

RICH GOLDEN HUES AND GRACEFUL FORMS -  
CLASSICAL CHINESE FURNITURE  
FROM THE TSENG COLLECTION

卓木沁香：曾氏收藏中國古典家具

TUESDAY 29 NOVEMBER 2022 • 2022 年 11 月 29 日（星期二）



CHRISTIE'S 佳士得

# THE TSENG COLLECTION: FORMATION, JOURNEY, AND HIGHLIGHTS

CURTIS EVARTS (INDEPENDENT SCHOLAR)

In 1995, Piper Tseng and Malcolm Riddell visited the Museum of Classical Chinese Furniture in Northern California. They were enthusiastic young collectors from Taiwan, and we quickly forged a mutual relationship that lasted over many years. After the sale of the California collection in 1996, it was their generosity that was instrumental in assisting my move to the Far East, and while initially residing in Taipei, I was able to offer guidance as they continued to build the collection. As time passed, providence led us all along divergent paths, and the collection that was formed during the late 90's also journeyed on its own through several venues in search of its fate. Now, after some 25 years, the Tseng Collection is offered at Christie's Hong Kong. This occasion provides the opportunity to reflect upon the collector and collection, as well as comment on several of its many highlights.

During my years in Taipei, I was a regular guest at the Riddell-Tseng residence and watched over the growing collection (fig. 1). They had already acquired four of the hundred-and-six lots offered in the 1996 Christie's New York sale of the Museum of Classical Chinese Furniture (which was not a small amount considering that they were the second most successful bidder after Bruce Dayton, who managed to acquire seven lots on behalf of the Minneapolis Institute of Art). In a relatively short period of time they became familiar with many of the important dealers and collectors in the field. In 1999, sixteen pieces were selected from the Tseng Collection for the National Museum of History exhibition and catalogue *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*. A group photo (fig. 2) captured during a luncheon following the exhibition opening reveals their circle of furniture-loving friends, including Grace Wu Bruce, Bob and Alice Piccus, Dr. S. Y. Yip and wife, Marcus and Debbie Flacks, myself and others.

Piper's strong enterprising spirit was evident in her business acumen as well as her focused approach to collecting. In 2004, she expanded an education venture into the China market, which eventually required her to move to Beijing. At that time, it was inconceivable to bring the collection to China, so it was decided to send it to the States with the intention of finding a secure home where it could be properly exhibited. With the assistance of Lark Mason, a temporary loan to the Crow Museum of Asian Art at the University of Texas was arranged. In 2009, the exhibition *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection* opened. Selections from the collection were tastefully displayed to reveal the simple elegance of classical Chinese hardwood furniture (fig. 3 and fig. 4).

In 2014, another temporary loan was arranged with the LA County Museum. Hardwood furniture from the Tseng Collection was exhibited side-by-side lacquer works from LACMA's permanent collection. However, several years later, due to major renovations and reconstruction scheduled for the museum, all loan collections were requested to be removed from the premises.



fig. 1: Piper Tseng (center), Malcolm Riddell (right), and Sarah Evarts (left) at the Tseng-Riddell home, Taipei. Photo by Curtis Evarts

圖一：曾憲芬女士(中)、麥爾康·瑞戴爾先生(右)及莎拉·艾瓦茲女士(左)於曾女士與瑞戴爾先生的宅邸。柯惕思攝

Having been separated from the collection for more than a decade and unable to find yet another accommodation, Piper regrettably decided that it was time to both let go of the collection and provide the opportunity for the new generation of collectors to add important pieces to their collections. Indeed, the Tseng Collection embodies the some of the finest quality hardwood furniture that was available during the ripe golden years of the nineties. Piper had also long wished for the Tseng Collection to be published, and finally with the eventuality of time, its legacy will be preserved with the help of the Christie's sale and special sale catalogue.

Christie's has included my commentary related to several of the unique pieces in the Tseng Collection, including a reassessment of those that were acquired from the former Museum of

Classical Chinese Furniture, beside their catalogue notes on the following pages.



fig. 2: Gathering after the exhibition opening *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties* in 1999. Front row left to right: Grace Wu Bruce, Alice Piccus, Sarah Evarts, Lana Kinoshita, Man Tong Su Yip, Piper Tseng, Debbie Flacks. Back Row left to right: Dr. S. Y. Yip, Malcolm Riddell, Robert Piccus, Marcus Flacks, Curtis Evarts, Jim Kinoshita.

圖二：1999年《風華再現：明清家具收藏展》開幕典禮後的合影。前排左至右：伍嘉恩女士、愛麗絲·畢格史女士、莎拉·艾瓦茲女士、Lana Kinoshita女士、葉承耀醫生夫人、曾憲芬女士、黛比·弗拉克斯女士。後排左至右：葉承耀醫生、麥爾康·瑞戴爾先生、羅伯特·畢格史先生、馬克斯·弗拉克斯先生、柯惕思先生、Jim Kinoshita先生。

# 曾氏收藏： 形成、歷程與精華

柯惕思 (獨立學者)



fig. 3: *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection* exhibition setting, Crow Museum, Dallas, Texas 2009.

圖三：2009年克洛亞美術館《追尋簡約典雅：曾氏收藏的中國文房家具展》。



fig. 4: *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection* exhibition setting, Crow Museum, Dallas, Texas 2009.

圖四：2009年克洛亞美術館《追尋簡約典雅：曾氏收藏的中國文房家具展》。

關係。1999年，曾氏收藏當中有16件藏品獲選納入於國立歷史博物館的《風華再現：明清家具收藏展》與該展覽的圖錄中。在該展覽開幕典禮後的一張午餐會合影中（圖二），可一窺他們的家具收藏同好圈，包括伍嘉恩女士、

1995年，來自台灣的曾憲芬女士及麥爾康·瑞戴爾先生，來到北加州的中國古典家具博物館參觀。當年他們還是年輕的收藏家，滿懷熱情，而我們一拍即合，多年互動關係從此展開。在北加州中國古典家具博物館的收藏於1996年拍賣結束後，我在他們的慷慨協助下，搬至亞洲。一開始我待在台北，在他們持續蒐集藏品的過程中，從旁提供一些建言。隨著時間過去，我們各自踏上不同的道路，而他們在90年代末蒐集的藏品，也展開了自己的旅程，在各展場探尋自己的命運。25年後的今天，曾氏收藏交由香港佳士得拍賣，我也有了這次機會回顧收藏家以及該收藏本身，分享眾多藏品中的精華亮點。

在台北的那些年，我經常到瑞戴爾先生與曾女士的宅邸，參觀日益增多的藏品（圖一）。他們從1996年中國古典家具博物館交由紐約佳士得拍賣的一百零六件拍品當中，標下其中四件（這數字可謂不少，因為他們的得標件數僅次於布魯斯·達頓先生代表明尼亞波里斯美術館標下七件拍品）。在相當短的時間內，他們就與許多重要的古董商和收藏家建立起良好的



Masterpieces from the Museum of Classical Chinese Furniture exhibition setting at the Pacific Heritage Museum, San Francisco, 1995-1996

《中國古典家具博物館館藏品展》，舊金山太平洋歷史博物館，1995至1996年。

羅伯特·畢格史與愛麗絲·畢格史夫婦、葉承耀醫生夫婦、馬克斯·弗拉克斯與黛比·弗拉克斯夫婦、敵人等。

曾女士強烈的事業心在她的商業頭腦與收藏方法上可見一斑。2004年，她的教育事業版圖擴張到中國市場，最終必須搬到北京。在當時，無法想像將收藏帶到中國，於是她決定將其運至美國，為其找一個安全的棲身之所兼適宜的展示場地。在拉克·梅森先生的牽線下，該收藏被借展於德州大學的克洛亞亞洲美術館。2009年，《追尋簡約典雅：曾氏收藏的中國文房家具展》開展，曾氏收藏中精選臻品以富饒品味的方式展示，呈現中國古典硬木家具的簡約典雅（圖三及圖四）。

2014年，借展給洛杉磯郡立博物館，曾氏收藏的硬木家具得以與該博物館永久收藏的漆器珍品並列展出。惟數年後，該館預計進行大規模翻修與改建，所有借展的藏品皆被要求自館內撤出。

曾女士與其收藏分隔十多年後，無法為其找到下一個棲身之所，決定忍痛割愛，給新生代收藏家一個機會添置藏品。曾氏收藏無疑展現了90年代收藏黃金歲月中一些最精緻的硬木家具，曾女士長久以來也一直希望其收藏能有圖錄，而現今佳士得的專場拍賣與拍賣圖錄，終能一圓曾女士心願，亦將其收藏的風采長傳於世。

拍賣圖錄將記載本人對曾氏收藏部分藏品的評述，並重新審視先前從中國古典家具博物館購藏的數件藏品。





fig.1 圖一

Although the 'four corners exposed' armchair is one of the earliest and classic forms found in *huanghuali* furniture design, it is very rare to find the supporting braces and the elegant and simple lines of the straight legs such as on the present chair.

Several variations of this type are known, including those with rounded or cut-off squared members, those with carved splats, and those with added decorative carving or embellishment.



## Curtis Evarts:

Although the chair constructed with a waisted base was a common Qing-style form, only a few surviving examples of Ming-style hardwood chairs are known. Nonetheless, depictions of such chairs in Song and Yuan paintings as well as Ming period book illustrations reveal a style that was once not so uncommon. The present large yokeback chair in the Tseng Collection is a rare example of a waisted Ming-style pattern that has survived.

The upper half of the Tseng Collection chair is constructed as a traditional yoke-back armchair. The wide backrest is fitted with a sizable Dali marble panel that is richly patterned with landscape scenery. The four legs of the waisted base terminate with horse-hoof feet, and are reinforced with giant's arm braces. An identical mate to the Tseng Collection chair, located in the Nelson-Atkins Museum of Art collection, is also fitted with a similarly patterned marble panel (fig. 1). These two chairs were originally a pair.

Other *huanghuali* examples of similar construction are also now known, including a group of chairs with C-curved legs from the Zhong Shu Tang Collection (fig. 2). Both examples display innovative refinement in the long history of Chinese furniture. Inspired from earlier Song and Yuan forms, they exhibit the streamlining and simplification that characterizes Ming-style hardwood furniture yet retain the dignity and grandeur of earlier forms that are now obsolete. The painterly quality of the figured marble panels in the Tseng Collection and Nelson-Atkins separated pair of chairs also display the distinct element of literati taste.



fig.2 圖二

四出頭官帽椅是黃花梨家具中歷史最悠久、亦是最經典的制式之一，然而如本品採用霸王棍與直腿設計者則極為少有。

官帽椅形制亦有多種變化，如出頭四端可為圓出頭或平切出頭，靠背板或有雕花，以及帶有其他裝飾細節的款式。

## 柯惕思:

束腰雖在清代座椅中是很常見的形制，在現藏的明式硬木椅中卻很少見。儘管如此，在宋元繪畫和明代書籍插畫中，卻能發現此造型一度是常見的設計。曾氏收藏的這張大官帽椅，是現藏明式座椅中少見具有束腰造型。

曾氏收藏的這張座椅，上半部是傳統的軛背扶手椅設計，寬闊的靠背板上鑲有一塊大理石，花紋豐富猶如潑墨山水畫。束腰椅座下承四根馬蹄腿，椅腿與椅座之間以霸王棍加固。納爾遜-阿特金斯藝術博物館收藏了一張近似的座椅，其靠背板上同樣鑲有一塊類似花紋的大理石（圖一），兩張座椅原屬一對。

現今已知其他具有類似構造的黃花梨椅實例，包括了種書堂收藏的一組鼓腿椅（圖二），展現了中國家具在淵遠流長的發展史中，精益求精的創新精神。在早期宋元形制的啟蒙下，這些實例展現了明式硬木家具簡約流暢的線條，同時仍保留了現已不復見的早期傳統形制之尊貴大氣。曾氏與納爾遜-阿特金斯藝術博物館各自收藏的這兩張座椅，其靠背板上如畫般的大理石花紋，也透露出文人獨特的品味。



fig.1: Collection of the Nelson Atkins Museum of Art. Image © Curtis Evarts  
fig.2: Zhong Shu Tang Collection, Beijing © Zhong Shu Tang Collection

圖一：納爾遜-阿特金斯藝術博物館藏品

圖二：種書堂藏品，北京©種書堂



## Curtis Evarts:

The *huanghuali* daybed with cabriole legs is an important early example of *huanghuali* furniture. Early characteristics on the present daybed evident in its relatively plain style, the high-waist construction pattern, and the quality of the *huanghuali* material. Although the aprons and legs are shaped with a lyrical *humen* opening, the surfaces are plain without beading or additional carved decoration. The exposed upper part of the legs visible at the corners of the high waist is a technique common to early lacquer furniture; later, with the development of more refined joinery techniques, a continuous waist that wrapped around a concealed upper leg post was realized. The deeply patinated *huanghuali* material has little figure and the aged surfaces are softly mellowed. Aesthetically, the daybed displays simple elegance and rustic refinement. It is a rare example of *huanghuali* furniture that can be safely attributed to the 16th century, and perhaps even earlier.

The present daybed was reserved for the Museum of Chinese Classical Furniture, Renaissance, California in 1993, but regrettably, the funding for its purchase was not realized. I was delighted when Piper was eventually able to acquire it. It was also the last major piece added to the Tseng Collection.

## 柯楊思:

黃花梨彎腿涼榻是早期黃花梨家具的重要實例，此件即充分展現了早期涼榻的特色，如較為樸素的風格、高束腰構造和黃花梨材質。儘管券口牙子和腿足為富饒詩意的壺門造型，但表面光素，無飾條或額外雕飾。在高束腰四角明顯露出的腿子上截是早期漆器家具的常見形制；隨著木工工法的進步，日後的腿子上截都是完整包覆在線條流暢的束腰內。此件涼榻高度低矮，黃花梨材質色澤溫潤，在美感上展現了簡約質樸的典雅韻味，是少見的黃花梨家具實例，製造時期應為16世紀或更早。

此涼榻原是1993年要保留給美國加州文藝復興鎮的中國古典家具博物館，但很遺憾買方的資金未到位。後聽聞由曾女士購藏，尤感欣慰。這亦是曾氏收藏中的最後一件添置的重要藏品。







**fig. 1:** Sold at Christie's Hong Kong, 28 November 2012, lot 2024.  
圖一：香港佳士得，2012年11月28日，拍品2024號



**fig. 2:** Sold at Christie's New York, *Important Chinese Furniture. Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 80.

圖二：《重要中國家具—中國古典家具博物館舊藏》，紐約佳士得，1996年9月19日，拍品80號

## Curtis Evarts:

The *huanghuali* and *wumu* canopy bed exhibits a unique pattern with a bamboo-style (*yuanbaoyuan*) platform, spindle railings with round *wanzi* medallions, and interlocked circle motifs above and below. The platform has a massive stance with powerful round legs, while the canopy is light and airy. Jet black *wumu* was used for the posts of the canopy and spindles of the railings, and its juxtaposition with the warm-toned *huanghuali* timber also provides a striking decorative effect.

Although the use of *huanghuali* and *wumu* is rare for canopy beds, a number of similarly styled rose chairs with spindle armrests and backrests are known (fig. 1). The *huanghuali* book shelf formerly in the Museum of Classical Furniture was also crafted with *wumu* decoration (fig. 2). The style of these various objects is complementary, and some may possibly have been produced in the same workshops. The use of *wumu* for furniture-making was particularly popular in the Weiyang region of Northern Jiangsu, which is quite possibly the origin of this canopy bed.

The stature of this bed particularly noble in bearing.

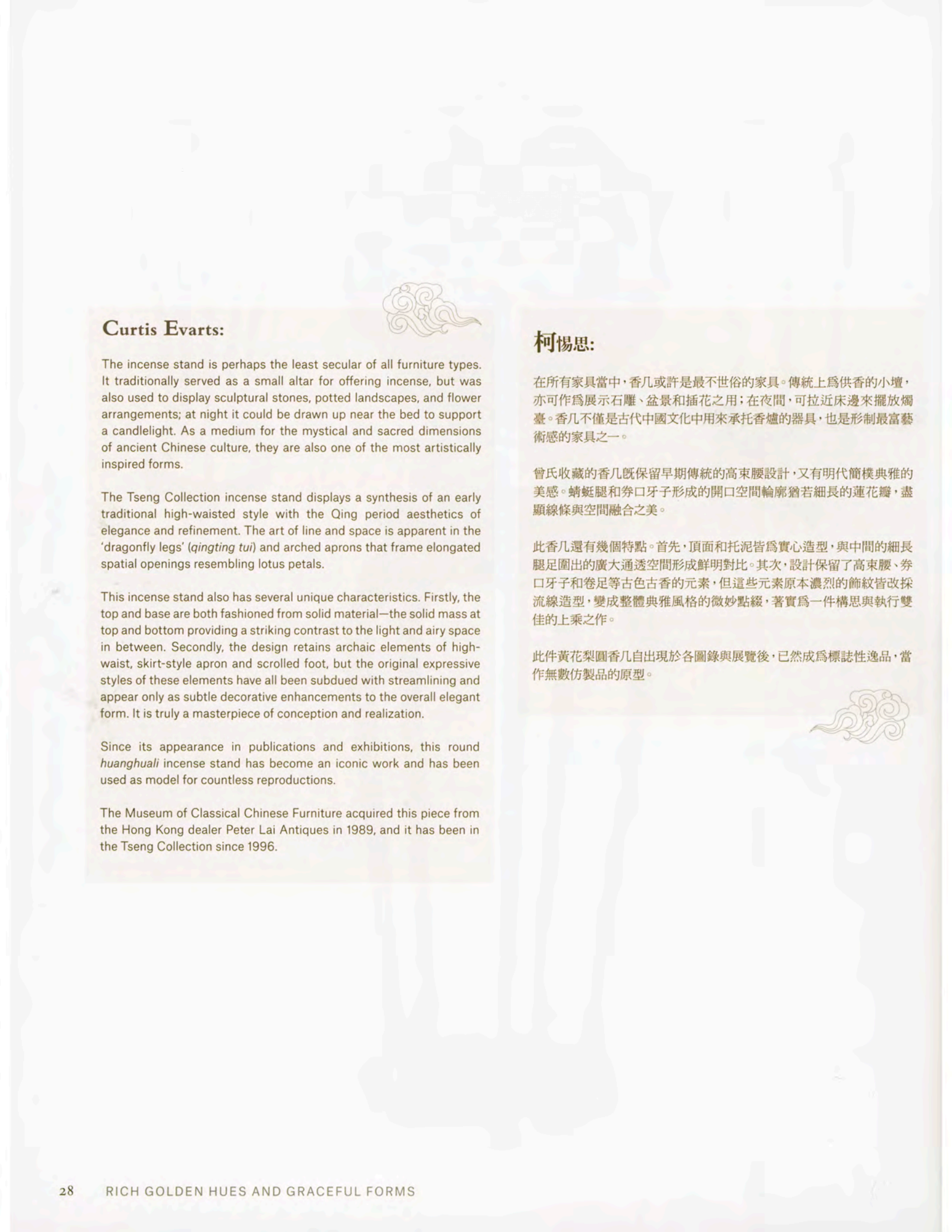
## 柯揚思:

這張黃花梨暨烏木架子床的樣式獨特，有竹式（圓包圓）床臺、帶鏤空卍字圓徽的直欄圍欄、以及床臺上方與下方的鏤空相扣雙環。床臺氣宇非凡，穩如泰山的粗壯圓腿，對比著架子的輕巧空靈，六根柱子以及圍欄中的直欄皆使用墨黑色烏木，與暖色調的黃花梨木並呈，額外產生了鮮明的裝飾效果。

儘管同時採用黃花梨與烏木的架子床很少見，但已知有數張採用直欄式扶手與靠背的玫瑰椅亦具類似風格（圖一）。前中國家具博物館舊藏的黃花梨書架亦有烏木裝飾（圖二）。這些不同物件的風格相互映襯，可能是出自相同的工坊所造。江蘇北部的維揚地區特別流行用烏木製作家具，這張架子床或許就是源自該地區。

這張床的高度特別能展現其高貴大氣。





## Curtis Evarts:

The incense stand is perhaps the least secular of all furniture types. It traditionally served as a small altar for offering incense, but was also used to display sculptural stones, potted landscapes, and flower arrangements; at night it could be drawn up near the bed to support a candlelight. As a medium for the mystical and sacred dimensions of ancient Chinese culture, they are also one of the most artistically inspired forms.

The Tseng Collection incense stand displays a synthesis of an early traditional high-waisted style with the Qing period aesthetics of elegance and refinement. The art of line and space is apparent in the 'dragonfly legs' (*qingting tui*) and arched aprons that frame elongated spatial openings resembling lotus petals.

This incense stand also has several unique characteristics. Firstly, the top and base are both fashioned from solid material—the solid mass at top and bottom providing a striking contrast to the light and airy space in between. Secondly, the design retains archaic elements of high-waist, skirt-style apron and scrolled foot, but the original expressive styles of these elements have all been subdued with streamlining and appear only as subtle decorative enhancements to the overall elegant form. It is truly a masterpiece of conception and realization.

Since its appearance in publications and exhibitions, this round *huanghuali* incense stand has become an iconic work and has been used as model for countless reproductions.

The Museum of Classical Chinese Furniture acquired this piece from the Hong Kong dealer Peter Lai Antiques in 1989, and it has been in the Tseng Collection since 1996.

## 柯楊思:

在所有家具當中，香几或許是最不世俗的家具。傳統上為供香的小壇，亦可作為展示石雕、盆景和插花之用；在夜間，可拉近床邊來擺放燭臺。香几不僅是古代中國文化中用來承托香爐的器具，也是形制最富藝術感的家具之一。

曾氏收藏的香几既保留早期傳統的高束腰設計，又有明代簡樸典雅的美感。蜻蜓腿和券口牙子形成的開口空間輪廓猶若細長的蓮花瓣，盡顯線條與空間融合之美。

此香几還有幾個特點。首先，頂面和托泥皆為實心造型，與中間的細長腿足圍出的廣大通透空間形成鮮明對比。其次，設計保留了高束腰、券口牙子和卷足等古色古香的元素，但這些元素原本濃烈的飾紋皆改採流線造型，變成整體典雅風格的微妙點綴，著實為一件構思與執行雙佳的上乘之作。

此件黃花梨圓香几自出現於各圖錄與展覽後，已然成為標誌性逸品，當作無數仿製品的原型。





A closely related *huanghuali* dressing case with folding mirror stand is in the collection of the Shanghai Museum (**fig. 1**). Compare the present mirror stand also with another late Ming dynasty *huanghuali* folding mirror stand from the Dr. S.Y. Yip Collection, sold at Sotheby's Hong Kong, 5 April 2017, lot 3507.



### Curtis Evarts:

Mirrors of polished or silvered bronze were in common use from the Han dynasty (206 B.C.-A.D. 220) until the early Qing period (17th Century), when glass mirrors were initially introduced to China. The bronze mirror was typically positioned upon a mirror stand. Yu Xin's (A.D. 513-581) line from *Rhapsody on a Mirror* "Set up the dressing case, pull out the mirror drawer" provides an early reference for a cosmetic case with a drawer for storing the mirror. Throughout history, bronze mirrors increased in size, and likewise did the dressing cases and mirror supports. A wide variety of styles are evident amongst the many examples that have survived from the late Ming and Qing periods.

Such is the *huanghuali* dressing case with independent folding mirror stand from the Tseng Collection. The mirror stand rests neatly on top of the cosmetic case, keyed into place by the raised beading around the outer edge of the top. The edges and corners are protected from abrasion with *paktong* mounts. The openwork panel at the center of the stand receives the knob on the back of the mirror, and the base of the mirror rests on an adjustable, lotus-shaped support.

The front and side panels of the dressing case are decorated with plum blossoms, appropriately signifying feminine beauty. Behind the wood pivot-hinged doors are two narrow drawers for storing cosmetics, hairpins, jewelry, and a wide drawer for placing the mirror when not in use.

When the mirror stand is removed, the dressing case can also be used as a low table. Such occasional use is described in the late Ming novel, *Jin Ping Mei*, when Wang Liu'er brings wine and food to one of the women's rooms and serves it on a cosmetic table after removing the mirror stand.

上海博物館藏有一件類似的明代黃花梨摺疊式鏡台(圖一)。本品可與另一件黃花梨摺疊式鏡台比較,其於蘇富比香港《輕巧袖珍寶:攻玉山房藏 明式家具》售出,2017年4月5日,拍品3507號。

### 柯惕思:

拋光或鍍銀的銅鏡自漢代(公元前206年至公元220年)起便普遍受到使用,直至玻璃鏡於清初十七世紀引進中國後才沒落。在過去,銅鏡通常放置於鏡架上使用。庾信(公元513-581年)《鏡賦》中的一句「暫設妝奩,還抽鏡屨」,是早期提到鏡台附有銅鏡收納抽屨的文獻。隨著時代演進,銅鏡越變越大,鏡台和鏡架也跟著變大。現藏許多晚明至清代的實例,不乏各式各樣的款式。

曾氏收藏的附獨立折疊鏡架的黃花梨鏡台即為一例。鏡架平整卡在鏡台頂端四周的外緣飾條內,鏡台邊角有防磨損的白銅片,鏡架中央的鏤空面板可讓鏡背的提鈕穿過,而升降式蓮花造型支架則可支撐鏡子的底部。

鏡台的正面與側面雕有梅花紋,恰如其分呼應女性美。打開外開式木門,可見兩個用於收納理容化妝品、髮夾、首飾的窄抽屨,以及一個用於收納鏡子的寬抽屨。

此鏡台取下鏡架後,亦可作為矮桌使用。晚明小說《金瓶梅》中的「王六兒安排酒餚上樓,撥過鏡架,就擺在梳妝桌上」即描述了此附加用途。



**fig. 1:** Collection of the Shanghai Museum  
圖一: 上海博物館藏品





fig.1 圖一

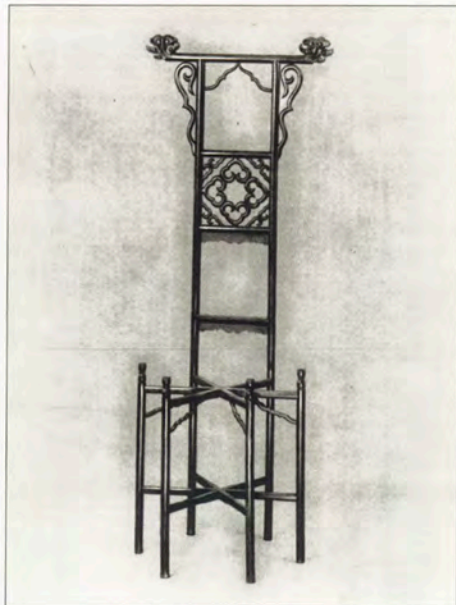


fig.2 圖二



fig.3 圖三

## Curtis Evarts:

The importance of bathing and washing in ancient China is reflected in the strict regulations recorded in early Chinese texts, as well as by the numerous bronze washbasins unearthed at excavation sites from the Shang (1600-1100 BC) and Zhou (1100-256 BC) dynasties. The use of high stands for washbasins corresponded to introduction of raised seating during the Tang and Song dynasties.

Many examples of basin stands and towel racks are evident amongst excavated materials; however, those integrated as a single unit are relatively rare. Early evidence is found in a ceramic model excavated from a Song dynasty (AD 960-1279) tomb in Fujian, which appears as a yokeback armchair. A pewter example from a Ming dynasty (1368-1644) tomb in Fujian is much more elaborate, with *ruyi* decoration on the crestrail terminals, a pierced panel with floral decoration, and elaborate cabriole legs with 'swallowing head' decoration. However, it is the two wood models excavated from late Ming tombs in the Jiangnan region that most similar in form to the Ming-style hardwood examples that have survived.

Such is the Tseng Collection basin stand and towel rack, which not only exhibits traditional Ming-style features, but also decorative carving executed by a master. The *lingzhi* fungus carvings on the upturned ends of the top rail look fresh and young, captured in the moment just after budding. The open-carved hanging spandrels bear crisply articulated patterns of scrolling grass. The central panel is decorated with magnolia blossoms, symbolic of a beautiful woman, and exposed seed pods representing fertility. Below the panel is a small, narrow shelf with a raised decorative beading around its perimeter, which can be used to hold small porcelain vessels of soap or cosmetics. Lotus bud finials extending from the front legs retain the inset washbasin.

This washbasin stand and towel rack is one of the finest known examples of its type. It was acquired by the Museum of Classical Chinese Furniture in 1993 from the Hong Kong dealer Grace Wu Bruce and has been in the Tseng Collection since the 1996 Christie's New York sale.

## 柯楊思:

盥洗在中國古代的重要性，從中國早期文字記錄的嚴格規定以及商朝（公元前1600-1100年）與周朝（公元前1100-256年）遺址出土的大量青銅臉盆中可見一斑。高型面盆架則對應著唐宋時期引進的高型坐具。

在出土的文物中，不乏各種款式的面盆架和掛巾架。然而，面盆架和掛巾架合而為一的架子相對少見，早期存在證據為福建宋朝（公元960-1279年）古墓出土、形似官帽椅的陶瓷模型。福建明朝（1368-1644年）古墓出土的錫合金模型則更為華麗，搭腦有如意雕飾，中牌子有鏤空雕花，足部則為具有華麗吞頭雕飾的彎腿。然而，江南地區晚明墓室出土的兩件木製模型，才是在形制上與現藏的明式硬木架子最為類似。

曾氏收藏的掛巾面盆架即是如此，既富傳統明式特色，又蘊藏大師級雕工。兩端搭腦雕刻的靈芝看似鮮嫩清新，恍若甫冒出的新靈芝。掛牙為細膩的鏤空卷草雕飾，中牌子雕有玉蘭花來象徵璧人，而外露的種莢則代表生育能力。中牌子的下方有個窄小的橫架，四周有裝飾造型的邊條，可用於承放裝有肥皂或化妝品的小瓷器。承托面盆的前腿頂端均雕有蓮花苞。

此件掛巾面盆架是同類古董家具中最為人所知的上乘代表作之一。中國古典家具博物館於1989年自香港古董商伍嘉恩手中購得，1996年於紐約佳士得拍出後，便一直由曾氏收藏。

fig. 1: Photo: © Victoria and Albert Museum, London

fig. 2: Gustav Ecke: *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, pl. 119.

fig. 3: Sold at Christie's New York, 16-17 September 2010, lot 1211.

圖一：©倫敦維多利亞與阿爾伯特博物館

圖二：Gustav Ecke著《Chinese Domestic Furniture》，佛蒙特及東京，1962年，圖版119

圖三：紐約佳士得，2010年9月16-17日，拍品1211號



It is extremely rare to find *huanghuali* lampstands from the Ming dynasty and the present example is probably the only surviving lampstand designed with three legs. The ball foot delicately enclosed by scrolling leaves is a typical design element from the Ming dynasty while the superbly carved details of the animal heads interlinked with etched brass mounts showcase the extremely high artistic approach and workmanship in furniture production during this period.

A pair of lampstands constructed with two uprights and a central adjustable post, previously in the Museum of Classical Chinese Furniture Collection, sold at Christie's New York, 19 September 1996, lot 49, and now in the Minneapolis Institute of Arts, is illustrated by Robert Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Chicago, 1999, pp. 168-169, no. 59. Another pair of similarly designed lampstands, formerly in the Collection of Gustav Ecke (1896-1971) and later in the collection of Robert H. Ellsworth (1929-2014), was subsequently sold at Christie's New York, 18 March 2015, lot 104 (fig. 1).

A very rare late Ming period *huanghuali* lampstand with a central post flanked by shaped spandrels rising from carved humped feet formerly also in the collection of Gustav Ecke and later the collections of Robert H. Ellsworth and the Marie Theresa L. Virata Collection sold at Christie's New York, 16 March 2017, lot 627 (fig. 2).

## Curtis Evarts:

Although many examples of iron and bronze lampstands with tripod bases have survived, tripod lampstands of wood are very rare. Nonetheless, the "candle stand" pattern (*zhutai shi*) described in the Ming dynasty carpenter's manual, *Lu Ban jing*, is specified to be constructed with tripod legs. It also notes hanging spandrels supporting a round plate at the top and legs carved like a "curling [elephant's] trunk with an embracing leaf" (*zhuanbi daiye*). All of these features were incorporated by the artisan who crafted this tripod lampstand. The "four-fanged swallowing-head" (*sichi tuntou*) motif carved on the shoulders of the short cabriole legs is also a furniture decoration cited elsewhere in the *Lu Ban jing* for short cabriole legs. Brass panels joining leg to leg are etched with the beast's horns and flowing manes merging into the clouds. This detail is a rare example of woodcarver and brass smith working closely together to achieve an artistic result.

This lampstand is indeed a rare and unique example of the category. It was acquired by the Museum of Classical Chinese Furniture in 1989 from the Hong Kong dealer Grace Wu Bruce and has been in the Tseng Collection since the 1996 Christie's New York sale.

明代黃花梨燈臺已屬罕見，而本拍品極有可能是現世僅存的唯一一件例三足樣式。卷草紋翻卷包裹圓珠而成的卷珠足乃典型明代設計，生動的獸首雕刻與精美的蝕刻銅板巧妙銜接，則彰顯了這一時期家具製作的藝術性和高超技術。

美國加州中國古典家具博物館舊藏中有一例燈臺，兩側安立柱，中間植入升降式燈杆，後於紐約佳士得售出，1996年9月19日，拍品49號。此例現藏於明尼阿波利斯藝術博物館，著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts)，芝加哥，1999年，168-9頁，編號59。另有一例設計相似的燈臺，先後為古斯塔夫·艾克(1896-1971年)與安思遠(1929-2014)所藏，後於紐約佳士得售出，2015年3月18日，拍品104號(圖一)。

另有一件十分罕見的晚明黃花梨燈臺，站牙碩大，從四邊抵夾，成十字形坐墩，正中樹燈杆。它同樣曾先為古斯塔夫·艾克所藏，後入安思遠舊藏。此後作為瑪麗·泰瑞莎·L·維勒泰舊藏於紐約佳士得售出，2017年3月16日，拍品627號(圖二)。

## 柯揚思:

儘管現藏的鐵製與銅製三足燈臺為數眾多，木製三足燈臺卻十分罕見。儘管如此，明代《魯班經》中敘述的「燭臺式」乃以三足支撐，其中又說明以掛牙支撐圓盤，腿足則雕有「轉鼻帶葉」(卷曲象鼻上纏著葉子)的造型。製作此件三足燈臺的工匠融入了所有這些特色。短彎腿上方突出部雕刻的「四齒吞頭」面獸亦是《魯班經》中針對家具的短彎腿提到的裝飾。銜接各槩腿站牙的黃銅片上刻飾漸入雲朵中的獸角與飄動的鬃毛，這般細節是木雕師與黃銅匠緊密合作方能營造的美學效果，實為少見。

此件燈臺著實是獨一無二的少見古董，中國古典家具博物館1989年自香港古董商伍嘉恩手中購得，1996年於紐約佳士得拍出後，便一直由曾氏收藏。



fig. 1: Collection of Gustav Ecke and Robert H. Ellsworth

圖一：古斯塔夫·艾克·安思遠舊藏



fig. 2: Collection of Gustav Ecke, Robert H. Ellsworth and Marie Teresa L. Virata.

圖二：古斯塔夫·艾克·安思遠·瑪麗·泰瑞莎·L·維勒泰舊藏