

# 頤慶質華堂

中国紫檀博物馆

陈丽华 编著

文物出版社



陈丽华 编著

# 夔质华堂

王世襄题



中国紫檀博物馆

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## 前言



王世襄

中国文物研究所研究员  
中央文史馆馆员

紫檀早在公元三世纪，就经晋崔豹作为珍贵木材写入《古今注》。张彦远《历代名画记》述及唐内府用紫檀作轴头，以为非此不足以装配书法名画。宋赵汝适《诸蕃记》讲到紫檀，得知当时的主要产地不在本土，而在东南亚诸国。元大都延春阁内有紫檀御榻，见陶宗仪的《辍耕录》。明王佐《格古要论》将紫檀定为“异木”，意即“珍异之木”。以上记载足以说明紫檀自古以来一直受到特别的重视，位居各种珍贵木材之首。

紫檀珍贵固有其质色之美好绝伦，而产地偏远，生长缓慢，成材极难也是其重要原因。宋元以前的紫檀器物除唐时已运往日本，有幸保存在日本正仓院的几件棋局、小架外，竟难举出更多的实例。明中叶以后，拓展南疆，开放海禁，才有少量紫檀制成的家具。其中得以传至今日的早已成为稀世之珍。

清王朝统一中国后，直到雍正年间紫檀家具制作始渐具规模。鼎盛时期则在乾隆年代。弘历帝耽爱器物陈设。能工巧匠殚精竭思，历时数十载才制造出数量可观，在历史上占有特殊地位的所谓“贡作”紫檀家具。可惜仅此一朝，其后难以为继，随着国运衰落，家具也每况愈下了。

紫檀家具是中华的瑰宝，民族的骄傲。陈丽华女士对此有深刻的认识，由衷的爱好，故以继承、发展这一传统工艺为己任。她不惜耗费巨资，搜购良材，延请名匠，以故宫珍藏为典范，精工雕制，尽力倾心，孜孜不倦，竟达到忘我的程度。十余年来集中工匠数百人，营建厂房几十楹，制成精品逾千件，规模成就除乾隆内府外，可谓绝无仅有。为了妥善保管传之久远，供广大人民参观欣赏，借鉴研究，特修建这座美仑美奂的紫檀家具博物馆。此举不云绝后，确是空前。相信各位观众从本馆可以看到陈丽华女士热爱祖国文化，为弘扬中国家具艺术作出令人赞佩尊敬的重大贡献。



## Foreword

by Mr. Wang Shixiang

Research Fellow of Research Institute of Chinese Culture Heritage of the State Bureau of Cultural Relics  
Member of Central Research Institute of Culture and History

The earliest historical record of red sandalwood appeared on *Gu Jin Zhu* by Cui Bao of Jin Dynasty as a precious wood. *Li Dai Ming Hua Ji* by Zhang, Yanyuan of Tang Dynasty, described the fact that the ends of the scroll were made of Zitan in the imperial mansion because noted paintings would be incomparable if not. According to *Zhu Fan Ji* by Zhao, Rushi of Song Dynasty, Zitan was mentioned thereunder, and grew in Southeast Asian instead of China native soil. Imperial couches made of Zitan were found in the Yan Chun Ge in Dadu Municipality of Yuan Dynasty recorded in *Chuo Geng Lu* by Tao, Zongyi. *Ge Gu Yao Lun* by Wang Zuo of Ming Dynasty ranked Zitan as “rare and treasured wood”.

Zitan is costly and rare because its producing area is remote where this rare wood grows extremely slow. Zitan utensils before Song and Yuan dynasties were hard to find except few pieces as checkerboards and mini-shelves still surviving in Japan's Seisouin Dome due to the transportation to Japan in Tang Dynasty. After middle period of Ming Dynasty China's southern territory was expanded and the ban on sea trade was lifted which results in a production of Zitan furniture in a small way. Pieces of zitan handed down from that time already become rare treasures.

The production of Zitan furniture became greater and greater in Qing Dynasty and is measured by scale till the time of Emperor Qianlong. Because Emperor Hongli, indulged himself with utensils displays, skillful craftsmen exhausted brains in search of bright idea to produce Zitan furniture, which lasted over dozens of years and prepared a considerable number of artworks, or “tribute make” Zitan pieces. Such furniture played a special role in the history.

Zitan furniture is the pride of China. Dr. Chan, Laiwa has deep understanding for Zitan culture, which compelled her to inherit and develop the traditional craftsmanship of it. She spent huge sum to purchase timber and employed well-known artisans to make Zitan furniture according to the specifications from the Palace Museum. She is so persevering that she even forgets herself thoroughly. For over years, she has pooled several hundreds of artisans and built dozens of workshops, which led to more than one thousand pieces of artworks. The scale and achievement can be described beyond the peak of perfection. In order to preserve such utensils appropriately and let them be viewed by people, and even for further reference and research, she built the museum on theme of furniture. Her action is historically and all the visitors could see how great contributions Dr. Chan, Laiwa has made to China, how she loves the civilization of China, and how she develops and promotes the Chinese furniture art.



## 序



郑欣森

故宫博物院院长  
文化部副部长

在遍布全国、灿若群星的大小博物馆中，中国紫檀博物馆以其特有的魅力日益引人注目。

紫檀是极其珍贵的木材，紫檀家具是中华的瑰宝，紫檀艺术是中国传统工艺美术的精华，中国紫檀博物馆则是中国首家规模最大，集收藏研究、陈列展示紫檀艺术及鉴赏中国传统古典家具的专题类博物馆。由陈丽华女士创办的这一博物馆，虽然时间还不算长，但以其有别于传统的运行模式，颇多创新的展陈方式，注重与海内外同行交流的开阔思路，体现了生机与活力，成为中国民办博物馆的翘楚。

中国紫檀博物馆以保护历史遗产、弘扬民族传统文化为职志。明清两代是中国传统工艺的兴盛时期。明式家具是中国家具发展上的高峰，以其设计简练、结构合理、做工精巧、造型优美、风格典雅的特点，备受推崇和赞誉。清式家具，主要是清代康熙、雍正、乾隆三代出现的风格，总体来说是精巧华丽，由于运用各种新工艺，造成各种新式样，其中亦有精品，是明及以前所未见的。明清家具的工艺技术是宝贵的非物质文化遗产。陈丽华女士集中数百工匠，营建厂房，搜购良材，在专家的指导下，潜心制作明清式样的家具。人们从博物馆的精品陈列中，可以看到雕作技艺的高超。这些传统技术终于后继有人而不致湮没无闻，实为文化之大幸！当一批批参观者驻足紫檀宫时，当这些珍品在国外展出时，当一些精品被国内外著名博物馆收藏时，中外人士从中所体味到的是中华文明的独有情韵，感受到的是中华民族保护历史文化遗产的决心和努力。

从历史上看，作为工艺品的家具，既有实用功能，又有很高审美价值者，一般当首推宫廷家具。故宫是明清两代的皇宫，明代的“御用监”、清廷的



“造办处”，都曾广蓄天下珍贵木材，汇集南北名师巧匠，专为宫廷制作家具。故宫博物院现收藏的明清家具，种类齐全，精品荟萃，在数量、质量及艺术性方面，国内外任何一家收藏机构都无可比拟。故宫还有一些著名的家具专家。这一优势，就使故宫博物院与中国紫檀博物馆结下不解的缘分。朱家溍先生等被陈丽华女士聘为顾问，指导他们的工作，并仿制故宫的一批家具，精心制作了一些故宫古建筑的微缩景观，如角楼、御花园中的千秋亭与万春亭等；宏伟的紫檀宫的修建，故宫的古建筑专家也曾悉心予以指导。故宫为中国紫檀博物馆提供了多方面支持和帮助，紫檀博物馆则以自己的骄人成果使古老故宫的遗产得到复活，使这一中华传统文化得到传承。

中国紫檀博物馆能有今天兴旺的局面，当然与馆长陈丽华女士的努力分不开。她对传统文化、对紫檀艺术有热烈的追求，她不仅有着相当的鉴赏能力，同时又积极进行紫檀艺术的传承与创新。她投入巨额资金，花费大量心血，并自得其乐，坚持不懈。陈女士深知，企业的根基在社会，成功的企业应该回馈社会，报答人民。她不是把自己的珍藏及精美的制作当作待沽的奇货，或只是供个人赏玩的宝物，而要把它公诸社会，期望更多的人能去欣赏，期望这一传统工艺得以永续流传。个人的爱好上升为一种文化的自觉，家具雕制的实践又产生出弘扬传统的历史责任感，于是就有了中国紫檀博物馆，企业也与文化结了缘。陈丽华馆长对博物馆始终充满着热情，在社会有关方面的支持下，正切切实实地推进着各项工作，使博物馆可持续地发展。

《丽质华堂》一书，让我们看到了中国紫檀博物馆的过去与今天；我们也相信，陈丽华馆长会以自己惯有的勤奋，继续书写未来辉煌的篇章。



## Preface

by Mr. Zheng Xinmiao

Director of the Palace Museum

Vice Minister of Ministry of Culture of PRC

Just as there are many brilliantly shining stars in the sky, so too there are many museums of different sizes spreading all over China. China Red Sandalwood Museum, with its unique charm, is becoming more and more noticeable.

Red sandalwood is very precious. Furniture made from this wood is a national treasure. Red sandalwood art is the cream of Chinese traditional arts and crafts. The China Red Sandalwood Museum is the first and largest private theme museum in China. Specializing in the collection, display, and research of classical red sandalwood furniture and works of art, it fills a void in the field of Chinese galleries. The museum was founded by Madam Chan. Although it has not been in existence a long time, it shows great vigor and energy by using a non-traditional operating system and creative exhibiting techniques. It is a museum with broad ideas and a focus on communication with peers at home and abroad.

China Red Sandalwood Museum has assumed a mission to protect historical Chinese heritage and a duty to enhance traditional culture. Chinese traditional craft reached its culmination in the Ming and Qing Dynasties. Ming styled furniture also reached the zenith of its development. Artisans also created masterpieces in Qing Dynasty by using new craftsmanship techniques. The ability to craft furniture in Ming and Qing style is a precious cultural heritage. By seeking the directions of experts, gathering several hundred artisans together, building dozens of workshops and purchasing good timbers, Madam Chan has been able to replicate furniture of the Ming and Qing Dynasties. People are able to appreciate the superb carving skills as illustrated in the museum exhibits. It is indeed a blessing that those traditional carving skills have been passed to other generations and have not fallen into oblivion. Visitors coming to the Museum are able to appreciate the charm of Chinese civilization. They can sense the ambition of the Chinese nation to protect its historical cultural heritage. Similarly, when these masterpieces are exhibited abroad, or presented to other museums, people from foreign countries can have the same experience as those who are fortunate enough to visit the China Red Sandalwood Museum itself.

Historically, furniture which was both practical and artistic was normally reserved for imperial use. The Forbidden City served as the palace for emperors of the Ming and Qing Dynasties. Precious wood from all over China was stored in the "Imperial House" and at



the "Manufacturing Department" in the Ming Dynasty. Well known artisans from both north and south China were gathered together to produce furniture for imperial use. In particular, lots of the furniture in Ming and Qing Dynasties collected by the Palace Museum is representative for use in the imperial households. In addition there are several furniture experts working in the Palace Museum. Because of a commonality of interest, the Palace Museum and the China Red Sandalwood Museum have forged an indissoluble bond with each other. Mr. Zhu Jianjin was employed by Madam Chan as her advisor to guide her work. Madam Chan reproduced much of the furniture collected by the Palace Museum and has also made architectural miniatures such as the Corner Tower, the Qian Qiu and the Wan Chuan Pavilions in the Imperial Garden. Architects from the Palace Museum also directed, with utmost care, the construction of the grand China Red Sandalwood Museum. The Palace Museum supported and helped the China Red Sandalwood Museum in all aspects of its creation and development. Reciprocally and with great effort, the China Red Sandalwood Museum brought the ancient heritage of the Palace Museum back to life and facilitated the passing of Chinese culture to future generations.

The China Red Sandalwood Museum owes its flourishing prospects to the hard work of Madam Chan. She loves traditional culture and red sandalwood art. She is multi-talented, not only appreciating art, but also passing on and creating it so that it may be passed to future generations. She has spent sums of her money and spared no pain on red sandalwood art. At the same time, she was both persistent and content with her decisions. Madam Chan does not regard her delicate collections as rare commodities or solely personal treasures. Rather, she likes to share them with all of society. She wishes that many more people would have the opportunity to appreciate them and that furniture craftsmanship of the Ming and Qing Dynasties could be practiced by future generations. Her personal hobby has been transformed into a mission of making contributions to Chinese culture. The practice of making furniture has aroused in her a strong sense of historic responsibility to develop Chinese tradition. In this climate of national pride, an enterprise and a culture came together to give birth to the China Red Sandalwood Museum.

I can see the past and present of the China Red Sandalwood Museum from the book *Li Zhi Hua Tang*. I believe that curator Chan, through her customary assiduous work, shall continue to write glorious chapters for her future.





文怀沙

中国国学大师

## 悠悠千古 器道合一

我中国古典家具，具高级美学特征，蕴华夏传统文化。形而下之为器，形而上之为道。器者，物也，厚德所载；为道，所涵盖至大无外。设器、道交融，浩浩乎穿越时空阻隔，岂不伟哉？天人共钦之奇观也。

古代家具至明、清两代，近乎器、道交融之佳例。其实用性与艺术性，邻书画、毗诗词，重在品与格，人性与神性之所寄焉。物与我、文与质、形与神、技与道、情与趣皆能高度和谐；方与圆、虚与实、直与曲、疏与密、轻与重诸多因素，由点、线、面有机结合，恍同凝固音乐。对称中求安稳、简洁中求静谧、空灵中求通透、变化中求秩序。余以一言以蔽之曰：“正、清、和”，儒、道、释精髓所尚也。

檀，佛家称栴檀（或作旃檀）木，梵名栴檀娜（candana），意为布施。见《佛说栴檀树经》、《正法念处经》等典籍，我国最早之诗歌总集《诗经》——《郑风·将仲子》、《魏风·伐檀》、《小雅·杕杜》诸篇，皆有檀之痕迹，足征其历史久远。紫檀亦称青龙木，旧有“寸檀寸金”之誉，昔为皇家贵族专用，寻常百姓难以问津。

贤哉！吾友陈丽华博士，倾毕生精力与财力，精研檀木家具，并始建北京紫檀博物馆，斯馆巍然屹立于京郊。俾四方佳士接踵纷至，赏其体态、鉴其材质、品其光泽、味其韵致，由器入道，尽涤尘烦，顿消鄙吝，神往逍遥矣。

友侪为丽华女史作俚歌云：

丽华女史兮，逊清重臣之苗裔。中华革命大地初苏兮，门庭虽凋敝尚有余春；阶前器物兮，楠贵檀珍；十年浩劫兮，暴同沙尘；玉石俱焚兮，灭绝人伦；幸余一二兮，拆卸藏真；拨乱反正兮，正义重申；紫檀出土兮，复现