzhi* fungus. There is a curvilinear-shaped beaded-edged apron below



六足间轮辐枨为三根直材于中段剔燕尾榫相交拍拢，端末出榫接入六腿足上的卯眼

Between the legs, is the wheel-like structure with spokes made of three straight members dovetail-joined together intersecting in the middle spot

黄花梨灵芝纹衣架

晚明 (1573-1644)

- 长 141.5 厘米 宽 33.5 厘米
- 高 162 厘米

灵芝纹棧格中牌子黄花梨衣架，尺寸不大，骤看不大起眼，细味就能领悟到匠师的意匠经营。高盆架搭脑翘头两端常见的灵芝纹，在这衣架上不同手法的演绎，别具风韵。中牌子由仰俯山字变化的棧格组成，下部两根横枨中嵌开孔的绦环板，上虚下实，比重恰到好处。中牌子以下牙子又用同样是别类的灵芝纹牙头，与搭脑翘头相呼应。而两个墩子上立柱旁的站牙，用灵芝蟠错成纹，设计妙绝，前所未见，甚具创意。

查究明代书籍版画插图，见衣架放置处多为内室，架子床旁靠墙的一边，而衣衫就搭于其上，而不是挂起，故衣架一律无挂钩装置。亦见其上系以丝绸帐子，使整幢起屏风的作用。黄花梨木制明代衣架，可能是明式家具传世品中最稀少的一类，实例屈指可数。



衣架上搭衣服
《醒世恒言》
Clothes being "thrown over" and
not hung
Xingshi Hengyan
Lasting Words to awaken the World



衣架上搭衣服
《仙媛纪事》
Clothes being "thrown over"
and not hung
Xianyuan Jishi
Chronicles of Immortal Beauties



衣架系以帐子作屏风
《苏门陞》
Clothes rack mounted with textiles
being used as a screen
Sumen Sheng
Howling at Sumen Mountain

来源

- 香港嘉木堂 1987-1990
- 香港攻玉山房藏品 1990-2002
- 纽约佳士得 2002 年 9 月 20 日
- 香港嘉木堂 2002-2003
- 香港攻玉山房藏品 2003-2015

展览

- 香港，1991，香港中文大学文物馆
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- Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali wood: The Dr S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991. 伍嘉恩《攻玉山房藏明式黄花梨家具：楮檀室梦旅》香港，1991，页 138-139
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- 王世襄《明式家具研究》生活·读书·新知三联书店，北京，2007，页 391
- 伍嘉恩《明式家具二十年经眼录》紫禁城出版社，北京，2010，页 252-253



CLOTHES RACK

Huanghuali wood

Late Ming (1573 – 1644)

Width 141.5 cm (55 3/8") Depth 33.5 cm (13 1/8")

Height 162 cm (63 3/4")

This clothes rack of *lingzhi* fungus motif and lattice panel is not large and imposing, but careful observations reveal the carpenter's art. The everted ends of the top rail, like that often seen on tall basin stands, are carved *lingzhi* shapes, but here they are rendered in a different manner, unusual and tasteful. The central lattice panel is light and airy, while the inset panels at the bottom between the two horizontal stretchers are more solid, seemingly to anchor the piece at the base, creating a perfect balance. The spandrels of the apron below the lattice panel are also unusual *lingzhi* shapes, echoing those of the top rail. And those on either sides of the uprights, above the solid plank feet, are fantastic intertwined *lingzhi* shapes, artistic and unique.

Woodblock illustrations to Ming period publications often showed clothes racks being placed against the wall besides canopy beds, and clothes were mostly "thrown over" them and not being "hung up" as in modern times. Textiles mounted on clothes racks rendering the structure as a screen can also be seen. Clothes racks made of *huanghuali* wood are perhaps the rarest type of extant Ming furniture, with but a handful of genuine surviving examples.



PROVENANCE

GRACE WU BRUCE, Hong Kong, 1987-1990

DR S Y YIP COLLECTION, Hong Kong,
1990-2002

CHRISTIE'S, New York, 20 September 2002

GRACE WU BRUCE, Hong Kong, 2002-2003

DR S Y YIP COLLECTION, Hong Kong,
2003-2015

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Singapore, 1997 – 1999, National Heritage Board, Asian Civilisations Museum

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National Heritage Board, *Asian Civilisations Museum: The Chinese Collection*, Singapore, 1997, plate 122

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Grace Wu Bruce, *Two Decades of Ming Furniture*, The Forbidden City Publishing House, Beijing, 2010, pp. 252 – 253



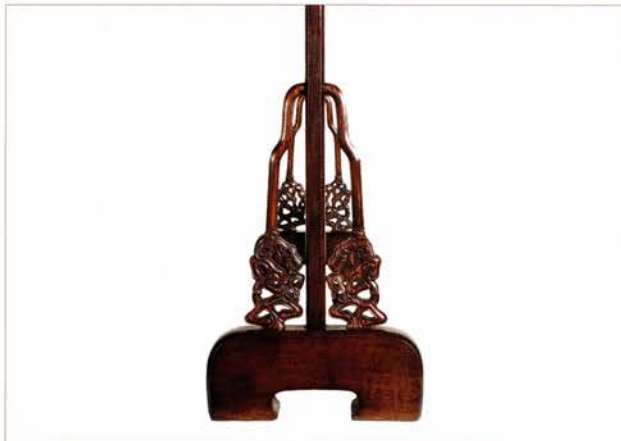
高盆架搭脑翘头两端颇常见的灵芝纹，在这衣架上有不同手法的演绎，别具风韵

The everted ends of the top rail, like that often seen on tall basin stands, are carved *lingzhi* shapes, but here they are rendered in a different manner, unusual and tasteful



中牌子以下牙子又用同样是别类的灵芝纹牙头，与搭脑翘头相呼应

The spandrels of the apron below the lattice panel are also unusual *lingzhi* shapes, echoing those of the top rail



两个墩子上立柱旁的站牙，用灵芝蟠错成纹，设计妙绝，前所未见，甚具创意

Those on either sides of the uprights, above the solid plank feet, are fantastic intertwisted *lingzhi* shapes, artistic and unique



附

这件灵芝纹衣架的归属，多次来回于嘉木堂与攻玉山房之间，纵横交错似甚复杂，背后的故事也颇有趣。

“〔收藏故事〕这件高格调的黄花梨衣架，笔者得自1987年。因为衣架属明式家具传世品中最稀少的种类，当时没有打算从速卖出，直至三年后才出让给香港收藏家叶承耀医生，成全他追求较有代表性一系统明式家具结集出版收藏专册的意愿。2002年叶医生整理藏品，将部分明式家具在纽约佳士得上拍，包括现例衣架，被笔者成功竞得。叶氏虽然已拥有另一具雕工十分精美的黄花梨衣架，但对此件还是念念不忘，于是再从笔者手中购回。一买一卖，一卖一买，再卖再买，竟然是同样两个人的来回交易！可见灵芝根格黄花梨衣架如何扣人心弦。”

录自 伍嘉恩《明式家具二十年经眼录》页253

〔故事后续〕

以上的收藏故事，是2002年的事情了。2015年叶氏再次整理藏品，求笔者策划并执行。笔者与香港苏富比合作，举办展览、媒体活动等，令其后的秋季专拍取得空前佳绩。为了成全收藏整理，令笔者应允后续策划工作，叶医生同意出让灵芝纹衣架，其后辗转归木趣居。



ADDENDUM

The criss-cross nature of ownership of this piece between the Grace Wu Bruce gallery and Dr S Y Yip is very unusual and behind it lies an intriguing series of event.

“Collecting History: This superb *huanghuali* clothes rack was purchased by the author for Grace Wu Bruce gallery in 1987. Clothes racks dated to the Ming period are extremely rare and my intention was not to let it go in a hurry. So it was not until three years later that we sold the piece to the Hong Kong collector Dr S Y Yip, to enrich his collection for the publication of his collection of Ming furniture in 1991. Ten years later, Dr Yip put part of his collection up for sale at auction in Christie’s New York, including the clothes rack, and I fought off other bidders and successfully bought it back. Alas, Dr Yip was not to forget the clothes rack and subsequently repurchased it from the Grace Wu Bruce gallery again! ”

Translated from an excerpt from Grace Wu Bruce, *Two Decades of Ming Furniture*, p. 253

Collecting history continued:

The above record stopped at 2002. In 2015 Dr S Y Yip asked the author to plan and execute the sale of part of his collection of Ming furniture. The Grace Wu Bruce gallery masterminded the programme of exhibitions, media campaign, special events and in cooperation with Sotheby’s Hong Kong, the subsequent auction was an unprecedented success. In order to secure the author’s agreement to manage his collection, Dr Yip agreed to let go of his clothes rack and the piece eventually entered this collection.

黄花梨升降式灯台（成对）

晚明至清前期（1600-1700）

- 长 31.5 厘米 宽 31.5 厘米
- 高 131.5 厘米 伸长高 174.6 厘米

可升降的灯杆头顶承接六角型平台，高度可调节。下安三块透雕卷草叶纹挂牙。灯杆插入底座墩子正中树立的空心柱。柱洞内上部设开口扣紧灯杆上安的凸榫，结构如安灯泡。座墩用两块厚板造出如意云头刻弧线十字相交，上植下方上圆的空心柱。透雕花卉卷草纹站牙从四面抵夹，降低了灯台重心。灯柱方段上部凿孔设木楔。要调节灯台的高度，转动灯杆使其下滑停在木楔上。抽出木楔，灯杆直抵座墩，方便储藏。

明刊本《鲁班经匠家镜》内的灯台与现例颇相似（Ruitenbeek 1993, 页 32）。传世实物异常罕见，屈指可数，非常珍贵。

来源

其中一件：北京/纽约金匱卜家族藏品 2003 年前

另外一件：北京中国嘉德 2015 年 11 月 14 日

出版

其中一件：从未发表

另外一件：中国嘉德《逸居—文案清供》北京，2015 年 11 月 14 日，编号 4383



《鲁班经匠家镜》
Lu Ban Jing Jiang Jia Jing
The Classic of Lu Ban and the Craftsmen's Mirror



PAIR OF LAMPSTANDS

Huanghuali wood

Late Ming to early Qing (1600-1700)

Width 31.5 cm (12 3/8") Depth 31.5 cm (12 3/8")

Height 131.5 cm (51 3/4") Extended height 174.6 cm (68 3/4")

The lamp pole supports a hexagonal lamp rest at the top and three spandrels carved with openwork stylised leaves are fitted below. The pole, inserted into the central opening of the lampstand post, is adjustable. A notch cut inside the post grips the tenon fitted to the pole, similar to the fitting of a light bulb. The lamp post is in turn anchored to the cross-shaped base below, made of two thick solid planks fitted together. The feet are carved with cloud scrolls. Four large openwork spandrels *zhanya*, are at the base effectively stabilizing the lampstand by lowering the centre of gravity. An opening in the post between the *zhanya* spandrels houses a removable peg. To adjust the height of the lampstand, just turn the pole to release it from the notch, and it will slide down to rest on the peg. Remove the peg, the pole slides further down to rest on the base for easy storage.

The Ming carpenters' manual *Luban Jing Jiang Jia Jing* illustrates a very similar lampstand (Ruitenbeek 1993, p 32). Surviving examples are very very rare, only a handful of published examples is known.

PROVENANCE

One stand: JIN OUBU FAMILY COLLECTION, New York and Beijing, before 2003

The other: CHINA GUARDIAN, Beijing, 14 November 2015

PUBLISHED

One stand never published

The other, China Guardian, *House of Leisure – Scholar's Studio Objects*, Beijing, November 14, 2015, no. 4383





座墩用两块厚板造出如意云头刻弧线十字相交，上植下方上圆的空心柱；透雕花卉卷草纹站牙从四面抵夹，降低了灯台重心；灯柱方段上部凿孔设木楔

The cross-shaped base is made of two thick solid planks fitted together. The feet are carved with cloud scrolls. An opening in the post between the *zhanya* spandrels houses a removable peg



可升降的灯杆头顶承接六角型平台，高度可调节；下安三块透雕卷草叶纹挂牙

The lamp pole supports a hexagonal lamp rest at the top and three spandrels carved with openwork stylised leaves are fitted below



黄花梨折叠式琴架

晚明 (1573-1644)

- 长 90 厘米 宽 32.5 厘米
- 高 81 厘米 (展开) 125.5 厘米 (折叠)

琴架为折叠式结构，由两组相同构件结合组成。搭脑两端出头成圆钮形并顺势刻有一弧线以强调其转折。腿足两端以榫卯纳入搭脑与足下着地横材，交接处镶嵌如意头黄铜饰件，上下各一横梁。两组构件以金属轴钉贯穿腿足中部相互衔接，出卯处垫有黄铜圆形护眼镜。近上端的横梁装有铜片与环圈，可挂拆卸式的带钩金属细杆，用以平衡维持琴架高度。

乐器承架可见于明朝话本与戏曲的插图及绘画中。但传世实例非常罕见。公开发表的只有香港攻玉山房藏一具十分相似，曾于台北历史博物馆“风华再现：明清家具收藏展”中展出（历史博物馆 1999，页 134）。

来源

香港嘉木堂 1994

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 62-63



攻玉山房藏品
Dr S Y Yip collection



MUSICAL INSTRUMENT STAND

Huanghuali wood

Late Ming (1573-1644)

Width 90 cm (35 $\frac{7}{16}$ ") Depth 32.5 cm (12 $\frac{3}{16}$ ")

Height 81 cm (31 $\frac{7}{8}$ ") (extended) 125.5 cm (49 $\frac{3}{8}$ ") (folded)

The stand is of folding construction and comprises two identical parts. Each part has a rounded top rail which begins and ends in flattened round knobs, engraved with a curl to accentuate the turn of the ends. The two legs are mortised, tenoned and lapped to the top rail and the base feet stretcher. There are inlaid *ruyi*-head *huangtong* mounts where they meet. Near the upper and the lower ends are two horizontal stretchers. The two identical parts are joined by metal rods passing through openings in the middle of their legs, serving as hinges and cushioned with round *huangtong* plates on both ends. Metal rings cushioned with plates are fitted to the higher level horizontal stretchers to allow a detachable metal rod ending with a hook on each end to constrain the stand to an appropriate height.

Musical instrument stands are seen in woodblock illustrations to Ming publications as well as paintings but few actual examples have come to light. The only piece known is the very similar example in the Dr S Y Yip collection exhibited at the "Splendor of Style" exhibition in the Museum of History, Taipei. (Museum of History, 1999, p. 134)

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1994

PUBLISHED

Grace Wu Bruce Co Ltd, *Ming Furniture*,
Hong Kong, 1995, pp.62 – 63



《世傳樂器》
Zhenyao Zoujia Zhuan
Putting Down the Rebellion at Bozhou



《吳中刀》
Ling Bao Dao
The renowned knife Lingbao





黄花梨有束腰马蹄足矮火盆架

晚明 (1573-1644)

- 长 55.5 厘米 宽 37.8 厘米
- 高 16 厘米

边框为标准格角榫攒边造，抹头可见明榫。边抹冰盘沿平直，自上中部下敛，至底压窄平线。束腰与形状优美沿边起线的壶门式牙条以抱肩榫与腿足和桌面结合。四足内翻马蹄，造型低扁，劲峭有力。

火盆架为古代中国家居中必备家具之一，严寒时室内用以烧炭取暖，木刻版画与绘画中皆多见。唯黄花梨木制传世品异常稀少。火盆架既为日常用品，而使用时又近火源易被炭火烧灼，理当用一般柴木制作，珍贵木材如黄花梨的实例不多也就不足为奇。



来源

香港嘉木堂 1995

出版

伍嘉恩《明式家具二十年经眼录》北京，
2010，页 260

LOW BRAZIER STAND

Huangbuali wood

Late Ming (1573-1644)

Width 55.5 cm (21 7/8") Depth 37.8 cm (15 1/4")

Height 16 cm (6 1/4")

The top is of standard mitred, mortised and tenoned frame construction with exposed tenons on the short sides of the frame top. The edge of the frame is flat and moulds inwards and downwards from about a third way down to end in a narrow band. The recessed waist and the deep curvilinear, beaded-edged apron are mortised and tenoned and half-lapped to the straight legs ending in elegantly shaped hoof feet.

Brazier stands were an essential type of furniture for warming up the cold interiors in old China as depicted in many woodblock prints and paintings although extant examples in *huangbuali* wood are very rare. As they were mundane articles for everyday use and their function to support a brazier with burning charcoal made them susceptible to damage by fire, it stands to reason that most were made of inexpensive soft wood and few were ever made of the precious and durable *huangbuali*.

PROVENANCE

GRACE WU BRUCE, Hong Kong, 1995

PUBLISHED

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 260



《博林地》
Nursong Zhuzhen
Historical Tales of the Southern Song



束腰与形状优美沿边起线的壶门式牙条以抱肩榫与腿足和桌面结合；四足内翻马蹄，造型低扁，劲峭有力

The recessed waist and the deep curvilinear, beaded-edged apron are mortised and tenoned and half-lapped to the straight legs ending in elegantly shaped hoof feet.

黄花梨嵌寿山石人物瑞兽图十二扇围屏

清前期 (1644-1722)

- 每扇长 56.2 厘米 通长 677 厘米
- 宽 3 厘米 高 314 厘米

围屏中部十扇，每扇两根立柱与五根横枋组成框架镶入花板。立柱横枋均内沿压窄边线。每扇可分为三部分，上部装外刷槽落堂踩鼓委角长方框，内套花卉形开光绦环板，镶嵌寿山石精工雕八仙及罗汉图。四角浮雕以旋卷多姿的螭龙。中部为屏心，用斗簇法构成各种形的透空图案。下部又分三段：上为绦环板，与屏顶相同，花朵开光内嵌八仙罗汉图。中段为裙板，造法相似，但踩委角方框内再套委角方开光，镶嵌寿山石雕瑞兽图。四周用螭龙纹填满。下段亮脚剔出曲线，起阳线并雕两螭隔卷草相对。左右尽端两扇上下与其余十扇相同，只是增加立柱将屏心一分为二，内半部也安透空图案心。外侧则栽入横枋两根，镶绦环板三块，长方形框套海棠开光内嵌人像，上下由螭纹组成，尾部行为卷草，卷卷相转。十二扇屏之间各用三组黄铜钩环连结，腿足包黄铜套。围屏背面绦环板镶嵌人像位置浮雕博古纹。裙板雕螭纹团寿图。

此套围屏造工精湛，镶嵌精雕寿山石八仙、罗汉及瑞兽图，每扇形态各异，生动传神。弥足珍贵的是大部分为原配，只尽端两扇缺镶嵌石，其余只有少部分脱落。而屏心透空图案保留甚佳，也十分难得。

至停笔为止，笔者未见亦未闻黄花梨木造十二扇围屏传世品中有明代的。都损破、失传了？还是此类别当时不存在？尚待考。



来源

| 香港嘉木堂 2002

出版

| 从未发表



TWELVE-LEAF FOLDING SCREEN

Huanghuali wood

Early Qing (1644-1722)

Width each panel 56.2 cm (22 1/8") Overall 677cm (266 1/2")

Depth 3 cm (1 3/16") Height 314 cm (123 5/8")

The ten leaves in the centre are each constructed with two long uprights and five horizontal stretchers, edged on the insides with a narrow moulding, forming a framework to house the carved panels. Each leaf comprises three parts: The top is an inset panel with a beaded-edged, butterflyed cornered rectangle enclosing a floral-shaped medallion inlaid with soapstone figures of *lohans* and immortals. The four corners are carved with lively *chi*-dragons with curling tails. The centre is an opening housing frameworks of various open shapes made by small members joined together. The lower part also comprises three sections: The top is similarly with an inset panel, floral-shaped medallion inlaid with soapstone figures. The centre is also inset with a panel, but of butterflyed cornered squares enclosing a smaller square medallion, again inlaid with soapstone carvings, but here of mythical animals. The surrounds are carved with eight *chi*-dragons. Below is a curvilinear beaded-edged apron carved with dragons amidst scrolls in relief. The two end leaves are similarly constructed at the top and bottom as the others while the central space has an additional section formed by an upright dividing it into two halves. The inside half is filled with frameworks of open shapes. Two short mitred stretchers divide the outside half into three sections, each inset with a panel with a beaded-edged rectangle enclosing a begonia-shaped medallion, again inlaid with soapstone figures. Lively *chi*-dragons with scrolling tails are carved above and below. The twelve removal panels are connected to each other by three sets of *huangtong* hinges and their feet capped, also in *huangtong*. The back of the folding screens are similarly decorated as the front, but with carved antique treasures and *shou* character pattern at the place of the stone inlays.

This twelve-leaf folding screen is beautifully crafted with superb carved inlays of *lohans*, immortals and mythical animals, all vividly portrayed and different on every panel. In excellent state of preservation, except for the two end leaves where the inlays were missing, there were only minor losses on the central panels, now



PROVENANCE

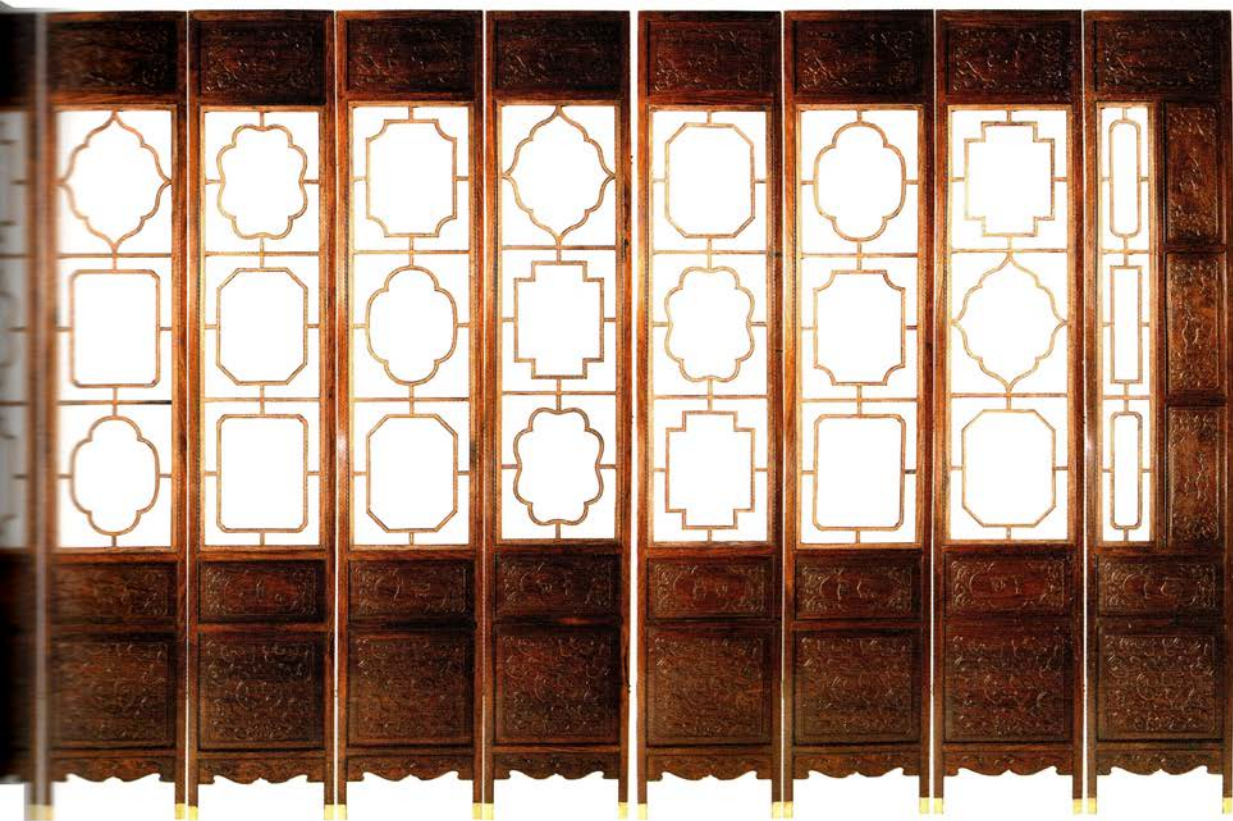
GRACE WU BRUCE, Hong Kong, 2002

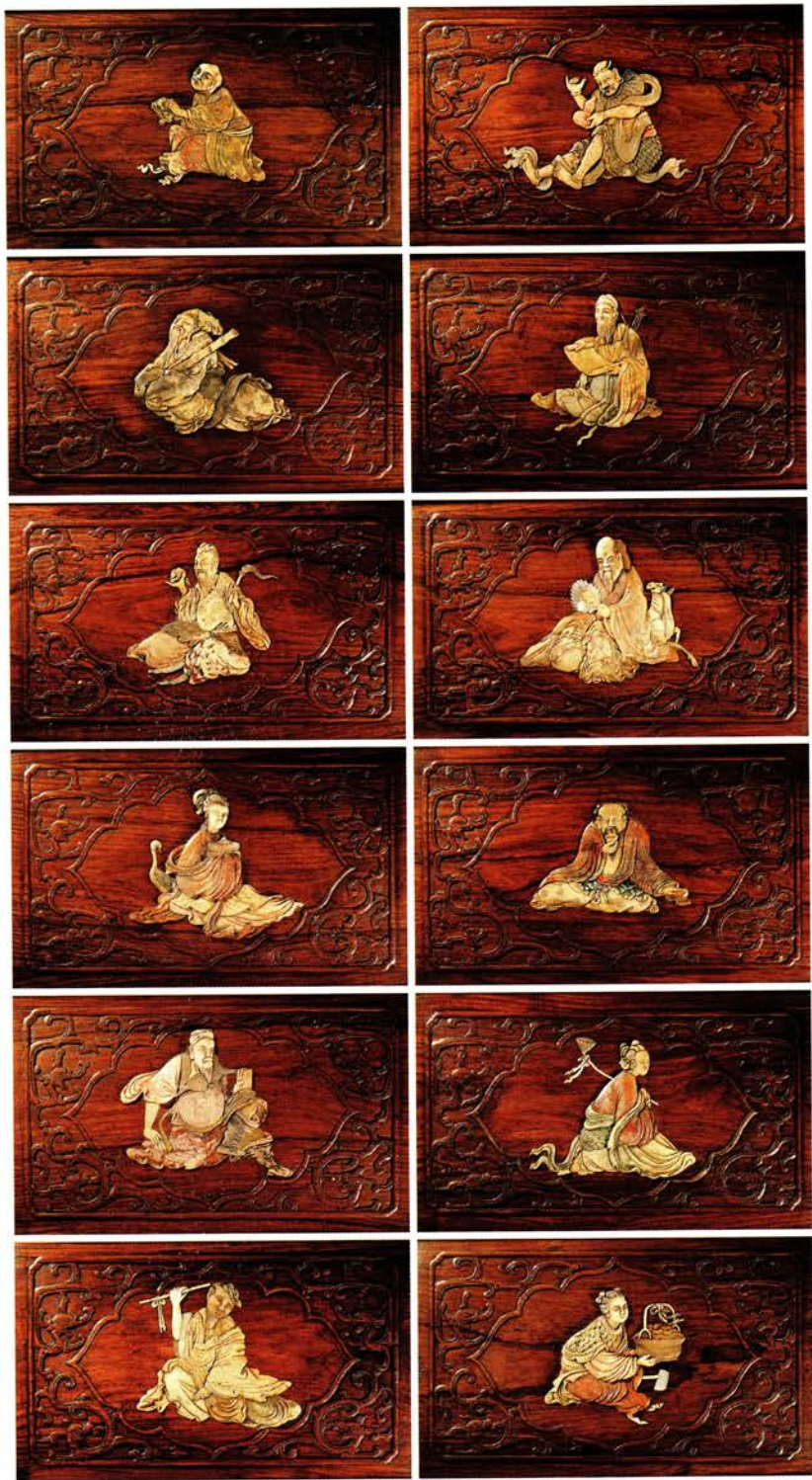
PUBLISHED

Never published

expertly restored. It is also rare to find the openwork frames in the central section in such good condition.

To date, no twelve-leaf folding screen made in *huanghuali* wood dated to the Ming has come to the attention of this author. Whether they were all damaged and vanished or this type did not exist then need further research.



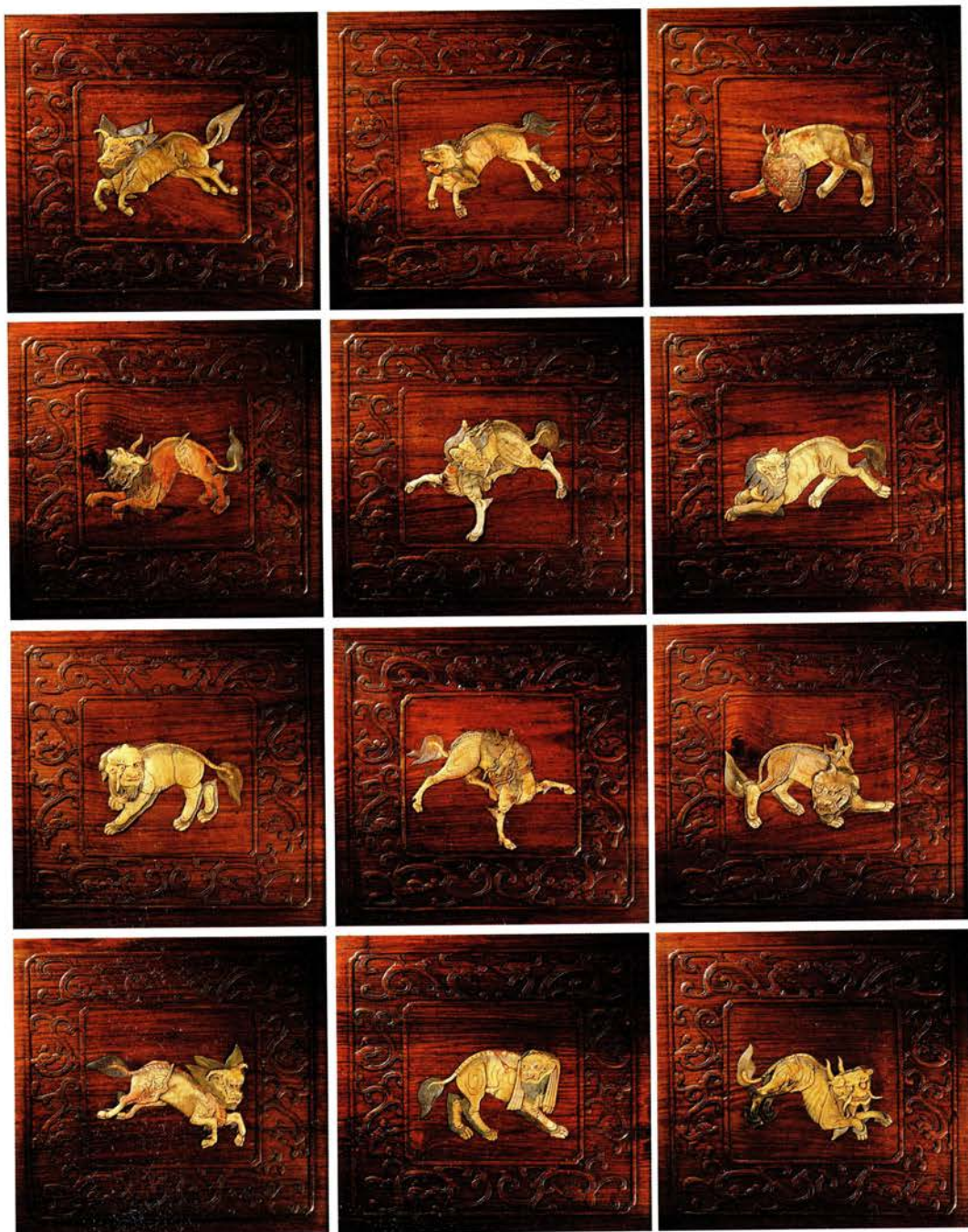


上层八仙罗
汉图缘环板
Lohans and im-
mortals panels
at the top



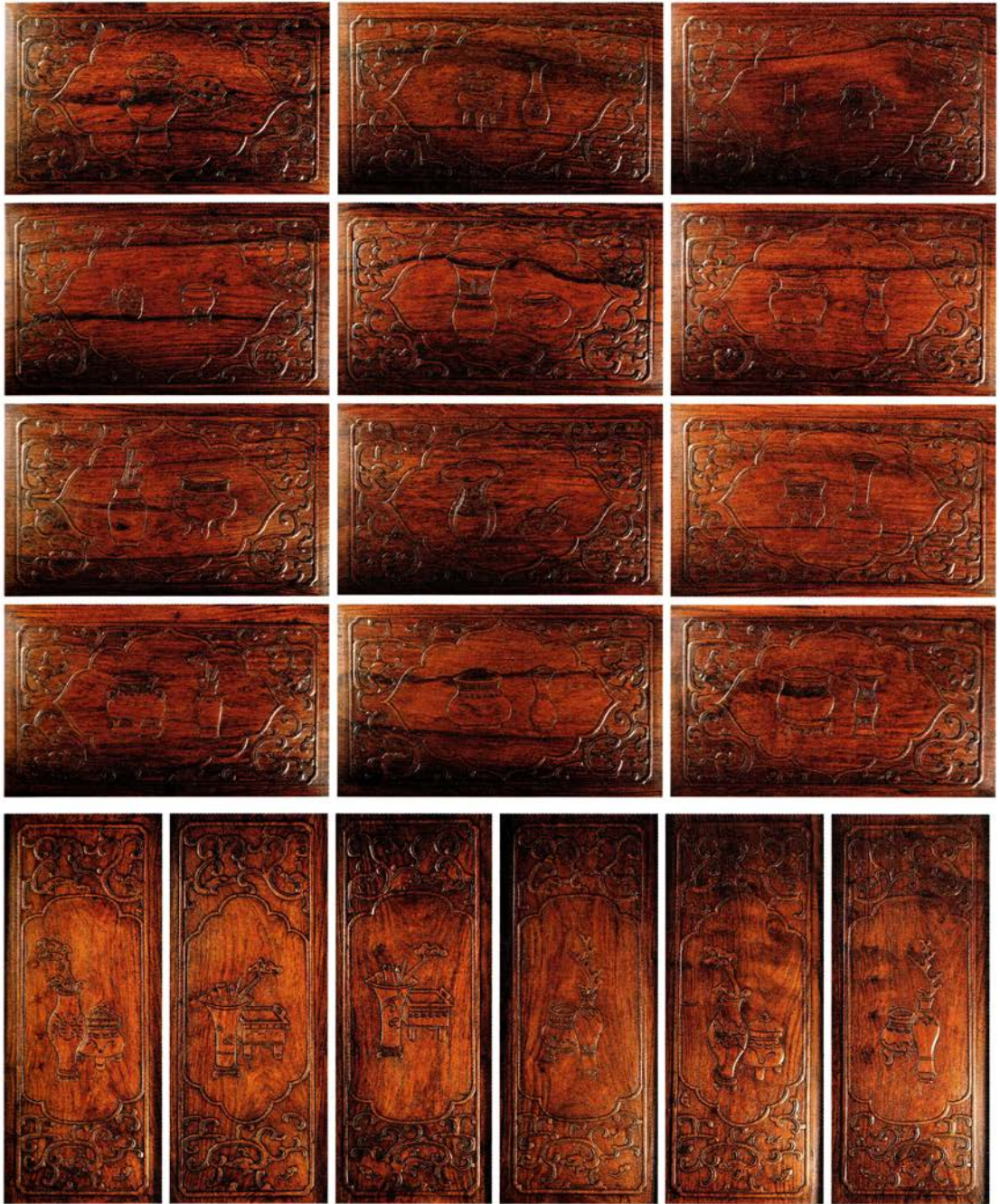
上是八仙罗
 汉图饰环板
 Lokans and im-
 mortals panels
 at the top

中是八仙罗
 汉图饰环板
 Lokans and im-
 mortals panels
 mid section



瑞兽图裙板

Mystical animals panels below



围屏背面缘环板镶嵌人像位置浮雕博古纹

The back of the folding screens are similarly decorated as the front, but with carved antique treasures and *shou* character pattern at the place of the stone inlays

案
头
家
具

TABLE TOP
FURNITURE



笔筒

BRUSHPOTS

笔筒的主要功能是承载各种类的笔，因而得名。硬木制的笔筒多为圆形素身，最能呈现黄花梨、紫檀等珍贵木材天然生动有致的纹理。圆形素笔筒腔壁多直，也有微敛，口沿外撇，或些微束腰，上下添线脚。其他形状的笔筒如方形、葵瓣形、随形等均为少见的品种。这类笔筒或沿口起阔扁平线，底座加雕饰，或在筒壁凿出瘿节，又有嵌银嵌宝装饰。硬木制笔筒浮雕花卉纹等则属十分罕见的类别。

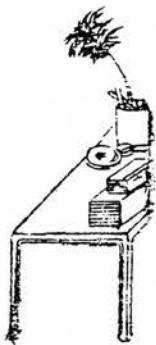
The function of brushpots is to hold brushes, hence the name. Brushpots made of hardwoods are usually round and plain, which best reveal the natural, lively grains of precious hardwoods such as *huanghuali* and *zitan*. The walls of plain round brushpots are usually straight, but there are occasional examples with very gently flaring mouths or almost imperceptibly recessed waist, and some have mouldings at the mouth rim and the base. Other shapes like square, lobe-shaped and naturalistic shapes are all rare examples. These types sometimes have wide mouldings at the rim, decorations at the base, or carved nodules on its walls, even silver or precious stones inlays. Carved brushpots with motifs like flowers and foliages belong to one of the rarest types.



《画堂春》
Huashongren
Beauty from the Hanging Scroll



《琵琶记》
Yulan Pao
The Tale of a Pipa Song



《抱朴子》
Xihu Eji
Two Collections of Stories of the West Lake

黄花梨雕花卉笔筒

十七至十八世纪

- 直径 21.4 厘米
- 高 19.4 厘米

HUANGHUALI CARVED BRUSHPOT

17th to 18th century

Diameter 21.4 cm (8 $\frac{3}{16}$ ") Height 19.4 cm (7 $\frac{7}{8}$ ")



黄花梨葵瓣式笔筒

十七至十八世纪

- 直径 17.5 厘米
- 高 19.2 厘米

HUANGHUALI LOBE-SHAPED BRUSHPOT

17th to 18th century

Diameter 17.5 cm (6 $\frac{7}{8}$ ") Height 19.2 cm (7 $\frac{5}{16}$ ")



黄花梨素笔筒

十七至十八世纪

- 直径 20.4 厘米
- 高 17.8 厘米

HUANGHUALI PLAIN BRUSHPOT

17th to 18th century

Diameter 20.4 cm (8") Height 17.8 cm (7")



紫檀葵瓣式嵌银笔筒

十七至十八世纪

- 长 13 厘米 宽 12.2 厘米
- 高 18 厘米

ZITAN LOBE-SHAPED BRUSHPOT WITH SILVER INLAY

17th to 18th century

Width 13 cm (5 1/8") Depth 12.2 cm (4 3/4") Height 18 cm (7 1/16")



紫檀方形嵌银笔筒

十七至十八世纪

- 长 11.5 厘米 宽 11.5 厘米
- 高 15.5 厘米

ZITAN SQUARE BRUSHPOT WITH SILVER INLAY

17th to 18th century

Width 11.5 cm (4 1/2") Depth 11.5 cm (4 1/2") Height 15.5 cm (6 1/8")



紫檀雕花卉笔筒

十七至十八世纪

- 直径 16.2 厘米
- 高 16.2 厘米

ZITAN CARVED BRUSHPOT

17th to 18th century

Diameter 16.2 cm (6 3/8") Height 16.2 cm (6 3/8")





紫檀方形笔筒

十七至十八世纪

- 长 13.9 厘米 宽 13.9 厘米
- 高 16.2 厘米

ZITAN SQUARE BRUSHPOT

17th to 18th century

Width 13.9 cm (5 ⁷/₁₆") Depth 13.9 cm (5 ⁷/₁₆")

Height 16.2 cm (6 ³/₈")



瘿木笔筒

十七至十八世纪

- 直径 20.6 厘米
- 高 19.5 厘米

BURLWOOD BRUSHPOT

17th to 18th century

Diameter 20.6 cm (8 1/4") Height 19.5 cm (7 1/4")



黄花梨微型翘头案

十七至十八世纪

- 长 51 厘米 宽 18.8 厘米
- 高 16 厘米

独板微型翘头案，形象与大型家具无异，但结构有别。应该不是近人传为明代工场作坊供人订购家具的模型。云纹牙头牙条一木连做，大型翘头案多分开制作。牙头两旁出尖，俏丽异常，大型家具罕见。托子上嵌厚板，成为板足，凿开口钳夹牙条，镗大云头。大型翘头案多为脚足间嵌档板结构。小案独板纹理细密生动，有斑眼花纹。

此类小型家具，可以摆在大条案上陈置文玩或独立鉴赏，当是古代文人书斋内的案头珍玩。



HUANGHUALI MINIATURE QIAOTOUAN TABLE

17th to 18th century

Width 51 cm (20 1/16") Depth 18.8 cm (7 3/16")

Height 16 cm (6 3/16")

This miniature *qiaotouan* table looks similar to its large size counterpart but is in fact constructed differently. So miniatures were unlikely to be workshop models of the Ming for patrons to order furniture as claimed by some present day scholars. The cloud-spandrelled apron is made of one piece of wood, unusual in large size *qiaotouan* tables. The spandrels end in delicate, attractive points rarely seen in large scale *qiaotouan* tables. In addition, thick planks inset into the shoe feet carved with a large cloud shape serve as legs. Regular *qiaotouan* tables are constructed with two legs and an inset panel in between. The single plank top is tightly grained with attractive whirling pattern and "eyes".

Miniature tables like the present piece may be placed on painting tables, desks serving as stands for treasured antiques, or as an independent object to be admired in the studios of the literati in old times.



黄花梨围棋子盒（成对）

十七至十八世纪

- 肩径 12.7 厘米
- 高 8.3 厘米

盒作瓜棱式，整挖而成。腔壁向内微弯，木纹毕现。鬼脸、狸斑纹纷然入目。穹顶盖子刻尖角八瓣花卉纹。



《唐史轶闻》
Tangshi Zhizhuan
Romance of the Tang dynasty



HUANGHUALI PAIR OF WEIQI COUNTER CONTAINERS

17th to 18th century

Diameter 12.7 cm (5") Height 8.3 cm (3 ¼")

These *weiqi* containers are fashioned in the shape of a melon, rounded with high shoulders, the lobe segments divided by a groove. Formed and carved from a single piece of wood, the walls slope in gently revealing the *guilian* "ghost faced" pattern of *huanghuali* wood. The gently domed covers are carved with a pointed eight-petalled flower.

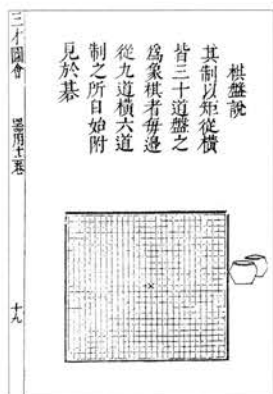


黄花梨折叠棋盘

十七至十八世纪

- 长 46.5 厘米 宽 46.5 厘米
- 高 1.6 厘米

此精制棋盘由两块攒边框心板，中间阔直绦，用铜轴钉连接组成。可折叠，方便携带及储存。黄花梨心板纹理生动醒目，咫尺间有风起云涌之势。天然纹理之美，叹为观止。心板嵌银丝一面格出象棋盘，背面围棋盘。围棋与象棋虽然自古代至今为人喜爱，但传世珍贵硬木晚明清初棋盘却十分罕见。



《三才圖會》
Senzai Zanru
Pictorial Encyclopedia of Heaven, Earth and Man



HUANGHUALI FOLDING GAME BOARD

17th to 18th century

Width 46.5 cm (18 3/16") Depth 46.5 cm (18 3/16")

Height 1.6 cm (5/8")

This well crafted game board comprises two halves joined to the middle wide band by metal pivots allowing it to be folded for easy transportation and storage. Each half is with a framed floating panel of tightly grained, highly figured *huanghuali* wood conjuring up swirling cloud patterns. The natural grain of the wood is exquisite, a sight to behold. These panels are inlaid with silver wire in a grid pattern creating a *xiangqi* chess board on one side and a *weiqi* board on the reverse. In spite of the popularity of these games from ancient times to the present day, hardwood *weiqi* and chess boards datable to the Ming and early Qing are relatively rare.



多撞提盒

TIERED CARRY BOXES

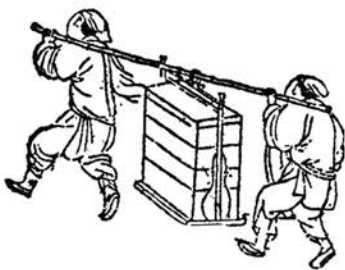
多撞提盒设计源自食格类器物。为了便于携带，食格多用竹或较轻的柴木制成。明代画作及小说版画插图也常有描绘出游时侍从挑食格的情景。

制作精良、用木质细密坚实的珍贵硬木黄花梨与紫檀木造的提盒，设计如一般食格，但其用途已演变为储存珍贵物品。这类提盒都设特别装置把盒盖与提梁立柱锁紧，确保每撞内所存物品安全。此装置颇能引证此类提盒用途为储存珍贵物品。

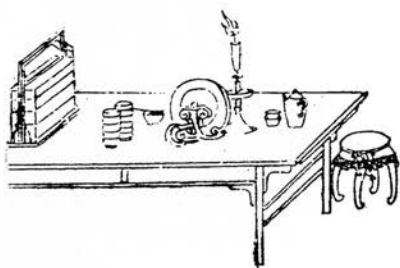
The design of tiered carry boxes originated from food boxes, made mostly of bamboo and lightweight woods for easy carriage. Attendants carrying them on outings were frequently depicted in Ming period paintings and woodblock illustrations to Ming novels.

Refined examples made in heavy and dense precious hardwoods *huanghuali* and *zitan* are likely derived from the common food boxes and used to contain valuables. This assumption is reinforced by the presence of a lock mechanism securing the lid to the sides of the handles, rendering the box trays inaccessible.

《忠誠圖》
Shi Lu Meng
Alliance sworn with Poetry



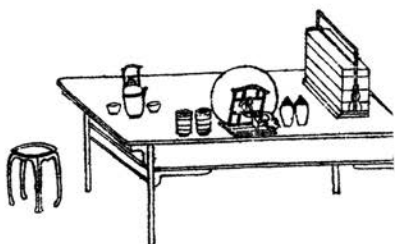
《船頭圖》
Xin Fu Eri
Two Collections of Stories of the West Lake



《探塔圖》
Wangfu Ting
Lake View Pagoda



《荷葉圖》
Jin Ping Mei
The Golden Lotus



黄花梨三撞提盒

晚明至清前期 (1600-1700)

- 长 34.3 厘米 宽 19.1 厘米
- 高 22 厘米

此提盒底座长方框用两根托带连接，在短边上竖立柱，两旁有站牙抵夹。上接横梁，两端拱起。构件相交处均嵌镶铜页加固。上一撞口内设平盘。盒盖与每撞沿口均起灯草线，加厚子口。盒盖两侧立墙正中打眼，立柱与此眼相对处也打眼，用铜条贯穿。由于下撞盒底坐入底座槽口中，每层又均有子口衔扣，铜条贯穿后提盒就被固定。铜条端小孔上如再加铜锁，整件三撞提盒就被锁上，不能开启。



HUANGHUALI THREE-TIER CARRY BOX

Late Ming to early Qing (1600-1700)

Width 34.3 cm (13 1/2") Depth 19.1 cm (7 1/2")

Height 22 cm (8 5/8")

The base of the carry box comprises a rectangular frame connected by two transverse stretchers. An upright, with spandrels on either sides, rises from the short sides of the base frame to meet the arch-shaped handle. Inlaid metal plates are fitted where each two members meet for reinforcement. Inside the top tier, resting on its lip edge is a shallow tray. There is a beaded edge on the cover and the mouth of each tier, to increase the size of the surface where they meet. There is an opening in the centre of the cover on each short side aligned with the opening on the uprights at the same position to house a long metal rod passing through. As the bottom tier box is fitted inside the ledge of the base frame and each tier as well as the cover are interlocked by their ledges, the placement of the metal rod secures the whole carry box in its base. If a lock is fitted to the opening at one end of the metal rod, the whole structure is locked, rendering the box trays inaccessible.



紫檀四撞提盒

晚明至清前期（1600-1700）

- 长 43.8 厘米 宽 25.5 厘米
- 高 37 厘米

这紫檀四撞提盒，与前例黄花梨三撞提盒结构无异，只是体型更大，亦多一撞。四撞提盒传世品有相当数目，但硕大如此十分罕见，特别是紫檀木制的。

此提盒选料讲究。其天然纹理之美，颇能说明明代鉴赏紫檀木，也以纹理生动醒目为上。



ZITAN FOUR-TIER CARRY BOX

Late Ming to early Qing (1600-1700)

Width 43.8 cm (17 1/4") Depth 25.5 cm (10 1/16")

Height 37 cm (14 5/16")

This four-tier carry box made in *zitan* wood is constructed in a similar manner as the previous *huanghuali* piece, only much larger and with an additional tier. There are a number of four-tier boxes but large size ones such as this example is very rare, especially in *zitan* wood.

The timber used has beautiful natural figuring demonstrating that in the Ming, the connoisseurship of *zitan* pieces included appreciating their highly figured pattern.



镜架

MIRROR STANDS

镜架是状如帖架的一种梳妆用具，多作折叠式，宋代已流行。苏州博物馆藏元代出土的折合式银镜架（见图），就是明代折叠式镜架的华丽前身。

宝座式镜台是宋代扶手椅式镜台的进一步发展。台北故宫藏宋画《绣枕晓镜图》中可以看到一具扶手椅式镜台的形象，是木趣居宝座式镜台（页468）的雏形。

五屏风式镜台如《鲁班经匠家镜》内一具（见图），是三种中出现较晚的，传世实物也以此式为多，所以没有收入木趣居。

Mirror stands are pieces of small furniture like book stands, placed on dressing tables for supporting a mirror. Popularly in use at least by Song, most examples are foldable. The folding mirror stand made in silver, in the Suzhou Museum, excavated from a Yuan period tomb (see picture), is a glamorous predecessor of the Ming folding mirror stands.

Throne-form mirror stands is a development from the Song type that is shaped like an armchair. Such a piece can be seen in the Song period painting *Xiu Long Xiao Jing Tu* which depicts an elegant lady looking at herself in a mirror. The mirror stand is the prototype of the throne-form piece in this collection. (p 468)

Mirror stands with inset five-panel screens like the piece illustrated in *Lu Ban Jing Jiang Jia Jing*, *The Classic of Lu Ban and the Craftsmen's Mirror* (see picture) are a further development from the above, with the most extant examples and therefore not included in this collection.



元 银镜架
Silver Mirror stand, Yuan dynasty

《烟花梦》
Zhan Huaku
Tale of the Popular Courtesan



《双蝴蝶》
Shuang Yu Ji
A Pair of Fishes



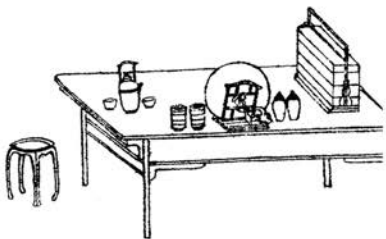
《琵琶记》
Pipa Ji
Story of the Lute



《磨镜记》
Lu Ban Jing, Jing, Lu Ban
The Classic of Lu Ban and the Craftsman's Mirror



《金瓶梅词话》
Jin Ping Mei Ci Hua
The Golden Lotus



黄花梨螭龙云纹折叠式镜架

晚明至清前期 (1600-1700)

- 长 31.4 厘米 宽 31.4 厘米
- 支起高 26 厘米 放平高 7.5 厘米

黄花梨镜架，在妆台上承放镜子的用具。折叠式，可支起承镜，不用时放平。支架铜镜的背板攒框造成。四角安两卷相抵云纹角牙，正中大圆透雕螭龙，龙身蟠转，组成图案。四周斗四簇云纹。下部正中安荷叶式托子承镜。镜架座安装壶门轮廓牙子，小马蹄足劲俏可人。



HUANGHUALI CARVED CHI-DRAGON FOLDING MIRROR STAND

Late Ming to early Qing (1600-1700)

Width 31.4 cm (12 3/8") Depth 31.4 cm (12 3/8")

Height when set up 26 cm (10 1/4") Height when folded 7.5 cm (2 13/16")

Mirror stands are small pieces of furniture on the dressing table for supporting a mirror. This folding example may be set up to support a mirror or folded flat when not in use. The mirror support panel comprises a frame inset with corner spandrels of C-scroll design, and in the centre, a large roundel with openwork carving of a coiled *chi*-dragon flanked by four double cloud scrolls. A lotus leaf-shaped support where the mirror would rest is fitted in the centre below. The base is with curvilinear-shaped aprons and beautifully modelled low hoof feet.



黄花梨折叠式镜架

晚明至清前期 (1600-1700)

- 长 38 厘米 宽 42 厘米
- 支起高 35.5 厘米 放平高 4 厘米

这大镜架结构与前例基本相同，只是承托铜镜的支架不嵌透雕花片，而用两根直材分格。框与直材起双混面，沿边起线，中踩带洼儿皮条线。支架四周与架座都安黄铜包角加固。铜片鍍如意头纹，正中荷叶式镜托子也安铜如意纹饰件。



HUANGHUALI FOLDING MIRROR STAND

Late Ming to early Qing (1600-1700)

Width 38 cm (14 15/16") Depth 42 cm (16 5/16")

Height when set up 35.5 cm (14") Height when folded 4 cm (1 3/4")

This large mirror stand is similarly constructed as the previous piece except the mirror support framework is divided into sections by two stretchers and not inset with carved elements. The frame and the stretchers have moulded edges, a double convex surface with a grooved wide band in the centre. The four corners are reinforced with *huangtong* metal mounts as are the four corners of the base, all crafted with *ruyi* pattern. The lotus leaf-shaped support in the centre is also decorated with *ruyi*-shaped metal mounts.



紫檀龙纹折叠式镜架

清前期 (1644-1722)

- 长 56 厘米 宽 56.5 厘米
- 支起高 54 厘米 放平高 5 厘米

此具紫檀木制镜架特别大，结构与前两具镜架基本相同，只是铜镜支架用不同长短的直材横材分格成长方空隔，拱形搭脑两端出头，精雕立体写实龙头，华丽美观。正中安素身荷叶式托子。

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147

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47

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91



ZITAN CARVED DRAGON FOLDING MIRROR STAND

Early Qing (1644-1722)

Width 56 cm (22 1/16") Depth 56.5 cm (22 1/4")

Height when set up 54 cm (21 1/4") Height when folded 5 cm (2")

This very large *zitan* wood folding mirror stand is similarly constructed as the two previous pieces, the mirror support structure a lattice panel created by round stretchers of various sizes joined together, the arched top rail ending in protruding carved heads of dragon realistically modelled, and a lotus leaf-shaped rest set in the centre.



PUBLISHED

Grace Wu Bruce, Classic Chinese Furniture in Tzu-Tan Wood, *Arts of Asia*, November-December 1991, Hong Kong, p. 147

Grace Wu Bruce, *Zhongguo Gudian Zitan Jiaju - Jijian Ming ji Qing Chu Shili jiqi Zongheng Tanta* (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.47

Grace Wu Bruce, *Cong Jijian Shili Tanta 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. 91



黄花梨宝座式镜台

晚明 (1573-1644)

- 长 45.5 厘米 宽 32 厘米
- 高 60 厘米

台座设抽屉三具，抽屉面浮雕折枝花卉。台座上后背安山字式屏风，正中高出，左右递减。搭脑均远跳出头，雕造卷叶纹。两侧安螭龙角牙，中扇嵌三块透雕仙鹤麒麟瑞兽云纹绉环板，左右用不同长短的横竖材攒成卍纹。台座两侧和前方设有望柱的栏杆，中间开敞。栏杆框内装透雕花卉绉环板。望柱上蹲狮子。台面正中原有装置，为支架铜镜而设，已失落。形状可参照15世纪明朝的木匠手册《鲁班经匠家镜》内版画插图。

传世各种形状的镜台，以宝座式最为罕见。

HUANGHUALI THRONE-FORM MIRROR STAND

Late Ming (1573-1644)

Width 45.5 cm (17 13/16") Depth 32 cm (12 5/8")

Height 60 cm (23 5/8")

The mirror stand is of a type resembling a throne with two arms and a tall back. The back is in three sections, high in the centre flanked by two lower panels, each with extended protruding top rails that end in carved scroll leaves shapes. On the sides are hung two pierced dragon spandrels. The central section is inset with three openwork carved panels of stork, *qilin* and auspicious animal amidst clouds and waves. The two sides are each inset with 卍 pattern lattice formed by short mitred members joined together. There are railings on the sides and in front, the centre left open. Openwork carved panels of flowers and foliage are inset into the railings, and lions squat on top of the short pillars. In the centre of the stand was placed a support for a mirror, now lost. For a similar fitment, refer to the woodblock illustration to the 15th century carpenter's manual, *Lu Ban JingJiang JiaJing*.

Of all types of surviving examples of mirror stands of *huanghuali* wood, throne-form pieces are the rarest.





紫檀官皮箱

晚明至清前期 (1600-1700)

- 长 40 厘米 宽 32.5 厘米
- 高 35.5 厘米

官皮箱传世实物颇多，形制尺寸差别不大，应是平常人家常备之物，而不是衙门官府的专用用具，因此“官皮箱”之名的由来尚待考证。

此类官皮箱男女皆适用来存放梳妆用品、珠宝首饰以及其他贵重物件。也可以置于书桌上，便于收纳文房书写用具以及印玺。《西厢记》“妆台窥简”一回，各版本插图中皆见官皮箱。

紫檀官皮箱，平顶，箱盖掀开是一个平屉，两扇小门后设抽屉两层，上二下一共三具。门上缘留子口，顶盖关好后，扣住子口，两门就不能开启。箱盖四角用长方以及如意云头形白铜片加固，箱身与箱盖背后安长方形合页。正面莲瓣形面页，云头形拍子开口容纳钮头，其下安拉手连长方面页。两侧有提环。底座镏出壶门式轮廓，雕卷草叶纹。

出版

Grace Wu Bruce, "Small Portable Treasures, Examples of Classic Chinese Furniture: (V)", *Oriental Art*, Autumn 1993, London. 伍嘉恩《经典明朝家具之五：轻巧袖珍宝》，《东方艺术》，1993年秋季刊，伦敦，页50
伍嘉恩《明式家具二十年经眼录》北京，2010，页270



《西厢记》妆台窥简
Xixiangji, The West Chamber



《西厢记》妆台窥简
Xixiangji, The West Chamber





ZITAN TABLE CABINET

Late Ming to early Qing (1600-1700)

Width 40 cm (15 3/4") Depth 32.5 cm (12 13/16")

Height 35.5 cm (14")

These table cabinets were used as dressing cases by both men and women to store toiletries, jewellery and other valuables. They were also used on desks for the storage of stationery, writing implements and seals. Woodblock illustrations to the popular drama *Xi Xiang Ji*, *The West Chamber* show these table cabinets in use in all its various editions.

The top of the lid is flat and it opens to reveal a tray-like compartment. The doors are cut with ledges on their upper edges so that when the lid is closed, these ledges fit behind the lid, preventing the doors from being opened. Behind the two doors are three drawers. The corners of the lid are fitted with rectangular and *ruyi*-shaped *baitong* plates for reinforcement. Rectangular strap hinges of the lid and the doors, and in front, the lotus-shaped plate with a hasp and lock receptacles, small plates with door pulls below, and handles on both sides are all made of *baitong*. The curvilinear-shaped base is carved with scrolling tendrils.

PUBLISHED

Grace Wu Bruce, "Small Portable Treasures, Examples of Classic Chinese Furniture: (V)", *Oriental Art*, Autumn 1993, London, p. 50

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 270





黄花梨茶壶桶

晚明至清前期 (1600-1700)

- 长 20.6 厘米 宽 17.2 厘米
- 高 25.5 厘米

茶壶桶传世品众多，多为晚清、民国旧物。柴木制，也有髹漆的。属晚明以珍贵黄花梨木造者十分罕见。

桶身刻多瓣纹，盖周亦然。壶嘴开口处镶如意形白铜护片。两侧把手用菊瓣白铜钉固定。提把镶抽象龙凤纹白铜饰件。桶底透雕古钱纹。整件造型装饰，华丽美观。



HUANGHUALI TEAPOT HOLDER

Late Ming to early Qing (1600-1700)

Width 20.6 cm (8 1/8") Depth 17.2 cm (6 3/4")

Height 25.5 cm (10 1/8")

There are plenty of surviving examples of teapot holders, mainly from the late Qing and Republic period. Almost all are made of miscellaneous soft woods, some lacquered. Those made of precious *huanghuali* and dated to the Ming are very rare.

The container is carved like a fluted column, the edge of the cover similarly carved. A *ruyi*-shaped *baitong* plate is mounted to the opening where the teapot sprout protrudes. The wing-like handles are secured by chrysanthemum-shaped pins and stylised dragons and phoenix plates are applied to the central handle, the metal all of *baitong*, the base carved with an open-work cash coin. Beautifully modelled and attractively decorated, the container is a glamorous piece.



黄花梨四足三弯腿圆盘几

晚明 (1573-1644)

- 直径 39.5 厘米
- 高 17 厘米

明式家具中无论是标准着地家具或案头家具，圆形的都属罕见。传世实例中之圆香几、圆凳、二件并接成圆形的月牙桌，都如凤毛麟角般难得一见。而案头家具中圆形盒也比长方形小箱子稀少得多。此具四足三弯腿圆盘几在传世种类中颇为独特。除了中国国家博物馆藏有一件十分相似几乎如出一辙的例子（吕章申 2014, 页96），似别无他例。

圆盘边框四接造，平屉下单穿带承托。三弯腿足外翻马蹄，与线条柔婉和束腰一木连做的壶门轮廓牙子配合恰到好处。沿边隆起肥厚灯草线赋予圆盘稳重更能承托盘内物的观感。



中国国家博物馆藏品
National Museum of China collection



HUANGHUALI CABRIOLE-LEG ROUND TRAY

Late Ming (1573-1644)

Diameter 39.5cm (15 5/16") Height 17cm (6 1/4")

In surviving examples of Ming furniture, be those resting at ground level or table top pieces, round examples are rare. Round incense stands, round stools, half-moon tables which when paired become round are all exceedingly rare. Even round boxes are much less frequently encountered than rectangular ones. This cabriole-leg round tray is a very unusual type. Except for the almost identical example in the collection of the National Museum of China, Beijing (Lu 2014, p.96), there seems to be no other similar piece known.

The round frame comprises four parts joined together and the tray is supported by a single stretcher underneath. The graceful curvilinear-shaped aprons with a recessed waist made from the same piece of wood, are joined by beautifully shaped cabriole legs ending in outward hoof feet. The wide beaded edges add steadiness to the form, giving the impression of balance to what the tray might hold.



黄花梨螺钿花盆

晚明 (1573-1644)

- 长 48.5 厘米 宽 34.2 厘米
- 高 23.5 厘米

花盆结构简单，四壁以纹理生动黄花梨厚板明榫结合，板厚逾两厘米，内敛斜度显著，下接四扁足承托，盆口沿微隆。正面嵌镶螺钿组成蜻蜓蝴蝶牡丹图，两侧缠枝花卉。

明代绘画及书籍版画插图均常见户外庭园陈置大小花盆，内植花卉，但都似陶瓷制作，不像木器。此珍贵螺钿黄花梨木大花盆似不宜直接种植花卉，推测其用途为承载植有花卉的花盆，在户内陈设。



HUANGHUALI MOTHER-OF-PEARL INLAID FLOWERPOT

Late Ming (1573-1644)

Width 48.5 cm (19 1/16") Depth 34.2 cm (13 3/16")

Height 23.5 cm (9 1/4")

This flowerpot of simple construction with thick plank walls joined to each other with exposed tenons. The wall panels with gently curved lips, exceed two centimetres in thickness and slant downwards, and there are four small flat feet at the base. Thick mother-of-pearl pieces are inlaid to the walls, peonies, dragonflies and butterflies in front and flowers and foliage on the sides.

Ming paintings and woodblock illustrations to Ming publications often depict potted plants of various sizes being placed in gardens, with the flowerpots appearing to be made of pottery or porcelain rather than wood. This large inlaid flowerpot made of precious *huanghuali* wood seems not suitable to be used directly for planting. Perhaps it is used to contain outdoor potted plants for placement indoors.



《梓里園器》
Jin Ping Mei Chuan
The Golden Lotus



《居仁堂後池》
Eisei Paian Jimon
Amazing Tales - Second Series



《士商園器類考》
Da Hu Nang Zhi Shang Jiu Xian Chi



黄花梨鹤鹑笼箱

晚明至清前期 (1600-1700)

- 长 40 厘米 宽 25.1 厘米
- 高 30.7 厘米

此具箱子四墙上段及顶盖用短材攒接出卍字纹，都打注。下段嵌海棠形沿边起线开光绦环板，下装窄牙条。四角柱，四边两根横枨与顶框都沿边起灯草线。长边横枨在箱的内部宽出作子口，承接顶盖下放时把箱子内空间一分为二。底板亦是黄花梨木做。

斗鹤鹑，据说源自唐玄宗时代。原是民间游戏，后成为宫中、宦官富豪、纨绔子弟清闲取乐和赌博的活动。故宫博物院藏《明人绘宣德帝斗鹤鹑图轴》，描绘明宣德皇帝朱瞻基与随从八人，围着似是特制带圆围墙方桌在园内斗鹤鹑的情景。宣德皇帝也喜欢斗蟋蟀，传世有宣德款青花蟋蟀罐。鹤鹑箱笼一般用柴木做，此具黄花梨木精制鹤鹑笼箱，为笔者多年仅见之孤例。



《明人绘宣德帝斗鹤鹑图轴》
Mingren Hui Xuande Di Dou Anchun Tuzhou



HUANGHUALI QUAIL CAGE

Late Ming to early Qing (1600-1700)

Width 40 cm (15 3/4") Depth 25.1 cm (9 7/8")

Height 30.7 cm (12 1/16")

The upper portion of the cage walls and the cover are made with thumb-moulded short members mitred and mortised together, forming the 卍 pattern. The lower part is inset with panels decorated with begonia shapes with moulded edges, and below are small, narrow aprons. The four posts, the horizontal stretchers as well as the top frame are edged with raised beadings. On the long sides of the cage, the horizontal stretchers are made with a ledge on the insides to receive the cover when placed at this lower level, dividing the interior space into two parts. The bottom panel is also made of *huanghuali* wood.

Quail fighting reportedly originated in eighth century Tang Dynasty. It was at first a game of leisure by the populace, then it became popular at court, amongst high officials and the wealthy as a pastime and also for gambling. In the Palace Museum, Beijing, the painting "Mingren Hui Xuande Di Dou Anchun Tuzhou" depicts the Ming emperor Xuande with eight attendants watching quails fighting in what appears to be a specially made table with a circular enclosure in a garden scene. The emperor Xuande is also known to be fond of cricket fighting and there are extant examples of blue and white porcelain cricket cages with Xuande mark. Quail cages are usually made of softwoods, this *huanghuali* example is the only one this author has encountered over these years.



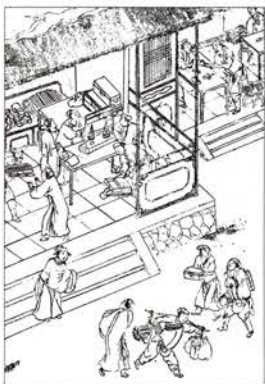
小箱子

SMALL BOXES

珍贵硬木制造的小箱子实物传世不少，多为长方形约40厘米长，小于或大过此尺码的都不多。用材以黄花梨木制居多，紫檀次之，其他木制较少。小箱子基本形式全身光素，大多数在盖口及箱口起两道灯草线，也有平整无线的。正面铜面页多为圆形，方形与荷花瓣形则较少。拍子云头形。常见立墙四角用铜页包裹，以及盖顶四角镶钉云纹或如意头纹饰件。此等小箱子的结构，与典型的大衣箱无异。

有称此类箱子为文件箱，但实际用途应该较为广泛，包括存放文件、印玺、贵重物品如珠宝、现钞以及银两等。值得一提的是此等小箱子都含锁鼻，可以加锁。而且通常都在两侧设提环，显示其经常被移动携带使用。《忠义水浒传》“梁山泊分金大买市”一回插图，描绘各路英雄拆伙分金时的情景中，可见多件大小箱子。

经手过眼箱子无数，发现制作讲究的黄花梨箱子都全物作，即底板、穿带都用黄花梨木做。而讲究的紫檀木箱内部则只用紫檀木或黄花梨木，而不取他材。除了标准器页484紫檀小箱，以下收集了特别少见、非常独特的其他例子。部分更是多年所遇的孤品，也包括一个不多见的大圆盒。



《忠义水浒传》梁山泊分金大买市
Zhongyi Shuizhuo (Outlaws of the Marshes)



《燕安生》
Yan An Sheng
Alam Bai on a Still Night



《中国女传》
Zhonghua Lian
Biography of Women in Ancient China
Illustrated by Qiu Ying

There are numerous surviving examples of small boxes made in precious hardwoods, mostly made of *huanghuali* wood, some of *zitan* wood, with those made of other woods being quite rare. Rectangular ones measuring about forty centimetres long are the most common. Larger or smaller size ones are rarer. The standard design is completely plain with only beadings on the edge of the cover and the body where they meet. There are also examples with no beadings. The metal plate in front is usually round. Square or lotus-shaped ones are also found but less frequently. The hasp is almost always cloud-shaped and on the walls, there may be metal plates mounted to wrap round the corners. The top of the cover may also have corner metal mounts, usually shaped like *ruyi* heads. The design and construction of these small boxes are similar to their large scale counterparts, clothes chests.

In spite of being called document boxes, these boxes actually can be used to store a large variety of items, ranging from documents and seals to valuables like jewellery, cash and silver. It is interesting to note that boxes as small as these were all fitted with openings to house locks, allowing them to be locked. In addition, on the sides there are often handles, indicating their association with frequent carriage. In the woodblock illustration to the historical novel *Zhongyi Shuibu Zhuan*, Outlaws of the Marsh, the rebel heroes at Liang Shan Bo are seen dividing their spoils, gold and other valuables after they decided to disband, using numerous boxes of the standard design.

Having handled a large body of these boxes, this author finds that fine *huanghuali* examples were made with the same wood throughout including the base panels and support stretchers while fine *zitan* examples have either *zitan* or *huanghuali* base panels and support stretchers, but not any other woods. In addition to the classic example of a *zitan* small box on page 484, included here are very rare and unusual pieces, some unique among all boxes encountered throughout these years. A large round box, a rare type, is also included.

紫檀小箱

晚明至清前期 (1600-1700)

- 长 43.5 厘米 宽 24.5 厘米
- 高 20 厘米

此箱为传世晚明小箱子的基本式。盖口与箱口起两度灯草线，起加固作用。正面荷花瓣形面页，立墙四角用铜页包裹，顶盖镶钉云纹如意头形饰件。两侧安提环，并设护眼钱。铜活均白铜做。此箱子选材讲究，充分呈现紫檀天然紧密回旋的纹理。



ZITAN SMALL BOX

Late Ming to early Qing (1600-1700)

Width 43.5 cm (17 1/8") Depth 24.5 cm (10 1/16")

Height 20 cm (7 7/8")

This box of classical design is a standard example of its type in surviving examples of the late Ming. It is completely plain but for the beadings on the edges of the cover and the body. The *baitong* metalware includes the lotus-shaped plate in front, the rectangular corner mounts on the walls and the inlaid *ruyi*-shaped mounts at the four corners of the lid. There are also bale handles on the sides with protective plates. The box is made of choice *zitan* wood with tight grains and whirling patterns.



黄花梨小箱

晚明至清前期 (1600-1700)

- 长 39.3 厘米 宽 22.4 厘米
- 高 18.5 厘米

与前例同是小箱，但采用大面积的方铜面页，覆盖整个箱子立面的高度，所有角位无论是平面、立面都包镶铜片，观感与上例就很不一样。加上铜页全用厚片、方形手提环，更觉小箱子厚重。厚片铜活亦能起较强的加固作用，以承载重物。箱子初黄花梨木制。

来源

香港嘉木堂

Nicolas Berggruen 藏品 1994 - 2011

纽约 佳士得 2011 - 2016

出版

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HUANGHUALI SMALL BOX

Late Ming to early Qing (1600-1700)

Width 39.3 cm (15 ½") Depth 22.4 cm (8 ¾")

Height 18.5 cm (7 ¼")

Although similar in construction to the last example, the application of a large *huangtong* metal plate covering the entire height of the front wall, metal strips at every corner on all horizontal and vertical planes, changes the appearance of this box completely. The thick *huangtong* plates employed provide additional reinforcement and together with the rectangular shaped handles allow this box to support more heavy objects. This box is made of *huanghuali* wood throughout.

PROVENANCE

Grace Wu Bruce, Hong Kong

Nicolas Berggruen collection, 1994- 2011

Christie's, New York, 2011-2016

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黄花梨方箱

十七至十八世纪

- 长 40 厘米 宽 39.4 厘米
- 高 17 厘米

此箱近方形，又带座，是稀有的种类。白铜面页不是一般圆形而是长方形，两侧提环亦成长方。箱子彻黄花梨木制，包括箱内底板。



HUANGHUALI SQUARE BOX

17th to 18th century

Width 40 cm (15 3/4") Depth 39.4 cm (15 1/2")

Height 17 cm (6 1/16")

This nearly square box with a base is a rare type. The *baitong* metalware with its rectangular front plate and handles on the sides is also less common than the round ones. This box is made of *huanghuali* wood throughout, including the base panel.



黄花梨带抽屉箱

十七至十八世纪

- 长 52 厘米 宽 30.5 厘米
- 高 33 厘米

此箱比一般长方箱高、大，但外形与基本式相同。盖与箱口起两度阳线，全身光素，设白铜圆面页。背面安较少见的圆形合页。其特别之处为内部两端各设两抽屉，在传世箱子中无论大少都属罕见。采用纹理活泼生动的黄花梨木全制，包括箱底板、盖内穿带以及四抽屉内里。



HUANGHUALI BOX WITH DRAWERS

17th to 18th century

Width 52 cm (20 1/2") Depth 30.5 cm (12")

Height 33 cm (13")

This box is larger than standard examples but its appearance is similar. It is completely plain but for the beaded edges on the cover and the body. It has an inlaid *baitong* round front plate, and the back inset with the more unusual round hinge plates. What is unusual is that there is a pair of drawers installed on each end of its interior, a feature rarely seen in surviving examples. It is made of actively grained *huanghuali* wood throughout, including the base panel, the support stretchers of the cover and the interiors of all four drawers.



黄花梨长箱

十七至十八世纪

- 长 82 厘米 宽 26 厘米
- 高 22.5 厘米

传世品中如此长的黄花梨木箱子十分罕见。此箱结构与基本式无异，盖口箱口踩灯口线，平镶白铜面页，云头拍子，立墙四角用铜页包裹，顶盖四角镶钉云纹铜饰件。两侧设提环。只是因其长度背面加装合页一对成三对，又在盖与箱长边上下前后各嵌装三对如意头纹铜饰件加固。短边也上下安一双。此箱选料精良，全彻制，包括穿带及内底板。



HUANGHUALI LONG BOX

17th to 18th century

Width 82 cm (31 ⁷/₈") Depth 26 cm (10 ¹/₄")

Height 22.5 cm (8 ⁷/₈")

It is very rare to find such a long box made of *huanghuali* wood in surviving examples dated to the classical period. It is similarly constructed as standard pieces with beadings on the edge of the cover and the body. Inlaid metalware made in *baitong* comprises the front plate, hasp, corner mounts, *ruyi*-shaped mounts on the cover and handles on both sides. The only difference is an additional pair of hinges on the back and three sets of *ruyi*-shaped inlaid mounts on the long sides of the box at the top and bottom, and in the front and back. An additional set on the short sides. This box is made of choice timber, *huanghuali* wood throughout including the support stretchers and interior base panel.



黄花梨画箱

十七至十八世纪

- 长 140.7 厘米 宽 13.5 厘米
- 高 10.5 厘米

此黄花梨木箱长近一米半，盖上挖凿两个近方形圆角槽口，各安白铜提环。提环两半组成，放平卧藏入槽口时与盖面齐平，竖立时方便人用双手提起颇沉的黄花梨木箱盖。盖与箱踩子口上下扣合。立墙四角镶钉厚铜页包角。顶盖四角厚铜饰件同类型。此箱用材极致精美，黄花梨木色泽浓华，纹理细密生动，取自一材。此箱子用途似放画轴，如此制作是笔者多年所见的孤例。



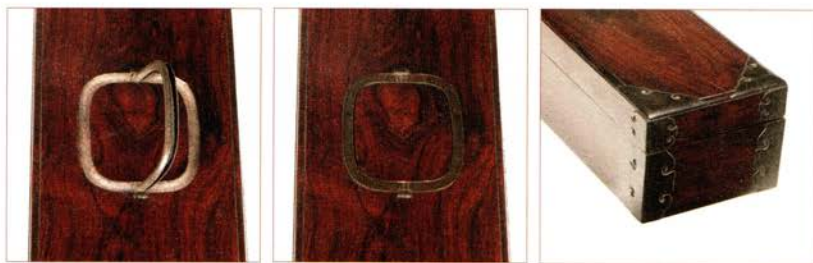
HUANGHUALI SCROLL BOX

17th to 18th century

Width 140.7 cm (57") Depth 13.5 cm (5 3/16")

Height 10.5 cm (4 1/8")

This box measuring nearly one and a half metres long has carved on its cover two square shape grooves with round corners housing a *baitong* handle each. Comprising two halves, the handles are flush with the cover when folded flat, and when raised they facilitate the lifting of the heavy *huanghuali* wood cover. The cover and the box are rabbeted on the edges to slot in to fit together. Thick metal mounts are on the four corners of the box and the lid. This long box is made of the choicest timber *huanghuali*, of rich colour and tight active grain, cut from the same tree. This box was likely made for the storage of a painting scroll and is the only example like it this author has come across.



黄花梨圆盒

十七至十八世纪

- 直径 23.7 厘米
- 高 8 厘米

此盒独木为之，看似至简，而所需工至繁，艺至高。盖口及箱口起两道阳线，盖与箱踩子口上下扣合。正面镶莲瓣形白铜面页，拍子作云头形，开口容纳钮头，背面安长方形白铜合页。传世品中黄花梨木制圆盒不多，属珍稀种类。这个从整木挖凿而成的圆盒非常精致。取材自木纹华美的黄花梨独木，盒盖与盒身上的纹理连接，如行云流水。



HUANGHUALI ROUND BOX

17th to 18th century

Diameter 23.7 cm (9 $\frac{3}{16}$ ") Height 8 cm (3 $\frac{1}{8}$ ")

This simple round box carved from a solid piece of wood appears easy to make but in fact requires a high degree of skill and craftsmanship. The edge of the cover and the box are beaded on the outsides and rabbeted on the insides for a tight fit. There is a *baitong* lobe-shaped plate inlaid into the front, and a cloud-shaped lift-up hasp with opening for the lock receptacle. The back has a rectangular strap hinge, also made of *baitong*. Round boxes made in *huanghuali* wood are very rare. This exquisite round box is fashioned from one solid piece of beautifully grained *huanghuali* wood, with both the cover and the body of the box showing flowing patterns like clouds and rivers.



紫檀轿箱

晚明（1573-1644）

- 长 76.3 厘米 宽 19.7 厘米
- 高 14 厘米

轿箱是古代在轿子上使用的箱具，形状像是一个长方箱盒，将底部两端各切除一个方块，这样箱子才可架搭在轿子的两根轿杠上。古代乘轿者多为官绅，故有说轿箱为官吏专门用具。

此轿箱全身光素，正面安长方形白铜面页，拍子作云头形，开口容纳钮头，背面安两只长方形合页，俱为白铜制。打开盖子，中间活动式浅屉，两端各安高低两层小侧室，室盖嵌入箱身槽口，打横推动启闭。平盘下是深且长的储物空间。



ZITAN SEDAN CHAIR BOX

Late Ming (1573-1644)

Width 76.3 cm (30") Depth 19.7 cm (7 ¾")

Height 14 cm (5 ½")

The shape of a sedan chair box is a long rectangle with a square section cut out from both ends at the bottom. This extraordinary feature is to enable the box to be placed on the poles of a sedan chair. In Ancient China, sedans were used mainly by officials, hence these boxes were considered to be exclusively for the use of officials.

This box is completely plain, with a rectangular *baitong* plate in front, a *ruyi*-shaped hasp with openings to house the lock receptacles and two rectangular strap hinges in the back, also made of *baitong*. The lid opens to reveal a removable tray in the centre, with two small hidden compartments at each end with sliding covers and a deep storage section in the centre below the tray.



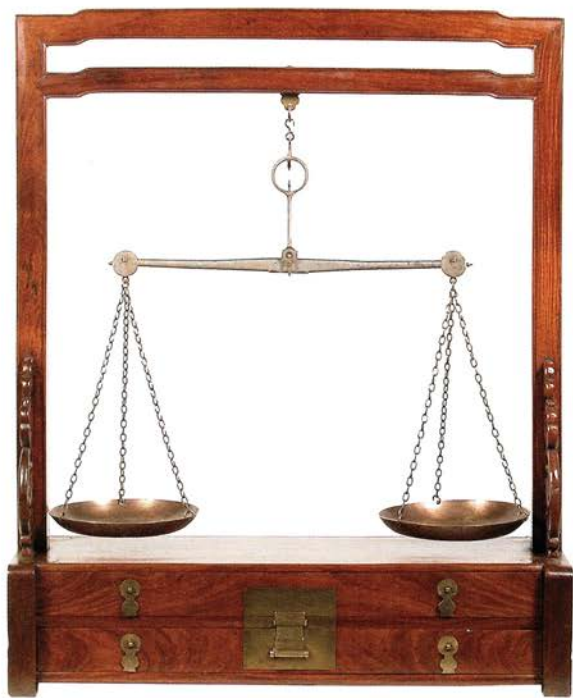
黄花梨天平架

晚明 (1573-1644)

- 长 62.5 厘米 宽 22 厘米
- 高 75.5 厘米

天平是称银两等用的小秤，在以白银为主要货币的时代，天平是常用的衡具，天平架就是应运而生的案头家具。明代家居及商铺同样使用天平架。

天平架底箱以两块木板横放嵌入两厚板足构成，中设抽屉两具。两根方材立柱下端出榫纳入板足，上接横梁，横梁下安横枨，全部沿边起线。立柱两侧精雕螭纹抵夹站牙。立柱上下端卧镶黄铜饰件与横梁和底箱相连，起加固作用。板足与箱面面板接合处也卧镶腰码形铜片加固。抽屉脸安铜面页，上设锁销锁鼻，使抽屉能上锁。



HUANGHUALI BALANCE STAND

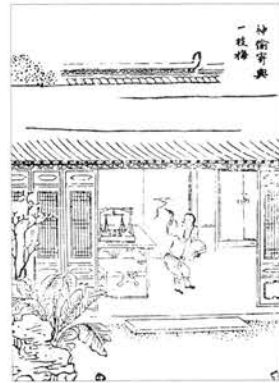
Late Ming (1573-1644)

Width 62.5 cm (24 5/8") Depth 22 cm (8 5/8")

Height 75.5 cm (29 3/4")

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

The base section comprises two solid plank feet and two horizontal boards, housing a couple of drawers in between. Two uprights rise from the plank feet and are joined by a top rail, below is a horizontal stretcher, all with beaded-edges. There are well-carved *chi*-dragon spandrels on either side of the uprights. *Huangtong* metal plates are set flush to the uprights at the top and below where they meet the base section for further support. There are also metal plates of waisted weights shape where the base meets the plank feet. A rectangular central plate is inlaid to the drawers front, with sliding lock plate and receptacles.



《中華大典》
Zhonghua Siku Quanshu
Callows of the Marsh
Amazing Tales - Second Series

黄花梨神龛

晚明至清前期 (1600-1700)

- 长 24.4 厘米 宽 23.6 厘米
- 高 44 厘米

神龛是传统家居供奉神明的用具，传世品似多为紫檀、红木或漆木制作，黄花梨木造不多见。

门楼式神龛，以三块独板插入如地平的下座，加板盖成龛室。地平下座四边镏出壶门式亮脚。室前立柱两根，用栏杆围出前廊，中间开敞，栏杆嵌装螭纹花卉纹绦环板。廊顶三面均设绦环板挂檐，透雕花卉、寿字和古钱纹图案。内室安券口牙子，下垂短柱雕莲苞莲叶。

出版

伍嘉恩《明式家具经眼录》故宫出版社，北京，
2015，页 289



HUANGHUALI SHRINE

Late Ming to early Qing (1600 - 1700)

Width 24.4 cm (9 $\frac{5}{8}$ ") Depth 23.6 cm (9 $\frac{3}{16}$ ")

Height 44 cm (15 $\frac{3}{4}$ ")

Traditional households often have shrines to house deities for worship. Most surviving examples are made of *zitan* wood, *hongmu* or lacquered softwood with *huanghuali* pieces being quite rare.

This shrine is shaped like a gatehouse. Three single boards are inserted into the base, and one on top creating the shrine cavity. The base stretchers are carved with curvilinear silhouettes and two uprights rise from the corners in front with low railings, encircling an anteroom-like space in front of the shrine cavity, the central part left open. Openwork carved panels of *chi*-dragons are inset into the railings. On top of the anteroom are eaves, *guayan*, on all three sides, inset with openwork panels of floral, *shou* character and antique coin pattern. The shrine cavity has long aprons on the sides while the one on top is fitted with short columns carved with lotus buds and leaves.

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Grace Wu Bruce, *Ming Furniture Through My Eyes*, The Forbidden City Publishing House, Beijing, 2015, p. 289



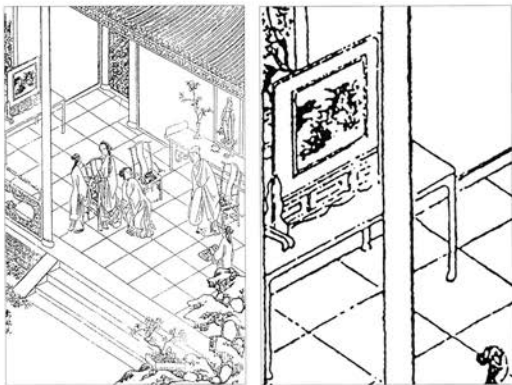
黄花梨理石大案屏

晚明 (1573-1644)

- 长 72 厘米 宽 28 厘米
- 高 59.7 厘米

案屏除了体积较小，适合放置于桌案上之外，与大型座屏的构造没有两样。此具大理石案屏，就正如常见于明代绘画与书籍插图版画内大座屏的缩影。

这具插屏式案屏格角攒边框嵌装大理石板，纹理如同泼墨山水画般呈现山峦隐现在云雾间，淡素清雅。二墩子上植立柱，柱顶刻仰俯莲纹，两边抵夹鍍卷草纹站牙。墩柱间石板下装入两块透雕灵芝纹绉环板，下安披水牙子，中部刻分心花，两侧翻出卷草。



《御膳堂图》
Jin Ping Mei Chua
The Golden Lotus



《御膳堂图》
Jin Ping Mei Chua
The Golden Lotus

HUANGHUALI DALI-MARBLE TABLE SCREEN

Late Ming (1573-1644)

Width 72 cm (28 3/8") Depth 28 cm (11")

Height 59.7 cm (23 1/2")

Table screens are contracted versions of large floor screens. Their method of making is often identical to their large counterparts. This piece is a smaller version of the large floor screens often depicted in Ming paintings, woodblock illustrations to contemporary publications.

This piece with a removable panel comprises a mitred frame inset with *dalishi* marble, evocative of a misty ink landscape. Uprights with carved lotus finials are planted into the thick, shaped bases and carved scroll-leaf spandrels are on either sides. Below the *dalishi* screen are two inset openwork *lingzhi* panels, beneath which are, aprons, fitted at an angle. The aprons are carved with a central decoration and foliage on the sides.



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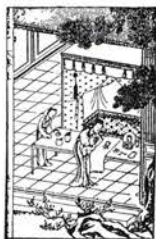


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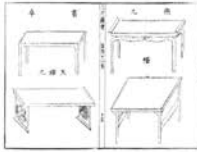


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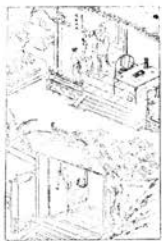


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《忠义水浒传》吴用智赚玉麒麟，元末明初历史小说，明 万历 (1573–1620) 刻本。郑振铎编《中国古代版画丛刊》卷二，上海古籍出版社，1988，页 836。

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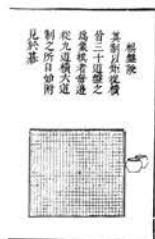
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