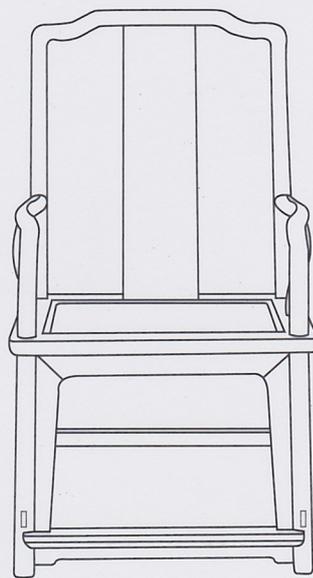


REUNIONS

A Collector's Journey

重再 緣續

兩依家具的收藏故事



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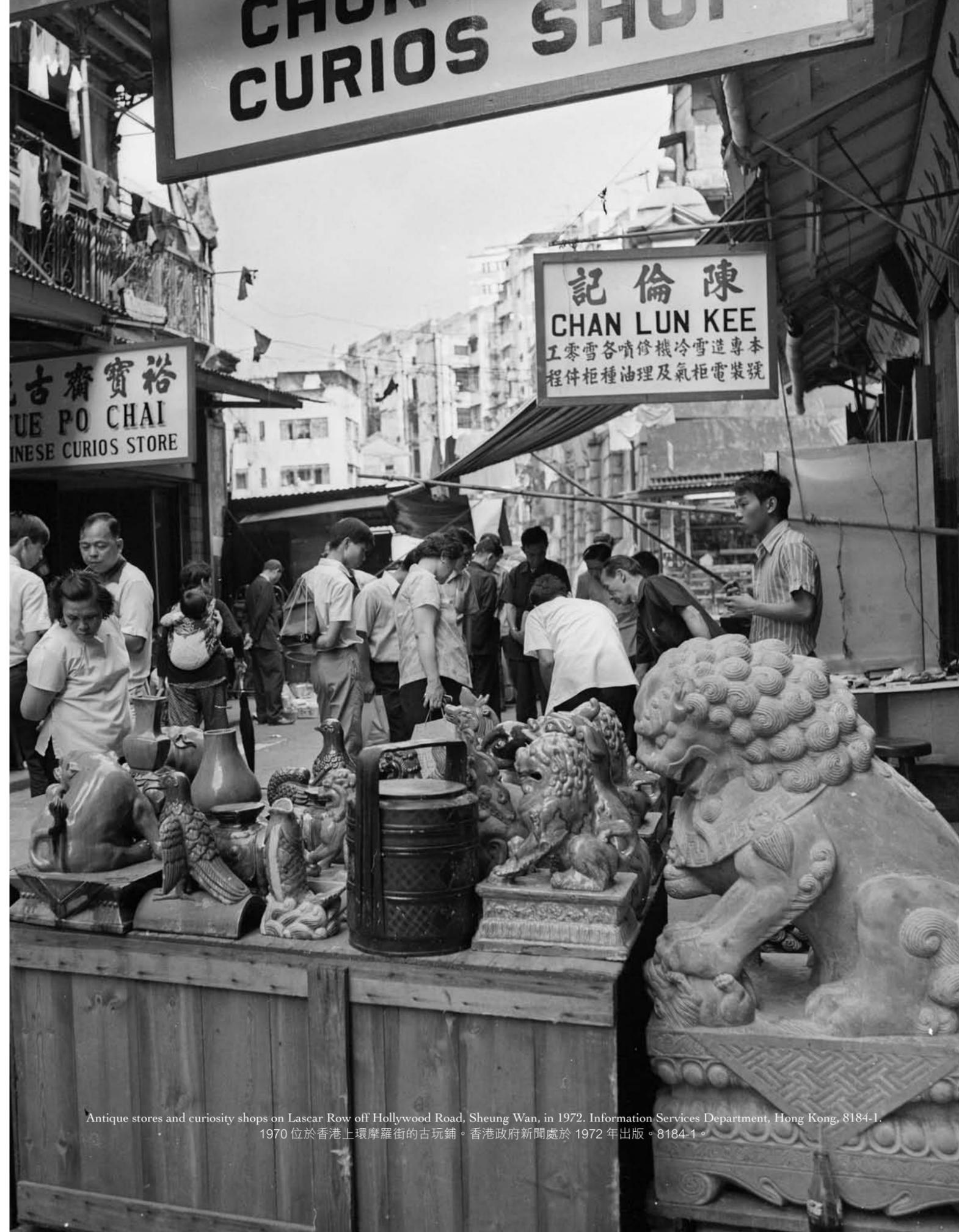
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LIANG YI MUSEUM
HONG KONG

Reunions:
A Collector's Journey

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LIANG YI MUSEUM
HONG KONG



Antique stores and curiosity shops on Lascar Row off Hollywood Road, Sheung Wan, in 1972. Information Services Department, Hong Kong, 8184-1.
1970 位於香港上環摩羅街的古玩鋪。香港政府新聞處於 1972 年出版。8184-1。

Foreword

Reunions: A Collector's Journey marks the third anniversary of Liang Yi Museum's opening. Since the day we opened our doors as Hong Kong's largest private museum in March 2014, our docents have received many questions about the collection, our exhibitions, and the location of the museum. Fortunately, the conversational, Socratic method we employ during tours allows visitors to satisfy their curiosity and experience the museum in the most effective way possible.

Of particular interest to our visitors is the process that goes into building such an extensive collection. This area—rarely explored by larger museums and galleries—is the main focus of our current exhibition. Liang Yi Museum has always taken the power of narrative seriously; weaving anecdotes into our exhibitions that shed light on the social and historical context of the objects. With *Reunions*, we decided to take the narrative into the personal realm, giving our visitors an insight into the mindset and journeys of a noted collector as he developed the collection and his own aesthetic taste.

Collecting Chinese classical furniture has doubtless been a rewarding adventure for Peter Fung, my father and the founder of the museum, but it has had its ups and downs. One of the most significant challenges he has faced is trying to re-unite pieces of furniture with their matched counterparts. Symmetry and even numbers have always been an important element in furniture-making and interior design in China. Chairs and many everyday items such as tables or stands were often made in pairs, or in sets of four, eight, or twelve. However, over hundreds of years and having been passed down through successive generations of upheaval, revolution, and war, it is no surprise that most of these sets were separated by the time my father started collecting them in the late 1970s and early 1980s.

Rather than discouraging him, the search for lost pieces provided the thrill of the chase and, when successful, happy endings. But reunions have been few and far between. The Liang Yi Collection currently holds over three hundred pieces of furniture, including many objects from incomplete sets. Of these, only nine works acquired as individual pieces have been reunited.

Departing from the conventional catalogue format for this exhibition, this book reads more as a collection of stories, with each entry describing in detail not only the historical and social context of the objects, but also how they were discovered (and sometimes lost), sought after, and finally re-united with each other.

Inspired by the three movements of Beethoven's piano sonata *Les Adieux: Das Lebewohl* ("The Farewell"); *Abwesenheit* ("The Absence"); and *Das Wiedersehen* ("The Return"), these nine highlight sets will be accompanied by the largest display of Chinese classical furniture ever to be shown under one roof, in a year-long exhibition. The timing also coincides with another anniversary: the twentieth anniversary of the handover of Hong Kong to China. As we welcome visitors into the museum during what will no doubt be a tumultuous year, we hope that political differences will be left at the door, and we can at least be united in our appreciation of the beauty and harmony aspired to and achieved by the master furniture-makers of the Ming (1368–1644) and Qing (1644–1912) periods.

Lynn Fung
Director
January, 2017

序

藏它們始於 1970 年代末至 1980 年代早期。

尋找遺失家具的不易不單沒有讓他沮喪，反之，其充滿挑戰的過程和成功的快樂結果更令他振奮。然而，家具們重聚的例子確實罕見並相隔久遠。兩依藏目前收藏了超過三百件家具，包括許多未能成套的單件家具。其中只有九套家具與它們的夥伴團聚。

不同於常規的圖錄格式，本書的重點在於講述收藏的故事。每一篇介紹不僅詳述藏品的歷史與社會背景，甚至談到它們怎麼被發現（或遺失），最終團聚的故事。

策展的靈感來源於貝多芬《告別奏鳴曲》的三個樂章：告別（*Das Lebewohl*），離散（*Abwesenheit*）和重逢（*Das Wiedersehen*）。九套重聚的家具將作為兩依藏歷史上最大規模古代家具展中的最重要展品，展期一年。2017 年又恰逢香港回歸中國二十週年，我們期望大家拋開分歧，聚首一起，欣賞明（1368-1644 年）清（1644-1912 年）家具蘊含的美與和諧。

馮依凌
兩依藏博物館 館長
2017 年 1 月

「重緣再續：兩依家具的收藏故事」展覽開幕之際，正值兩依藏開幕三週年。自開館以來（2014 年 3 月），我們的導賞員時常被問到關於收藏、歷屆展覽以及博物館選址方面等問題。鼓勵互動溝通是我們一直奉行的導賞方式，訪客們往往經導賞員的解答而滿足了好奇心並增加對博物館的了解。

訪客非常感興趣的話題之一是兩依藏如何達成這麼大規模的收藏。是次展覽的焦點就是探討這個話題，這也是大型博物館和藝術館鮮少探索的領域。兩依藏力圖以故事陳述的方式，揭示展品蘊含的獨特軼事及其社會歷史背景。「重緣再續」展覽亦將作為個人化的展示平台，給予訪客一個洞察的窗口，去了解收藏家的審美品味及他的收藏之路。

對於我的父親，兩依藏的創立者馮耀輝先生來說，收藏中國古代家具的過程可謂跌宕起伏，是一個充滿驚險的歷程，而他於收藏路上面對的最大挑戰之一是努力重聚那些失散的家具。在中國家具製造和室內裝飾設計中，對稱和偶數一直是非常重要的元素。桌椅几案等日常用具通常成對製造，甚至一套四件、八件和十二件。然而，經過百年來代代相傳，又經歷過幾十年的戰爭和革命，成套的家具流離失散是不足為怪的，我的父親收

Lost Treasures: The Separation of Chinese Classical Furniture

Chinese furniture has undergone profound changes since it first began to be used. Initially a mat-level furniture culture, the ancient Chinese knelt or sat cross-legged upon woven mats surrounded by various furnishings, including low tables, screens, and armrests. It was not until the Northern Song dynasty (960–1126 AD) that a new, chair-level mode of living became commonplace. Since then, Chinese furniture has evolved further still, and its appearance and construction have had far-reaching influences on Chinese art and culture. The use of mortise-and-tenon joinery; the development of high-seated furniture in the Song dynasty (960–1279); and the skills derived from the construction of Chinese wooden architecture, all contributed to Chinese classical furniture reaching its peak in the mid- to late-Ming (1368–1644) and early-Qing (1644–1912) period, when craftsmen achieved the perfect balance of structure, functionality, and appearance.

But while hardwood furniture was beautifully constructed and exceptionally durable, natural disasters, war, political strife, and the passage of time have meant that very few pieces survive. According to the *Report on the Amount of Surviving Ming and Qing Huangbuali and Zitan Furniture* published by Tan Xiangdong in 2016, fewer than 10,000 pieces of *huangbuali* and *zitan* furniture from the Ming and Qing dynasties still exist. The examples that do survive have been dispersed across continents, with many important works found in private collections and museums in the West as well as Asia.

Much of the hardwood furniture in the Liang Yi Collection dates to the Qing dynasty, which was established by the Manchus—an ethnic group who lived mainly in the Northeast and adjacent areas of China. In 1644, the Manchus overthrew the ethnically Han Chinese Ming court. Fearing rising anti-Qing sentiment among the majority Han people, they implemented numerous reforms to unite the Manchus, Mongols, and Han Chinese. Arranged marriages between Manchus, Han Chinese, and Mongols became a national policy to allow the Manchus to strengthen their political control over the majority Han Chinese. A notable example occurred in 1706, when Emperor Kangxi (1654–1722) arranged for Princess Quejing of the Second Rank (1689–1736) to marry the Han Chinese Sun Chengyun (?–1719), a high-ranking official and grandson of the Military General of Gansu, Sun Sike (1628–1700). Her dowry included clothing, jewellery, daily necessities, servants, and perhaps more importantly; furniture.

An important pair of *zitan* horseshoe armchairs (fig. 1) and cabinets (cat. 1) in the Liang Yi Collection originate from Gansu province. They are formally similar to a pair exhibited in *Splendid Art of Wood: Chinese Ming and Qing Furniture* at the National Museum of China (Beijing, 2013), loaned to the National Museum from the Gansu Provincial Museum. Because the production of *zitan* furniture in Gansu was limited during the early-Qing dynasty due to scarce supplies of premium wood and relatively primitive craftsmanship skills, it has been suggested that these armchairs and the *zitan* cabinets could have been part of the dowry for Princess Quejing.

The *zitan* cabinets were first discovered in the collection of the government public security bureau in Wuwei, a city in northwest central Gansu province, and were sold to raise funds for renovations of the security bureau. Often constructed in

pairs consisting of two parts (heads and bodies), the cabinet heads are believed to have been lost when the family's properties were divided. In Confucianism, “home” is considered the fundamental economic unit, meaning that properties and assets belonged to every member of the family. Since the Han dynasty (221–206 BC), family property was evenly inherited by all sons, rather than solely the eldest son, a tradition which continued to be upheld through the Qing dynasty. According to *Damingling Huling* (also known as the “Great Ming statutes, laws and regulations”, published in 1367), offspring conceived by concubines and servants were allowed to inherit property. Properties and assets included land, houses, timber, clothing, livestock, servants, and furniture. As such, a set of furniture would have been widely dispersed after generations of property distribution.

The power of the Qing court declined in the mid-nineteenth century under pressure from popular uprisings, food shortages, and foreign interference. Britain and France took advantage of civil unrest in China and initiated the First (1839–42) and Second Opium Wars (1856–60), which eventually prompted the Qing court to sign the Treaty of Tianjin in 1858. Among other things, the treaty allowed Westerners free access to inner China and opened more ports to foreign trade. Prior to the signing of the treaty French and English forces looted the Old Summer Palace. This event was echoed in 1900, when the Eight-Nation Alliance (the British, Americans, French, Germans, Russians, Japanese, Austro-Hungarians, and Italians) looted the Old Summer Palace in Peking (Beijing) after observing a military parade. British and French soldiers not only took various kinds of jewellery wrapped with coats and bags, but larger items as well. The looting resulted in the loss of 3,000 gilded bronze Buddha sculptures, 1,400 embroidered objects, and 4,300 bronze vessels. A British soldier present during the looting later recalled that “a large group of officers reached for whatever they wanted and put them into their pockets”. Bishop Pierre-Marie-Alphonse Favier, C.M. (1837–1905) was said to have taken objects worth one million taels of silver sycees from the house of a Chinese official. This resulted in the destruction of a large number of Chinese cultural relics. *Les meubles de la Chine*, a book published in Paris in 1922 by Odilon Roche, featured 58 pieces (or sets) of furniture looted by the British and French forces during the Second Opium War and later by the Eight-Nation Alliance. This contributed to the separation of many furniture pieces that were once part of pairs or sets. The construction and ornamentation on a hexagonal *zitan* stool (fig. 2) and *zitan* shrine (fig. 3) (both from private European collections but now in the Liang Yi Collection) are highly characteristic of the Qing imperial style, which suggests that the pieces might have been removed from the Forbidden City or royal gardens or during the infamous Summer Palace looting.

The policies of the Chinese government have also had a detrimental effect on the integrity of furniture collections in more recent years. Two movements in particular had a massive impact on cultural objects and works of art. The first took place in 1958, when the Chinese Communist Party launched the “Great Leap Forward”. In an attempt to increase industrial output and economically surpass Britain and the United States within fifteen years, all citizens were recruited to help



Fig. 1: One of a pair of horseshoe armchairs, China, 17th century. *Zitan*, 102 x 61 x 47 cm.

圖一：紫檀圈椅。十七世紀。紫檀，102 x 61 x 47 公分。



Fig. 2: Hexagonal stool, China, 18th century. *Zitan*, 53 x 43.5 x 38 cm.

圖二：紫檀六方坐墩。十八世紀。紫檀，53 x 43.5 x 38 公分。

produce the amount of steel that was needed to exceed that produced by Britain. The government confiscated richer families' properties, including household metals (for example pots, to be melted down to produce steel). Having melted down many of their farming tools in aid of the programme, many farmers turned to mining to supply the excessive demand for iron and steel, resulting in large-scale famine. Vast amounts of cultural relics were also demolished to provide construction materials for smelters, with furniture and wood carvings used as firewood to fuel them (figs. 4 and 5).

Beginning in 1966 and lasting a decade the Cultural Revolution saw Red Guards (paramilitary units formed by students from militant universities and high schools) launching a movement to eliminate the "Four Olds": old ideas, old culture, old customs, and old habits. Monasteries, temples, Buddhist sculptures, historical sites, paintings and calligraphy, furniture, and other antiques became the target of the Red Guards. Tens of thousands of important cultural relics were destroyed as a result (fig. 6).

According to a report published by Xu Zhigao in 2016 on the Cultural Revolution, "none of the possessions of the six families living in Prime Minister Alley in the Xuanwu District (Beijing) survived confiscation by the Red Guards. Seventeen trucks were used for antiques and furniture, ancient books alone filled three trucks." A statistical report shows that the property of more than ten million people across China was seized during the Cultural Revolution. In addition, cash, deposits, and bonds totaling 42.8 billion renminbi were also appropriated. More than 1 million renminbi worth of gold and ten million antique pieces were confiscated. An exhibition was organised in October 1966 to display confiscated properties including jewellery, antiques, jade artefacts, diamonds, and various gemstones.

Due to the lack of proper records and documentation from these periods, we are only able to infer causes for the loss and separation of furniture through general historical events and cultural contexts. Physical clues such as the patination of furniture pieces (which varies according to exposure to different environments and circumstances) can tell stories of their own, but only provide a complete picture when supported by documentary evidence. In light of this, the process of collecting, researching, and publishing object histories from museum collections becomes even more important. The main focus of *Reunions: A Collector's Journey* is to continue the long-standing tradition of collecting and appreciating beautifully crafted objects. It is our hope is that through telling the unique stories of these sets — their confiscation, separation, and (in some cases) eventual reunion — visitors will be able to contemplate and explore their own concepts of culture and history and in the process will cherish peace and reunions: an important message as Hong Kong celebrates the twentieth anniversary of its return to China.

Bonnie Lau
General Manager
January, 2017

中國傳統家具文化源遠流長，高深莫測，影響深遠。特別是以宋代(960-1126年)開始因起居方式的變化，家具發展出越來越多的款式，並借鑒傳統建築中大木結構的經驗而精工細作，傳承和發展至明中、晚期和清早、中期，達到鼎盛階段。當時家具的設計、結構、功能和外觀得到完美的結合，使明清式硬木家具堅固耐用，線條優美，歷久不衰。但經歷幾百年滄桑，包括自然災害，戰爭，人為破損等因素，劫後餘生的明清家具已殘餘無幾。根據2016年古典家具研究學者譚向東先生在「嘉德講堂」發表的《明清黃花梨紫檀家具存世量調查報告》，存世的明清家具不到一萬件。這些僅餘的家具均散落世界各地的私人收藏及博物館內。

為了讓政府更好的統治與治理邊疆蒙古地區，當時的公主們的婚姻都帶政治目的，促成滿蒙聯婚成為當時的國策。雖然漢人在清朝失去執政權，但漢人反清排滿之情緒一直未息，清廷擔心漢人會以不同的形式影響政權，考慮到團結滿、蒙、漢三大族，公元1706年，即康熙四十五年，和碩愷靖公主(1689-1736年)被康熙皇帝(1654-1722年)指婚下嫁給振武將軍甘肅提督孫思克(1628-1700年)之子孫承運(?-1719年)。她的嫁妝豐盛，包括朝衣，朝冠，衣物首飾，日用物品，以及莊頭僕從等。

兩依藏收藏的一對紫檀圈椅(圖一)與一對紫檀方角櫃(圖版一)均出自甘肅。其中的紫檀圈椅與中國國家博物館《大美木藝——中國明清家具珍品展》展出的一對紫檀圈椅不論在造型、尺寸和裝飾如出一轍，而它們均來自甘肅省武威市博物館。清初，手工業相對落後的武威，並沒有豐富的上等木材供應，製作貴重的紫檀家具的條件有限，兩依藏的兩對藏品很有可能是當時公主遠嫁甘肅時的嫁妝。

紫檀方角櫃最初被發現時位於甘肅武威市的公安局，礙於需要集資作內部翻新而流落民間。按推算，頂箱部份相信於家族分產時與主體分離。受儒家思想的影響，中國人認為「家」是共同經濟生活的單位，家產也屬於全家人共有。自漢代起家產的繼承已實行諸子均分財產的原則，而非由長子一人繼承。這傳統一直沿用至清朝，明朝的《大明令·戶令》更記載當時繼承權已開放至妾、婢所生的兒子，均可分財產。而可繼承的財產包括土地、房屋、樹木、衣物、牲畜、奴隸等。清朝的《大清律例》也與其相同。以此推斷，本為一對四件的家具可能經歷世代的財產分配後各散東西。

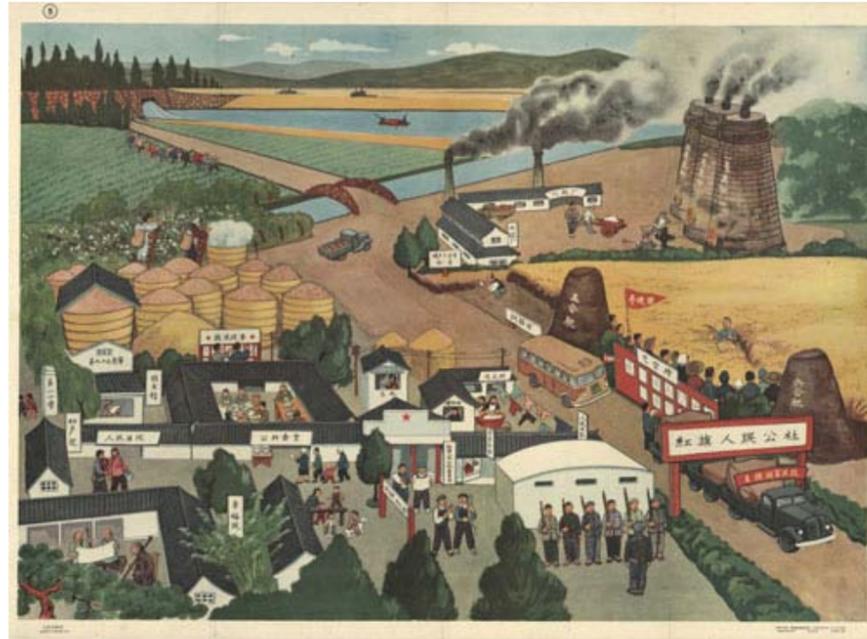
自清代中葉起，民生日困、民變四起，繼太平天國、捻亂等事件後清政府權力衰退，英國與法國趁中國發

四海遺珍： 中國古代家具 的流散歷程



Fig. 3: Shrine, China, 1729. Zitan, 109 x 63 x 54 cm.

圖三：紫檀佛龕。1729年。紫檀，109 x 63 x 54 cm。



Figs. 4 and 5: Propaganda posters from the Great Leap Forward, 1958.

圖四及圖五：大躍進海報。



生內亂之際，於 1856 年發動英法聯軍之役，使清朝於 1858 年簽訂了天津條約。到 1900 年，英國、美國、法國、德國、俄羅斯、日本、奧匈帝國和意大利的八國聯合軍隊以軍事行動侵入中國，八國聯軍更在皇宮閱兵之後，以參觀為名公然搶劫，英、法士兵把各類珍寶搶光以後，再搬取大件物品，用大衣和布袋包裝，運回駐地。是次搶掠一度丟失鍍金銅佛 3000 餘尊，錦繡製品 1400 件，銅器 4300 件等珍品。一位英國侵略者事後回憶說：「一大群聯軍軍官見到這些東西伸手就拿，把他們想要的東西裝入口袋」。據說生於法國的羅馬天主教主教樊國樑 (1837-1905 年) 從一個官員家裡搶走價值 100 萬兩白銀的財物。此舉造成大量中國文物和文化遺產的失竊和破壞。1922 年巴黎出版的《中國家具》書籍，為國外首部出版的冊頁式中國家具圖冊，內收圖版 54 幅，印有中國明清兩代家具 58 件 (套)，均選自英法聯軍、八國聯軍從北京故宮劫走的中國明清家具珍品，引證了曾經是成對的家具亦因此各散東西，天各一方。圖二的兩依藏紫檀六方坐墩和圖三紫檀佛龕上的雕刻與結構都帶有當時宮廷的特徵，可能來自皇宮或皇家園林。

1958 年至 1960 年間，中國共產黨發動主張十五年內超英趕美的「大躍進」，提出「以鋼為綱」的口號，實行全民大煉鋼。富戶的財產被中國政府徵收，很多人把家裡的鍋子，鐵器等金屬都捐獻出來煉鋼鐵。由於鐵礦不足，於是全民不下田耕作，全都上山採礦，甚至把文物建築拆了作建造高爐的建築材料，把家具和木雕當成煨灶的木柴，再次導致家具分離和遺失 (圖四及圖五)。

1966 年長達十年的文化大革命正式展開，文革初始階段，北京紅衛兵發起了史無前例的「破四舊」運動，透過大字報迅速蔓延至全國。「破四

舊」主張「砸爛一切舊思想、舊文化、舊風俗、舊習慣」。紅衛兵衝進大街小巷，大肆破壞焚燬珍藏於各家各戶的文物，各地的寺院、道觀、佛像和名勝古蹟、字畫、家具、古玩都成為紅衛兵的主要破壞對象。(圖六)

徐志高於 2016 年出版的《文革史稿：文革史料彙編》記載：「宣武區丞相胡同原來住有六家丞相級的人物，他們在抄家運動中無一倖免。其中僅僅在抄出物品最多的一家丞相府中，紅衛兵抄走的文物古董，明清家具等各類物品就裝滿了十七輛卡車，僅古籍就裝滿三卡車。」據統計，全國上下總共約有 1000 多萬人家被抄，短短 4 個月內，全國紅衛兵收繳的現金、存款和公債券就達 428 億元，黃金 118.8 萬餘兩、古董 1000 多萬件。紅衛兵更於 1966 年策劃「首都紅衛兵無產階級文化大革命抄家戰果展覽會」展出「紅衛兵抄家戰果」，包括大量珍貴的物品，如珠寶珍玩、古董文物、玉石翡翠，各式各樣的鑽石、寶石飾品等。大量的家具亦在這樣的背景下遺失。

基於缺乏文獻記載家具的承傳，我們只能從歷史及文化背景推敲其失散的原因。即使劫後重逢，很多都不是當初的模樣了。有幸地，經歷了數十載的分離後，有九對家具終於在兩依藏重逢。這些家具曾於不同的環境下生活，經歷不同的遭遇，形成不一樣的特徵和皮殼等。《重緣再續：兩依家具的收藏故事》把古人對傳統習俗的重視，生活的追求與造物的精緻帶到眼前，透過細訴明清家具久別重逢的故事，讓我們重新認識與探索自己的文化和歷史，珍惜眼前來之不易的重逢與和平。

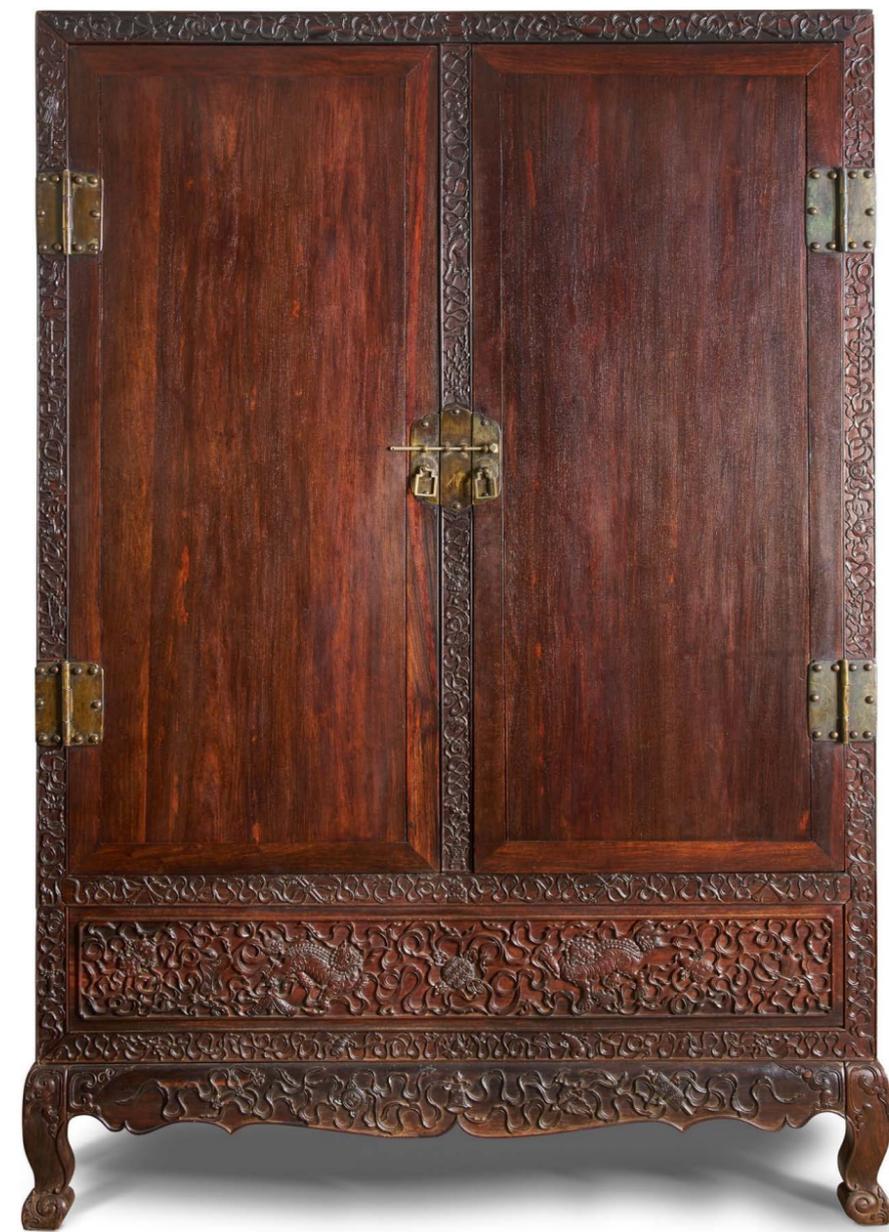
劉佩兒
兩依藏博物館 總經理
2017 年 1 月



Fig. 6: Red Guards destroying a statue of the Buddha.

圖六：紅衛兵破壞歷史文物。

1. Pair of cabinets
 Northern China, early 17th century
Zitan and *huanghuali*
 201 x 137.5 x 62.5cm
 LYMF093-a, LYMF093-b



Many pieces of furniture in the Liang Yi Collection are based on familiar regional forms that were illustrated in widely circulated historical texts on design and connoisseurship, and are relatively easily to identify. Others, like these unique cabinets, have more mysterious origins. Discovered in the 1970s in the collection of the government public security bureau in Wuwei, Gansu province, it is highly improbable that they were local products. The high quality of the carving, ornamentation, and use of expensive *zitan* (a rare and slowly maturing form of rosewood sourced mainly from India and parts of Southeast Asia) are not typical of Gansu-style furniture and suggest instead that they were made in a production centre elsewhere in northern China. Wuwei was an important trading centre at the intersection of the Silk Road and Great Wall, and they may instead have been brought to the city by a high official or wealthy merchant.

“What intrigues me about these pieces are their unique histories and journeys. These cabinets could have been owned by Princess Quejiang (1689–1736), who is known to have relocated to Gansu in the seventeenth century to marry a local official.”
 – Peter Fung

Exceptionally rare in size and design, each massive cabinet stands on stout cabriole legs. Protruding slightly from the main body of the cabinet, these legs suggest that the cabinets would have been placed symmetrically along a wall separated by a door or a small coffer, as opposed to being displayed side-by-side, like cats. 2 and 3. The frames and front aprons are carved in relief with fluttering ribbons, interspersed with various precious treasures and mythical lions chasing an embroidered ball on the panel at the base, designs popular in both the Ming and Qing periods. While primarily constructed of *zitan*, equally valuable *huanghuali* was used for the removable back panels, and the bottom and top of the cabinets. This exceptional mix of light and dark woods was both decorative and practical, with the *huanghuali* providing an attractive contrast to the darker grain of the *zitan* while also helping to protect garments and other items from insect damage due to its natural insect repellent properties. Carved and inked assembly marks are found on numerous components, which

facilitated disassembly and reassembly during transportation.

Their solid construction and restrained decorative design is uncharacteristic of furniture from Gansu, which is usually divided into two distinct styles from the east and west of the province. The eastern style, which resembles furniture from neighbouring Inner Mongolia, often includes simple trunks and cabinets decorated with bold lacquers and brightly painted designs. Many are converted forms of grain chests, once used to store rice or grain with a top-opening construction (though they are almost always now converted to have front opening doors to make them more practical as modern-day sideboards). Furniture from western Gansu is typically plainer than these examples and is usually constructed of walnut, not imported *zitan* or *huanghuali*, with minimal decoration other than round brassware on the doors.

Unlike many of the works in this catalogue, the cabinets were acquired together as a pair in the 1980s by Lau Kai Sum of Hon Ming Antique Furniture (翰明家具), an antiques dealer previously located on Queen's Road Central, on behalf of the Liang Yi Collection. At first thought to be complete, it was discovered much later that the cabinets were constructed with tops, which were lost at some point after their production. One of the missing components (with dimensions and carved ornamentation that aligns perfectly with the cabinets) was eventually located and acquired for the collection in 2014 by Fung Long Chuen of Beijing antique dealership Daguantang Antique Furniture (大觀堂) with the remaining top acquired in 2016. Now complete, they are the cornerstone of the collection. A similar pair of slightly



earlier date but less elaborate decoration is on display in the Metropolitan Museum's Astor Garden Court and Ming Room, where they stand opposite each other.

Compound cabinets are the most majestic pieces of furniture in the Chinese cabinetmaker's repertoire, and were usually built in pairs. Known as *sijiangui* ("four-part wardrobes") or *dongxiangliqi* ("top cupboards and upright wardrobes") for their two lower and upper sections, they define any interior space with their impressive size. The present pair is distinguished by a superior choice of materials, and elegant proportions—although unfortunately the cabinet tops are not pictured here having only been acquired recently. The choice of precious *zitan* suggests the wealth and status of the owner, who could not only afford such luxurious materials, but also the talents of a highly skilled master cabinetmaker. Fitted with shelves and oftentimes with drawers, their generous size made them ideal for storing long scrolls, bolts of fabric, garments, and books. The upper cabinets, accessed via a short ladder, would have contained out-of-season clothing or infrequently used items. This configuration was suitable for traditional Chinese clothing, which for centuries was fashioned to allow for easy folding into flat, rectangular piles that were ready to wear. The main vertical and faint horizontal creases that resulted were not considered unsightly or inelegant.

Raising storage units onto tall bases can be traced back to as early as the Southern Song (1127–1279) dynasty in China. A handscroll from that period illustrating the process of making silk shows a lady opening a cabinet raised on a recessed-leg table, perhaps to store the silk being folded by her companions (fig. 1).

Another possible prototype for the compound cabinet appears in a Ming dynasty (1368–1644) woodblock print from the *Jin Ping Mei* (“The Plum in the Golden Vase”), first printed around 1610. In one illustration of a bedchamber, two cabinets supporting wooden chests are depicted standing side by side against one wall of her chambers. The monumental compound cabinets of the early seventeenth century are a later variation of this arrangement.



一、紫檀和黃花梨三彎腿方角櫃一對

中國北方，十七世紀初期
紫檀和黃花梨
高 201 x 寬 137.5 x
深 62.5 公分

兩依藏的許多家具藏品基於其本身的設計和工藝形式，及一些廣泛流傳的歷史文獻和鑒賞資料來分辨它們的出產地。而有些家具，例如這對獨特的方角櫃則有更神秘的淵源。它們於二十世紀七十年代後期在甘肅武威的公安局被發現。貴重的紫檀木上展示著高品質的雕刻和裝飾工藝，應屬中國北方某個製造中心之作。武威是甘肅省內重要的貿易中心，也是絲綢之路和長城的交叉點，所以推測此對櫃可能是高官從其他地方輾轉帶到甘肅武威。

「最令我好奇的是這些家具背後所隱藏的獨特歷史和旅程。這對櫃揣測為清朝和碩愨靖公主，(1689-1736 年) 所擁有。她於十七世紀時下嫁至甘肅。」

— 馮耀輝先生

此對方角櫃體量碩大而設計獨特，大型的櫃身下是結實的三彎腿。三彎腿外凸的造型設計顯示它們並非如圖版二和三為並排擺放，而是以對稱的形式分別依牆而放置，可能中間以門或木板隔開。方角櫃的邊框、牙條上減地浮雕舒展飄逸的卷葉紋串聯起各種佛道兩教以及中國民間的吉祥符號，而櫃膛板則飾有祥獅和繡球，這些裝飾符號在明清時期非常流行。此櫃以紫檀為主要材料，也運用黃花梨製作可裝卸的活動背板、櫃頂和櫃底處。紫檀和黃花梨的材料運用將裝飾性和實用性結合，木材中特有的天然香氣還有助於保護服裝和其他物品免受昆蟲損害。許多部件均有刻字或著墨的標記，方便拆卸和重組家具以便運輸。

就此對櫃的風格而言，可確定絕非甘肅本地出產。甘肅省的地域面積很大，區域風格上可分為東西兩部分。甘肅東部，因鄰近內蒙古，簡單的衣箱和櫃子上常以明麗的漆和繪畫裝飾。很多款式從穀物箱演變而來，頂部開口結構方便存儲米或穀物（大部分實例已經像現代的餐櫃那樣轉為採用前端開門的方式）。甘肅西部的家具風格較樸素，通常以桃木為主，配以少量裝飾。

不同於本圖錄中的其它家具，這對方角櫃在二十世紀八十年代由翰明家具的劉繼森（經營中國古代家具，位於香港皇后大道中。）代兩依藏收購。最初認為它們是完整的一對，後來才發現它們應是頂箱櫃，而不見頂櫃。在 2014 年，北京大觀堂（經營中國古代家具，位於北京）的馮朝銓助兩依藏購得缺失的其中一個頂櫃，其尺寸和雕刻裝飾與此完美吻合。而另一頂箱亦於 2016 年完成收購。自此，這套完整的頂箱櫃成為了兩依藏藏品中的基石。美國紐約大都會藝術博物館的阿斯特庭院 (Astor Court，館內的一座重建的中國式園林) 和明軒 (Ming Room，以蘇州網師園為藍本的中國庭園) 內展示了一對類似的作品，它們的年代稍早且尺寸較小。

頂箱櫃作為中國最大型家具的一種，通常成對製作。由頂櫃和底櫃兩部分組成，內部容量大，而此種類型的櫃亦稱為「四件櫃」或「頂箱櫃」。這對櫃使用上等的木材配以優雅的比例。櫃身大幅的素面板材展現了木材的自然之美。運用珍貴的紫檀木說明家具主人的財富和地位不僅能負擔如此奢侈的材料，還能聘請到技術高超的木匠。櫃內的架格和抽屜的尺寸非常適合存儲捲軸、織物、服裝和書籍。只有攀上梯子才能夠到頂櫃，它們會貯藏不常用的物品。這種間隔適合放置褶成長方形狀的中式服裝。

加高儲存間隔的設計至少可追溯到南宋時期（1127-1279 年）。一幅描繪絲綢製作過程的南宋畫卷描繪一位仕女打開案上櫃子以儲藏絲綢的動作（圖一）。《金瓶梅》（成書於明隆慶至萬曆年間，約 1610 年，作者署名蘭陵笑笑生，被稱為中國四大奇書之首）內的版畫插圖亦描繪了類似的櫃，插圖中可見臥室內一對木箱置於靠牆並立的櫃頂，說明此類家具在十七世紀早期的一種演變。

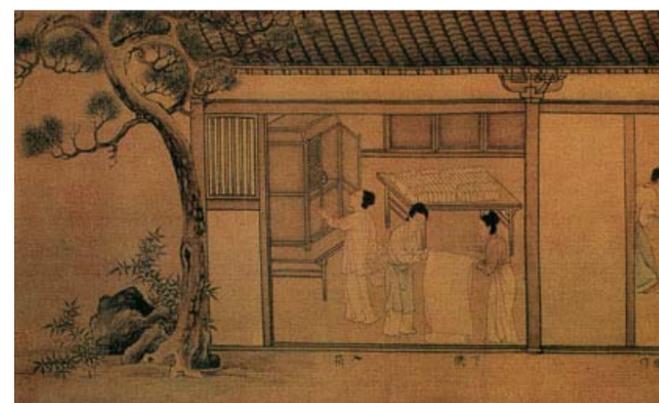


Fig. 1: *Sericulture*, attributed to the Southern Song dynasty. Ink and slight colour on silk. 27.5 x 513cm. Heilongjiang Provincial Museum. Published in *Austere Luminosity of Chinese Classical Furniture*.

圖一：南宋《蠶織圖》。捲軸，絹本，線描，淡彩。27.5×513 公分。藏於黑龍江省博物館。出版於 *Austere Luminosity of Chinese Classical Furniture*。

2. Pair of cabinets

Northern China, 17th century

Huangbuali, tieli, and marble

258 x 141 x 63cm

LMF095-a, LMF095-b, LMF095-c, LMF095-d

This pair of immense cabinets was acquired from Bao Hua Ju (寶華局), an antique shop located outside Long Fu temple (隆福寺, fig. 1) in Beijing during the early twentieth century by Captain Claibourne, an American naval officer stationed in the region. Passed down through the family, his grandson later converted them into storage for his hi-fi and vinyl collection, drilling a series of holes into the backboards to facilitate cabling. They were later repatriated to China via auction and acquired by the Liang Yi Collection in the late 1980s. The attractive painted marble panels on the front depict episodes of the *Romance of the Three Kingdoms*, a historical novel by Luo Guanzhong (c. 1330–1400, or c.1280–1360), set in the turbulent years towards the end of the Han dynasty and the Three Kingdoms period in Chinese history.

“Our understanding of Chinese furniture is constantly changing. Once thought to have been added in the nineteenth century to accommodate changing fashions in late imperial China, new research has revealed that the marble panels on these cabinets were actually part of their original seventeenth century construction.”

While similarly designed cabinets are normally made of more affordable woods like elm or walnut and only veneered with *huangbuali*, both the sides and back of these examples appear to be made of wood from the same *huangbuali* tree, with *tieli* shelves on the interior. Like many *sijiangui*, they were made as a pair. Fitted with shelves and drawers, their generous size made them ideal for storing long scrolls, fabric, garments, and books. However, the elaborate ornamentation and exceptional size of this pair suggests that they would not have been stored in a bedroom, but rather the reception hall or sitting room of a palatial mansion.

The development of this multi-part design from the classic compound cabinet was probably to facilitate dual usage allowing the top piece to be placed at floor level when required. This would explain why there are few surviving examples—the ease of separation meant that each element found their way into different collections over time. Exceptionally rare, only a few published examples of *huangbuali* cabinets of this size exist. A pair in the Museum of Fine Arts in Boston features a hidden compartment constructed of *zitan* in the same style as this pair, with further examples in the Nelson Atkins Museum of Art, the Mimi and Raymond Hung Collection, and the former collection of Dr. S. Y. Yip.



二．黃花梨頂箱櫃一對

中國北方，十七世紀

黃花梨、鐵力木和大理石

高 258 x 寬 141 x 深 63 公分

二十世紀初期，一名派駐中國的美國海軍上校 Captain Claibourne 於北京隆福寺外的古董店寶華局購得此對頂箱櫃。經歷家族的傳承後，它們被上校的孫子改裝為音響櫃，為方便電線穿過，櫃內背板有鑽孔。上世紀八十年代，此對櫃輾轉回到中國，並收歸兩收藏。描繪《三國演義》（羅貫中，1330-1400 年或 1280-1360 年，一部描述東漢末年三國鼎立的著名歷史小說）情節畫面的大理石面板鑲嵌在門板上。

「我們對於中國古家具的歷史不斷地加深了解，櫃門上的石板畫曾被認為是十九世紀加裝的，但現在的研究表明它們應該在十七世紀時就已經存在。」

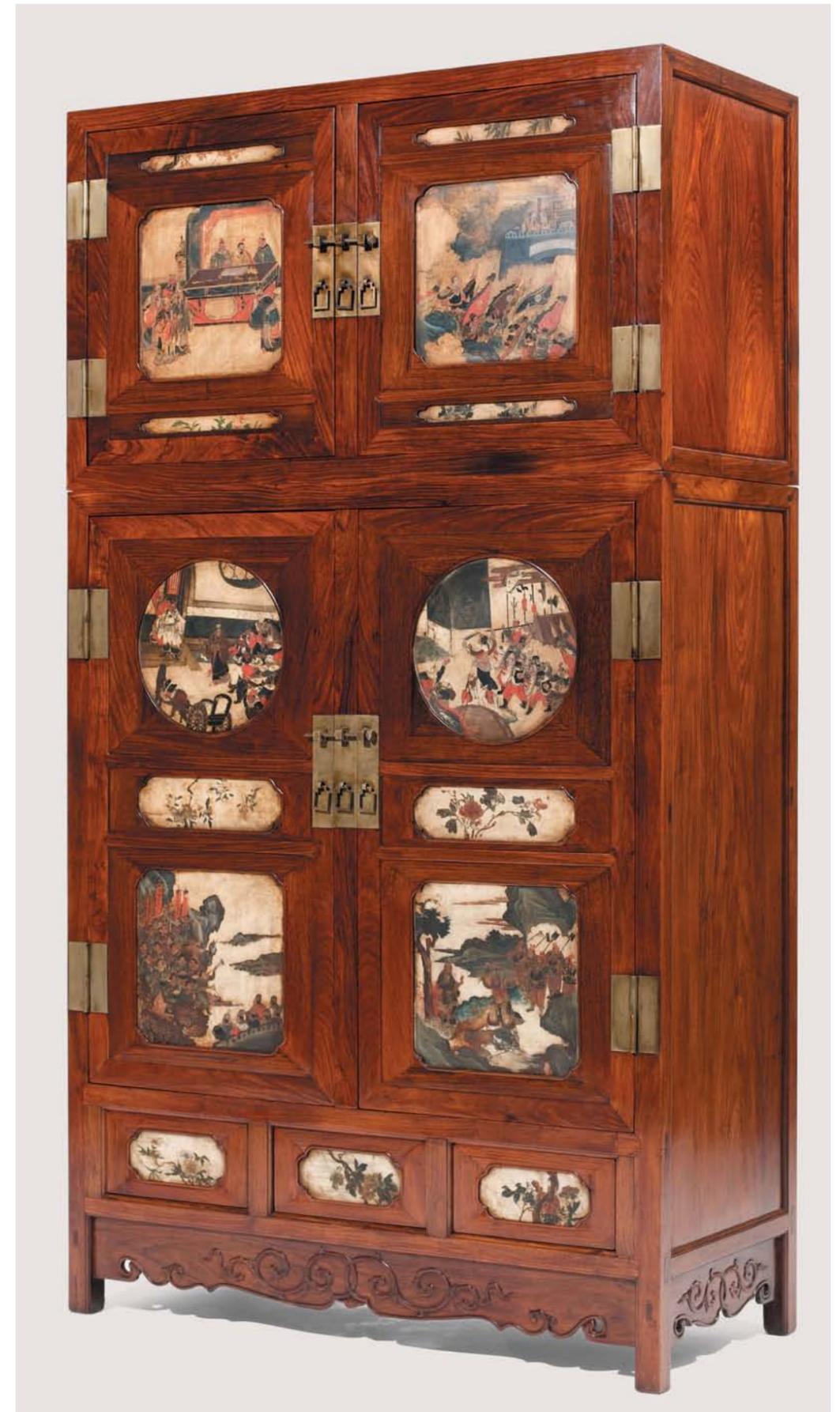
類似設計的方角櫃通常只用較為廉宜的木材如榆木等製作，只用黃花梨貼面。而本對櫃兩側木板和後背板似取材自同一棵黃花梨樹，內部以鐵力木做層架。與其它四件櫃（頂箱櫃）一樣，碩大的頂箱櫃一般成對。下層櫃可能存放大件衣物等較大型物品，而較小的物品或換季後的衣物則存放在頂箱中，使用時需用上梯子。櫃內的擱板和抽屜的尺寸適合存放長捲軸、織物、衣服和書籍。然而，這一對裝飾精良而體量碩大的櫃很可能放置於豪宅的起居室，而不一定是臥室。

這種雙層設計具有雙重使用功能，頂箱在必要時亦能置於地上。這亦解釋到時至今日，一對黃花梨頂箱櫃因易於拆散而只有少數完整倖存。類似的黃花梨大櫃非常罕見，只有幾個曾被公佈出版的前例，如美國波士頓美術館（The Museum of Fine Arts in Boston）館藏的一對紫檀大櫃、納爾遜-阿特金斯藝術博物館（The Nelson Atkins Museum of Art）藏品、洪氏藏品、及葉承耀醫生之舊藏。



Fig. 1: Broom-market outside of Long Fu temple, Beijing, 19th century.

圖一：北京隆福寺外的市場，十九世紀。



* Will drop off the background on the colour separation stage.

3. Pair of cabinets

China, late 18th or early 19th century

Huangbuali

198 x 105.5 x 47.5cm

LYMF099-a, LYMF099-b

It is not uncommon for cabinets (or other paired furniture) to have been divided and separated between family members over generations. As individual pieces, they are often subject to varying environmental conditions for years, resulting in differences in condition, particularly surface patination. This can make the identification of pairs difficult, as the appearance of wood is an important clue in determining the origin of works. Fortunately, while this pair of cabinets remained separated until the early 2000s, their treatment appears to have been remarkably similar. Only slight differences in patination between the first, acquired from Charles Wong of Ever Arts Gallery (恆藝館) in the 1980s, and the second, from Daguantang Antique Furniture, indicate that they were once owned separately.

Unlike most Chinese furniture, they are configured asymmetrically, with only one of the cabinets featuring an open side panel (fig. 1). The door and side panels of the upper outer compartments reveal parts of the interior through openwork in the form of angular scrolled dragons, while the larger upper inner compartments are fully enclosed. That these cabinets are unusually deep and constructed with variously sized compartments—some of which are ventilated—suggests that they were intended to store items of different sizes and materials. Probably made in the eighteenth century, the minimal carving limited to small openwork panels is more in keeping with the simplicity and restraint of Ming-style furniture, which often employed large undecorated areas alongside openwork and lattice designs to create a light, open structure.

“This cabinet, because of its asymmetry, was the most obvious example of a work longing for its mate when I first acquired it.”



三. 黃花梨透雕門方角櫃一對

中國，十八世紀晚期或十九世紀初期

黃花梨

高 198 x 寬 105.5 x 深 47.5 公分

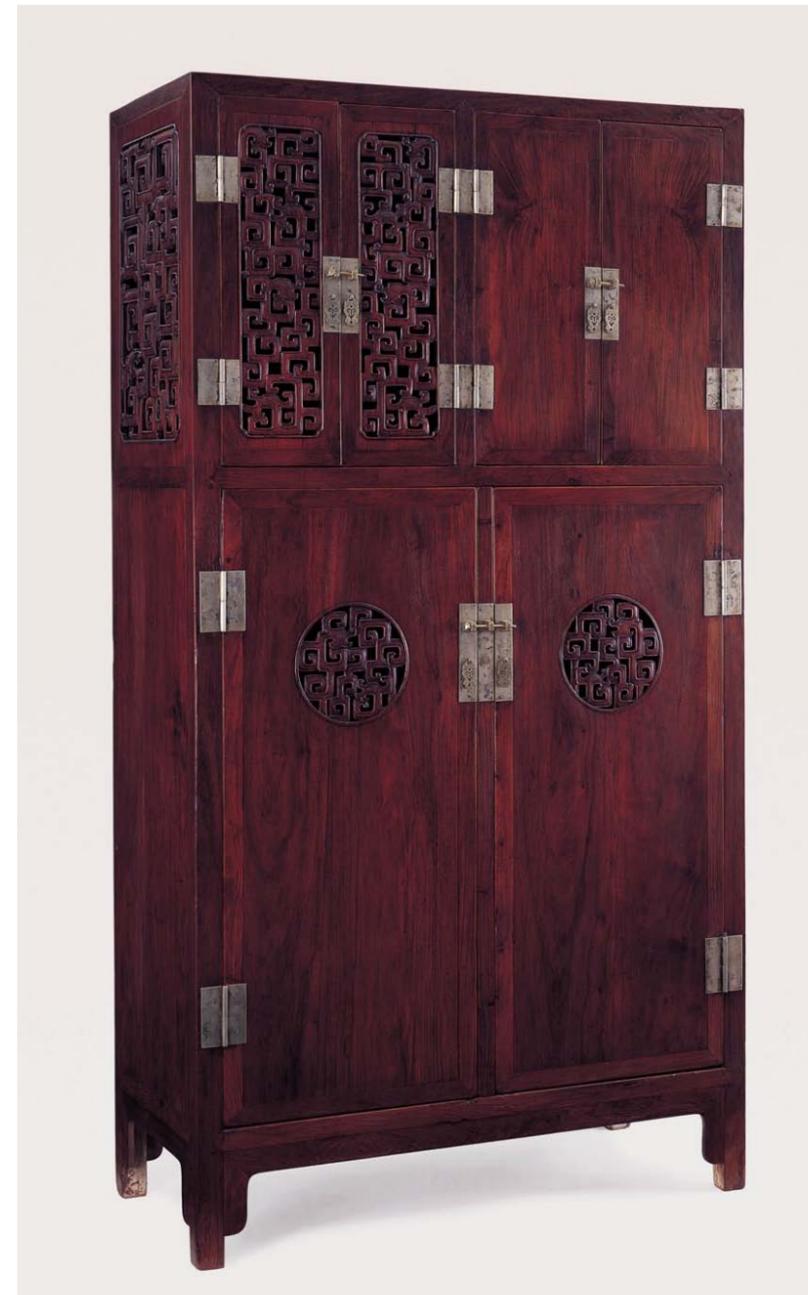
方角櫃（或其他成對和成套的家具）因家族成員間分配而導致分離的情況並不罕見。作為單件家具，它們會因不同的環境而出現不同的外觀，尤其是木材表面的包漿。木材外觀是分辨家具出處的重要線索，它們的差異令辨識兩件家具是否為一對原作更加困難。幸而這對櫃雖然直到二十一世紀初期才重聚，但由於它們的使用程度和環境非常相似，它們的保存狀況亦相近。一件在上世紀八十年代來自香港恆藝館，而另一件則晚自二十一世紀初來自北京大觀堂。

不同於一般中國古家具，這對方角櫃構造並不完全對稱。門板和櫃的側面透雕拐子龍紋。這對櫃很深，由密封或透風的不同間隔組成，顯示它們可能存儲不同大小和材料的物品。雖然是製作於十八世紀甚至更晚的時期，但這對方角櫃無裝飾的面板延續簡約和克制的明式家具風格，而鏤空的間隔設計創建出一個較輕盈的開放結構。



Fig. 1: Detail of an openwork panel

圖一：開放式結構細節圖



* Will tweak the colour of this image and the detail image on the left page so it match closely the colour of the wood of the image on pg 23 on the colour separation stage.

And will drop off the background on the colour separation stage.

4. Pair of spindle-back armchairs

China, late 18th century

Zitan

91 x 42 x 56cm

LYMF025-a, LYMF025-b

One of the earliest sets acquired for the Liang Yi Collection, these armchairs were purchased from Dai Tim who used to operate an antique store on Queen's Road Central, Hong Kong in the late 1980s. Acquired as a pair, one of the two was allegedly stolen during routine polishing before delivery. A frustrating setback for any collector, the theft resulted in the halt of the sale and a renegotiation of the price.

“Ultimately, I decided to purchase the lone remaining chair in the hopes of the swift recovery of its counterpart. It took a decade before the lost chair was located by Peter Wong, the brother of Charles Wong, an antiques dealer based in San Francisco at a local auction in the 1990s.”

Perhaps reflecting Fung's intense desire to reunite the pair, it was acquired for almost twenty times the amount paid for the first. Discrepancies of that magnitude are not uncommon in the field of Chinese art, demonstrating both the rapid growth of the market and the increased appeal of Chinese after the influx of high-quality pieces from China into Hong Kong dwindled in the late 1980s and 90s.

With flowing lines and highly curved top rails and back rails, the pair are elegant as well as comfortable. Closely spaced spindles on the backsplats arch back to align with the profile of the backposts, while those on the sides fan outward under the curvilinear lines of the armrests. Decorative oval-shaped struts are fitted between the stretchers and the seat frames. The joints at the armrests, backsplats, seat frame, and lower stretchers are all reinforced with plain *baitong* (also *paktong*, meaning “white brass”, an alloy of copper, nickel, and often zinc used prominently in China and Southeast Asia) straps inset flush with the surface. This structural reinforcement may have been necessary because of the reused material that is found throughout — a practice suggesting a date of construction towards the latter part of the eighteenth century or later, when supplies of high-quality *zitan* were scarce.

Commonly known as “spindle-back armchairs” for the flowing spindles on the backsplat and arms, their overall shape appears to be modelled after *meiguiyi* (“rose type chairs”). With their small size, low back supports and box-like frames, *meiguiyi* are less comfortable than other Chinese chairs. Likely an evolution of bamboo models from the Song dynasty (960–1279), it is thought that the low orientation of such chairs allowed them to fit neatly under the window of a scholar's studio without obstructing the view outside. Alternatively, their small proportions may have been intended as more modest seating for women, as depicted in texts such as *Huang Qui Feng* (“The Phoenix seeks a Mate”), published in 1655 by noted dramatist Li Yu (1611–80) and in scroll paintings from the Ming and Qing periods (fig. 1). Unlike typical examples of *meiguiyi* or spindle-back armchairs however, the crestrails on this pair take the shape of those found on *nanguanmaoyi*, or “southern official's” armchairs, which resemble the hats worn by Ming dynasty officials (*putou*). *Putou* and the chairs named for them are illustrated in numerous texts and design manuals, such as the *Sancai Tubui* (“Illustrations of the Three Powers”), a visual encyclopaedia



四．紫檀梳背扶手椅

中國，十八世紀晚期

紫檀和白銅

高 91 x 寬 42 x 深 56 公分

published in 1609 to demonstrate the power of privileged social rankings and their respective world views. While not unknown, the combination of diverse design elements from different chair-types gives the pair a pleasing sense of individuality.

Their simplicity and elegance would have appealed to those who aspired to the scholarly ideal. To have commissioned them—with spindles and turned, curved members inspired by bamboo furniture—one would have both appreciated their sober simplicity, reminiscent of the restrained furnishings of the scholar's studio, while indulging in the luxuriousness of furniture constructed of such a costly material. Like much of the Liang Yi Collection, they embody the refined taste of the literati, a testament to Peter Fung's fervent pursuit of works of perfection and scholarly temperament.



Fig 1: *Elegant Gathering in the Apricot Garden. China, after Xie Huan (1377–1452), c. 1437. Handscroll; ink and color on silk, 37.1 x 243.2 cm. The Metropolitan Museum of Art. 1989.141.3.*

圖一：《杏園雅集》，謝環（1377-1452年）繪於明正統二年（1437年）。絹本設色，捲軸，37.1×243.2公分。美國紐約大都會藝術博物館。1989.141.3。

此藏品是兩依藏最早的收藏之一，二十世紀八十年代晚期出自曾於香港皇后大道中經營古董店的戴添。最初購入時為一對，在送貨前的例行清理拋光階段，被偷走了其中一張。這挫折是令任何收藏家都感到沮喪的。失竊後交易未能完成，並須重新商議價格。

「最終我決意買入僅存的一件，並期望另一件可失而復得。相隔十餘年後，恆藝館王就穩先生的兄弟王成就在美國三藩市的一次拍賣會上發現了當年被偷走的那件。」

可能是馮先生被「物歸原主」的強烈願望驅動，終於在拍賣會上以高於首次購入價二十倍的價格獲得了那件失散已久的椅子。二十世紀八十年代晚期至九十年代間，因為當時中國古董家具市場迅速增長，同時中國大陸至香港的高質量家具供應減少，如此巨大的價格落差在中國藝術品領域並不少見。

此對扶手椅的靠背以線條流暢的櫥條和搭腦帶來優雅的造型和舒適的效果。靠背密集的櫥條以弓形呈現，兩側扶手亦同樣以弓形櫥條組成。扶手、靠背、椅面、踏腳根的結合部位均用白銅來加固。此件家具實例屬於十八世紀晚期或以後的作品，以金屬配件用來加固家具結構的方式可能是當時紫檀材料日漸稀少的結果。

此例揉合了各種不同類型椅子的特性，比如玫瑰椅。有人認為玫瑰椅的高度非常適合放置於書房的窗旁，以減少對於窗外景觀的影響；另一說法是它們為閨房中仕女們所用，如明末清初的著名文學家和戲曲家李漁（1611-1680年）的《鳳求凰》（1655年版）一書中的描述以及明代的繪畫（圖一）。然而，本例中靠背和扶手的櫥條線條流暢，其設計還借鑒了宋代（960-1279年）竹製家具的特點，稱為「梳背扶手椅」。不同於典型的玫瑰椅和扶手椅，本對椅的形制更像「南官帽椅」（其稱謂來自於明代官帽的形狀。明代官帽亦可稱「烏紗帽」，是唐宋的「幞頭」長期演變而來）。此種以官帽形狀命名的椅子，其名稱見於很多著名的文本和設計稿中，比如明朝《三才圖會》（出版於1609年，由王圻及其兒子王思義撰寫的類書，相當於現時的百科全書。該書記載了明代的社會制度和階層及當時的世界觀）。這對椅子結合不同類型椅子的設計元素，令它們的造型獨樹一幟。

簡單而優雅的椅子很受中國文人們的喜愛。訂製仿竹製家具的文人一方面尋求家具簡潔的工藝造型（讓人聯想到文人書房中簡約的陳設），另一方面沉醉於奢華昂貴的材料。如兩依藏的大部分藏品，它們均展現出文人的雅趣，亦是馮耀輝先生追求有文人氣質而又完美的藏品之明證。

5. Set of three “southern official’s” armchairs

China, 17th century

Huangbuali

99.5 x 69.5 x 46cm

LYMF022-a, LYMF022-b, LYMF022-c



The first of this set of three matching armchairs was purchased in the late 1990s from Hon Ming Antique Furniture. Like many chairs of its type, it was originally part of a set of four or eight, speaking to the symmetry aimed for in Chinese room arrangements—although Ming and Qing illustrations of interiors show them used in a variety of configurations. Because of Fung’s efforts to maintain long-term relationships with noted furniture experts both in China and the West (necessary in the development of any collection of significant size or importance), another two chairs from the set were identified at a China Guardian auction in 2011 and acquired on behalf of the Liang Yi Collection by Daguantang Antique Furniture for over thirty times the price paid for the first chair.

“Although the absence of the remaining chair is felt keenly through the uneven arrangement of the set, I am cautiously optimistic that the four will eventually be displayed together, given the serendipitous reunion of the first three.”

Solidly constructed in a plain, undecorated style, the frame members of the chairs are shaped in fluid, sinuous lines. They are the heaviest chairs in the collection, and possibly the most solidly constructed chairs of this type to survive. Below, the squared members of the linear base end in slightly curved surfaces. Unpolished and without carving or inlay, their construction illustrates the muted appearance of unrestored *huangbuali*, while emphasising their height and statuesque proportions. Armchairs of similar form with visible square members on the base are one of the earliest forms of Chinese chair designs, appearing on numerous paintings from Jin dynasty (1115–1234) tombs of the twelfth century. They were especially popular in the Ming and Qing periods, demonstrating the taste for exposed framework among scholars and merchants who appreciated being able to observe how each piece came together and contributed to the overall beauty of the design.

Such chairs still retain many of their original connotations of status and authority and are popular among collectors of Chinese art. The ranking of chairs in the Ming and Qing periods was strictly hierarchical; large size and high-backed chairs were deemed more important and were reserved for the master of the house and senior guests. The high backs of the present examples suggest that they were seats of great importance at the time. Their colloquial name, *nanguanmaoyi* (“southern official’s armchair”) is generally attributed to the similarity of shape of the yoke to the winged hats (*putou*) that were part of a Ming official’s formal dress—as well as to the high-ranking officials who often used them—although it is unclear if “southern” refers to their place of manufacture or a style of dress particular to the south.

A nearly identical chair type, called *sichutouguanmaoyi*, may be distinguished from *nanguanmaoyi* on the basis of its crestrails and arm rests that extend beyond their support posts, terminating in a rounded finial. The crestrail and arm rests of *nanguanmaoyi* flow directly into their support posts. Illustrations from the Ming



Fig. 1: Detail of a four-panel folding screen illustration showing a Chinese lady engaged in ink painting. Suzhou, China, late 18th century. *Huangbuali* and brass with gouache panels. The Château de Filières Collection.

圖一：四扇屏風的細節圖描繪一女士正在繪畫一幅山水畫。她坐在一張燈掛椅或四出頭官帽椅上，搭腦上掛有一紡織品。四扇屏風，中國蘇州，十八世紀晚期。黃花梨和黃銅與水粉畫板。收藏於法國 Château de Filières。

五. 黃花梨南官帽椅一式三件

中國，十七世紀

黃花梨和藤

高 99.5 x 寬 69.5 x 深 46 公分

and Qing periods show that textile covers were used to cover both types (fig. 1). In the Qing period these were often made of colourful silk brocades (*kesi*) and were designed with four panels for the front panel, seat, back, and rear of the chair (fig. 2).

Many “southern official’s” armchairs may be found in public and private collections, though they differ in the amount of carved decoration on the splat and aprons. A chair of similar form to those in the present set with a plain splat and uncarved apron is illustrated by R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Qing Dynasties*, New York, 1971, pp. 112-3, figs. 5 and 5a.



本例中的第一件於二十世紀九十年代晚期購自翰明家具（現位於香港皇后大道中，經營中國古典家具）。這一類型的椅子通常一套四張或八張，對稱地安置於中國傳統居所內，明清時期的一些插畫亦展示它們與其他家具的搭配方式。由於馮先生一直與中西方的古家具專家們保持良好關係（這是建立或發展任何具規模的收藏非常重要的一環），2011年北京大觀堂代表兩依藏在中國嘉德的拍賣會上以第一張椅子的三十倍價格投得另外兩張椅子。

「縱使這套椅子目前並不完整，但我對於找到第四件椅子持有樂觀態度，相信它們一定會團聚。」

這套椅子以質樸的風格構造，座面以上的圓材構件線條婉轉流暢，而座面以下則用方材為四腿足，腿足間以起線的牙條連接。此椅不經拋光，也沒有雕刻和鑲嵌，展示出未經處理的黃花梨木材原貌，強調椅子完美均衡的比例構造。方材構造的扶手椅也許是中國家具中最早的一種椅子設計形式，十二世紀晉朝（1115-1234年）不少墓葬內的畫作亦有描繪類似型式的椅子。明晰的框架構造和樸素無華的設計風格顯示明清時期人們的審美趣味。

這些椅子仍然保留著最初反映地位和權威的內涵，因而深受中國藝術品藏家喜愛。明清時期椅子的使用有嚴格的等級標準；大型的高背椅通常為主人和尊貴客人的座位。高高的靠背寓示著座位的重要性。它們被稱為「南官帽椅」，其造型亦如前文所述，與明代官員官服中官帽的款式相似。南官帽椅的說法，可能源於該家具款式最初流行於中國南方，也有可能為南方特有的官服。

還有一種類似的椅子類型，名為四出頭官帽椅，兩種椅子以扶手和椅子的搭腦構件是否伸出來區分，南官帽椅的扶手和搭腦兩端不會伸出，以閉合的圓形結構連接。明清時期書籍的插圖中均顯示以織物覆蓋兩種椅子（圖一）。在清代，常常用絳絲製成的椅披覆蓋椅子（圖二）。

不少公私收藏中都可以見到南官帽椅，不過它們的靠背板和牙條上往往有不同的裝飾和構造。R.H. Ellsworth 在《中國家具：明清硬木家具實例》（*Chinese Furniture: Hardwood Examples of the Ming and Qing Dynasties*, 紐約，1971年出版，第 112 至 113 頁，圖 5 及 5a）有出版一類似實例，以簡單樸素的長條木板和無雕刻的靠背構成的例子。



Fig. 2: One of a pair of chair strips with auspicious patterns. China, 18th century. Tapestry-woven (*kesi*) silk and metallic thread. 162.6 x 48.3 cm. The Metropolitan Museum of Art, Rogers Fund, 1965. 65.210.1.

圖二：一對椅子的其中一條椅披。中國，十八世紀，絳絲工藝。162.6 x 48.3 公分。美國紐約大都會藝術博物館。羅傑斯基金，1965.65.210.1。

6. Pair of “southern official’s” armchairs

China, late 18th or early 19th century

Zitan

99.5 x 59.5 x 45.8 cm

LYMF027-a, LYMF027-b

These *zitan* chairs are exquisitely crafted, with substantial members, fine decorative carving on the backsplats and aprons, and a fluid curvilinear structure. The backsplats take the shape of vases on stands, each carved in relief with a pendant suspending a bat, an endless knot, and a pair of fish. Signifying wealth, longevity and abundance respectively, such designs were popular on chair backrests from the mid- to late- Qing dynasty. The vase-shaped rests appear to be modelled after *meiping* (literally: “plum vases”), which were traditionally used to display branches of plum blossoms. Because of the similarity between the pronunciation of the words *meiping* and *heping* (“peace”), they are often associated with the qualities of peace and harmony.

The first of the pair was acquired in the late 1990s by an antiques dealer known as “Ho Cheung”. Its mate was identified in 2011 and purchased at a Sotheby’s New York auction. The square frame members are shaped into sinuous lines and modelled with softly rounded surfaces. The seat frame is fitted with a hard panel. The aprons below are raised with fine raised edges and decorated with scrolls and archaic cloud designs inspired by Chinese bronzes from early antiquity.

Chinese chairs with vase-shaped backsplats were highly influential on British and American furniture design from the mid- to late eighteenth centuries. Western *menuisiers* (French for “chair-makers”) appreciated the way they complemented the gracefully curved outlines and classical proportions of what was variously called late Baroque, early Georgian, or Queen Anne style furniture, which blended Baroque, classical, and Asian influences. Unfortunately, while they copied Chinese designs, Western carpenters were less able to replicate the perfection of Chinese joinery.



六. 紫檀南官帽椅一對

中國，十八世紀晚期或十九世紀初期

紫檀

高 99.5 x 寬 59.5 x 深 45.8 公分

這對紫檀南官帽椅流暢的造型曲線和靠背板以及牙條上精良的雕刻，顯示出工藝的獨到高超。靠背板以帶卷雲紋底座的花瓶呈現，其上雕刻蝙蝠、盤長，下墜雙魚。這些設計在清代中後期很受歡迎，分別代表了財富，長久綿延和餘裕。花瓶的形狀仿梅瓶，由於「瓶」和「平」同音，所以通常代表和平與和諧的祝願。

第一張椅於二十世紀九十年代晚期購自何孔余（曾於荷里活道經營古董店何祥），另一張在 2011 年紐約蘇富比拍賣會上購入。靠背的方形框架由方材構成，呈現彎曲起伏的線條形態。座盤面採硬木屨心，座盤下方的牙條則雕有卷雲紋和回紋的裝飾，它們是古代青銅器常用紋飾之一。

有花瓶形靠背板的中國椅子在十八世紀中葉至晚期對英國和美國家具具有極大的影響力。西方木匠認為它們能跟巴洛克晚期、格魯吉亞早期和安妮風格的家具（均融合了巴洛克、古典和亞洲風格）上優美弧形輪廓和協調勻稱的比例相媲美，可惜西方木匠未能複製出中國的榫卯結構精細木工傳統工藝。



7. Pair of lounge chairs with footrests

China, probably Guangdong, 19th century

Zitan

101 x 67.5 x 98.5 (145 extended) cm

LYMF033-a, LYMF033-b

The process of reuniting the first of these lounge chairs with its mate was less challenging than many of the other works in this catalogue—though similarly lengthy. Ten years passed between the acquisition of first chair from Ever Arts Gallery in Hong Kong in the late 1990s and the acquisition of the second chair at a Christie's New York auction in 2010.

Deep-seated chairs of this configuration are generally accompanied with an adjustable sloping backsplat or a soft, cushioned mat for comfortable lounging.

“The acquisition of these chairs opened new avenues for the Liang Yi Collection in the field of literati bamboo-style furniture—which I later expanded to include a series of tables and stools carved of zitan in imitation of bamboo.”



七. 紫檀梳背扶手躺椅一對

可能於中國廣東，十九世紀

紫檀

高 101 x 寬 67.5 x 深 98.5 (延伸後 145) 公分

Erotic paintings from the Qing period demonstrate their use in bawdier contexts, although their narrow proportions probably made such activities uncomfortable. This pair appears to have been modelled after similar chairs made of bamboo, many examples of which are depicted in watercolour illustrations of eighteenth and nineteenth century furniture workshops in Canton (Guangdong) (fig. 1). The style of this rare *zitan* example with spindle-back railings clearly imitates such bamboo chairs in the detailing on the aprons and panels. The retractable footrest of the earlier acquired lounge is a later replacement that was refitted based on traces of the original design found on the underside of the chair. Its appearance corresponds to illustrations in other watercolours of Canton workshops, and was born out when the second chair with the original footrest was acquired.

Bamboo, although relatively cheap due to its abundant availability, was not necessarily an inferior alternative to more expensive hardwoods. Bamboo designs were often copied using more expensive materials. For centuries it had been considered a “noble” plant because it stands upright, making it particularly popular amongst the literati. Furthermore, its deep roots and hollow centre were seen to symbolise integrity and modesty. Many bamboo and bamboo-style chairs and tables feature openwork panels with fanciful designs that do not accord with traditional Chinese taste and were marketed towards Westerners, especially in the Treaty ports of Shanghai, Canton, Ningpo (Ningbo), Fuchow (Fuzhou) and Amoy (Xiamen) following the First Opium War (1839–1842). European consumers were likely unaware of these associations, seeing a bamboo chair as something generally representative of the mysterious East. The more restrained ornament on this example suggests that it was intended for the domestic market, where it would have represented a tasteful blend of the richness and durability of hardwood furniture with the simplicity and humility of furniture constructed of bamboo.

雖然此套躺椅的重逢過程相對圖錄中的其它家具們簡單，亦都耗上不少時間。第一件購於二十世紀九十年代晚期伊利近街的恆藝館（現址為香港荷李活道），另一件完整的躺椅則來自 2010 年紐約佳士得拍賣會。（兩件椅子的價格相差十二倍）

「這對躺椅開拓了兩依藏仿竹製風格家具的收藏領域，我後來又陸續收入竹製家具風格的紫檀桌，椅和方凳等等。」

又深又長的躺椅通常附有可調節角度的椅背或軟墊。清代春宮圖亦曾描繪男女在躺椅上歡愛相容的場景。這對躺椅模仿竹製家具，如十八至十九世紀描繪廣東家具作坊的插畫中顯示的家具（圖一）。這對罕見的紫檀梳背直欄躺椅不折不扣地模仿竹製躺椅的細節，尤其是攢牙和圍子。第一件可伸縮的長方形腳踏乃根據內側的痕跡重新製作，是第二件完整躺椅收藏時才發現的，在其它水彩插畫中描繪的廣東工作坊可見到類似作品。

竹子供應充足而價格相對便宜，然而對比珍貴的硬木並未顯得劣勢，它的外形設計經常以昂貴的材料表現。它穩固的根基和中通外直的特性，象徵文人的忍耐、堅持，謙虛和正直，幾個世紀以來一直被文人稱頌為「君子」。許多銷往西方的竹製和仿竹製家具上的鏤空面板設計並不符合中國傳統審美和品味，特別是第一次鴉片戰爭（1839-1842 年）後上海、廣東、寧波、福州和廈門這些通商口岸所製的家具。歐洲藏家可能不太了解竹子的象徵主義，單純將仿竹椅視為神秘東方的代表。這對躺椅上運用含蓄雅緻的裝飾，融合中國珍貴硬木家具的耐用性和竹製家具簡約的構造特徵，是因中國國內市場而製作的。



Fig. 1: *Western-style furniture makers*. Guangzhou, China, c. 1825. Gouache on paper. Peabody Essex Museum. 2003 AE86441.

圖一：西式家具木匠。中國廣州，約 1825 年。水粉紙本。皮博迪埃塞克斯博物館。2003 AE86441。

8. Tea table with matched stools

China, Guangzhou, 19th or early 20th century

Zitan and marble

Table height 118cm, stool height 48.5cm

LYMF238, LYMF239-a, LYMF239-b

A striking example of the dual role of the furniture of the Qing dynasty—to provide both utilitarian and decorative functions—the marble panels on this matching set of table and stools provide a stunning contrast with the silky lustre of the *zitan* wood. The carving, in the form of abstracted cloud patterns and ancient coins on the aprons of the stools, is interspersed with large plain surfaces, perhaps to further draw attention to the quality of the wood and marble.

Both the table and stools were produced by Guang Cheng Long (廣成隆), a noted furniture workshop active in Guangzhou in the late Qing or early Republican (1912–49) period. Each piece is inscribed with the characters *guang cheng long tang baochuan xuan* (廣成隆唐寶川選). The practice of inscribing furniture with shop names was adopted from Europe during the Qing dynasty. The set was sourced from a branch of the family of Chen Jitang (1890–1954), chairman of Guangdong Province under the Republic of China, in 2012 by Hon Ming Antique Furniture. Part of a larger set that also includes a pair of rocking chairs acquired nearly thirty years earlier (cat. 9), the condition of the stools and table were distinctly different from the chairs prior to conservation. This likely reflects the varied circumstances of the two branches of the family from whom the pieces were separately acquired—a visible testament to the unique journeys of pieces of furniture over time and across generations.

“The appeal of these pieces lies largely in elegant marble inserts, which were treasured by scholars during the Ming and Qing dynasties.”

Often referred to as “stone paintings”, marble panels like those used on this set were predominantly made of marble quarried from Dali in Yunnan province. The natural markings evoke the mist-shrouded landscapes of ink paintings and were therefore suitable for adorning scholar’s studios and garden pavilions. Their inclusion here is particularly appropriate, providing inspiration for scholars as they gathered over tea to discuss poetry, calligraphy, and painting. The vogue for embellishing structural frames with marble can be seen in numerous album paintings from the Ming and Qing periods, such as an illustration by Chen Mei (act. 1720–40) of court ladies examining artworks with a marble bed and chairs in the background from the *Album of Ladies’ Seasonal Activities of Twelve Months* (fig. 1).



Fig. 1: *Album of Ladies’ Seasonal Activities of Twelve Months*. Chen Mei (act. 1720–40). Three leaves from a twelve-leaf album, ink and colour on silk. The Palace Museum, Gu9224-9,2,11/12.

圖一：《月曼清遊圖》。陳枚（活躍於1720–40年）。絹本設色，共12開。故宮博物院，Gu9224-9,2,11/12。



Economic and cultural development during the Qing dynasty allowed rulers to pursue new levels of sophistication and luxury, which simple Ming-style furniture was unsuitable for. Luxurious new furniture from Guangzhou began to increase in popularity, replacing Suzhou-style furniture in its widespread appeal. Carpenters in Guangzhou produced a number of significant examples that survive today. Around the middle of the Qing dynasty, some manufacturers began to imitate Western furniture styles. As a result, Guangzhou-style furniture is influenced by the Rococo and Baroque movements in structure, shape, and decoration. Reliable supplies of raw materials allowed carpenters in Guangzhou to use thicker pieces of wood in their work, which were often carved but left unpainted, with costly materials like ivory, mother-of-pearl, amber, or marble incorporated into the structure.



八. 一套茶几和凳子

中國廣州，十九世紀晚期至二十世紀初

紫檀和大理石

茶几：高 118 公分

凳：高 48 公分

這一套家具是清代家具中兼具功能和裝飾的一個明顯例子：茶几和凳運用大理石面板與柔滑光澤的紫檀木相配。凳的牙條以雲紋和古幣雕刻作裝飾，配以大面積的素平面，似乎為突出紫檀和大理石的質量。

茶几和凳都是廣成隆家具行製作，廣成隆是晚清至民國時期（1912-1949 年）廣州一間出名的家具店。茶几和凳上的牙條都刻有「廣成隆唐寶川選」，落款估計是當時受西方品牌意識的影響。這些家具於 2012 年由翰明家具購自中華民國時期廣東省行政長官陳濟棠（1890-1954 年）家族的後裔。早在三十多年前，兩收藏曾收入一對紫檀搖椅（圖版九），它們和茶几、凳一樣，均是一套大型家具中的成員，但保存狀態卻明顯不同。反映出因分屬不同的家族成員所有和使用，造成家具保存情況的差異，是它們跨越時間和不同人物重逢後獨特歷程的體現。

「最吸引我的是這些家具中優雅的大理石鑲嵌，它們亦是明清文人們的最愛。」

大理石主要來源於雲南，它們經常被稱為「石畫」。其水墨畫般似煙霧渺渺的自然風景不僅適合用來裝飾文人學者的書房和庭院，還可以讓他們在談論詩歌、書法和繪畫時增添更多的靈感。用大理石作鑲嵌的風潮在明清時期的許多畫冊中可見，例如陳枚（活躍於 1720-1740 年）的《月曼清遊圖》（圖一）描繪出仕女欣賞中國畫，背景可見大理石羅漢床以及嵌大理石椅。

在清朝快速發展變化的經濟和文化趨勢下，統治者追求繁複與奢華風格家具的潮流興起，簡約的明式家具開始變得不合時宜。奢侈的廣式家具取代蘇式家具成為主流，廣東木匠們製作出大量作品並流傳至今。清中葉起，工匠開始模仿西方家具的風格，因此在廣式家具的製式和裝飾上糅合洛可可和巴洛克風格。因原材料供應穩定，當地木匠可以採用厚實大塊的原木，再結合象牙、珍珠母、琥珀和大理石等珍貴的材料創作出各式家具。



Figs 1 and 2: Detail of inscriptions attributing the set to the workshop of Guang Cheng Long.

圖一及圖二：「廣成隆」落款細節圖

9. Pair of rocking chairs

China, Guangzhou, 19th or early 20th century

Zitan and burlwood

92.5 x 45.5 x 83.5 cm

LYMF034-a, LYMF034-b

Chinese carpenters in Guangzhou were particularly adept at adapting furniture designs for foreign tastes. They often applied new ornamentation or techniques to traditional forms—or in the case of these rocking chairs—traditional ornamentation, materials, and techniques to Western designs. Constructed solidly with thick *zitan* members, each features a woven rattan seat and delicately patterned burlwood backrest, sourced from an outgrowth on a tree trunk or branch filled with small knots from dormant buds. A purely Western form, rocking chairs did not appear in Asia until the late eighteenth century, following their development in North America and England between 1700 and 1725. They were originally used in gardens, and the first examples were ordinary chairs with rockers attached. More elaborate examples began to be produced in the eighteenth and nineteenth centuries as production levels peaked.

The chairs were acquired in the late 1980s from antiques dealer Leung Kin Fun, who still operates a shop on Hollywood Road. Along with a table and pair of stools (cat. 8), they form part of a much larger furniture set produced by Guang Cheng Long for Chen Jitang (1890–1954) (fig. 1). Their unusual design speaks to an important category of objects in the collection, distinct from furniture in the scholarly taste: export furniture marketed to foreign traders. Attracted by affordable prices and the skills of Chinese furniture makers, ship-captains ordered furniture made in local ports designed to suit Western tastes. In Canton, Amoy, and other parts of southern China, significant quantities of furniture were produced for export and for use in foreign-owned establishments along the Pearl River. Using exotic materials including bamboo, lacquer, and Asian hardwoods, craftsmen created functional objects of exceptional beauty. These works were practical as well as financially advantageous to acquire. Chinese furniture-making techniques were more suited to the high humidity levels of the region, which softened the animal glue typically used in European furniture and caused wood to contract and expand. Prior to the eighteenth century, most Chinese furniture was constructed using mitred frames with mortise-and-tenon joinery, which allowed panels to float freely in frames (avoiding problems with contraction and expansion) and removed the need for glue.

While export furniture has been dismissed by many collectors of Chinese art as of inferior quality to works made for the domestic market, scholars and Western institutions have long championed their value as hybrid objects with unique, complex histories, seeing them as more than just Chinese objects “given the European treatment”.

“Works like this are of great relevance to Hong Kong, having passed through the port on their way to other parts of Europe and Asia. Concepts of hybridity have always taken interesting shapes here because of the historical position of the territory, situated between centres of traditional “high” Chinese culture, Southeast Asia, and the West.”



九．紫檀嵌瘿木搖椅一對

中國廣州，十九世紀晚期至二十世紀早期

紫檀和瘿木

高 92.5 x 寬 45.5 x 深 83.5 公分

中國廣州的木匠擅長運用新的裝飾和技術去改變傳統家具的設計，以迎合外國人的審美品味：例如此對搖椅以傳統的裝飾、材料和工藝製成西式的家具款式，用紫檀做整體框架，配藤制座面和嵌瘿木靠背。瘿木是一種紋理奇特具有特殊扭曲花紋的木材，它的紋理來自於樹木病態增生的結疤。搖椅本是純粹的西方家具款式，直到十八世紀早期（1720-1725 年）在北美和英國的發展，才開始在亞洲出現。它本是在花園中使用，最初只是將普通的椅子附加搖動裝置。在十八和十九世紀，因生產水平上升，更多精美而複雜的搖椅被製造出來。德奧同盟時期的細木工匠 Michael Thonet (1796-1871 年) 製作的一些曲木搖椅曾在清代晚期經廣州和上海兩個通商口岸入口，可能影響本件家具的設計。

這對躺椅的出處與前文中記載的茶几和凳（圖版八）一樣，（圖一）出自陳濟棠（1890-1954 年）家族成員，亦標記出產的家具作坊「廣成隆」，它們於二十世紀八十年代末購自梁見芬先生。這對搖椅代表兩收藏家具收藏中的一個重要類別，亦有異於中國傳統家具品味：它們就是為西方人而作的出口家具。廣州港口的家具行將西方元素結合中國傳統家具製作工藝，並以價格實惠的優勢吸引不少外國船長的訂購。廣州、廈門和其他中國南方城市生產大量的西式家具以出口或供給珠江沿岸的外商們使用。工匠們通常使用竹、漆和亞洲出產的硬木製作出觀賞與功能兼備的精彩之作。

這些家具不僅實用且物有所值。歐洲家具使用的膠水會使木材收縮和膨脹。十八世紀前，大部分中國家具一直使用榫卯技術，使面板可以在框架中留有餘地（避免熱脹冷縮的問題），亦免除對膠水的依賴，此種技術更適合高濕度的地區。然而歐洲家具製造商有時也會使用榫卯技術，而中國木匠亦會用到膠水。

然而許多出口家具被中國藝術品收藏家忽視，因為它們在國內市場裡是低劣的產品。但學者們和西方的學術機構卻認為：它們不僅被賦予「歐化」的中國製品，其中西結合的特點具有其獨特歷史價值。

「許多這樣的物品與香港密切相關，它們經過香港這個港口從亞洲出口至歐洲，因蘊含著東西方的文化概念而導致有趣的外觀，如同香港獨特的歷史地理地位，融合著強大的中國傳統文化，以及東南亞和西方文化特色！」



Fig. 1: Detail of inscription attributing the set to the workshop of Guang Cheng Long.

圖一：「自辦正式紫檀木，廣成隆唐寶川選」椅背落款細節圖



Afterword

Despite the success stories highlighted in this catalogue, hundreds of objects in the collection have yet to be reunited with their paired counterparts. The diaspora of Chinese furniture and the ravages of time are difficult challenges to overcome, and many sets will likely remain incomplete for years to come. These *abwesenheiten* (“absences”) may be more visually jarring than missing objects in other mediums—due to the importance of symmetry in Chinese furniture and interior design—but the separation of any set of antiquities is a loss: for its owners, scholars, and those who appreciate art. These absences also raise interesting questions about what drives reunification efforts in the art world.

There are many reasons why works move or stay where they are. Popular debate often focuses on issues of “cultural nationalism” or “cultural internationalism”, with those on one side arguing that antiquities belong where they were originally made—from where they should never have been taken in the first place—and those who emphasise the internationalisation of art. The former argue that such artefacts are important to cultural definition and expression, to a shared national identity and community, while the latter note that the purpose of cultural property is to increase the understanding of human civilisation everywhere, and that even an object viewed in isolation has the ability to impart this knowledge. While these arguments are informed as much by politics and ideology as scholastic concerns, both share the general goal of presenting objects as an identifiable collection or unit, in a context that encourages thoughtful and constructive study of their origins, provenance, and cultural content.

Many collectors are motivated by this same goal, but it is important to take into account the emotional connection they form with the objects acquired (which may explain the immense sums paid to complete the sets illustrated in this catalogue). These connections are as important as any other concern when it comes to reunifying objects sourced from different private collections. A notable example from the Liang Yi Collection relates to a large *buanghuali* cabinet, which is stylistically similar to the pair of *zitan* cabinets in this catalogue (cat. 1) and may even have been made in the same workshop. Acquired from Christie’s Hong Kong in 2015, it was previously in the collection of Susan Chan, the wife of former Director of the Hong Kong Maritime Museum Anthony Hardy. Its counterpart is in a private collection—but unfortunately its owner is so attached to the piece that he is unwilling to sell his cabinet at or above market value. Nor will he acquire the Liang Yi example so that the pair may be reunited.

A sense of longing for the unattainable will be familiar to any serious collector of art, but the search for lost objects would not be nearly as rewarding if every story were a success. It is our hope that the works in *Reunions* have illustrated some of the challenges involved in collecting these precious objects, while also demonstrating that reuniting complete sets has the potential to vivify special collections research and scholarship.

Benjamin Chiesa
Curator
January, 2017

後記

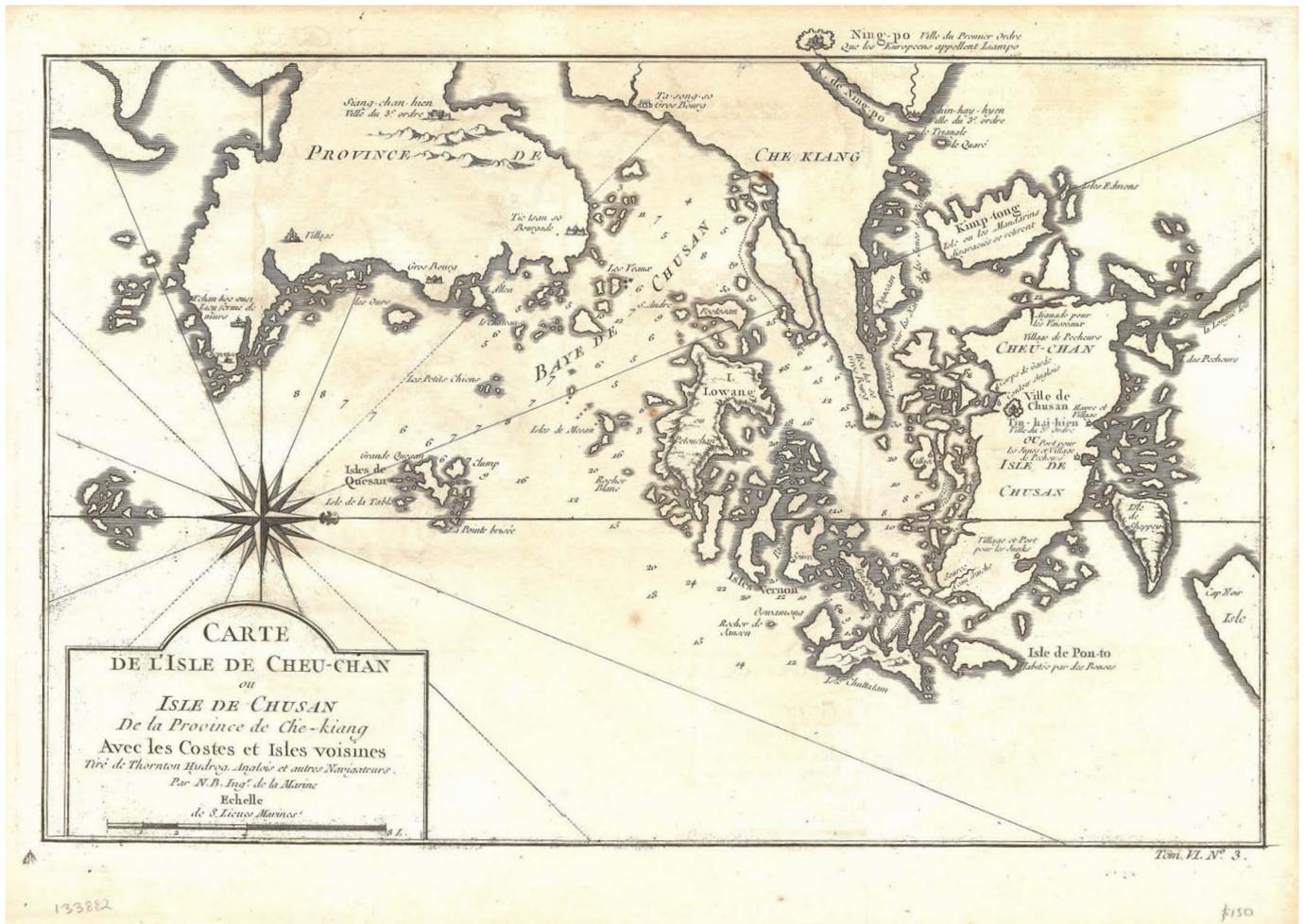
儘管這本圖錄中收錄著成功的重聚故事，兩依藏品中仍有很多家具未能與它們的夥伴相聚。中國古代家具四散分離和收藏時機流失是收藏家難以克服的挑戰，許多成套家具在將來仍將維持不完整的狀態。由於中國古代家具和室內設計講究對稱的重要性，這些「缺席」的家具與其他材質的藝術品比較，在視覺上更顯不和諧。任何應完整成套的古代藝術品未能成套呈現，對於收藏者、學者和藝術愛好者都是一種損失。然而，這些「缺席者」亦引發是什麼驅使它們在藝術世界中重逢的有趣問題。

導致家具遷移的原因有很多。不少辯論集中在「文化民族主義」和「文化國際主義」上。一部份人主張文物應保留於它們最初被創造的地方（從一開始就不應被移走）；另一部份人則強調藝術的國際化。前者認為文物對於文化的定義和表達，以及對民族性的共同認知均非常重要。後者則指出文物存在的目的為增進對人類文明的理解，而單一獨立的文物對象亦能傳授這種知識。雖然這些論點除學術外亦受政治和意識形態影響，但它們的共同目標均為將物件完整呈現，並鼓勵對其來源、產地和文化內涵進行建設性的研究。

許多藏家都有著同樣的目標，但也不容忽視藏品與藏家之間所建立的情感聯繫（這亦能解釋本圖錄中花費巨資來達到家具重聚的例子）。這種聯繫讓離散的家具們從不同的私人藏家手中達致重聚。兩依藏中有個典型的例子：一個大型的黃花梨方角櫃。它的風格和本圖錄中圖版一的紫檀方角櫃相似，甚至有可能出於同一個作坊。這個黃花梨方角櫃於2015年在香港佳士得購得，是香港海事博物館前主席何安達先生的夫人陳淑貞女士的舊藏，而相同的另一件就在一位私人收藏家手中。可惜的是藏家惜售，甚至不願意高於市價出售，同時也不願意購買兩依藏的那件讓它們完整成對。

任何真正的收藏家對這種可望而不可求的感覺都不會感到陌生。然而如果每一個收藏故事都一帆風順，那麼尋找到那些曾經失散的藏品就不會顯得如此珍貴。《重緣再續》的展品們展示出收藏路上的曲折，亦正在向大家闡明久別重逢的成套展品所具備的特殊研究價值和重要性。

Benjamin Chiesa
策展人
2017年1月



Map of the area east of Ningbo in the Chinese province of Chekiang. Jacques Nicolas Bellin (French), 1748. Collection of the Hong Kong Maritime Museum, HKMM2010.0314.0001.

浙江省寧波以東地圖。 Jacques Nicolas Bellin，1748年。香港海事博物館藏，HKMM2010.0314.0001。