

# Wenfang:

A TREASURE TROVE OF MING  
AND QING SCHOLARLY OBJECTS

窗明几净：

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LIANG YI MUSEUM

HONG KONG

# Contents

Director’s Foreword Lynn Fung	4
Introduction	6
Craftsmanship, Aesthetic and Science: A Study on Hardwood Balance Stand and <i>Dengzi</i> Steelyard Balance Case Stephanie Fong	11
Brush Pot and Scroll Pot	18
Table Screen	38
Table-Top Storage	41
Miscellaneous	74
Images Credits	93

# 目 錄

序 馮依凌	5
導言	9
工藝、美學與科學結晶：細閱硬木天平架及戥子盒 方顯諺	15
筆筒與軸筒	18
小插屏	38
案頭收納之器	41
其他文房用品	74
圖片提供	93

# Director’s Foreword

Nowadays, we hear a lot about influencers, or KOL (Key Opinion Leaders, for those of us who do not work in marketing) a lot. It is not at all uncommon to hear about young millennials who earn hundreds of thousands of dollars with just one sponsored Instagram post, always dependent on their numbers of followers, of course. However, although excitable newspapers suggest otherwise, this is in no way a new phenomenon, nor unique to the times we live in.

In centuries past, courtesans and other royal hanger-ons had always dictated the fashions of the day, with courtly attire trickling down and adapted for the masses, whether this was in France, tsarist Russia, or ancient Rome. In China, we had our own unique class of original tastemakers: scholars, or literati. Chosen by a nationwide imperial examination system dating back to 581AD, these scholars were cultured, refined and wealthy civil servants, regularly exposed to the emperor and the imperial inner circle. In Confucian hierarchy, scholars were ranked immediately below the emperor, and what they deemed fashionable immediately became aspirational to the ranks below them; i.e. the farmers, craftsmen and merchants.

One of the most famous examples of this class of gentleman-scholar is Wen Zhenheng (1585–1645), a Ming-era scholar, painter, landscaper designer, calligrapher and poet, who also managed to find time to create his best-known work, *Zhang Wu Zhi*, usually translated as “Treatise of Superfluous Things”. The

title is surely ironic or at least tongue-in-cheek, as he dedicated a full 12 volumes into matters as diverse as how best to arrange your house; all the way down to micro-dictates on what vegetables and fruits are best eaten when. He worshipped simplicity, and abhorred anything he deemed vulgar. One of my favourite, and very typical, quotes from Wen include this gem: “It is regarded as vulgar to hang paintings on two walls, or hang two paintings symmetrically at both left and right”. If there were ever any doubt as to the influence these scholars wielded, or who set the standards of living at the time, a quick glance through this extremely detailed, snarky and opinionated *Treatise* should set us straight.

In *Wenfang: A Treasure Trove of Ming and Qing Scholarly Objects*, we invite our visitors to step inside the private world of these scholars. A *wenfang* quite literally translates into “literature room”, but it was much more than that. It was a place for scholars to socialise, write, paint, play music, dream, contemplate: but perhaps more importantly, it was the place to show off just how refined their tastes were, by how their studio was set up. We hope that the exhibition, with over 200 scholarly objects from our own permanent collection, will delight, inspire and lend some insight into the timeless elegant milieu of these tastemakers.

Lynn Fung  
Director  
Liang Yi Museum  
July, 2018

# 序

在現今社會，每當我們提及網絡紅人，往往能聽到一些年輕一代靠著其背後龐大的追蹤者數目以社交網絡貼文獲得成千上萬的贊助金。對於此情況，儘管有著不同的說法 and 報導，但實際上這絕不是一種新的社會現象，而是恆古至今一直存在著。

在過去數個世紀，無論是法國、沙俄或古羅馬，宮廷和仕女的穿著打扮都引領著時尚潮流，對大眾的生活品味有著極大的號召力。在中國，挑選自科舉考試制度的文人學者象徵著獨特品味的流行先驅階級。經過嚴格的科舉制度考核，拔尖而出的文人學者入職朝廷；而經常活躍於皇室圈子內的文人雅士不僅具有文化素養而且富有經濟實力，因此這群人士成為民間時尚潮流的引領者與傳播者。在儒家學派階級中，文人學者的社會階層僅排行於皇帝之下，他們所推崇的流行文化便隨即被大眾如農民、工匠及商人等追求效仿。

明代學者文震亨（1585–1645 年）是文人中著名的例子，他撰寫了其傳世之作《長物志》，以十二卷的內容描述晚明士大夫的生活日用文化及其精神追

求，包括家居物態的營造，甚至蔬菜及水果的最佳吃法。他崇尚簡樸隱逸的文化，摒棄庸俗。以下為我個人最喜愛的經典句子之一：「懸畫宜高，齋中僅可置一軸於上，若懸兩壁及左右對列，最俗」。若對古時文人的影響力或當時生活水平有任何疑問，相信看了這本詳細且一針見血的《長物志》將一目了然。

是次展覽《窗明几淨：明清文房雅薈》，我們邀請大家進入古代文人的一方天地—文房。雖然字義為文學書房，實際上「文房」遠遠超越其字面意思。文房是文人雅聚、寫作、繪畫、樂韻、冥想及沉思的地方。而更重要的是，文房是一個透過佈置去展示個人品味的地方。兩依藏希望藉著這次展覽展出超過 200 件館藏的文房小件，能夠啟發及使觀眾一睹文人永恆的文雅。

馮依凌  
館長  
兩依藏博物館  
2018 年 7 月

# Introduction

Since the opening of Liang Yi Museum in 2014, we have held six exhibitions featuring the permanent collection of classical Chinese furniture from the museum, but usually the larger pieces of furniture such as various types of tables, chairs and cabinets. *Scholars and Debutantes: A Contrast of Ascetic and Opulent Luxuries* (2015–16) was the first to highlight a special subcategory of our Chinese collection: scholarly objects. The exhibition, focussing on scholar’s playthings, was a collaboration between the museum and renowned dealer and private collector, Marcus Flacks, who recently published the Chinese translation of his 2014 book *Custodians of the Scholar’s Way: Chinese Scholars’ Objects in Precious Woods*, to much acclaim. Exhibited objects included brush pots; chests and boxes; *ruyi* sceptres; and other small objects one would find in a scholar’s studio, known as *wenfang* in Mandarin. However, we only chose to display 14 objects from the museum’s own permanent collection, at that exhibition.

That is not to say that scholarly objects were not

regularly featured in the museum’s past exhibitions, but they were often used to accentuate the larger themes of the exhibitions. Often curated as works of art, they were decorative in the purest sense. The spotlight frequently fell on the larger pieces of furniture, which quite rightly stole the show and seldom were the scholarly objects given the attention they deserved. However, given that scholarly objects played an equivalently important role in the world of classical Chinese furniture, we now feel the time has come to bring the spotlight to these small objects. While larger classical Chinese furniture pieces such as cabinets or writing tables may be the more obvious tangible remnants of the literati, these smaller objects are the ones that really shine a light on the beliefs and values they held dear.

## Defining Scholarly Objects

The class of scholars emerged in the Sui dynasty when the Chinese imperial examination system was

implemented to appoint scholars as civil servants. The examination system was divided into four levels and those who passed *jinshi* (imperial level), the highest level of the examination, worked in the imperial court and served the emperor directly. More often than not, only those from affluent families or had wealthy sponsors would have received the required amount of training in the Confucian classics, as well as painting and calligraphy, to be able to pass this rigorous examination.

Inside a studio, the scholar painted; composed poetry; played music and strategic games (as part of the role of a scholar was to advise the emperor on war affairs; hence games such as Go were often played to keep the strategic mind sharp); burned incense; admired antiquities; and held literati gatherings. Larger furniture pieces such as painting tables, daybeds, incense or flower stands and chairs were placed in his studio for these activities. To put it simply, scholarly objects are the objects found

in a scholar’s studio other than the large furniture pieces. One could say that while objects such as tables and chairs were necessities; scholarly objects were luxuries, and arguably a truer reflection of the scholar’s true taste.

These scholars were the tastemakers of their time and their studios a reflection of their refined aesthetics. Scholarly objects do not necessarily include only the items associated immediately with the “Four Treasures” (paper, brush, ink and inkstone) of the studio such as brush pots and paperweights for writing and painting. They also include chests and trays for storage; game boards and birdcages for leisurely activities; and even balance stands for more practical daily uses. Often multi-functional, these scholarly objects are both practical in their functionality, yet aspirational in their choice of precious materials such as lacquer, cloisonné, gilt-bronze, *zitan* and *huanghuali*.



An exhibition gallery from *Scholars and Debutantes: A Contrast of Ascetic and Opulent Luxuries* (2015–16).



Scholar’s objects placed on a painting table from the exhibition *Reunions: A Collector’s Journey* (2017–18).

# 導言

## Scholarly Objects in The Liang Yi Collection

The collection of small scholarly objects by the museum founder, Mr. Peter Fung, began at the same time as the collection of classical Chinese furniture – back in the 1980s. It was a serendipitous beginning as no one was particularly paying attention to small objects. These items were not given high monetary value by collectors and dealers in the late 20th century: in fact, most were not sold, but handed out as gifts to the buyers of larger and pricier pieces of furniture; or else sold in a bundle.

As time went by, these small objects began to climb in importance and value, both within collectors’ and academics’ circles. Echoing the collection of furniture in the Liang Yi collection, the scholarly objects in the museum collection are also made mainly of *huanghuali* and *zitan*, two types of precious hardwood that only the imperial court members and scholar-officials were able to afford. The study on scholarly objects began only in recent years, meaning that a proper and systematic classification of scholarly objects is still much needed.

Designed to be a contemplative setting and very likely a hideout from official or domestic duties, nature and a sense of antiquity are two very important concepts in deciding which scholarly objects were placed in the *wenfang*, which quite literally translates into “room of literature”. So for example, the fine grained patterns on the plain surfaces of scholarly objects were particularly appreciated by scholars and the cognoscenti. With their naturalistic style which resembled tree trunks, rocks or roots; brush pots, scroll pots and trays made of the finest *huanghuali* wood with its signature “goblin face” or whisker markings allowed the scholar to connect with nature through the most refined filter possible. Furthermore, objects made in the classical style were used and appreciated by the scholars as a channel to spiritually connect with great masters in the past.

The materials and techniques employed in creating these scholarly objects provide different angles in studying the lives of scholars and the development of material culture during the Ming and Qing dynasties. These scholarly objects are often

decorated with mother-of-pearl, ivory, silver-filigree and lacquer, requiring technical skills of inlaying and carving. The technique of silver inlay was employed by Chinese craftsmen as early as the Shang dynasty (c. 1600–1100BC) on bronze, lacquer and wood artefacts. The inlay technique was later transferred to mother-of-pearl, ivory and other valuable materials.

The museum’s permanent collection of scholarly objects now comprise more than two hundred pieces. The categories extend far beyond the basic objects and tools associated with the “Four Treasures” and include items that are prized for their rarity - in terms of both known surviving examples and the techniques that were employed in producing these objects. This catalogue, while primarily printed to accompany the exhibition *Wenfang: A Treasure Trove of Ming and Qing Scholarly Objects*, also aims to organise the scholarly objects in the Liang Yi collection in a coherent and hopefully enlightening manner, to provide art historians and researchers with a comprehensive reference for future research on each individual category of scholarly objects as well as the craftsmanship and materials employed.

自 2014 年兩依藏博物館開館以來，我們舉辦了六次有關本館永久收藏系列的古典中國家具展覽。但主要以大型家具為主，諸如各類案桌、凳椅及櫃匣。《苦行與奢華的交織—中國雅士與西方名媛珍品展》（2015–2016 年）為首次重點展出本館藏品的特別系列展覽：文房用具。該展覽匯集了中國古代文人的文玩珍品，包括筆筒、箱及盒子，以及如意等其他文房小件，是本館與著名收藏家 Marcus Flacks 合作的大型展覽。其中有不少精品文房用品由他親自揀選，更納入他於 2014 年出版的著作《Custodians of the Scholar’s Way: Chinese Scholars’ Objects in Precious Woods》中譯本，並備受好評。

我們並非說文人小件的展覽罕見，而是它們大多時都用以襯托大型家具展覽。純粹以藝術品作定位的角度來欣賞，它們的確大部份作裝飾之用。展覽通常都聚焦於較大形的家具，文人小件則較少受到學者的關注。事實上，文房用具在中國古典家具世界中扮演著同樣重要的角色。正當大型家具如櫃子或書桌為文人的有形物質遺產，這些文房用具更反映著他們珍而重之的信念精神和價值觀念。

## 何謂文房用具

文人階級因隋朝中國科舉制度的興起而建立，用意選賢任能，擇優取士。其制度分為四級，而通過殿試（最高級考核）者，將被朝廷直接取用。多數而言，只有宦宦世家、書香門第或富庶之家的子弟能接受足夠的儒家經典教導，如書畫筆法，以通過這嚴格的考核。

文房之中，文人會繪畫、吟詩、彈樂及進行謀略遊戲（士人其中一項職責是作為皇帝軍師，因此圍棋等策略遊戲能保持文人敏銳的智略）；亦會焚香雅聚。大型家具如將畫桌、榻、香几或花几，及椅凳佈置於書房以舉行上述活動。簡單而言，文房用具即是文房中大型家具以外的物件。或許可以說如果案桌及凳椅等為生活必需品，文房用具就是奢侈品，用以展示文人的真正品味。

文人作為當時文化品味領頭人物，他們的書房則是反映其精神美學思維的重地。文房用具不但包括「文房四寶」（紙、筆、墨和硯）或筆筒、又或題字及作畫用的紙鎮，文房用具亦包括作收納之用的盒及托盤；



《苦行與奢華的交織 - 中國雅士與西方名媛珍品展》展廳一隅（2015–2016 年）。

# Craftsmanship, Aesthetic and Science: A Study on Hardwood Balance Stand and *Dengzi* Steelyard Balance Case

棋盤及鳥籠作康樂活動；甚或天平架作日常實務之用。這些多功能文房用具不僅兼具實用性，透過其考究的選材如漆、琺瑯、銅、紫檀木及黃花梨木材而達到靈修功能。

## 兩依藏的文房用具

本館創辦人馮耀輝先生收藏文房小件始於收藏古典中國家具的同一時期，即 1980 年代。始於偶然，因當時並未有人著眼到小件的價值。二十世紀末這些物品仍未被收藏家及古董商以高價交易：事實更是大部份小件當時是買賣大型或貴重家具的贈品；或以批量出讓。

時移世易，文房小件在近年的中國古典家具舞台上佔據了重要的地位，並對收藏家及學者帶來新的研究價值。與兩依藏的家具系列相當，本館收藏的文房用具亦主要以黃花梨及紫檀製成，兩種只有當時皇室及士人能負擔的名貴硬木。

設計為文人沉思、冥想及歸隱之處，自然及懷古氛圍為文房中文房用具佈置的兩大重要靈感。文房趣

物以詩意化為審美標準，符合文人對於想像的訴求。比如文房用具光滑表面上的精細圖案特別為文人及收藏家所喜愛。以自然作主題，樹幹、怪石或盤根形態的筆筒、軸筒及托盤由最精致的黃花梨木製成。黃花梨的花紋絢麗詭譎，猶如唐詩的風格般濃烈多變，使人在審美訴求上留有很大的想像空間。除此以外，古典的設計風格被文人採用及欣賞，作為與古代聖賢作靈魂交流的渠道。

文房用具所用的材料及技藝反映了明、清兩代文人物質生活發展的不同角度。這些文房用具常以珍珠母、象牙、掐絲銀及漆作裝飾，要求高超的鑲嵌及雕刻技巧。中國鑲嵌銀的工藝最早可追溯至商朝（公元前 1600–公元前 1100 年）。早期工匠於銅、漆及木器表面上鑲嵌銀，其後更包括珍珠母、象牙及其他貴重物料。

現時兩依藏永久收藏的文房用具多於 200 件，藏品範疇已超越基本「文房四寶」用具。藏品就現存數目及工藝技巧兩方面而言均為稀有。本圖錄不單為展覽《窗明几淨：明清文房雅薈》的展覽圖錄，同時希望輔助藝術史學家及研究者於未來研究各獨立文房用具範疇的工藝及材質時作全面參考。



《重緣再續：兩依家具的收藏故事》展覽中畫桌上的文房用具展品（2015–2016 年）。

## Introduction

The Ming (1368–1644) and the Qing (1644–1911) dynasties were undeniably the highpoint of classical Chinese hardwood furniture making, combining the maturity of craftsmanship and design; with the widespread use of precious woods such as *huanghuali* and *zitan*, prized for their natural beauty. Furniture has long been connected to the lifestyle of Chinese scholars. As tastemakers, scholars were a class of educated men that emerged during the Sui dynasty (581–618) with the introduction of the imperial examination system that focussed on Confucian classics. The examination system was designed to assess and appoint scholars as civil servants, who then became an early example of what we would now call “influencers”, leading an aspirational lifestyle. For a scholar-official, his house, particularly the studio, was a place where he would surround himself with objects worthy of study and contemplation.

The term *wenfang*, also known as a scholar’s studio or study, first appeared in the Northern and Southern dynasties (420–589). It originally referred to the imperial archive. It was after the Song dynasty (960–1279) that *wenfang* became the popular term for what we now understand as a scholar’s studio. The setting of a scholar’s studio – the placement of furniture and the selection of small scholarly objects, required careful planning to reflect the owner’s refined tastes. Strict guidance was imposed on what types of furniture could be placed within a studio. One example is the *Eight Treatises on Following the Principles of Life*, a somewhat judgmental encyclopedia compiled by Ming scholar Gao Lian (1573–1620).

Modern scholars and historians often focus primarily on the “Four Treasures of the Study”, which includes the brush, ink, paper and inkstone; and the objects immediately related to them when carrying out research on objects in a scholar’s studio. The

result is that the importance of other objects in the studio which contribute to the all-important sense of tranquility and harmony are often overlooked. Not to mention, scholars also needed to use other pragmatic objects for their daily lives, and not just a brush, ink, paper and inkstone. This essay will explore in detail the balance stand (*tianpingjia*) and the *dengzi* steelyard balance case (*dengzihe*), two accessories associated with practical daily objects, with examples from the Liang Yi collection.

Classical Chinese furniture was made for both practical use and aesthetic appreciation. The balance stand and *dengzi* steelyard case, along with their accompanying balances, demonstrate not only the practicality and the intricate craftsmanship of the best classical Chinese furniture, but also the scientific progress made by the Chinese on weighing and measurements; as well as the socio-economic reality these objects reflect. Classified as “other category” by furniture historian Wang Shixiang (1914–2009), there has not been a lot of research on the balance stand; the *dengzi* steelyard case, too, was seldom included in academic research by furniture scholars. The Liang Yi collection currently houses two balance stands (cat. nos. 193 and 194) and three steelyard balance cases (cat. nos. 195, 196 and 197) from the 17<sup>th</sup> to 18<sup>th</sup> centuries. Both of them display a combination of classical Chinese furniture know-how; the aesthetic standard of Chinese scholars; and the scientific intelligence of the ancient Chinese.

## Ancient Weighs and Measures in China

An early documentation on the use of weighing balance was recorded in the Qin dynasty (221–206BC) encyclopedia *Master Lu’s Spring and Autumn Annals*. It records that “the Yellow Emperor instructed Ling Lun (the legendary inventor of music in ancient China) to gather bamboos in the valley of Kun Lun to make a musical instrument; a balance was made

to weigh them.” The Mohist canon, a compilation of philosophical statements written by members of the Mohist school during the late 4<sup>th</sup> to mid-3<sup>rd</sup> century BC, included not only philosophical statements and accounts of socio-religious events occurring during the Warring States period (475–221BC), but also topics on science and mathematics. One chapter of the book offers an early logical explanation behind the lever of a weighing balance:

“The balance tilts if the weight is added to one side; this is due to matching of the weights. Level both sides and the base becomes shorter and the tip longer. Add equal weights on both sides and the tip goes down; this is due to the tip having gained weight.” (Chapter 43)

While the Shang dynasty (c. 1600–1100BC) standardised weights and measures, it was only during the Tang dynasty (618–907) that a more advanced weighing system was formed and regulated, replacing the non-numeral system with a decimal system using tael (*liang*), mace (*qian*), candareen (*fen*), *li* and *hao* as units. Before the invention of the *dengzi* steelyard balance in the Song dynasty (960–1279), a normal wooden scale was only able to measure accurately up to mace, meaning that it was very difficult to weigh valuable objects that are light in weight. The *dengzi* steelyard balance that was invented in the late 10<sup>th</sup> century greatly improved the accuracy of weighing lighter objects.

Apart from goods, the weighing balance and *dengzi* steelyard balance were also used to weigh currencies in use in ancient China, such as silver and gold. Paper currency was first used during the Tang dynasty. However, the use of paper currency was soon found unsustainable due to inflation and the fact that the paper currency issued was not backed by gold or silver. Silver that flowed in from export trade became the major form of currency and by 1423, silver became the legal tender for paying taxes. Most silver was circulated as sycee (also known as *yuanbao*) which weighed approximately 36 grams. A balance was required to weigh silver while making payments, rendering the balance a necessity to daily trading. Ironically, although scholars and literati mostly disdained trade and commerce, these stands and cases accessorised with weighing balances became objects of fetish, and collected to accessorise their distinctly non-commercial studies.

Balance Stand (*tianpingjia*)

Balances are scales used to weigh objects or silver and the balance stand was what held the balance scale in place. Used in households and shops, various literature and paintings illustrate the use of the balance stand. Ming encyclopedia *Sancai Tuhui* compiled by Wang Qi (1530–1615) and Wang Siyi (n.d.) documents the use of a balance stand with a detailed illustration (fig. 1); Ming literature *The Plum in the Golden Vase* (figs. 2-3) published in the 17<sup>th</sup> century also illustrates the use of balance



Fig. 1  
*Sancai Tuhui* (Huaiyin caotang edition)  
Wang Qi (1530–1615) and Wang Siyi  
China, Ming dynasty (Wanli reign, 1573–1620)  
The Palace Museum



Figs. 2-3  
Illustrations from chapters 60 and 87 from *The Plum in the Gold Vase* (Congzhen edition)



Fig. 4  
*Along the River During the Ch'ing Ming Festival Season* (partial)  
Attributed to Qiu Ying (c. 1494–1552)  
China, Ming dynasty  
National Palace Museum, Taipei

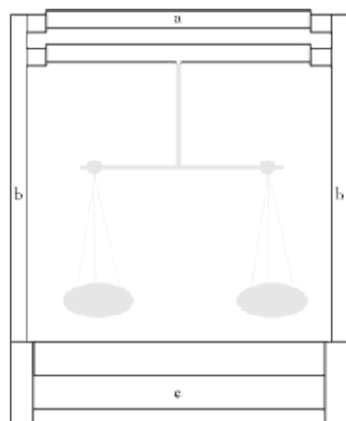


Fig. 5  
The basic wooden structure of cat. no. 193 with a top framing member (a), vertical side uprights (b) and a base drawer unit (c)

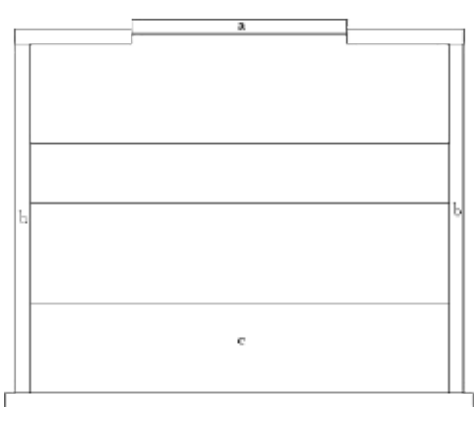


Fig. 6  
The basic wooden structure of cat. no. 73 with a top framing member (a), vertical side uprights (b) and a base drawer unit (c)

stand in a commercial setting. Attributed to Ming painter Qiu Ying (c. 1494–1552), the painting *Along the River During the Ch'ing Ming Festival Season* (fig. 4) depicts the bustling and prosperous cityscape that includes different shops and urban activities, one of which is a silver sycee melting shop; a shop where people brought in silver sycee to melt and mould them into silver blocks of a smaller or larger value. The shopkeeper illustrated in the painting is using a balance to weigh the silver.

A balance stand is generally composed of a top framing member with vertical side uprights that are attached to the base drawer unit (fig. 5). These structural components of a balance stand are essentially the same as a carrying box (fig. 6), which also comprises a top framing member, vertical side uprights and a base drawer unit. The drawers beneath were used to store silver sycee, as well as yards and tools to break the sycee into smaller pieces. With the gradual elimination of silver sycee and the circulation of paper money, the demand for balance stands also decreased. There are very few surviving examples of balance stands in public collections. A comparable *huanghuali* example made in the early 17<sup>th</sup> century is now housed in the collection of the Minneapolis Institute of Art.

Dengzi Steelyard Balance Case (*dengzihe*)

The *dengzi* steelyard balance serves the same function as the weighing balance – to measure weight, but it is more precise and accurate compared with a normal weighing balance. The *dengzi* steelyard

balance is a portable weighing device. Given its comparatively small size, a *dengzi* steelyard balance would be used to measure the weight of gold or silver for trading and transactions; as well as small quantities of spices and medicine. For commoners, cases to store *dengzi* steelyard balances were usually made of bamboo or inexpensive woods. *Huanghuali* or *zitan* cases were commissioned to cater to the aesthetics of scholars and wealthy merchants.

The shape of a *dengzi* steelyard balance case is usually in the form of a stylised fish with an upper and lower half that would slide open. The interior is used to store the different components of the *dengzi* steelyard balance, including the steelyard, plate and rod. A *dengzi* steelyard balance was not only functional, but was also used as a metaphor for various motifs by scholars and in folklore. For example, in the painting *Weighing Books* by Ming scholar-official Guo Xu (1456–1532) now housed in the Metropolitan Museum of Art (1997.166), a scholar - probably Guo's own self-portrait - is depicted weighing books using a steelyard balance. The weight of the books reflects the value of scholarship during the Ming period; and the act of selling books a possible reflection of Guo's choice in abandoning his official title to become a painter. In another painting, *Zhong Kui Ordering the Apprentices to Weigh the Ghost* housed in the Palace Museum by Qing painter Hua Yan (1682–1756), the apprentices of Zhong Kui, a mythical figure in Chinese folklore who is the vanquisher of ghosts and evil spirits, are depicted measuring the weight of a ghost with a steelyard balance.

While there are *dengzi* steelyard balances housed in museum collections, there are relatively few examples that include the original cases. One similar example is a *dengzi* steelyard balance case made during the Ming Wanli period now housed in the collection of the Palace Museum in Beijing.

### Balance as a Righteous Device

Like many other cultures, the balance scale was also the symbol of justice in ancient China. In an age where silver was the main circulating currency, the quality and weight of silver was easily manipulated. A balance was therefore key for the investigation of frauds; and to bring justice. An illustration from the Ming manuscript *Amazing Tales, Second Series* (fig. 7) written by Ling Mengchu (1580–1644) depicts a scenario where a balance is used to determine the weight of silver.



Fig. 7  
Print from *Amazing Tales, Second Series*  
Ling Mengchu (1580–1644)  
China, late Ming dynasty  
National Library of France

Similarly, chapter five of the Qing-era *The Three Heroes and Five Gallants* - first published in 1883 and attributed to Shi Yukun (c. 1797–1871) - also recorded a story where a balance was used to solve a dispute. The story begins with a dispute between two people over the ownership of a coral pendant, and eventually a judge is brought in with a *dengzi* steelyard balance to weigh the pendant, and identify the real owner of the pendant.

### Conclusion

The balance stand and the *dengzi* steelyard balance case, long regarded as mere utility objects hovering on the periphery of more “classical” objects, were in fact essential for everyday life in ancient China, reflecting not only the functionality and beauty of the classical Chinese aesthetic, but also the scientific development and socio-economic changes in ancient China.

These objects show not only the exquisite craftsmanship, but also the wisdom of our ancestors. For centuries, these objects were used on a daily basis. The widespread acceptance of paper currency as legal tender and the invention of more advanced and sophisticated instruments have deemed both the weighing balance and *dengzi* steelyard balance obsolete. Even so, the balance stand and *dengzi* steelyard balance case are tangible reminders of both Chinese classical furniture making; and a period of rapid scientific development.

The exact number of surviving examples of *huanghuali* or *zitan* balance stands and *dengzi* steelyard balance cases is unknown, but it is certain that the majority are in private collections worldwide. Therefore, a systematic study of these objects is very difficult given the dispersed locations of the physical objects. It is hoped that with more objects of the same category now gathered in the same collection, under one roof, further studies on these objects could be made easier for furniture historians and researchers. Now humbly categorised as “other category”, it is our hope that the balance stand and the *dengzi* steelyard balance case will one day be recognised as a new category in its own right, instrumental to the study of classical Chinese furniture and Chinese history as a whole.

Stephanie Fong  
Curator  
Liang Yi Museum  
July, 2018

## 工藝、美學與科學結晶：細閱硬木天平架及戥子盒

### 引言

結合著成熟的工藝及設計，明（1368–1644 年）及清朝（1644–1911 年）毋用置疑是中國古典硬木家具製作的巔峰時期；當中廣泛選用的黃花梨及紫檀更因其自然美態而被珍視。家具長久以來與中國文人的生活品味相結合。作為引領時代品味及審美的一群人，文人為伴隨隋朝（581–618 年）以降以儒家經典作依據的科舉制度下產生的階級。科舉制設計以選賢任能，所挑選出的文人成為我們今天形容的時尚引領者與傳播者。對士人而言其居室，特別是文房，是一處匯集值得細賞及沉思器具之處所。

「文房」一詞，據記載最先出現於南北朝時代（420–589 年），原本意指皇家藏庫。其後於宋朝（960–1279 年）演變成今天文人書房的理解。文房佈置中的家具陳設及一系列文房小件往往能反映其主人的人文精神、價值觀與藝術品味。置放家具種類亦有明確指引，其中一個例子是明朝文人高濂（1573–1620 年）編撰判斷生活品味的《遵生八箋》。

現代學者或歷史學家研究文房大多專注於研究「文房四寶」，即紙、筆、墨、硯。事實上不少人都忽略了其他物件對營造文房謐靜及和諧氛圍的重要。誠然文人亦需要其他實用器具生活，單用「文房四寶」並不足夠。本文將以兩依藏所收藏的硬木天平架及戥子盒作例，探索這兩項結合文人美學與實用的日常器具。

中國古典家具製作兼具實際功能及美學鑒賞水平。硬木天平架及戥子盒不但展示了其實用性，且表現了中國古典家具的工藝精髓，同時展現中國度量衡的科學發展進程，反映了社會經濟的發展情況。有關硬木天平架及戥子盒的研究並不常見，亦少有被家具史學家所關注。家具歷史學家王世襄先生（1914–2009 年）在他的著作《明式家具研究》中把其分類作「其他類別」。兩依藏現收藏五件製於十七至十八世紀的硬木天平架（cat. nos. 193 及 194）及戥子盒（cat. nos. 195, 196 及 197）。兩者共同彰顯出中國古典家具、文人美學水平及科學智慧的相聯。

### 中國古代度量衡

秦朝（公元前 221– 公元前 206 年）百科全書《呂氏春秋》是早期記載天平使用的文獻。它記述了黃帝時代的樂官伶倫（傳說中國音律的創造者）收集昆崙山中竹竿製作樂器，並以天平架量度竹竿的重量。公元前四世紀後期到三世紀中期的《墨經》不但收錄了墨子及其學生的哲學語錄、戰國時期（公元前 475– 公

元前 221 年）的社會及宗教活動，亦涉足科學與數學的題材。其中一章描述了早期天平的運作原理：

「衡加重於其一旁，必捶。權重相若也相衡，則本短標長。兩加焉，重相若，則標必下，標得權也。」（第四十三節）

統一度量衡始於商朝（公元前 1600– 公元前 1100 年），但直到唐朝（618–907 年）才建立出更精細的量重制度，以十進制的兩、斤、分、厘及毫作單位，取代原先的非數字系統。宋朝（960–1279 年）發明戥子之前，平常的木天平只能量度準確至一錘的重量，意味難以量度輕量物件。十世紀末期發明的戥子大大改進了度量輕量物件的精準度。

除了貨品，天平架及戥子亦用於量度古中國的流通貨幣，如銀或金。紙幣於唐朝首次應用，但因通漲及缺乏金銀支撐下而不能維持。當時伴隨對外貿易湧入的白銀成為了主要貨幣，更於 1423 年成為合法賦稅品。最常見的發行白銀為元寶，每錠重約 36 克。交易付費時需量度白銀重量，令天平和戥子成為日常生活和交易中不可或缺的器具。雖然文人雅士大多厭棄商業交易，但這些用以量度重量的器具與收納盒卻慢慢成為文人的收藏，並成為文房中擺設之一。



Fig. 1  
《三才圖會》槐蔭草堂刻本  
王圻（1530–1615 年）和王思義  
中國，明朝萬曆年間（1573–1620 年）  
故宮博物院藏



Figs. 2-3  
崇禎本《金瓶梅》第 60 和 87 章插圖



Fig. 4  
《清明上河圖》（局部）  
（傳）仇英（約 1494–1552 年）  
中國，明朝  
國立故宮博物院藏

### 天平架

天平是用以量度物件或白銀重量的器具，而天平架就是置放天平之處，用於居室或店鋪。不少文獻及畫作均收錄了天平的使用。明朝王圻（1530–1615 年）和其兒子王思義所著的百科全書《三才圖會》以插圖仔細記載了天平架的使用方法（fig. 1）；出版於十七世紀的明代名著《金瓶梅》同樣記載了商用天平的使用情況（figs. 2-3）。仇英（約 1494–1552 年）畫作《清明上河圖》（fig. 4）描繪了繁華都市的商業活動和城市生活，當中一間傾銀店（古代熔鑄銀錠以製作銀磚至更大或較小面值的店鋪）的員工正以天平量度白銀重量。

天平架通常以頂部橫樑框架組成並裝嵌到底部抽屜部件（fig. 5）。這外型結構基本上與提盒相同（fig. 6），通常以頂部木框、橫樑及抽屜底部組成。當中抽屜主要用作存放銀錠、砵碼及切割銀錠的工具。隨著白銀的減少及紙幣日漸流通，天平器具的需要日益減少。因此在公共收藏中只有少量存世的天平架，其中一件十七世紀初黃花梨製例子收藏於明尼阿波利斯美術館。

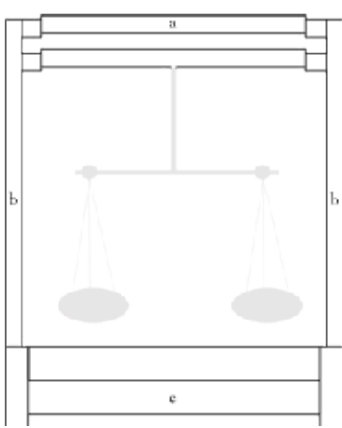


Fig. 5  
Cat. no. 193 天平架的基本木造結構：（a）頂部框架構件，（b）兩側立柱和（c）底部抽屜

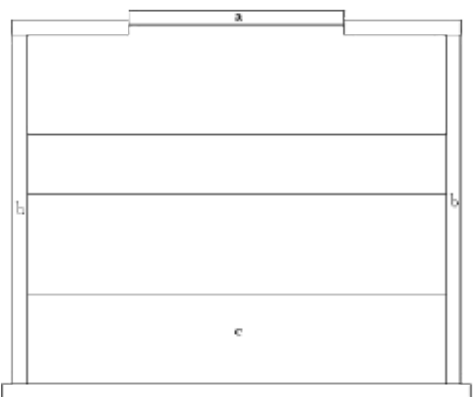


Fig. 6  
Cat. no. 73 提盒的基本木造結構：（a）頂部框架構件，（b）兩側立柱和（c）底部抽屜

### 戥子盒

戥子肩負與天平量度重量的同樣功能，但比一般天平更精準。戥子是可隨身攜帶的量重工具。相對較小的體積，戥子主要用於量度黃金或白銀以便貿易及匯款；又或量度香料或藥物。一般而言，存放戥子的盒通常以竹或平價木材製作。黃花梨或紫檀盒子大多由文人或商家訂製以貼合其文美學要求。

戥子盒的外形通常為魚形，其上半及下半部能趟開。內部用以收納戥子的不同部件，包括戥子桿、盤及錘。戥子不但實用，同時隱喻不同民間傳說或文人自白。大都會藝術博物館藏明朝士人郭詡（1456–1532 年）所繪的《秤書圖》（1997.166）描繪文人（推測為郭詡的自畫像）以戥子量度書本重量。量書的行為反映了明朝當時的士人風氣；而賣書的舉動於郭詡而言反映了他甘願放棄士人身份而成為畫家的志向。在另一幅畫作，北京故宮博物院藏清代畫家華岳（1682–1756 年）的《鍾馗秤鬼圖軸》中，鍾馗正以戥子量度鬼怪的重量。

雖然其他博物館亦有戥子的收藏例子，但配以原裝木盒的例子相對罕見。當中類近的藏品為北京故宮

博物院的明萬曆時期製的戥子盒。

### 秤器：彰顯正義的器具

如同其他文化，天平在古中國亦是正義的象徵。在白銀仍然是主要流通貨幣的時代，白銀的品質和實重非常容易被假冒。秤器因而成為防詐的關鍵，甚或用以彰顯公義。明朝凌濛初（1580–1644 年）著的《二刻拍案驚奇》中（fig. 7）收錄了以天平量度白銀重量而破案的場景插畫。



Fig. 7  
《二刻拍案驚奇》插圖  
凌濛初（1580–1644 年）  
中國，明朝晚期  
法國國家圖書館藏

同樣地，出版於 1883 年清代石玉崑（約 1797–1871 年）著的《三俠五義》中亦收錄以天平解決爭端的故事。故事開首二人因珊瑚吊墜擁有權而爭執鬧上官堂，最終故事以戥子量度出吊墜重量而認證吊墜誰屬。

### 結論

天平架與戥子盒長久以來徘徊於實用器具與古典器具之間，實然是古中國日常生活的重心之一，除了反映傳統中國家居的實用及設計美學外，亦見證當時科學發展與社會經濟的轉變。

數世紀以來，這些器具都用於日常生活中，不但展現了木工的精湛工藝同時彰顯了中國祖先的智慧。紙幣的廣泛流通及電子量重器的發明均使天平及戥子變得過時。話雖如此，天平架及戥子盒仍然是中國古典家具製作及科技長足發展的實質證據。

方顯謨  
策展人  
兩依藏博物館  
2018 年 7 月

# Brush Pot and Scroll Pot

## 筆筒與軸筒

Brush pots and scroll pots are commonplace fixtures in any scholar’s studio. Conventionally, a brush pot holds brushes while a scroll pot holds scrolls, but other miscellaneous objects such as a sceptre, a wrist rest or even a fly whisk may also be held in these pots. Ming scholar Wen Zhenheng in his work, *Treatise on Superfluous Things*, recorded that “bamboo or palm brush pots are the best. Bamboo brush pots decorated with ancient bronze inlay are elegant. Brush pots made with *zitan*, ebony and *huali* are also decent.”

While clearly functional, the brush pot and scroll pot also became appreciated as high-brow scholarly objects. Placed on a writing table, these pots can be of plain and undecorated form; inlaid with precious materials; or engraved and carved with auspicious motifs and calligraphy.

在所有文房都能發現筆筒及軸筒的蹤影。傳統上，筆筒為盛載毛筆的器具；而軸筒用來盛載書畫立軸，亦可用來收納其他物件如笏、臂攔及拂塵。明末名士文震亨在其著作《長物志》中紀錄：「湘竹栴檀者佳，毛竹以古銅鑲者為雅，紫檀烏木花梨亦間可用」。

作為實用器具，筆筒及軸筒亦扮演賞玩功能。它們形制多樣，有平素淡雅、鑲嵌百寶，亦有精雕細鑿不同的圖案及書法，因觀賞性強而被置於桌上。

# 1) Undecorated Brush Pot

## 素面筆筒

Embodying the natural beauty and grain patterns of the timber, this group of undecorated brush pots (cat. nos. 1-17) is finished with a plain smooth surface which allowed scholars to appreciate their fine patina and natural grain patterns. With a little imagination, the grain patterns sometimes echo the brushstrokes of mountain and streams in traditional landscape paintings.

彰顯自然之美及木材的精細木紋，素面筆筒（cat. nos. 1-17）通體光潔，文人能欣賞木材的精緻光澤及自然紋理。其紋理有時候正呼應傳統山水畫中的筆觸。



Fig. 8  
Illustration from *Ci lin yi zhi*  
Huang Wenhua  
China, Ming dynasty (Wanli reign, 1573–1620)  
《新刻京板青陽時調詞林一枝》插圖  
黃文華  
中國，明朝（萬曆年間，1573–1620 年）



1  
Small Brush Pot with Fitted Base  
17th century  
*Zitan*  
Height 14.5cm x Diameter 8.5cm

紫檀帶座筆筒  
十七世紀  
紫檀  
高 14.5 x 直徑 8.5 公分

2  
**Hexagonal Brush Pot with Fitted Base**  
17th century  
*Huanghuali*  
Height 18.5cm x Diameter 17cm

**黃花梨帶座六角形筆筒**  
十七世紀  
黃花梨  
高 18.5 x 直徑 17 公分



3  
**Brush Pot with Fitted Base**  
17th century  
*Huanghuali*  
Height 24cm x Diameter 25.5cm

**黃花梨帶座筆筒**  
十七世紀  
黃花梨  
高 24 x 直徑 25.5 公分



4  
**Brush Pot**  
17th to early 18th century  
*Huanghuali*  
Height 21cm x Diameter 23.5cm

**黃花梨筆筒**  
十七至十八世紀早期  
黃花梨  
高 21 x 直徑 23.5 公分



5  
**Brush Pot**  
Early 18th century  
*Huanghuali*  
Height 19.6cm x Diameter 21cm

**黃花梨筆筒**  
十八世紀早期  
黃花梨  
高 19.6 x 直徑 21 公分



6  
**Brush Pot**  
18th century  
*Zitan*  
Height 13cm x Diameter 11cm

**紫檀筆筒**  
十八世紀  
紫檀  
高 13 x 直徑 11 公分



7  
**Brush Pot**  
18th century  
*Huanghuali*  
Height 14.5cm x Diameter 13.5cm

**黃花梨筆筒**  
十八世紀  
黃花梨  
高 14.5 x 直徑 13.5 公分



8  
**Brush Pot**  
18th century  
*Nanmu*  
Height 11.5cm x Diameter 8.8cm

**楠木筆筒**  
十八世紀  
楠木  
高 11.5 x 直徑 8.8 公分



9  
**Brush Pot**  
18th century  
*Huanghuali*  
Height 14cm x Diameter 13cm

**黃花梨筆筒**  
十八世紀  
黃花梨  
高 14 x 直徑 13 公分

10  
**Brush Pot**  
18th century  
*Huanghuali*  
Height 17.5cm x Diameter 17.8cm

**黃花梨筆筒**  
十八世紀  
黃花梨  
高 17.5 x 直徑 17.8 公分



11  
**Brush Pot**  
18th century  
*Zitan*  
Height 17cm x Diameter 17cm

**紫檀筆筒**  
十八世紀  
紫檀  
高 17 x 直徑 17 公分



12  
**Brush Pot**  
18th century  
*Zitan*  
Height 10.1cm x Diameter 9.1cm

**紫檀筆筒**  
十八世紀  
紫檀  
高 10.1 x 直徑 9.1 公分



13  
**Brush Pot**  
18th century  
*Zitan*  
Height 13.5cm x Diameter 12.2cm

**紫檀筆筒**  
十八世紀  
紫檀  
高 13.5 x 直徑 12.2 公分



14  
**Brush Pot**  
18th century  
*Huanghuali*  
Height 18.2cm x Diameter 19cm

**黃花梨筆筒**  
十八世紀  
黃花梨  
高 18.2 x 直徑 19 公分



15  
**Brush Pot**  
19th century  
*Zitan*  
Height 15cm x Diameter 15cm

**紫檀筆筒**  
十九世紀  
紫檀  
高 15 x 直徑 15 公分



16  
**Brush Pot**  
19th century  
*Zitan*  
Height 22cm x Diameter 23.5cm

**紫檀筆筒**  
十九世紀  
紫檀  
高 22 x 直徑 23.5 公分



17  
**Brush Pot**  
19th century  
Ebony  
Height 16.7cm x Diameter 15.5cm

**烏木筆筒**  
十九世紀  
烏木  
高 16.7 x 直徑 15.5 公分

## 2) Brush Pot with Carved Decoration 雕刻裝飾筆筒

Naturalistic forms appealed greatly to the literati aesthetic during the Ming and Qing dynasties. The practice of collecting scholar’s rocks (*gongshi*) can be traced back to the Han dynasty (206BC–AD220), and was closely associated with the Taoist teaching of dynamism of mother-nature. A scholar’s rock was regarded as a representation of a broader landscape, allowing a scholar to connect with the nature, even while tucked away in his studio. A brush pot carved with bumpy knots to imitate the gnarled features on natural tree trunks served the same purpose to satisfy the scholar’s taste for naturalism. These brush pots (cat. nos. 31-32) were also treasured for their organic construction that stimulated aesthetic enjoyment.

The Chinese love of nature is reflected also with the carving of flowers, such as the classical metaphor “Three Friends of Winter”. Song dynasty scholar Su Shi (1037–1101) wrote:

“I would rather eat without meat than to live without bamboo:  
One gets thin without meat; but the absence of bamboo makes one vulgar.  
A thin person can gain weight again; but meretriciousness cannot be rooted out.”

The physical qualities of bamboo – its hollowness and upright appearance, were frequently used as a metaphor for a virtuous person. The mimicking of materials was very popular during the 18th century when porcelain was styled as wood; and wood as the nodes of a bamboo pole section or wicker. The use of precious hardwood to imitate common materials reflected the preference for understatement, which was considered the epitome of taste by the scholars of the period (cat. nos. 27-30).

自然主題於明清時期受文人雅士大力推崇。收藏供石的活動能追溯到漢朝（公元前 206–公元 220 年），與道教自然萬物論有關。文人收藏的奇石代表了自然地理，讓文人足不出戶便可與大自然連結。筆筒上的雕刻正是模仿樹木紋理以迎合文人對自然的嚮往。這些筆筒（cat. nos. 31-32）因其自然紋理所帶來的美感而受到珍視。

中國文人對自然的喜愛同時反映在雕刻主題上，如經典的「歲寒三友」。宋朝文豪蘇軾（1037–1101 年）曾寫道：

「可使食無肉，不可居無竹。  
無肉令人瘦，無竹令人俗。  
人瘦尚可肥，俗士不可醫。」

竹中通外直的結構特性，時常被用以比喻君子之風。十八世紀流行使用名貴硬木模仿一般材料，即以瓷作木，以木作竹柳。可以說是映照當時淡泊高遠的人文性情（cat. nos. 27-30）。



18  
Carved Brush Pot with Fitted Base  
17th century  
*Zitan*  
Height 13cm x Diameter 9cm

紫檀帶座雕「歲寒三友」筆筒  
十七世紀  
紫檀  
高 13 x 直徑 9 公分



19  
Carved Brush Pot  
17th century  
*Zitan*  
Height 12cm x Diameter 10cm

紫檀雕刻小筆筒  
十七世紀  
紫檀  
高 12 x 直徑 10 公分



20  
Carved Foliate-Style Brush Pot  
18th century  
*Huanghuali*  
Height 18cm x Diameter 17cm

黃花梨花沿式雕龍筆筒  
十八世紀  
黃花梨  
高 18 x 直徑 17 公分



21  
Carved Foliate-Style Brush Pot  
18th century  
*Huanghuali*  
Height 20cm x Diameter 21.5cm

黃花梨花沿式雕花筆筒  
十八世紀  
黃花梨  
高 20 x 直徑 21.5 公分

22  
Carved Foliate-Style Brush Pot  
18th century  
*Huanghuali*  
Height 20cm x Diameter 23.5cm

黃花梨花沿式雕花筆筒  
十八世紀  
黃花梨  
高 20 x 直徑 23.5 公分



23  
Carved Foliate-Style Brush Pot  
18th century  
*Huanghuali*  
Height 18cm x Diameter 17cm

黃花梨花沿式雕龍筆筒  
十八世紀  
黃花梨  
高 18 x 直徑 17 公分



24  
Brush Pot with Floral Design and Inscription  
18th century  
*Huanghuali*  
Height 11.5cm x Diameter 8.5cm

黃花梨題詩雕花小筆筒  
十八世紀  
黃花梨  
高 11.5 x 直徑 8.5 公分



25  
Brush Pot with Relief Carving  
18th century  
*Huanghuali*  
Height 18.5cm x Diameter 20cm

黃花梨雕人物筆筒  
十八世紀  
黃花梨  
高 18.5 x 直徑 20 公分



26  
Brush Pot with Dragon Carving  
18th century  
*Zitan*  
Height 15.5cm x Diameter 15cm

紫檀雕龍筆筒  
十八世紀  
紫檀  
高 15.5 x 直徑 15 公分



27  
Bamboo-Style Brush Pot  
18th century  
*Huanghuali*  
Height 17.8cm x Diameter 15.5cm

黃花梨仿竹筆筒  
十八世紀  
黃花梨  
高 17.8 x 直徑 15.5 公分



28  
Bamboo-Style Brush Pot  
18th century  
*Huanghuali*  
Height 10.5cm x Diameter 8cm

黃花梨仿竹筆筒  
十八世紀  
黃花梨  
高 10.5 x 直徑 8 公分



29  
Bamboo-Style Brush Pot  
18th century  
*Huanghuali*  
Height 20cm x Diameter 21cm

黃花梨仿竹筆筒  
十八世紀  
黃花梨  
高 20 x 直徑 21 公分

30  
Wicker-Style Brush Pot  
18th century  
*Huanghuali*  
Height 17cm x Diameter 18cm

黄花梨仿藤編筆筒  
十八世紀  
黄花梨  
高 17 x 直徑 18 公分



31  
Pine Tree-Style Brush Pot  
19th century  
*Huanghuali*  
Height 19.5cm x Diameter 18.5cm

黄花梨仿松筆筒  
十九世紀  
黄花梨  
高 19.5 x 直徑 18.5 公分



32  
Pine Tree-Style Brush Pot  
19th century  
*Huanghuali*  
Height 19.5cm x Diameter 24cm

黄花梨仿松筆筒  
十九世紀  
黄花梨  
高 19.5 x 直徑 24 公分



### 3) Brush Pot with Calligraphic Decoration 書法雕刻筆筒

As a brush pot essentially held tools for writing, it is not surprising to see calligraphy as a form of decoration on these pots. The extensive surface of a brush pot allowed craftsmen to inscribe long, classical poems or passages onto the sides, with the most skilled craftsmen making sure to integrate the grain patterns of the timber with the elegant flow of the words.

作為書寫用具其中一員，不難在筆筒上發現書法雕刻。筆筒的平滑表面讓工匠能在筆筒外殼上雕刻長詩及文章，將木材紋理及流暢書法完美合壁。



33  
Brush Pot with Shi Zhuang Seal Carving  
17th century  
*Zitan*  
Height 14.5cm x Diameter 13cm

紫檀「石莊」刻款筆筒  
十七世紀  
紫檀  
高 14.5 x 直徑 13 公分

34  
**Brush Pot with the Calligraphy of Zheng Fu**  
17th century  
*Tieli wood*  
Height 14.5cm x Diameter 15cm

**鐵力木刻鄭簠書法筆筒**  
十七世紀  
鐵力木  
高 14.5 x 直徑 15 公分



35  
**Brush Pot with Ink Inscription**  
17th century  
*Huanghuali*  
Height 21cm x Diameter 23cm

**黃花梨墨款筆筒**  
十七世紀  
黃花梨  
高 21 x 直徑 23 公分



36  
**Brush Pot with Inscription**  
18th century  
*Zitan*  
Height 15cm x Diameter 16cm

**紫檀帶雕刻筆筒**  
十八世紀  
紫檀  
高 15 x 直徑 16 公分



37  
**Brush Pot with Inscription**  
18th century  
*Huanghuali*  
Height 14.4cm x Diameter 12.4cm

**黃花梨刻「拈花一笑」筆筒**  
十八世紀  
黃花梨  
高 14.4 x 直徑 12.4 公分



38  
**Brush Pot with Inscription**  
18th century  
*Zitan*  
Height 13cm x Diameter 12cm

**紫檀「芳圃」刻款筆筒**  
十八世紀  
紫檀  
高 13 x 直徑 12 公分



39  
**Brush Pot with Inscription**  
18th century  
*Huanghuali*  
Height 15.6cm x Diameter 13cm

**黃花梨「漪帆」刻款筆筒**  
十八世紀  
黃花梨  
高 15.6 x 直徑 13 公分



40  
**Brush Pot with Inscription and Mark of Yongzheng**  
1725 (Yongzheng reign)  
*Huanghuali*  
Height 14cm x Diameter 10cm

**黃花梨「雍正乙巳」刻款筆筒**  
雍正乙巳年，1725 年  
黃花梨  
高 14 x 直徑 10 公分



41  
**Brush Pot with Inscription**  
19th century  
*Zitan*  
Height 16.5cm x Diameter 18cm

**紫檀帶雕刻筆筒**  
十九世紀  
紫檀  
高 16.5 x 直徑 18 公分

4) Brush Pot with Inlay  
百寶嵌筆筒

The technique of inlay was invented in China as early as the Han dynasty (202BC–AD220). Precious materials such as semi-precious stones, ivory, coral and metals were inlaid onto hardwood and lacquered surfaces. A new style of inlay was developed in the Song dynasty incorporating painterly compositions of landscapes, or the ever-popular bird-and-flower motif. Cat. nos. 42-48 are examples of the Song style. Cat. no. 49, decorated with inlay on a lacquered ground, is an excellent example that embodies the quality of inlay craftsmanship and the aesthetics appreciation of lacquer wares during the Qing dynasty.

中國鑲嵌工藝早自漢朝（公元前 202 年 – 公元 220 年）。珍貴物料如半寶石、象牙、珊瑚及金屬被鑲嵌到硬木及漆表面。新式的鑲嵌技術發展於宋朝，拼砌成山水、花鳥及人像等圖案。Cat. nos. 42-48 為典型宋朝風格。Cat. no. 49 裝飾以漆面鑲嵌，極佳地表現了清朝鑲嵌工藝品質及漆器美學欣賞的追求。



42  
Brush Pot with Mother-of-Pearl Inlay  
Ming dynasty  
*Huanghuali* and mother-of-pearl  
Height 15.8cm x Diameter 17.3cm

黃花梨嵌百寶筆筒  
明朝  
黃花梨和珍珠母  
高 15.8 x 直徑 17.3 公分



43  
Brush Pot with Inlay Decoration  
Early 18th century  
*Zitan*, turquoise, lapis lazuli, agate, ivory, malachite and mother-of-pearl  
Height 12.7cm x Diameter 9.7cm

紫檀嵌百寶筆筒  
十八世紀早期  
紫檀、綠松石、青金石、瑪瑙、象牙、孔雀石和珍珠母  
高 12.7 x 直徑 9.7 公分



44  
Brush Pot with Mother-of-Pearl Inlay  
18 century  
*Huanghuali* and mother-of-pearl  
Height 20.8cm x Diameter 20.8cm

黃花梨嵌百寶筆筒  
十八世紀  
黃花梨和珍珠母  
高 20.8 x 直徑 20.8 公分



45  
Brush Pot with Inlay Decoration  
Early 19th century  
*Zitan*, bone, coral, dyed stones and mother-of-pearl  
Height 14cm x Diameter 13cm

紫檀嵌百寶筆筒  
十九世紀早期  
紫檀、骨、珊瑚、染色石和珍珠母  
高 14 x 直徑 13 公分

46  
Brush Pot with Inlay Decoration  
19th century  
*Zitan* and ivory  
Height 14cm x Diameter 15cm

紫檀嵌象牙筆筒

十九世紀  
紫檀和象牙  
高 14 x 直徑 15 公分



47  
Brush Pot with Inlay Decoration  
19th century  
*Zitan* and semi-precious stone  
Height 17cm x Diameter 17cm

紫檀嵌百寶筆筒

十九世紀  
紫檀和半寶石  
高 17 x 直徑 17 公分



48  
Brush Pot with Inlay Decoration  
19th century  
*Zitan* and mother-of-pearl  
Height 13.4cm x Diameter 10cm

紫檀嵌百寶筆筒

十九世紀  
紫檀和珍珠母  
高 13.4 x 直徑 10 公分



49  
Brush Pot with Inlay Decoration  
19th century  
*Zitan*, lacquer and mother-of-pearl  
Height 14.5cm x Diameter 11.7cm

紫檀嵌百寶筆筒

十九世紀  
紫檀、漆和珍珠母  
高 14.5 x 直徑 11.7 公分



5) Scroll Pot  
畫軸筒

The ideal setting of a scholar’s studio included the display of paintings and calligraphy to create a balanced and harmonious ambience within the studio. In *Treatise of Superfluous Things*, Wen mentioned the preferred way of displaying paintings in a studio:

“One should display portraits of deities and sages during the New Year;...On the first and second months of the lunar calendar, paintings of court ladies, plum, apricot, camellia, magnolia, peach and pear are preferred as it’s the season for picnicking;...Architecture, landscape, heat-escaping themes are best suited for the sixth month;...For the ninth and tenth months, one should display paintings with the themes of chrysanthemum, rose, autumn landscape and maple tree...As for relocation, one can consider illustrations such as Ge Xian Moving His Dwelling; God of Longevity and Queen Mother of the West are the themes to celebrate birthdays...”

A scroll pot is therefore a practical and inspirational object to store scrolls of paintings and calligraphy collected by a scholar in the studio to facilitate the rotation of works in accordance to seasons and special occasions.

文房以書畫營造出中庸和諧的環境。在《長物志》中，文震亨描述了文房展示書畫的理想方法：

「歲朝，宜宋畫福神及古名賢像。... 正、二月，宜春遊、仕女、梅、杏、山茶、玉蘭、桃、李之屬。... 六月，宜宋元大樓閣、大幅山水、蒙密樹石、大幅雲山、採蓮、避暑等圖。... 九、十月，宜菊花、芙蓉、秋江、秋山、楓林等圖。十一月，宜雪景、蠟梅、水仙、醉楊妃等圖。... 至如移家，則有葛仙移居等圖。稱壽，則有院畫壽星、王母等圖。...」

因此，收納文人珍藏書畫卷軸的軸筒成為實用與靈性兼備的文房收納器具，供四時季節或節慶輪換。



50  
Scroll Pot  
17th century  
*Huanghuali*  
Height 24.5cm x Diameter 36cm

黃花梨畫軸筒

十七世紀  
黃花梨  
高 24.5 x 直徑 36 公分

51  
Large Root-Shaped Scroll Pot  
18th century  
*Zhazhen* wood  
Height 37cm x Diameter 33cm

柞榛木仿樹根畫軸筒  
十八世紀  
柞榛木  
高 37 x 直徑 33 公分



52  
Large Pine Tree-Shaped Scroll Pot  
18th century  
Coniferous softwood  
Height 38cm x Diameter 35cm

雜木仿松畫軸筒  
十八世紀  
雜木  
高 38 x 直徑 35 公分



53  
Scroll Pot  
18th century  
Bur wood  
Height 27.5cm x Diameter 26cm

瘿木畫軸筒  
十八世紀  
瘿木  
高 27.5 x 直徑 26 公分



54  
Scroll Pot with Ancient Roof Tile Motif  
18th century  
*Huanghuali*  
Height 21.5cm x Diameter 24.5cm

黃花梨瓦當紋飾畫軸筒  
十八世紀  
黃花梨  
高 21.5 x 直徑 24.5 公分



55  
Scroll Pot  
18th century  
*Zitan*  
Height 27cm x Diameter 31.3cm

紫檀畫軸筒  
十八世紀  
紫檀  
高 27 x 直徑 31.3 公分



56  
Large Tree Trunk-Shaped Scroll Pot with  
Inscription of *Memorial to Yueyang Tower*  
1844 (Daoguang reign)  
Wood  
Height 31cm x Diameter 31cm

仿樹幹刻《岳陽樓記》畫軸筒  
清道光二十四年，1844 年  
木  
高 31 x 直徑 31 公分



57  
Carved Scroll Pot  
Late 19th to early 20th century  
*Zitan*  
Height 51cm x Diameter 41cm

紫檀雕龍畫軸筒  
十九世紀晚期至二十世紀早期  
紫檀  
高 51 x 直徑 41 公分



58  
Scroll Pot  
20th century  
*Zitan*  
Height 23cm x Diameter 27cm

紫檀畫軸筒  
二十世紀  
紫檀  
高 23 x 直徑 27 公分

# Table Screen

## 小插屏

Table screens had two major functions: the larger ones were placed on daybeds to shield a person from draught; while smaller screens were placed on a scholar’s desk near an inkstone to prevent ink from drying out too quickly. These table screens are constructed in a similar manner as larger standing screens. When placed alone, table screens were also regarded as an objet d’art in its own right.

小插屏主要為兩大功能：較大的枕屏會放置到榻上用以遮蔽；較小的硯屏則放置於書桌墨硯旁以防研好的墨被吹乾。插屏形制與大型屏風類近，小插屏本身亦能視之為觀賞類藝術品。



Fig. 9  
Reading in the Open Pavilion (partial)  
Zhao Bosu (1124–82)  
China, Song dynasty  
National Palace Museum  
風檐展卷（局部）  
趙伯驪（1124–1182 年）  
中國，宋朝  
國立故宮博物院藏

59  
Table screen  
Ming dynasty  
*Huanghuali* and marble  
Height 85.5cm x Width 63.5cm x Length 36cm

黄花梨插屏  
明朝  
黄花梨和大理石  
高 85.5 x 寬 63.5 x 長 36 公分



60  
Table Screen  
Late Ming to early Qing dynasty  
*Huanghuali*, lacquer and marble  
Height 48.2cm x Width 29.5cm x Length 16.5cm

黄花梨插屏  
晚明至清初  
黄花梨、漆和大理石  
高 48.2 x 寬 29.5 x 長 16.5 公分



61  
Table Screen with Porcelain Painting  
18th century  
*Zitan* and porcelain  
Height 67cm x Width 44cm x Length 21cm

紫檀瓷畫插屏  
十八世紀  
紫檀和瓷  
高 67 x 寬 44 x 長 21 公分



62  
Table Screen  
19th century  
*Zitan* and marble  
Height 50cm x Width 53cm x Length 17.5cm

紫檀嵌大理石小插屏  
十九世紀  
紫檀和大理石  
高 50 x 寬 53 x 長 17.5 公分



63  
Table Screen with Mirror  
19th century  
*Zitan* veneer and *hongmu*  
Height 74cm x Width 41.5cm x Length 28cm

紫檀貼皮和紅木插屏鏡子座屏  
十九世紀  
紫檀貼皮和紅木  
高 74 x 寬 41.5 x 長 28 公分

64  
Table Screen  
19th century  
Ebony and marble  
Height 74.5cm x Width 46cm x Length 21cm

烏木小插屏  
十九世紀  
烏木和大理石  
高 74.5 x 寬 46 x 長 21 公分



65  
Table Screen  
Qing dynasty (Daoguang reign, 1821–50)  
*Zitan*  
Height 42cm x Width 29cm x Length 25.5cm

紫檀小插屏  
清朝（道光年間，1821–1850 年）  
紫檀  
高 42 x 寬 29 x 長 25.5 公分



66  
Screen  
Qing dynasty  
*Zitan*, jadeite and lapis lazuli  
Height 115cm x Width 68.5cm x Length 40cm

紫檀小插屏  
清朝  
紫檀、翡翠和青金石  
高 115 x 寬 68.5 x 長 40 公分



## Table-Top Storage 案頭收納之器

From time immemorial, drawers on writing or painting tables were deemed an unnecessary distraction by Chinese scholars and tastemakers. Hence, small and frequently used objects were stored in boxes or trays, which were then placed on a scholar’s table. Objects that were less frequently used were held in larger cabinets in a scholar’s studio. Boxes and cases were often multifunctional, and fit for purpose; made of different sizes and shapes to store small items such as seals and ink cake; jewellery and toiletries; to larger objects such as books and textiles.

中國文人雅士認為書畫桌上的抽屜為非必要的外物。因此，小巧的日常用品被收納於桌上的盒或托盤，而不常用的器具則收納於文房書櫃之中。箱及盒用途廣泛，並因應不同需要而製成不同大小及形狀以收納小件如墨餅及印章、首飾及梳妝品，到書本及布匹等大型物品。

1) Carrying Case  
提盒

There are two types of carrying cases – tiered (cat. nos. 67-69, 71, 73) and multi-drawer (cat. nos. 70, 72, 74). The tiered carrying case is also known as a picnic box, for its similarities in shape and structure with the larger tiered cases scholars used to carry food on picnics or excursions; while the multi-drawer carrying case was also used as a medicine chest by Chinese physicians to store precious medicines and medical instruments. Both these types of small carrying cases, in the context of a scholar’s studio, would have stored precious objects such as seals, ink cakes, jades and other small treasures.

The basic form of a carrying case comprises a cover lid with holes punched on each end; stacked tiers underneath the cover; and a carrying handle that is connected by vertical side posts for portability. The stacked tiers are supported by the vertical posts on both sides. A rod, either made with the same material as the case itself or of metal, would be used to hold and lock the compartments in place by running through the punched holes on the cover lid (see cat. no. 73).

提盒主要分兩類：分層式（cat. nos. 67-69, 71, 73）及抽屜式（cat. nos. 70, 72, 74）。分層式提盒亦名作野餐盒，因其分層形態及結構與文人提取食物郊遊或野餐的大型野餐提盒相近；而抽屜式提盒亦被古時大夫用作儲放藥物及醫藥用具。上述兩類小提盒，於文房中都常用以存放貴重物品如印章、墨餅、玉器及其他文玩。

提盒基本結構為長方框攢成底座，兩側端樹立柱以站牙相抵固定，蓋下堆壘數層間隔，配拱形手把以方便攜帶。提樑及手把支撐各層間隔，以提盒相同材料或金屬製成的竿貫穿盒蓋，提盒各層便無錯脫之虞。一般提盒更可以加鎖。（詳細內部結構可參見 cat. no. 73）



Fig. 10  
Activities of the Twelve Months (The Twelfth Month) (partial)  
Anonymous court artists  
China, Qing dynasty  
National Palace Museum  
十二月月令圖之十二月（局部）  
無款  
中國，清朝  
國立故宮博物院藏



67  
Carrying Case  
18th century  
*Zitan*, ebony and *tieli* wood  
Height 22cm x Width 35cm x Length 19cm

紫檀烏木提盒  
十八世紀  
紫檀、烏木和鐵力木  
高 22 x 寬 35 x 長 19 公分



68  
Carrying Case with Semi-Precious Stone Inlay  
18th century  
*Huanghuali*, semi-precious stone and brass  
Height 21cm x Width 26.5cm x Length 16cm

嵌百寶提盒  
十八世紀  
黃花梨、半寶石和黃銅  
高 21 x 寬 26.5 x 長 16 公分



69  
Carrying Case  
18th century  
*Huanghuali*  
Height 22.3cm x Width 33cm x Length 14.6cm

黃花梨提盒  
十八世紀  
黃花梨  
高 22.3 x 寬 33 x 長 14.6 公分



70  
Portable Case  
18th century  
*Zitan* and *baitong*  
Height 33cm x Width 35cm x Length 23cm

紫檀插門抽屜提盒  
十八世紀  
紫檀和白銅  
高 33 x 寬 35 x 長 23 公分

71  
Carrying Case  
18th century  
*Huanghuali* and brass  
Height 25cm x Width 38cm x Length 22cm

黄花梨提盒  
十八世紀  
黄花梨和黃銅  
高 25 x 寬 38 x 長 22 公分



72  
Portable Case  
Late 18th to early 19th century  
*Zitan*, bur wood, *nanmu* and brass  
Height 32.5cm x Width 23.5cm x Length 33cm

紫檀瘿木插門抽屜提盒  
十八世紀晚期至十九世紀早期  
紫檀、瘿木、楠木和黃銅  
高 32.5 x 寬 23.5 x 長 33 公分



73  
Carrying Case  
19th century  
Boxwood and bur wood  
Height 16cm x Width 17.6cm x Length 14cm

黄楊木三層提盒  
十九世紀  
黄楊木和瘿木  
高 16 x 寬 17.6 x 長 14 公分



74  
Small Carrying Case (Inscribed Taishō)  
20th century  
*Zitan*, lacquer and brass  
Height 14cm x Width 16cm x Length 13cm

日本「大正」款紫檀小提盒  
二十世紀  
紫檀、漆和黃銅  
高 14 x 寬 16 x 長 13 公分



## 2) Tray 托盤

Similar to the collection of brush pots and scroll pots, the trays in the Liang Yi Collection can be loosely classified into four categories: undecorated (cat. nos. 79-80); naturalistic (cat. nos. 76, 78 and 81); inlaid with precious materials (cat. nos. 75, 77 and 85); and decorated with carved elements (cat. no. 84). Storage trays played an important role in the daily life of a scholar. They are multi-purpose, and can be used during tea ceremonies, incense burning practices, or religious rituals; or simply as a way to group and store objects in the *wenfang*.

類似於筆筒或軸筒，兩依藏收藏的托盤系列可大致分成四大類：素面（cat. nos. 79-80）、自然形態（cat. nos. 76, 78 and 81）、嵌百寶（cat. nos. 75, 77 and 85）及雕刻裝飾（cat. no. 84）。托盤的功能廣泛，能用於品茗、焚香或宗教儀式；或用作收集及收納文房中的小件物品，在文人日常生活中扮演重要角色。



Fig. 11  
Imitating a Lady Painting by a Tang Artist  
Tang Yin (1470–1523)  
China, Ming dynasty  
National Palace Museum  
倣唐人仕女軸  
唐寅（1470–1523 年）  
中國，明朝  
國立故宮博物院藏



75  
Tray with Semi-Precious Stone Inlay  
Late 16th to early 17th century  
*Huanghuali* and semi-precious stone  
Height 3cm x Width 38cm x Length 22cm

黄花梨嵌百寶茶盤  
十六世紀晚期至十七世紀早期  
黄花梨和半寶石  
高 3 x 寬 38 x 長 22 公分

76  
**Leaf-Shaped Tray**  
17th century  
Bur wood  
Height 2cm x Width 18.5cm x Length 16cm

**瘿木葉型托盤**  
十七世紀  
瘿木  
高 2 x 寬 18.5 x 長 16 公分



77  
**Set of Trays with Inlay Decoration**  
17th century  
*Zitan*, agate, ivory, coral, *jichimu* and mother-of-pearl  
(Right) Height 1.3cm x Width 7cm x Length 12.7cm  
(left) Height 2cm x Width 10cm x Length 15cm

**紫檀嵌百寶托盤套組**  
十七世紀  
紫檀、瑪瑙、象牙、珊瑚、雞翅木和珍珠母  
(圖右) 高 1.3 x 寬 7 x 長 12.7 公分  
(圖左) 高 2 x 寬 10 x 長 15 公分



78  
**Leaf-Shaped Tray with Inscription**  
17th century  
Bur wood  
Height 4cm x width 40cm x Length 65cm

**瘿木葉型帶刻款托盤**  
十七世紀  
瘿木  
高 4 x 寬 40 x 長 65 公分



79  
**Serving Tray**  
18th century  
*Zitan* and *baitong*  
Height 2.5cm x Width 35.5cm x Length 35.5cm

**紫檀托盤**  
十八世紀  
紫檀和白銅  
高 2.5 x 寬 35.5 x 長 35.5 公分



80  
**Serving Tray**  
18th century  
*Zitan* and brass  
Height 2.5cm x Width 35cm x Length 35cm

**紫檀托盤**  
十八世紀  
紫檀和黃銅  
高 2.5 x 寬 35 x 長 35 公分



81  
**Grape Leaf-Shaped Serving Tray**  
18th century  
*Zitan*  
Height 5cm x Width 53cm x Length 37cm

**紫檀葡萄葉形托盤**  
十八世紀  
紫檀  
高 5 x 寬 53 x 長 37 公分



82  
**Square Tray**  
Qing dynasty (Qianlong reign, 1736–95)  
Coconut Shell  
Height 2.7cm x Width 38.5cm x Length 38.5cm

**清乾隆方形椰殼托盤**  
清朝（乾隆年間，1736–1795 年）  
椰殼  
高 2.7 x 寬 38.5 x 長 38.5 公分



83  
***Huanghuali* Tray with *Zitan* Inlay**  
18th century  
*Huanghuali* and *zitan*  
Height 4cm x Width 44cm x Length 29cm

**黃花梨嵌紫檀托盤**  
十八世紀  
黃花梨和紫檀  
高 4 x 寬 44 x 長 29 公分

84  
Stationery Tray with Drawers  
1889 (Guangxu reign)  
*Hongmu*  
Height 5.5cm x Width 33.5cm x Length 29.5cm

紅木文具雙屨承盤  
光緒己丑年，1889 年  
紅木  
高 5.5 x 寬 33.5 x 長 29.5 公分



85  
Foliate-Shaped Tray  
Qing dynasty  
Lacquer, semi-precious stone and mother-of-pearl  
Width 44.5cm x Length 38cm

漆嵌百寶托盤  
清朝  
漆、半寶石和珍珠母  
寬 44.5 x 長 38 公分



86  
Tray  
Late Qing dynasty  
Ebony  
Height 2.7cm x Width 21.5cm x Length 11.5cm

烏木托盤  
晚清  
烏木  
高 2.7 x 寬 21.5 x 長 11.5 公分



87  
Tray  
Late Qing dynasty  
*Zitan*  
Height 4.5cm x Width 23cm x Length 21.2cm

紫檀托盤  
晚清  
紫檀  
高 4.5 x 寬 23 x 長 21.2 公分



### 3) Table-Top Chest 案上收納箱

A dressing case is known as *guanpixiang* in Chinese, in which *guan* means a scholar-official; *pixiang* means a leather chest. While some believe that these boxes were used to store official seals and documents, they were also used to store more prosaic household items, jewellery and hair ornaments as seen in printed illustrations.

A dressing case consists of a top compartment which is sealed by a lift-up lid; and interior drawers that can only be further accessed after opening the pair of front doors. The corners, lock plate and pulls are usually made of a metallic material such as copper, brass or cupronickel (an alloy of copper that contains iron or manganese, also known as *baitong*). A mirror stand can be conveniently placed on the top compartment, transforming the dressing case into a mirror stand, allowing dressing cases to be used by both men and women.



88  
Portable Bookcase  
17th century  
*Huanghuali* and *baitong*  
Height 81cm x Width 84cm x Length 38cm

黃花梨可攜式書箱  
十七世紀  
黃花梨和白銅  
高 81 x 寬 84 x 長 38 公分



89  
Table-Top Dressing Chest  
17th century  
*Huanghuali* and brass  
Height 32cm x Width 34cm x Length 23cm

黃花梨官皮箱  
十七世紀  
黃花梨和黃銅  
高 32 x 寬 34 x 長 23 公分

90  
Table-Top Dressing Case with Inlay  
Decoration  
18th century  
*Huanghuali, tieli wood, mother-of-pearl, agate, coral, ivory and lapis lazuli*  
Height 36cm x Width 36cm x Length 26cm

黃花梨嵌百寶官皮箱  
十八世紀  
黃花梨、鐵力木、珍珠母、瑪瑙、珊瑚、象牙和青金石  
高 36 x 寬 36 x 長 26 公分



91  
Table-Top Dressing Chest  
18th century  
*Huanghuali and brass*  
Height 31cm x Width 33cm x Length 29cm

黃花梨官皮箱  
十八世紀  
黃花梨和黃銅  
高 31 x 寬 33 x 長 29 公分



92  
Table-Top Dressing Chest  
18th century  
*Huanghuali and brass*  
Height 36.5cm x Width 37cm x Length 22cm

黃花梨官皮箱  
十八世紀  
黃花梨和黃銅  
高 36.5 x 寬 37 x 長 22 公分



93  
Table-Top Dressing Chest  
18th century  
*Zitan and baitong*  
Height 32.5cm x Width 35cm x Length 29cm

紫檀官皮箱  
十八世紀  
紫檀和白銅  
高 32.5 x 寬 35 x 長 29 公分



94  
Table-Top Dressing Chest  
18th century  
*Zitan, huanghuali and baitong*  
Height 32cm x Width 32cm x Length 26.5cm

紫檀黃花梨官皮箱  
十八世紀  
紫檀、黃花梨和白銅  
高 32 x 寬 32 x 長 26.5 公分



95  
Table-Top Dressing Chest with Mirror Stand  
18th century  
*Huanghuali, brass and baitong*  
Height 37cm x Width 34.5cm x Length 30cm

黃花梨帶鏡架官皮箱  
十八世紀  
黃花梨、黃銅和白銅  
高 37 x 寬 34.5 x 長 30 公分



96  
Table-Top Dressing Chest  
18th century  
*Huanghuali and brass*  
Height 22.8cm x Width 30.7cm x Length 22cm

黃花梨官皮箱  
十八世紀  
黃花梨和黃銅  
高 22.8 x 寬 30.7 x 長 22 公分



97  
Portable Bookcase  
18th century  
*Huanghuali and brass*  
Height 38.5cm x Width 40cm x Length 27cm

黃花梨可攜式書箱  
十八世紀  
黃花梨和黃銅  
高 38.5 x 寬 40 x 長 27 公分

4) Chest  
箱

A chest is commonly made in a rectangular shape with a metal lock plate, sometimes also fitted with handles on the sides for carrying. Chests of different sizes in this standard construction were used to store household objects including silver, jewellery, books, scrolls and textiles.

箱大多為四方形並包含金屬鎖板，有時候兩側更會加上手把以便於攜行。不同大小的箱被用作收納各類型物品包括銀、首飾、書本、卷軸及布匹。



Fig. 12  
Return Clearing (partial)  
Anonymous  
China, Ming dynasty  
National Palace Museum  
明人畫入蹕圖（局部）  
無款  
中國，明朝  
國立故宮博物院藏

98  
Lidded Chest  
17th century  
*Zitan* and *baitong*  
Height 21cm x Width 46cm x Length 24cm

紫檀箱  
十七世紀  
紫檀和白銅  
高 21 x 寬 46 x 長 24 公分



99  
Lidded Sutra Chest  
17th century  
*Huanghuali*, *nanmu* and brass  
Height 23.5cm x Width 43cm x Length 24cm

黃花梨纏枝蓮花佛經箱  
十七世紀  
黃花梨、楠木和黃銅  
高 23.5 x 寬 43 x 長 24 公分



100  
Lidded Chest  
17th century  
*Huanghuali* and *baitong*  
Height 21cm x Width 49cm x Length 28cm

黃花梨箱  
十七世紀  
黃花梨和白銅  
高 21 x 寬 49 x 長 28 公分



101  
Lidded Chest with Semi-Precious Stone Inlay  
17th century  
*Huanghuali* and semi-precious stone  
Height 14cm x Width 37cm x Length 20.5cm

黃花梨嵌百寶箱  
十七世紀  
黃花梨和半寶石  
高 14 x 寬 37 x 長 20.5 公分



102  
Lidded Chest  
18th century  
*Huanghuali* and *baitong*  
Height 19cm x Width 44.7cm x Length 24.7cm

黃花梨箱  
十八世紀  
黃花梨和白銅  
高 19 x 寬 44.7 x 長 24.7 公分



103  
Small Lidded Box  
18th century  
*Huanghuali* and metal  
Height 15cm x Width 21cm x Length 14cm

黃花梨小盒  
十八世紀  
黃花梨和金屬  
高 15 x 寬 21 x 長 14 公分

104  
**Lidded Chest**  
18th century  
*Huanghuali* and *baitong*  
Height 87cm x Width 73.5cm x Length 48cm

**黄花梨箱**  
十八世紀  
黄花梨和白銅  
高 87 x 寬 73.5 x 長 48 公分



105  
**Lidded Chest with Haul Loop**  
18th century  
*Huanghuali* and brass  
Height 11cm x Width 39cm x Length 21cm

**黄花梨帶提環小箱**  
十八世紀  
黄花梨和黃銅  
高 11 x 寬 39 x 長 21 公分



106  
**Lidded Clothing Chest with Semi-Precious Stone Inlay**  
18th century  
*Huanghuali* and semi-precious stone  
Height 23cm x Width 60.8cm x Length 46cm

**黄花梨嵌百寶衣箱**  
十八世紀  
黄花梨和半寶石  
高 23 x 寬 60.8 x 長 46 公分



107  
**Lidded Chest**  
Late 18th to early 19th century  
*Huanghuali* and metal  
Height 17cm x Width 40.5cm x Length 23cm

**黄花梨小箱**  
十八世紀晚期至十九世紀早期  
黄花梨和金屬  
高 17 x 寬 40.5 x 長 23 公分



108  
**A Pair of Lidded Chests**  
Late 18th to early 19th century  
*Zitan* and brass  
Height 22cm x Width 44cm x Length 26cm (each)

**紫檀箱一對**  
十八世紀晚期至十九世紀早期  
紫檀和黃銅  
高 22 x 寬 44 x 長 26 公分（每件）



109  
**Small Lidded Box**  
19th century  
*Zitan* and *baitong*  
Height 10cm x Width 15.3cm x Length 12cm

**紫檀小盒**  
十九世紀  
紫檀和白銅  
高 10 x 寬 15.3 x 長 12 公分



110  
**Large Lidded Chest**  
19th century  
*Huanghuali* and brass  
Height 48cm x Width 113cm x Length 59cm

**黄花梨箱**  
十九世紀  
黄花梨和黃銅  
高 48 x 寬 113 x 長 59 公分



111  
**Lidded Chest**  
19th century  
*Zitan* and brass  
Height 6.3cm x Width 35cm x Length 11.8cm

**紫檀箱**  
十九世紀  
紫檀和黃銅  
高 6.3 x 寬 35 x 長 11.8 公分



112  
Lidded Chest  
19th century  
*Zitan* and *baitong*  
Height 36cm x Width 20.5cm x Length 17.6cm

紫檀箱  
十九世紀  
紫檀和白銅  
高 36 x 寬 20.5 x 長 17.6 公分



113  
A Pair of *Zitan* Chests with Dragon and Phoenix Carving  
Qing dynasty (Qianlong reign, 1736–95)  
*Zitan*  
Height 24cm x Width 48.5cm x Length 28cm (each)

紫檀雕龍鳳箱一對  
清朝（乾隆年間，1736–1795 年）  
紫檀  
高 24 x 寬 48.5 x 長 28 公分（每件）



114  
Chest with Tortoiseshell Inlay  
Qing dynasty (Qianlong reign, 1736–95)  
Tortoiseshell, lacquer and mother-of-pearl  
Height 36cm x Width 48.5cm x Length 26cm

大漆百寶嵌鑲玳瑁地博古書箱  
清朝（乾隆年間，1736–1795 年）  
玳瑁、漆和珍珠母  
高 36 x 寬 48.5 x 長 26 公分



115  
Travelling Case for Writing Implements  
19th century  
*Huanghuali* and metal  
Height 19cm x Width 55cm x Length 27cm

黃花梨西式文具箱  
十九世紀  
黃花梨和金屬  
高 19 x 寬 55 x 長 27 公分



## 5) Document Case 匣

Cat. nos. 118 and 120 are book cases fitted with a sliding lid cover that slides in and out of the case from one end. Books, texts and manuscripts were the most prized possessions of every Chinese scholar and it was common practice for hardwood book cases to be commissioned to store important and antique texts. The inscription of the book title is often carved on the cover lid of a book case, suggesting that most document cases were specially made to hold a specific text. Cat. no. 123 is a sedan chair document box - a box used by officials when they travelled on a sedan chair. Most of these sedan chair document boxes were custom-made in accordance to the sizes of the sedan chairs, with the two ends of the upper part of the box resting across the structural side rails that held the chair. Not only can a scholar store documents and writing tools in these boxes, they also served as comfortable armrests during long journeys.

Cat. nos. 118, 120 為配有開合滑蓋的文件匣。書本、碑帖及手稿是中國歷代文人非常重視的文化財產，而訂製硬木書匣以雅藏頗為常見。書匣蓋面上通常雕刻藏書書名，可見大部份書匣都均為訂製。Cat. no. 123 為轎箱，即官員出行時用於轎子內的箱。大部份轎箱因應轎子的尺寸而訂製，轎箱底部兩個對稱缺口是為了搭載時便於卡放在平衡的轎桿上。轎箱不只能收納公文及文具，同時能作為長途出行時舒適的扶手。



116  
Presentation Case  
17th century  
*Huanghuali*  
Height 15cm x Width 27.5cm x Length 82cm

黃花梨長方盒  
十七世紀  
黃花梨  
高 15 x 寬 27.5 x 長 82 公分

117  
Inbox with Semi-Precious Stone Inlay  
17th century  
*Huanghuali* and semi-precious stone  
Height 5cm x Width 33cm x Length 16cm

黄花梨嵌百寶信匣  
十七世紀  
黄花梨和半寶石  
高 5 x 寬 33 x 長 16 公分



118  
Document Case with Sliding Cover  
Late 17th to early 18th century  
*Huanghuali*  
Height 29cm x Width 19cm x Length 11.5cm

黄花梨書匣  
十七世紀晚期至十八世紀早期  
黄花梨  
高 29 x 寬 19 x 長 11.5 公分



119  
Document Case  
18th century  
*Zitan*, bone, bamboo, wood  
Height 5cm x Width 14.3cm x Length 20.6cm

紫檀書匣  
十八世紀  
紫檀、骨、竹和木  
高 5 x 寬 14.3 x 長 20.6 公分



120  
Document Case with Sliding Cover  
18th century  
*Zitan*  
Height 11.5cm x Width 14cm x Length 26.5cm

紫檀書匣  
十八世紀  
紫檀  
高 11.5 x 寬 14 x 長 26.5 公分



121  
Document Case  
18th century  
*Zitan* and *huanghuali*  
Height 10.5cm x Width 32.2cm x Length 20.3cm

紫檀黃花梨匣  
十八世紀  
紫檀和黃花梨  
高 10.5 x 寬 32.2 x 長 20.3 公分



122  
Case  
18th century  
*Huanghuali* and *baitong*  
Height 10.6cm x Width 36.5cm x Length 10cm

黄花梨盒  
十八世紀  
黄花梨和白銅  
高 10.6 x 寬 36.5 x 長 10 公分



123  
Sedan Chair Document Box  
18th century  
*Zitan*, *huanghuali* and *baitong*  
Height 14cm x Width 75cm x Length 18cm

紫檀轎箱  
十八世紀  
紫檀、黃花梨和白銅  
高 14 x 寬 75 x 長 18 公分



124  
Lidded Document Case  
19th century  
Bur wood  
Height 17.5cm x Width 35cm x Length 21.5cm

瘿木匣  
十九世紀  
瘿木  
高 17.5 x 寬 35 x 長 21.5 公分

6) Small Box with Inlay  
百寶嵌小盒

Semi-precious stone, mother-of-pearl, coral, ivory and lacquer were among the most popular materials used for inlay. Inlaid boxes started to appear towards the end of the 16th century after the development of advanced inlay technique by the school of Zhou Zhu in the mid-Ming period. These cases were used to hold small objects such as seals and ink cakes, as well as ladies’ cosmetics (for example, cat. no. 132). Cat. no. 142 is a circular case probably used to store beads. The hole in the middle facilitates the storage and transportation of beads and to avoid the tangling of perhaps beaded strings while being transported. These circular bead boxes are very rare. One similar *zitan* example is published in Flacks, 2014.

半寶石、珍珠母、珊瑚、象牙及漆是明清盛極一時的鑲嵌材料。百寶嵌在明朝漸見流行，嘉靖年間揚州的漆器工匠周柱製品尤為上品。這些嵌百寶小盒被用來放置小件物品，如印章和墨餅，以及女士的化妝品（例如 cat. no. 132）。Cat. no. 142 的半圓形外殼可能用於收納珠鏈，盒身與手把連接成圓形，中央形成空洞，便於存放及運送珠鏈並避免運輸過程中可能出現的繩帶纏結。此類的珠鏈收納箱非常罕見。類近的例子為 2014 年出版於 Flacks 的紫檀蓋盒。

125  
Lidded Square Case with Inlay Decoration  
17th century  
*Huanghuali* and semi-precious stone  
Height 7.9cm x Width 7.5cm x Length 7.5cm

黃花梨嵌百寶方盒  
十七世紀  
黃花梨和半寶石  
高 7.9 x 寬 7.5 x 長 7.5 公分



126  
Box with Mother-of-Pearl Inlay  
Late Ming dynasty  
*Huanghuali*, mother-of-pearl and lacquer  
Height 7cm x Width 12cm x Length 9.3cm

黃花梨嵌百寶盒  
晚明  
黃花梨、珍珠母和漆  
高 7 x 寬 12 x 長 9.3 公分



127  
Box with Mother-of-Pearl Inlay  
Late Ming dynasty  
*Huanghuali*, lacquer, tortoiseshell and antler  
Height 5.4cm x Width 24cm x Length 17.2cm

黃花梨嵌百寶盒  
晚明  
黃花梨、漆、玳瑁和鹿角  
高 5.4 x 寬 24 x 長 17.2 公分



128  
Small Box with Mother-of-Pearl Inlay  
18th century  
*Huanghuali* and mother-of-pearl  
Height 5.2cm x Width 12.7cm x Length 8.8cm

黃花梨嵌百寶小盒  
十八世紀  
黃花梨和珍珠母  
高 5.2 x 寬 12.7 x 長 8.8 公分



129  
Small Box with Inlay Decoration  
18th century  
*Huanghuali* and semi-precious stone  
Height 5.8cm x Width 13.1cm x Length 10.2cm

黃花梨嵌百寶小盒  
十八世紀  
黃花梨和半寶石  
高 5.8 x 寬 13.1 x 長 10.2 公分



130  
Small Box with Inlay Decoration  
Qing dynasty (Qianlong reign, 1736–95)  
*Zitan* and semi-precious stone  
Height 4.8cm x Width 10cm x Length 10cm

清乾隆紫檀嵌百寶盒  
清朝（乾隆年間，1736–1795 年）  
紫檀和半寶石  
高 4.8 x 寬 10 x 長 10 公分

131  
Small Lidded Box with Inlay Decoration  
18th century  
*Zitan*, silver and gold  
Height 6.8cm x Width 9.6cm x Length 7.7cm

紫檀嵌金銀小盒  
十八世紀  
紫檀、銀和金  
高 6.8 x 寬 9.6 x 長 7.7 公分



132  
Powder Box with Inlay Decoration  
18th century  
*Huanghuali*, coral and ivory  
Hieght 3.9cm x Diameter 8.63cm

黃花梨粉盒  
十八世紀  
黃花梨、珊瑚和象牙  
高 3.9 x 直徑 8.63 公分



133  
Box with Inlay Decoration  
18th century  
*Huanghuali* and semi-precious stone  
Height 11cm x Width 15.5cm x Length 18cm

黃花梨嵌百寶盒  
十八世紀  
黃花梨和半寶石  
高 11 x 寬 15.5 x 長 18 公分



134  
Small Box with Inlay Decoration  
18th century  
*Huanghuali* and mother-of-pearl  
Height 7cm x Width 13cm x Length 10cm

黃花梨嵌百寶小盒  
十八世紀  
黃花梨和珍珠母  
高 7 x 寬 13 x 長 10 公分



135  
Small Box with Mother-of-Pearl Inlay  
18th century  
*Zitan* and mother-of-pearl  
Height 7cm x Width 10cm x Length 12cm

紫檀嵌百寶小盒  
十八世紀  
紫檀和珍珠母  
高 7 x 寬 10 x 長 12 公分



136  
Box with Inlay Decoration  
18th to 19th century  
*Huanghuali*, mother-of-pearl, agate and jasper  
Height 8.5cm x Width 24cm x Length 14.5cm

黃花梨嵌百寶盒  
十八至十九世紀  
黃花梨、珍珠母、瑪瑙和碧玉  
高 8.5 x 寬 24 x 長 14.5 公分



137  
Small Box with Mother-of-Pearl Inlay  
19th century  
*Zitan* and mother-of-pearl  
Height 6cm x Width 11cm x Length 11cm

紫檀嵌百寶雕龍盒  
十九世紀  
紫檀和珍珠母  
高 6 x 寬 11 x 長 11 公分



138  
Box with Inlay Decoration  
19th century  
*Zitan*, bone, coral, mother-of-pearl, turquoise, malachite and lapis lazuli  
Height 9.5cm x Width 25cm x Length 15.5cm

紫檀嵌百寶盒  
十九世紀  
紫檀、骨、珊瑚、珍珠母、綠松石、孔雀石和青金石  
高 9.5 x 寬 25 x 長 15.5 公分



139  
Box with Inlay Decoration

19th century  
*Zitan*, coral, mother-of-pearl, turquoise, malachite, lapis lazuli, agate and jasper  
Height 9.5cm x Width 26.5cm x Length 16cm

紫檀嵌百寶盒

十九世紀  
紫檀、珊瑚、珍珠母、綠松石、孔雀石、青金石、瑪瑙和碧玉  
高 9.5 x 寬 26.5 x 長 16 公分



140  
Small Box with Mother-of-Pearl Inlay

19th century  
*Zitan* and mother-of-pearl  
Height 14.8cm x Width 14.7cm x Length 14.3cm

紫檀嵌百寶帶蓋印盒

十九世紀  
紫檀和珍珠母  
高 14.8 x 寬 14.7 x 長 14.3 公分



141  
A Pair of Powder Boxes

19th century  
*Zitan* and jade  
Height 5cm x Width 10cm x Length 9cm (each)

紫檀嵌玉石粉盒一對

十九世紀  
紫檀和玉  
高 5 x 寬 10 x 長 9 公分（每件）



142  
Semi-Circular Case with Stone Inlay

19th century  
*Huanghuali* and stone  
Height 10cm x Width 24cm x Length 16.4cm

黃花梨嵌石半圓盒

十九世紀  
黃花梨和石  
高 10 x 寬 24 x 長 16.4 公分



7) *Kang* Cabinet  
炕櫃

Crafted without side handles, this group of desk cabinets were not meant to be carried around. Similar in construction to larger square-cornered cabinets, these small cabinets were originally meant for use on the *kang*. These cabinets are generally constructed in a standard composition with two doors, shelved interior and two drawers. When used in a scholar's studio, like other storage boxes and cases, these *kang* cabinets held items that were less frequently used.

這類炕上櫃類近似於大型方角櫃，因無兩側把手並非用於攜行。炕櫃大多為雙門設置，層架間隔及雙抽屜的標準形態。如其他收納盒及箱，這些炕櫃在文房之中用於收納非常用之物品。



143  
A Pair of *Kang* Cabinets

18th century  
*Huanghuali* and *baitong*  
Height 78cm x Width 55cm x Length 33cm (each)

黃花梨小方角炕櫃一對

十八世紀  
黃花梨和白銅  
高 78 x 寬 55 x 長 33 公分（每件）



144  
*Kang* Cabinet

18th century  
*Huanghuali* and *baitong*  
Height 30cm x Width 22cm x Length 16cm

黃花梨小方角炕櫃

十八世紀  
黃花梨和白銅  
高 30 x 寬 22 x 長 16 公分

145  
*Kang* Cabinet  
18th century  
*Huanghuali* and *baitong*  
Height 52cm x Width 43cm x Length 29cm

黄花梨小方角炕櫃  
十八世紀  
黄花梨和白銅  
高 52 x 寬 43 x 長 29 公分



146  
*Kang* Cabinet  
18th century  
*Zitan* and *baitong*  
Height 69cm x Width 57.5cm x Length 34.5cm

紫檀小方角櫃  
十八世紀  
紫檀和白銅  
高 69 x 寬 57.5 x 長 34.5 公分



147  
A Pair of *Kang* Cabinets  
19th century  
*Zitan* and *baitong*  
Height 48cm x Width 39cm x Length 19cm (each)

紫檀博古紋炕櫃一對  
十九世紀  
紫檀和白銅  
高 48 x 寬 39 x 長 19 公分（每件）



## 8) Mirror Stand 鏡台

Each of this group of mirror stands (cat. nos. 149-151) is constructed with a five-panel screen sitting on top of a base cabinet which is fitted with drawers to store cosmetics and toiletry. The construction of these mirror stands with panel screens is based on larger floor screens with inset panels and fixed bases. Mirror stands had been in use since the Song dynasty, and by the Ming dynasty, two other major types of mirror stands had also been developed including the folding type (cat. no. 152) and the throne type (cat. no. 148). When the mirror stand was removed, the base cabinet could be used to serve food and drinks.

這組鏡台（cat. nos. 149-151）大部分配有五扇屏風，底櫃抽屜用於收納化妝及梳妝品。這種鏡台結構和形態基於大型屏風。鏡台的使用據記載始於宋朝，而到明朝衍生出另外兩種主要鏡台種類，包括摺疊型（cat. no. 152）和寶座型（cat. no. 148）。當移開鏡座時，其台座能用作盛載食物及飲品。

148  
Throne-Styled Cosmetic Case and Mirror  
Stand

Late 16th to early 17th century  
*Huanghuali* and *baitong*  
Height 48cm x Width 39cm x Length 22cm

黄花梨宝座式鏡臺

十六世紀晚期至十七世紀早期  
黄花梨和白銅  
高 48 x 寬 39 x 長 22 公分



149  
Five-Screened Cosmetic Case and Mirror  
Stand

18th century  
*Huanghuali* and *baitong*  
Height 79cm x Width 56cm x Length 33.5cm

黄花梨五屏鏡台

十八世紀  
黄花梨和白銅  
高 79 x 寬 56 x 長 33.5 公分



150  
Five-Screened Cosmetic Case and Mirror  
Stand

18th century  
Hardwood and *baitong*  
Height 94cm x Width 74cm x Length 42cm

硬木五屏鏡臺

十八世紀  
硬木和白銅  
高 94 x 寬 74 x 長 42 公分



151  
Five-Screened Cosmetic Case and Mirror  
Stand

18th century  
*Huanghuali* and *baitong*  
Height 100cm x Width 70cm x Length 36cm

黄花梨五屏鏡臺

十八世紀  
黄花梨和白銅  
高 100 x 寬 70 x 長 36 公分



152  
Foldable Mirror Stand

18th century  
*Zitan*  
Height 23cm x Width 29.5cm x Length 28.5cm

紫檀折疊鏡架

十八世紀  
紫檀  
高 23 x 寬 29.5 x 長 28.5 公分



153  
Cosmetic Case with Foldable Mirror Stand

18th century  
*Zitan* and *baitong*  
Height 21.2cm x Width 41.5cm x Length 41.7cm

紫檀帶折疊鏡箱

十八世紀  
紫檀和白銅  
高 21.2 x 寬 41.5 x 長 41.7 公分



154  
Cosmetic Case with Foldable Mirror Stand

19th century  
*Zitan* and *baitong*  
Height 13cm x Width 24.5cm x Length 31cm

紫檀帶折疊鏡箱

十九世紀  
紫檀和白銅  
高 13 x 寬 24.5 x 長 31 公分



155  
Cosmetic Case with Foldable Mirror Stand

19th century  
*Zitan* and brass  
Height 13cm x Width 28cm x Length 39cm

紫檀帶折疊鏡箱

十九世紀  
紫檀和黃銅  
高 13 x 寬 28 x 長 39 公分

9) Stand  
小几

Stands of various sizes and shapes have long been used by scholars to present treasured objects such as ancient rocks, antique jades, ceramics or other precious items. Small rectangular stands with marble insets (cat. nos. 158 and 166) were often used on a larger table where liquids such as tea and wine might be present; or during an incense burning ritual so as to protect the larger table from burn marks. These portable stands were also carried outdoors during literary gatherings and would have been an everyday object used by scholars.

不同體積及形態的小几用於擺設珍奇小件，如古石、美玉、瓷器等。嵌有大理石的小几（cat. nos. 158 and 166）經常被放置於較大的桌上以盛載茶酒等液體以免桌子被水濺到；又或用於焚香以避免桌面留有灼痕。這些小几體型便於攜帶，時常被帶到郊外文人雅聚，為文人常用的小型家具。



156  
Small Stand  
Late Ming dynasty  
*Duanshi*  
Height 7cm x Width 10cm x Length 12cm

端石小几  
晚明  
端石  
高 7 x 寬 10 x 長 12 公分



157  
Table Stand  
Early 18th century  
*Zitan*  
Height 9cm x Width 43cm x Length 25cm

紫檀小几  
十八世紀早期  
紫檀  
高 9 x 寬 43 x 長 25 公分



158  
Table Stand  
18th century  
*Zitan* and marble  
Height 11.5cm x Width 44.5cm x Length 36cm

紫檀嵌大理石小几  
十八世紀  
紫檀和大理石  
高 11.5 x 寬 44.5 x 長 36 公分



159  
Table Stand  
18th century  
*Zitan*  
Height 13.5cm x Width 42.5cm x Length 24cm

紫檀小几  
十八世紀  
紫檀  
高 13.5 x 寬 42.5 x 長 24 公分

160  
Table Stand  
19th century  
*Zitan*  
Height 15cm x Width 34.5cm x Length 19cm

紫檀小几  
十九世紀  
紫檀  
高 15 x 寬 34.5 x 長 19 公分



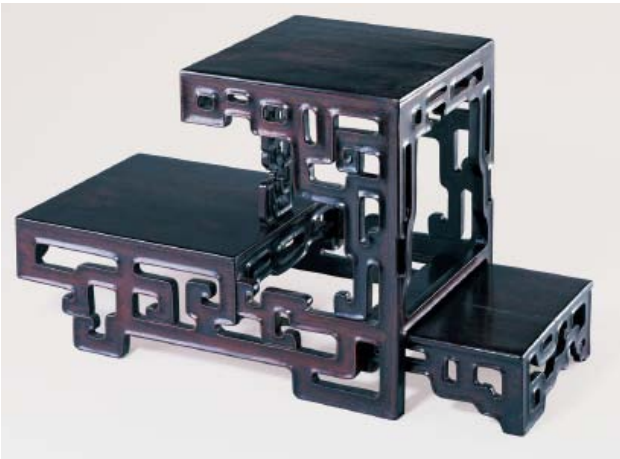
161  
*Duobao* Display Stand  
19th century  
*Zitan*  
Height 23cm x Width 17cm x Length 39cm

紫檀多寶格小几  
十九世紀  
紫檀  
高 23 x 寬 17 x 長 39 公分



162  
*Duobao* Display Stand  
19th century  
*Zitan*  
Height 25cm x Width 35cm (47cm extended) x Length 19cm

紫檀多寶格小几  
十九世紀  
紫檀  
高 25 x 寬 35（延伸後 47）x 長 19 公分



163  
Table Stand with Inlay Decoration  
19th century  
*Zitan* and mother-of-pearl  
Height 9.3cm x Width 35cm x Length 16cm

紫檀嵌百寶小案几  
十九世紀  
紫檀和珍珠母  
高 9.3 x 寬 35 x 長 16 公分



164  
Table Stand  
19th century  
*Zitan* and marble  
Height 21cm x Width 17.5cm x Length 17.5cm

紫檀嵌大理石小架几  
十九世紀  
紫檀和大理石  
高 21 x 寬 17.5 x 長 17.5 公分



165  
Carved Lacquer Stand  
Qing dynasty  
Lacquer  
Height 24cm x Diameter 35cm

雕紅漆小几  
清朝  
漆  
高 24 x 直徑 35 公分



166  
Table Stand  
Mid-Qing dynasty  
*Zitan* and marble  
Height 17cm x Width 27.7cm x Length 27.5cm

紫檀小几  
清中葉  
紫檀和大理石  
高 17 x 寬 27.7 x 長 27.5 公分



# Miscellaneous

## 其他文房用具

### 1) Book Stand

#### 書架

A book stand is visually similar to a mirror stand. Constructed with a slanted lattice panel, the book stand was designed for scholars to read album leaves or manuscripts. A book stand, comparing to a mirror stand, is constructed without the small movable support for mirrors usually fitted near the base of the lattice panel. The standard construction of the book stand allows the lattice panel to collapse flat back into the base frame. A ledge is set at the bottom of the stand for both cat. nos. 167-168, suggesting that they are both suitable as a mirror stand or a book stand.

167  
Foldable Book Stand  
Ming dynasty  
*Huanghuali*  
Height 40cm x Width 45cm x Length 37cm

黄花梨書架  
明朝  
黄花梨  
高 40 x 寬 45 x 長 37 公分

168  
Foldable Book Stand  
18th century  
*Huanghuali*  
Height 39cm x Width 44.5cm x Length 37cm

黄花梨折疊書架  
十八世紀  
黄花梨  
高 39 x 寬 44.5 x 長 37 公分

書架外觀上與鏡架相似。兩者均由方格面板組成傾斜的框架，書架供文人閱讀帖文或書冊。相較鏡架，書架的面板上沒有常見於鏡架的活動木托。Cat. nos. 167-168 的底部設有木托，能同時兼作鏡架或書架。



### 2) Writing Accoutrement

#### 書寫用具

The two utmost important practices of a Chinese scholar were painting and calligraphy – as literary cultivation and vehicles to express oneself – both required the use of brush and paper. A scholar would have equipped himself with the finest writing tools including brush washers, paper flatteners, paperweights and seal paste cases. A brush washer was used to remove excess ink from the brush; paper flattener and paperweight to smoothen and hold the paper or scroll in place; and the seal paste case that contains cinnabar paste for the scholar to imprint his seal on a painting or calligraphy.

繪畫及書法是中國文人最重要的兩項文學修為，同時為文人表達自身的方式。繪畫及書法均用到毛筆及紙張，因此文房中常設有上乘的書寫工具，包括筆洗、貝光、紙鎮及印泥盒。筆洗用於清洗筆尖上多餘的墨汁；貝光及紙鎮則用以壓平和固定紙張或軸卷；而印泥盒則盛載硃砂印泥供文人落款之用。



169  
Carved Lacquer Brush Washer  
Ming dynasty  
*Zitan* and lacquer  
Height 5cm x Diameter 11cm

紫檀胎雕漆筆洗  
明朝  
紫檀和漆  
高 5 x 直徑 11 公分



170  
Ink Stone Case  
16th to 17th century  
*Huanghuali*  
Height 6.5cm x Width 24cm x Length 21cm

黄花梨硯匣  
十六至十七世紀  
黄花梨  
高 6.5 x 寬 24 x 長 21 公分

171  
**Ink Stone with Case**  
1672 (Kangxi reign)  
*Duanshi and zitan*  
Height 5.5cm x Width 21cm x Length 14cm

**端石硯紫檀匣**  
清康熙壬子年，1672 年  
端石和紫檀  
高 5.5 x 寬 21 x 長 14 公分



172  
**Paper Flattener (*Beiguang*)**  
18th century  
Wood and lacquer-gilt  
Width 9cm x Length 8.9cm

**貝光**  
十八世紀  
木和鍍金漆  
寬 9 x 長 8.9 公分



173  
**Brush Washer**  
18th century  
*Zitan*  
Height 2.1cm x Diameter 14.5cm

**紫檀筆洗**  
十八世紀  
紫檀  
高 2.1 x 直徑 14.5 公分



174  
**Small Oval-Shaped Box**  
Qing dynasty (Qianlong reign, 1736–95)  
*Zitan*  
Height 3.5cm x Width 8.7cm x Length 7cm

**清乾隆紫檀橢圓形盒**  
清朝（乾隆年間，1736–1795 年）  
紫檀  
高 3.5 x 寬 8.7 x 長 7 公分



175  
**Paper Weight with Poetry Inscription**  
Qing dynasty (Jiaqing reign, 1796–1820)  
*Zitan*  
Width 8.3cm x Length 21.8cm

**清嘉慶刻款紫檀鎮紙**  
清朝（嘉慶年間，1796–1820 年）  
紫檀  
寬 8.3 x 長 21.8 公分



176  
**Circular Seal Paste Case**  
19th century  
*Zitan*  
Height 2.3cm x Diameter 4.5cm

**紫檀印泥盒**  
十九世紀  
紫檀  
高 2.3 x 直徑 4.5 公分



177  
**Small Stationery Box**  
Late 19th century  
*Zitan*  
Height 5cm x Width 14cm x Length 14cm

**文具盒**  
十九世紀晚期  
紫檀  
高 5 x 寬 14 x 長 14 公分



178  
**Brush Washer**  
Date unknown  
Agate and agarwood  
Vessel: Height 7.5cm x Width 7.2cm x Length 4.5cm  
Base: Height 5cm x Width 17cm x Length 7cm

**瑪瑙筆洗**  
年代不詳  
瑪瑙和沉香  
容器：高 7.5 x 寬 7.2 x 長 4.5 公分  
底座：高 5 x 寬 17 x 長 7 公分

3) *Weiqi* Bowl and Game Board  
棋盒及棋盤

Considered one of the “Four Arts” of the Chinese scholars, *weiqi* (also known as Go) is a strategic game for two and was regarded as an important part of a scholar’s education in formulating strategies. The game is played by using two sets of counters – black and white. Each set of counters is placed in a separate *weiqi* bowl. There are plenty of surviving examples of *weiqi* bowl made with *zitan* or *huanghuali*, but it is very rare to find them in a pair. Another popular game was the *shuanglu* (double sixes). The dice game was first introduced to China during the Wei dynasty (386–589) and its popularity continued through the Ming and Qing dynasties.

「四藝」之一的圍棋為雙人對戰的策略遊戲，亦有助於文人學習謀略。遊戲以黑子及白子分野，兩子分別收納於各自棋盒內。存世的紫檀或黃花梨棋盒不少，但成對例子則非常少見。另外一種受歡迎的遊戲為雙陸棋。此遊戲最早於魏朝（386–589年）傳入中國，並於明清兩朝風行。



179  
Double Sixes Gameboard  
16th century  
*Zitan* and ivory  
Height 8.5cm x Width 47cm x Length 28cm

紫檀雙陸棋盤  
十六世紀  
紫檀和象牙  
高 8.5 x 寬 47 x 長 28 公分



180  
Double Sixes Gameboard  
17th century  
*Huanghuali* and bone  
Height 4.4cm x Width 40cm x Length 30cm

黃花梨雙陸棋盤  
十七世紀  
黃花梨和牛骨  
高 4.4 x 寬 40 x 長 30 公分



181  
Double Sixes Gameboard  
17th century  
*Huanghuali* and ivory  
Height 7cm x Width 48.8cm x Length 31.7cm

黃花梨雙陸棋盤  
十七世紀  
黃花梨和象牙  
高 7 x 寬 48.8 x 長 31.7 公分



182  
A Pair of *Weiqi* Bowls  
18th century  
*Zitan*  
Height 8.8cm x Diameter 12.2cm (each)

紫檀圍棋盒一對  
十八世紀  
紫檀  
高 8.8 x 直徑 12.2 公分（每件）

183  
*Weiqi Bowl*  
18th century  
*Huanghuali*  
Height 9cm x Diameter 13cm

黄花梨圍棋盒  
十八世紀  
黄花梨  
高 9 x 直徑 13 公分



184  
*Weiqi Bowl*  
18th century  
*Huanghuali*  
Height 9.5cm x Diameter 12cm

黄花梨圍棋盒  
十八世紀  
黄花梨  
高 9.5 x 直徑 12 公分



185  
*Weiqi Bowl*  
19th century  
Ebony  
Height 5.6cm x Diameter 9cm

烏木圍棋盒  
十九世紀  
烏木  
高 5.6 x 直徑 9 公分



#### 4) Incense Tool 焚香器具

With one chapter of *Treatise on Superfluous Things* dedicated to the selection of incense, it is obvious that the culture of incense burning was already a central part of a scholar’s life by the Ming dynasty. Major tools and objects used for burning incense included the censer, incense box and tool vase, usually made of precious hardwood. They were often placed together on an incense stand or table stand as art works for appreciation when they were not in use.

《長物志》其中一章專門談論香道，可見焚香文化於明朝已是文人生活的重要一環。主要的焚香器具包括香爐、香盒及苕瓶，多以名貴硬木製作。這些物件通常置放於香几或方几上，閒置時作裝飾雅玩供文人欣賞，修養心性。



186  
*Incense Burner*  
17th century  
*Huanghuali*  
Height 10.7cm x Diameter 19cm

黄花梨香爐  
十七世紀  
黄花梨  
高 10.7 x 直徑 19 公分

187  
Incense Tool Vase  
18th century  
*Zitan*  
Height 11cm x Diameter 4.5cm

紫檀昉瓶  
十八世紀  
紫檀  
高 11 x 直徑 4.5 公分



188  
Incense/Seal Paste Box  
18th century  
*Zitan*, ivory and mother-of-pearl  
Height 8cm x Diameter 10cm

紫檀香盒/印泥盒  
十八世紀  
紫檀、象牙和珍珠母  
高 8 x 直徑 10 公分



189  
Incense Burner  
19th century  
*Zitan* and jade  
Height 4.8cm x Diameter 8.4cm

紫檀香爐  
十九世紀  
紫檀和玉  
高 4.8 x 直徑 8.4 公分



190  
Incense Tool Vase  
Qing dynasty  
*Zitan*  
Height 8.5cm x Base Diameter 6.2cm

紫檀昉瓶  
清朝  
紫檀  
高 8.5 x 底部直徑 6.2 公分



191  
Incense Box  
Qing dynasty  
*Huanghuali*  
Height 7cm x Diameter 11cm

黃花梨圓形香盒  
清朝  
黃花梨  
高 7 x 直徑 11 公分



192  
Incense Box  
Qing dynasty  
*Huanghuali*  
Height 4.2cm x Diameter 10cm

黃花梨仿竹香盒  
清朝  
黃花梨  
高 4.2 x 直徑 10 公分



5) Balance Stand and *Dengzhi*  
Steelyard Balance Case  
天平架和戥子盒

Balance stands and steelyard balances were used extensively when silver was the main circulating currency. They were used mostly for weighing silver domestically and commercially. Precious metals and spices were also weighed by using a balance stand or steelyard balance. It is, however, extremely rare to find balance stands with their original scales.

當白銀為主要貨幣時，天平及戥子開始被廣泛應用，主要於居家或商用時量度銀錠重量。天平及戥子亦可用於量度貴金屬及香料。然而，配以原裝天平的天平架十分罕見。

193  
Balance Stand  
17th century  
*Huanghuali* and brass  
Height 75.5cm x Width 60.3cm x Length 21cm

黃花梨天平架  
十七世紀  
黃花梨和黃銅  
高 75.5 x 寬 60.3 x 長 21 公分



194  
Balance Stand  
Late 17th to early 18th century  
*Zitan*, metal and *baitong*  
Height 80.5cm x Width 62.5cm x Length 22.5cm

紫檀天平架  
十七世紀晚期至十八世紀早期  
紫檀、金屬和白銅  
高 80.5 x 寬 62.5 x 長 22.5 公分



195  
Steelyard Hand Balance with Case  
18th century  
*Zitan*, ivory and brass  
Length 33.5cm

紫檀戥子盒  
十八世紀  
紫檀、象牙和黃銅  
長 33.5 公分



196  
Steelyard Hand Balance Case  
18th century  
*Huanghuali*  
Length 43.5cm

黃花梨戥子盒  
十八世紀  
黃花梨  
長 43.5 公分



197  
Steelyard Hand Balance with Case  
18th century  
*Huanghuali*  
Length 46.9cm

黃花梨戥子盒  
十八世紀  
黃花梨  
長 46.9 公分

6) Others  
其他類別

Some furniture and practical small objects were used to create comfort for scholars. These include, but are not necessarily limited to, footrests (cat. nos. 198-199) and massagers (cat. no. 200).

Taoism, Buddhism and Confucianism are the three major systems of belief in China, each complementing the other. The act of worshipping, as the ancient Chinese believed, could reinforce the harmonious interaction between the secular and spiritual worlds. Shrines (cat. no. 201 and 203) were often used in households to house icons such as ancestors and deities for worshipping. Those made with precious hardwood are extremely rare. Originating from Indian warfare, the pair of sutra streamer frames (cat. no. 216) is an example of the prevalence of Buddhism in China during the Qing dynasty. The frames were used to hold Buddhist streamers in important temples.

Graceful decorations such as hanging vases (cat. no. 211), calligraphic panels (cat. no. 212) and reverse glass paintings (cat. no. 213) were also found in a scholar’s studio to create an elegant vibe that would also reflect the taste of the scholar.

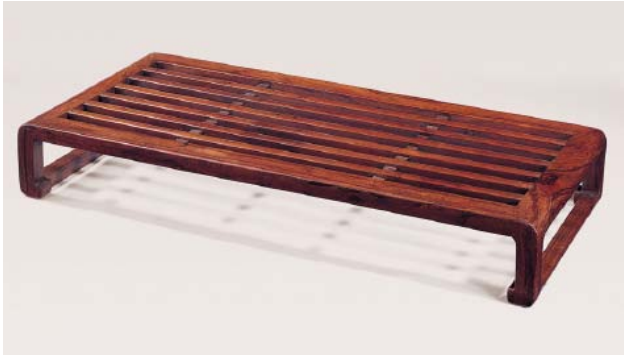
部份家具及實用小件供文人修身養神。以下部份例子包括腳踏（cat. nos. 198-199）及按摩滾筒（cat. no. 200）。

「儒、釋、道」為中國三大信仰體系並互相補足。供奉行為始於古中國。古人認為祭拜能強化世俗與仙界的合諧。龕（cat. nos. 201 and 203）常置於居室以敬拜祖先及神靈。以硬木製作的龕更為稀有。此對經幡板（cat. no. 216）衍生自古印度戰場的軍旗，其後為清朝佛教流行於中國的例證。經幡板常見於重要寺廟，用以掛佛教經幡。

優雅的裝飾物如掛牆花瓶（cat. no. 211）、書法掛屏（cat. no. 212）及鏡畫（cat. no. 213）都能佈置於文房之中，營造優雅氛圍的同時反映文人的美學品味。



Fig. 13  
Four Paragons of Filial Piety (partial)  
Anonymous  
China, 13th century  
National Palace Museum  
元人畫四孝圖（局部）  
無款  
中國，十三世紀  
國立故宮博物院藏



198  
Footrest  
18th century  
Huanghuali  
Height 17cm x Width 110cm x Length 51.5cm

黃花梨腳踏  
十八世紀  
黃花梨  
高 17 x 寬 110 x 長 51.5 公分



199  
Footrest  
18th century  
Huanghuali  
Length 19cm x Width 31cm x Length 63cm

黃花梨按摩腳踏  
十八世紀  
黃花梨  
高 19 x 寬 31 x 長 63 公分



200  
Massage Roller  
18th century  
Zitan and ivory  
Width 11cm x Length 18cm

紫檀象牙按摩滾筒棒  
十八世紀  
紫檀和象牙  
寬 11 x 長 18 公分

201  
**Shrine**  
18th century  
*Huanghuali*  
Height 69cm x Width 43cm x Length 34cm

**黄花梨龕**  
十八世紀  
黄花梨  
高 69 x 寬 43 x 長 34 公分



202  
**Lot Pot**  
18th century  
*Huanghuali*  
Height 21.1cm x Diameter 11.2cm

**黄花梨籤筒**  
十八世紀  
黄花梨  
高 21.1 x 直徑 11.2 公分



203  
**Shrine**  
1769 (Qianlong reign)  
*Zitan*  
Height 109cm x Width 63cm x Length 54cm

**紫檀佛龕**  
清乾隆三十四年，1769 年  
紫檀  
高 109 x 寬 63 x 長 54 公分



204  
**Tea Caddy**  
19th century  
*Huanghuali and hongmu*  
Height 28.5cm x Diameter 20cm

**黄花梨紅木茶壺桶**  
十九世紀  
黄花梨和紅木  
高 28.5 x 直徑 20 公分



205  
**Small Drum**  
16th to 17th century  
Hardwood  
Height 7cm x Width 14.5cm x Length 11cm

**硬木小鼓**  
十六至十七世紀  
硬木  
高 7 x 寬 14.5 x 長 11 公分



206  
**Hat Rest/Lot Pot**  
18th century  
*Huanghuli*  
Height 25.8cm x Diameter 13cm

**黄花梨帽筒/籤筒**  
十八世紀  
黄花梨  
高 25.8 x 直徑 13 公分



207  
**Clappers**  
18th century  
*Zitan*  
Height 0.8cm x Width 6cm x Length 25cm (each)

**紫檀蓮花板**  
十八世紀  
紫檀  
高 0.8 x 寬 6 x 長 25 公分 ( 每片 )



208  
**Carriage Harness**  
18th century  
*Zitan, brass and enamel*  
Height 15cm x Width 32.5cm x Length 25cm

**紫檀琺瑯裝飾馬鞍**  
十八世紀  
紫檀、黃銅和琺瑯  
高 15 x 寬 32.5 x 長 25 公分

209  
Sceptre (*ruyi*)  
18th century  
*Zitan*  
Length 48cm

紫檀如意  
十八世紀  
紫檀  
長 48 公分



210  
Fragment of a Buddhist Instrument  
18th century  
*Zitan*  
Height 6cm x Base Diameter 12cm

法器殘件  
十八世紀  
紫檀  
高 6 x 底座直徑 12 公分



211  
A Pair of Hanging Vases  
18th century  
*Zitan* and copper  
Width 36cm x Length 23cm (each)

紫檀掛牆花瓶一對  
十八世紀  
紫檀和銅  
寬 36 x 長 23 公分（每件）



212  
Set of Eight Calligraphic Panels  
19th century  
Bamboo and lacquer  
Height 128cm x Width 32cm (each)

書法掛屏一套八扇  
十九世紀  
竹片和黑漆  
高 128 x 寬 32 公分（每件）



213  
Framed Reverse Glass Painting  
19th century  
*Huanghuali*  
Height 95cm x Width 49cm

黃花梨框鏡畫  
十九世紀  
黃花梨  
高 95 x 寬 49 公分



214  
Cylindrical Box with Zodiac Animal  
Figurines  
19th century  
Hardwood and ivory  
Height 9.5cm x Diameter 5.3cm

硬木象牙十二生肖罐  
十九世紀  
硬木和象牙  
高 9.5 x 直徑 5.3 公分



215  
Bird Cage  
19th century  
*Zitan*  
Height 49cm x Width 76cm x Length 27cm

紫檀鳥籠  
十九世紀  
紫檀  
高 49 x 寬 76 x 長 27 公分



216  
A Pair of Sutra Streamer Frames  
Qing dynasty  
*Zitan* and boxwood  
Height 19.3cm x Width 37.5cm (each)

紫檀經幡板一對  
清朝  
紫檀和黃楊木  
高 19.3 x 寬 37.5 公分（每件）



217  
*Yatate*  
Japan, Meiji period (1868–1912)  
Ebony and malachite  
Length 22.5cm

矢立（可攜式筆墨工具）  
日本，明治時期（1868–1912 年）  
烏木和孔雀石  
長 22.5 公分



Fig. 14  
Peddling in Spring Scenery  
Anonymous  
China, Yuan dynasty (1279–1368)  
National Palace Museum  
元人春景貨郎圖（局部）  
無款  
中國，元朝（1279–1368 年）  
國立故宮博物院藏



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