

100 Scholarly Objects
文房中的小宇宙



衣依

LIANG YI MUSEUM

HONG KONG

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百件风雅玩物



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前言

两依藏博物馆自开馆一年半来，以中国明清家具收藏而闻名。然而，还未让人所知的是：两依藏亦拥有非常出色的中国古代文玩藏品。

“文玩”一词多被收藏家用来泛指古代文人书斋中所需的各类器具，从笔筒、如意，到托盘、砚台、各种匣盒、几架等。在中国古代传统儒家社会中，文人阶层的地位崇高，仅次于皇族，这些小物件正是他们身份的象征。

《文房中的小宇宙：百件风雅文玩》是大型展览《苦行与奢华的交织——中国雅士与西方名媛珍品展》中的一部分。在这个展览中，我们将用博物馆的两层空间来展出两个不同的珍藏，以及它们各自所代表的生活方式。这个展览汇集来自全球藏家的中国文玩珍品，将是同类型展览中规模最大的一次，这个展览会带领观众步入以男性为主导的中国传统文人世界。大多数展品以珍稀木材黄花梨和紫檀木制作，重要展品包括罕见的紫檀鸟笼、紫檀马鞍、以及黄花梨御用卷轴箱等，共一百件展品。其中的十四件来自两依藏的永久珍藏，另八十六件精彩的展品均由英国著名收藏家马克斯·弗拉克斯 (Marcus Flacks)- 拣选，并借予我们策办此次展览，在此，对他表示诚挚的感谢！

在参观上述展览后，观众们将会对标题中所用的“ascetic（苦行）”一词有所理解。文房用具的成形根源于佛学和道学传统，摒弃物质主义和浮华生活，讲求谦卑与简单的人生哲学。很多展品需要观众细心地揣摩，方能欣赏它们以独特方式展现的美学价值，以及真正奢侈品的重要含义。

展览的第二部分位于三楼展厅，展示我们珍藏的逾200件欧洲珠宝粉盒、化妆盒，手袋等。显而易见，这是展览中的“奢华”部分，让观众一瞥20世纪女性妩媚多姿的世界。从楼下简约质朴的文玩展区骤然来到这里，璀璨耀眼的钻石、黄金、祖母绿和红宝石会带来强烈的感官冲击。然而，我相信展览的两部分将启发观众了解东西方对待奢侈的不同方式，以及两个传统性别角色在各自上流社会的身份体现。

展览中的欧洲珠宝粉盒、化妆盒等，有单独图录详细介绍。现在，请尽情欣赏我们最喜爱的100件文玩，并用心去感受它们的纯净、精致和优雅！

冯依凌
两依藏博物馆馆长
2015年9月

Foreword

In the one and a half years since Liang Yi Museum opened its doors, we have become known for our iconic collection of classical Chinese furniture from the Ming (1368–1644) and Qing (1644–1912) dynasties. What is less well-known, however, is our collection of scholarly objects.

“Scholarly objects” is a blanket term collectors use to describe a whole range of items, ranging from brush pots and *ruyi* scepters from the scholar’s studio, to other everyday pieces such as trays, ink stones, inlaid boxes and table stands. These are all part and parcel of the literati tradition, so prominent in a Confucian society that placed scholars second only to the emperor in the social hierarchy.

100 Scholarly Objects is part of a larger exhibition called “*Scholars and Debutantes: A Contrast of Ascetic and Opulent Luxuries*”. For this show, two floors of the museum will be used to showcase two very different collections and lifestyles. *100 Scholarly Objects*, the largest collection of its kind ever to be shown under one roof, takes prized pieces from around the world to showcase the best of the literati tradition, which for the most part was a male-dominated world. Most of the pieces are made from the precious woods *huanghuali* and *zitan*, and include some truly rare pieces such as a birdcage made of *zitan*; a harness mount (for horses) made of *zitan*; and an imperial scroll box made of *huanghuali*. Out of the 100 objects on show, only 14 are from the Liang Yi permanent collection: these pieces are tagged with a credit line in the captions. I would like to take this opportunity to thank the renowned London-based collector Marcus Flacks for arranging and organising the loan of the other 86 beautiful pieces for this exhibition.

After perusing the exhibition, our visitors will gain an understanding into why we used the word “ascetic” in the title. Scholarly objects have their roots in early Buddhist and Daoist traditions, which rejected materialism and showiness, preferring instead humility and simplicity. The majority of these objects warrant careful and lengthy contemplation to appreciate their pared-down aesthetics as a luxury in its own right.

The second part of the exhibition is located on the upper floor of the museum, and showcases over 200 pieces of European vanities from our permanent collection. This is clearly the “opulent” part of the exhibition, and allows a peek into the overtly feminine world of the 20th century woman. The glittering display of diamonds, gold, emeralds, and rubies comes as a shock to the senses after the austerity of the scholar’s studio. However, I believe that the contrasting elements of the exhibition will lend invaluable insights to both the occidental versus oriental approach to luxury, as well as the traditional gender roles ascribed to high-ranking members within each society.

The selection of vanity cases on display in this exhibition are detailed in a separate *Vanities* catalogue: for now though, I will leave you to enjoy the purity, subtlety and refinement of our favourite *100 Scholarly Objects*.

Lynn Fung
Director, Liang Yi Museum
September, 2015

文房中的小宇宙

中国文人与朴素的自然材料之间的亲密关系是中国哲学思想的一种体现。西方文化对于自然的崇敬更倾向于将其看做一个与人类社会分开的体系，一个获取资源或愉悦的地方。在中国文化中，却用不同的眼光看待自然；大卫·辛顿 (David Hinton) 曾充满赞美之情地解释中国人眼中的自然：“一个富有活力的宇宙，人类在此以最基本的方式参与其中。”¹

中国古人对文房用具的态度大抵如是。文房用具的种类很广，它们的拥有者是那些受过良好教育并对社会有很大影响力的知识分子。一方面，它们是文人学者的生活必需品（毛笔、笔筒、笔架、镇纸、砚台、砚屏、官皮箱，以及其他用于储藏或摆设的家具等）；另一方面，它们构成了一个富有活力的小宇宙，而文人们以最基本的方式参与其中。

这些昔日的传统用具不仅在中国的文人间保留至今，其深奥而优雅的美亦得到越来越多国际藏家的青睐。记得早年在伦敦开画廊时，我展出过一块附有木架的带天然凿孔的石头，以及一件木笔洗。让大多数观众都摸不着头脑，少数人表示很有兴趣，但大家都想知道它们有何含义。时至今日，在任何有文化底蕴的地方，人们不需要解释也能理解这样的艺术品了。

从意义和价值的角度上看，中国古代文人生活的深奥哲学正在重归其在古时的高尚地位（经济和精神两方面）。十二世纪时，一块天然（或是伪装天然的）奇石的审美价值不亚于一幅精美的画，甚至一幅古董名画，且远远高于人工创作的宗教类图像。明清时期，自然朴素的材料比那些更加贵重的材料更能显示文人的身份。

伴随着这复杂的审美观而来，是各种木材（包括有着特别纹理和颜色的木材表面、古怪模样的树瘤、扭曲交错的树根和树干）、竹子、葫芦、椰子壳和其他质朴无华的天然物材，都是被人推崇的，而金银则尽量回避。通过晚明时期一些介绍文人生活的书籍，这些代表文人身份象征物的审美趣向，已被人所众知：瓷器被认为太过俗气，不适合放在书房中，除非它们是古物，且样貌朴素；哪怕是铜器，能被接受的也是古物，或者由当时铜匠制作的有“品味”的作品也勉强可以——通常这意味着它们是很成功的仿古铜器。木材则无处不在。文化精英们坐在木头上面、写和画在木头上面，所用的毛笔，笔筒也都是由木头做的。环绕四周的木材，所包涵的审美意义远远超过了它的实际功能。

一块奇石、一段树根、笔筒或画案上的奇怪纹理都是大自然的缩影，通过它们，文人们可以足不出户就跋山涉水，感受自然的奥妙。

在中式审美中，艺术品和其主题间的模糊界线非常耐人寻味，并且几千年来都是如此。以书法和绘画为例，观众、艺术家、作品，都是艺术创作中不可或缺的一环。这个过程（艺术家/艺术品/观众）是如此重要，以至于书画收藏家们可以在作品上直接盖上自己的藏家印章，使得观赏者也在作品上留下了印记。如此一来，艺术品和观赏者之间的界线被淡化，因为两者都成为了同一个美学宇宙的组成部分。中国的美学家们习惯于从木纹、树根和奇石中一窥万里江山美景，在变化无穷的自然旅途中探寻不朽隐士和奇鸟异兽。小如一片竹子的节点，自然界微小的组成

The Cosmology of the Scholar's Studio or Transcendent Playthings

The Chinese intellectual affinity with the humbler materials of nature is just one aspect of a broader philosophical viewpoint. In the West the inborn admiration for nature tended to see it as separate from human beings; a place to be mined for resources or delight. In Chinese culture nature is, as David Hinton so admirably puts it in describing the Chinese concept of wilderness: 'nothing less than a dynamic cosmology in which humans participate in the most fundamental way.'¹

The same is broadly true of the Chinese approach to scholarly accoutrements: the wide range of objects found in the homes and studios of the influential minority of the culture as defined primarily by education. These objects may function as the necessary tools of the scholarly life-style (brushes, brush pots, brush rests, paperweights, ink stands, table screens, boxes and other furniture for storage or display), but they also form a dynamic cosmology in which the educated participate in a fundamental way.

This remains true today, not only among educated Chinese, but among a growing international community of collectors for whom the aesthetic holds a sophisticated, esoteric appeal. In my earlier days as a gallerist in London, a display of a natural, perforated stone on a wood stand, or a plain wood brush pot, left most of my audience puzzled, a few intrigued; all in need of an explanation. Today no explanation is necessary in any culturally aware part of the world.

The esoterica of Chinese scholarly life has begun to reclaim its ancient place in the hierarchy of meaning and value (both financial and psychological). In the twelfth century a natural (or cunningly naturalistic) strange stone commanded the same aesthetic respect as a fine painting, even an antique painting, and was treasured far above sculpted religious images. In the Ming and Qing dynasties, humble materials were valued as literati trappings over more precious ones.

Among sophisticated aesthetes, wood of all kinds (including intriguingly grained or coloured polished surfaces, strange burl formations, twisted roots and branches), bamboo, gourds, coconut-shells and other aspects of the bounty of nature were revered; gold and silver eschewed. Late-Ming attitudes to such scholarly trappings are well known from literati-lifestyle publications: ceramics were considered tacky in the studio, unless they were several hundred years old and relatively plain; even bronze was only acceptable if ancient, or, grudgingly, if made by contemporary metalsmiths considered to be tasteful – usually implying that they were successfully

部分都能够折射万物的特性，它们不是人们特意给予的：是与大自然和美学家一样，茫茫宇宙的一部分，欣赏它们予人的精神享受如同亲身探索大自然一样。

这些文人清玩更令人着迷的地方於：可供赏玩。从根本上说，它们具有实用功能，但用来赏玩的物件，其价值远远超越其实用功能，例如焚香或冥想时，它们成为现实世界、精神意识或其它领域之间沟通的媒介。这种超越是中国道禅文化终极追求的体现，因此这些小物件虽然被用来把玩，却是非常重要和严肃的物品。如此的矛盾却在道禅世界中很常见，因为矛盾像是一个路标，指向道禅的终极追求——超越凡世、大彻大悟。

水松石山房主人 莫士挥
二〇一四年一月於香港

[1] David Hinton (大卫·亨顿) Mountain Home: The Wilderness Poetry of Ancient China (《中国山水诗歌集》), New Directions Publishing Corporation, New York, 2002, p.xiii.

archaic. Wood, however was ubiquitous. The educated elite sat on it, wrote and painted at it, with brushes made from it, which they kept in wood brush pots. They were surrounded by it, and it held the capacity for aesthetic exchange far beyond its immediate, practical role.

In the same way as a strange stone acted as a wilderness microcosm, allowing the scholar to disappear into it to travel its peaks and valleys without leaving his chair, so they could with a strange root or the grain of a brush pot or painting table.

In Chinese aesthetics this sophisticated lack of distinction between object and subject has been standard for millennia. In painting and calligraphy, for instance, the audience was as much an integral part of the process of art as the artist or the physical work of art. The process was what mattered (artist/object/audience), to the extent where it was perfectly acceptable for subsequent owners of a painting or calligraphic work to add collector's seals or a colophon directly onto the painting, physically including the input of the audience. Similarly, the distinction between objects and humans was diminished, since all were part of the same aesthetic cosmos. The Chinese aesthete was accustomed to seeing thousand-mile vistas in wood grain, root, or strange stone, to encountering hermit-immortals or strange beasts in an ever-changing journey into nature. The fact that it was reflected in one slice, one bamboo node, one small particle of nature, was incidental: as part of the same cosmos as wilderness and aesthete, it fulfilled the same psychological, spiritual function as exploring the wilderness in person.

Therein lies the greater appeal of scholarly objects: playthings, really. While they may have functioned at a practical level, far transcending that was their role as playful objects which, like burning incense, or meditating, were capable of becoming an efficient channel of communication between one realm of reality and another, one realm of consciousness and another. Since the highest aspiration of the Daoist-Chan Chinese culture was this transcendence, these playthings were, paradoxically, very serious indeed. But we should expect paradox of the Dao-Chan world, it is the signpost to its highest aspiration: the Enlightenment experience which transcends and resolves all paradox.

The Master of the Water, Pine and Stone Retreat
Hong Kong, January 2014

[1] David Hinton Mountain Home. *The Wilderness Poetry of Ancient China*, New Directions Publishing Corporation, New York, 2002, p.xiii.



黄花梨砚屏

十七至十八世纪早期
长24.5公分 宽14.2公分 高29.2公分

Table screen

HUANGHUALI AND SERPENTINE
17TH - EARLY 18TH CENTURY
W: 24.5 CM x D: 14.2 CM x H: 29.2 CM



黄杨木笔架

十八世纪期
长13.5公分 宽5公分 高2.8公分

Brush rest

BOXWOOD | 18TH CENTURY
W: 13.5 CM x D: 5 CM x H: 2.8 CM



黄花梨水盂

十七世纪
径13公分 高13公分

Water pot

HUANGHUALI WOOD LINED WITH CLAY | 17TH CENTURY
DIA: 13 CM × H: 13 CM



紫檀笔洗

十八世纪
径11公分 高3.9公分

Brush washer

ZITAN | 18TH CENTURY
DIA: 11 CM × H: 3.9 CM



紫檀雕花笔筒

十八世纪
径9.2公分 高11.9公分

Brush pot with outdoor scene

ZITAN | 18TH CENTURY
DIA: 9.2 CM × H: 11.9 CM



紫檀大笔筒

十七至十八世纪
径18.5公分 高17.5公分

Brush pot

ZITAN | 17TH - 18TH CENTURY
DIA: 18.5 CM x H: 17.5 CM



紫檀刻款笔筒

十七至十八世纪
径12.4公分 高14.3公分

Brush pot with calligraphy

ZITAN | 17TH - 18TH CENTURY
DIA: 12.4 CM x H: 14.3 CM





紫檀箱

十七至十八世纪,安徽省
长24.2公分 宽24.2公分 高35.6公分

Carrying box

ZITAN | ANHUI PROVINCE, 17TH - 18TH CENTURY
W: 24.2 CM x D: 24.2 CM x H: 35.6 CM



黄花梨雕花镇纸

十七世纪
长35.5公分 宽3.5公分 高2.6公分

Scroll weight

HUANGHUALI | 17TH CENTURY
W: 35.5 CM x D: 3.5 CM x H: 2.6 CM



紫檀阴刻诗文镇纸

十八世纪
长24.4公分 宽2.3公分 高0.8公分

Scroll weight with calligraphy

ZITAN | 18TH CENTURY
W: 24.4 CM x D: 2.3 CM x H: 0.8 CM





紫檀笔筒

十八世纪
径15.8公分 高14.8公分

Brush pot

ZITAN BURR | 18TH CENTURY
DIA: 15.8CM x H: 14.8CM



紫檀方盒

十八世纪
长10.3公分 宽10.3公分 高7.6公分

Seal box

ZITAN | 18TH CENTURY
W: 10.3CM x D: 10.3CM x H: 7.6CM



紫檀委角方形笔筒

十八世纪
长7.9公分 宽9.4公分 高10.2公分

Lobed brush pot

ZITAN | 18TH CENTURY
W: 7.9CM x D: 9.4CM x H: 10.2CM



楠木刻山水人物笔筒

十八世纪
径12.8公分 高15.6公分

Brush pot with studio scene

NANMU | 18TH CENTURY
D: 12.8CM x H: 15.6CM



黄杨木雕花小笔筒

十八世纪
径5公分 高9公分

Brush pot

BOXWOOD | 18TH CENTURY
DIA: 5 CM x H: 9 CM



黄花梨葫芦形瓶

十八世纪
径9.8公分 高17.5公分

Double-gourd shaped vase

HUANGHUALI | 18TH CENTURY
DIA: 9.8 CM x H: 17.5 CM



黄花梨笔筒

十七至十八世纪
径12.5公分 高13.6公分

Barrel-shaped brush pot

HUANGHUALI | 17TH - 18TH CENTURY
DIA: 12.5 CM x H: 13.6 CM



乌木小几

十八世纪
长38公分 宽15公分 高7公分

Scroll stand

WUMU | 18TH CENTURY
W: 38 CM x D: 15 CM x H: 7 CM



紫檀盪頂官皮箱

十七至十八世纪
长30公分 宽30公分 高30公分

Seal box

ZITAN | 17TH - 18TH CENTURY
W: 30 CM x D: 30 CM x H: 30 CM





黄花梨雕花笔筒
十七至十八世纪
径13.6公分 高14.3公分

Brush pot with plum blossoms and rocks
HUANGHUALI | 17TH - 18TH CENTURY
DIA: 13.6 CM x H 14.3 CM



紫檀嵌螺钿雕龙匣
十九世纪
长11公分 宽11公分 高6公分

Case with dragon and clouds
ZITAN AND MOTHER-OF-PEARL INLAY | 19TH CENTURY
W: 11 CM x D 11 CM x H 6 CM



黄花梨方形大笔筒

十七至十八世纪
长18.6公分 宽19公分 高22.4公分

Square brush pot

HUANGHUALI | 17TH - 18TH CENTURY
W: 18.6CM x D: 19CM x H: 22.4CM



紫檀雕云纹小几

十八世纪
长31.1公分 宽16.5公分 高9.5公分

Scroll stand

ZITAN | 18TH CENTURY
W: 31.1CM x D: 16.5CM x H: 9.5CM





紫檀双陆棋盘

十六世纪
长47公分 宽28公分 高8.5公分

Double-sixes game board

ZITAN | 16TH CENTURY
W: 47 CM x D: 28 CM x H: 8.5 CM

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黄花梨嵌百宝官皮箱

十八世纪
长36公分 宽26公分 高36公分

Dressing case

HUANGHUALI WITH IVORY AND SEMI-PRECIOUS STONE INLAYS | 18TH CENTURY
W: 36 CM x D: 26 CM x H: 36 CM

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紫檀、黄花梨须弥座式小几
十八世纪
长24.2公分 宽18.5公分 高5公分

Imperial table stand

ZITAN AND HUANGHUALI | 18TH CENTURY
W: 24.2 CM × D: 18.5 CM × H: 5 CM



龙眼木小几

十八世纪
长50.6公分 宽28公分 高8.2公分

Scroll stand

LONGYAN | 18TH CENTURY
W: 50.6 CM × D: 28 CM × H: 8.2 CM





梅花形刻字酒杯

十七世纪或十七世纪早期
径10公分 高5.5公分

Plum blossom-shaped wine cup

ZITAN WITH SILVER WIRE INLAY | 17TH CENTURY OR EARLIER
DIA: 10 CM × H: 5.5 CM

黄花梨圆托盘

十七世纪
径20公分 高1.5公分

Foliate tray

HUANGHUALI | 17TH CENTURY
DIA: 20 CM x H: 1.5 CM



黄花梨花状托盘

十七世纪
长30.4公分 宽24.8公分 高1.8公分

Foliate tray

HUANGHUALI | 17TH CENTURY
W: 30.4 CM x D: 24.8 CM x H: 1.8 CM



黄花梨花型托盘

十七世纪
长19.2公分 宽19.2公分 高1.8公分

Foliate tray

HUANGHUALI | 17TH CENTURY
W: 19.2 CM x D: 19.2 CM x H: 1.8 CM



紫檀上漆灯笼形小托盘

十八世纪
长15公分 宽15公分 高2公分

Lantern-shaped tray

ZITAN AND LACQUER | 18TH CENTURY
W: 15 CM x D: 15 CM x H: 2 CM





黄花梨六角形盆托

十七世纪
径29公分 高2.3公分

Hexagonal tray

HUANGHUALI | 17TH CENTURY
DIA: 29 CM × H: 2.3 CM



紫檀雕花托盘

十八世纪
长21公分 宽15.7公分 高3公分

Tray

ZITAN | 18TH CENTURY
W: 21 CM × D: 15.7 CM × H: 3 CM



紫檀线香插座

十八世纪
径 9.2公分, 高 13.3公分

Round incense stick holder

ZITAN | 18TH CENTURY
DIA: 9.2 CM x H: 13.3 CM



黄花梨线香插座

十八世纪
径 8.5公分 高 13.7

Round incense stick holder

HUANGHUALI | 18TH CENTURY
DIA: 8.5 CM x H: 13.7 CM



黄花梨嵌银小盘

十七至十八世纪早期
径 12公分 高 1.3公分

Plate or saucer

HUANGHUALI WITH SILVER WIRE INLAY | 17TH - EARLY 18TH CENTURY
DIA: 12 CM x H: 1.3 CM



竹皮雕花托盘

十八世纪
长19公分 宽11.6公分 高2.1公分

Tray with floral sprays

BAMBOO VENEER | 18TH CENTURY
W: 19 CM x D: 11.6 CM x H: 2.1 CM



紫檀雕龙笔筒

十八世纪
径15公分 高15.5公分

Brush pot with dragons and clouds

ZITAN | 18TH CENTURY
DIA: 15 CM x H: 15.5 CM

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黄杨木根雕案几

十八世纪
长19.5公分 宽15公分 高7.5公分

Root-shaped stand

BOXWOOD | 18TH CENTURY
W: 19.5 CM x D: 15 CM x H: 7.5 CM



黄杨木小几

十八世纪
长40公分 宽13.5公分 高13.5公分

Table stand

BOXWOOD | 18TH CENTURY
W: 40 CM x D: 13.5 CM x H: 13.5 CM



黄花梨臂搁

十七至十八世纪
长20公分 宽7.3公分 高4.2公分

Wrist rest

HUANGHUALI | 17TH - 18TH CENTURY
W: 20 CM × D: 7.3 CM × H: 4.2 CM



黄花梨嵌百宝盒

十八世纪
长49.5公分 宽30.5公分 高10公分

Food presentation box

HUANGHUALI WITH IRON WIRE AND GLASS INLAY | 18TH CENTURY
W: 49.5 CM × D: 30.5 CM × H: 10 CM





黄花梨大理石小几

十七世纪
长45.5公分 宽13.5公分 高11.5公分

Table stand

HUANGHUALI AND MARBLE | 17TH CENTURY
W: 45.5 CM x D: 13.5 CM x H: 11.5 CM





黄花梨镜架官皮箱

十八世纪
长34.5公分 宽30.5公分 高37公分

Dressing case

HUANGHUALI | 18TH CENTURY
W: 34.5 CM × D: 30.5 CM × H: 37 CM

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紫檀大理石小几

十八世纪
长33公分 宽26公分 高16公分

Table stand

ZITAN AND MARBLE | 18TH CENTURY
W: 33 CM × D: 26 CM × H: 16 CM





紫檀香炉

十八世纪
径25公分 高12.5公分

Censer

ZITAN | 18TH CENTURY
DIA: 25 CM x H: 12.5 CM





紫檀嵌百宝笔筒

十八世纪初期
径9.7公分 高12.7公分

Brush pot with plum blossoms

ZITAN WITH MALACHITE, TURQUOISE AND CORAL INLAYS | EARLY 18TH CENTURY
DIA: 9.7 CM × H: 12.7 CM

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黄花梨香炉

17世纪晚期
径17.1公分 高14.4公分

Drum-shaped censer

HUANGHUALI | LATE 17TH CENTURY
DIA: 17.1 CM × H: 14.4 CM



黄花梨仿藤编笔筒

十八世纪
径18公分 高17公分

Wicker-style brush pot

HUANGHUALI | 18TH CENTURY
DIA: 18 CM × H: 17 CM

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紫檀委角带盖小盒

十八世纪
长9公分 宽7.9公分 高4.6公分

Imperial box

ZITAN WITH SILVER WIRE INLAY | 18TH CENTURY
W: 9 CM × D: 7.9 CM × H: 4.6 CM





黄杨木如意
十八世纪
长52公分

Sceptre (Ruyi)
BOXWOOD | 18TH CENTURY
L: 52 CM



黄杨木如意
十八世纪
长30公分

Sceptre (Ruyi)
BOXWOOD | 18TH CENTURY
L: 30 CM





黄花梨瓜棱形筋瓶

十七至十八世纪
径3.3公分 高11.2公分

Foliolate incense tool vase

HUANGHUALI | 17TH - 18TH CENTURY
DIA: 3.3CM x H: 11.2CM



紫檀香灰小瓶

十八世纪
径5.2公分 高6.6公分

Miniature incense vessel

ZITAN | 18TH CENTURY
DIA: 5.2CM x H: 6.6CM



黄花梨筋瓶

十七至十八世纪
径4.5公分 高12.7公分

Incense tool vase

HUANGHUALI | 17TH - 18TH CENTURY
DIA: 4.5CM x H: 12.7CM



黄花梨圆形香盒

十七世纪
径7.1公分 高6.4公分

Round incense box

HUANGHUALI | 17TH CENTURY
DIA: 7.1CM x H: 6.4CM



黄花梨香炉

十七世纪
径16.2公分 高8.5公分

Censer

HUANGHUALI | 17TH CENTURY
DIA: 16.2 CM × H: 8.5 CM



竹皮方盒一对

十八世纪
长12.6公分 宽12.6公分 高5.3公分

Pair of square boxes

BAMBOO VENEER | 18TH CENTURY
W: 12.6 CM × D: 12.6 CM × H: 5.3 CM



黄花梨圆形三层香盒

十七至十八世纪
径11.1公分 高9.6公分

Three-tiered incense box

HUANGHUALI AND BONE | 17TH - 18TH CENTURY
DIA: 11.1 CM × H: 9.6 CM



黄花梨圆形香盒

十七世纪
径9.4公分 高11.3公分

Ribbed incense box

HUANGHUALI | 17TH CENTURY
DIA: 9.4 CM × H: 11.3 CM



镶黄杨木、黄花梨、铁力木、鸡翅木、乌木，紫檀提盒

十八世纪
长19公分 宽13.2公分 高22公分

Miniature chest

ZITAN WITH BOXWOOD, HUANGHUALI, JIHI, TIELI AND EBONY INLAYS | 18TH CENTURY
W: 19 CM × D: 13.2 CM × H: 22 CM



紫檀小提盒

十八世纪
长17.5公分 宽12公分 高18.2公分

Miniature tiered picnic box

ZITAN | 18TH CENTURY
W: 17.5 CM × D: 12 CM × H: 18.2 CM



黄花梨炕几形棋盘
十七世纪
长43公分 宽29公分 高10公分

Kang-shaped game table
HUANGHUALI WITH BONE INLAY | 17TH CENTURY
W: 43 CM x D: 29 CM x H: 10 CM



黄花梨棋盘

十七世纪
长52公分 宽36.6公分 高7.5公分

Game tray

HUANGHUALI WITH BONE INLAY | 17TH CENTURY
W: 52 CM × D: 36.6 CM × H: 7.5 CM



黄花梨盒

十七至十八世纪早期
长42公分 宽22.5公分 高6.4公分

Box

HUANGHUALI | 17TH - EARLY 18TH CENTURY
W: 42 CM × D: 22.5 CM × H: 6.4 CM





黄花梨匣

十八世纪
长11.3公分 宽10.5公分 高7.3公分

Box with tray

HUANGHUALI BURR | 18TH CENTURY
W: 11.3 CM × 10.5 CM × H 7.3 CM



紫檀香薰盒

十八世纪
长8.3公分 宽8.3公分 高7.5公分

Incense burning box

ZITAN | 18TH CENTURY
W: 8.3 CM × D: 8.3 CM × H: 7.5 CM





清康熙紫檀火盆提盒

清康熙时期 (1661-1722)
长15.2公分 宽23.3公分 高11.3公分



Portable brazier

ZITAN | KANGXI REIGN (1661-1722), 17TH CENTURY
W: 15.2 CM x D: 23.3 CM x H: 11.3 CM



黄花梨卷轴盒

十七至十八世纪
长10.7公分 宽48公分 高10.1公分

Imperial scroll box

HUANGHUALI | 17TH - 18TH CENTURY
W: 10.7 CM x D: 48 CM x H: 10.1 CM



黄花梨书匣一对

十八世纪
长21.2公分 宽33公分 高14公分

Pair of imperial book cases

ZITAN | 18TH CENTURY
W: 21.2 CM x D: 33 CM x H: 14 CM





紫檀上漆嵌竹小几

十八世纪中期
长45.7公分 宽28.5公分 高12.5公分

Imperial table stand

ZITAN WITH LACQUER AND BAMBOO INLAYS | MID-18TH CENTURY
W: 45.7 CM × D: 28.5 CM × H: 12.5 CM



紫檀六角形蒔瓶
十八世纪
径5公分 高11.2公分

Plum blossom-shaped incense tool vase
ZITAN | 18TH CENTURY
DIA: 5 CM x H: 11.2 CM



黄花梨圆盒
十七世纪至十八世纪早期
径13.4公分 高6.9公分

Container
HUANGHUALI | 17TH - EARLY 18TH CENTURY
DIA: 13.4 CM x H: 6.9 CM





明“万历款”黄花梨小箱

明万历时期 (1572-1620), 可能1576年
长36公分 宽19公分 高10.2公分

Box

HUANGHUALI | WANLI REIGN (1572-1620), PROBABLY 1576
W: 36 CM x D: 19 CM x H: 10.2 CM



黄花梨嵌百宝盒一对

十七至十八世纪
长70公分 宽21公分 高16公分

Pair of boxes with inlaid birds and trees

HUANGHUALI WITH HARDSTONE INLAIS | 17TH - 18TH CENTURY
W: 70 CM x D: 21 CM x H: 16 CM





黄花梨笔筒

十八世纪
径15.5公分 高17.8公分

Brush pot

HUANGHUALI | 18TH CENTURY
DIA: 15.5 CM × H: 17.8 CM

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黄花梨雕“岁寒三友”酒杯

十七世纪
径11.8公分 高6.5公分

Wine cup with the 'Three Friends of Winter'

HUANGHUALI WITH PEWTER LINING | 17TH CENTURY
DIA: 11.8 CM × H: 6.5 CM



紫檀三层贮盒

十七至十八世纪,安徽省
长12.6公分 宽19.4公分 高22.5公分

Box with internal tiers

ZITAN | ANHUI PROVINCE, 17TH - 18TH CENTURY
W: 12.6 CM x D: 19.4 CM x H: 22.5 CM



紫檀提盒

十七至十八世纪
长36公分 宽20.5公分 高24公分

Tiered picnic box

ZITAN | 17TH - 18TH CENTURY
W: 36 CM x D: 20.5 CM x H: 24 CM



紫檀嵌珐琅装饰件的马鞍

十八世纪, 山西省
长32.5公分 宽25公分 高15公分

Carriage harness mount

ZITAN | SHANXI PROVINCE, 18TH CENTURY
W: 32.5 CM × D: 25 CM × H: 15 CM

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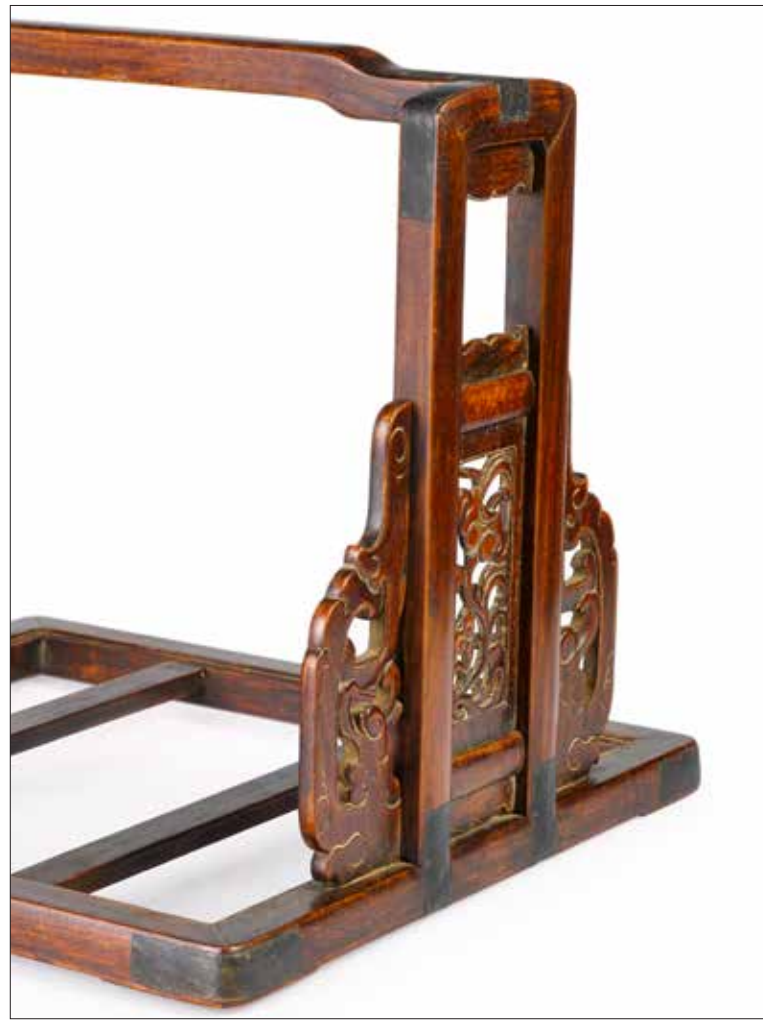
黄花梨及皮面手鼓

十七至十八世纪早期
径9.8公分 高7.2公分

Ritual drum (*damaru*)

HUANGHUALI AND ANIMAL SKIN | 17TH - EARLY 18TH CENTURY
DIA: 9.8 CM × H: 7.2 CM





清康熙黄花梨、竹编提盒

清康熙时期 (1661-1772), 安徽省
长24.2公分 宽24.2公分 高35.6公分

Carrying box

HUANGHUALI AND WOVEN BAMBOO | ANHUI PROVINCE, KANGXI REIGN (1661-1772), PROBABLY 17TH CENTURY
W: 24.2CM x D: 24.2CM x H: 35.6CM



明嘉靖紫檀嵌百宝盒

明嘉靖时期 (1521-1567)
长14公分 宽11.7公分 高7公分

Box with inlaid scene

ZITAN | MING DYNASTY, JIAJING REIGN (1521-1567)
W: 14 CM × D: 11.7 CM × H: 7 CM



根雕

十七至十八世纪
长47公分 宽25公分 高39公分

Scholar's rock

ROOTWOOD | 17TH - EARLY 18TH CENTURY
W: 47 CM × D: 25 CM × H: 39 CM



黄杨木鼓棒

十八世纪
长6.8公分 宽41公分 高5公分

Drum beater

BOXWOOD | 18TH CENTURY
W: 6.8 CM × L: 41 CM × H: 5 CM



黄杨木如意

十八世纪
长29.5公分

Sceptre (Ruyi)

BOXWOOD | 18TH CENTURY
L: 29.5 CM



黄花梨带座六角形笔筒

十七世纪
径17公分 高18.5公分

Hexagonal brush pot with fitted base

HUANGHUALI | 17TH CENTURY
DIA: 17 CM × H: 18.5 CM

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紫檀根雕

十七至十八世纪早期
长11公分 宽24.5公分 高20.5公分

Scholar's rock

ZITAN | 17TH - EARLY 18TH CENTURY
W: 11CM x D: 24.5CM x H: 20.5CM



紫檀如意

十八世纪
长48公分

Sceptre (Ruyi)

ZITAN | 18TH CENTURY
L: 48CM

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黄花梨碗

十七世纪
径11.7公分 高6.2公分

Bowl

HUANGHUALI | 17TH CENTURY
DIA: 11.7CM x H: 6.2CM



紫檀小几

十八世纪
长35.5公分 宽20.5公分 高8公分

Table stand

ZITAN | 18TH CENTURY
W: 35.5CM x D: 20.5CM x H: 8CM





根雕拂尘

十八世纪
长66公分

Flywhisk

ROOTWOOD | 18TH CENTURY
L: 66 CM



黄花梨桃形酒杯

十七世纪
长11.5公分 宽8公分 高5.5公分

Peach-shaped wine cup

HUANGHUALI | 17TH CENTURY
W: 11.5 CM × D: 8 CM × H: 5.5 CM





黄杨木根雕案几

十八世纪
长55公分 宽35公分 高20.5公分

Root-shaped table stand

BOXWOOD | 18TH CENTURY
W: 55 CM x D: 35 CM x H: 20.5 CM



黄花梨花沿式雕龙笔筒

十八世纪
径17公分 高18公分

Brush pot with floral sprays and dragons

HUANGHUALI | 18TH CENTURY
DIA: 17 CM × H: 18 CM

LIANG YI MUSEUM



黄花梨小几

十七世纪
长26公分 宽18公分 高6公分

Table stand

HUANGHUALI BURR | 17TH CENTURY
W: 26 CM × D: 18 CM × H: 6 CM



紫檀鸟笼

十九世纪
长76公分 宽27公分 高49公分

Bird cage

ZITAN | 19TH CENTURY
W: 76 CM × D: 27 CM × H: 49 CM

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硬木小鼓

十六至十七世纪
长14.5公分 宽11公分 高7公分

Drum

HARDWOOD | 16TH - 17TH CENTURY
W: 14.5 CM × D: 11 CM × H: 7 CM

LIANG YI MUSEUM

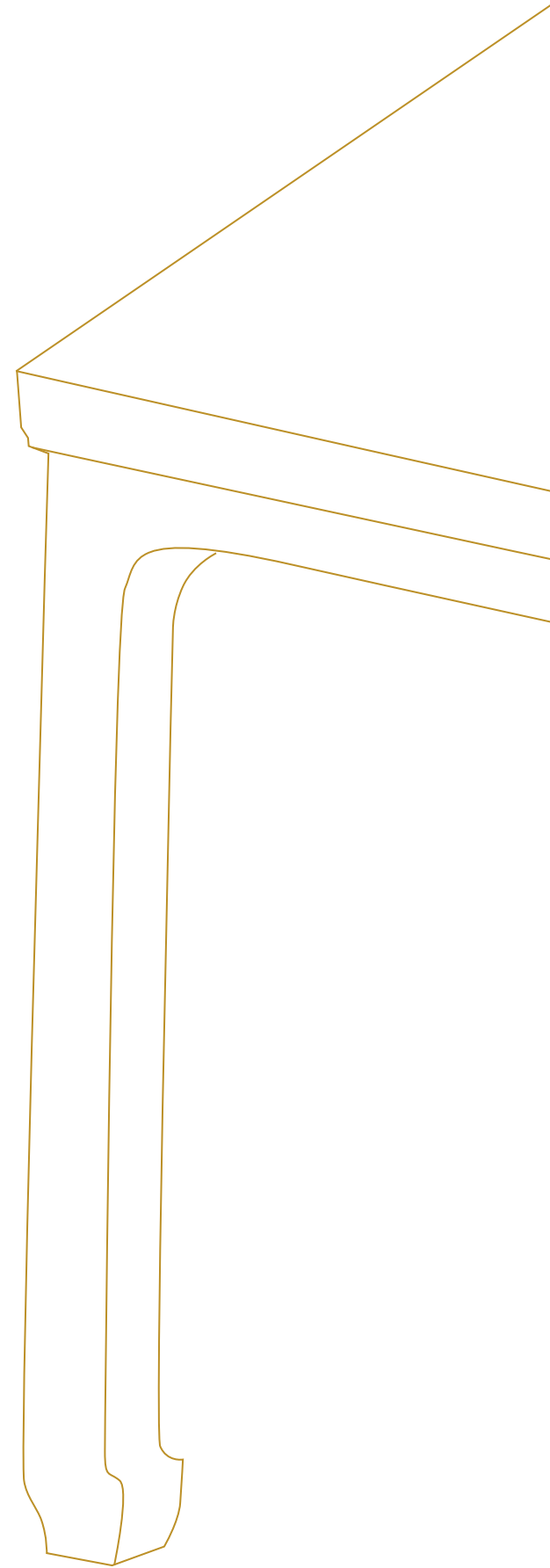


黄花梨“笏”

十七世纪
长7.5公分 宽40.5公分 高0.5公分

Tablet (Hu)

HUANGHUALI | 17TH CENTURY
W: 7.5 CM × D: 40.5 CM × H: 0.5 CM



Note to the reader

Pinyin is used for Chinese terms and titles. Chinese or other foreign terms in running text that have not been widely adopted in English are italicised. Unless otherwise noted, all objects are dated to the Ming (1368–1644) and Qing dynasties (1644–1912), with reign dates included where available.

Glossary

The materials used in the production of Chinese furniture are varied, and many specialised terms are used by art historians to discuss their manufacture. Where possible we have tried to avoid specialist terms and jargon, but a few helpful terms are included below.

Boxwood

Dense hardwood capable of taking a high polish. Usually used for small carved objects or decorative inlay.

Burr

Wood from a deformed part of a tree, such as a rounded outgrowth on a tree trunk or branch; usually knotty with unusual grain patterns

Huanghuali

Principal hardwood used for furniture from the mid Ming until the early Qing dynasty. Originally known as *huali* or *hualu*, the modifier *huang* ("yellowish-brown") was added in the early 20th century to describe old *huali* wood whose surfaces had mellowed to a yellowish tone due to long exposure to light.

Jichi

Hardwood with deep brown and grey patterns which, when cut tangentially, are said to resemble bird feathers.

Nanmu

Durable softwood traditionally prized as one of the best materials for cabinet production. Often used to decorate cabinet doors and table panels.

Tieli

A brownish-gray hardwood typically employed in the production of large furniture items.

Wumu

Brittle wood with fine grains, ranging from pure black to black and brown. Rarely used as the primary material for large pieces of furniture, but often shaped into decorative elements or small precious objects.

Zitan

Dark brown or purple hardwood, extremely popular during the Qing dynasty.

Longyan

Dense hardwood with a deep golden-brown tone and wave-like grain patterns. Difficult to work, it was mainly used for heavier furniture such as benches and stands.

Damaru

Small two-headed drum, often made of wood with leather drum heads. Used in Tibetan-Buddhist and Hindu ritual practice.

Hu

Long curved rectangular tablet, also called a *shouban* ("hand tablet" in Chinese). During the Ming and Qing dynasties they were employed by officials to take notes during audiences with the Emperor.

Kang

Low table, usually rectangular, typically with short elephant-trunk or cabriole legs (shaped in two curves; the upper arc convex, the lower concave) and paw or claw feet; often made of a single piece of wood.

Ruyi

Curved decorative object, traditionally with an S-shaped handle and cloud- or *lingzhi* mushroom-shaped head. Serves as a ceremonial sceptre in Chinese Buddhism or a talisman symbolizing power and good fortune in Chinese folklore.