

北京文物鉴赏

APPRECIATING BEIJING CULTURAL RELICS

明清 家具 下

FURNITURE OF THE MING
AND QING DYNASTIES

2

北京市文物局 编
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明清家具的纹饰

靳彦乔

装饰纹饰是明清家具的重要组成部分，也是反映时代风格的最好依据。与其他工艺品的纹饰一样，可以作为鉴定年代的重要依据。明清家具的各种纹饰主要通过阴刻、浮雕、透雕、圆雕、浮雕和透雕相结合等雕刻工艺表现出来。

明式家具朴素典雅，静穆大方，装饰简洁，不事雕琢，这是明式家具的主要神韵。明式家具亦有雕刻精美的纹饰，与清式家具繁缛的纹饰比较，它们的纹饰及装饰风格各有其特点：

明式家具线条简练，注重实用性，花纹虽是点缀，却起到了画龙点睛的作用；清式家具精致繁密，花纹则是刻意追求，趋向摆设性。

明代及清代前期的家具纹饰题材相差无几，主要有卷草纹、莲纹、云纹、灵芝纹、龙螭纹、花鸟纹、瑞兽纹、山水纹、人物纹、吉祥图案等；清代中后期家具的纹饰题材除继续沿用前期的题材外，增加了仿古图案和西洋纹饰以及中、西纹饰相结合构成的图案。如仿古玉纹，仿古青铜器纹，仿古石雕纹等以及由这些图形演变出的变体图案。清代宫廷家具中，雕西洋图案的占有相当大的比例，这些图案多为卷舒的草叶、蔷薇、大贝壳等。与同时期欧洲贵族和皇室家具以及西洋建筑上的雕饰图案相类似。有些雕饰的纹饰，中西结合巧妙自然，不露痕迹，颇为悦目。

明代的椅子一般只在背板上雕刻团窠简练纹饰。清代椅子的靠背、搭脑、扶手处多装饰花纹。清代凳子的式样繁多，雕、镂、嵌、绘等装饰手法伴着吉祥图案施与其上。

明代的翘头案多用挡板加以美化，挡板上常透雕凤纹、龙纹、麒麟纹等。清代宫廷的画桌、画案则多满雕云龙纹。

四件柜的大小颇为悬殊，柜门板心面积较大，明代常雕饰折枝花、缠枝莲、灵芝纹等；清代雕刻题材广泛，除皇家专用的海水云龙纹外，还有花卉纹、人物故事、博古图、吉祥图案等。

明代床榻类装饰较简洁，清代床榻多在围屏上镶嵌大理石、玛

瑙、珉、象牙等材料，还有用金漆彩绘出山水、花卉、鸟兽、人物故事等内容。

清代家具的纹饰，就整体而言，以清前期至清中期的最为成功，尤其是康、雍、乾三朝的家具，有些装饰纹饰虽属写实风格，却又颇具神韵。

清代乾隆以后，家具逐渐形成新的风格，追求豪华、富丽，装饰面积大大增加，并多与镶嵌工艺相结合。装饰风格在各地有着不同的差异，如北方家具较常采用博古图纹饰。南方，特别是广东地区的家具纹饰常采用竹节、梅花和西洋花纹，显得繁缛、密集。而江苏在家具纹饰上偏重秀丽、玲珑，多为清新的人物故事和寓含口彩的蝙蝠、葡萄等纹饰。

北京故宫保存的清代家具，即是清代家具的代表。清中期宫廷制作的家具出现了高浮雕、深雕的多层表现技法，刀工娴熟，打磨圆润。黑漆、彩漆描金山水人物亦是清代宫廷多用的装饰手段。

清式家具把吉祥如意作为主要纹饰，它真实地反映了各地民间习俗和普通百姓对美好生活的向往。云纹象征高升如意；回纹寓意富贵不断头；缠枝纹具有生生不息之意；梅花象征不老不衰；此外，谐音的寓意纹饰不胜枚举，如竹子，以其“节”寓意“节节高升”或“级级高升”；蝙蝠、桃和双钱可组成“福寿双全”或“福在眼前”的吉祥图案；灵芝、仙鹤和桃组成“灵仙祝寿”的吉祥纹饰；葫芦、花卉和蝴蝶的组合，构成“福禄万代”、或“瓜瓞绵绵”，寓意子孙昌盛，事业兴旺。

Decorative Veins of the Ming and Qing Dynasties' Furniture

Jin Yanqiao

Decorative veins are important component of the furniture of the Ming and Qing Dynasties, they reflected style of the era. Like decorative veins of other handicrafts, those on furniture can be regarded as important evidence of identifying year as well. Various kinds of decorative veins are realized by low relief, relief, high relief, round carving, the combination of relief, high relief and etc.

Furniture of the Ming Dynasty is simple and elegant, solemn and quiet; its decoration is succinct and natural. This is the main charming feature of Ming's furniture. There are also exquisitely carved furniture of the Ming dynasty, but compared with the over-elaborating decoration on Qing's furniture, the decoration style of Ming's furniture and that of Qing's have their own different features:

Ming's furniture has simple lines, although decorative veins are interspersed, but play the function of the crucial touch; furniture of the Qing Dynasty is exquisite and dense, and its veins are pursued sedulously. The furniture is more ornamental.

The subject matters of decorative patterns are almost the same on the Ming and early Qing dynasties' furniture, mainly including curved grass lines, lotus designs, cloud lines, glossy ganoderma lines, dragon Chi patterns, bird and floral designs, auspicious beast patterns, mountain and river patterns, personage patterns, auspicious patterns, etc. The patterns on furniture of the middle and later Qing periods, besides continuing using the old subject matter in previous times, developed copies of ancient designs, Western designs and mixed Chinese and Western designs.

For example, imitation of ancient jade grain, imitation of veins on ancient bronze vessels, imitation of grains on ancient stones etc., and variant other designs developed from these patterns. Western designs occupied a sizable proportion of the palace furniture in the Qing Dynasty. These designs are mostly curved or stretching blades of grasses, rose, big shell, etc., which are similar to carving decorations on European noble and royal furniture in the corresponding period. Some of the carving designs are combinations of Chinese and Western styles.

Generally, chairs of the Ming Dynasty are carved with simple veins like meander and circling lines. Chairs of the Qing Dynasty are decorated with veins on the back, head of the back, the handrail and many other places. Stools in the Qing Dynasty are various in styles. Carving, engraving, inlaying, painting etc., many kinds of ornamental tactics are used, accompanied with auspicious patterns.

Tip-headed tables of the Ming dynasty are beautified with shelf board, on which phoenixes, dragons, Chinese unicorns are frequently carved. Painting tables in palaces of the Qing Dynasty is usually fully carved with the clouds and dragons.

Four-piece cabinets are very different in size. The heart area of the door of the cabinet is relatively big, often decorated with carved plucked branch designs, designs of interlocking branches and lotuses and glossy ganoderma lines in the Ming Dynasty. The subject matter of the Qing Dynasty is extensive. Besides the seawater, clouds and dragon design of the imperial family, there are floral designs, personages and stories, va-

riety of cultural relics veins, auspicious pattern, etc.

Beds and couches of the Ming dynasty are relatively succinct in decoration veins, and beds and couches of the Qing Dynasty are often inlaid with such materials as the marble, agate, enamel, ivory, etc. painted with gilt and polychrome mountains and rivers, flowers, birds and beasts, personage's stories, etc.

Veins of furniture in Qing Dynasty, generally speaking, achieved great success in the early stage to the middle period, especially the furniture within the reign of three emperors, namely, Kongxi, Yongzheng and Qianlong. Some of the ornamental veins had realistic style, but also possess much romantic charm.

After Qianlong, the furniture gradually formed new styles, pursuing luxury and magnificence. Decorative area increased greatly, and was often combined with mosaic technology. Ornament styles were different in different part of China. For example, in the northern area, furniture often adopted veins of variety of cultural relics. In the South, especially in Guangdong, the furniture was often decorated with veins of bamboo joints, plum blossom and Western floral patterns, which made the furniture look over-elaborated and intensive. And furniture in Jiangsu laid particular stress on elegance and exquisite, and were mostly carved with little stories and designs of auspicious meaning like bats, grapes etc.

The furniture of the Qing Dynasty kept in Beijing Imperial Palace repre-

sents the furniture in the Qing Dynasty. The palace-made furniture applied craft skills as high relief and combination of high and low relief, which present multi-layer effect. The carving skills were consummate. The furniture was polished very smooth. Black lacquer or polychrome and gilt mountains and rivers and personages were also frequent ornament means in the palace of the Qing Dynasty.

Furniture of the Qing Dynasty often use designs with auspicious meanings. It reflects the folk custom of all parts in China and ordinary people's yearning for happy life. The cloud lines symbolize promotion and satisfaction. The meander lines imply endless riches and honor. Interlocking branches have the meaning of sustained growth, and plum blossom stands for longevity and forever-youth. In addition, designs obtaining its auspicious meaning from homophones are numerous. For example, the joint of bamboo, which in Chinese is pronounced 'jie' implies 'jie jie gao sheng' or 'ji ji gao sheng', which means "successive promotion". Bats, peaches and pairs of coins put together forms the pattern meaning "enjoying both felicity and longevity" or "good fortune before eyes". Glossy ganoderma, red crowned cranes and peaches make up the auspicious pattern of "the celestial beings and beasts congratulating on birthday". The combination of calabashes, flowers and butterflies constructs "forever happiness and rich for all generations", or "full of hanging melons", which means having many descendants and a prosperous career.

橱柜

Cabinet

明代橱柜的特点是在橱门之下设有抽屉和闷仓，而在清代，闷仓常以门来代替，这样的结构更合理，使用更方便。橱柜常有一个抽屉、两个抽屉和三个抽屉之分，两个抽屉的叫“联二橱”，三个抽屉的叫“联三橱”，一个抽屉的多被称为“闷户橱”。

柜常见的有圆角柜、方角柜和四件柜等。

The characteristic of the cabinets in the Ming Dynasty is that there are drawers and Mencang (a closed space for storing things) under the surface of the cabinet, whereas, in the Qing Dynasty, Mencang was usually replaced by a door. This kind of structure is more reasonable and more convenient. Cabinet usually has one drawer or two drawers or three drawers.

The most commonly seen cabinets were round-cornered cabinets, square-cornered cabinets and four-piece cabinets.



1. 黄花梨圆角柜·明 Huanghuali round-corner cabinet,
Ming Dynasty 长94.5厘米, 宽50厘米, 高182厘米, 现
藏北京市龙顺成中式家具厂。





2. 黄花梨六门小柜(一对) ·
明 Huanghuali six-door
small cabinet (one pair), Ming
Dynasty 长75厘米, 宽36厘
米, 高106厘米, 现藏北京
艺术博物馆。