

香木凝晖

Lovely Furniture Made of
Fragrant Wood

编著 郑水锦
Compiled by Zheng Shuinie

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前言

王亚民

中国的收藏历史源远流长，最早可追溯到东晋，参与者大多是既有政治地位又有鉴赏水平和富余财力的士大夫阶层。王、谢、桓等名门望族，常把鉴藏艺术品的多寡作为衡量门户高低的尺度之一，当时士大夫如桓玄等，都是收藏巨富之人。其后刘宋、萧齐、萧梁均有继承发展，鉴藏之风延续未断。张彦远自其高祖辈起五代富于收藏，成为其编写《历代名画记》的坚实基础。米芾父子及王诜等众多兼具书画家身份的士大夫或贵戚参与收藏，也是前朝所未及。元代柯九思、倪瓒均以诗、书、画之“三绝”名重当时，同时也都精于鉴赏，家藏颇丰。

清宫旧藏国宝是乾隆皇帝以帝王势力毫不费力搜罗而来的，实际上却有很大一部分是梁清标、安岐等几个收藏家对明末散佚书画珍品鉴定收藏的成果积累。及至近代，如果没有张伯驹、孙瀛洲、陈万里等收藏大家的出现，中国的很多宝物恐怕摆脱不掉

或流散海外或毁于动乱的命运。正是有他们对大量散佚文物的保护和其后向故宫博物院的文物捐赠，才使今天的我们有幸一睹这些艺术瑰宝的庐山真面目。

如今中国古代艺术品拍卖及收藏市场的异常火爆，不再能以单纯的“盛世收藏”来注解，而是更多地体现出一个民族对自己文化的认同和尊重。收藏家对当今世界发展的理性思考，以对中国传统文化优越性的深切感受，整个收藏因此转向更具内涵的层面。此时出版此书籍来鼓励、宣传并引导收藏就极富意义。

正因如此，故宫博物院所属故宫出版社编辑出版此系列书，希望能够为学者带来研究的实物资料，为欣赏者呈现不同时期的文化宝藏。此系列书将成为为广大读者提供增强民族自豪感和爱国主义热情的良好教材。

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序

胡德生

2014年清明节前，郑水镍先生盛情邀我至滁，参观他的家具博物馆，四层楼满满当当地放着家具，有数千件之多，一排排的楠木圆角柜、架子床、条案等，确实震撼，还有一些福建、广东地区制造的黑漆描金围屏，工艺之精美，令人赞叹。郑先生是个有心人，从这些藏品中选出九十余件代表性作品，汇集成册，集中展示这些家具的文化内涵。他邀我作序，奈何俗事太多，匆匆成文，简单讲几句有关楠木家具和闽作家具的感想。

楠木是我国土生土长的林木，性格温顺，气味芳香，是古代建筑、内檐装修和家具的上好材料，随着市场经济的发展，今日人们对于楠木的关注越来越多，尤其是桢楠属的楠木，有一些在日光下有金丝浮动，因此被冠以“金丝楠”的名称。金丝楠现在已经成为上好楠木的代名词，需要说明的是这只是一个俗称或统称。古代家具制作，有个特点，就是什么样的木材制作什么样的家具，因此我们有了黄花梨工、紫檀工、红木工、铁梨工等，而楠木家具对应的楠木工，我们关注甚少。目前市场上，很多人拿楠木制作各种家具，不管是黄花梨的样式还是紫檀的样式，权且仿之，这就有些不合适了。之所以有不同木材不同工艺，是因为硬木、软木各有优缺点，要依照木材的性质选择不同的造型、榫卯结构，而且古人就地取材，不同地域选择的木材和家具的造型必然有所差别。那么，古代的楠木家具到底是什么样子呢？郑水镍先生的这本书回答的了这个问题，至少你能通过本书看到清中晚期楠木家具的概况，其中包括苏作、京作及闽作楠木家具。

家具是我国古代艺术品的重要门类之一，承载着丰厚的历史、文化、艺术信息，可研究、鉴赏、收藏甚至使用。由于我国

地域广博，风俗各不相同，因此家具不仅数量庞大，而且不同的地域呈现出不同的风貌，比如苏作家具造型隽秀、精工细作，广作家具用料奢侈、雕饰繁复，京作家具做工考究、富丽堂皇，晋作家具造型质朴、风格高古。除这四大名作以外，还有鲁作、冀作、陕作、川作、闽作家具，也逐渐地引起人们的注意。本书收录的家具，就以闽作家具最为突出。

福建地处我国东南，山水秀丽，风俗淳朴，人们大多心灵手巧，善于制器。闽人的宗族观念重，有大量的宗祠建筑得以保留，建筑中摆放的家具也遗存较多，这也是本书收录供桌是一大宗的原因。闽作家具的突出特点是做工精细，髹饰繁华。就做工而言，尤其莆田一带，工匠尤擅雕琢，方寸之间，物象活灵活现，层次分明。以高浮雕兼圆雕最为突出，以各种祝寿屏风为其代表。从髹饰而论，闽人擅用大漆，推光漆光亮如玉，漆质细密，发色纯正，多加以金漆描绘或贴金装饰，形成富丽堂皇的效果，悦人耳目。纹饰多为群仙贺寿图、先贤故事图、瑞兽纹、花鸟纹、夔龙纹、云蝠纹及博古图等，纷繁复杂，寓意吉祥。闽作家具工艺复杂、装饰华丽，与闽人追求感官愉悦的审美情趣有密切关系。

无论以材论楠木家具，还是以工艺论闽作家具，都是我国优秀家具遗产中的重要组成部分。此书的出版，对于这些家具的保护、宣传、研究，大有裨益。

Preface

Hu Desheng

Just before the Tomb-sweeping Day, 2014, Mr. Zheng Shuinie kindly invited me to visit his furniture museum in Chuzhou City, Anhui Province. The museum houses a great number of impressive furniture of excellent quality. In an attempt to show the cultural aspects along with the furniture, about ninety pieces of furniture with typical characteristics are selected from the collection to be published here.

Phoebe tree is native to China. Due to easy-processing and fragrant smell, the timber of Phoebe is the best material for ancient architecture, inner decoration and furniture. With the development of market economy, more and more people pay attentions to Nanmu wood today. We are already familiar with ancient furniture made of Zitan wood, Huanghuali wood, Hongmu wood, etc. What does ancient furniture made of Nanmu wood look like? This book will tell you. At least you can get an impression of Nanmu wood furniture from mid- to late Qing Dynasty.

Furniture, a carrier of rich history, culture and art, is one of the important categories of ancient works of art. People not only use them, but also study them, appreciate them and collect them. Because of the large of the country and the varying customs of the nationalities, a huge amount

of furniture is still in existence today. And furniture in different places is ideally with different styles. The so-called famous Four-makes are a good example. In addition, Shandong-make, Hebei-make, Shaanxi-make, Sichuan-make, Fujian-make has gradually attracted lots of attentions. The majority of furniture appeared in this book was made in Fujian Province, i.e. Fujian-make.

Fujian Province is located in the southeast of China and famous for beautiful landscape and unsophisticated customs. Craftsmen from Fujian, especially from Putian area, are particularly good at high-relief carving and fully three-dimensional carving, which best represented by a variety of partition walls for birthday celebration. They also make the best use of lacquer. Black lacquer painted with gold or inlaid with gold foil makes furniture magnificent. Furniture is usually decorated with auspicious patterns.

As far as timber and making techniques be concerned, Nanmu wood furniture made in Fujian Province is an important part of furniture heritage of China. There is no doubt that the publication of this book will help to air, to preserve, and to study the furniture collected by Mr. Zheng Shuinie.

香木金漆皆相宜

一 香木制器

楠木为樟科桢楠属及润楠属木材之统称，种类繁多，我国即有桢楠属木种30余种，润楠属多达70余种。其中有一些桢楠属的木材，新剖后颜色多为黄中泛绿，或者黄褐色，气味馨香久远，置于光线下，金光浮动，不同角度反射出不同的颜色和光芒，一般俗称为“金丝楠”。《博物要览》亦载“楠木有三种，一曰香楠，二曰金丝楠，三曰水楠。南方多香楠，木微紫而香清，纹美，金丝者出川峒中，木纹有金丝，向明视之，闪烁可爱。楠木之至美者，向阳处或结成人物、山水之纹”。楠木以四川地区所产最佳。本书收录的楠木家具中，泰半纹路优雅，气味芬香，属金丝楠的范畴。

因楠木木纹顺直，有大材，性温顺，故自古以来是上佳的建筑用材，尤其大型宫殿的柱梁用材，最是适合不过。皇宫紫禁城明初肇建，明时各代修缮，多以楠为材。惜历经岁月，天灾人祸，不断地修复或重建，紫禁城内已很难看到彼时大量使用楠木的状况。紫禁城左旁的太庙前殿，虽然清时有所修缮，主要构件仍然是明代嘉靖时所制，数十根楠木柱高逾13米，径皆在1.2米上下，都是一木为之，部分木质已经瘤结为瘿，纹路优美，若流水山峦，从中可以遥想当年之辉煌。清代以降，金丝楠木大料日趋匮乏，政府采办楠木多在川贵一带，尤其以四川马湖一带深山为重点。由于清初战火、天灾延及，宫廷建筑用材极多，再加上楠木处深山老林，采办极其不易，至康熙时期已经日见窘迫，尽管地方官员竭力采办，但也是力不从心。曾见地方官员有踏勘数处，方得楠木一棵的记载。至此，罢采楠木，宫廷建筑用材改为杉木、松木。嗣后虽然仍然有以楠木用于建筑，但规模已经远远不如以前。

除建筑构件外，楠木也是装修的上佳用材，目前所见宫廷建筑的内檐装修，考究者往往以楠木制成或者以楠木为胎包镶而成。楠木木质较软，可雕琢甚深，数刀便成，可以用来制作隔扇、落地罩等雕刻图案大方的构件。楠木等软木雕刻纹饰呈现出的飞扬神采，是硬木不可及的。

制作家具，是楠木的另一重要功用。就宫廷而言，制作大漆家具，木胎以轻便性稳为上，楠木是最好的选择。此外，也有一些不髹漆，打磨烫蜡的楠木家具，不乏精品，其中有楠木镶青花瓷螭龙纹鼓凳，曾收入王世襄先生《明式家具研究》中，故宫博物院及颐和园各藏4件，堪称宫廷楠木家具中佼佼者。另有一件楠木夔凤纹算术桌，是康熙皇帝御用之物。就地方而言，四川、贵州、广西、湖南、湖北、浙江、福建等地，都是上好的楠木产地，民间制作家具，就地选材，品类繁多，本书收录的家具，即以此类为主。

除楠木外，与之相近的红豆杉家具本书也有数件收录。红豆杉又名“紫杉”，为红豆杉属植物，是我国一级珍稀濒危保护植物，其质黄红色，有油性，久经使用后包浆莹润。红豆杉为闽作家具常见用材，其造型和工艺，与楠木家具接近。

本书收录的楠木、红豆杉木家具，多为清中晚期所制，以福建一带所产为主，兼有四川、山西等地风格，门类齐备，计有几案、杌凳、橱柜、床榻、屏及杂项。

几案，最典型的为架几式翘头供案，一般为佛堂或祠堂用具，可拆卸式，基本样式为两端架几，中间搭独板面一块，面下有挂牙板，两端的架几高度超出案面，故名“翘头供案”。架几的样式，常为变体夔龙纹弯折而成，上点缀纹饰，有蝠纹、杂宝纹、卷草纹、西番莲纹和人物故事纹等。诸如书中收录一件翘头

供案，上嵌人物故事纹大结子，分别为刘海戏金蟾及东方朔偷桃，人物形象刻画生动传神，有很高的艺术价值。也有架几采用上屉下柜的方式，抽屉面上多雕刻人物故事，柜门上多雕饰博古图案。独板面多取花纹优美者，厚达两三寸。案面下的挂牙，两端出榫头纳入架几的卯眼内，牙板多雕饰图案，常以夔龙或螭龙纹作饰，常见内容有文王访贤图、八仙故事图等，尤其是前者最为多见。这类翘头供案，因其基本都是靠墙摆设，所以以单面工为最多，正面雕饰繁杂，装饰华丽，侧面已显简陋，背面则几无装饰，只做横竖枋榫接，满足力学需求，偶见有背面做工复杂和精美不亚于正面者。另有一类翘头供案，体量宽硕厚重，牙头最为奇特，翻如斗拱，两头雕螭首纹，牙板宽阔，所见红豆杉木制最多，多镶嵌黄杨木或竹为饰，以博古纹最为多见，本书收录的红豆杉嵌黄杨木博古纹翘头供案即是此类。

机凳类以太师椅为主，本书收录5套，都是清晚期风格，大多是木匠或作坊成批生产，有1套楠木太师椅，搭脑后尚有当时作坊的广告标签，有很高的研究价值，此太师椅4套12件成堂，书中只选1套为例。

橱柜类楠木家具数量甚多，计有圆角柜、方角柜、顶箱柜等，又分有柜膛、余塞板者。也有尺寸甚大，高近3米，民间呼之为“将军柜”者，以江苏地区最为多见。橱柜大多光素，以楠木优美的天然纹路为饰，秉承明式风骨；也见有门心浮雕图案者，如本书收录的楠木博古图顶箱柜。

床榻类家具，以架子床最为突出，样式有架子床、飘檐架子床、拔步床、飘檐拔步床等，楠木温顺，又易雕刻，加之怡人的气味，是制作架子床上好的材料，可惜由于架子床体量硕大，搬运不宜，因此留存较少，万幸本书收录尚能成一体系。其装饰图

案，多为葫芦纹、松鼠葡萄纹等花卉纹，人物纹有和合二仙纹、仙人送子纹、麒麟送子纹、五子登科纹等，多具多子多孙，夫妻和睦等吉祥含义。

屏类楠木家具，本书收录两架，一为苏做，一为闽作，雕凿仔细，图案工整秀丽，有很强的装饰作用。

二 金漆凝晖

漆器在中国的使用历史很是久远，整个中国家具的历史几乎都离不开漆家具的身影，本书收录的漆家具，风格较统一，以清晚期福建、广东一带大漆家具为主，尤其是黑漆描金工艺家具，以佛龕、罗汉床、围屏等为代表。

潮州佛龕，大者能充盈满屋，小者搁置案头，本书收录两件大型佛龕，黑漆描金，光泽明亮，基本形态为三弯腿底座上承以柜橱状结构，柜门门心上镂雕图案，图案层次丰富，复杂者多达三层，缘环板及裙板上描金山水人物图最为多见，内容以贺寿等喜庆主题为主，见者有郭子仪祝寿图、百忍堂祝寿图等。柜门内另置供桌一，形态为高束腰三弯腿，供桌上有围栏。柜门内上部有悬空，设数层挂檐，镶各式雕刻并描金图案，挂檐的下端往往有鱼龙纹、凤纹等角牙。佛龕的后背板上，常描金绘围屏一架，作为佛像的背景。

罗汉床，多通体髹推光黑漆，漆色纯正，乌亮如玉，发大蛇腹断，围子斫为展卷式，波折变化，上描金装饰，图案见有刀马人物、山水、花鸟、博古等，描绘工整秀丽，多为地方工匠描绘，常有落款，有明确的制作时间、年代、工匠姓名等，诸如本书收录的黑漆描金人物故事图罗汉床，上有陈鹤巢、陈鹤汀兄弟二人款识。此类罗汉床腿足多为三弯腿，以雕刻刀马人物及

灵芝卷草纹最多见，前腿足下大多承以瑞狮，后腿足下多为瑞兽，本书收录一件黑漆描金人物故事图梅花纹罗汉床，腿足及牙板满雕花鸟图案，生动活泼，腿足直接落在地上，属于比较少见的装饰方法。这类罗汉床多出自潮州地区，福建一带有时也能见到。

围屏类家具，是本书最多、最精的种类，典型的一类为黑漆描金花卉纹围屏，常为12扇，围屏框架的线脚，或为两边起阳线，中间平整；或为半起剑脊棱，绦环板、裙板和余塞板处多设开光，开光外以绿漆为地，撒螺钿为饰，开光内高浮雕花纹，上绦环板以博古纹为多见，余塞板多饰八仙图案，腰板以折枝花卉最为典型，见有玉兰、石榴、牡丹、梅花、菊花、瓜蔓等，雕刻无不精美，多采用深浮雕工艺，描刻如生。裙板的装饰，以各式瑞兽纹为多，或雕刻，或描绘，瑞兽有麒麟、狮、象、豹、熊、

天狗等。屏心多以板髹红漆，或阴刻、或阳刻、或直接书写泥金文字，大多为贺寿之用。

本书是希望通过楠、杉等香木所制或黑漆描金工艺所成的家具，来窥探清中晚期以福建、广东地区为主的家具概况，阐述这一主题就需要将视野放得更宽广，因此本书的著录，以材而论，增加了黄花梨、红木、榿木、榆木等材所制家具；以工艺而论，有髹金漆、款彩、彩绘等；以地区风格而言，还有苏作、京作、晋作、川作等。这些家具，或与书中的家具体系有类似的造型、工艺等，或完全不同，却又有良好的对比参考作用。

Part I Furniture of Wood in Original State

Nanmu wood is a common name for timbers of tree species from the genus *Phoebe* and *Machilus* of Lauraceae family. The newly opened profile of some timbers from genus *Phoebe* is mostly in greenish or brownish yellow and with fragrant smell. When placed under sunshine, with reflection of sunrays from different angles, the wood turns to be golden in color, commonly known as golden Nanmu wood.

The best Nanmu wood is from Sichuan Province for its straight grain, large size and fine smell. For centuries, Nanmu wood from Sichuan Province has been an excellent construction material.

Another important function of Nanmu wood is furniture-making. Apart from Sichuan, Guizhou, Guangxi, Hunan, Hubei, Zhejiang, Fujian, etc. are also sources of good quality Nanmu wood. The timbers for making furniture for civilians are usually taken locally and many of them are Nanmu wood. For this reason, Nanmu wood furniture in existence today is rich in types, thus, contributes the most to this book.

With properties similar to Nanmu wood, Hongdousha wood, also known as Zisha wood (Figure 4), is from the genus *Taxus* of Taxaceae family. It is an endangered species and has been put into the list of first class protection. Hongdousha wood is among the best for

making furniture. Several pieces of furniture made of Hongdousha wood with shaping and techniques close to that of Nanmu wood are included in the book.

Part II Lacquered Furniture

The lacquered furniture included in this book is with similar style. They are predominantly from Fujian and Guangdong Province and dated back to late Qing Dynasty, with black lacquered furniture painted with gold in particular. The lacquered furniture is represented by shrines, railed couches, partition walls, etc.

The two large shrines contained in this book are with black lacquered and painted with gold. They are bright and of complex and ornate style.

Railed couches are usually black lacquered. They were made, lacquered and skillfully painted by local craftsmen. They are often with marks which include the following details: the one who made them and the time when they were made.

Partition walls included in this book are the largest in numbers and the finest in quality. Typical partition walls are black lacquered and painted with gold and usually with design of various flowers on reserved panels.

In order to show our readers the various aspects of Chinese furniture, in term of wood, other than Nanmu wood, the book contains a small numbers of furniture

made of Huanghuali wood, Hongmu wood, Jumu wood, Yumu wood, etc. In term of techniques, apart from black lacquered, the book includes furniture coated with golden lacquer, carved and painted polychrome lacquer, coloring, etc. In term of origins, except Fujian, it contains

furniture from Jiangsu, Beijing, Shanxi, Sichuan and so on. Whether the majority Nanmu wood and minority other wood furniture shown in this book are with similar shaping and techniques or not, they are good references to each other.

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图版

Plates

楠木如意蝙蝠太师椅（一套三件）

清晚期

太师椅：长62厘米 宽48厘米 高100厘米

几：长42.5厘米 宽42.5厘米 高78.5厘米

Nanmu wood armchair with curved back and design of Ruyi and bat (a set combining with two armchairs and a low table)

Late Qing Dynasty

Armchair: length 62cm width 48cm height 100cm

Low table: length 42.5cm width 42.5cm height 78.5cm

太师椅搭脑雕成倒垂蝙蝠形，口衔变体磬纹，磬的两头弯曲如钩尖，寓意“福庆有余”。靠背板两侧雕对立的如意，中间仍然为倒垂蝠纹，口衔绶带，连接生出花朵的花篮，寓意“福寿如意”。扶手宽阔，中有卡子花，雕佛手、石榴、桃三种纹饰，即“福、禄、寿”三多。座面软屉，椅盘四边平素，束腰上凸起笔杆式开光，牙板雕勾云纹。腿足直落，之间有管脚枨。

茶几与太师椅成套，几面边缘冰盘沿简洁，下

有压边线，束腰打洼，缩进不多，下有托腮。牙板两侧雕为与腿足交圈的拐子纹，以花叶头结束，中间雕花草围成一圆形开光，内透雕团鹤纹。茶几中腰有抽屉一具，茶几下有管脚枨，之间以短材攒为步步锦花格，具装饰效果。

太师椅茶几成套，是清代晚期较为流行的样式，装饰繁复，多以蝙蝠纹、如意纹、三多纹配合勾云纹装饰，寓吉祥于用具之中。

