

兩依藏

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LIANG YI COLLECTION
HUANGHUALI
by Curtis Evarts

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Huanghuali and Huanghuali Furniture

Sources, History, and Distribution

Connoisseurs have long prized objects of finely crafted *huanghuali* wood — a tropical timber abundant with distinguishing characteristics. Premium quality material has a warm, amber-like tonality and is richly patterned with delightful abstractions. Freshly cut timber has a light, floral scent; and after smooth polishing, the surface shimmers with a deep and lustrous radiance. And due to its superior strength and hardness, traditional forms of furniture were shaped with unprecedented elegance and refinement. The numerous examples of fine *huanghuali* furniture, scholar's objects and other miscellaneous furnishings that form a large part of the Liangyi Collection provide an opportunity to review and further explore the facts, myths, and speculations surrounding this precious timber. An appendix of historical citations concerning *huanghuali* is also attached for the reader's reference.

TERMS

Huanghuali 黃花梨 may be translated as 'yellow flowering pear' — a poetical rendering that characterizes its golden tonality, vivid grain patterns, and floral fragrance. However alluring, the expression has little historical precedent. Rather, it is the term '*huali*' that was most commonly used for centuries. The more familiar '*huanghuali*' first appears in the Chinese furniture publications of Gustave Ecke (1944 *Chinese Domestic Furniture*) and George Kates (1948 *Chinese Household Furniture*), both of which draw from the experience of these two authors while living in Beijing during the 1930's and 40's. At that time, local antique dealers apparently used the prefix '*huang*' (yellow) to distinguish the old, age-mellowed works of *huali* from

those that were being produced with new *huali* timber (*xinhuali* 新花梨); this qualified term was also used to differentiate various other species of rosewood timbers, such as 'old *huali*' (*laohuali* 老花梨), that had all been loosely termed *huali*.

Huanghuali-like timber has also been known by a variety of Chinese names throughout the centuries. These diverse terms reflect regional preferences, homophonous corruptions, differences in quality of timber, as well as a mixture of species. Even the most common term, *huali*, has exhibited several homophonous graphic forms throughout the centuries. While *huali* generally appears as 花梨, variations also include 花狸 and 花黎 — the latter in association to the native Li tribes of Hainan Island who harvested the timber from jungle-like forests deep within its mountainous terrain. The early terms of *lumu* 榆木 and *hualu* 花榈 have also been considered to be synonymous with *huali*, notwithstanding the customary association of *lu* 榆 to the coir palm.

The aromatic lakewood (*jiangzhenxiang* 降真香) was also considered to be similar, and at least one formal Chinese classification of *huanghuali* is termed *Hainan jiangxiang huangtan* 海南降香黃檀. (Hu Desheng *Shoucangjia*, 17). Confusion over the generic use of the term *huali*, by which Guangzhou timber merchants were also using to identify an inferior rosewood species, prompted the 20th century botanist Hou Kuanzhao to classify the Hainan timber as *Hainan tan* 海南檀 — a term that had been previously introduced during the Ming dynasty by Huang Shengzeng, who similarly had attempted to distinguish Hainanese *huanghuali*.

Terminologies are further muddled by regional

黄花梨和黄花梨家具

产地来源、历史渊源和地理分布



长久以来，鉴赏家视做工精致的黄花梨制品为珍物。产自热带地区的黄花梨木拥有诸多优异特性，上等材颜色温润如琥珀，木质纹理丰富常含有惹人喜爱的抽象图纹。新切材有淡淡的花香气，而磨光处理后的表面则闪烁著深蕴的光泽。拜黄花梨优良的强度和硬度特质所赐，传统形制家具得以充分表达出前所未有的古雅和精致。两依藏拥有无数精良的黄花梨家具、文房用品与杂件等实例，足以构成收藏的主轴之一，也提供了机会让我们审视、并进一步探究与珍贵良材有关的传言、迷思与真相。有关黄花梨的历史典故出处，在此择成附录提供读者参考。

preferences. In Shanghai, *huanghuali* was also known as *laohuali*; in Guangzhou, it is called *jiangxiang*; and in Hainan, the preference is *hainan tan*. Clearly, even the initiated loses orientation within the snare of historical, regional, and botanical terms. In the following survey, the modern term *huanghuali* will be generally adopted.

TIMBER SOURCES

Trees that produce *huanghuali*-like timber are indigenous throughout the tropical regions of Southeast Asia and Indochina. During the Tang dynasty, a reddish-toned furniture-making timber called *hualu* was reportedly imported from Nanhai and Annan—the former region being the Tang period designation for the foreign territories in the Southern Seas today known as Indochina and Indonesia; the latter being that of Vietnam, which was under Chinese jurisdiction during the Tang empire. A Southern Song reference suggests more distant source in Southwestern India (Nanpi), where *huali* game boards were commonly used. *Huali* from Hainan Island is also recorded amongst the goods exchanged with Chinese traders from Quanzhou during the Southern Song dynasty. During the Ming dynasty, foreign sources for *huali* are noted in Vietnam and elsewhere, as well as the Chinese regions of Hainan, Guangdong, Guangxi, Yunnan and Guizhou. According to Jesuits overseeing the forestry industry in the Philippine Islands throughout the Qing dynasty, *huanghuali*-like *narra* was also a favorite of the Chinese timber merchant. Besides these regions, *huanghuali*-like timber also comes from Burma, Laos, Cambodia, Malaysia, and the Andaman Islands. Notwithstanding the wide range of sources, Hainan Island has traditionally been acclaimed as the source of premium-quality *huanghuali*.

HAINAN ISLAND AND HUANGHUALI

Hainan Island, which is slightly smaller than Taiwan, is situated off the southwestern tip of Guangdong and lies adjacent with northern Vietnam (fig.1). Separated from the mainland in a recent geological age, the island land mass of Hainan can also be seen as a geological extension of Guangxi, Guangdong and northern Vietnam, where similar types of vegetation are found. And indeed, it is the tropical

mountain forests of Vietnam where new *huanghuali* timber is presently sourced. That being said, unique geo-climatic conditions exist on Hainan Island that give rise to the most diverse range of species to be found in any part of China, as well as a high concentration of rare botanical specimens.

Hainan has been a subordinate territory of China since the Han dynasty. Throughout the dynasties, authority over the territory shifted back and forth between Guangxi, Guangdong and Annan (Vietnam); therefore *huanghuali* references associated to these adjacent administrative regions may have also been indirect indications to Hainan. Garrison outposts were established on the island during the Han dynasty when the region was known as Zhuyai and Dan'er. The territory became known as Qiongzhou under Tang rule, but the unruly aboriginal Li tribesmen (to whom the supply of *huanghuali* was inextricably tied) were exceedingly difficult for the Chinese officials to govern, and attempts to administer the region vacillated back and forth from Annan and Guangdong.

It was during the Song dynasty that the name 'Hainan' became specifically associated with the island. At that time, jurisdiction of Hainan Island had shifted to the Guangxi provincial government. Perhaps because of the bond between the Miao minorities that were settled in both regions, a more cooperative and peaceful coexistence was established between the native aborigines and Han authorities. For the first time large numbers of Han Chinese arrived, settling mostly in the north. Zhao Rugua, who served as Inspector of Foreign Trade in Quanzhou during the Southern Song dynasty, recorded the regular maritime trade with the Hainanese, whose local products—including *huanghuali*—were exchanged for salt, iron, fish and rice. However, the endemic hostilities between the Han Chinese and aboriginal Li resurfaced, and regular disturbances plagued the region throughout the Southern Song and Yuan periods.

Greater insight into the Hainan Li/Chinese relationship is now possible due to the research of Anne Csete. Her doctoral dissertation on the subject has been a source for some key reference material that helps to understand the sourcing and trade patterns of Hainan *huanghuali*. The Li were by and large uncivilized natives,

名称

“黄花梨”之名有“开黄花，形如梨”的解释，说法诗意之馀，也道出“色金黄、纹理鲜活和花香气”的特性。然而，魅力引人的名称却缺乏历史根据。反而“花梨”一词最为普遍，使用达几世纪之久。人尽通晓的“黄花梨”术语首次出现在葛艾克（1944年版：中国花梨家具图考）以及乔治凯特（1948年版：中国家用家具）出版的中国家具集，两者都受三〇和四〇年代个人的北京经验影响。那时代，当地古董行家特意加上“黄”字代表老、陈年圆熟的花梨制品，以便区分花梨新料(新花梨)做成的制品。“黄花梨”，这一公认确凿的名称也用来区分红木家族中不当使用同名(花梨)的不同品种，例如“老花梨”木。

多个世纪以来，近似黄花梨的木材（以下统称类黄花梨木）拥有多种为人常用的不同名称。这些不同名称的来由反映了地域性的偏好、同音异字的误解、不同质量等级的木材以及纷杂的品种分支与变异。即便是最普遍的名称“花梨”，几世纪以来也有数种同音异字的名字。一般以“花梨”两字出现，但是也有另外的变体字如“花狸”与“花黎”，可能与海南岛山林深处的黎族伐木采收该木有关联。更早期的资料记录有枮木和花枮，都被视为花梨的同义词，尽管“枮”字通常与棕榈树有关。

带有香味的降真香，过去曾被视为与黄花梨相似，至少黄花梨的正式学名之一有“海南降香黄檀”（胡德生：收藏家2003，78期，页17）。广州木材商人都称品质较差的一种红木为“花梨”，故而造成使用同名“花梨”而衍生的混淆，也促使20世纪的植物学家侯宽召替海南木材另定新名—海南檀。该学名（海南檀）早在明代已为黄省曾引用过，他也同样尝试为海南的黄花梨重新命名，以区分其他地区的黄花梨。

地域性的偏好更进一步搅乱黄花梨用辞的统一性。在上海，黄花梨也叫老花梨；在广州称作降香；在海南则偏好海南檀之名。专家和业内人士置身于史学上、地域观与植物学不同的命名风云中，也难保不会晕头转向。以下的研究普遍采用广义的现代通称“黄花梨”。

木材产地

黄花梨(或类黄花梨)是生长在东南亚和中南半岛热带



Fig. 1 Map of Hainan

图1. 海南地图

地区的原生树种。唐代有一种红色的家具木材叫花枮，记载上是由南海和安南进口而来的。南海国是唐代在南海(南太平洋)上的蕃邦，即今日的印度支那(中南半岛)和印尼群岛所在地；安南国就是越南，曾经受唐代的管辖。南宋文献《普双目录》则透露了当时在遥远的印度西南部(南皮)普遍使用花梨棋盘。南宋《诸蕃志》记载泉州贸易商的海外货物交易记录，其中有来自海南岛的花梨木。记录指出明代花梨来源除了自异邦越南和其他不特定地区进口外，中国地区海南岛、广东、广西、云南与贵州也有出产。清代有一群耶稣教教会传教士在菲律宾群岛管理林业，根据他们的记录有一种菲律宾土语叫“那拉”(Narra)的黄花梨木深受中国木材商的青睐。此外，清代黄花梨木来源还有缅甸、寮国、柬埔寨、马来西亚与安达曼群岛。尽管来源广，海南岛仍奉为高级黄花梨品种的传统产地来源。

海南岛与黄花梨

海南岛，面积比台湾略小，位于广东的西南端且毗邻越南北部(图1)，在最近一次的地球板块运动期脱离大陆而成为岛屿。海南岛的地质基本上是广西、广东和越南北部地质的延伸，植物相似。事实上，越南的热带山林区是目前新生黄花梨木的主要来源地。在海南岛独特的地理气候条件下，中国各地特有的植物在此得以繁衍其多样变异或分支的品种，也是稀有或绝种品种最集中的产地。

海南岛自汉代起就隶属中国版图，然而，历经几世纪的改朝换代，管辖权也不断在广西、广东与安南(越南)之间来回换手。所以，来自这些毗邻的行

who by ranging Chinese accounts 'spoke like birds and tattooed their faces', 'lived innocently and provided for themselves by living off the land like wild animals', and behaved as 'animal-like savages'. These native tribesmen controlled the interior highlands, where—with rough terrain, inhospitable climate, deadly viruses, poisonous insects and venomous snakes—life was essentially inhospitable to outsiders. Content with self sufficiency and lacking motivation to develop commercial interests, the native Li maintained their cultural identity and remained untouched by the 'civilized' traditions of those attempting to govern them. However, the Li were also exceedingly revengeful and fierce—especially in their reactions to abusive demand or unfair advantage. The recurrent pattern of explosive retaliation was due to the lucrative resources to which they had access, and the greed and profit seeking of outsiders. A typical incidence of violence recorded in 1699 resulted from the abuse of corrupt civil and military officials, who had made unfair demands for aromatic woods, cane, *huali*, *zitan* and other products (see appendix 1699, Liu).

In addition to the native (*sheng*) Li and the Han immigrants was a complex intermediary group, comprised of sino-adapted (*shu*) Li who intermarried with Chinese and generally accepted Chinese rule, and who served to bridge the distant gulf between these two cultures. These adapted natives were also recruited as local civil and military officials, for the practical advantage of governance by locals. Many in this group capitalized from their go-between position, working both sides to their advantage. Moreover, it was primarily the corruption and inequitable trading activities of this group that gave rise to the endemic hostilities plaguing the Chinese/Li relations throughout the centuries.

In the early Qing period, Qu Dajun noted a trading pattern which had likely been in place for centuries. ".... anyone desiring to buy aromatics gets a civilized (*shu*) Li native official to lead them. Upon arrival at the townships of the native Li, only by handing out paper, gold, foot-long hoe heads, three-corner arrowheads, sewing needles and such materials, will the native Li be pleased." The risks were high, but with success the profits were exceedingly high.

Throughout the Ming and Qing dynasties, Hainan was administered under Guangdong Province. The early Ming period was once again relatively peaceful, and Li village leaders even made unprecedented visits to Beijing for audiences with Yongle (1403-1425) and Xuande (1426-1436) emperors, where they offered tribute and received gifts and titles. Although not specifically listed in Imperial tribute records, it is certainly possible that *huanghuali* as well as other precious hardwoods were traded during this early period of relaxed relations.

By the early 16th century, however, native hostilities were again rekindled by avaricious dealings and corrupt officials. This led to a major uprising in 1504, which 20,000 local troops was unable to quell without the further dispatchment of 100,000 Imperial troops. Afterwards, the Li frequently rebelled against the Chinese with attacks against their coastal settlements. Droughts in 1597, a severe earthquake in 1606, a great freeze in 1607 and major famine in 1609 were catastrophic and left effective control of the region frayed. Hainan, which had no less than twenty-nine courier stations at the start of the Ming period, had less than a 'handful' by the end of the Ming. The compiler of the 1619 edition of *Records of Qiongzhou Prefect* commented, 'Hainan is secluded on a distant stretch of coast and travelers are few'. The region remained unstable throughout the 17th century due to the hold out of the Ming loyalists and weak control of the Qing.

The first half of the eighteenth century was a relatively prolonged period of harmonious relations. Another wave of Han Chinese migrated from Guangdong to share the villages and hillsides of Hainan Island with the native Li. The two groups developed closely interwoven social and economic ties—the newcomers built shops, intermarried with Li women, and found a variety of profitable economic niches for themselves. Lan Dingyuan (1680-1733), observed that officials and clerks were able to penetrate deep into the silent hills to gather wood and plants, and "there were no obstacles to their coming and going." (Csete 163).

The demand for *huanghuali* during this period was high, and the pros and cons of Qing expansion into the interior of Hainan was a subject of debate in memorials.

政地区有关黄花梨的文献，其实也可能是指间接辗转来自其所属管辖地—海南郡的黄花梨。海南岛在汉代是中国最远的驻军要塞，当时分设珠崖与儋耳两郡。唐代也曾在海南岛设立新的行政据点—琼州；海南岛自此也叫琼州，或简称“琼”。黄花梨的供给与海南原住民黎族息息相关而且渊源深远。由于黎人反抗汉代地方政府的统治，此地的统御权几度摆宕来回换手于安南(越南)和广东之间。

“海南”两字直到宋代才明确显示与该岛有关。当时海南岛的管辖权已易主划入广西省行政区，海南当地原住民族与汉人地方官员较能和平共存，也许是基于两地苗族其共同的文化渊源影响所致。南宋是有史以来首次有大批汉人移徙到海南岛，多数定居于北部。时人赵汝适官居泉州“市舶司”(译者：即海关)，记载了一般沿海贸易的情况；他写道：「泉州商舶以盐、铁、鱼和米与海南岛住民交换当地物产包括黄花梨在内」。无奈汉人与黎族的仇隙再度浮现，致使此地陷于纷扰不安，长达南宋到元之久。

如今世人可透过安内·契斯特(Anne Csete)的研究，对海南黎人与汉人之间的关系做更广泛的了解。契氏的博士论文以此为主题，现已成为一些主要参考典籍的资料引用来源，也有助于人们了解有关海南黄花梨资源和交易的生态。黎人多为野蛮原住民，“脸刺青，话鸟语”，“单纯地依靠大地而生存，与野兽的生活方式没两样”，“行为残暴如兽的蛮人”正是汉人对黎人的写照描述。这些黎僚人盘踞岛中心高地，地险阻、气候恶劣、危机重重，不止有夺命病毒、毒性昆虫还有大蟒蛇，外人几乎无以立足求生。满足于自给自足的黎人毫无发展经济利益的动机，一味固守原住民文化，丝毫不为企图统治他们的汉人“文明”所动。因此在遭受汉人过分要求或不合理利益事件时，黎人的本能反应特别激烈，常怀报仇雪恨之心。这也说明了何以占有丰厚物产资源利益的黎人，与贪婪图利的外来人之间会不断重蹈暴烈冲突的覆辙。西元1699年发生了一次典型暴动，就是源于贪赃枉法的官、军两方联手向黎人不当勒索檀香木、甘蔗、花梨、紫檀与其他物品。(见附录：1699年，刘)

除了原住民黎人(又称：生黎)和汉移民外，还有交错在中间带的黎人，亦即与汉人通婚而接受中国文化洗礼的黎族群(又称熟黎)，后者在两种相异文化

的鸿沟中扮演不可或缺的桥梁角色。在考量由本地人保卫与管理本地事物的务实利益后，汉人当局开始网罗招募受教的熟黎充任本地的行政官和军官。这群人中有不少因穿梭两边，替两边做事谋利而跻身于资本家。可惜也是由于这些人的贪污和交易利益不均而引起冲突，民族情仇一再升起，折磨汉黎关系达数世纪之久。

早清学者屈大均记述一种很可能已存在几世纪之久的交易方式。“……任何想买香料的人都会去找一位受教化的熟黎官吏带路。到达黎族部落后，只要奉上纸、金子、一尺长的锄头、三叉箭头、缝针等物品，黎人就开心了。”虽然危险性高，事情一旦顺利，利润却非常可观。

明清两代的海南一直归广东省管辖。明初，海南再现太平，黎族酋长甚至破例多次群访京城朝圣永乐(1403-1425)与顺德(1426-1436)皇帝，其间奉上朝贡品，也带回授封和礼物。尽管明代宫廷文献“海南贡品”专案的细目纪录没有任何有关黄花梨的明确标示，但鉴于明初正值汉黎关系和缓，肯定会有黄花梨或其他珍贵硬木在民间交易。

十六世纪初期，黎人的旧恨情怀再度被贪官污吏点燃，导致1504年的大抗争；在当地两万军力合力镇压无效之后，京师派兵十万方才平息暴动。从此以后，黎族便不时偷袭定居沿海的移民以示反抗汉人。1597年的旱灾、1606年的大地震、1607年的大冰冻期和1609年的大饥荒等连续天灾祸难，使得海南民不聊生，也瓦解了汉人严防管制的行政军事系统。明初所设的官方驿站不下29个，至明末便只剩下少数几个。《琼州府志》1619年刊本评述“海南地处偏远，旅人少”，可见一斑。再加上反清复明的政治动荡，致使此区的安定性断续不稳，延及整个十七世纪。

十八世上半年无宁是汉黎关系较能长时间维持和睦的一段时期。又一波的广东移民在黎人的村落和山坡地定居；两族群生活交织密切，彼此展开社会和经济上的依存关系，不仅新移民开店、娶黎族女子为妻，也发现五花八门赚钱获利的生意门路。蓝鼎元(1680-1733)观察到行政官员和差役们能够深入毫无人烟的中央群山采集木材和植物，而且“交通上已来去自如，安全也无碍”。(见书目：契斯特163)

当时黄花梨需求高，清朝为了应否扩张势力范围至海南内地所做的利弊考量议题被列在官方的年

In 1751, He Xiang wrote, "...Zhuya and Dan'er were opened to get tortoise shell, but the Li Qi areas were not opened to get *huali*, *chenxiang*, *jinan*, or raven wood, precisely because its areas was too small and its climate terrible... If we took over that land and those people, we could not live there for even a day."

Hainan *huali* began to be submitted as tribute during the Qing dynasty. An elaborate system of payment was devised to prevent crafty merchants masquerading as officials from illegally demanding 'tribute'. The Li were also tempted to sell tribute timber to unofficial buyers, who could still make lucrative profits even after paying higher than the official prices. By the middle of the 18th century, over cutting of wood from the forests had also become a concern voiced by at least one environmentally conscientious official (see appendix 1756, Zhang).

This extended period of peaceful coexistence with the Li was shattered in 1766, when renewed hostilities broke out once again, beginning a long period of unrest that lasted to the end of the Qing dynasty. Because the Chinese relied on the easily antagonized Li tribesmen to locate and harvest the *huali* tree, trade in the precious timber was generally only possible during the intermittent periods of relative peace and stability. Therefore, based upon this pattern as well as historical records, it is likely that the greatest amount of Hainanese *huanghuali* wood was harvested during the first sixty-five years of the 18th century.

Today, mature *huanghuali* trees from Hainan are no longer found. However, two types of timber continue to be exported. This would include genuine Hainan *huanghuali* salvaged from old timber-frame structures, where it was traditionally employed as post and beams due to its high resistance to termite invasion. Although pale in comparison, timber originating from Vietnam is also sold by clever Hainanese timber merchants as a local product.

CHARACTERISTICS OF HUANGHUALI TIMBER

Botanists generally agree that *huanghuali* is a subspecies of the *dalbergia* family; however, varieties of the *pterocarpus* group that produce similar timber also share the name. These trees, which grow around the world throughout the tropical belt, are generally known as rosewoods.

Rosewood timbers of notable quality are produced in the tropical forests of Brazil, Central America, Africa, India, the Andaman Islands, Indonesia as well as Southeast Asia. These rosewoods generally share characteristics of high density, high resin content, rich color, and striated grain patterns.

Rosewood timber from the Southeast Asia region includes several related subspecies, including that with the Chinese classifications of *huanghuali*, *zitan* and *hongmu*. What is popularly called *huanghuali* also includes several subspecies with subtle differences. Connoisseurs and botanists frequently debate concerning the genuine characteristics of *huanghuali*. Some insist that *dalbergia hainanensis* — the species from Hainan Island — is singularly deserving of the term. While historical records would generally support the superiority of Hainan *huanghuali*, they also acknowledge that timbers from other areas were similarly termed (see appendix, Huang 1520, Gu 1560, and Zhang 1756).

The issue of variety differences is not only a recent subject, but has entertained discussion since at least the fifteenth century, when the editor of *Gegao yaolun* remarked upon inferior varieties with lighter color and coarser grain. Sixteenth century writers had also noted the variation of grain patterns between old and younger trees (Wang Wenfeng) and were making comparisons between the deciduous *hainantan* and the broadleaf evergreen *hualu* (see appendix 1520, Huang Shengzeng). Others have also observed that timber harvested from the rugged mountainous regions differs markedly in color and weight from that which grows quickly in the fertile lowlands. Botanical differences were more specifically pointed out by 20th century authorities who classified *Dalbergia hainanensis* (*Hainan tan*) according to its indistinguishable sapwood and heartwood, and *Dalbergia odorifera* (*jiangxiang huangtan*) with a contrasting light-colored sapwood; otherwise, the two trees are nearly identical. Notwithstanding these subtle distinctions, the Chinese timber merchant was hardly concerned with botanical details, but rather intuitively selected logs according to color, density, and fragrance (see appendix Late Qing dynasty, Domingo Vidal).

代记。1751年何翔写道：“……开放珠崖和儋耳采集龟壳，但是却未开放黎岐地区采收花梨，陈香，口南，或乌木，完全是因为地区路窄小，气候糟糕……若我方接手管理该土地和人民，恐怕我们也难活过一天。”

以海南花梨作为贡品始于清代。当时颁布了一套周密的罚款制度，专为防止狡猾的商人伪装官吏非法诏令取得“贡品”。私人买家也施惠利诱黎人出售贡品珍木，出价高于官方的买价，仍有厚利可图。至十八世纪中期山林已采伐过度，地方忧患意识渐长，有森林保育意识并大声疾呼高层关注的官吏，至少还有一位。(见附录：1756年，张)

与黎人和平共处的太平期，在1766年再度受到动摇。新仇旧恨再度爆发，自此拉开一段直到清末还动荡不安的漫长岁月。由于汉人不得不依靠敏感记仇的黎族男人寻获花梨木，因此珍贵木材的交易仅仅只能在时断时续的太平期进行。据此交易生态和历史记载，推测大量采伐海南黄花梨的高峰期很可能是在十八世纪的头六十五年之间。

现今海南已难获黄花梨成树，不过仍然有两种木材持续被收购出口。一种是真正海南黄花梨，祇是来源取自回收废弃老旧的栋梁建材，拜黄花梨抗蛀虫特性之赐才有旧料回收再生的利益。另一种来源是颜色品相较差的越南黄花梨，脑筋转的快的海南木材商自越南进口并伪称为海南本地黄花梨，在海南市场鱼目混珠销售图利。

黄花梨的特性

植物学家一致认定黄花梨是黄檀科(dalbergia family)中的亚种之一；然而，紫檀科(pterocarpus)中材色相似的品种也通称黄花梨，共用同名。这些树种分布在赤道地带，一般称为蔷薇木(英文名：rosewood)。质量好的蔷薇木产于巴西、中美洲、非洲、印度、安达曼群岛、印尼以及东南亚等地带的赤道雨林区，其共通的特性：密度高、树胶质高，材色美丽与条状交错的纹理。

东南亚产地的蔷薇木囊括几种相关的亚类品种，包括在中国分类法下的黄花梨、紫檀和红木。一般声称所谓黄花梨者，基于各自的些微特性差异大致可区分为数个品种。鉴赏家和植物学家们也经常交相辩论黄花梨的真正特性，有些坚持海南岛的海南黄檀(dalbergia hainanensis)是唯一名实相符的黄

花梨。历代文献多普遍肯定海南黄花梨的优异性，但也承认其他地区也叫黄花梨或相似名称的木材的存在事实。(见附录：1520年/黄，1560年/谷，1756年/张)

争论黄花梨各种差异性并不是最近才有的议题，早在十五世纪就引发讨论。当时《格古要论》的主编评论了材色较浅、纹理粗糙的劣等品种。十六世纪的作家王文风评论老、嫩树龄之间有不同的纹理变化。黄省曾针对落叶乔木海南檀和阔叶长绿乔木花榈两者作出比较(见附录：1520年，黄)。其他的观察指出在崎岖山区采伐的木材与在肥沃平地快速成长的同一品种，在色泽和重量上也大有不同。植物学界的争论在二十世纪专家的带动下，各类差异性更见确凿；他们将心、边材无明显区别者归类命名为海南黄檀(又称海南檀)，心、边材区别大者命名为降香黄檀；除此区别外，两树种的特性几乎一样。然而，中国的木材商人几乎不太关心植物学的观点，在挑选木料时还是宁愿凭经验直觉来判断颜色、密度和香气的好坏。(见附录：晚清，Domingo Vidal)

颜色

黄花梨材色由深紫红到灰黄不等。不同的土质状况决定了颜色的变化，就算近在咫尺范围长成的树木，彼此之间也有颜色差异。海南岛材色繁多的情况，借由硬木专家——周默的研究举证，得知其西南地区的木材色偏深红褐，东部沿海地区则偏金黄色。包括黄花梨在内的许多含深色素的木材会随著日照时间而退色。这就是何以刚磨光后的黄花梨新制品，表面色泽鲜艳光莹，深浅色对比明显；而通过岁月婆挲的黄花梨古董家具，一般而言表壳的整体色调多已转淡，夹杂其间的黑色木纹所产生的对比性也趋弱，变得谐和(图2)。

纹理

黄花梨因生动的纹理而价值不赀。“纹理”是指裁切后的木材板面所显现的独特多变的木纹；纹理外观除了取决与切面方位的选择，也受其他天然特性相互作用的影响。而成长中的心材借由树根吸取土壤中的养份和矿物质，经储存而转化为萃取精华物，此萃取物(extractives)正是形成条纹状纹理的推手。

Color

The color of *huanghuali* timber ranges from deep purplish-red to pale yellow. Color variation may result from differing soil conditions; nonetheless, differences will also be found in trees growing near one another. This situation is also exemplified on Hainan Island where, according to hardwood specialist Zhou Mou, *huanghuali* timber from the southwest regions tends to be dark reddish-brown in color, while that from the eastern coastal regions tends to be more golden-yellow. The color of many darkly pigmented woods, including *huanghuali*, will also tend to fade over time when exposed to light radiation. Thus, the freshly worked surfaces of *huanghuali* may be bright in color and strongly contrasted, while the time-aged surfaces of antique *huanghuali* furniture are generally muted in tonality with subdued contrast in the striated grain patterns. (fig.2)

Figure and Grain Patterns

Huanghuali is prized for its highly figured grain patterns. 'Figure' describes the distinctive patterns on the surface of cut timber, which result from the interplay of grain orientation and other natural characteristics. Striated grain figure is additionally produced by extractives—substances transformed from soil nutrients and minerals absorbed through the roots—which deposited in the heartwood during growth.

Because a tree's pattern of growth is concentric around a central stalk, the appearance of grain pattern in the surface of a board will differ according to the axis of its orientation in relation to the annual ring growth. A board cut along a radial axis will yield relatively straight grain with parallel markings. Because *huanghuali* also has interlocked grain, a characteristic resulting from repeated cycles of alternating spiral twist as the tree grows upward, the 'radial cut' will further reveal a 'ribbon' or 'stripe' figure. Vessel cells in a 'radial cut' board will appear as short 'whisker-like' markings. (fig. 3). In the contrasting 'tangential cut', boards are marked with broad U or V patterns, and the vessel cells appear like long 'cow-hair'-like lines that angle off in opposite directions (fig. 4).

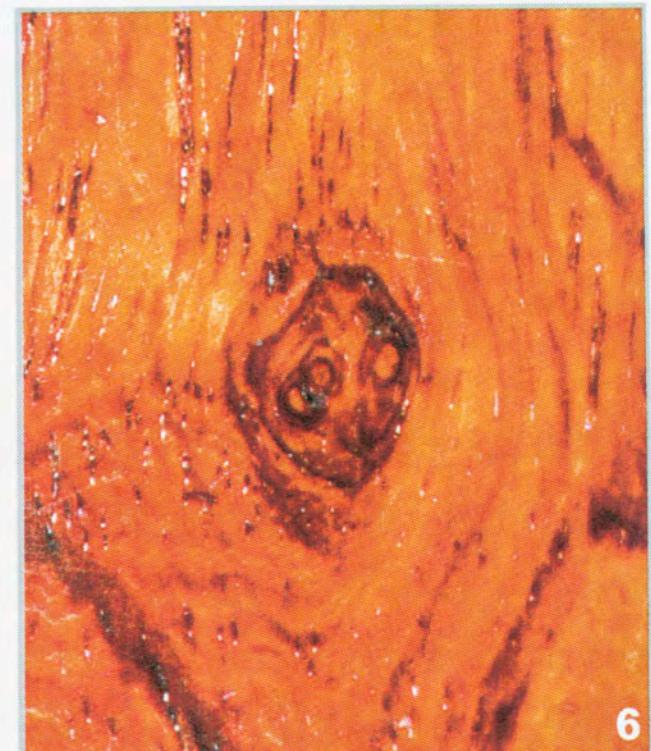
While the grain direction of an average tree is more or less straight, timber of irregular or forked growth will exhibit a distorted figure when sliced into straight planks. Conversely, relatively straight-grained timber shaped to a curvilinear profile will also produce pleasing patterns; for example, C- or S-shaped splats of chairs exploit the natural characteristics of wood to create eye-catching abstractions (fig. 5).

Huanghuali has frequently been characterized as having 'goblin faces', 'spotted-civet patterns' or 'round halo-like knot patterns that appear like a mix of large and small coins'. Such prized imagery is a resultant of undeveloped branches that became encased by years of growth. In a smooth polished surface, these round or oval knots can appear as ghostly apparitions emerging from the wood (fig. 6).

Fragrance

Fragrance is also a characteristic of extractives, which ultimately provide many distinguishing characteristics such as color, dyestuff and resin deposits, insect and moisture resistance, medicinal properties, etc. Throughout history, *huanghuali* has been consistently compared with other aromatic incense woods. The light floral fragrance of *huanghuali* also distinguishes it from *hongmu*, which is also known as 'sour branch' (*suanzhi*) due to its offensive pungent odor.

Due to unique climatic, soil, and other variables, the *huanghuali* from Hainan was also likely of more intense fragrance than that from other regions. The Southern Song authority Zhao Rugua commented on the superiority of the aromatic woods from Hainan, noting that while similar species were also found in other foreign lands, their perfume was incomparable to the quality and strength derived from Hainanese varieties (Hirth 185). Adding to the complexity of wood identification, Qu Dajun also noted that while the *huanghuali* trees growing along the eastern axis of Hainan island were fragrant, those from the western axis exuded an unpleasant odor. Indeed, tangible as well as intangible factors influence the apparent characteristics of *huanghuali* timber.



5

Fig.2 Huanghuali with striated figure.

图2. 黄花梨交错的纹理。

Fig.3 Huanghuali, radial cut revealing striped, or ribbon figure.

图3. 黄花梨，径切面丝带纹或条纹。

Fig.4 Huanghuali, tangential cut.

图4. 黄花梨，玄切面。

Fig.5 Huanghuali, detail from curvilinear chair splat, pl. 14, Liangyi Collection.

图5. 黄花梨，座椅靠背板局部，《两依藏》图版14。

Fig.6 Huanghuali with goblin face markings from ingrown knots, detail from brushpot pl. 9, Liangyi Collection.

图6. 黄花梨鬼脸纹，笔筒局部，《两依藏》图版9。



Size of timber

The *huanghuali* tree grows to large size with a flanged lower trunk that yields planks of sizeable width. Solid plank table tops reaching 4.5 meters length, and square panels of 80 cm width are known. Early works of *huanghuali* furniture frequently exhibit a liberal use of material, with generously curved components, aprons shaped from single pieces of timber, thickly shaped members, etc., suggesting a period of abundant supply. As resources gradually became depleted, more resourceful use of material followed, which besides reducing components to efficient size, also resulted in the stylistic shift towards more economical linear forms. Small growth timber, which is sometimes referred to as *xin* (new) *huali*, is sometimes seen in works of late Qing and Republican periods (cf. fig. 20)—perhaps reflecting a time when traditional sources had become depleted. The use of veneer and recycled timber were also common during this period.

Price of *huanghuali* in the Ming and Qing dynasties

The inventory of Yan Song's goods that were confiscated in 1562 provide one of the earliest appraisals for the relative value of *huanghuali* furniture. Forty various beds (*liangchuang*) of plain lacquer or *huali* wood were equally estimated at one *liang* of silver each. A *jumu* bed decorated with painterly carvings and poetic inscriptions appraised at five *liang* silver also demonstrates that superior quality material was not as highly valued as complex workmanship. This is even more obvious when comparing the itemization of inlaid and/or decorative lacquer objects, whose estimates reached as high as 15 times the price of a *huali* bed.

Fan Lian's denigrating claim (c. 1590) that petty officials were paying 10,000's of cash for hardwood furniture should be weighed against the appraisal of Yan Song's *huanghuali* beds, which were valued at a fraction of the cost. Nonetheless, such prices may have been reached during the Qianlong period. An inscription dated to the year 1739 on the underside of a *huanghuali* side table (fig. 17) indicates the purchase price of 8000 cash—an amount equivalent to 8 ounces of silver.



Fig. 7 Detail of huanghuali luohan chuang from Fujian, early Qing period, after The Beauty of Huanghuali.
图7. 黄花梨罗汉床局部，福建，早清。《黄花梨之美》。

Some approximation of relative value of *huanghuali* timber may be derived from customs and tribute appraisal records. In 1567, *huanghuali* was officially appraised at 4 *fen* of silver per catty—twice that of *tieli* wood and 40% of *zitan*. However, by the mid-Qing period, a reference of tribute goods coming from Guangdong (Zelie) appraises *huanghuali* timber at half the late Ming rate (see appendix references)—perhaps reflecting a period of better supply.

HUANGHUALI FURNITURE DISTRIBUTION

Huanghuali furniture has been discovered throughout numerous regions of China. It has been found in the western frontiers of Gansu, as far north as Inner Mongolia where Qing dynasty princes were given sequestered domain, and as far south as Guangdong and Hainan Island, where original resources were in close proximity. Regardless of where it is found, most furniture made from *huanghuali* is of refined classical style. However, subtle provincial tendencies also reflect localized traditions. These regional-style assimilations demonstrate that *huanghuali* furniture was not only a product distributed from sophisticated workshops of the Jiangnan region, but also one produced by skilled, local craftsman throughout China.

树木的生长轮，乃环绕中心轴呈同心圆辐射成长，所以一块木头的木纹外观会因所对应年轮的裁切面位置取向不同而相异。通常顺著半径方向裁切而下的板材，面纹多直且平行。黄花梨也有木理交错的纹理特性。随着树木高长，新的生长轮略呈左旋向上长，与右旋向上的内圈生长轮恰成反向，如此层层的生长轮就在一左一右的交互扭转重复回圈下形成交错的纹理；在径切面上反映尤其明显，呈现出“丝带”或“条纹”状的纹理，间以因导管孔所隐约显露的“胡须碴”纹(图3)均匀散落，逸趣横生。外观表现截然不同的弦切面则有宽阔的U或V形的花纹，导管孔在此显现如蟹爪纹，足迹长长两道相行渐远背道而驰(图4)。

一般树木纹多通直或类直。对于不规则形状(如S形)或Y字形(树干分叉带)的树干，在切成直条板材时，板面外观会展现扭曲变形的纹理。相反的，使用纹直类的木材塑造弯延曲折轮廓的部件也会产生令人喜爱的纹理效果；例如椅子上的C形或S形靠背板，就是运用木材天然的纹理板面做曲度延展，而创造出夺目的抽象美(图5)。

常见的黄花梨纹理特徵有：“鬼脸”、“狸斑”、或“其节花圆晕如钱，大小相错”等。如此珍贵的象形纹理其实只是枝桠发育中断所致，也就是说断枝后残留在树干内部的枝桠根节经年被树干本身不断长出的新成长轮封压在内，逐渐形成圆或椭圆形根节花纹，一经整平磨光后，就像鬼脸显像(图6)。

香气

香气也是萃取精华物涵养而生的木材特性之一，还有其他许多明显的特性，例如颜色、染色体(黑或深色条纹的基因)、树胶质、防虫、防潮、医药属性等等也都是萃取物最终孕育的结果。历来人们一向拿黄花梨与其他香料木作比较。黄花梨清淡的花香气明显有别于红木刺鼻的酸气味，后者故又名酸枝，其来有自。

拜得天独厚的气候、土壤以及其他变数之赐，海南黄花梨比其他任何地区的黄花梨香气更浓。南宋官吏赵汝适记述海南土产香料木的优异性时，评价她的香味清且长，远超过其他藩邦的相似品种(见书目：Hirth 185)。屈大均也有记录：海南岛东半部的黄花梨有香气，但是西半部的却散发难闻的气味；更添加了此议题的复杂性。确实，自然界有形

与无形的因素，对黄花梨明显特性的养成，影响不小。

原材大小

黄花梨成材生来径大于粗者，多半是自树干底部层层向外扩生，凹凸起伏的增生部分，彷彿是下身干周围加装了不少凸椽立柱，加粗壁厚以为支撑。而加粗身干的部位自然能裁取宽幅大料。笔者见过长达4.5公尺的独板桌面，以及宽80公分的方桌板心。早期黄花梨家具在制作上常显现用料阔绰和自由，例如大曲度的部件、一木大挖的牙条和造型浑厚粗硕的主要构件等，说明当时为供给丰沛的时期。随著木材资源趋少，更精省有效的制作形式应运而生，不仅缩小部件尺寸，也导致风格的转变，趋向较简约的线性风格。新生幼材，往往也称作“新花梨”常见使用在晚清和民国时期的制品(参考图20)，或许正反映出当时传统来源几近枯竭的现象。在此期间贴皮装饰法和回收旧货老材新用也相当普遍。

明、清时期的黄花梨价格

一五六二年严嵩抄家帐提供我们可谓最早的其中一份当代黄花梨家具相关价值的评价(估价)史料。素漆或花梨木等凉床四十张，每张估价银一两。雕刻诗画刻铭梓木床一张，估价银五两，显示梓木料钱远不如工艺的价值。再与那些逐项列举的奢华嵌宝漆器和/或漆雕漆器的估价金额相比，几乎是花梨床的十五倍高，充分显示当时木料价格之低廉。

范濂不以为然的口吻浮夸评论(1590年)：“……硬木家具极其贵巧，动费万钱(译者：相当于银十两)……”，此写照理应权衡对照严嵩之黄花梨床的估价吧？同时期的黄花梨家具，照说价格应该相差不大，然而后者却是前者十分之一的价格。不过，如此高价的记录在乾隆朝代也许一点也不夸张。一件黄花梨条桌题识年代为西元1739年(图17)有“京钱八千文”的字样，大约是银八两。

黄花梨木的相关价值也可由当代海关税率记录与贡品则例估价记录作参考。1567年的黄花梨木每斤定价银四分，为铁力木的一倍及紫檀的四成。到了清中期，广东省的贡品则例估价黄花梨木每斤仅仅是晚明的一半价格(见附录：则例，税则)，反映出当时可能有过一段比较充裕的供给时期。

As previously noted, the use of *huanghuali* was popular in the seaport metropolis of Quanzhou during the Song dynasty when the Fujianese and Hainanese were actively engaged in trade. While it is unlikely that any Song period works have survived, the significant amount of Ming-style *huanghuali* furniture drawn from the coastal regions between Changzhou and Fuzhou reflects an old tradition. A considerable amount was also sourced from Putian, a sophisticated region rich with culture that produced many accomplished officials. Two examples from Quanzhou include the large standing screen with marble now in the Minneapolis Institute of the Arts as well as the massive altar table illustrated here as plate 32. Other works with exceptionally large pieces of *huanghuali* timber from Fujian include a square table with a panel top 80 cm in width as well as a trestle table plank top that is 4.5 meters in length, the latter presently exhibited at the Denver Art Museum. *Luohan chuangs* from the regional also exhibit distinctive provincial characteristics (fig. 7).

Notwithstanding the earlier evidence from Fujian, the Jiangnan region is generally accepted as the birthplace of the *huanghuali* furniture tradition—where Suzhou sits at the heart. This core region is also where the majority of material evidence from the late Ming period arises. Yunjian, the site of Fan Lian's often-quoted account of the popularization of hardwood furniture amongst minor officials, was a minor prefect to the east of Suzhou. This area, which is known today as Songjiang, has also produced many fine pieces of *huanghuali* furniture. Several works dateable to the late Ming period are also from the greater surrounding region. A *huanghuali* plank-top from a trestle table with carved inscription dated to the year 1575 now in the Huang Xuanlong collection was discovered near Hangzhou (see image in appendix, Ming 1575); and a recessed-leg table now in the Nanjing Museum, which accordingly originated from Suzhou, also bears an inscription dated to the year 1595 (fig. 8).

In the Jiangnan region, there is also a close relationship between the style and craftsmanship of furniture made from *huanghuali* and the local woods such as southern elm (*jumu*), *nanmu*, cypress, and ginko. Although the manufacture of *huanghuali* furniture was

widely distributed, there is no other region in China where the parallel between classical style and provincial traditions is so similar. This is particularly evident around the areas surrounding Lake Tai (Taihu), where the *jumu* wine table illustrated in figure 9 was discovered. Thus, the refined, elegant style of the provincial furniture of the Jiangnan region also points to another polar source from where the classical hardwood tradition radiated.

The greater Jiangnan region stretches southwest to the Huizhou region of present-day southeastern Anhui and northeastern Jiangxi. This mountainous plateau region, which was historically connected to Hangzhou by river transportation, has been the source of many fine works of *huanghuali* furniture. Huizhou is known for its sophisticated merchant and scholarly culture, as well as unique architectural traditions. According to Fan Lian, it was the Huizhou craftsmen who brought refined furniture-making skills to Yunjian. Wang Shixiang's research had noted this, as well as the classically styled furniture that frequently appear in the woodblock prints made by the Huizhou carvers; however, his rather low assessment of the furniture tradition in Huizhou was obviously hindered by lack of exposure and/or constrained circumstances. In fact, further investigation has revealed that Wuyuan, Xiuning, Yixian and Shexian as well as surrounding towns and villages yielded numerous fine examples of classical-style furniture in hardwoods as well as lacquer and local softwoods. The square table in figure 10 exhibits a typical style from Huizhou, where the *lingzhi* motif was also a standard decorative motif.

Sources northward from Suzhou along the Grand Canal have also produced much fine hardwood furniture. The towns and cities along this vital inland waterway flourished with economic prosperity throughout the late Ming and Qing periods. Hardly inconsequential were the numerous 'southern tours' along this route made by the Kangxi and Qianlong emperors along with their majestic entourages, which also required extensive accommodations. For example, canopy beds such as that illustrated in plates 22 and 23 are typical of those found around Yangzhou and northward along the Grand Canal. This style is seldom evident south of the Yangzi River,



Fig. 8 Detail of huanghuali table with inscription dated to the year 1595. Nanjing Museum.

图8. 黄花梨桌案刻铭年代1595年。南京博物院藏。



Fig. 9 Detail of jumu wine table from Suzhou, early Qing period. Shanju Shanghai Collection.

图9. 苏州榉木酒桌局部，早清。善居上海收藏。

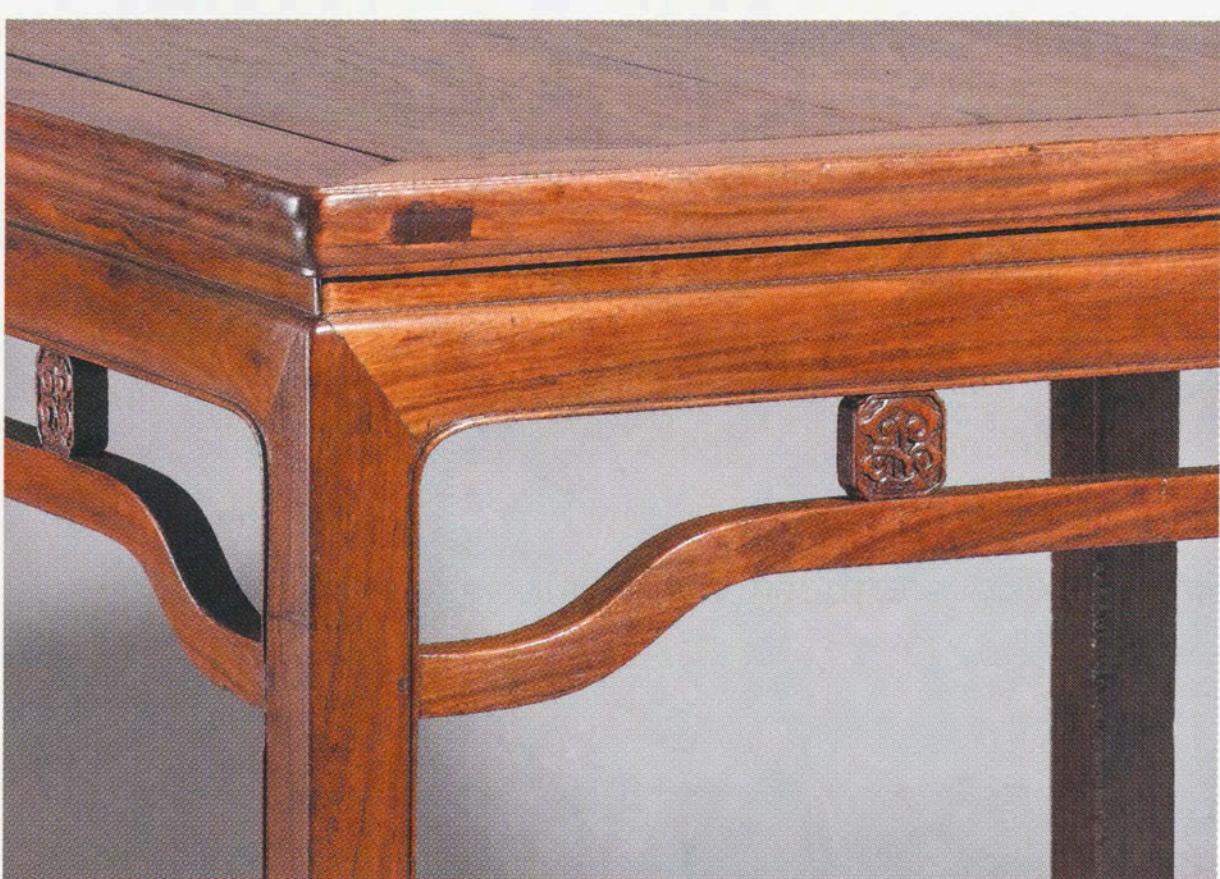


Fig. 10 Detail of huanghuali square table from Anhui province, Liangyi Collection, vol 1, pl. 49.

图10. 黄花梨方桌局部，安徽。《两依藏》册一图版49。

黄花梨家具的分布

黄花梨家具的发掘向来遍及中国无数地区。西至边界甘肃，北至最远的内蒙古，也是当时清代皇室王公封侯的领域，南及广东和海南岛，贴近木材原产地。不管来自何处，黄花梨家具大抵多为精致古典的风格。至于微妙的乡村/地方风格的走势，则多主要反映各地的民俗传统。这些风格地方化的家具，着实说明了黄花梨家具并非仅仅出自做工讲究的江南作坊，也同时出自中国各地的娴熟工匠之手。

根据赵汝适的记载，宋代泉州的港埠城市流行使用黄花梨，福建人与海南人为此热络奔走交易。虽然宋代实物不太可能存留至今，但为数庞大的明式黄花梨家具却是发掘自常州和福州之间的沿岸地区，反映出黄花梨家具实为该地的老传统。相当可观的数量也出自莆田，过去是个文化气息浓厚，生活讲究，孕育不少知名文人仕官的区域。在明尼拿波里艺术中心展示的一座大理石大立屏以及本书图版32的大供桌，即是出自泉州的两个范例。黄花梨大料制作的家具向来出自福建，包括板心宽达80公分的方桌以及板长4.5公尺的架几案条桌，后者目前展藏于丹佛美术馆。图7罗汉床正是出自该区的作品，也透露出该地区独特的风格特色。

尽管早期的实例证据多来自福建，江南地区却普遍被誉为黄花梨家具的传统的发祥地，而苏州更是心脏地。这核心地区正是绝大多数的文献证据典出之地，最早可上溯明代。范濂多次提及“云间”这个连小官吏都流行使用硬木家具的地方，它是苏州东边的一个小镇，也就是现今的松江，出了许多上好黄花梨家具。有几件断代至晚明的家具也是出自大松江周边地区。一件黄花梨翘头案独板桌盘，题识刻款是西元1575年，就是在杭州附近发掘的残品(见附录之图，1575年)，现为行家黄玄龙先生收藏。现存南京博物院的一张桌案(图8)也是出自苏州，题识年代1595年。

江南地区的家具无论为黄花梨制者或以当地特色木材制者，例如榉木、楠木、柏木和银杏，两造之间就风格和工艺而言都有密切关联性。话说中国无处不造黄花梨家具，却没有一处像此地的家具在正规古典风格与地方/乡村传统特色上齐头并进又如此相近相似。尤其是太湖沿岸周边地区所生产的家

which has historically defined a cultural border between northern and southern China. (For comparison, a typical bed from the southern Jiangsu region is represented in plate 21.) The southern official's armchair (plate 14) was also reportedly discovered in the northern regions of Jiangsu (Subei) and is distinguished by its thick, yet well-proportioned style. While the fashion for *huanghuali* furniture may have been inspired by the elegant Jiangnan works, the disparate style of these examples once again demonstrates localized craftsmanship.

The Grand Canal continues northward through Shandong, where again, much *huanghuali* furniture was sourced. Qufu, the ancestral home of Confucius, has also yielded many works. According to one knowledgeable dealer in north China, a large group of *huanghuali* furniture was also discovered during the late 80's at the native estate of Liu Yong (1720-1805) in southeastern Shandong province; Liu Yong was a meritorious official whose career spanned the Qianlong and Jiaqing periods. Shandong furniture is frequently noted for its plain, linear style with a minimal of carved decoration.

Many areas in southern Hebei province have yielded *huanghuali* furniture, and today, areas such as Junzhai and Dacheng survive as network hubs for antique furniture dealers. According to the same source, another significant group of *huanghuali* furniture was discovered at the estate Ji Yun (1724-1805) near the southeastern city of Xianxian; Ji Yun was also a highly honored official of the Qianlong and Jiaqing periods whose many achievements include the supervision of the encyclopedic *Si ku quan shu*. Chengde, in northwest Hebei where a summer palace was established during the early Qing dynasty, has also yielded fine hardwood furniture. The furniture discovered at the estates of these high officials, at Chengde, as well as that from the royal palaces in southern Inner Mongolia, further demonstrates the popularity of *huanghuali* furnishings amongst the Qing dynasty court.

Many of the examples published by Kates, Ecke, Wang Shixiang, and Zhu Jiajin likely came from the greater Beijing area. William Drummond, who was involved in the trade during the 30's and 40's, noted that most of the

Ming-style furniture collected at that time came from impoverished estates of old mandarin families within a forty mile radius of Beijing. However, the origin of these works may well have come from more distant sources. During the Ming Jiajing period, one *jinshi* official may have exaggerated for effect when he noted that '...none of the goods brought to Yan [Beijing] are made there' (Wang, *Connoisseurship* 23). Indeed, much of the furniture made for the Imperial Palace was either imported or made by skilled craftsman recruited from Jiangnan and Guangdong. The wide range of style and uneven quality of *huanghuali* furniture housed in the Palace Museum (cf. Zhu Jiajin, *Furniture of the Ming and Qing Dynasties*) further suggests the lack of any unifying local tradition.

The north central regions of Shanxi, Henan and Shaanxi provinces have also produced many examples of *huanghuali*. In Shanxi, sources are generally found throughout the Fen River valley as well as in a few southeastern regions. To the south is Henan province, where *huanghuali* was also found throughout the Yellow River basin. Many examples have also come from Xian in Shaanxi province. The *huanghuali* prayer pulpit in the Great Mosque of Xian (fig. 11) was certainly a local production, and one of several pieces of *huanghuali* furniture housed within the temple compound that exhibit similar decorative characteristics.

Primary source dealers tell of finding a *huanghuali* trestle table in a remote mountain village in Southern Shanxi. The solid plank table-top was over three meters in length, 50 cm wide and 10 cm thick. That such a sizable timber had been transported to such a remote village through a difficult mountain pass is an indication that the inland transportation of raw timber planks was not an impossibility. The probability increases with the discovery of *huanghuali* furniture exhibiting the robust 'early-traditional' characteristics of the north-central china region (figs. 12-13).

The early Qing scholar Qing Dajun recorded the customary use of *huanghuali* furniture in Cantonese. A *tielmu* altar table that bears a carved inscription dated to the year 1640 and notation of manufacture in the Guangdong province prefecture of Kangzhu also provides

具特别显见其交汇特性，图9的榉木酒桌正是发掘自该地。秉承做工细致、风格高雅之传统基础，并融合当地特色的江南地区家具，已然划出一个相对源头，即福建以外的另一个古典硬木家具传统的辐射中心地。

大江南地区幅员辽阔，最远到西南方的古徽州地区，即现今安徽东南角以及江西东北部地区。该区属重山峻岭的高原地形，过去对外皆靠水路运输连接至杭州，也一直是许多上好黄花梨家具的主要来源地。徽州因亦贾亦儒的徽商，文人士子的文化教养以及独特的建筑传统而著名。根据范濂的记载，徽州工匠带着细木家具制造技术来到云间(苏州)。王世襄先生的研究也提及此点，同时也知道常见刻画古典风格家具的木刻插画正是出自徽州板画雕刻匠师之手；但是何以王先生对徽州家具制作传统仍然不置好评？王先生显然是受制于当时实物曝光量不足的影响与/或客观环境限制所致。事实上，后期的研究调查已证明有大量精制的古典家具实物，包括硬木、髹漆与就地

取材制作的软木家具，源出徽州大小城乡多处，包含婺源、休宁、黟县和歙县等地。图10所展示的方桌就是典型的徽州风格，其中的灵芝雕刻也是徽州标准的装饰主题。

苏州以北一带沿著大运河流域也掏出不少上等硬木家具。晚明到清代期间，



Fig. 12
Huanghuali
armchair from
Shanxi province,
Chan Shing Kee
collection, Hong
Kong.

图12. 山西黄花梨南官帽椅，香港陈胜记收藏。



Fig. 11 Huanghuali prayer pulpit at the Great Mosque of Xian, Shaanxi province.

图11. 黄花梨膜拜讲坛，西安大清真寺藏品。

这条主要内陆水道的沿岸城市向来经济发达与繁荣。康熙和乾隆两帝与皇宫随行就曾沿著这条路线分别“南下巡江南”无数次。举例来说，图版22和23的架子床，即为典型扬州以及扬州以北大运河沿岸附近的产物。这类风格鲜少出现在长江以南的地区，而长江向来具有界分南、北不同文化的历史意含(请比较图版21典型江苏地区南部风格特色的床)。南官帽椅(图版14)据说发掘自江苏地区的北部(苏北)，我们可由用料厚实，比例却不失均匀的风格特性，辨识出苏北的家具特色。尽管该地区黄花梨家具的风格或已掺入江南优雅风格的启发，此范例风格却自成一派，再次证明木匠工艺地方化所形成的风格流变。



Fig. 13 Detail from huanghuali daybed, north central China, late Ming period.

图13. 黄花梨榻，华中地区，晚明。

an indication of the contemporary classical style of hardwood furniture that was produced locally. The heavy style of a pair of late Qing period *huanghuali* stools from this region can be compared to works in *hongmu* (cf. pl. 6).

A limited amount of western-style *huanghuali* furniture was also made in the large seaports regions for export. These pieces were commissioned by foreigners living in China or sea merchants who collaborated with Chinese craftsman to make furniture according to Western patterns. The exactness of their replicated forms suggests the use of measured drawings or copies made directly from original Western models. The differences lie in the use of traditional Chinese materials and joinery techniques, and at times, the subtle integration of Chinese-style decoration. Such is the *huanguali* breakfront cabinet in the Philadelphia Museum of Art (fig. 14), which was commissioned by a Dutch official stationed in Guangzhou during the late 18th century. Other than the 'cracked-ice' lattice door panels, the cabinet exhibits a traditional Queen Anne style. Chests

made of *huanghuali* were also commonly commissioned by sea merchants. The Chinese origin of that illustrated in figure 15 is evident in the use of *huanghuali* and traditional decorative brass fittings; nonetheless, the overall design, and the use of a built-in lock and long 'gate hinges' fit to the inside of the lid are all clearly Western conceptions. The Queen Anne style card table in the Liangyi Collection is yet another example (cf. pl. 54). The form, with hinged 'gate-leg' to support the unfolded tabletop leafs' was popularized in England and America during the 18th century. This work — made from select *huanghuali*, constructed with traditional Chinese joinery techniques, and brushed on the underside with Chinese assembly marks — most likely originated in China.

HUANGHUALI THROUGHOUT THE CENTURIES

Early records indicate that *huanghuali*-like material has been used as a furniture-making wood since the Tang dynasty. Whether the *hualu* citation in *Bencao Shiyi* is specific to 'beds and tables' (*chuang ji*), or a nonspecific indication to 'furniture', it is nevertheless an early and direct reference to furniture made of imported hardwood (see appendix 725, Tang). Surviving examples of Tang-period *huanghuali* furniture are unknown, therefore, we can only speculate upon the extent of its use.

The specific use of *huanghuali* for furniture has yet to be found in Song dynasty sources; rather it is smaller objects (*qi*) that are noted, such as the double-six game boards common throughout Southeast Asia. Other examples may well have included the *huanghuali* tea and wine cups that Wang Zou noted popular amongst the Cantonese. Interestingly, such use may also relate to a custom observed in the Philippines, where cups of the *huanghuali*-like *narra* transformed water to bluish-tinged medicinal drink.

Throughout the mid-to-late Ming century period, written evidence of *huanghuali* articles appears with increasing frequency. Huang Shengzeng and Gu Yingtai both note its use for high quality furniture as well as all types of scholar's objects. *Huanghuali* daybeds, boxes, and mirror stands were amongst the properties

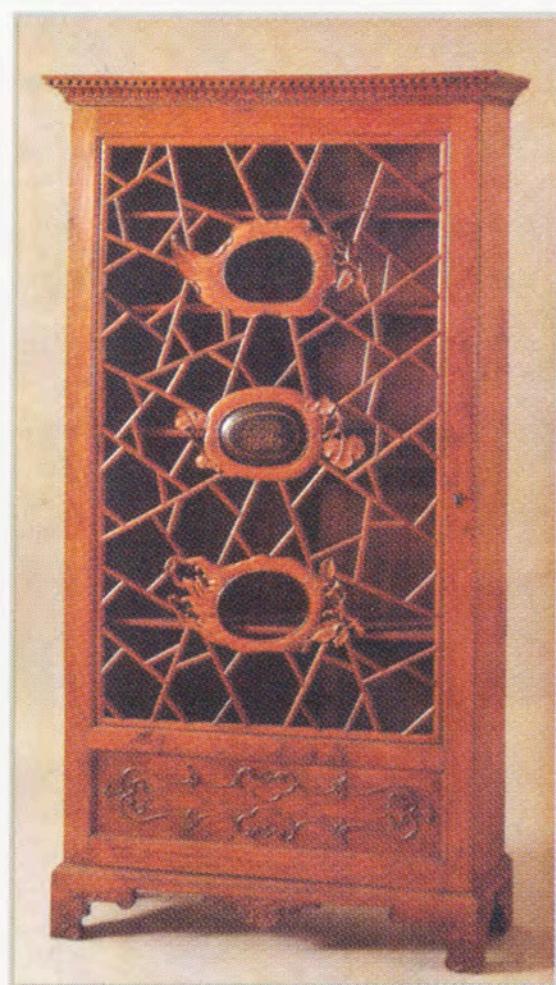


Fig. 14 Queen Anne style bookcase, huanghuali, ca. 1795, Philadelphia Museum of Art.

图14. 黄花梨安妮女王风格书柜，约西元1795年，费城美术馆藏。



Fig. 15 Seal chest, huanghuali, mid-to-late Qing period, 55.5 x 38 x 18.5 cm H, Private Collection, Shanghai.

图15. 黄花梨官皮箱，清中晚期，长55.5宽38高18.5公分，上海私人珍藏。

大运河继续向北流经山东，此地同样也是许多黄花梨家具的源头地。先人孔子的家乡曲阜也出产不少作品。据一位见多识广的北方行家所言，八〇年代末期诸城曾发现大批的黄花梨家具，该地位于山东省的东南部，正是宰相刘墉(1720-1805)授封的领地，其彪炳显赫的仕途功绩横跨乾隆与嘉庆两朝。简洁、线性形风格和最少的雕刻装饰为山东家具常见的特色。

河北省南部一些曾出过黄花梨家具的地区，如今只剩下以钧寨和大成为主要聚集古典家具行家的网路枢纽。根据同样的消息来源，在靠近献县东南角附近也曾发掘出另一批庞大黄花梨家具，而该地正是纪昀(1724-1805)的授封领地。纪昀在乾嘉时期也是一位备受尊崇的大学士，功绩不少，包括监审四库全书的编辑。坐落在河北西北部的承德在早清时期建立夏宫，也出了不少上等硬木家具。承德境内的高官庄园别府或内蒙古南部境内的皇亲戚族领地，所发掘的家具在说明黄花梨家具深受清宫廷喜爱。

凯慈(Kates)、艾克(Ecke)、王世襄和朱家溍等著作中所呈现的范例，可能有不少来自大北京地区。

三〇和四〇年代期间从事中国古董家具贸易的威廉庄蒙(William Drummond)，在其著作《中国家具》中提到当时收来的明式家具绝大多数得自北京四〇英里半径范围内早已寒苍破旧的老家族宅邸。论其实，这些家具的原产地极可能来自更遥远的源头。明嘉靖时期一位进士官吏的记录，写道“……盖四方之货，不产于燕(北京)而毕聚于燕”(王世襄，《明式家具研究》，页24)。此说纵有夸张之嫌，但多数的京城宫廷家具的确是外地制的进口货，要不就是宫廷作坊自江南和广东聘来技艺高超的匠师在北京操刀为之啊！北京故宫博物院收藏的黄花梨家具风格不知凡几，品质也参差不齐(参考朱家溍，《明清家具》)，但似乎看不出任何当地共通的传统风格贯穿其中。

华北地区的山西、河南和陕西省也出了不少黄花梨案例。山西多以整个汾河河谷地区以及东南角区域为主要发现来源地。再往南走就是河南省，境内整个黄河流域地区也是黄花梨发源地。陕西省西安也出现许多的黄花梨案例。西安大清真寺内的黄花梨膜拜讲坛(图11)正是本地作品，寺内的复合式殿



Fig. 16 Detail from huanghuali square table with inscription dated to 1785.
图16. 黄花梨方桌题年代1785年的局部。

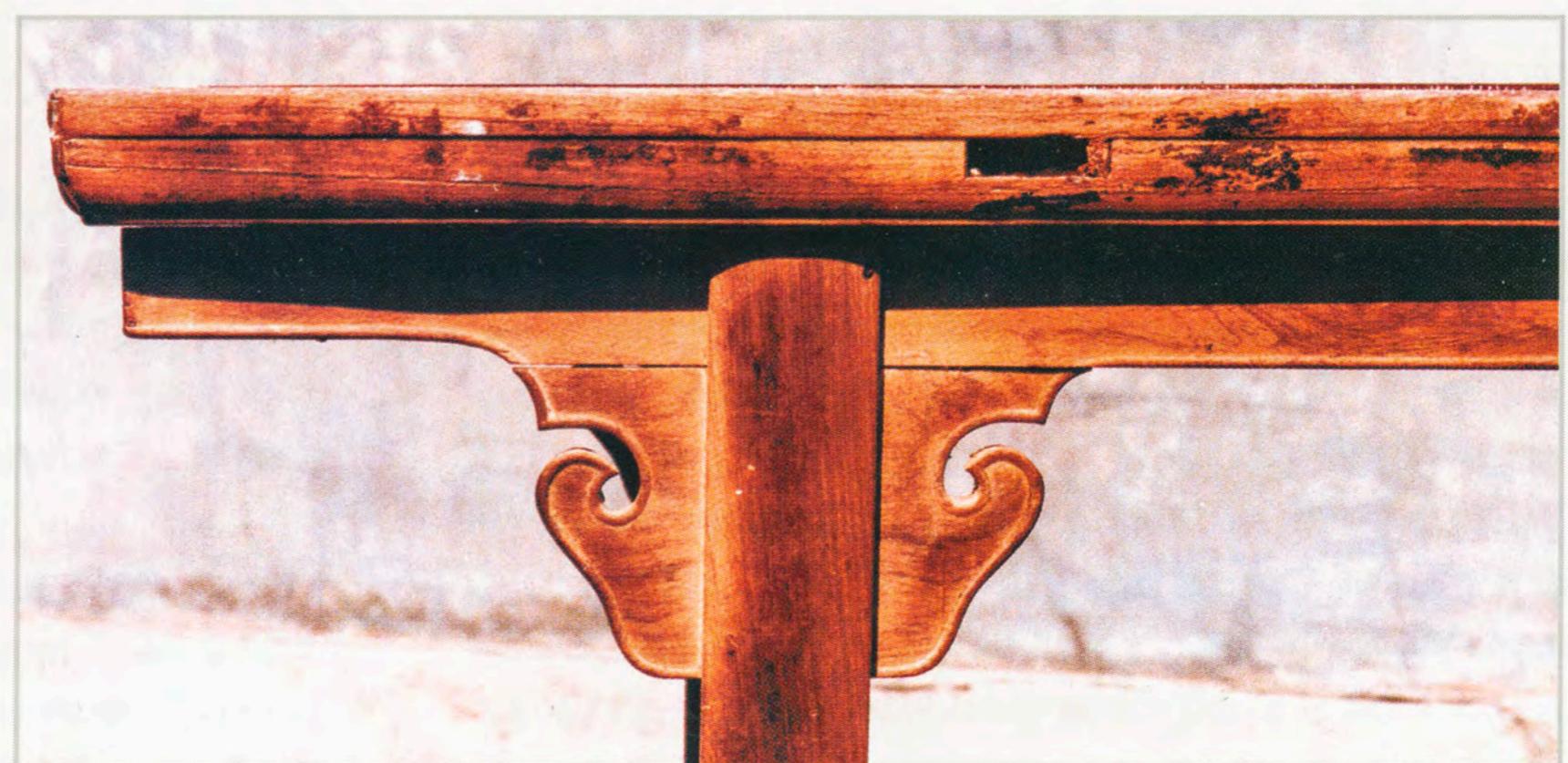


Fig. 17 Detail from huanghuali table with inscription dated to 1739.
图17. 黄花梨条桌题识年代1739年的局部。



Fig. 18 Huanghuali mirror stand, Liangyi Collection, vol. 3, pl. 61.

图18. 黄花梨镜台。《两依藏》册三图版61。

confiscated from the corrupt official Yan Song in 1562. A carved *huanghuali* mirror stand (fig. 18) in the Liangyi collection may reflect a work from this early period. Liu Ruoyu, a eunuch who recorded court life during the Wanli period, also noted the use of *huanghuali* at the Imperial workshops for court furnishings.

Objects of plain, undecorated *huanghuali* were the preference of the late Ming period *literati* from the Jiangnan region—a phenomenon noted by the likes of Wang Shixing and others. Such understated taste is apparent in Gao Lian's comments regarding a stationary case suitable for the study (cf. fig. 19), "...don't make it to dazzle the eyes, and avoid novel decoration with inlays or carvings. One of [huang] huali is sufficient..." Gao Lian, Tu Long, Li Shizhen and Wen Zhenheng also note *huanghuali* for the use incense burner covers, brushpots, shrines, inkstone cases, boxes, fan frames, etc.

Flourishing economic conditions in the Jiangnan region at this time also provided the *nouveau-riche* with the opportunity to furnish their homes with hardwood furniture, which in the eyes of the 'old-guard' *literati* exemplified by Wen Zhenheng, had become tastelessly decorated with 'vulgar patterns such as dragons, phoenixes, flowers, or grasses'. Indeed, these are the very patterns evident in many of the modern-day collectibles (cf. pls. 22, 23, 28, 29, 35, 36, 67, 68).



Fig. 19 Huanghuali seal chest, Liangyi Collection, vol. 3, pl. 54.

图19. 黄花梨官皮箱。《两依藏》册三图版54。

By the early Qing dynasty, furniture and scholars objects in *huanghuali* had become relatively commonplace. Qu Dajun, writing from Guangzhou in the late 17th century, commented that beds, screens, and tables were all commonly made from *huanghuali*.... and in the eyes Zhou Erxue, a *huanghuali* painting table was considered to be second rate to one of *zitan* or *tieli*.

After consolidation and stabilization under Qing rule, 18th century China was largely characterized by peace and prosperity. Kangxi and Qianlong both made numerous trips to the Jiangnan region, and were much enthralled by the refinement of the southern culture. Such conditions also permitted the spread of the Jiangnan furniture—styles to more distant regions of China. Skilled craftsman from Guangzhou and Suzhou were recruited to work in the Imperial workshops, and throughout the 18th century, many *huanghuali* furnishings—including cabinets, chests, tables, throne chairs, and incense stands—were specially produced and/or acquired for the redecoration of Palace apartments and other new palaces (see Yongzheng and Qianlong Imperial workshop notes in appendix). Such fashion at the Imperial Palace also spread back throughout the provinces through the network of officials. *Huanghuali* works with inscriptions dated to the Qianlong period also provide evidence of the contemporary style (cf. figs. 16-



Fig. 20 Deco-style huanghuali mirror stand, ca 1930.

图20. 得蔻(Deco)风格的黄花梨镜台，约1930年制。

堂也存放了几件黄花梨家具，其中的一件具有和讲坛相类似的装饰风格。

几个主要的黄花梨行家回想着如何在山西南部偏远的山村里寻得一件黄花梨架几案。独板桌面超过三公尺长，五十公分宽和十公分厚。如此庞大尺寸的原木由外地穿越崎岖山径运达遥远偏僻的村庄，显示长途跋涉运输原木至内地并不是不可能的。而每当发掘出粗犷式的“早期传统”特色的黄花梨家具时，越是肯定此看法的可能性。(图12—13)

早清学者屈大均记录广东人对黄花梨家具的使用习性。一张铁力木供桌刻款“崇祯”(1640年)和“制于康署”(广东省的一县城)字样的题识，也指证了当代古典风格硬木家具本地制的事实。此区域的一对晚清制黄花梨凳子风格厚重，与当地的红木制品(参考图版6，凳子)相对照，风格趋于相近，不是吗？

沿海的大港湾城市也曾经为出口订单的需求而制造西方风格的黄花梨家具，这些数量有限的西式家具透过居住在中国的外国人或外国商船买办，依照西方的设计向中国的木匠订造监制。由订造款式制作的精确性来看，显然有尺寸图或西方模型原样的复制样品提供作依据。若有不同之处，那差异就在于使用了中国传统的材料和榫卯技法，以及偶尔掺入幽微的中国风格的装饰所致。在费城美术馆的黄花梨凸肚型橱柜(图14)，就是在十八世纪晚期驻广州的一位荷兰官员委托订制的例子。除了“冰裂纹”棂格门板，通体造型展现了传统的安妮女王风格。黄花梨官皮箱也是最常为外国买办所订制的款式。图15展现的就是一件中国原产之作，明显之处可由黄花梨用料与中国传统制作的铜饰看出，尽管它的整体造型以及在箱盖里侧所安装的嵌入式锁件与“条带铰链”都采西方设计理念。此外，两依藏的安妮女王

风格的牌桌(参考图版54)也是一例。这类品种，主要是借助可来回摆动构造的铰链腿机构装置来支撑开展后的桌面，在十八世纪广受英国和美国人民的喜爱。此器精选黄花梨木料，以中国传统的榫卯技法构成，而且构件底面皆书写汉字装配记号，原产地极可能在中国。

黄花梨话千年

早期记录显示黄花梨在唐代就已用来制作家具。《本草拾遗》中所提到的花梨，无论

是明确指出为“床、几”所用，或笼统地泛指家具所用，至少这一资料提供了利用进口硬木制作家具之事实的早期直接参考资料(见附录：725，唐)。唐代的黄花梨家具是否有存世之物尚且不知，因此我们

仅能推敲其可能的用途层面。

宋代的古籍是最早明确指出黄花梨为家具用材的资料。尽管所记录的器物仅为小件，例如双陆棋盘，当时却在东南亚藩邦地区广泛流行。其他的例子还有黄花梨酒杯和茶杯，后者据王佐的记载，颇受广东人喜爱。趣味的是：做成杯子的原因可能也与菲律宾海关的观察报告内容有关联，该报导指出以黄花梨“拿拉”所造的茶杯喝水，会转化清水成一种蓝色的药饮—岱尔加多(Delgado)。

明中晚期有关黄花梨制品的文献证据激增频繁。黄省曾和谷应泰都记载黄花梨为制作高级家具和文房用具的主要木料。在1562年贪官污吏严嵩获罪后的抄家家产帐中有黄花梨的榻、盒及镜台。两依藏的黄花梨雕刻镜台(图18)或许就是反映这时期之作。万历期间太监刘若愚记载宫廷生活之事务，大内作坊以黄花梨制作宫廷陈设也被记上一笔。

风格朴素、不雕不饰的黄花梨器物倍受晚明江南文人喜爱，由王士性以及当时其他文人之论述即

17). From the beginning of the 18th century until 1766, when Chinese/Li hostilities again resurfaced, there was also a steady stream of *huanghuali* timber coming out from Hainan Island. The broad flourishing of *huanghuali* furniture production may well have occurred during these six decades.

Although the overcutting of old *huanghuali* trees on Hainan Island had become a concern, the timber continued to be harvested; however, by the Daoguang period (1821-1851)—when Guangdong province was still submitting *huanghuali* and *zitan* as yearly tribute—the supply of high quality material had descended. The editors of the Daoguang edition of *Guangzhou tongzhi* observed of the so-called *hualu* timber imported at that time, "The color of *hualu* is pale yellow. That which [Chen] Cangqi and [Li] Shizhen saw is commonly stained by Guangdong craftsman to a deep red color and is not the natural color of *hualu*." It would appear here that while the same name was being used, the quality and/or species had changed.

During the Republican period (1911-1949), many foreigners living in Beijing became interested in collecting old *huanghuali* furniture. At that time, William Drummond also noted the use of recycled timber to make reproductions to meet the growing demand. Drummond further commented, '....Some of these were so well made that it is difficult to distinguish them from the originals.' After sixty to seventy years, these objects are even more difficult to set apart. A few years ago, a ninety year-old Beijing furniture-maker proudly admitted to have made a pair of *huanghuali* folding stools during this period—the pair selling at a prominent auction house in the late 90's for record breaking price. It is probable that most of the *huanghuali* furniture made with recycled timber dates from this period. A Deco-style mirror stand made from small growth *huanghuali* timber also exemplifies the new *huali* (*xinhuali*) that was also available in the 1930's (fig. 20).

In the 1990's, reproduction of *huanghuali* furniture was renewed with new timber resources discovered in Hainan and Vietnam. That from Hainan is mostly old secondary material salvaged from the posts and beams of

old structures. In Vietnam, live *huanghuali* trees are still found, however, this subspecies lacks the luster and rich variegation of Hainan *huanghuali*. While these new works may be originally intended as reproductions, they are also easily distressed to appear as old antiques. Capitalizing on the dearth of old *huanghuali* furniture, there are also those clever dealers who, having accumulated large inventories of incomplete objects, draw from their vast supply of old salvage timber to reconstruct saleable objects.

CONCLUSION

Huanghuali has clearly been used as a premium furniture-making timber for centuries. While not the only source, the remote tropical forests of Hainan Island have intermittently provided high quality timber since the Song dynasty. Up to end of the Ming dynasty, the use of *huanghuali* was primarily concentrated in the Guangdong, Fujian, and the Jiangnan regions. While *huanghuali* furniture reflected the restrained, classical taste of the Confucian *literati*, it also became fashionable (and less expensive alternative to lacquer furniture) amongst the growing *nouveau riche* during the late Ming period.

Following the consolidation of the Qing regime, the Chinese empire of the 18th century was largely characterized by peace and prosperity. Such ethos also extended to Hainan Island, where conciliatory relations with the Li facilitated the trade of precious inland commodities. These circumstances brought about a flourishing of the Jiangnan *huanghuali* furniture tradition, which was amplified by the northern Qing court, and further spread to inland provinces.

Contrary to conventional knowledge, tribute import records during the Daoguang period (1821-1851) indicate that *huanghuali* was still available well into the late Qing period. Moreover, modern-day sources in Southeast Asia for this precious hardwood are yet supplying the demand for the hardwood reproduction furniture market. Whether new or old, *huanghuali*, combined with a master craftsman's love and according to classical precepts yields transcendent works that satisfy universal sensitivities.

可知一斑。如此低调的品味流风可由高濂对文具匣的评论(参考图19)略知一二：“……非为观美，不必镶嵌雕刻求奇。(黄)花梨木为之足矣……”。高濂、屠隆、李时珍和文震亨都记述了黄花梨的用途，如香炉盖、笔筒、佛龛、砚台盒、盒子、扇骨等等。

拜江南地区经济繁荣所赐，当时社会激增了一批浮华识浅的新富代，开始采购硬木家具来装点身份；在老一派文人的眼里，以文震亨为例，便认为家具风格已流入俗套、毫无品味，“装饰庸俗的图纹如：龙、凤、花或草”是文氏的评语。而这些正是在当今多数现存流通的收藏品所明显应用的图纹(参考图版22, 23, 28, 29, 35, 36, 67, 68)。

清初时，黄花梨的家具和文房用具已成司空见惯。屈大均在其十七世纪晚期著作《广东新话》中评述：“床、屏和桌普遍以黄花梨木制成……”。一件黄花梨画桌在早清文人周二学的眼中仅流于二等货，还逊于紫檀或铁力制者。

在清政权统合和拢络人心奏效之后，十八世纪的中国天下太平经济繁荣。康熙与乾隆多次南巡江南，对南方的精致文化大为着迷。广州和苏州的能工巧匠不断被宫廷作坊罗致雇用，而在整个十八世纪里，宫廷便制造了大批的黄花梨家具和陈设，其中包括为了重新装修宫廷及新建筑而特别制作/或采购的柜、橱、桌、宝座和香几(见附录：雍正与乾隆朝造办处记录)。宫廷风格家具也随着官吏网路而远播他乡。带乾隆年款的两件黄花梨制品就是当代风格(参考图16-17)之佐证。从十八世纪初期起到1766年止，亦即汉黎两族情仇再度点燃前夕，海南岛的黄花梨供应渠道一直处于稳定状态，这六十年间极有可能是历史上制作黄花梨家具的黄金时期。

尽管海南岛的老黄花梨树已砍伐过度，虽造成关注却无阻于人们继续采伐木材。到了道光时期(1821-1851)，广东省依旧提供黄花梨和紫檀作为朝廷年贡，不过供品的品质等级已经明显下降。《广东通志》道光刊本的编辑对当时所谓的进口花榈木有这样的观察记载：“花榈色淡黄。(陈)藏器和(李)时珍所见者普遍已被广东工匠染成深红色，不再是花榈的自然本色。”看来，名称未变，品质和/或品种已经改变。

民国期间(1911-1949)，一些住在北京的外国人兴致勃勃地开始收藏老家具。威廉庄蒙也记述了当时为满足市场新需求而利用回收旧料生产仿古家具

的情况，他评述“……其中一些家具仿制的非常好，几乎难以分辨真伪。”这些上乘伪制品经过六、七十年后，可能再也难分真伪了。几年前，一位九十岁的北京家具工匠自豪地招认在民国期间曾经制作一对黄花梨交杌(译者：又称马札)，后来在九〇年代后期该对交杌在某知名拍卖公司的拍卖会中创下破纪录的成交价。大多数以老料新作的明式黄花梨家具，生产年份很可能都落在那个时期。一件得蔻(Deco)风格的镜台取材自黄花梨幼材即说明了新花梨流行于一九三〇年代(图20)。

在一九九〇年代，黄花梨仿古家具开启了新的来源渠道，新发掘的黄花梨仍然来自海南和越南，只是海南新资源几乎来自回收老旧建筑的报废基柱和大梁，从中提取二手的老料。越南仍可寻得存活的黄花梨树，不过其品种不如海南黄花梨的光泽及华丽的色纹。这类新制品在初始也许打算当新仿古家具出售，但是却不难作旧假扮成真。利用市场缺乏老黄花梨家具的机会，一些脑筋快的行家也开始利用他们过去堆存的大量库存残品，提取老木料来修复较有销路的器物。

结论

黄花梨作为高级家具用料已有千年之久。自宋代开始，海南岛山林就断断续续供应高级木料。直到明末之前，使用黄花梨的地区主要集中在广东、福建和江南一带。黄花梨家具向来反映儒家中庸、古雅的文人品味，后来也成为晚明所兴起的肤浅新富代所追求的时尚品(而且是比漆制家具还便宜的选择)。

在巩固清政权后，中国天下一片升平繁荣，长治久安及于整个十八世纪。安宁和谐的氛围也蔓延至海南岛；种族关系得到妥善安抚，大大增进了与黎人交易珍贵岛内物资的机会。这些有利情况促进了江南黄花梨家具传统的发达与传播，进而受到北方清宫廷的爱戴，更远播投射到无数内地乡镇。

道光时期(1821-1851)的进口物资记录显示黄花梨仍然有货可买，而且供货持续到晚清；此事实与一般世俗的认知有所出入。此外，晚近东南亚的珍贵硬木资源至今仍然为硬木仿古家具制造业所用。无论新的或老的黄花梨，一旦赋予大师艺匠之情感与经典形制，便持续孕育卓越的艺术品以满足生活的感动。