

# 名门·天启堂

## 中国明清家具精品集

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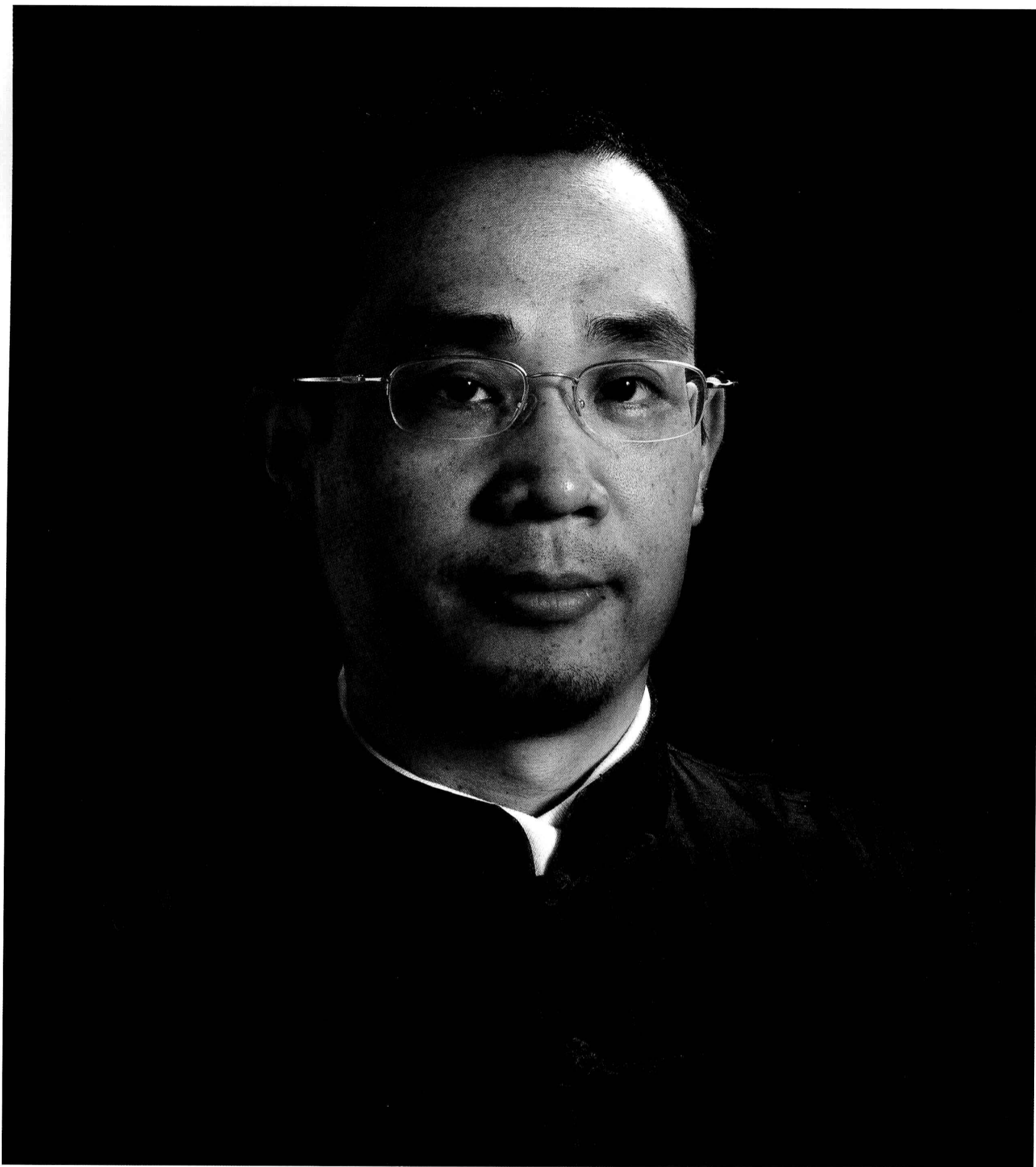
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Researcher of China Classic Furniture Museum at oregon, USA;

Director of Tianqitang Ming Style Furniture Research Institute

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戊子冬劉  
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# 序

对于明式家具的喜欢纯粹是个人爱好，我的曾祖父是当时当地非常有名的木匠师傅，很受人尊重，我爷爷学的是做生意，创办了“邹合兴”南货行，生意做得很大，解放后公私合营了，我爷爷的几房亲戚都是做木匠的，我也学过木匠，潜移默化做得很好。

五年前我开始把近几年做服装与广告所赚的钱，全部投入了天启堂明式家具研究所，看到好的木材，总是千方百计收下来，陆陆续续已经收藏了几十吨印度小叶紫檀，海南黄花梨，东南亚红酸枝，马达加斯加大叶紫檀等。

取名天启堂只因纪念明朝熹宗皇帝朱由校，天启是其年号，不爱江山爱做木匠的皇帝，他为明式家具的发展作出了重要贡献，在他的推动下把明式家具升华到了国家艺术，把明式家具推到了古典家具艺术顶峰。一件家具升华到艺术品它必须气韵生动，使人赏心悦目，为之心动，造型是艺术的关键，造型是它的灵魂，线条是它的骨架，符合了造型优美，结构合理，制作精湛，材质华贵它一定是具得收藏的家俱艺术品。

时至今日，天启堂对传统明式家具，榫卯技艺的传承和非凡工艺的执著。原版复制明式家具，再现明式家具之神韵，不会因当前市场和潮流的趋势而改变，当前市场所谓的古典家具粗制滥造，随意改变结构，偷工减料，严重影响了中国古典家具的声誉，愧对老祖宗几千年来传下来的技艺。我们天启堂一直坚持用传统古老的精密巧妙的榫卯结构制作明式家具，任何一环节都要追求完美，有时为了一件白铜饰件，我可以花半年的时间去寻找和制作原材料再加工成饰件，达到满意为止，每一件作品均刻有天启堂，堂号、年号、编号是为了以后能有据可查，传承有继，中国的传统对制作者很少留名的，因中国人崇拜权力，迷信皇权，而欧洲在文艺复兴时期涌现了像米开朗基罗，拉斐尔、达·芬奇等名家，只因他们在自己的作品上留下了名字，在当时他们只不过是一名有名的工匠而已，但以后在作品上发现并记住了他们，成为了艺术家。天启堂、堂号、和年号的印章和书法均出自中国美院书法系陈大中教授之手。

每一件家具作品从仿料、开料、取料、成形到打磨到安装饰件，每个环节都按精致的传统手工艺制作而成，特别是对木材处理，榫头结构处理，打磨处理，髹饰处理，都是最容易偷工的地方，我们的木材处理，取料后用科学物理方法处理半年以上才开始制作家具，减少变形和开裂，榫头结构因为榫头相连后，榫头的结构在里面，外面看不到，最易偷手，使用很久以后才会知道木匠当时偷懒了，对此天启堂要求榫头相连时必须有人严格检查。打磨七道工序不到位的话，如果中间少一道，打磨出的作品就缺少丝绸般光泽，所有这些都是天启堂对家具的认真和执著。还有在制作过程中，我们会设计许多辅助工具，来做到标准（这道工艺相当重要，木匠俗话说做靠山）。这三年来天启堂家具研究所经历许多事，但我从没有动摇和放弃过，三年不售一件家具，许多人不理解，在别人看来或许是浪费时间和故作玄虚，但对自己来说坚持自己的理念相当重要，这几年看着一件件优秀的明式家具的制作完成，靠的就是对传统榫卯结构工艺的坚持以及对品质的绝不妥协的自我要求，和骨子里对明式家具的喜欢，至少让我自己深深感动，三年不售，就是要有一个完整的体系。

倾其全力做一件自己喜欢的事真的很难，自己能坚持下来并得到认可很欣慰 2009年1月18日我的作品印度檀香紫檀雕《麒麟圈椅》作为艺术品被美国俄勒岗州中国古典家俱博物馆永久收藏。

这些年参观考察了大量博物馆，艺术馆和许多著名的古典家具制作工厂。购买了无数的关于明清家具的国内外刊物，受到了许多启发和帮助，同时发现许多出书的专家，只是研究专家，不是制作专家，实际关键工艺都没有发现，许多收藏家只是有钱的收藏家与研究和文化艺术无关，许多优秀的工匠师傅，又因个人素质修养而不作研究。出版这本书只是告诉大家还有人认真地按中国传统榫卯工艺制作中国的明式家具。



# Author's Preface

The love of Ming style furniture is purely a kind of my personal taste. My great grandfather was a locally well-known and respected carpenter at his time. My grandfather grew up to learn how to do business and he created the “Zouhexing” Southern Goods Trading Agent, which picked up in business development and was incorporated into the public business sector upon liberation. Several relatives of my grandfather were also engaged in carpentry and I also learned it through the excellent exertion of the subtle influence.

Three years ago, I started to inject all what I earned from years of garments and advertising businesses to Tianqitang Ming Style Furniture Research Institute. When I happened to find some good woods, I would leave no stone unturned to get them collected and successively, I have collected several ten tons of Indian red sandalwood, Hainan scentedros wood, Southeast Asian siam rosewood, Madagascar padauk, etc.

The name of Tianqitang is for memorizing the Xizong Emperor Zhu Xiaoyou of Ming Dynasty as Tianqi was the imperial title of his reign. Emperor Zhu Xiaoyou, who loved furniture more than his regime had made great contributions to the development of Ming style furniture. It was under his promotion that Ming style furniture was sublimed to be the national art, crowning the Ming style furniture to the art peak of classical furniture. A piece of furniture which could be sublimed to an artistic piece must had its exciting charms which could make people pleasing both to the eyes and the minds to get them deeply moved. Styling is the key and the soul of art while lining is the frame. Provided that the furniture is in conformity with excellent styling, reasonable structure, exquisite workman craft and luxurious woods, it must be artistic furniture worth collecting.

Up to now, Tianqitang has been persistent in inheriting the artistic and cultural elements of traditional Ming style furniture, mortise and tenon structure of Chinese traditional furniture as well as their extraordinary workman crafts to duplicate the Ming style furniture so that the flavor of Ming style furniture will once again be revealed; and such pursuits will remain unchanged with the current market and fashion trends. The roughly made and so called classic furniture in market nowadays may change the structures as a result of jerry-build, greatly affecting the reputation of Chinese classic furniture and shattering the accumulated and inherited crafts for thousands of years. Tianqitang has always been insisting in making Ming style furniture with the precise and delicate mortise and tenon structures and we are after perfection for each single process. Sometimes, for a single white copper fitting, I can spend half a year's time in searching for the raw material before making the fitting to my satisfaction. Each piece of product is chiseled with Tianqitang, name of the manufacturer, title of the emperor's reign and reference number for later tracing and inheriting purposes. The Chinese tradition is that the producer is seldom recorded by name in history as the Chinese people worshiped powers and had blind faith in imperial powers. During the European Renaissance, masters like Michelangelo, Raffaello and Vinci were found, remembered by people and eventually respected as artists because they left their names in their works when they were simply well-known artisans. The seals and

calligraphies for Tianqitang, name of the manufacturer and title of the emperor's reign are all made by Professor Chen Dazhong from the Calligraphy Department of China Academy of Art.

For each piece of furniture from material copying, cutting to taking and from shaping, grinding to fitting assembly, each process is made in accordance with the exquisite traditional handwork craft; especially for treatment of wood, rabbet structure, grinding and coating where workman craft may easily be left uncared, our furniture making will only be started upon completion of wood treatment which usually adopts physical treatment for half a year to reduce deformation and cracking. As the rabbets are left inside when connected, they are usually invisible from outside and often times left uncared in terms of workman craft. It is only after using for a long time that the user may realize that the carpenter slacked off. Regarding this point, Tianqitang requires that the rigid inspection must be carried out onsite during the rabbet connection. If the seven processes of grinding are not in place (for instance, one process is missing), the grinded work will lack the luster like silk. All these demonstrate the care and dedication of Tianqitang to furniture making. Also, during the furniture making, many auxiliary tools may be designed for standard making (This process is rather important and it is informally known among the carpenters as the “backer”). During the past three years, Tianqitang Furniture Research Institute has experienced many events, but I never moved or gave up. No single piece of furniture has been sold during the three years and many people do not understand that; some may even think that it is a waste of time or a deceitful trick; but to me, it's important to stay on the track of my own concept. Even though no single piece has been sold in the three years, a complete system is set in place where I fully know that each excellent piece of Ming style furniture is made in persistence to traditional tenon structures and crafts, our own uncompromising requirements on quality, as well as my deep love of Ming style furniture.

It is really not so easy to pull all out for what you really like. I'm greatly honored to be accepted after years of persistence. On January 18, 2009, my work—the kylin armchair with curved rest made of red sandalwood from India was permanently collected as an art work by the China Classic Furniture Museum at Oregon, USA.

I have visited and investigated a large number of museums, art museums and well-known classic furniture making plants, where I bought lots of publications on Ming style furniture home and abroad. These publications are both enlightening and helpful. Also, I have found that lots of book publishing experts are good at research but not furniture making. Actually, many key processes are not identified in these publications; though many collectors are rich, they have nothing to do with research or culture or art. However, many excellent carpenters are not involved in research due to their academic disqualifications. Therefore, the publication of this book is to tell our readers that there is someone who is carefully making the Ming style furniture in accordance with Chinese traditional mortise and tenon processes.

# 时尚的古典

王国维在《宋元戏曲史》中说过：“一代有一代之文学，楚之骚、汉之赋、六朝之骈语、唐之诗、宋之词、元之曲，皆所谓一代之文学，而后世莫能继焉者也。”

其实何止于文学，凡百技艺也是如此，时过境迁便逐渐衰退，慢慢淡出世人的视野，成为令人遗憾的、“后世莫能继”的古典。我国历史上这样的例子是举不胜数：诸如瓷器、漆器等等。

然而，虽然无法记起，但却不能忘记。后代人虽然会对一些时过境迁的旧东西失去兴趣，但对于古典中的精华却有着深深的怀念，当这种怀念之情不断积累到一定的程度，便会重新审视、重新认识，并赋予它具有时代的新感觉、新形象。一旦如此，古典的元素便脱胎换骨、不再有悖于时代，转而走到时代视野的最前列，成为炫目的时尚。

古典转化成为时尚，时尚也因此而变得深刻——明式家具就是古典在当代成为时尚的一个特例，成为时尚的古典。

明式家具之所以能够在当代成为时尚，简而言之有这样的原因：

## 1. 当代人的思古之情

我国在20世纪80年代以后，开始对传统古典文化艺术遗产重新认识，开始由批判否定到挖掘继承。同时，在当今世界上国力不断增强、民族地位大幅提升，使国民对我国固有的传统文化艺术的自信心和自豪感得到了恢复。在生活中这种势态尤为明显——唐装、茶艺与西服、咖啡相颉颃成为当代并举的风景，明式家具同样也成为了这道风景中的亮点。这些凝聚着灿烂中华文明的古典遗产成为今天华夏子孙们思古的最好媒介，也成为现代文化生活中的时尚元素。

## 2. 明式家具的独特之美

明式家具之美首先在于设计之美，其结构关系之间的比例、线条上长短方圆曲直的对比、线条与块面之间的衬托、素工与雕饰的互补，使得器物的造型简约而不简单，高贵而不富贵，充分展现了中国艺术的书卷气。其次在于制作之美，明式家具之做工精良，令人叹为观止，可以说非精良制作无以体现明式家具的独特之美，因此其制作与设计是相辅相成、相得益彰的。再次是材质之美，明式家具多选用紫檀、黄花梨、酸枝木等硬木制作，经过精心打磨后，其坚硬的质地、自然的木纹、玉感的光泽均得到了最佳的展示。明式家具集此诸美于一体，不能不说是家具史上的奇葩。

## 3. 具有古典精神与时尚意识的继承人

在今天这个百废俱兴的年代，各行各业都涌现出了许多杰出的人才，在明式家具方面，天启堂主人邹自力就是其中的佼佼者。邹先生对中国的古典文化艺术具有极高的领悟、研究能力，他博览各种明式家具图谱、参观各大博物馆的明式家具藏品、与工匠师傅一起研究切磋工艺制作技术，成为了明式家具方面年轻一辈的专家。同时，邹先生又是对现代时尚艺术非常内行的，尤其是对当今时装潮流了如指掌，对阿玛尼、范思哲等大师的作品具有极好的感悟与共鸣。他的这种既具有古典精神又充满时尚意识的素质，使他制作的明式家具成为时尚的古典。他曾经说过，他做的是作品而不是产品，仅就此言而论，他就可以是一个明式家具合格的继承人。

2007年秋，有幸在慈溪结识了邹自力先生，他这么年轻却有如此的见识令我心折。最近，他打算将近年来精心制作的作品集册出版以饕同好，并嘱我为序，我虽外行但亦不揣浅陋乐以为之，是序。

陈大中于西泠三湖精舍灯下  
中国美术学院教授  
2009年4月





# Modern Classics

“One generation will have its own literature and there were special genres in the given period in ancient China, for example, Sao in Chu state of war-state period, fu in Han Dynasty, parallelism prose in Six Dynasty period, poems in Tang, Ci in Song Dynasty and the verse and opera in Yuan Dynasty. All of these genres were the most popular ones in the given period without successors.” said Wang Guowei, one of the most famous scholars in the academic circles of China in the modern times in his masterpiece of the Theatrical History of Song and Yuan Dynasties.

Literature is such genres bearing and so are other workmanship and accomplishments. With time elapses, decline may likely happen and a past popularity may shun away from the life of the new generation, leaving some pitiful yet not inheritable classic styles behind. Such examples are numerous in the Chinese history, like porcelain and lacquerwork, etc.

Though not inheritable for certain elements, it is by no means easy to forget the history. The later generation may lose their interest in some antiques when time passes and the real life situation changes, but people tend to yearn for “the pick of the basket” and when such affection accumulates to a certain degree, they will reexamine, further recognize and endow it with new feelings and new images of the time. Once this happens, classic elements will be reborn to be the dazzling forefront fashion of the time, which will no longer be in paradox with the modern visions.

When classicality is tuned in fashion, modern style may become more profound in nature thereof. The prevailing Chinese Ming style furniture nowadays is one of the good examples illustrating how classic elements are turned into modern fashions, i.e., modern classics. The reasons for the popularity of Chinese Ming style furniture are mainly as follows:

## 1. Reminiscence in Modern times

After the Cultural Revolution, conventional classical culture and art legacies have been re-acknowledged in China from criticizing and denying to dredging up and inheriting. Meanwhile, the national strength has been increasing cultivated in today’s world and the position of the nationality has been greatly enhanced to get the confidence and pride of Chinese national on the inherent traditional culture and art being recovered. This is more obviously revealed in real life situations where Tang style dresses, the art of Chinese tea and many other old fashions are once again enjoying the same popularity with modern styles of life, like coffee; and Chinese Ming style furniture is surely standing out as the highlight. These classic legacies with the brilliant Chinese cultural sedimentation have become the best media for the Chinese offspring to look back to history as they are once again picked for fashion elements of modern cultural life.

## 2. Unique Beauty of Chinese Ming Style Furniture

The beauty of Chinese Ming style furniture is firstly related to its design in the sense that that the proportions among the structural relations, comparison and contrast among the short and long,

cylindrical, square, curvy and straight lines, the reflection of lines with each sectional blocks, the complementary plain craftsmanship and carving and many other factors make the styling simply and nobly affordable, fully displaying the knowledge of Chinese art. The beauty of Chinese Ming style furniture is related to its making in the sense that exquisite craftsmanship is explored to render products to peak of perfection. Rough polishing by no means shall be comparable to the unique beauty of the Chinese Ming style furniture. Therefore, the making and designing of Chinese Ming style furniture supplement each other and benefit from each other. Last but not least, the beauty of Chinese Ming style furniture is related to the selection of materials where rosewood, scented rosewood, dalbergia cultrate and other hard wood are explored. After grinding, the hard nature of such wood, the natural wood textures and the luster like jade are maximally exposed. The Chinese Ming style furniture gathers all such integrative beauties and it is surely honored with laurels in the history of furniture making.

## 3. Inheritors with Classical Spirit and Fashion Awareness

In this time when full-scale construction is underway, many outstanding talents are teaming up in each industry or sector. In respect of the Chinese Ming style furniture, Mr. Zou Zili, owner of the Apocalypse Hall is one of such outstanding talents. Mr. Zou has a deep understanding to the Chinese classical culture and art, and demonstrates a high research capabilities as he reads extensively about the illustrative atlas of the Chinese Ming style furniture, visits the collections of each big museums for Chinese Ming style furniture and discusses as well as studies with the artisans the craftsmanship and process making. Mr. Zou is well respected as an expert from the younger generation in the area of Chinese Ming style furniture. Meanwhile, Mr. Zou is also an expert in modern fashion and art, especially the tide of today’s fashion. He has very good understanding and resonance to the masterpieces by masters like Armani, Versace, et. al. His qualifications in both classic spirits and fashion awareness make his furniture making the modern classics. Mr. Zou once said that his works is no product. Such words tell that he is an inheritor of the Chinese Ming style furniture.

In the fall of 2007, I was lucky enough to meet Mr. Zou in Cixi city, China’s Zhejiang Province. His youthfulness and insights made me admiring him a lot. Mr. Zou plans to publish his collection of works in recent years in favor of the readers and he requested me to write the preface for the collection. Although I am no expert at all, I feel so delighted to do so with my humble understanding.

zhen da zon

April 2009

Sanhu Cottage, Xiling

The author of this preface is a PHD of the China Academy of Art and a visiting professor of Gifu Women’s University of Japan.

# 摄影后记

我的专业是摄影，习惯观察事物并了解对象的本质，当然，拍摄工作是非常严谨的，事实上只要认真去做事，就能做好。所以，这次明式家具拍摄，给了我一次学习的机会。

通过与天启堂主人邹先生的交流，我很快地了解到明式家具在选材和制作方面的要求是极高的。在过去的记忆经验中，我只知明式家具便是红木老家具，然而眼前看到的却是截然不同，它们是色泽暗红、崭新光亮的紫檀木明式家具。顿时我为这些家具表现出来的文化气质感到了这次拍摄是很有意思的，古朴典雅、雍容尊贵的明式家具，默默感受扑面而来的氤氲气息，无论座椅、橱柜、几案，还是床榻、衣架等等，简洁厚重的线条、精致柔滑的肌理，端庄古朴的质地，玲珑剔透的雕刻、装饰，处处彰显着古典艺术撼人心魄的独特魅力，都给了我很大的拍摄欲望。此时，邹先生也让我悠然而敬了起来。正所谓品似其人，心想，我一定要与他交个朋友。

事实上拍摄的难度是很大的，在清洁整齐的展示厅里，我架起了十几盏灯光，但还是困难重重。因为他的家具全是手工打磨，在布施光源上要十分讲究。像镜子一样的面和深暗部分的木纹，整体光影和局部的雕刻，始终让我难以选择曝光，高光部分怕炸光而暗部又担心拍不出来。经过多日的耐心拍摄，当拍累了的时候就去看一下家具，喝喝邹先生亲手沏的茶。在视觉、触觉与味觉的三重快感下终于完成了拍摄。

在中国江南，建筑、书画、居室合为一体，属民间文化艺术体系，风格上大体一致，但在制作上各有差异，选材上就尤其重要，由此，不管是收藏还是制作的人都会因为用料讲究而身显名贵。这种追求也是至今人们依然喜爱明式家具的理由。

邹先生做事的风格很像是一位艺术家，追求完美，很有气度，不太标准的普通话，略带有一点慈溪口音，多半有着浙商的风范，夫贵妻贤。在他的家具工厂里，有几位十分勤奋朴实的工人，他们就是将传承文化、发扬光大的艺工，而这些工人也是严格遵循了邹先生的制作要求，他们的形象更像是国粹戏曲中的角色。几百把工具刻、磨、擦，使用得非常准确而灵敏。在他的仓库里则存放着许许多多四处搜罗来的木料，就像书画家备有很多老宣纸和笔墨一样。

几千年翠烟青山，抚靠檀香花梨。在江南，鱼迷花荷，诗书酒香，小桥船走，妻儿货郎，庭园雨瓦，织锦珠光。勤劳好学，奋斗智强。固盛交往，身显名贵。

古月琴身，今日曲艺，邹先生的家具就像明日的昆曲，我为他的事业而感到骄傲，并衷心祝愿他的天启堂能成为百年老字号。

郑伟于湖畔南山路  
2009.7.5



# Photography Postscript

I majored in photographing and I'm accustomed to observing things for learning their real underlying essences. Of course, photographing is something rather rigid and actually if careful attention is paid to, a good result can be made achievable. Therefore, the photographing for the Ming-style furniture this time provided me with a good opportunity of practicing and learning.

Through communication with Mr. Zou, owner of Tianqitang, I quickly learnt that Ming-style furniture has extremely high requirements in terms of material selection and processing. In my past memorable experiences, I only knew that Ming-style referred to something like the old red rosewood furniture. However, what I really witnessed with my own eyes was something totally different from my understanding. The furniture was of dark red color, with newly polished rosewood for Ming-style furniture. The cultural essence embodied in such furniture immediately endowed me with the feeling that the photographing this time would be highly meaningful and interesting. The unique charms of the soul-touching classic art contained in the furniture were clearly displayed with the primitive simplicity, elegance as well as naturally graceful luxury silently revealed in the deeply hidden tincture in the simple but profound lines, exquisitely soft and smooth textures, the civic, simple and unsophisticated quality of materials, the exquisitely carved sculpts and decorations of the chairs, cabinets, end tables, beds, cloth racks, etc.; all these gave me great desires for taking the photographs. Meanwhile, I suddenly felt the kind of respect that Mr. Zou should deserve from me and I expected to be a friend of his as I could really read his moral standing from the quality of his works.

In fact, the difficulty level of photographing was pretty high. In the clean and tidy show room, I erected dozens of lights, yet there were still barriers there as all his furniture was grinded manually, which meant very rigid requirements on the layout of the lighting sources. The surface was like a mirror and the wood veins in dark shades as well as the considerations to the overall lighting and shading and the partial enchantment often made it difficult for me to select the exposures as I was afraid that the highlight effect would explode while the dark effect may not be revealed. During days of patient photographing, I would touch the furniture gently and taste the tea made by Mr. Zou personally when I got somewhat tired. With large charges in seeing, touching and tasting, I was able to finalize the photos.

In Southern China, architectures, paintings and living shelters are always combined as a whole and this has become a folklore cultural art. The styles are approximately the same, with differences exist in the concrete makings, especially in material selections. Therefore, whether it is

for collectors or makers, reputation and nobility are always underlying the fine-tuned material selections. Such pursuit also contributes to the loving of Ming-style furniture up till now.

The way Mr. Zou gets things done is much like an artist. He's a man after perfection and he is graciously generous. His inaccurate Standard Chinese with some Cixi accent tells him off as a Zhejiang merchant. He's a noble man and his wife a virtuous woman. In his furniture plant, dozens of diligently earthy workers rigidly followed Mr. Zou's requirements in furniture making so that the inherited cultures are made fully in use in their processing. These workers are pretty like roles in the national operas where they accurately and agilely illustrated the functions and connotations of hundreds of grinding, engraving and polishing tools for the cultural and artistic works. In the warehouse, there stored some woods Mr. Zou secured from other places; they are just like the old painting paper, brushes and ink a painter would often have.

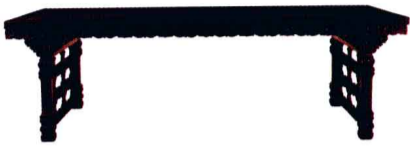
Thousand years of development would give me too many imaginations upon the fragrance of the padauk wood. In Southern China, scenes are not difficult to find for fish chasing among the blossomed lotus, people pursuing knowledge, wine fragrance smelt along streets, boats sailing across bridges, wife and children delivering goods, garden courtyards chanting in the rain, brocades and pearls shining brightly... People are learning diligently and growing with their wisdoms and strengths; people are communicating more than ever before and they can tell the reputation and nobility of the locals...

For the Chinese, the ancient moon and the musical instrument can create a deep sentiment of artistic sense. And some old forms of arts are still prevailing nowadays, like the Kun Opera. The furniture made by Mr. Zou is just like the Kun Opera for tomorrow. I feel proud of his business and I sincerely wish Tianqitang will grow up to be a century-old brand.

This is the first volume to be published on Tianqitang and the photographs serve as special souvenirs for the 36th birthday of Mr. Zou.

zhen wie  
2009.7.5

# 图录 Catalog



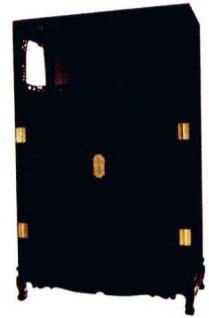
清式：雕西番莲花大画桌 大叶紫檀  
Qing style Carved lotus flower cabinet bed, paduk/rosewood Padauk



明式：四柱架子床 大叶紫檀  
Ming style Four posts Framed bed Padauk



明式：大叶紫檀 小柜子  
Ming style padauk small cabinet



明式：万历柜 大叶紫檀  
Ming Style Wanli display cabinet Padauk



明式：印度小叶紫檀 圈椅  
Ming style Red sandalwood Armchair with curved rest



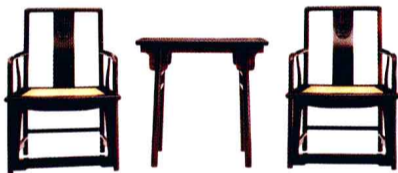
明式：大叶紫檀 交椅  
Ming style Padauk folding chair



明式：大叶紫檀 玫瑰椅(六把)  
Ming style Padauk Six rose chairs



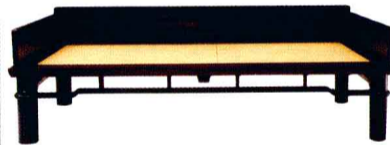
明式：大叶紫檀 高背南官帽椅成对  
Ming style Padauk Pair of high-back armchairs



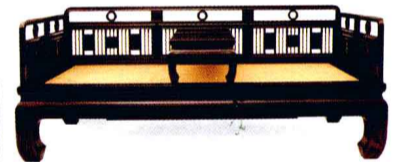
明式：大叶紫檀 扇面南官帽椅 四张成堂  
Ming style Padauk Armchair with fan shaped back



明式：大叶紫檀 四出头官帽椅  
Ming style Padauk Armchair with four protruding ends



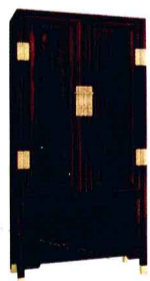
明式：大叶紫檀 全素罗汉床  
Ming style Padauk Plain Luohan bed



明式：大叶紫檀 罗汉床(苏作)  
Ming style Padauk Luohan bed



明式：三屏风 高浮雕 罗汉床  
Ming style Three-panel screen High relief Luohan bed



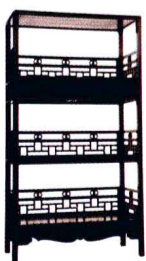
清式：大叶紫檀 雕龙凤柜  
Qing style Padauk Cabinet carved with dragon and phoenix



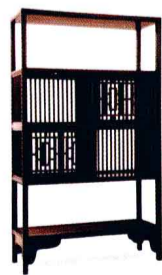
明式：大叶紫檀 圆角柜  
Ming style Padauk Round-corner cabinet



明式：顶箱柜 尼泊尔小叶紫檀  
Ming style rosewood top cabinet Nepal red sandalwood



明式：品字书架 大叶紫檀  
Ming Style Wanli display cabinet Padauk



明式：大叶紫檀 透棂架格成对  
Ming style Padauk Pair of shelves with openwork lattices



大红酸枝 插肩榫翘头案 Ming style Padauk Recessed-leg table with inserted shoulder joints and everted flanges



明式：大叶紫檀 方胜纹画桌 Ming style Padauk Painting table with overlapped diamond design



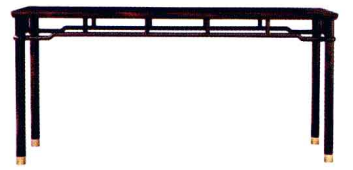
明式：大叶紫檀 雕拐子龙画桌 Ming style Padauk Painting table carved with abstract dragon design



明式：大叶紫檀 琴桌 Ming style Padauk Lute table



明式：大叶紫檀 霸王枨画桌 Ming-style padauk giant's arm brace painting table



明式：大叶紫檀 长形条桌 Ming-style padauk longrectangular table



明式：大叶紫檀方桌 Ming style Square table made of padauk



大叶紫檀 禅凳 Ming style Padauk Pair of single stools



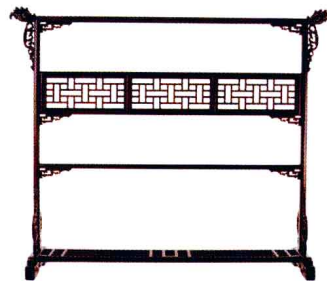
明式：小叶紫檀 小平头案 Ming style Red sandalwood Small table with flat top and narrow recessed legs



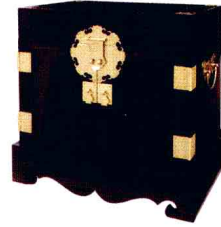
明式：方形香几 大叶紫檀 Ming-style square incense stand padauk



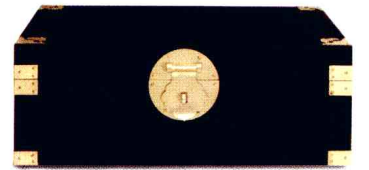
明式：大叶紫檀 荷花边香几 Ming style Padauk Lotus-edged incense stand



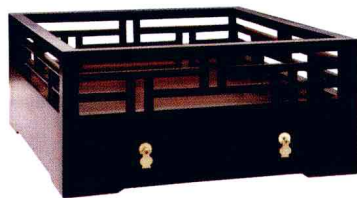
明式：大叶紫檀 衣架 Padauk Ming style Clothes rack



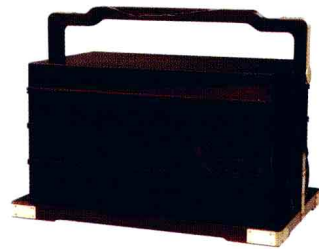
大叶紫檀 官皮箱 Ming style Padauk Dressing case



明式：大叶紫檀 小盒 Ming style Padauk Small case



明式：大叶紫檀 都承盘 Ming style Padauk Desk tray



明式：大叶紫檀 提盒 Ming style Padauk Hand-carried box



明式：大叶紫檀 小博古架 Ming style Padauk Small display shelf



全素 黄花梨笔筒 Totally plain Pen tube made of Huanghuali wood



全素 小叶紫檀 镇尺 Totally plain Red sandalwood Paper presser



大叶紫檀 笔架



大叶紫檀 荷花灯座 padauk Lotus lantern holder



明式：大叶紫檀 小盒子(首饰盒) Ming style Padauk Small case (jewelry box)



尼泊尔小叶紫檀 券口玫瑰椅半成品 Semi-finished Nepal red sandalwood arch-shaped inner frame rose chair



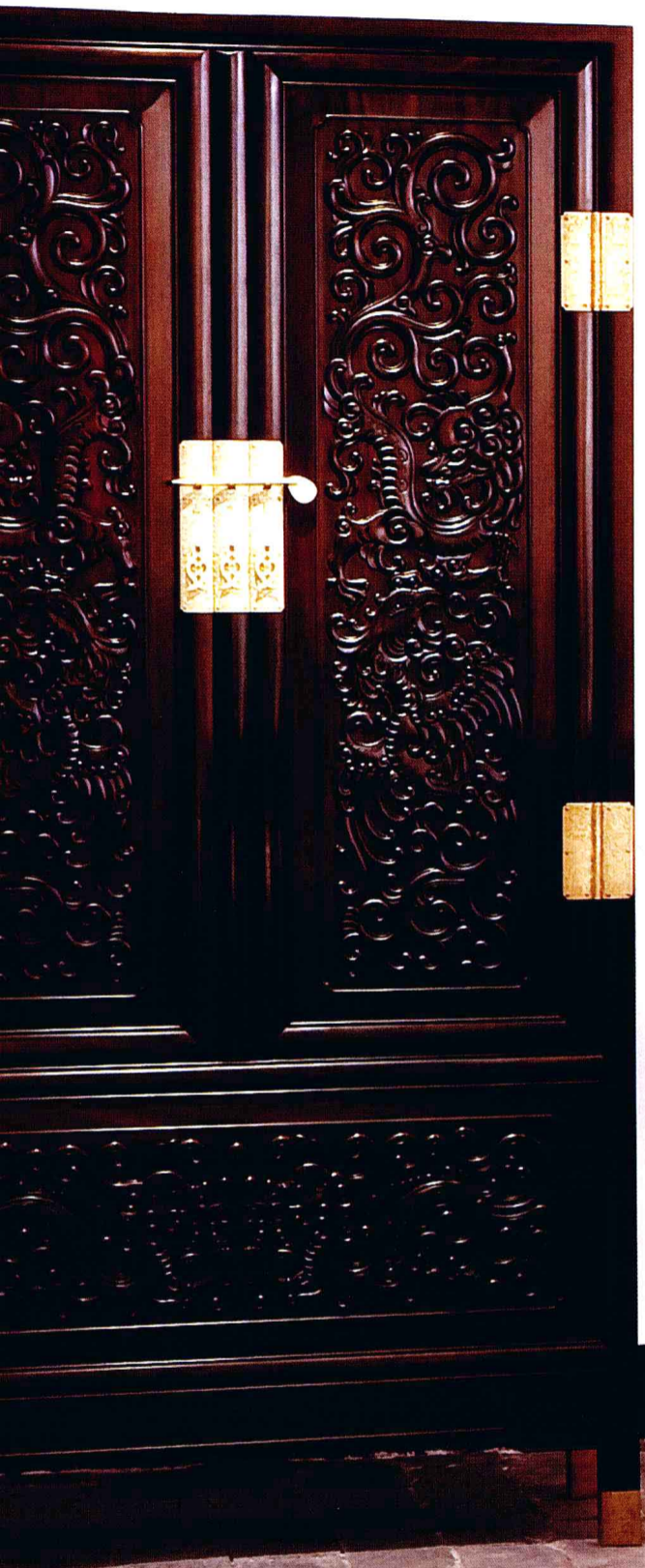
大叶紫檀 裂天窟堂挂椅半成品 Semi-finished padauk lamp-hanger chair



大红酸枝 梳背椅半成品 Semi-finished red sandalwood comb-back chair



大红酸枝 全素圈椅半成品 Semi-finished red sandalwood armchair with curved rest



夫正德也  
引風俗也  
俗說夫正德  
也者有言  
七情皆正  
任人處事  
不與俗同  
漫打泥也  
皆以爲人  
云云  
庚子年  
公于之十







清式：雕西番莲花大画桌 大叶紫檀

Qing style Corner-leg painting table carved with passionflowers Padauk



正面图 The front view



