

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清 家具 上

FURNITURE OF THE MING
AND QING DYNASTIES

1

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明清家具(1996~2003年)拍卖价格
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中国古代家具的起源，因考古发掘和文献资料的不足，目前尚无确切和统一的定论。但是，中国古代家具的发展随着人们的生活起居方式的需要而不断变化完善，从而形成具有悠久历史、自成体系、民族风格强烈的中国特色而闻名于世。

唐代以前，人们日常生活中使用的是低矮类型的漆木家具，“席地而坐”是普遍的生活方式。这样的生活方式，客观上限制了家具在品种和数量上的发展。

唐宋之际，“垂足而坐”的生活起居方式逐渐流行，高大类型的纯木家具迅速发展成型，为以后家具事业的发展打下坚实的基础。

明清时期出现的硬木家具，无论是制作工艺还是艺术成就，均达到中国古代家具史的顶峰，成为中华民族的优秀遗产。明清硬木家具是延续发展了前代家具的制造理念，结合了新的时代需求，利用新出现的各种材质，依据新的设计构思，运用先进的工艺技术而推陈出新的。它们的出现，与当时的社会经济的发展是分不开的。明代中叶之后，工商业得到迅速发展，大城市的数量和人口都不断增加，特别是明代嘉靖四十一年之后实行“以银代役”政策，促进了手工业的迅速发展。另外，明代隆庆朝重新开放海禁，促进了与南洋各国的贸易发展，进口了大量我国稀缺的各类贵重木材，为明代硬木家具的发展奠定了良好的物质基础。当时，负责为皇家配备各种家具的御用监，“凡御前所用围屏、摆设、器具皆取办焉”。特别是贵为九五之尊的皇帝也亲自倡导、亲自动手制作家具。正如《酌中志》中所记载的明熹宗（朱由校）“其性巧，多艺能，善木工营造”。“自操斧锯凿削，即巧工不能及也”。“上有所好，下必效行”。在社会经济等各方面都得到很大发展的时代，众多的官僚贵族，文人士大夫，纷纷追求闲适高雅的厅室陈设。从居所的环境、房屋的布局，到室内的布置，以及器物的摆放，事无巨细均有所涉及。明式硬木家具就是在这种氛围里，不断被精致化、艺术化之后渐臻妙境。

明式硬木家具发展的年代为明中叶到清前期，主要产地是以苏州为中心的地区。制成品大都通过运河贩运至京。正如张瀚的《百工记》里所写：“余尝数游燕中，睹百货充溢，宝藏丰盈，服饰鲜华，器用精巧，宫室壮丽，皆百工所呈能而献技，巨室所罗致而取盈。盖四方之货不产于燕而毕聚于燕。”他的这个说法当属实情。这些家具主要以黄花梨、铁力木、鹵鹵木、紫檀木等为常用材质，充分利用珍贵木材质地坚硬、色泽优雅和纹理华美等特性，在硬木家具的显眼部位尽可能地展示出来，用以表达明代人们所追求的古朴无华的自然之美。其次，优雅造型与居室环境协调的合理设计也是明式硬木家具被世人称道的另一个方面。无论是大件的橱柜、床榻，或是各种类型的条案和椅凳，都运用了多种做工精巧、坚固耐用的卯榫结构。除了结构简练，使用功能科学合理以外，明代家具还在表面上恰当地使用了各种流畅刚劲的装饰线脚，使整个家具具有令人视觉愉快的艺术效果。明式家具的装饰与结构是一致的，各种饰件或雕刻手段的使用，决不损害或削弱构件的强度，从而成为整体中不可或缺的一个组成部分。通常，在家具最显眼和恰当的部位上，使用简练的雕刻手法，雕出与家具相匹配的传统图案，在整个家具上起到画龙点睛的作用。

为了充分展示出珍贵木材的天然纹理和色泽之美，明代家具还使用中国传统的烫蜡工艺作最后的修饰。即在打光磨平的家具上，用有机颜料把底色调匀，在把家具烘热的同时涂上蜡，再用干布反复擦拭，使蜡质浸入到木质的内部，这样就使家具变得光亮如镜，色泽纹理尽现。在一定角度光线的照射下，蜡饰后的家具呈现出一种柔和美妙的颜色，最大程度地展示出明式硬木家具的优美特质。

清式家具的产生和发展同样也是与当时的社会发展分不开的。在“康乾盛世”，社会经济发展繁荣，统治阶级的奢靡之风也随之日益增长，皇家到处营建园囿宫苑、山庄行宫。清宫内务府造办处更是每年耗费大量人力、财力用以制作高档家具充实之。皇亲国戚、诸臣百官也纷纷修建豪华宅第，在客观上也促进了清代家具业的发展。此时的内务府造办处常年使用的工匠来自广东，少则四五十人，多则八九人不等。在乾隆帝的扶持下，广东木器工艺成为主宰皇家并带动全国木器制作的一个主流派别。清宫内的部分家具完全

反映了清代帝王的个人喜好。工匠们为了迎合皇家的喜好，极力追求精巧新奇和豪华富丽的风格，制作的光素器减少，并一改传统家具质朴简练的特点，形成了与明式家具的风格明显不同的清式家具。

清式家具的用材与明式家具区别不大，重视紫檀木、花梨木、红木、鹛鹛木等类材质。其造型厚重，用材力求坚实，多用整料，很少拼接。在结构上起支撑作用的框架比较粗壮，因而木色纹理一致，浑然一体，给人以稳重坚实而又华贵的感觉。在雕刻手法上善于融起突、隐起、阴刻于一器，刀法犀利深邃，各种雕刻装饰繁缛，较少使用镂雕技法，雕工几乎占工价之半。雕刻的图案以传统的山水、人物、龙凤狮、花卉、卷草和七珍八宝等纹饰为主，也有欧洲风格的洋式图案。在装饰工艺上，运用描金，雕刻（高浮雕、浅浮雕、透雕），髹漆彩绘（金漆彩绘、朱漆彩绘、黑漆彩绘、戗金、雕漆），镶嵌（玉石镶嵌、牙骨镶嵌、螺钿、瓷画、珐琅、百宝嵌）等等手法，使得清式家具呈现出前所未有的五彩缤纷、富丽堂皇的形态。另外，在宫廷内外的部分家具是按陈设的需要而制作的。这种定制的家具有以木材本身的尺寸来决定家具的尺寸，而不是按固定的官样尺寸成批制作，这种方式成为当时比较流行和讲究的做法。这种情况，一方面反映了当时珍贵木材经明、清两代大量使用之后日益减少，价格日益昂贵的状况，同时也反映出优秀的工匠们为了有效地利用每一寸珍贵的木材而精打细算、量体裁衣般的高超工艺水平。需要指出的是，清式家具的精品大多都是康熙乾隆时期的，乾嘉之后工艺制作水平逐渐下降，到同光之际，无论是器型、用材、做工（雕工和打磨）等等各方面均无法与前朝的家具制品相提并论了。

Furniture of the Ming and Qing Dynasties

There is no exact and universal conclusion about the origin of the Chinese ancient furniture because of the lack of archeological discovery and documents. However, Chinese antique furniture has been changed and improved on the need of the Chinese people's living style and is well known to the whole world because of its long history, its intense artistic style and its complete system.

Before the Tang Dynasty, people used low lacquered furniture. "Sitting on ground in kneeling position" is the popular living style of the people at that time. This living style objectively restricted the development in variety, amount and style.

During the Tang and Song Dynasties, the living style of "sitting with the feet hung" has gradually become popular, tall wood furniture has been quickly developed and has formed sound basis for the further development of the furniture later.

During the Ming and Qing Dynasties, the technique and artistic achievement of the hard wood furniture reached its prime in the history of Chinese antique furniture and became the excellent heritage of Chinese nation.

Furniture of the Ming and Qing Dynasties was created by the designers who kept and developed the furniture making concept of the earlier ages, combined the requirement of the new age, made full use of the newly-found material, based on the new designing ideas and employed the new techniques. Their appearance can not be separated from the social economy development then. According to the study of many specialists, industry and commerce have been quickly developed and the numbers of the big cities and population has constantly increased after middle period of the Ming Dynasty. Especially after the policy of "tax taking the place of corvee" came into effect in the forty-first year of

Emperor Jiajing administration of the Ming Dynasty (1562), the production force was liberated, which promoted the quick development of the furniture industry. In addition, during Emperor Longqing administration (1567-1573) of the Ming Dynasty, the overseas commerce ban was lifted again, which promoted the commercial development between China and the countries in South Asia and various precious wood China lacks were imported, which formed excellent material basis for the development of hard wood furniture of the Ming Dynasty. In the Ming Dynasty, not only the imperial officials who were responsible for equipping the palace with all kinds of furniture bought screens, displays and apparatus but also some emperors themselves advocated and made furniture. For example, it was recorded in *Zhuozhongzhi*, Emperor Xizong (Zhu Youxiao) of the Ming Dynasty was multi talented and good at furniture making. If the administrators like something, the common people will follow it. So many officials and aristocrats and intellectuals at that time began to seek the enjoyment of the life. They sought comfortable and elegant furniture, from the living environment to the house structure, from the setting inside the house to the display of the apparatus. At such atmosphere hard wood furniture was refined and perfected.

Ming-style hard wood furniture was developed from mid Ming Dynasty to early Qing Dynasty. It was mainly made in the area with Suzhou city as its center. Most of the products were delivered to Beijing by canal. Just as what was recorded in *Baigongji* written by Zhanghan, "I have visited Beijing for many times and have found that goods and treasure are abundant, the clothes are gorgeous, the apparatus is delicate and the palace is splendid. This is because that the workers all contribute their best works and the officials collect all the best. Thus although these wonderful goods were not made in Beijing but were gathered in Beijing." what he said agreed to the true situation at that time.

The Ming-style furniture was mainly made of Huanghuali, Tielimu, Xichimu, Zitanmu and so on because above mentioned precious wood has the feature of strong texture, elegant tinct and beautiful grain. These

features are showed in the parts to receive the effect of natural beauty, which is always pursued by the people. Secondly, mortis and tenon structure is used to make not only big furniture such as cupboard or bed but also all kinds of tables and chairs because this structure is simple but strong and reasonable. Besides, the surface of the furniture is engraved with all kinds of colorful decorating lines. In addition, various decoration methods were used in making Ming-style furniture. Its decoration agrees with its structure. All kinds of decoration and engraving do not damage or eliminate the strength and become an important part of the whole. Usually, it works as adding the finishing point to engrave the traditional designs that agree with the furniture in simple engraving method.

In order to fully display the natural beauty of the grain and tinct of the precious wood, Chinese traditional hot waxing technique was used as the final decoration in making Ming style furniture. That is to apply wax to the heated furniture and then polish it repeatedly with dry cloth so as to make the wax enter the wood and to make the furniture shining like a mirror and the tinct and the grain are all displayed. When irradiated by a certain angle, the waxed furniture has a delicate and wonderful colour, reflecting the grace of Ming-style hard wood furniture to the greatest extent.

Similarly, the appearance and development of Qing-style furniture could not be separated from the social development at that time. During Emperor Kangxi and Qianlong administrations, the social economy was greatly developed and the ruling class lived a life of luxury. The royal family built parks and palaces here and there. Imperial household Department of the Qing Dynasty spent a lot of labor force and money in making high quality furniture to fill the palaces. The relatives of the emperor and the officials also built luxurious houses, which objectively promoted the development of the furniture industry in the Qing Dynasty. At that time, most workers in Imperial household Department of Qing Dynasty were from Guangdong province. The number of the Guangdong

workers was four or five at least and eight or nine at most. With the support of Emperor Qianlong, wood technique in Guangdong province became a main section that dominated the royal wood making and led the national trend. Part of the furniture in the palace of the Qing Dynasty totally reflected the personal preference of the emperors. In order to meet the preference of the royal family, the workers sought originality, delicacy and luxury, which were quite different from the traditional feature, that is, simplicity.

The material used in Qing style furniture was almost the same as that used in Ming style furniture. Some materials such as Zitanmu, Hualimu, Hongmu and Xichimu were widely used. Qing furniture was usually heavy and strong. A whole piece of material was preferred and splice was seldom used. The frame that supports the whole structure was strong so that the tinct and the grain were complete and the furniture looked strong and majestic. In engraving, the evection and concave were used together. The engraving was deep and all kinds of engraving and decoration were complicated, but hollowed engraving was seldom used. Engraving almost took half of the price. The design was mainly the traditional decoration such as mountain and river, figures, dragon, phoenix, lion, flowers, curly grass and precious animals. European style designs were also used. In decoration techniques, gold traced specification, engraving (high relief, low relief, hollowed engraving), colourful painting (golden lacquer painting, red lacquer painting, black lacquer painting), inlaying (jade, mother-of-pearl, porcelain, enamel) were used, which made the Qing style furniture unprecedentedly gorgeous. Of course, Ming furniture was still made with some improvement and was still mainly made in Suzhou area. Furthermore, part of the furniture inside and outside the palace was made according to the requirements of structure of the house. The size of this kind of custom-made furniture depended on the size of the material rather on the fixed size. This method became the most popular method. This situation reflected that precious wood had been more expensive as the result of the declining of the number after

the abundant use in the Ming and Qing Dynasties. On the other hand, it also reflected the superb techniques of the excellent workers to make use of every inch of the precious material effectively.

It must be made clear that most of the exquisite works were made during Emperor Kangxi, Emperor Yongzheng and Emperor Qianlong Administrations. The skills have greatly declined after Emperor Qianlong and Emperor Jiaqing Administrations and the skills could not be compared with that in the previous ages in all aspects such as the structure, the material, the engraving and the polishing.

椅凳类

Chairs and Stools

明清椅凳类主要包括凳、墩、椅、宝座等。凳、墩属于无靠背的坐具。椅类依其形制大体有靠背椅、扶手椅、圈椅、交椅。靠背椅因只有靠背没有扶手而得名,其中搭脑两端出头的又叫“灯挂椅”。除圈椅、交椅外,既有靠背又有扶手的均称扶手椅,其中搭脑和扶手两端都出头的称其为官帽椅,不出头的又叫南官帽椅。在扶手椅中,椅背较低、高度与扶手相差无几的别称玫瑰椅。宝座是专供帝王用的坐具。

明代椅座下面两腿间多用牙条或券口装饰,正面尤喜用壶门券口。四边的掌常见“步步高”式,踏脚掌下多用牙条。

清代椅体宽大,腿较粗壮,靠背、搭脑、扶手多装饰花纹。靠背出现了围屏式。

Chairs of the Ming and Qing Dynasties mainly include stools, drum-shaped stools, chairs and thrones. Stools and drum-shaped stools do not have backs. Chairs can be divided into backrest chair, armchair and round-backed chair according to its shape.

Yatiao and Quankou were often used as decoration between the legs in the chairs of the Ming Dynasty. Qing chairs were wide and had thick legs. The backrests, headrests and armrests were decorated with veins. Screen-styled back appeared.



1. 黄花梨方凳(一对)·明 Huanghuali
Square Stool (one pair), Ming Dynasty 长64
厘米, 宽64厘米, 高55厘米, 现藏北京
市龙顺成中式家具厂。