

Chinese Export Paintings of the Qing Period in The British Library Volume IV

第
肆
卷

大英圖書館特藏
中國清代外銷畫精華

王次澄 吳芳思 宋家鈺 盧慶濱 編著
Andrew Lo Song Jiayu Wang Tzi-Cheng Frances Wood

廣東省出版集團 廣東人民出版社
Guangdong Provincial Publishing Group
Guangdong People's Publishing House

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· 廣州 ·
Guangzhou



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十 室內陳設組畫

10. Paintings of Furnishings





大英圖書館特藏中國清代外銷畫精華

Chinese Export Paintings of the Qing Period in The British Library

座上珠璣入清賞 堂前彝鼎煥煙霞

——室內陳設組畫概述

吳芳思

本書收入的這本畫冊，共有136幅紙本水粉畫 (Add. Or. 2197—2313、2317—2332、2314—2316)，歸入本卷的有110幅，可分為以下三類：

1. 木製家具與古玩、工藝品陳設。

(Add. Or. 2197—2200、2202—2226、2247、2251、2260、2270、2272、2280、2284—2306、2308—2309、2311—2313)

2. 竹製家具與古玩、工藝品陳設。

(Add. Or. 2201、2227—2235、2307、2310)

3. 燈籠與家具、古玩、工藝品陳設。

(Add. Or. 2237—2244、2246、2248—2250、2252、2281—2283、2314—2332)

此外還有26幅官府與佛、道等室內外陳設畫，另見本書第叁卷《廣東官府衙門建築、陳設及官吏儀仗器用畫》、《宗教建築、祭祀陳設畫》。

在本畫冊中，有12幅竹製家具畫。其中11幅所繪，都是用有斑點暈紋細竹 (可能是湘妃竹) 製作的裝飾繁麗的高檔家具。這12幅竹製家具的畫法，有8幅顯著不同於畫冊中其他木製家具陳設畫，它們全圖繪製簡潔，家具上也没有瓷器、銅器、玉器等各種工藝品。這表明它們原是互有關連的同一組繪畫，這與外銷畫通常是12幅一組相符，後來才分散裝訂在本畫冊中。它們有可能是廣告畫，目的是向英國顧客宣傳，東印度公司和它的船長們可以為他們從中國訂購畫中的竹製器具。當時英國的室內陳設非常簡淨，這種竹製桌椅有可能放置花園裏使用。

在這本畫冊中，還有35幅以燈籠為主體及有燈籠裝飾的室內陳設畫。東印度公司將它們與木製家具陳設畫、竹製家具畫混合裝訂為一冊。這些燈籠除少部分是與室內家具、古玩陳設等畫在一起外，絕大部分是單獨繪製的，因此，它們可能與竹製家具畫的目的相同，是為東印度公司向顧客推銷這些燈籠而繪製的，具有廣告畫的性質。

這本畫冊所用紙張中，有英國生產水印“1794”和“1805”年份的紙，這是考定這批繪畫大概作於1800—1806年時期的主要依據。這些畫既是

為銷售外國而作，畫師們在西方商人帶往廣州的歐洲紙張上繪畫，自然會在外銷畫中時常見到。這無疑加強了東印度公司在廣州的僱員與中國畫家之間的緊密合作。這批長系列畫作的目的尚有一些令人困惑的問題有待研究：它



案几清供圖

清代楊柳青扇面繪本，33.5釐米×33釐米

王樹村編：《中國民間年畫史圖錄》，下冊，第636頁。

Interior decoration, from a Qing period fan painting from Yangliuqing, illustrated in Wang Shucun, *Zhongguo minjian nianhua shi tulu* (Illustrated history of popular Chinese New Year paintings), 2:636.

們是官方或是通過船長們的私人貿易，為了在英國宣傳東印度公司可以向顧客提供從廣州進口的中國家具、瓷器和工藝裝飾品繪製的？或者它們只是單純地想介紹，在中國家居中看到的具有異國情調的“中國藝術風格”的家具和陳設的概念？後者可能是主要的，因為有的陳設品沒有按比例繪製；有些陳設品，例如古琴，大部分套裝在錦囊中，這對於不熟悉這種樂器的西方人來說，顯然沒有實際意義。

這組室內陳設畫的構圖，基本上取材於官宦富家居室的陳設，部分取



材於年畫、古代小說插圖。這從胤禎（後來的雍正皇帝）製作的著名的屏風系列《十二美人》中的背景陳設，以及19世紀晚期《點石齋畫報》等書刊版畫對當時室內陳設的描繪，可以得到證實。其中就有博古櫃和插着卷軸畫、毛筆、拂塵、珊瑚枝、折枝花的瓷器^①。但是，畫上許多陳列品繪製細緻，則很可能是依據當時廣州大量出口的這類工藝品繪作的，因此大多具有真實感。

在這批室內陳設畫中，第一組《木製家具与古玩、工藝品陳設畫》，比較集中地反映了明清時期官宦富紳、文人學士在室內陳設上喜好清賞古雅珍玩的時尚，這就是所謂的“清玩”（清雅地賞玩器物）、“清供”（清雅的供品或器物陳設）。這種風尚最早出現在宋代，《四庫全書總目提要·雜品》按語說：“古人質樸，不涉雜事。……至《隋志》（按：即《隋書·經籍志》）而歛器圖猶附小說，象經、棊勢猶附兵家，不能自為門目也。宋以後則一切賞心娛目之具，無不勒有成編，圖籍於是始衆焉。”^②在宋代，第一部將清賞器物範圍從古器擴大到其他“賞心娛目之具”的著作，是南宋趙希鵠的《洞天清祿集》^③。到明初曹昭的《格古要論》、明後期高濂的《遵生八箋》、晚明屠隆的《考槃餘事》、文震亨的《長物志》，更是將清賞器物範圍越來越擴大至“一切賞心娛目之具”。以文房“清供”器物為例，《洞天清祿集》中還只有古琴、古硯、硯屏、筆格、水滴等十種，而在《考槃餘事》中則多達40餘種。在這部“詳藝苑之間情，誌山家之清供”的專著中，舉凡起居器服、書畫琴爐、瓶花盆



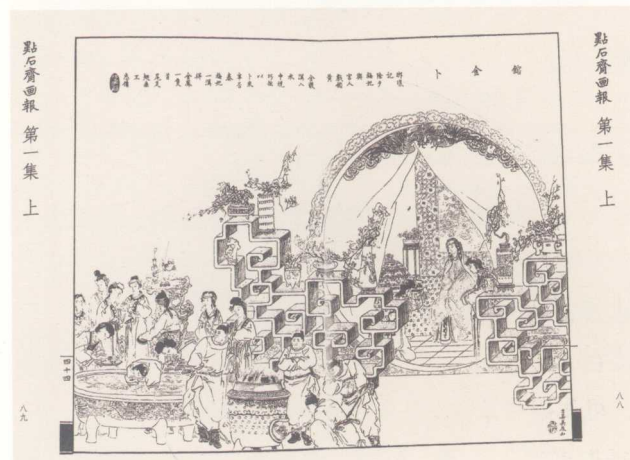
“閨中禮佛圖”中的家具、器物陳設

清·任薰繪，紙本設色

Furniture and interior display from Ren Xun's painting *Buddha worship in a lady's chamber*. Qing period.

玩、茶具香事，無不講求可供清賞的品質。^④到了清代，上至皇室貴胄，下至鄉紳商賈，均以家居清供為時尚。風尚所及，甚至青樓歌館、權門豪奴，也附庸風雅，室列周彝漢鼎，完全失去明代文士“清賞”中追求瀟灑出塵、真趣自然的“雅意”。清代的家具、器玩，除部分承繼明代古雅、質樸風格外，更多表現精緻工巧、華美繁飾的審美取向，從而形成融合古樸典雅與富麗堂皇於一體的清代居室陳設風貌。

這組室內陳設畫還反映了清代室內陳設的另一顯著特色，崇尚陳列的器物及各類裝飾富有多樣的吉祥寓意。以日月星辰、飛禽走獸、花草樹木來表示美好願望的吉祥圖案，也即所謂“祥瑞”圖，在中國古代很早就應用於貴重器物 and 建築裝飾上。吉祥圖案經歷宋元時代的發展，至明清時代達到應用最廣泛、最藝術化的鼎盛時期，它不僅限於裝飾建築、貴重器物，還普遍深入家居陳設。它的內涵，既有傳統的龍鳳龜鶴、麒麟異獸、福祿壽喜，也融有儒、釋、道的各種理念，如忠孝仁義、陰陽五行、天人合一、因果報應等等。從這組室內陳設畫可以看到，傳統吉祥物和圖案應用較多的是：古器物上的各種龍紋、雲雷紋，古人髮飾方勝（兩個菱形角重疊，表同心），道教的明暗“八仙”，佛教“八吉祥物”中的萬（卐）字、盤長（也稱盤結，表示長久、通明），蓮花（純潔），花瓶（平安），珊瑚、蝙蝠、葫蘆（福），如意、



晚清傳說故事畫中的室內家具陳設

吳友如繪版畫，載《點石齋畫報》，第一集，第88—89頁。

Late Qing furniture arrangement in an illustration for a legendary story, illustration by Wu Youru in *Dianshizhai Huabao* (Illustrated magazine from the Dianshi Studio), first series, 88-89.

靈芝（如意），玉磬（吉慶），玉魚（富餘），桃（壽），佛手（福壽），石榴（多子多孫），柿子（事事），牡丹（富貴），月季（四季）等等。畫師所繪這些陳列物品，有的組合在一起，具有“琴瑟和諧”、“如意平安”、“福壽長久”等寓意，有的可能純屬清玩供賞，或者僅是一般點綴擺設，不具有任何含義。



明清時期的清賞家們，雖喜尚清玩，卻不贊同玩物喪志。他們並未將珍貴的古器視作神聖不可侵犯。他們賞玩古器物的重要方式之一就是賞用結合，寓賞於用，以求懷古立德、養性怡情。這裏僅舉《遵生八箋》“論古銅器具取用”一節中賞用結合的幾個例子：

“鼎者，古之食器也……今用為焚香具者……大者陳於廳堂，小者置之齋室。”

“小方鼎……可宜書室燠燎。”

“盤、洗二器，盤深而洗淺。盤用以承棄水……今可用作香櫞盤。其



晚清室內家具陳設

周慕高繪版畫，《點石齋畫報》，第一集，第128—129頁。

Late Qing furniture arrangement, illustration by Zhou Mugao in *Dianshizhai Huabao* (Illustrated magazine from the Dianshi Studio), first series, 128-129.

洗，用以盥手……今用以注水，為几筵主賓酬酢滌器，似得古人遺意。”

“觚、尊、兕，皆酒器也。三器俱可插花。”

“漢之編鐘，小而有韻者，頗宜書齋清響。”

“小樣提卣，可作糊斗（按：文房裝漿糊用具）；如伯盞穎盤，季薑孟兩耳杯，製小，可作硯旁筆洗（按：文房洗筆用具）。”^⑤

其他許多古銅器、玉器、瓷器，都能選用作書齋瓶插、水盂、水滴、糊斗、鎮紙、壓尺等用品。

由於明清時期室內陳設的古玩、工藝品具有以上特點，本組畫中的陳設器物有些就有古器名和使用名並存的情況。同時由於這是繪畫作品，並非實物，因此我們的考釋只能大致說明某些器物的名稱和用途，難於一一考釋清楚，對一般讀者來說，也無此煩證的必要。其中不免有所誤釋，期待專家們的指正。

中國古代室內的坐臥用具，漢代以前是蓆地坐臥，兩晉至隋唐主要是

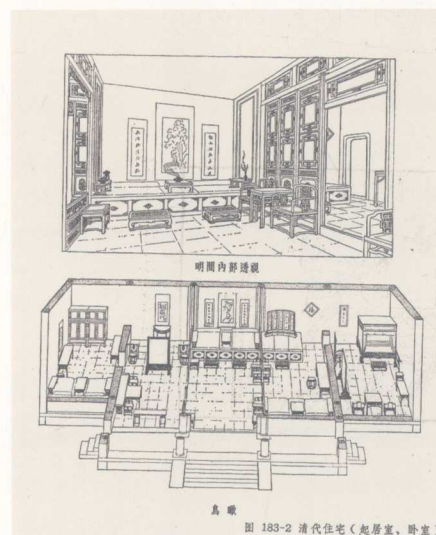


晚清室內書案、文房用具與爐瓶陳設

蘧齋主人繪版畫，《點石齋畫報》，第五集，第826頁。

Late Qing arrangement of a scholar's studio, illustration by Qu'an Zhuren in *Dianshizhai Huabao* (Illustrated magazine from the Dianshi Studio), fifth series, 826.

用低矮的床榻，晚唐至宋始普遍使用高坐臥用具床、桌、椅、櫈。到明清時期，隨着社會經濟的繁榮和科技、工藝的進步，室內家具的設計、製作、用材及陳設、裝飾的審美理念，均發展至極盛，形成獨具中國傳統藝術風格的



清代室內家具佈置示意圖

劉敦楨主編：《中國古代建築史》，第346頁。

Arrangement of furniture in a Qing period interior from Liu Dunzhen, ed., *Zhongguo Gudai Jianzhu Shi* (History of ancient Chinese architecture), 346.



家具工藝。明代和清初的家具，古雅精細；清中期以後的家具，富麗華貴。本組室內陳設畫所繪家具，主要是具有繁麗風格的清中後期家具中的一部分。由於畫師主要展示諸多清供陳設品，清代還有許多製形華麗的家具並未入畫。這些家具的陳設和使用，有興趣的讀者可參閱本書《園林宅第組畫》中的《劉進士宅第組畫》和朱家潛的《明清室內陳設》、清末吳友如等畫的《點石齋畫報》等書。

本組室內陳設畫中有一批繪製精美的各式燈籠畫。照明用的銅製、陶製燈具在中國有悠久的歷史。但是，大規模地將照明燈具發展成兼具照明、觀賞兩種功能的多種質材製作的藝術燈具，至遲是隋唐時期每年正月十五日在京城舉行的元宵節燈會。自唐以後，歷代相承元宵燈會風俗，在明清時期更從京城普及到地方州縣鄉村，藝術燈具的製作也因之達到極致，成為中國

傳統工藝中獨樹一幟、最具東方風韻的特別技藝。^⑥清代藝術燈具融會了中國古代建築、書法繪畫、木石雕技、絲織編藝、吉祥圖繪等多種藝術表現元素，構思奇巧，形態萬千，色彩繽紛，即使在今天觀賞，仍可感受到它那精湛的藝術魅力。關於這些藝術燈具的分類，目前在燈史研究的論著中，尚無一致的意見。特別是關於“宮燈”的定義，多有歧見。顧名思義，“宮燈”自然是宮廷用燈，後來才流傳到民間。有的北京宮燈研究者認為，標準的皇室御用宮燈，應是有燈帽、燈身的六方形宮燈，燈柱上裝飾有龍鳳頭的花牙柱。根據實際測量，宮燈最高和最寬部分的尺寸是相等的，形成四方形，而並非燈身比燈帽窄，形成視覺上的瘦長形。民間仿製的宮燈一般沒有燈帽。^⑦我們在下面的注釋中，暫時參考某些研究者的意見，將有燈帽和無燈帽的六方形燈、四方形燈，統稱為“宮燈”，其他分別稱為戳燈、綴珠燈、花燈等。是否妥當，有待專家們的研究。

① 羅遜 (Jessica Rawson)、羅斯基 (Evelyn Rawski) 編著：《中國：三位皇帝1662—1795》(英文版)，第258—259、431—432頁；朱家潛：《明清室內陳設》，第77、107頁。

② 永瑤等修：《四庫全書總目提要》卷一二三，雜家類。

③ 趙希鵠：《洞天清祿集》。

④ 屠隆：《考槃餘事》《文房器具箋》，海山仙館叢書刊本。

⑤ 高濂：《遵生八箋》《燕閒清賞箋上》，第454—456頁。

⑥ 《中華彩燈史》，新華網遼寧頻道http://www.ln.xinhua.org/ztjn/2007-02/15/content_9322339.htm (2006/06/03)；劉超：《燈火闌珊賞古燈》，中國文物世界 www.yueyao.cn (2006/06/03)。

⑦ 參見《燕京八絕——宮燈》，京城百工坊，<http://cwwhw.cwi.gov.cn/tbtj/bgf/gysj/index.htm> (2007/11/22)；《雍容華貴的宮燈》，www.bjstb.gov.cn (2007/02/17)；《宮燈的文化》，中華特產網 http://dqtcg.csn.com.cn/tcjsg3_1.jsp?id=3606 (2006/07/27)。



One appreciates the pearls and jade on their stands; fine smoke rises from the tripod and sacrificial vessels in the hall — Paintings of furnishings

Frances Wood

These 133 gouaches (Add. Or. 2197-2313, 2317-2332) are bound into one volume with Add. Or. 2314-6. The papers include sheets with British watermarks of 1794 and 1805, which is the guide on which the approximate dating 1800-1806 is based. It was not uncommon for such export paintings to be done on European paper brought to Guangzhou for this purpose. This reinforces the sense of collaboration between the employees of the East India Company in Guangzhou and the Chinese artists they commissioned to make such paintings.

The series has been sub-divided here into four main categories:

1. Wooden furniture and decorative displays

(Add. Or. 2197-2200, 2202-2226, 2247, 2251, 2260, 2270, 2272, 2280, 2284-2306, 2308-2309, 2311-2313)

2. Bamboo furniture and decorative displays

(Add. Or. 2201, 2227-2235, 2307, 2310)

3. Lanterns, furnishings and decorative displays

(Add. Or. 2237-2244, 2246, 2248-2250, 2252, 2281-2283, 2314-2332)

Interiors: official residence, Buddhist and Taoist interiors etc., twenty-six paintings in total. (See “Paintings of government offices and furnishings, and official processional equipment” and “Paintings of religious buildings and sacrificial arrangements” in Vol. III of this work.)

In the twelve paintings depicting bamboo furniture, all but one piece are of speckled bamboo, possibly Xiangfei (Hunanese concubine) bamboo, which grows in Hunan and Guangxi provinces and is said to have become speckled by the tears that the concubines of the legendary emperor Shun shed over his grave when he died. The style of eight of the paintings is different from that of the others for there are no porcelains, jades or bronzes placed upon the bamboo tables or stools, which shows that, though they have been separated when this album was bound, they were once part of a series (and most export paintings came in sets of twelve) and they may have been intended as a form of advertisement for the sort of furniture that could be ordered from London through the East India Company.

There are also thirty-five paintings of lanterns. As most of the lantern paintings are of single lanterns, they may, like the bamboo furniture, have been intended as advertisements for potential customers. These distinct but related sets were bound together in an early nineteenth century morocco bound volume and the binding was almost certainly done in London.

Though some of the sets look like advertisements, others are somewhat mysterious: was it intended to show the sorts of Chinese furnishings, ceramics and decorative items that could be supplied by the East India Company from Guangzhou, either officially or through “private trade” by ships’ captains? Or were they simply intended to convey an idea of the exotic, “chinoiserie” furniture

and furnishings to be seen in Chinese homes? The latter is more probable since the objects are not drawn to scale and include some items such as *guqin* (a seven-stringed plucked instrument in some ways similar to a zither) partly concealed in brocade wrappers which would be quite meaningless to a western viewer unfamiliar with the musical instrument. Many of the pieces depicted recall items displayed in the background to the famous series of screen paintings of the “Twelve Beauties” made for Yinzhen, the future Yongzheng emperor (r. 1723-1735)^① and some of the late nineteenth century *Dianshizhai Huabao* (Illustrated magazine from the Dianshi Studio) depictions of contemporary interiors with display cabinets and ceramic pots filled with scroll paintings, brushes and flywhisks, branches of coral or flowers.^②

The first series of wooden furniture and decorative objects largely reflects Ming (1368-1644) and Qing (1644-1911) taste, depicting the sort of things that the rich and educated liked to surround themselves with. This type of style goes back as far as the Song dynasty (960-1279) and its culture of elegance,^③ which was also reflected in the literature of the time such as Zhao Xigu’s *Dongtian Qinglu Ji* (Record of the pure registers of the cavern heaven), or Cao Zhao’s early Ming *Gegu Yaolun* (Essential criteria of antiquities), Gao Lian’s late Ming *Zunsheng Bajian* (Eight discourses on the art of living) and Wen Zhenheng’s late Ming *Zhangwu Zhi* (Treatise on superfluous things), which extended the scope of connoisseurship.^④ The list of objects suitable for a study specified by Zhao Xigu only ran to ten including the musical instrument *guqin*, ancient ink stones (for grinding ink sticks to write or paint), stone table screens, brush-rests and water droppers (to add water to grind the ink) but in the late Ming work by Tu Long, *Kaopan Yushi* (Unimportant matters in retirement), over forty objects are listed.^⑤ By the Qing, from emperors to merchants, all were keen to follow fashion in interiors and furnishings, and although some Qing furniture and objects continued the Ming tradition of antiquarian elegance and simplicity, increasingly they tended toward rich ornamentation.

Another striking characteristic of Qing decoration is the widespread use of ornaments of all sorts from the sun, moon and stars to flowers and animals with auspicious significance. Auspicious emblems had been used on architecture and all forms of decoration since ancient times in China but were developed particularly in the Song (960-1279) and Yuan (1279-1368) periods and by the Ming and Qing they were most widely used and understood. There were the traditional auspicious animals such as dragon, phoenix, turtle, *qilin* (unicorn), and crane, auspicious characters meaning longevity, happiness or wealth and specific beliefs related to Confucianism, Daoism and Buddhism such as filial piety, benevolence, faithfulness, the underlying natural principles of *yin-yang*



and the five elements etc. The common elements seen in these paintings include a wide variety of dragon motifs, cloud patterns, inter-linked diamond patterns (based on ancient hair ornaments and signifying togetherness), the Daoist “Eight Immortals” and their emblems, the Buddhist swastika, some of the eight Buddhist emblems of good fortune, such as the *panchang* endless knot symbolizing the infinite power of the Buddha, the lotus for purity and a flower vase for peace, bats, coral, and gourds for good fortune, the *ruyi* (as you wish) sceptre and the *lingzhi* fungus both meaning “may all go as you wish,” jade chime stones for good fortune, jade fish to symbolise an excess of wealth, peaches for longevity, Buddha hand citron for good fortune and longevity, pomegranates symbolising many sons and grandsons, persimmons for “everything in good order” (the word for persimmon forms a part-pun with a four-character phrase), peonies for wealth and status, *Rosa chinensis* for the four seasons etc.^⑥ Groupings of symbols on the artefacts illustrated can create such auspicious phrases as “the *guqin* and the *se* (two stringed musical instruments) are in harmony,” meaning marital harmony, or “peace and may your wishes be fulfilled” or “happiness and long life for all eternity” etc.

The connoisseurs of the Ming and Qing periods enjoyed refined objects including archaeological relics such as archaic bronzes unearthed from tombs, but did not over indulge. At the same time, they combined appreciation with practical usage. Works such as the late Ming *Zunsheng Bajian* explained that bronze tripods were originally food containers but were now used as incense burners, large ones placed in guest halls, smaller ones in studies and a small square bronze tripod could be used to perfume a book room. Basins were made for washing, but, again, could be used to hold citron. Other forms such as the *zun* were originally wine containers but could now be used as flower vases whilst Han bronze chimes sounded nicely in a study and smaller bronze vessels, or those made from other materials such as ceramic or jade, could be used as containers for all sorts of things or as paperweights, etc.^⑦ Thus decorative objects and antiques of the Ming and Qing had their original uses and new uses, and since we are dealing with paintings and not actual objects, we have done our best to identify or suggest what these vessels are. There are no doubt mistakes and we will be grateful for expert correction.

Before the Han dynasty (206 BC-AD 220) the Chinese sat on mats on the floor; from the end of the Han to the Sui (581-618) and Tang (618-907), people sat on low platforms or beds and it was not until the late Tang and early Song that they adopted higher beds, tables, chairs and stools. By the Ming and Qing, the production of varied and elegant interior furniture was flourishing. Ming and early Qing furniture was simple and elegant; from the mid-Qing, furniture was magnificently decorative and it is mainly middle to late Qing furniture that is depicted here, although it cannot be said to reflect the entire range of Qing design. More can be seen in the depictions of interiors in this work and in works by Zhu Jiajin and Wu Youru, etc.^⑧

The volume includes some detailed paintings of lanterns. Bronze and ceramic lamps had been used in China throughout history but the combination of practicality and beauty in lamps probably developed from the Sui and Tang periods when it became the practice to hold a lantern festival in the capital on the fifteenth of the first lunar month (just after the Chinese New Year). By the Ming and Qing, the festival was no longer confined to the capital but had spread, and with it the craft of making beautiful lanterns.^⑨ By the Qing, lantern-making was associated with architecture, calligraphy, painting, wood and stone carving and silk weaving, and lantern decoration involved the widespread use of auspicious symbols. It is difficult to categorise these lanterns as there are many divergent views as to what, for example characterises a *gongdeng* (palace lantern). These were presumably first made for use within the palace but eventually spread outside. There are researchers working on Beijing palace lanterns who consider that a true imperial lantern should have a top part (the “lantern hat”) and a six-sided body, with dragon and phoenix heads projecting from the upright struts, and that the maximum width and height should form a perfect square, even if the “lantern hat” is wider than the body. Most of the “palace lanterns” made outside the palace do not have “hats,”^⑩ although some experts apply the term “palace lantern” to those that are six-sided and those that are four-sided, whether or not they have hats. Other forms are called “*chuodeng*” (long-handled standing lanterns), beaded lanterns, flower lanterns etc., but more research on the subject needs to be done by specialists.

① See Jessica Rawson, and Evelyn Rawski, *China: The Three Emperors: 1662-1795*, 258-259, 431-432.

② Jessica Rawson, and Evelyn Rawski, 258-259, 431-432; Zhu Jiajin (朱家潜) *Ming Qing Shinei Chenshe*, 77, 107.

③ Yongrong (永榕) et al., *Siku Quanshu Zongmu Tiyaolun*, juan 123, *Zajia* section.

④ For a translation of the *Gegu Yaolun*, see Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun, the Essential Criteria of Antiquities*. See also Craig Clunas, *Superfluous Things*.

⑤ Tu Long (屠隆) *Kaopan yushi*, section on utensils in the studio.

⑥ See C.A.S. Williams, *An Outline of Chinese Symbolism and Art Motives*; Margaret Medley, *A Handbook of Chinese Art*, and Jessica Rawson, and Evelyn Rawski, 358-381.

⑦ Gao Lian (高濂), *Zunsheng Bajian*, 454-456.

⑧ See Zhu Jiajin (朱家潜), *Ming Qing Shinei Chenshe*. See also Wu Youru (吴友如), *Dianshizhai Huabao*. A selection of these late Qing illustrations have been published in Don J. Cohn, *Vignettes from the Chinese: lithographs from Shanghai in the late 19th century*.

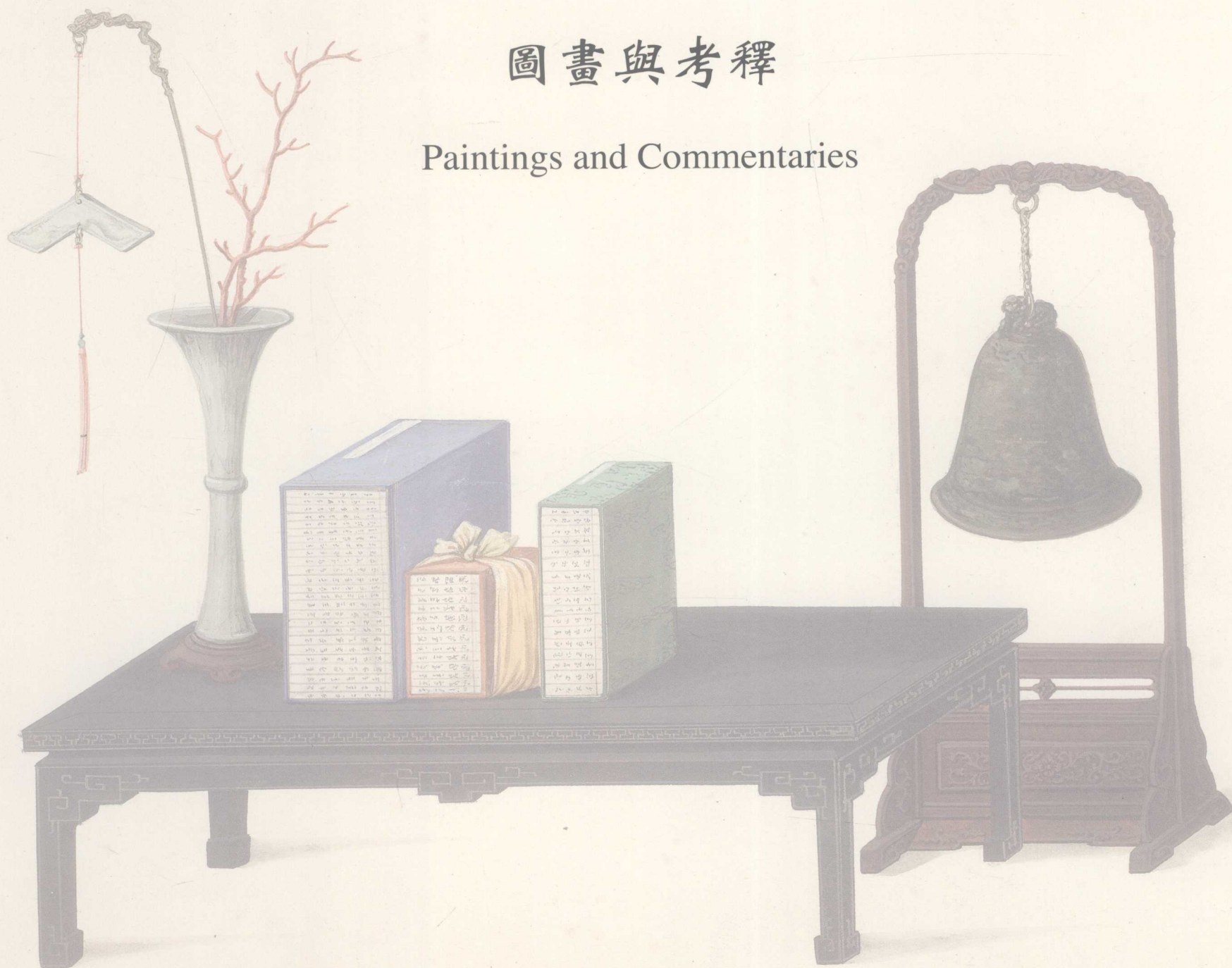
⑨ See “Zhonghua Caideng Shi,” http://www.ln.xinhua.org/ztj/2007-02/15/content_9322339.htm, accessed 15/02/2009; Liu Chao (刘超), “Denghuo Lanshan Shang Gudeng,” in *Zhongguo Wenwu Shijie*, www.yueyao.cn, accessed 03/06/2006.

⑩ See “Yanjing Bajue—Gongdeng,” in *Jingcheng Baigongfang*, <http://cwwhw.cwi.gov.cn/tbtj/bgf/gysj/index.htm>, accessed 22/11/2007; “Yongrong Huagui de Gongdeng,” www.bjstb.gov.cn, accessed 17/02/2007; “Gongdeng de Wenhua,” http://dqtcg.csn.com.cn/tcjsj3_1.jsp?id=3606, accessed 27/07/2006.



圖畫與考釋

Paintings and Commentaries





(一)木製家具與古玩、工藝品陳設畫

(1) Displays of Wooden Furniture, Antiques, Curios,
and Handicraft Items

