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GREAT MINDS

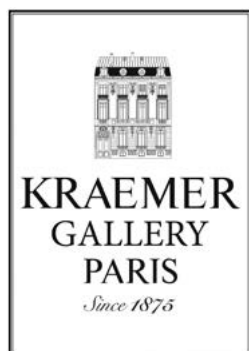
T H I N K A L I K E



衣衣

LIANG YI MUSEUM

HONG KONG



异曲同工

克雷默古董行与两依藏博物馆的合作

GREAT MINDS T H I N K A L I K E

A Collaboration between Kraemer Gallery and Liang Yi Museum



LIANG YI MUSEUM

HONG KONG

The idea for an exhibition showcasing the similarities between French and Chinese furniture from the 18th century came organically enough. Kraemer Gallery had a temporary exhibition of a few of their best pieces at Hullett House in Hong Kong in 2014, the same year that Liang Yi Museum opened.

As I made the acquaintance of Mikael Kraemer, a fifth-generation member of the Kraemer family, I invited him over to our brand new museum for a visit. Liang Yi Museum is Hong Kong's largest private museum, and it just so happens that one of our permanent collections also consists of the world's largest private collection of Chinese antique furniture from the Ming and Qing dynasties, made from the precious hardwoods *huanghuali* and *zitan*.

As Mikael and his brother Alain roamed our galleries, dropping down to their knees to peer under tables and pulling out drawers to determine whether they were original or replacements; they could not stop exclaiming over the uncanny likenesses between the French court furniture they sell at Kraemer Gallery, and the imperial furniture we exhibit at Liang Yi Museum. In both the French courts of Louis XIV, Louis XV and Louis XIV; and the early Qing courts of the emperors Kiangxi and Qianlong, furniture making reached an apex that rivaled those of any other art form.

It struck me then to ask what I imagined was a very naïve question: "Has such an exhibit never been done before? One that juxtaposes the two in order to trace the parallel relationship between the furniture-making traditions of our two cultures?" Upon further research, it appears that in fact, the answer is no. Such an exhibit has not, to our joint knowledge, been done before, and it is with pride that we present *Great Minds Think Alike: 18th Century French and Chinese Furniture Design*, a groundbreaking exhibition that we hope will showcase the best elements of design, craftsmanship and heritage from two very different worlds.

In Chinese, a carpenter is *mu jiang*, which translates literally into "wood-worker": although a *mu jiang* in French is *charpentier*, a cabinet-maker is more commonly known as "*ebeniste*". The fact that the root of "*ebeniste*" comes from ebony, a wood, is indicative of the important role wood plays in both French and Chinese carpentry.

Starting from this simple yet telling coincidence, we invite you to join us on a journey to discover many more connections, piecing together a dual look at an art-form that took pride of place in two of the world's most fabled courts.

Lynn Fung
Managing Director, Liang Yi Museum
February, 2015



本次展览的灵感来自18世纪法中家具的相似性。2014年，法国克雷默古董行在香港的Hullett House（前香港水警总部）作过一个短期的展览，展示它们其中一批的最佳收藏，而两依藏博物馆亦在同年开放。

老朋友米凯尔·克雷默，是克雷默家族第五代成员。我邀请他到我们的博物馆参观。两依藏是香港最大的私人博物馆，其中一个永久收藏是世界最大规模的明清家具收藏系列，由珍稀木料黄花梨和紫檀制造。

当米凯尔和他的兄长阿兰在我们的展厅游览，不约而同地蹲下来检查桌底，拉出抽屉鉴定是否原装配嵌；他们不停地惊叹两依藏的展品与克雷默出售的法国宫廷家具拥有不可思议的相似性。法国波旁王朝路易十四至路易十六时期和中国清朝康熙至乾隆时期的家具制造一样，均达致历史的巅峰，其艺术水准可以与其它艺术形式匹敌。

这触动我想到一个天真的问题：之前是否举办过这样的展览：对比展示，追寻和比较两个不同文化下的家具制造传统？追查后发现以此为题材的展览从未举办过。因此，我们可以自豪地向公众推出：异曲同工——18世纪中法古代家具艺术展！衷心希望这个创新的展览可以展示出两个大相径庭的文化里最优秀的设计、最精湛的工艺以及最优良的文化传统。

在中文里，木匠意指“木器制造者”，虽然法文的翻译是家具工人，法国人多俗称木匠为“*ebeniste*”，这一词是从制造家具的木材——乌木演变而来。可见，中法文化都肯定木材在家具制作中的重要性。



从文字的相似性切入，我们邀请您加入一个探索更多中法家具连接对比的旅程，一种艺术形式呈现出不同的两面并排而立，而它们来自于让我们引以为傲的世界上最传奇的两个皇朝！

两依藏博物馆
馆长 冯依凌
2015年2月



Foreword by MIKAEL KRAEMER

This year, in 2015, we are commemorating the 300th anniversary of the death of the Sun King, Louis XIV, Louis the Great, at the advanced age of 76 years. His absolute power of divine right, his vision for his country, his legacy to the present day are major contributions to the building of France of yesterday, today and tomorrow.

By building the Palace of Versailles, he created a unique place that was the envy of the world. Thanks to its sumptuous decor and the furnishings this required, the greatest European artists settled in Paris to work and be in the closest possible proximity to the court and to French artistic taste.

Boulle, B.V.R.B., Riesener, Carlin were some of the greatest names in cabinetmaking, who



created some of the most beautiful furniture in history to match the finest painted and gilded woodwork and precious floorings. The King had an outstanding taste for architecture and the arts, and his perfectionism and attention to detail raised him to a special position in the world.

Today this majestic *château* is regularly used by the French Republic to welcome heads of state on official visits, as was the case recently in March 2014 during the 72-hour visit by the Chinese President as part of the 50th anniversary of diplomatic relations between France and China, signed in 1964 by General de Gaulle and Mao Zedong.

The years around 1680 saw the first commercial and cultural exchanges with China, leading to China becoming one of France's largest trading partners. The French East India Company created by Colbert in 1664 played a major part in this process.

In the 1680s, the estimated time to cover this distance by boat was one year, in one direction, and as much time to travel back from the other side of the world.

This difficulty unfortunately prevented King Louis XIV and the Emperor Kangxi, and later King Louis XV and the Emperor Qianlong, from meeting in person. Despite the sovereigns' great desire to meet one another, traveling such a distance would have led them to be absent for too long in their respective countries, not to mention the very real risks of undertaking such a voyage.

They found another way of proving their mutual respect and admiration. They each had the idea of sending ambassadors to represent them locally, bringing with them works of art as diplomatic gifts. We may observe that these two continents practiced the same organisational style for public management, and showed the same level of technological advancement.

French know-how as well as the French lifestyle undoubtedly represent a worldwide standard as regards to quality in the areas of artisan craftsmanship, haute couture, high jewellery, gastronomy and wine, as well as baroque or classical music, not to mention, of course, art and architecture.

During the reign of Louis XIV, furniture became, for the first time, a major art form in the same way as painting and sculpture. In fact, this exceptional furniture was often much more expensive than the other categories of artistic achievement.

Today, French furniture of the 18th century is displayed in the greatest museums of the world, and is considered the embodiment of an entire century.

This is particularly striking when taken into account that a number of these pieces were inspired by Asia, incorporating lacquered panels taken from folding screens into the commodes or secretaries of the time, or through the addition of gilded and chiseled bronze mounts to porcelain pieces manufactured in Jingdezhen.

And what of Chinese furniture? There may be some architectural similarities as well as some points of comparison in the technical refinements of assembling the parts on these objects. These pieces were often crafted with an attention to the laws of physics, to gravity and to logic, which lead to very interesting characteristics in terms of design.

How can these resemblances be interpreted? Are they related to a similar aesthetic mindset, a similar logic in taste? For the very first time in the history of art, at this exhibition, *Great Minds Think Alike*, a comparative study has been undertaken

The precious woods that were used; how the parts were crafted and assembled; the level of artisan craftsmanship; how these furniture were used: the results of this exhibition, in our opinion, are quite surprising. We invite visitors to create their own panoramic view through this journey between two different cultures at either end of the world.

Mikael Kraemer,
Director of Kraemer Gallery, Paris
February, 2015



前言

2015年，是太阳王路易十四逝世300周年，这位伟大的君主于76岁高龄辞世。太阳王君权神授的至高权力，对国家的愿景……造就了法国的昨天、今天乃至明天。

因他而建的凡尔赛宫独一无二，令世人艳羡。凡尔赛宫的装饰亦要与建筑相辉映，为此，欧洲最伟大的艺术家纷纷来到巴黎一展身手，以最可能地接近宫廷和法国的艺术品味。布勒、B.V.R.B.、黎西纳（Riesener）、坎纳布斯（Canabas）等最知名的细木工匠创制出史上最美丽的家具与彩绘烫金壁版和珍贵的木地板相映衬。路易十四国王对建筑和艺术的高尚品味，以及对细节至臻完美的追求最终使得凡尔赛宫成为举世无双的宫殿。

今时今日，这座金碧辉煌的宫殿通常是法兰西共和国接待前来国事访问的国家元首的场所。

1680年左右，法国首次与中国进行商业贸易和文化交流，当时的中国成为法国最大的贸易伙伴之一。法国东印度公司由克尔伯特于1664年创立，在法国与中国的交往中扮演了主要角色。

当时，乘船前往大陆的另一端所需时间大约是一年，返回也需一年的时间。这种局限使得路易十四国王和康熙皇帝，以及之后的路易十五国王和乾隆皇帝无法亲自相见。尽管双方君主均有与对方见面的极大渴望，但距离如此遥远，且旅行的风险是毋庸置疑的，终不能踏上对方的国土是双方莫大的遗憾。两国君主最终找到了相互表达敬仰和钦佩的途径。他们分遣使节至两国，由使节代表各自的君主将本国艺术品作为外交礼品赠与对方。从这些艺术品中，我们可以观察到两国在公共组织管理和科技技术发展上处于同一水准。

法国的精湛工艺和生活方式无疑是世界工艺领域的典范，由高级女装定制、高级珠宝、美食和葡萄酒，乃至巴洛克和古典音乐，以及艺术和建筑。

路易十四时期，法国家具首次被看作堪与绘画、雕塑媲美的艺术。实际上，家具的价格甚至要超过后两者。今天，法国十八世纪家具在世界最知名的博物馆中展出，被认为是整个时代的化身。

特别值得一提的是，当时很多作品的灵感源自亚洲：柜橱、写字台上装饰着漆器屏风上拆下来的镶板，景德镇的瓷器则被固定在烫金镂空的铜底座上。

中国家具的情况又如何呢？家具们在架构和部件组装方法方面确实存在一些相似性。这些精品家具制造特别注重物理构造，以符合重力和逻辑等条件，使整个设计成品独具一格。

如何解释这些相似之处？其根源是在品味上类似的审美心态与逻辑么？本次展览揭示了家具艺术史上首次进行的对比及研究。

所使用的珍贵木材，部件是如何制作和组装；类似的审美品；工匠的工艺水准；这些家具的用途等都于：本次展览的反映，在我看来，是相当惊人的。

我们期待每一位来访者穿越在世界两端两种不同文化的旅程中，得到属于自己的独特认知！

巴黎克雷默古董行总监
米凯尔·克雷默
2015年2月



Preface by

DANIEL ALCOUFFE

Honorary General Curator at the Musée du Louvre



For centuries, Europeans were enthusiastic about the Chinese works of art they received. One of them was King Louis XIV: he owned an admirable small Chinese dish made of white jade with two handles in the shape of a dragon, which now adorns the windows of the National Museum of Asian Art in Paris. The French loved and assimilated Chinese works to such a degree that they sometimes turned them into French *objets d'art*, with gilt bronze mountings for porcelain vases, removing panels from lacquered folding screens to use them on commodes.

The time has now come to familiarise Chinese audiences with French *objets d'art*, especially those of the eighteenth century, the century of Louis XV and Marie Antoinette.

The French decorative arts of the 18th century indeed constitute a universal and timeless whole. At the time, in France, shapes and ornamentations were developed that have been adopted and imitated internationally. All the foreign courts of the day, from Joseph I of Portugal to Catherine II of Russia, from Stanislas Augustus of Poland to Charles IV of Spain, were clients of France. French objects from the 18th century were collected in

England while the century had not even come to an end. Later on, beginning in the last quarter of the 19th century, these objects captivated the United States: all American museums have period rooms, reproducing 18th century French interiors.

A great Parisian gallery, such as Kraemer Gallery, that is continuing to expand appreciation for these 18th-century French objects, by showing them to the discerning Chinese public, can only be encouraged.

To contribute to a better understanding of what we owe to the 18th century, the great creativity of that period in terms of form, ornamentation, techniques and materials, Kraemer Gallery is exhibiting a selection of particularly significant works specifically for this audience. The Chinese public will be able to see its favourite materials, lacquer, porcelain, hard stones, as they were used in French furniture. Not long ago, the great collectors of 18th century French furniture often came from North America or South America. It could very well be that one day, they will come from China.

Daniel Alcouffe
Honorary General Curator at the Musée du Louvre

数百年来，欧洲人总是为自己所获的中国艺术品惊叹不已。法国国王路易十四曾经拥有一只白玉龙形双耳杯，如今这只双耳杯在巴黎国立亚洲艺术博物馆中展出。法国人对中国艺术品情有独钟，爱不释手，乃至于是有时会信手将其改造为法国艺术品，如为瓷瓶安装铜底座，或把漆器屏风的扇叶分拆，镶贴在柜橱表面。

是时候让中国公众熟悉法国艺术品了，尤其是十八世纪路易十五国王和玛丽·安托瓦内特王后时代的法国艺术品。

十八世纪的法国装饰艺术风格兼收并蓄并经久不衰。在那时，法国研发的造型与装饰在全球被广泛接纳和模仿。几乎当时所有的欧洲宫廷：葡萄牙的约瑟夫一世、沙俄的叶卡捷琳娜二世、波兰的斯坦尼斯瓦夫二世和西班牙的卡洛斯四世均是法国的客户。十八世纪尚未结束之时，英国人就开始收藏十八世纪的法国艺术品。十九世纪的最后二十几年间，这一时期的法国艺术品又赢得了美国人的青睐，美国每座博物馆都会布置一个重现十八世纪法国室内装饰氛围的展厅。

巴黎知名的艺廊——Kraemer（克雷默古董行），正将他们对十八世纪法国艺术品的认知向全球推广，包括向中国的艺术爱好者们展示这一时期的精品，在此，我对他们不懈地努力表示鼓励和赞赏。

为更好地理解十八世纪的法国对于艺术的贡献，以及这一时期在造型、装饰、工艺和材料等领域的创新，Kraemer（克雷默）精心选择了独具代表性的作品。中国公众将会在法国家具上，发现他们始终钟爱的元素：漆器、瓷器、宝石。一直以来，十八世纪法国家具的大收藏家通常来自北美和南美，或许有一天，他们将来自中国！

法国卢浮宫博物馆荣誉馆长
Daniel Alcouffe



CHINESE FURNITURE IN THE 17TH AND 18TH CENTURY

Angela Zhu, Exhibition Manger, Liang Yi Museum

The two hundred years between 1600 and 1799, which straddles the fall of the Ming dynasty (1368-1644) and the rise of the Qing (1644-1911), sees a world of not only dramatic political changes, but also social changes. Under the Qing regime, all males were to adopt *Manchu* custom – a different hairstyle and new style of dress, and the Manchurian emperors implemented a bilingual system of both the *Manchu* and *Han* languages. Historically, the *Han* intellectuals have always played an important role in shaping the public discourse of *Han* and Chinese identity. Faced with the changing political reality and their *Manchu* overlords, however, the *Han* literati-official were initially resistant to the Qing's consolidation of power and policies, of which the *Han* Chinese believed weakened their ethnic and political power. The conflict aroused during the transition of the Ming into the Qing did not improve until the Qing rulers implemented a series of edicts to mollify the *Han* elite, which can be reflected in the development and evolution of Chinese furniture during this period.

Unlike Chinese calligraphy, ceramics, gold, jade, and other traditional collections, the essence of Chinese furniture lies in its functionality as a household implement and was therefore historically rarely collected, or even seen as an art form. Although Chinese connoisseurs' interest in Chinese antique furniture were first stirred in the early part of 20th century, Chinese antique furniture did not become recognised as a quintessential part of our cultural heritage until the 1980s, when it started to see its reputation rise along with its value. It was also during the 1980s that an influx of well-preserved high-quality Chinese antique furniture pieces from the newly loosened borders of China came to Hong Kong and the West. Currently, the majority of existing Chinese antique furniture in China are from late Qing dynasty (1736 – 1911) to the Republic of China (1912 – 1949), while earlier pieces of Chinese furniture from 17th and 18th century are much more rare, even in most public museums.

The chronological identification of Chinese furniture is difficult. However, scholars agree that Ming furniture should be classified according to their function: chairs and stools; tables and bookcases; beds and couches; frames and screens. The majority of existing pieces belong to the late Ming period (16th and 17th century) with only very little surviving from the early to mid-Ming period. Although the Qing took over the Ming in 1644, Ming-style furniture, characterised by its simple design, precise structure, and elegant yet restrained decoration, was still dominant until the end of the 17th century. In the 18th century, the Qing imperial pursuit of luxury and ornate fashion led to a new aesthetic trend, which is now seen as Qing-style.



Surviving examples of early Ming period furniture are rare due to the fact that early Ming furniture inherited the furniture manufacturing traditions of the Song and Yuan dynasties and were usually made of softwood. Carpenters used woods that were locally available, for example, beech in Suzhou; *zuo* (*xylosma racemosum*) in Subei; elm in Hebei and Shanxi. These types of furniture are categorised as *chai mui* (firewood) furniture and though beautiful, rarely withstood the test of time. Long before the import of hardwoods, another type of furniture popular among the elite was lacquered wooden furniture, in which softwood was coated with lacquer. Unfortunately, very few examples of lacquered furniture or firewood furniture from the early Ming or earlier dynasties can be found today. Most had been destroyed or lost in fires, floods, wars or simple infestation by insects and vermin.

In the mid-Ming dynasty, Emperor Longqing (1566 – 1570) lifted the ban on maritime trades and embarked on expanding international trade routes and foreign relations. This led to the

tropical hardwoods *huanghuali* and *zitan* being imported from South East Asia and Pacific regions. These two types of hardwoods distinguished themselves from the earlier softwood by their scarcity, durability and hardness. Furniture made from these two types of hardwoods became much sought-after among the imperial family, literati-officials and wealthy merchants.

During the late-Ming dynasty (late 16th to 17th century), Jiangnan, the area south of the Yangtze River surrounding the city of Suzhou, became well-established as a major furniture production centre. The furniture in this area was distinctive in style and displayed advanced craftsmanship. Large quantities of Suzhou-style furniture were exported to other parts of China or even to the far north. As such, Suzhou became a major centre of economic and cultural development during that period. On a related note, the elite scholar-official classes were also active patrons of classical garden construction. Many of the most famous gardens were constructed in Suzhou, for example the ironically named Humble Administrator's Garden, the largest and most famous classical garden of China, was in this region. The garden is both a unique cultural phenomenon and also the product of the advanced development of Chinese society at the time. The classical gardens of Suzhou created a new urban living environment, embodying new ideas of living and architectural forms, showing people a way of pursuing profound spiritual comfort within physical spaces and as such, very much interrelated to the rise of furniture manufacturing at the time. The emperor's engagement in furniture manufacturing also brought the development of Ming furniture to new heights. Emperor Tianqi (1621 – 1627) was a famous carpenter whose excellent technique, aesthetics and connoisseurship contributed significantly to the furniture of that period.

Early Qing furniture, in late seventeenth century, simply inherited most of the style elements of Ming furniture. However, during the Emperor Kangxi's sixty-one year reign, political power was stabilised and the economy improved. By this time, the Qing dynasty had started becoming much richer, and was creating an extraordinary civilisation and Manchurian-Han hybrid culture of its own; and the Qing emperors began to pay more attention to their material surroundings. It encompassed not only the moulding of their immediate environments – *Zijincheng* (Forbidden City) and other imperial gardens, but also an ornamental evolution of furniture style. To accompany these developments, the first palace workshops of furniture-making were established.

In 1691, the thirtieth year of the Emperor Kangxi's reign, *Zaobanchu* of *Yangxindin* (the palace workshop) was established. Specialisation was encouraged in these workshops, and they were divided into a number of sub-workshops, including but not limited to departments dedicated to jade, *falang* (enamelling), and woodworking. In the workshops, there gathered the best master craftsmen in all their fields, and in the woodworking section, the best master carpenters were brought up north from Guangzhou and Suzhou. The furniture pieces were naturally of the highest quality and exhibited a distinctive court style with remarkable skill. According to the official documents from this era, furniture making

was taken very seriously. Carpenters made furniture under the direct guidance of the emperors and Emperor Yongzheng (1723-1735) was known to personally oversee its process at the time. Furniture makers also had to adhere to rigid imperial guidelines of style and size, which means that Qing-style furniture is usually more uniform than their Ming predecessors. The development of Qing furniture culminated in the reign of the Emperor Qianlong (1736 – 1795), which established the style of what we now think of as quintessentially Qing furniture. The basic features of Qing style furniture are decorative and luxurious furnishings, ornateness and sumptuousness. Like his father Yongzheng, Qianlong himself played an active part in furniture manufacturing, to the point of dictating precise dimensions and style. In particular, he revived the archaic jade carving motifs and asked that they be applied to furniture. He also embraced Guangdong style, which was influenced by the Western baroque and rococo style.

The Chinese furniture from the 17th to 18th century are generally regarded as the golden age of Chinese hardwood furniture, and it reached its zenith during the most stable periods of the mid-Qing era. Liang Yi Collection has over 300 pieces of Chinese antique furniture, and nearly two-thirds of these belong to the 17th and 18th century, which we are proud to showcase along with the best of French court furniture in this very special exhibit.



漫谈十七至十八世纪的中国家具

朱倩 藏品经理 两依藏博物馆



1600至1799这两百年里的中国家具制造者们，身处明（1368-1644）清（1644-1911）两个皇朝的更替，政权的变化来得突然而剧烈，皇帝换了，男士们的发型和服饰换了，满文和汉字会同时出现在皇帝下达的圣旨上，自汉代就建立的汉族士人阶层在政权中享有的尊贵地位要让位于满洲的贵族，由一开始的抗拒、愤懑、到屈服、顺从，融合，不同的统治者终于带来思想和文化的变化，以至于整个中国社会的变迁，而这些缓慢的改变则最终反映在与人们息息相关的物质形式上，当然包括家具。

不同于中国古代字画、陶瓷、金石等传统收藏门类，家具对于中国人来讲，只是与日常生活息息相关的一件用具。中国社会真正把它作为艺术品来收藏和研究的历史不足百年，最早始于20世纪前半叶，50-70年代陷于停顿，80年代，中国社会才逐渐认识到古代家具的历史和艺术价值，慢慢兴起了研究和收藏的热潮，也就是在这个时期，大量明清家具精品流出中国大陆。目前，国人能接触到的传统家具，大部分是清代中晚期（1736-1911）至民国（1912-1949）时期的出品，除北京故宫博物院等少数博物馆外，即使在中国各地的公立博物馆，都难觅中国十七至十八世纪家具的踪影。

对于十七至十八世纪中国家具的研究，尤其是家具所属具体年代的判断，至今未有统一的鉴定标尺，但当前的研究领域基本达成以下共识：现存的明代大型家具如椅、凳、桌、案、床、榻、架、柜等等，大部分属于明中晚期（十六至十七世纪早期），明中期（十六世纪）以前的存世量极少。明代於1644年结束，清代於1644年开始，但风格简约而线条优美的明代风格家具，在十七世纪依旧占据主导地位。十八世纪是一个中国家具风格流变的世纪，吸收西方装饰元素，崇尚富丽豪华的家具形式更迎合清代皇室的审美品味，“清式家具”开始引导中国家具的潮流，其中以紫檀木家具为代表。

为什么明代早期大型家具保存至今的不多呢？明代早期的家具制作承袭宋元的风格，做家具选用的木材亦多就地取材，如苏州的榿木家具，苏北的柞榛木家具，河北、山西的榆木家具等等。当时社会生产量最大的就是这类后世称为“柴木”或“杂木”的家具，而当时上流阶层所使用的家具亦以精工细作的的漆木家具为主，如明雕漆家具至今在北京故宫博物院有很多遗存。大型的漆木家具有很多一直流传到后世使用，并不作为收藏品保存，在使用过程中被损坏淘汰或因未加意保护乃至消失。由于木家具本身



对于保存的条件要求较高，潮湿、虫蚀、承重挤压、火灾等客观因素，都是明代早期家具留存量稀少的原因。

明代中期的隆庆皇帝（1566-1570），解除了之前的海禁政策，使得当时民间的海外贸易兴盛起来，中国商人们积极参与当时已经建立起来的东亚及太平洋贸易圈，为家具制造所用的黄花梨木和紫檀木等木材原料大量入口创造了条件，木材的名贵，使得黄花梨木和紫檀木家具区分于“杂木”家具，只逐渐出现在当时的官宦或富裕阶层的家庭里。

明代晚期（十六世纪晚期至十七世纪上半期）最重要的家具产地是以苏州为中心的江南一带（包括今浙江、江苏、上海），该地区的家具产品为当时人所推崇，称为“苏作家具”或“苏式家具”，它们主要通过水路，运销到中国其它地区，甚至到遥远的中国北方地区。这一结果的出现建立在当地繁荣的经济、发达的手工业传统，崇尚豪华奢靡的生活风尚以及人文荟萃的基础之上。最重要的是，当地社会风尚的领导者——官宦阶层或者说文人雅士们，热衷于兴建私家园林，现在的苏州仍留存有明代园林建筑的代表——拙政园。他们不仅参与园林设计，对园林中建筑的重要配备：家具，也提出了理想的模式，并积极参与设计和制作，使得最终成果蕴含了更多的人文气息。就在这一时期，海外贸易带来的黄花梨木材慢慢赢得了富裕阶层的青睐，因为黄花梨木的天然纹理近似中国画中的山水线条，木材本身有清淡的花香味，再结合优秀的设计和精湛的工艺，木质的特性使得黄花梨家具耐用而又较易保存，众多因素使黄花梨家具不仅具有实用的功能，也具备了作为艺术品的可能，这一时期有一个最著名的木工，就是天启皇帝（1621-1627）朱由校，书籍记载他“性巧多艺能，善木工营造”，上行下效之下，使得明代家具制造超越之前的历史时期，达到了一个新的高度。

进入十七世纪的后叶，即清代的早期，家具的制造工艺和风格基本延续了明晚期的风格，因为这时候的工匠还是明末的工匠，清代的满洲贵族们在强大的汉文化传统前还没有形成自己的审美品味。经过康熙皇帝（1662-1721）60年的励精图治，去除了叛变战争的阴影，清皇朝终于迈向它的鼎盛时期，有能力也有物质条件制作各类最精美的用品，专供皇家享用。经过战火损毁的皇宫——紫禁城，开始整修，皇家的园林开始建设，需要更多的家具来装备精美的宫殿，集中居住于北京的王公大臣府邸也需要相应的家具配备，种种因素，促成了一个重要机构“造办处”的成立。

1691年（康熙三十年），“养心殿造办处”正式设立，下设多个工种，称为“作”，有“玉作”，“珐琅作”等，“木作”自然包括在内，他们不仅制作家具，也承作室内的木装修，当时从广东和苏州调来最高手艺的木匠，迎合皇室成员的喜好，制作出精美的木家具。据清代宫廷的档案记录，雍正皇帝（1723-1735），对于宫廷家具的制作，有很多干预，包括用材和家具的形式，一些新的家具形式，按照皇宫的陈设，特意让能工巧匠们设计和制造；终于在他的继任者乾隆皇帝（1736-1795）时期形成新的家具风格，主要代表是在吸收西方装饰元素的“广式家具”基础上，雕刻繁缛，装饰华丽的紫檀木家具，此种风格受到统治阶层的青睐而开始引领新的潮流，后世称为“清式家具”

十七至十八世纪的中国家具，被认为是代表中国家具艺术的巅峰之作。两依藏博物馆近300件家具藏品中，有180件属于这一时期的制品。本次展览选取的黄花梨架子床、南官帽椅、多宝柜、紫檀圈椅、插屏式透雕大座屏等正是这个时期中国家具中的精品。

FRENCH FURNITURE OF THE ANCIEN RÉGIME:

Domestic and Foreign Talent in the Capital of Luxury Production

INTRODUCTION

French furniture making of the *ancien régime* (1610-1789) has always had a special place in history, as it produced designs and styles that were valued and copied throughout Europe, the Americas, and, more sporadically, China. Its cabinetmakers and designers, such as the *maître ornemanistes* in the royal workshops under Louis XIV (1638 -1715), are amongst the most influential and celebrated of all time. During the 17th and 18th centuries, the population in France grew significantly to about three times that of England and four times that of the Dutch United Provinces; it was mainly concentrated in Paris and the surrounding area of the Seine-valley. This densely populated region became the centre of luxury production and trade, and guilds, i.e. medieval professional associations that protected individual craftsmen and groups in order to secure their position in society and, sometimes even more importantly, in business. Three bodies emerged: the guild system, the royal workshops and the *marchands-merciers* and they employed talented artisans of diverse origins and training. Consequently, French furniture benefited also from foreign techniques and fashions such as the use of ebony and mahogany veneers, first used in the Low countries and in England respectively, and mechanics, such as the ones found in furniture from Germany. During this time period, *ornemanistes* and draughtspeople, including those who initiated and propagated *chinoiserie*, contributed designs with East Asian influences that allowed for the production of completely unprecedented and highly extravagant *objet d'art*.

After the French Revolution of 1789, royal luxury consumption diminished to signal political renewal and social changes and much furniture was sold to foreign countries, mainly to England. Ironically, this sale only further promoted the splendour of the ancien régime outside France and its “golden age of cabinet making”. Today, not only can the structure of Parisian society still be recognised but so does the furniture, which is still highly collectable both in France and throughout the world, and remains firmly in the interest of the antique dealers, the former *marchands-merciers*.

THE INFLUENCE OVER PRODUCTION: THE GUILD SYSTEM, THE ROYAL WORKSHOPS, THE CITY AND THE CHURCH.

In 1608, Henry IV (1553-1610) invited foreign craftsmen to Paris and offered them work and accommodation in the Louvre palace. He promoted and sponsored art and craftsmanship, however, during his reign and the following reign of Louis XIII (1601-1643)

the number of craftsmen was limited and their output modest. Serious changes only took place after Louis XIV was crowned in 1661 and art became used to express the political strength and splendour of the “Sun King’s” court. In 1588 the Grand Duke of Tuscany established workshops in Florence, the *Opificio delle Pietre Dure*, to support the manufacturing of hardstone (*pietra dura*) marquetry. This example of royal patronage in an Italian principality inspired the need for the French court to demonstrate its own wealth and status, and resulted in Louis XIV founding the Manufacture *Royale des Meubles de la Couronne aux Gobelins* in 1662. Beside the Louvre, where individual craftsmen worked as the artisans du roi, the Gobelins housed of a large group of workshops, where many craftsmen of very different professions and origin worked under one roof.

Charles Le Brun (1619-1690) became first director of the *Manufacture Royale* and controlled all different disciplines, and he supplied them with his designs. His ambition was to form a distinctive French style, employing mainly French artists, whilst also taking advantage of foreign techniques. To stimulate and enrich the national arts and crafts and its variety, highly skilled craftsmen from foreign countries were invited to Paris.

Among others, specialists of *pietra dura* marquetry came from Tuscany and cabinetmakers from Holland and the Flemish Netherlands, and, later, Germany. The *Gobelins* became a unique centre of art and was enormously productive, especially during the first thirty years of its existence, when the furniture and furnishings for the new Château at Versailles were made.

This success was made public all over France and Europe to further express the power of Louis XIV's kingdom. Consequently more foreign craftsmen and artists were attracted and moved to Paris typically after they were trained in their home countries. For most of these craftsmen it became very difficult to settle in Paris and to establish their own workshops, as they had problems with the French language, and even more importantly, were rejected by the guilds.

The guild-system in France is a powerful institution with a long history. Records indicate that the woodworking trade was split into two associations: that of the carpenters and *huchiers* (chest makers) in 1290. Later, two distinct guilds were formed from the *huchiers*, the *menuisiers* (makers of chairs, beds and console tables) who worked on solid wood furniture, and the *ébénistes*



(cabinetmakers) who produced veneered furniture. In the second half of the seventeenth century, as furniture making became more sophisticated, the *marqueteurs* (marquetry cutters) separated from the *ébénistes* and the *tourneurs* (turners) and *sculpteurs* (sculptors) split from the *menuisiers*.

As the importance of the arts rose, the guilds became more powerful. Each guild protected its members and their retail market against craftsmen of other guilds and especially against foreigners. The work processes and objects produced were clearly defined, but disputes between different guilds were not uncommon. Master *menuisiers*, including Philippe-Joseph Pluvinet (d.1793, master 1754), Antoine Gailliard (master 1781), and, more famously, Jean-Baptiste-Claude Sené (1748-1803, master 1769), for example, made furniture—predominantly chairs, beds and screens—from solid woods and used techniques such as turning and carving.

All guilds had to be accepted by the king and paid taxes to the crown, money they raised through regular membership dues as well as fees paid by new masters for joining the guild. The entire guild's money that was not spent on taxes was used to support its members, such as impoverished masters or widows of these masters, sick or disabled members; for celebrations or funerals; and to help fund religious meetings within the guilds. This system controlled the training of apprentices and decided which journeymen were allowed to become masters. In general, craftsmen had to be apprenticed for three years and must have worked as journeymen for at least another three years, before they were allowed to produce a masterpiece (*chef-d'oeuvre*) and to apply for mastership. When a journeyman was accepted and allowed to become a master (*maître*), he paid entry fees upon his acceptance.

Royal artisans of the *Louvre*, the *Gobelins* or the *Arsenal* (a later branch of the *Gobelins* workshops) were privileged and freed from all restrictions set by the guilds as they worked under direct patronage of the crown. Throughout their period of production there were always many foreign craftsmen employed at the royal workshops and all artisans there had the right to cross the divisions of the trades, a practice forbidden by the guilds. Leora Auslander suggests that “perhaps as a consequence of their freedom, they build pieces displaying extraordinary richness of



material and craft and constituted a key site for stylistic innovation in royal furniture...”, and her comment seems illustrated by the work of Jean-Henry Riesener, a cabinetmaker highly reputed for his high-quality woodwork and meticulously cast and chased gilt-bronze mounts. Riesener trained with Jean-Francois Oeben (1721-1763, master 1761) and became his successor as the principal cabinetmaker of the *Arsenal* workshops. Whereas he took over his master's position and the rooms provided to him at the *Arsenal*, many apprentices left the royal workshops upon completion of their training.

After six years of working for the *Manufacture Royale*, the *ébénistes* could become masters and did not need to pay the usual fees. Foreign craftsmen could become naturalised Frenchmen after ten years and were allowed to will their belongings to their descendants. The royal artisans had the right to train apprentices, who, if they could not stay in the royal workshops to work as journeymen, were allowed to join the guilds.

This political decision was significant. It proves how much the work and standard of craftsmanship was favoured, as apart from trying to attract royal craftsmen to join the guilds, the masters of the guilds often envied them for their privileged position. Most royal artisans worked for the crown until they retired when they became entitled to receive a pension, but, unlike the guilds craftsmen, their workshop and their position were not heritable, so they rarely established dynasties.

In the 17th and 18th centuries more than a third of the Parisian *ébénistes* were immigrants of either first or second generation. During the reign of Louis XIV (1643-1715), most foreign cabinetmakers came from the Flemish Netherlands or from Holland, whereas during Louis XV and Louis XVI's reigns (1715-1774 and 1774-1791 respectively), larger numbers of émigré artisans also came from the German states. Francois Antoine Reizell (master 1764) and Joseph Gengenbach (1712-1797, master 1766) represent talented cabinetmakers of German origin, and their careers and the collaborative nature of their work is highly representative of their community and time. Most of these furniture makers were neither working for the royal workshops, nor were they accepted by the guilds. Consequently, it was impossible for them to establish their workshops in the city,

where only members of the guilds were allowed to settle. Foreign craftsmen were forced to move to the *faubourgs*, the suburbs of Paris, where the different monasteries and convents owned the land (Fig 1). The *Faubourg Saint-Antoine*, just eastwards of the Bastille, for example, was highly populated by artisans, who took advantage of the rural area, with unlimited space for production and storage, and a convenient position by the river. The *Faubourg Saint-Antoine* was owned and controlled by the Cistercian convent of Saint-Antoine-des-Champs since 1471, which offered political freedom to the artisans, who were excluded by the guilds.

All craftsmen working in the *faubourgs* organised their workshops according to their own needs, often involving several family members. However, they were neither allowed to employ journeymen and to train apprentices, nor to work in more than one trade. Their workshops differed tremendously in size. Most craftsmen, the individual *chambrellan*, worked alone in their rooms or with their families. Later, during the second half of the 18th century, larger workshops were established, often run by masters who gained permission to join the guild, but remained in the *faubourgs*. These workshops employed up to sixty workers, who, although this size of atelier suggests a standardised and factory-like production, worked individually and creatively. *Menuisiers* Jean-Baptiste Boulard (1725–1789, master 1755), who became a regular supplier to the royal wardrobe (*Garde Meubles de la Couronne*) and Pierre Duprez (master 1766) both excelled in their careers as guild master craftsmen operating from the *faubourgs*. Their workshops produced in a variety of techniques and employed craftsmen of different skills that distinguished them from the single artisans working from home, who typically specialised in manufacturing one single product.

Although established in an independent area, *faubourg* workshops were visited regularly by adjudicators of the guilds, who had the right of inspection and confiscation of furniture. The guilds could not influence the production of the *faubourg* effectively, but they hindered the sale of their work and considered it illegal. Inspections were done four times a year with the aim of uncovering badly made products, a claim to support their discrimination of these workshops and to prevent any contact or trading between the craftsmen of the suburbs and the craftsmen of the guilds.

It is most likely, that master *ébénistes* and *menuisiers*, and especially the *marchands-ébénistes*, bought furniture from these foreign workshops, which were not allowed to stamp their products with their proprietors' name or company logo, only to sell it under their own name or stamp. Only guild masters were allowed to stamp their furniture, to label all products made by guild members and to protect and differentiate themselves and their market. Nevertheless, many clients became customers of the foreign artisans, either by direct sale, which was not at all favoured by the guilds, or indirectly, through the shops of dealers, the *marchands-merciers*.

Many *marchands-merciers* patronised different workshops in the

faubourgs and they became major distributors of furniture and furnishings. They served a luxury market, supplying extraordinary pieces to wealthy clients. This market was only enjoyed by few people, mainly of noble background or financiers; but it introduced a novelty, the indirect selling of luxurious goods, so the clients did not need to order directly from the craftsmen. Ordinary furniture, on the other hand, was still sold by the workshops, the *marchands-merciers* only sold luxuries of French and foreign origin.

The shopkeepers' influence led to a very modern system, one that persisted throughout the 19th century and 20th centuries and today, where customers go from one dealer to the other to select from a variety offered. To go shopping became a social event that originates from this moment in time and place, where mercers operated their shops in the same area, in *Rue Saint-Honoré* and its neighbourhood. One could promenade to meet people and to shop for fancy presents or even whole interiors. Paris became one of the most interesting places, offering a great variety of shops and *commerce de luxe*. Especially during the 19th century, when the industrial revolution brought more wealth also to the middle class and the first shopping arcades and department stores were opened (e.g. *Bon Marche*, *Galleries Lafayette*), shopping became a fancy entertainment for people of different backgrounds.

THE MARCHANDS-MERCIERS, 'DEALERS IN EVERYTHING – MAKERS OF NOTHING'

The dealers in Paris had their own guild that was first mentioned in 1137, and that listed its first statutes in 1268. This corporation became important in the early 1740s when the *merciers* defended their position in the furniture trade. They were allowed to sell furniture, stamped and unstamped, but sometimes they got into difficulties with other guilds, as with the *Corporation de menuisiers-ébénistes* in 1749, when they crossed the borders between the guilds and got too heavily involved in the making process. Some *merciers* worked as designers as well as dealers and their influence in furniture design and making is undeniable. They ordered different decorative accessories, such as porcelain or painted glass plaques and gilt-bronze mounts—often to their own designs—from diverse workshops of different crafts, and supplied second-hand Asian lacquer panels to *ébénistes*, who made the carcasses and assembled all parts into some of the periods' most celebrated pieces of furniture.

The merchants' influence over the production of furniture knew few boundaries. In collaboration they asked furniture makers, including the famous B.V.R.B. and Martin Carlin, to manufacture objects that benefitted from unusual but increasingly more popular techniques like domestically produced varnishes that imitated Oriental lacquer. Bernard II Vanrisemburgh (before 1696–c.1766) was a second-generation émigré cabinetmaker of Dutch origin, and Carlin (c.1730–1785, master 1766) was German, and both artisans established workshops outside the city and remained in the *Faubourg Saint-Antoine* after they joined the guild. Whereas B.V.R.B. is better known for the adoption of Japanese and Chinese lacquer panels in his objects, those of Carlin show domestic techniques (see cat. no. 26 for their work).

One workshop specialising in imitation lacquer was that of the highly successful Martin brothers whose 'exotic'-looking *verniss Martin*—and many imitations thereof was a surface coating applied in several consecutive layers of opaque paint that was made to look like pictorial Japanese and patterned lacquer panels. Michael Sonenscher described the substantial amounts of sub-contracting that took place and lists painters, turners, a toymaker, a sculptor, a metal-founder and embellisher, a jeweller and decorator, a gilder and a gold leaf-maker (all of whom may have employed their own journeymen and apprentices), as regular suppliers of unfinished goods to the Martin workshop. The range of objects produced and services offered by the *vernisseurs* Martins suggests that many of these sub-contractors were involved in the production of 'verniss Martin' objects, as they were later called, since turners, toymakers and jewellers could not have varnished furniture and coaches, which formed the main activity of the business. The popularity of this varnish itself and the many effects, figurative depictions and patterns, give evidence of the fashion for Asian inspired good at the height of the taste for *chinoiserie* during the second half of the *ancien régime*.

In the 18th century some of the merchants, many from families of *marchands* (who were related to other *marchands*) formed dynasties of mercantile power and wealth. They could afford to order parts made by the most talented craftsmen, using the best materials available. In doing so, they enriched the variety of resources in use tremendously and originated designs, to include materials and techniques that were not traditionally used on furniture, manufacturing highly decorated pieces. The merchants invested in most extraordinary and exquisite furniture to serve their clients, mainly members of noble families or royalty, with unique and expensive luxuries. Not only did their financial power allow them to combine many different materials, but also further their political and social position. The *marchands-merciers* belonged to a strong guild, able to buy almost anything anywhere. They had no permission to produce, but they were unrestricted in designing types of furniture and to employing traditional materials and techniques, superseding the limitations producing craftsmen were asked to adhere to. Consequently, the *merciers* became serious competitors to the master craftsmen who also sold their furniture directly to clients but were much more restricted and reluctant to cross the lines between the guilds.

In addition to concealing the origin of new pieces the merchants dealt with, they also bought old furniture and artefacts and dismantled some of them to recycle their precious materials for re-use, for example, panels of Boulle marquetry or *pietra dura* inlay. During the reign of Louis XV, four sales of furniture from the royal palaces took place in 1741, 1751 and 1752, and important pieces of Louis XIV furniture, which were considered "old-fashioned", were sold from the *Louvre* and the *Tuileries*. Some *marchands-merciers* were known to buy these old-fashioned pieces to sell them on, or to harvest their materials.

The fact that most cabinetmakers did not earn much money and could not refer to savings, indicates the doing of the *marchands-*

merciers. Only the dealers had the financial power to patronise the best craftsmen and to get their own designs produced. *Merciers* like Hébert, Poirier and Daguerre supplied different workshops with similar or sometimes identical parts and commissioned furniture to their own designs, so consequently pieces of furniture from different individual workshops can be similar at times, which would be surprising without all interference of the dealers.

CONCLUSION

The *marchands-merciers* introduced a system that is very familiar to us today. In the 18th century, a variety of shops sold fine art, furniture and furnishings, and customers bought articles, they selected from a range of high-quality products. Presentation and sophistication played a major role and the origin of the artefacts as well as the background of the craftsmen were concealed by the splendour and atmosphere of the luxurious shops. Furthermore, many products were designed or at least highly influenced by the merchants who had less experience with materials but an enormous knowledge of the luxury market and needs of their customers. Their success was based on individualism and quality, and their support of different workshops gave them access to extraordinary pieces for little money, allowing them to accumulate wealth and to rise in society.

The guilds, on the other hand, aimed more for a system of public benefit. Their heyday was in the 18th century when their political position was strong and the craftsmanship of its members of the highest quality and level of specialisation. The guilds are still important today, and their influence over production and education led to the industrial revolution of the 19th century. They promoted a certain standardisation, and the development of modern techniques and ways of production that are partly based on the political system and professional separation patronised by the guilds. On the other hand, the enormous competition and the need to invest large sums of money in machinery and standardised production led to an end of the small and much specialised workshops where highly skilled individuals worked.

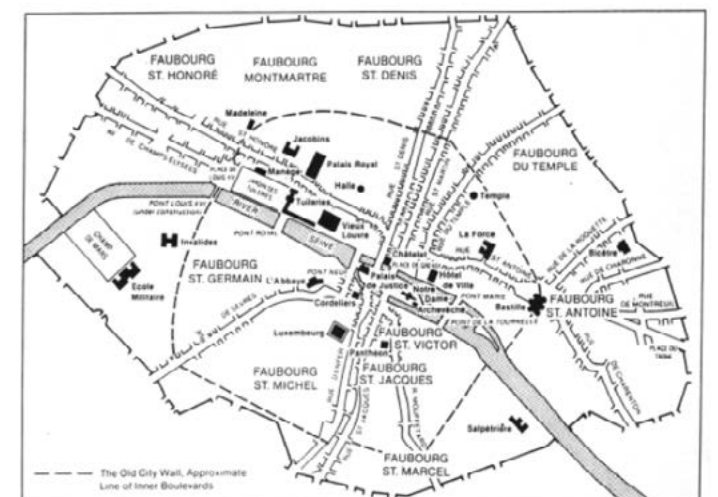


Figure 1:
(John Paxton, *Companion to the French Revolution*, Oxford:
Facts on File Publications, 1988.)

法国“旧制度”时期家具： 能工巧匠齐聚奢侈品之都

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简介

“旧制度”时期（1610–1789）的法国家具制造业有着重要的历史意义，它们的设计风格广受青睐，被欧美家具设计师们纷纷效仿，甚至在中国也风行过一段时间。这些家具的工匠和设计师们，譬如路易十四（1638–1715）时代的御用装饰大师，位居法国历史上最具影响力、最受尊重的大名人之列。在17至18世纪，法国人口迅速增长至三倍于英格兰人口，四倍于荷兰共和国人口，而巴黎及其周边的塞纳河谷是人口最稠密的区域。这个地区便成为了奢侈品制造和交易的中心，以及行会集中地。这些行会是中世纪的专业性协会，它们保护工匠和工人组织的权益，以确保他们的社会地位和生意。三类组织因此形成：行会体系，御用工坊和经销商，而它们都会雇佣不同背景、不同行当中有才华的艺术工匠。如此一来，法国家具还受益于来自国外的技术与格调，比如黑檀木和红木贴面，这种用法最初分别来自欧洲低地国家和英格兰。同时，家具的制作手法也受到了影响，这在一些来自德国的家具中可见一斑。该时期的装饰家和打样人，包括“中国风”潮流的引领者们，带来了许多具有东欧风情的设计，使一批前所未有的、极尽奢华的艺术品得以面世。

在1789年法国大革命后，法国皇室改变了一贯的奢侈作风，以标志政治革新，迎合社会变化，于是许多家具被售至外国，尤其是英格兰。讽刺的是，这样的交易反而更在国外为法国“旧制度”的显赫风光打了广告，越加巩固了其“家具制作的黄金时代”的地位。如今，法国家具和巴黎的社会结构一样广为人知，是在法国和全世界都炙手可热的收藏品，对古董经销商们来说更是尤为重要。

家具制作受到的影响：

行会体系，御用工坊，城市和教会

在1608年，亨利四世（1553–1610）邀请了一批外国工匠来到巴黎，并给他们在卢浮宫工作和生活的机会。虽然他热衷于促进艺术和工艺的发展，但是在他的统治时期和紧随其后的路易十三时期（1601–1643），工匠的数目并不多，他们的产量也很有限。这种局面在路易十四1661年登基后得到了彻底的改变，艺术成为了传达政治权力和“太阳王”光辉统治的宣传工具。1588年，托斯卡纳大公爵在

佛罗伦萨建立起几个名为“宝石”的工作坊，来支持当地玉石镶嵌工艺的发展。这个意大利公国对艺术的皇室赞助树立了一个典范，使得法国皇室也想要通过这样的形式证明自己的财富和地位。于是，路易十四在1662年创立了戈布兰皇家王冠家具制造厂。除了卢浮宫有一群单独作业的御用工匠外，戈布兰也容纳了很多工作坊，让大批有着不同专长背景的工匠们在一个屋檐下工作。

夏尔·勒·布伦（1619–1690）是皇家制造厂的第一任主管，不仅掌管所有不同的工艺部门，还给予工匠们自己设计的权利。他致力于打造一种与众不同的法式风格，在主要聘用本国艺术家的同时也利用国外的技艺。为了促进法国的工艺水平、丰富艺术种类，来自世界各国的顶级工匠被邀请到巴黎工作。

当中，有来自托斯卡纳“宝石”镶嵌工坊的专家，也有来自荷兰、尼德兰地区、及而来自德国的橱柜工匠。戈布兰成为一个独特的艺术中心，产量惊人，尤其是在其创立后的前30年间，凡尔赛宫的兴建亦带来巨大的家具和室内装饰品需求。

如此的成功传遍法国和整个欧洲，让路易十四王朝的权势更加深入人心。更多的外国工匠和艺术家被此吸引，各自在本国经过训练后，纷纷去往巴黎寻找工作。然而，对其中大多数技师来说，在巴黎安家、建立自己的工作坊难上加难，除了语言障碍外，最大的问题是他们被各类行会拒之门外。

法国的行会体系历史悠久且权力很大。历史记录显示木工行业在1290年被分为两个协会：木匠和制箱师傅。而后，从制箱师中又分出两个行会：用实木制作家具的menuisiers（椅子、床和墙台的制造者），和制作贴面家具的ébénistes（橱柜制造者）。17世纪下半叶，随着家具制造业日臻成熟，marqueteurs（镶嵌切割师）又从ébénistes中分出，而tourneurs（铁匠）和sculpteurs（雕刻师）又从menuisiers中分离出来。

随着艺术的地位得到提升，这些行会也就变得愈加强



大。每个行会都会保护自己的成员和他们的生意不受其他行会，尤其是外国人的侵犯。各种工艺和产品的分界和定义都非常明确，但是行会之间还是争吵不断。著名的menuisiers大师们，包括菲利普·约瑟夫·普鲁维内（1754年成为大师，于1793去世），安托万·盖里亚（1781成为大师），和更著名的让·巴普蒂斯-克劳德·塞内（1748–1803，1769年成为大师）都曾制作床椅、屏风等，他们会用实木来做这些家具，也会用到车削和切割工艺。

所有行会都必须有国王的认可，它们的会员需要定期缴纳会员费，新的大师级工匠入会也需要交一定的费用，这些收入在纳税范畴内。行会所有的税后资金则用于支持会员们，譬如贫穷的技师、技师的遗孀、生病或残疾的技师等等；资金也被用于庆典和葬礼，以及举行行会内的宗教会议。这个体系还操控着技师学徒的训练，并决定着哪些技工可以成为大师级工匠。一般来说，工匠们需要度过三年的学徒生涯，并以普通技工身份工作三年以上才能获得资格创作一件符合大师级水准的作品，用它来申请大师资格。一旦一位普通技工被准许成为大师（maître），他需要立即交纳入会费。

卢浮宫、戈布兰和阿森纳（戈布兰工坊的一个后期分支）的御用工匠们就幸运多了，他们不在行会管辖范围内，可以直接在他们皇室资助人的安排下自由工作。纵观这些工匠的创作年代，外国工匠永远在御用工坊里占有一席之地，而且所有的工匠都有权利进行跨工种创作，这在行会体系中是禁止的。蕾欧拉·欧斯兰德指出，“也许正是因为这些工匠可以自由创作，他们的作品常常在材料和技艺上表现出非凡的造诣，为御用家具风格独特的创造性提供了土壤……”，让·亨利·里森内的作品似乎印证了她的观点。橱柜大师里森内以高质量的木工技艺和对铜镀底板的完美烧铸和镂刻闻名，他是让-弗朗索瓦·奥本（1721–1763，1761成为大师）的门生，并接替奥本成为阿森纳工坊的首席橱柜工匠。当他接管了老师的职位，下榻阿森纳时，许多学徒都完成了训练，离开了这个御用工坊。

如果在皇家制造厂工作满六年，橱柜工匠不交常规费用也



能成为大师。外国工匠在法国生活10年以上就可以归入法国籍，能将自己的财产留给后代。御用工匠有培养学徒的权利，如果学徒们在完成训练后无法留在皇家工坊，他们有权加入行会。

如此的政治决定非常重要。从中不难看出艺术创作和工艺水准是多么的受关注，行会的大师们不仅想办法吸引御用工匠们加入自己的行会，甚至常常嫉羡他们的种种特权。多数御用工匠为皇室工作直到退休，他们可以领养老金，但是不同于行会技工们，他们的工坊和工作是不能被继承的，所以鲜有御用工匠建立起显赫的家族声誉。

在17至18世纪，超过三分之一的巴黎橱柜工匠是第一或第二代移民。路易十四时期（1643–1715），大多外国橱柜技工来自尼德兰或荷兰，而路易十五和十六时期（分别是1715–1774 和1774–1791），外国工匠中有很多是德国人。弗朗索瓦·安托万·瑞泽尔（1764年成为大师）和约瑟夫·甘根巴赫（1712–1797，1766年成为大师）是德国杰出橱柜工匠的代表，他们的职业生涯和其创作中体现出的合作精神在他们的圈子和时代中是非常典型的。这些家具工匠中的多数人既不是御用工匠，又被行会排斥，而只有行会成员才能在巴黎立足，因此他们在城中建立自己的工作坊是不可能的任务。外籍工匠们被迫转移阵地至巴黎城郊，那边的土地归各寺院和修道院所有（图一）。譬如位于巴士底区东侧的圣安东郊区就是一个工匠集中地，这个区域的宽广空间利于创作和储藏，而且坐落于河畔，这些优势都被工匠们所利用。圣安东郊区自1417年以来为田园圣安东西多会修女寺所有，寺院给了被行会排斥的外国工匠们一定的政治自由。

所有在郊区进行创作的工匠们都依据自己的需要来组织自己的工作坊，其中常常有几位家族成员。然而，他们不被允许雇佣普通技工或教授学徒，也不能跨工种作业。这些工作坊的规模天差地别，大多数工匠在自己的房间独自工作，或和他们的家庭成员一起工作。后来，在18世纪后半叶，更大的工作坊被建立起来，它们的主人往往是已经获得了行会资格，但依然留在郊区工作的大师。这些工坊的雇员数可以高达60人，虽然如此的规模可以进行标准化、



工厂式的制作，但是这些技工的创作都是独立并具有原创性的。御用衣橱制作者让·巴普蒂斯·布拉尔（1725–1789，1755年成为大师）和皮耶·杜培思（1766年成为大师）都是menuisiers和行会大师，并都在郊区工作，有着辉煌的职业生涯。他们的工作坊能够进行多种工艺的创作，并雇有掌握各种技艺的技工，这些技工与单独在家作业，只专攻一种产品的技工很不同。

尽管建于独立地带，郊区工坊常有行会仲裁员前来登门，他们有权视察和没收家具。行会并不能有效地影响郊区的家具制造业，但是他们可以阻碍这些产品的销售，并将其视为非法。这样的视察一年四次，其官方目的是找到不合格产品，但实际上是为他们对这些工作坊的歧视找借口，从而防止郊区工匠和行会工匠间有任何交易合同的产生。事实上，很多大师级橱柜工匠和menuisiers，尤其是橱柜工匠兼经销商，会从这些外国人开的工作坊进货（这些产品不被批准带有原作者的姓名或商标），再贴上自己的商标转卖出去。只有行会大师才有资格为他们自己的家具贴商标，或给其他行会成员的作品贴上标识，并保护自己的权益，让自己和其他工匠区分开来。然而，依然有很多客户会去购买外国工匠的产品，不管是直接购买（行会非常不喜欢这种方式）还是通过中间人的店铺，即经销商户。

许多经销商会赞助郊区工作坊，他们而后成为了主要的家具和装饰品发行商，从事奢侈品交易，为富裕的客户提供精美绝伦的艺术品。这个市场的客源很少，多是贵族成员或金融家；但奢侈品的间接销售在当时是个新奇事物，让客户们不用直接从工匠那里买东西。然而普通家具还是由工作坊直销的，经销商只做法国或外国高级货品的生意。

这些店家的影响力之大，形成了一个非常现代化的销售系统，从19到20世纪，直到今天都还存在。客户从一家到另一家，在眼花缭乱的选择中挑产品。从这时开始，买东西成为了一件社交活动，商家都开始在巴黎圣奥诺雷街和其附近开店。谁都可以在这条街上逛逛，见见朋友，并购买一些高端礼品甚至整个家的装潢。巴黎成为了全世界最有意思的地方之一，有着数不尽的商店和奢侈品。尤其在19

世纪，工业革命为中产阶级带来了更多的财富，最早的一批大商场和百货公司因而诞生（譬如Bon Marche和老佛爷百货），购物成为了不同阶层人群共同的娱乐活动。

经销商“什么都卖，什么都不做”

巴黎经销商最早有自己行会的记录是在1137年，最早颁布行会条例则是1268年。在1740年代初，家具商人需要维护自己的地位，这时行会组织的作用就更重要了。家具经销商们可以销售有商标和无商标的家具，但是他们常常和其他行会有矛盾，比如在1749年，床椅及橱柜工匠协会打破了两个不同工种的界限，而且对家具的制作过程涉及过深。一些商人一边经营，一边还做设计，他们对于家具设计和制作有很大的影响。他们会根据自己的设计向各工种的作坊订制瓷器、有色玻璃饰板、镀铜底板等装饰品，同时也会将二手亚洲漆板提供给橱柜工匠，这些工匠就把所有材料部件组装起来，制作出一批那个年代最受欢迎的家具。

经销商们的影响涉及家具制造的有关行业。他们要求家具制造者合作，包括著名的旺希森布尔B.V.R.B家族，马丁·卡兰等，采用一种不同以往，却越来越流行的方式：以本国漆仿制亚洲漆，以此获利。伯纳德二世·旺希森布尔(约1696前-1766)是第二代荷兰裔的细木工匠。卡兰（1730-1785,1766年成为大师）是德国人，都在城外建工作坊，加入行会后一直留在圣安东郊区。而B.V.R.B更为出名的是采用中国和日本的漆板装饰家具，卡兰则采用当地的技术（如本图录26页）马丁兄弟的一个工作坊在模仿异国风格的漆艺上获得了巨大成功，在器物的表面连续涂几层不透明的漆，使得外观看起来近似日本漆的图案。

迈克尔·苏伦擢，曾描述衍生出大量分包状况，包括画家、车工、玩具制造者、雕塑师、金属铸造工、珠宝匠、镀金工和皮革工（所有这些人都会雇佣他们自己的雇工和学徒）作为马丁工作坊的常规供应商。

漆匠马丁提到相关的产品和服务由这些分包商来提供，比如“马丁漆”（仿中国漆）的产品。车工、玩具制造者、珠宝匠等，在漆制家具的商业活动中不可能占据主要地位，他们之后有了自己的专用称谓。



这种漆受到欢迎并产生许多影响，产品的形象及样式都显示了“旧制度”后期崇尚亚洲风，以及从中获取的创作灵感。

在18世纪时，一些来自经商家庭背景的商人建立起自己商贸的帝国，坐拥权势和财富。他们有钱向最好的工匠订做部件，并使用最上乘的原材料。如此一来，他们不但极大地丰富了原料的使用，还推出原创设计，在家具制作中使用非传统的材料和技艺，创作出很多装饰无比精美的艺术品。商人们的主要客户是王公贵族，他们下血本制作最独特、精致和昂贵的家具来满足这些客户。经销商的雄厚财力使他们可以结合不同的物料来制作家具，更给他们带来了政治和社会地位。经销商的行会非常财大气粗，几乎可以在任何地方买任何东西。他们没有制作家具的权限，但是可以任意设计家具，使用传统物料和工艺，甚至废弃工匠们需要遵照的限制条例。因此，对于同样将产品直销给客户，但却要遵守各式规章，难以跨工种作业的大师级工匠们来说，经销商成了他们强劲的竞争对手。

除了隐瞒出售的新作品的真正作者，商人们还购买旧的家具或工艺品，将它们拆卸后再把其中珍贵的材料进行重新利用，譬如布勒镶嵌的面板或是玉石镶嵌。路易十五时期，皇宫内举办过四次家具展销，分别在1741，1751和1752年，许多被视为过于“老派”的路易十四时期家具在卢浮宫和杜伊勒里宫被出售。一些经销商以购买这些老式家具而闻名，他们会将家具拿去销售或是收集它们的珍贵材料。

大多数橱柜工匠赚不了多少钱也没有积蓄，这其实是经销商所为。只有商人才有足够材料赞助最好的工匠，并让自己的设计变成实实在在的产品。艾博、波利耶尔和达格雷等商人会提供给不同工作坊相似或是相同的部件，让他们制作自己设计的家具，因此各个独立作坊可能做出很相似的家具，如果不是因为经销商的安排，出现这种情况的几率是很低的。

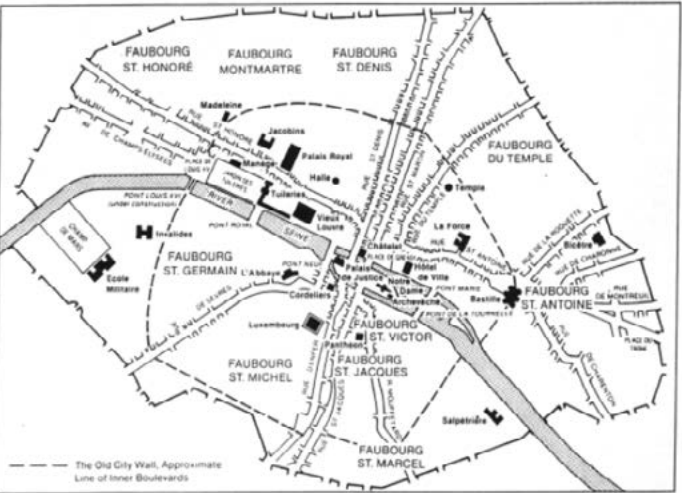
总结

古代巴黎经销商们建立了一个当代人再熟悉不过的经济体



系。在18世纪，许多店铺销售艺术品、家具及装饰品，而顾客们从大量高端产品中做出购买选择。产品考究的外观和精致程度是非常受重视的，但产品的来源和工匠的背景却被高级店铺的华美氛围所掩盖。另外，商人们经常设计产品，或至少对产品设计有很大的影响力，他们对材料运用没什么经验，但是非常通晓奢侈品市场的运作和顾客的需求。他们的成功建立在对独立性和质量的追求上，而对不同工作坊的支持让他们能获得杰出的作品，这使得他们积累大量财富并得到更高的社会地位。

另一方面，行会致力于打造一个造福大众的体系。他们的黄金时代在18世纪，那时他们有着强大的政治地位，其成员的艺术造诣和专业程度也是首屈一指的。他们积极促进生产标准化、现代技术革新以及部分建立在政治体系和专业分工之上的生产方式。同时，激烈的竞争以及机械和标准化生产对资金的大量需求导致了小型专业性作坊的没落，在那些作坊工作、拥有高超技艺，单独作业的工匠亦不再受宠。



图一：约翰·帕克斯顿 (John Paxton), 法国大革命指南 (*Companion to the French Revolution*), Oxford: Facts on File Publications, 1988



异曲同工

GREAT MINDS

T H I N K A L I K E



LIDDED SUTRA CHEST

Huanghuali

17th Century

Length: 43cm; Width: 24cm; Height: 23.5 cm

Buddhist inspiration is evident in the lotus flower and scrolling tendril patterns that embellished the front of this sutra chest. The *huanghuali* panels are carved in relief, while the brass lockplate and hinges demonstrate the rarely seen incised-and-hammered techniques. The bottom of the box is fitted with a panel of *nanmu* – a timber traditionally associated with book storage due to its insect repelling characteristics.



黄花梨缠枝莲花佛经箱

黄花梨

十七世纪

长43公分 宽24公分 高23.5公分

佛经箱的看面以莲花及缠枝纹为主要装饰，象征佛教的精神世界。黄花梨看面板的花纹以浮雕法制作，而黄铜面页与拍子的花纹则以极罕见的篆刻技法为之。嵌楠木底盖板作箱底，楠木因有防蛀虫的特性，传统上常用来保存书籍。



LOUIS XIV ROYAL TRAVELLING CASE FOR WRITING IMPLEMENTS

Marocain

c. 1660 - 1670

Length: 12 cm; Width: 29cm; Height: 26.5 cm

This case is decorated all-over with gold tooled brown morocco leather, sheathed around a wooden frame, with an overall design of alternating crowned L's (symbolising Louis XIV). The finely crafted gilded metal hardware included the carrying handle at the centre of the top, protective corner clasps, safety latches in the form of stylised lock. The hinged lid opens to reveal the interior lined with old green silk and fitted with an inkwell, a pounce pot and compartments for quill pens.



路易十四时期旅行文具箱

皮革，木，铜，丝绸

约1660 至 1670年

长12公分 宽29公分 高26.5公分

盒子以木框做架，全身用褐色的摩洛哥皮革和黄金装饰，整体的设计纹饰为带有皇冠的L图样（象征着路易十四）。精雕细琢的镀金金属配件包括箱盖中心的提手,保护角钩、安全插销锁等程序化的形式。盖打开,内部以绿色的丝绸装饰，并有一个墨水池,一个壶和鹅毛笔隔间。



PAIR OF DISPLAY CABINETS

Huanghuali

18th Century

Depth: 39.5cm; Width: 96.5cm;

Height: 167cm

These display cabinets are constructed with independent upper and lower units that stack together. The upper units are mirrored asymmetrically, with varied display space and drawers. The lower units are of standard pattern, yet enlivened with matching panels of highly figured *huanghuali*.

黄花梨亮格柜一對

黄花梨

十八世纪

宽96.5公分 深39.5公分 高167公分

亮格柜由上，下各自独立的两个部份堆叠而成。对柜上半部分成左，右边，配对大小与形状不一的格架和抽屉，反向对称的布局有如镜中倒影，但两者合并而立时，便可连成一体。下半部虽为标准造型，但纹理生动的黄花梨门板匹配成对显得气宇轩昂。



LOUIS XIV EBONY DISPLAY CABINET

Ebony, Brass

Louis XIV, Circa 1700

Length: 119.5cm; Width: 42.5cm;

Height: 209 cm

Technique: Boulle Marquetry

This cabinet is constructed in four compartments, with a foliate carved cornice above a pair of grass-panelled doors. On the ebonized walnut sides, run rectangular and conforming brass fillets following with various levels. Each pierced leaf is surrounded with six vignettes-bands with motifs of foliated and floral grotesques. The keyholes are also of engraved brass. The lower part is united with a pair of doors, enclosing shelves, on ball feet.

路易十四时期单板亮格柜

乌木，铜

十八世纪

长 119.5公分 宽42.5公分 高209公分

工艺：布勒镶嵌

这个橱柜有四个隔间。在一对饰满卷草与格子纹的门上装饰有雕刻的檐口。乌木色的柜两侧，装饰平行的矩形，线条呈黄铜色。每个穿叶装饰有六边形的花形图案。锁眼亦用雕刻的黄铜装饰。上下两柜各有一对门，底端为带脚的支架。



PRECIOUS TREASURES DISPLAY CABINET

Zitan and Lacquer
18th Century

Length: 37.5cm; Width: 87cm; Height: 174 cm
The front panels and frame of this cabinet are made from *zitan*, and its relief carving is typical mid-18th century style. The lacquer panel at the side, back and interior are painted with landscape scenes or flower patterns. The asymmetry configurations were popular during the Qing period and these were commonly used to display precious treasures and books.

紫檀黑漆描金多宝格

紫檀, 黑漆描金

十八世纪

宽87公分 深37.5公分 高174公分

正面的面板和边框都以紫檀制作，其上的雕刻图纹为典型十八世纪中期的风格。柜帮，柜子背面和内壁都髹黑漆描金景观和花纹。不对称设计的多宝格盛行于清代，专为摆设珍宝和藏书用。



LOUIS XV - LOUIS XVI TRANSITIONAL LACQUER CABINET

Bronze, Lacquer

Stamped by François REIZELL (Master in 1764)

c. 1760 - 1770

Length: 44cm; Width: 98cm; Height: 129 cm

Provenance: a Royal Family

Topped with blue-veined marble, this cabinet moulded above three panelled doors depicting personages, habitations and landscapes of trees and rocks. The front falls open to reveal a gold-tooled leather writing surface. The lower section set with a pair of cupboard doors enclosing a shelf, above a shaped apron centred with gilded bronze mounts such as the front falls with lion masks and foliated garlands, the medallion-shaped key hole, on bracket feet.

Majority of Chinese polychromatic Camomile lacquer and with external left and right front strips in French *vernis Martin* (French lacquer)

路易十五至路易十六时期漆木书柜

铜，漆，皮革，大理石

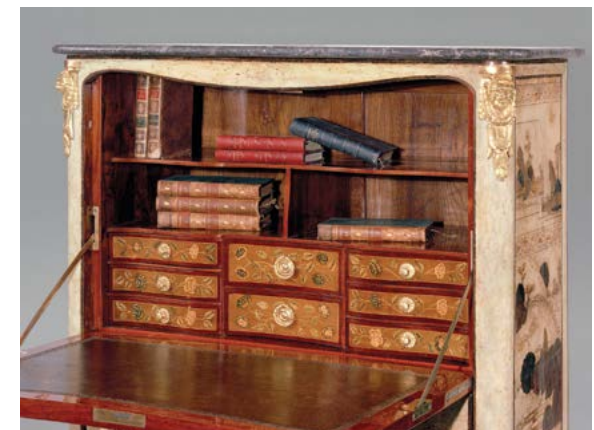
印有François REIZELL 名牌（1764年成为大师）

约1760至1770年

长 44公分 宽98公分 高129公分

来源：皇室收藏

橱柜的顶端是蓝色的大理石。三个格子门上面描绘人物、树木等，形似中国的山水画。上半部的门打开，会露出一个金色皮革面的写字板。下半部分装有一对门，里面是层架。柜面两侧装饰有铜镀金的狮形面具和花环，而门的锁孔则似奖章形状。橱柜的支架为兽形脚。



CEREMONIAL LAMPSTAND

Zitan and Boxwood

18th Century

Height: 178 cm

This lampstand exhibits exquisite workmanship. The stand is easily disassembled into its component parts. The boxwood base is shaped as three elephants heads supporting a lotus leaf and pod, wherein the *zitan* post is seated. The elephant heads are finely sculpted with ornamental mounts, and pendant streamers may well have hung from their upturned elephant trunks. This lampstand is believably for ceremonial use within a Buddhist context.

紫檀黄杨木灯台

紫檀, 黄杨木

十八世纪

高178公分

此灯台为上等木料结合高超技艺的完美呈现。整件灯台都是使用事先制作好的个别部件组装而成，故易于拆卸。黄杨木基座台雕出三象头，合力顶起一片莲叶与莲蓬，蓬中心植立一根紫檀圆柱。雕刻细致的象头有玉石镶嵌装饰，歛张的象鼻可供垂挂饰带用。此灯台的原设计极可能作为佛教法器之用。



LOUIS XIV CARVED AND GILDED WOOD STAND

Gilded Wood

Louis XIV, Circa 1700

Height: 156cm; Width: 50cm; Depth: 47.5cm

Raised on three claw and ball feet, each foot beneath a projecting scroll carved in relief with pendant husks on a ground of horizontally scored lines, and supporting an incurved upward tapering base in the form of a classical altar, beneath a shaped and moulded standard extending upward and terminating at the top with a shallow circular urn with a flat surface for supporting a candelabrum. The whole is carved overall in shallow and bold relief with numerous decorative motifs including cabochons, foliage, rosettes, florets, pendant husks, foliage spirals and diaper pattern.

路易十四时期镀金木烛台

木

约1700年

高156公分 宽50公分 深47.5公分

三爪球形脚，以浮雕的形式展示，每个脚仿佛都抓着一个正在滚动的球体。支撑着雕刻成古典祭坛形式的支座，以一个标准形制向上延伸，上半部是一个浅圆形酒杯状烛台。整件作品有众多的雕刻装饰图案，包括叶子，花卉，螺旋形的枝叶等。



CEREMONIAL LAMPSTAND

Zitan and Boxwood

18th Century

Height: 178 cm

These lampstands are solidly constructed with precious *zitan*. The square platform at the top is shaped with indented corners and its edge is molded to a half-round profile with beaded edges. Four hanging spandrels are carved in relief with scrolled *chi* dragons. The vertical post is square in section with indented corner beading, it rests on a disk at the base and tenons through the lapping base members. The large standing spandrels are also carved in relief with scrolled *chi* dragons. The feet on the base members are built up with laminations.

紫檀灯台一对

紫檀

十八世纪

座长50公分 座宽50公分 高163公分

此对紫檀灯台选料极精，造型坚实。顶端方型基座台边沿起半圆混面，上下盘阳线，塑委角。其下承托的四站牙浮雕螭龙纹，与底座上的螭龙纹站牙相互辉映。底足构件采十字交叉接合法，交叉点顶部安置一圆形浅碟，将饰有委角的方柱立杆由此插进出榫，卯入交叉的构件。



A PAIR OF NEOCLASSICAL GILTWOOD STANDS

Giltwood

LOUIS XVI, 18th Century, Circa 1775

Height: 193cm; Depth: 61cm; Width: 61 cm

Provenance: A very old French aristocratic collection.

Each with a flat circular surface for supporting a richly carved candelabrum. A tall tripod stand is enriched with elaborate finely carved floral garlands, and descending in a gently sweeping curve, connected below the neck with a block carved with rosettes. On a shaped ball feet triangular base with a tapering central column on three slightly curved legs.

Drawing below is tilted "Differens Desseins de Torcheres", and shows the stands designed by Blondel, and sculpted by Le Roy. An early example of a catalogue drawing, from Tom V, planches XXIV. (Book Five, page 24)

路易十六时期新古典镀金木烛台一对

镀金木

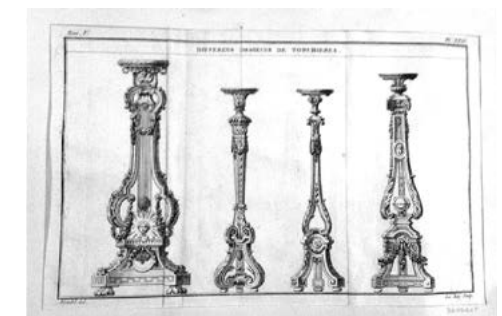
约1775年

高 193公分 座宽61公分

来源：法国古老贵族的收藏

大烛台的整个表面布满众多雕刻图案。底部的三脚架装饰有精雕细琢的花环，烛台下方亦是雕花花饰。整个大烛台以一个三角形底架加圆锥形的中心柱固定，并分开三列。

下图是最早期出现于图录的一幅烛台画稿。





ROUND-LEG BAMBOO-STYLE SIDE TABLE

Huanghuali

18th Century

Length: 91cm; Width: 57cm; Height: 87cm

Round-leg bamboo-style construction was popular during the early Qing period.

This small side table is fit with wrap-around humpback stretchers and decorative double-circle struts. The double circle motif *lianhuan*, which symbolise eternity, is also one of the many evil-warding implements found in early Buddhist sculpture.

By the Qing dynasty, it had fallen into the common language of auspicious decorative motifs, symbolising the wish for continuous prosperity.

黄花梨仿竹边桌

黄花梨

十八世纪

长91公分 宽57公分 高87公分

圆柱腿、仿竹式的构造在早清时期颇为风行。此张小条桌采罗锅枨裹腿做法以及双环卡子花矮老。双环符号也称“双联环”，象征永恒，也是早期雕塑佛像的手持法器之一。清代时，已流入民间成为吉祥的装饰图案和用语，象征富贵连绵。



MAHOGANY AND EBONY TABLE

Mahogany and Ebony

Stamped by Canabas (Master in 1766)

LOUIS XVI, 18th Century

Height: 74cm; Width: 73cm; Length: 48.5cm

The rectangular top is above a frieze on all four sides with a continuous design of pierced, stylised rosettes within ovals, the corners with panels in low relief above square tapered legs with conforming panels in low relief, terminating at the base with moulded, tapered gilded bronze feet. Canabas was born Joseph Gegonbach, a master ebeniste of the 18th century. He was born in 1715, and died in Paris on January 11th, 1797. He was one of the masters of working with mahogany.

路易十六时期桃花心木及乌木长方桌

桃花心木及乌木

印有 Canabas名牌（1766年成为大师）

十八世纪

高74公分 宽73公分 长48.5公分

长方形的桌面下，四面装饰镂空的椭圆形花结带状条板，条板两侧有浅浮雕形式的镶嵌面板装饰。桌四角安有锥形桌腿，桌脚是以铜镀金配件装饰。

Canabas 是十八世紀的木匠大師。他於1715年出生，於1797年1月11日於巴黎去世，他亦是桃花心木的大師之一。



PAIR OF SQUARE TABLES

Huanghuali

18th Century

Length: 98cm; Width: 94.5cm; Height: 83.5cm

Of waisted, corner-leg construction and straight legs without horsehoof feet, these tables exhibit an 18th century hybrid style. The arrangement of stretchers accentuates the robust construction, which is softened with rounded molding profiles. The material is uniform and richly figured.

黄花梨方桌一对

黄花梨

十八世纪

长98公分 宽94.5公分 高83.5公分

有束腰，四足位于四角和去马蹄足的直腿特征，此对桌正体现了十八世纪时期流变的混合型风格。腿间横枨的布局侧重粗犷结构的风格，惟得去棱磨圆的方材枨子予以软化断面，倒也刚中带柔。选材严谨划一，纹理华美。



LOUIS XVI BAMBOO RECTANGULAR TABLE

Giltbronz, Lacquer

Louis XVI, Circa 1780

Height: 74.5cm; Width: 79.5cm; Length: 54cm

Attributed to Martin Carlin (Master in 1766)

The rectangular top is of European lacquer in Japanese taste with naturalistic sprigs of floral motif. Of rectangular shape, the table is raised on four straight legs, each consisting of a cluster of four bamboo colonettes. The openwork frieze has a double lozenge motif at the center of each side, flanked by various Asian motifs within rectangular and square frames. Below the frieze, a humpback stretcher connects the legs on each side and is attached to the frieze with pillar-shaped struts. "The description of a seemingly identical bamboo table with a lacquer top appears 1820. That table is supposed to have come from Versailles."

路易十六时期仿竹长方桌

铜，漆，木

可能出自Martin Carlin（1766年成为大师）

约1780年

高74.5公分 宽79.5公分 长54公分

长方形的桌面以日本风格的欧洲漆工艺来展示自然花卉的枝叶。桌面下，是四条直腿，每条桌腿均以四条竹枝组成。镂空的条板中心是交织的双菱形，其它长方形或方形的框架内是各种东亚风格的图案。栏板下以镶有短柱的罗锅枨连接桌腿两侧。一张近似的漆面方桌曾于1820年10月30日的拍卖出现，推断此方桌来自凡尔赛宫。





PAIR OF HALF-ROUND TABLES

Tieli

18th Century

Length: 119 cm; Width: 59.5 cm; Height: 84cm;

Half-round tables are relatively rare; pairs, which could be used separately or joined together to make a round table, are even rarer. Nonetheless, the round table made in two halves, has long been a traditional form.

These tables, which are of relatively large size, appear to have been made to stand independent of one another. The back legs are of full width, and the aprons along the back are also carved with beading and scrolling tendrils.

铁力木半圆桌一对

铁力木

十八世纪

长119公分 宽59.5公分 高84公分

半圆桌相当稀罕，成对的更是少之又少，后者可以分开陈设，或合并成一张圆桌。总之，圆桌制成两半早已是由来已久的传统形制，这可由明代工匠手册《鲁班经》有关圆桌的则例而证明。此对桌尺寸颇大，后腿和前腿一样粗细，显然原本就有各自独立使用的设计考虑。半圆桌面背面牙条也沿边盘阳线，在中间转出卷冬蔓草的雕刻装饰。



LOUIS XVI MAHOGANY DINING ROOM TABLE

Mahogany

Stamped by Pierre Dupre (Master Ébéniste in 1766)

c. 1780 - 1790

Height: 74cm; Width: 96 cm; Length: 164 cm Long (when fully extended); Length: 32 cm (when both flaps folded)

The oval twin flap top above a plain frieze, together with two mahogany extending leaves. When two leaves are folded, it can be used as a shallow side table. It is raised on four straight gaine-shaped tapering legs with canted corners, each resting on conforming gilt-bronze shoes fitted above castors.

路易十六时期桃花心木饭桌

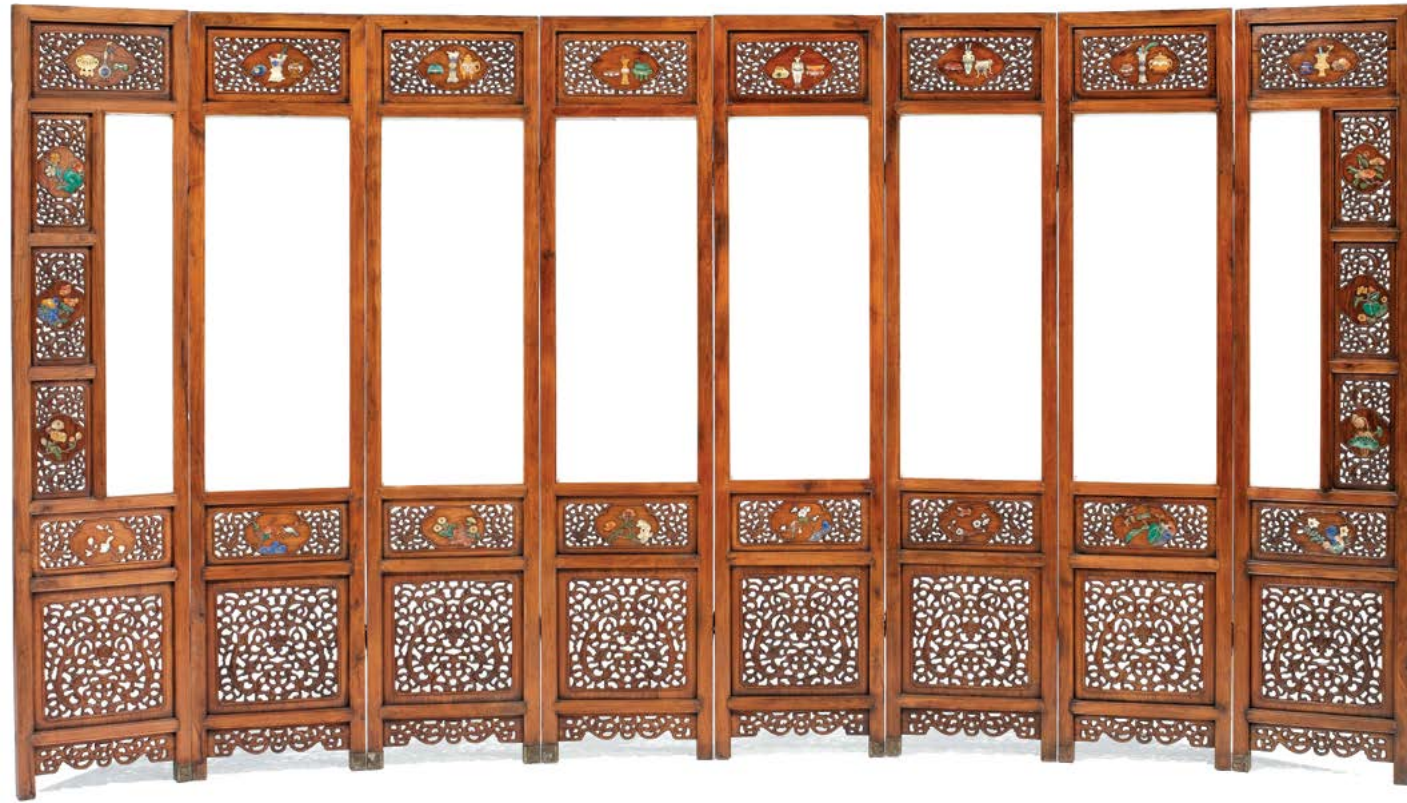
桃花心木

印有 Pierre DUPRÉ名牌（1766年成为大师）

约1780年至1790年

高：74公分 宽96公分 长164公分（全部展开）长32公分（折叠）

椭圆形桌面分成两半，以两个桃花心木的伸展叶连接。当两个伸展叶折叠，它可以成为一个窄窄的边桌。桌面下的四围条板结合呈箱型，四条直腿的腿脚装有铜镀金带滑轮的配件。



EIGHT-PANEL SCREEN

Huanghuali

18th Century

Height: 147cm; Width: 98cm (Each Panel)

This eight screen pierced panels vibrate with chi dragons amongst curling clouds, all of which are finished on both sides in a smooth, polished style. Medallions in various panels are carved in relief on one side with "hundred antiques" motifs. The opposite side of the screen is also decorated antiques as well as auspicious floral motifs, composed with coloured inlays of carved soapstone and ivory.

黄花梨嵌百宝八扇围屏

黄花梨

十八世纪

每面长33.5公分 宽3公分 高147公分

此围屏的构造和细节，有起饰边线脚的边框构件，屏心间隔的分配手法，面板上以圆润老练的刀法透雕螭龙戏于云端之间。八扇围屏上的圆形装饰片为两面工，一面浮雕百宝图饰，背面则以象牙和皂石镶嵌古董珍宝与吉祥花卉。



MAHOGANY FOUR LEAVES SCREEN

Mahogany

Louis XVI, 18th Century, Circa 1780

Height: 98cm; Width: 48cm (Each Panel)

The four-leaves mahogany screen is finished on both sides and carved at the top in low relief with six-sided and five-sided geometric shape. The polychromatic Chinese paper leaves are decorated with figures and mountainous landscape. Each panel is held by an adjustable gilt-bronze handle, resting on a plain plinth ornated with mouldings.

路易十六时期桃花心木四扇围屏

桃花心木

约1780年

高98公分 每面宽48公分

围屏以桃花心木制框，框架周围浅浮雕各种几何形图案。屏心是设色纸本的中国清代服饰人物和山水画。每扇屏风之间用铜镀金的合页连接以调校摆设的尺寸，以放置在平台面上作为一个华丽的装饰品。



LARGE STANDING SCREEN

Zitan

18th Century

Length: 135cm; Width: 65cm ; Height: 206cm

Only the base of this *zitan* screen survives from its original configuration, which had also lost two of the standing spandrels. The archaic scroll patterns carved in relief on the feet and aprons exhibits a light, ethereal style that is consistent with the decorative spirit of the Jiaqing (1796 - 1820) and Daoguang (1820 - 1850) period. The reconstructed screen is illustrated with newly fashioned screen frame.

紫檀插屏式透雕大座屏

紫檀

十八世纪

长135公分 座宽65公分 高206公分

发现此件紫檀座屏的时候，只剩原制底座部份，但还是缺了两片站牙。装饰性的绛环板与披水牙子上的博古回纹及卷草纹浮雕表现的轻盈灵动，与嘉庆（1796-1820年）和道光（1820-1850年）时期的装饰精神一致。配上新制的插屏框架与新配的大理石板，修复后的座屏再现风华。



EARLY LOUIS XVI GILDED WOOD FIRE SCREEN

Gilded wood

Louis XVI, Circa 1760

Width: 84cm; Depth: 54cm; Height: 123cm

Provenance: Karl Lagerfeld Collection

It is rectangular, with rounded corners, and each side of the screen is surrounded with a rich concave everted moulding carved with hatching and extending to the outer edge.

On each side, richly carved garlands of flowers emanate from a shell and bow-knotted ribbon at the centred of the top and intertwine along the frame, past the shoulders, descending down each side to the connection between the bottom of the screen, centered by a shell, and the deeply moulded curved and counter curved-splayed cross feet, carved with acanthus leaves, and terminating with four boldly carved double scrolls.

The Beauvais tapestry panel features a large gold vase with a rich arrangement of flowers standing between two vertical branches of flowers and foliage in a pastoral setting.

"The quality and design compares with five screens made by Louis Delanois, particularly Madame de Barry's pavilion at Louveciennes, which now in the Louvre."

路易十六早期木质镀金屏风

木质镀金

约1760年

宽84公分 深54公分 高123公分

来源：卡尔·拉格菲尔德收藏

座屏外框顶端的中心和两肩拱起，以卷带形和花卉雕刻装饰，屏心画有花瓶，插入各种鲜花和绿叶的花束、鸟类等，以及一些层架和装饰。屏风的底座亦为卷带雕刻的形式，与屏风外框的风格相符。

镀金屏风的设计造工精细华丽，让人联想对比由 Louis Delanois 制造给予巴里夫人的屏风，目前正在卢浮宫展出。



**A PAIR OF SOUTHERN OFFICIAL'S
ARMCHAIR WITH INLAID BACKREST**

Huanghuali

18th Century

Height: 121cm; Width: 44cm; Length: 61.5cm; Seat Height
52.5cm

These chairs exhibit a traditional, high-back southern official's pattern, and their elegant construction reflects a southern, Jiangnan style. The backrests are decorated with semi-precious inlays, a technique traditionally associated with Yangzhou commonly called *Zhouzhi* inlay. One chair is decorated with plum blossoms and birds; the other, with pomegranates and birds.

黄花梨嵌百宝南官帽椅一对

黄花梨

十八世纪

长61.5公分 宽44公分 高121公分 座高52.5公分

此对造型传统的高背南官帽椅，反映了优雅的江南风格。靠背板的花鸟镶嵌是扬州的周制传统，一张嵌有写意的梅花与禽鸟，另一张则是石榴与禽鸟。重新修复后得以再现原作诗情画意的瑰丽元素。



**A FINE PAIR OF REGENCE CANED ARMCHAIRS
IN CARVED AND SCULPTED WOOD**

Natural Carved Wood

First quarter of the 18th century

Height: 95cm; Width: 65cm; Length: 52cm; Seat Height: 40cm

Each chair has a flat back with a bow-headed top and serpentine sides connected to shaped armrests supporting a flat seat with a bowed front and serpentine sides above a conformingly shaped seat rail on four cabriole legs connected by a curved X-stretcher and terminating on scroll toes.

An asymmetrical floral motif flanked with foliate sprays is at the centre of the top rail and is flanked by an acanthus scroll on each shoulder. Another asymmetrical pattern with foliate sprays adorns the centre of the seat rail. Each front leg is carved with a shell motif at the knee, a pendant leaf and an acanthus leaf above the scroll toes. The armrest supports are carved with acanthus leaves.

雕花木扶手椅一对

木

十八世纪初期

高 95公分 宽65公分 长52公分 座高40公分

椅子的靠背顶端拱起，整个框架的线条风格似蛇形弯弯曲曲，椅座面和背面均为藤编织物。靠背顶端和椅座下档都雕刻有不对称的花卉图案。三弯形椅腿上有贝壳、叶子等雕刻图案，椅腿底部加入支架连接四条腿足。



A PAIR OF HORSESHOE ARMCHAIRS

Zitan
17th Century
Height: 102cm; Width: 47cm; Length: 61cm; Seat Height 52cm
The armchairs exhibit a perfected classical style. The circular armrest is well-rounded and finishes with neatly scrolled handgrips. The backrest is shaped with flanges, and is carved with a medallion at the top and a *liangjiao* motif at the base. The style and patination of the medallion, which is inconsistent with that at the base, appears as a later embellishment. The seat frame is woven with soft caning. Below, full aprons carved in relief decorate the openings on fronts and sides. Traces of nail holes along the top of the footrest stretcher indicate the previous fitting of a protective plate.

紫檀圈椅一对

紫檀
十七世纪
长61公分 宽47公分 高102公分 座高52公分
软屉座面的圈椅造型古典，扶手线条圆浑，把手向外卷翻。靠背板的上截两侧加置角牙，脸面上端浮雕一枚如意团花开光，底部则有亮脚开光的雕饰；两造的风格及皮壳有异，显示如意开光片应为后期所加造。座面下方及两侧的卷口牙子均施以浮雕装饰，踏脚枱表面有铁钉痕，显示曾钉装保护功能的金属套片。



LOUIS XVI MOULDED NATURAL WOOD ARMCHAIR

Wood
Attributed to J.B Boulard or G.Jacob
Louis XVI, 18th Century, Circa 1775
Height: 89cm; Width: 57.5cm; Length 65cm
This rounded back and drop-in seat armchair is crafted in brown leather. It has a curved arched and rounded backrest held behind by two vertical and slightly backwards-inclined pillars. The front and the edges of the backrest are moulded and punctuated by the arm-rests which run forwards with scrolls on the hand-rests and further with double flutings along the C-shaped rounded arm-supports, as well as the top of the front belt. The armchair is raised on four straight-turned and fluted legs that have an astragal near their tops.

路易十六时期木扶手椅

木
可能出自J.B. Boulard or G. Jacob
约1775年
高89公分 宽57.5公分 长65公分
这个圆形后背的扶手椅，采用褐色皮革精心打造。弯曲的拱形和圆形组成的靠背背后是略往后倾斜的支柱。扶手的前端呈卷轴状，以C形双槽状的线条延伸至椅座。椅座圆形，落于四个略成圆锥形的腿柱上。

A PAIR OF SQUARE STOOLS

Zitan
17th Century
Height: 52.5cm; Width: 47.5cm; Length: 47.5cm
Provenance: very likely from Yuanmigyuan (Old Summer Palace)
These square stools are crisply styled with straight legs and angular scrolled hoofs. The wide seat-frame members house a recessed, hard panel with caning attached to the surface. The aprons and shoulders of the legs are carved in relief with leafy foliage in a style that reflects Western decorative influence introduced during the latter half of the 18th century. Scrolling humpback stretchers attached below the aprons appear as two S-shaped brackets that are banded together at the centre. The undersides retain traces of thin lacquer coatings.

紫檀有束腰马蹄方凳一对

紫檀
十七世纪
长47.5公分 宽47.5公分 高52.5公分
来源：推断来自于圆明园
此对直腿方凳以内翻马蹄方足作终，通体线条犀利。座盘面框宽阔，在落堂硬屉座面上铺盖藤屉。牙条与腿肩皆浮雕叶沿纹，只是叶纹造型已生流变，反映出十八世纪后半期西方装饰风格所带来的影响。卷书纹造的罗郭枨由下往上支撑牙条，从远处看似两片横竖的S字形相抵，中间以绳结纹浮雕装饰连结。座盘底部和牙条等内皮尚存大量薄漆痕迹。



LOUIS XVI CARVED STOOL

Wood
Attributed to J.B. Boulard (Master in April 17, 1754)
Louis XVI, Third quarter of 18th century
Height: 43cm; Width: 42cm; Length: 44cm
The seat rail with a finely carved guilloche pattern interrupted at the four rounded corners with a block carved with a rosette atop a circular, tapered, fluted leg terminating at the base with another rosette connected to an H-stretcher connecting all four legs, on peg feet. From 1777 onwards, Jean Baptiste Boulard was commissioned regularly by the Royal Garde Meuble to supply furniture for the royal residences, Versailles, Fontainebleau, Compiègne, the Tuileries and Montreuil, either on his own or in association with Georges Jacob and Jean-Baptiste-Claude Sene. Boulard also supplied members of the royal family and the Parisian aristocracy, including the Comte d'Artois for the Pavillon de Bagatelle (1778), the Duc de Penthièvre, the Marquis de Laborde at Mereville, as well as other European courts. Pieces by Boulard are exhibited at major museums in France and in other countries.

路易十六时期雕花方凳

木
印有J.B. BOULARD名牌
十八世纪中后期
高43公分 宽42公分 长44公分
精雕细刻的方形凳面四角以玫瑰花圆形雕刻件装饰，方形凳的凳面是白色底红色花纹装饰的软垫，以一圈蕾丝花纹做装饰。四条圆锥形柱状腿足底部以一个H形的支架加固腿足。
应属J. B. Boulard制作，他于1754年4月成为大师，从1777年开始，他受委托定期为法国的皇家住宅及皇室成员家庭提供家具，他后来的客户还包括欧洲的一些宫廷。他的作品在法国的主要博物馆展出，也可以在其它一些国家看到。





CANOPY BED

Huanghuali

17th Century

Height: 203cm (with the canopy), Length: 205cm, Width: 123cm, Seat Height: 50cm

The canopy of this bed is framed with a band of pierced openings taohuan panels. The lattice railing is also one of countless geometric patterns popular during 17th century. Here the pattern is composed of linear crosses linked with rounded haitang patterns- a harmonious blend of yin and yang elements. The lattice work is meticulously constructed with mortise-and-tenon joinery, each joint locked from the backside with a wood pin. The construction and style of this canopy bed is also related to the couch bed. Both exhibit a plain, highwaisted style with legs visibly extending through the waist at each corner to join the seat frame, both also make use of delicate “cup-lip” mouldings, these features both associated with furniture from the Jiangsu region.

黄花梨架子床

黄花梨

十七世纪

长205公分 宽123公分，高203公分座高50公分
此床的顶架也有以镂空的绦环板嵌边框一周。下方的枋格围子则运用攒接法组成“四方间十字”的几何图形，也是十七世纪风行的装饰图案之一。方孔为阳，十字为阴，是阴阳合和的组合图像。攒接不外借助榫卯将构件精致细巧般地衔接，此件还另外在构件衔接点的背面卡入木签裁销，做攒接更为牢固，尤如上锁。此床的结构和风格与黄花梨围子罗汉床也有诸多关联性。两者皆为造型简朴，腿柱贯穿高束腰直抵床盘边框榫合；也都引用纤细的“碗口”线脚；这些都是江苏地区家具的特色。



LOUIS XVI PAINTED WOOD CANOPY BED

Wood

Stamped by Pierre Joseph Pluvinet (Master Menuisier in 1754)

Circa 1780

Height: 323cm (with the canopy), Height: 141cm, Length: 203cm, Width: 163cm

The canopy decorated with fluted frieze, above four straight and curving upholstered iron pillars. The two slightly arched bed-heads are carved on each side with ribboned knots, which appear a third way on the curving canopy and whose four corners are adorned with an unfolded acanthus leaf. All the corners blocks at the intersections are carved with rosettes within moulded square compartments, on four short, straight turned, tapering and fluted legs.

路易十六时期漆木架子床

木

印有 Pierre Joseph PLUVINET名牌
(1754年成为大师)

约1780年

高323公分（连篷）高141公分 长203公分 宽163公分

该架床有一个床冠，四角有四个弯曲的铁柱支架连接床身。床头板与床尾板中间均有拱形装饰，为丝带结的雕刻；而床架中央则为展开的叶形装饰。配件的结合处均有雕刻花结的方形木块做装饰。床腿为带凹槽的圆锥形柱腿。

LIDDED CHEST WITH INLAID DECORATION

Huanghuali and Semi-Precious Stone

17th Century

Width: 20.5cm; Length: 37cm; Height: 14cm

Auspicious patterns inlaid with semi-precious stones decorate the top, sides, front and back of this *huanghuali* case. The lid is decorated with a dragon, phoenix, and mixed precious treasures including a lute, chime, lozenge, silver bar, gourd, and *ruyi*.

The front of the chest is decorated with cherry blossoms and tea flowers, the sides, lotus and magnolias, and the back with narcissus and chrysanthemums.

The chest is otherwise of traditional form and standard size, with beading around the matched edges of the lid and chest. Exposed dovetail joinery along the four vertical corners appears contrasted to the refined decorative style. The original hardware has survived and the lockplate exhibits a rarely seen quatrafoiled *ruyi* pattern - a decorative pattern more commonly associated with ancient artefacts.

黄花梨嵌百宝箱

黄花梨，螺钿，玛瑙，青金石

十七世纪

长37公分 宽20.5公分 高14公分

黄花梨官皮箱的顶、左、右、前、后面都以彩石镶嵌吉祥图纹。箱盖镶出龙、凤、琴、磬、方胜、银宝、葫芦和如意等珍玩。箱体看面则装饰樱花与茶花，两边为莲花与玉兰，背面则嵌有水仙、菊花和古玩。不论镶嵌，此箱的形制与尺寸其实颇为传统与规矩。箱盖与箱体的器口彼此吻合，沿边且盘滚阳线线脚，四个垂直角落仅仅以简易明榫拍合，与精致镶嵌的装饰风格形成巧妙的对比。原始的金属构件仍然保存至今，罕见的四瓣形如意铜面页与远古器物多所关连。



LOUIS XIV INKSTAND

Ebony, Brass

Louis XIV, 17th century, Circa 1700

Width: 44cm; Length: 30.5cm; Height: 16cm

Technique: Boulle Marquetry

This inkstand is constructed with veneered bands of ebony and brass fillets. Of rectangular form, this number has an open front drawer and two scrolling handles on the sides. Decorated all-over with the motifs of fleurons and foliations.

路易十四时期乌木墨水盒

乌木，铜

约1700年

宽44公分 长30.5公分 高16公分

工艺：布勒镶嵌

这个长方形墨水台以黑檀木面贴黄铜片，前端设有抽屉可以打开。整个作品均以花形和叶形图案装饰。



SQUARE GAME TABLE

Huanghuali

18th Century

Width: 91cm; Length: 91cm; Height: 89cm

Square tables with cabriole legs are rare, moreover, this example is configured as a game table. Drawers are concealed on the four sides, and chess, *weiqi*, and double six gaming boards were originally fitted under the removable top. The aprons are carved with dragons and *lingzhi* in a deep relief style that is smoothly polished. Dragon-shaped spandrels reinforce the long, elegantly shaped legs.

黄花梨有束腰三弯腿方棋桌

黄花梨

十八世纪

长91公分 宽91公分 高89公分

三弯腿的方桌已经少见，作为棋桌更不寻常。此方桌的抽屉隐匿于四角侧边，移去活动式的桌面板后，双陆棋盘即显露在下。牙条浮雕龙纹和灵芝，龙形角牙则强化造型修长优雅的三弯腿。



LOUIS XVI MAHOGANY TRIC-TRAC TABLE (RIGHT)

Mahogany

Stamped by Jean-Henri Risener (Master Ébéniste in 1768)

Louis XVI, 18th Century, Circa 1780

Width: 89.5cm; Length: 44.5cm; Height: 76cm

Of rectangular outline, the removable top lined with leather writing surface and mahogany veneered border is surrounded. The ebony and ivory inlaid backgammon playing board to the reverse, enclosing a pair of pick-end shaped candlesticks. The frieze consists of a moulded and slightly raised panel, and each long side has a drawer on the right and a false drawer on the left, with a circular gilded bronze drawer pull. The whole table is set on elegant tapering legs ending with concave corners extending the length of the leg and headed by a conformingly headed gilded bronze capital and terminating at the bottom with a conformingly shaped gilded bronze foot.

A pair of similar tric-trac tables was commissioned by Queen Marie-Antoinette's furniture administration.



路易十六时期桃花心木游戏桌 (右)

桃花心木

印有Jean-Henri Riesener名牌

(1768成为大师)

约1780年

高74.5公分 宽115公分 长64.5公分

长方形游戏桌，可移动的桌面板内衬皮革，可作为写字台功能，皮革的边缘则由桃花心木贴面装饰。由乌木和象牙镶嵌成游戏棋盘的双方，棋盘的两旁设置了可插入一对蜡烛的简易烛台。游戏桌的两边，左右两侧分别配置真假两个抽屉，每个抽屉上都有一个铜镀金的拉手。桌面下是优雅的逐渐变细的锥形桌腿，腿脚底端配以铜镀金配件。在玛丽安托瓦内特王后的家具仓库中也曾出现过类似本件作品的一对长方形游戏桌。

LOUIS XVI MAHOGANY VENEER TRANSFORMABLE GAMES TABLE (LEFT)

Stamped by Jacques Pafrat (Maitre Ebeniste in 1785)

Width: 24cm Length: 44.5cm; Length: 89.5cm

(extended); Height: 76cm

Comparable examples

-in King Louis XVI and Marie-Antoinette's salon des jeux at Fontainebleau and Compiègne Castle.

-Mr and Mrs Pierre Schlumberger's former collection

-Parisian private collection

Jacques Pafrat was received as a Master Ebeniste in 1785. He brought and/or finished (completed) some pieces of furniture by Martin Carlin who died that same year. His workshop was located at rue de Charonne in Paris.

路易十六时期红木游戏桌 (左)

红木

印有Jacques Pafrat名牌 (1785成为大师)

约1780年

长：44.5公分 长：89.5公分 (扩展后)

高：76公分

国王路易十六时期玛丽皇后在枫丹白露和贡比涅城堡的沙龙里游戏桌。

前收藏家为皮埃尔·斯伦贝谢夫妇

已被巴黎市民作私人珍藏

Jacques Pafrat在1785成为大师。他建立和制成的一系列件家具，同年马丁·卡林谁去世。他的工作室是位于巴黎。

雅克Pafrat收到硕士Ebeniste在1785年他带和/或成品 (已完成) 的一些件家具由马丁·卡林谁在同年去世。他的工作室是位于的Rue de Charonne在巴黎。



A PAIR OF ROSE CHAIRS

Huanghuali

18th Century

Height: 88cm; Width: 44cm; Length: 57.5cm;

Seat Height: 52cm

These rose chairs are constructed with *huanghuali*. The backrest is fit with an inner apron-like frame that is carved in relief with angular scrolling. A low railing at the sides may have retained a warm seat cushion during the cold seasons, while alternatively, the soft woven cane seat provided a cool comfortable seat during the hot seasons. The aprons below the seat frame are carved in relief with a thick pattern of scrolling grass. The surfaces of the chairs are pleasingly worn with age and retain good patination.

黄花梨玫瑰椅一对

黄花梨

十八世纪

长57.5公分 宽44公分 高88公分

座高52 公分

此张黄花梨玫瑰椅，靠背嵌券口牙子施以浮雕回纹。在靠背及扶手地基处安有低矮护栏，可供围置座垫。座面下方的牙条刻有厚实的卷草纹。整组椅子经岁月摩挲，皮壳愈发美丽。



A PAIR OF LOUIS XVI CARVED WOOD CHAIRS

Wood

Stamped by Antoine Gailliard (Master Menuisier in 1781)

Louis XVI, Circa 1780

Height: 90cm; Width: 50.5cm; Length: 52cm

Each topped with a rounded extremities armrest above a moulded and open-work backrest frame and padded seat. The moulded horseshoe like-shaped seat belt rail is punctuated with carved rosettes set in rectangular compartments. Each chair is raised on four turned, tapering and fluted legs, with a *décor* of ears and leafy capitals on the fore one and rings on the back one which are slightly reclining.

路易十六时期雕花木座椅一对

木

印有 Antoine Gailliard名牌

(1781年成为大师)

约1780年

高90公分 宽 50.5公分 长52公分

椅子的靠背微微倾斜，分上下两部分，上面部分类似于中国椅子中的搭脑，下面部分则由一个带倾斜弧度的木框架和一块雕刻件组成。配以软垫的椅座有花型雕刻件装饰，椅座四角则安装带凹槽的圆锥形腿柱。



FOUR QING STYLE
ARMCHAIRS WITH CARVED
PANEL

Zitan

Late 18th/ early 19th Century

Length: 60.5cm; Width: 46.5cm;

Height: 91.5cm; Seat Height: 50cm

These Qing-style armchairs feature finely articulated patterns of clouds and dragon. Cloud motifs appear throughout, including angular scrolled latticework railings, relief carving on the aprons, and the scrolled hoof feet. A relief-carved panel in the backrest depicts a five-clawed dragon rising from the waves amongst billowing clouds in pursuit of a large precious pearl.

紫檀清式扶手椅四张

紫檀

十八世纪晚期/十九世纪初期

长60.5公分 宽46.5公分 高91.5公分

座高50公分

此组清式扶手椅以其清晰、精良描绘的云龙纹饰为主要特色。云纹遍施各处，包括攒接方形卷云的围子、浮雕方卷云的牙条以及削出方形卷书纹的马蹄足，靠背板则浮雕五爪龙翻浪腾云赶珠。



A BEAUTIFUL AND RARE SET OF FOUR
LOUIS XVI CARVED, MOULDED AND
PAINTED WOOD CHAIRS

Wood

Stamped by Jean-Baptiste S  n   (Master in 1769)

Louis XVI, 18th Century, Circa 1775

Width: 50cm; Length: 53.5cm; Height: 92cm

Provenance: Chateau de Versailles, marked many times by crowned W

These beautiful chairs were probably ordered for an apartment at Versailles of a member of the Royal Family. Twenty-four similar chairs were in the dining room of Louis XVI's sister, Madame Elisabeth, at her chateau de Montreuil. A similar chair is in the Musee Carnavalet, Paris. Jean-Baptiste-Claude S  n  , Master in 1779, was one of the foremost makers of seating furniture in history. Each simply moulded slightly raked flat back, with a bowed crest rail, is attached by the two short fluted stiles to the moulded seat rail which is slightly splayed at the sides and bowed at the front. The circular tapered fluted and stop-fluted legs are headed by rosettes at the curved front corners, geometric shapes at the rear corners, and are joined by a slightly incurved H-stretcher. On four toupie feet.



路易十六时期雕花漆木座椅四张

木

有Jean-Baptiste S  n   名牌

约1775年

宽50公分 长53.5公分 高92公分

来源：凡尔赛宫，标志着W加冕

这对美丽的椅子有可能是为凡尔赛宫的皇室家庭订造。在路易十六的妹妹伊丽莎白夫人蒙特勒伊城堡的餐厅内就有同样的24张椅子。另有一张类似的椅子则位于巴黎的卡纳瓦雷博物馆。Jean-Baptiste-Claude S  n   于1779年成为大师，在历史上是最出名的坐具制造商之一。

椅背微微倾斜，椅座和靠背均配有软垫。椅座四角以刻玫瑰花的弧形配件装饰，下设带凹槽的圆锥形腿柱，接近腿足底部以H形的支架连接四个腿柱，而腿足则近似陀螺形。



COUCH-BED

Huanghuali
17th Century
Length: 197cm; Width: 80cm; Height: 81cm;
Seat Height: 48cm
This couch-bed exhibits a powerful platform with massive seat frame, high waist, and thick legs with horse hoof feet. The feet rest on fitted ball supports, which effectively buffer moisture from the ground that induces wood rot. The railings of the bed above are of contrasting ‘light-and-airy’ lattice work.

黄花梨围子罗汉床

黄花梨
十七世纪
长197公分 宽80公分 高81公分 座高48公分
床台造型有力，有雄厚的床盘边框，高束腰以及粗壮的腿柱和马蹄，气象宏伟威武。足端立于圆球托座之上，有效的避免地面湿气直接腐蚀木制的腿足。棹格围子采攒接法，疏朗轻盈，与下半部的风格形成反差。



AN LOUIS XVI ELABORATELY CARVED, SCULPTED AND PAINTED BED IN “GOUT GREC” TASTE

Wood
Stamped by P. Brizard (Master in 1772)
Last Quarter of the 18th Century
Length: 218.5 cm; Width: 137 cm; Height: 125 cm
Height of Crest Rail: 110 cm
Exquisitely carved all over with a repeating criss cross pattern including alternating rosettes and florets.
Raised on four short circular, tapered, fluted and stop-fluted legs on bun feet, each leg surmounted by a block carved with rosettes connecting to the four lower rails, each magnificently carved at the centre with an arrangement of bow-tied branches of berried leaves.
The four stiles are of equal height and each is of square section and tapers upward to the elegantly everted summit which is surmounted by rosettes within a deeply carved fret beneath a sculpted oval covered vase carved with gadrooning and foliage and standing on an octagonal base and trailing a swag of leaves descending to the crest rail. Each crest rail is surmounted at the center with a magnificent and elaborately sculpted oval covered vase with strong squared “gout grec” handles and carved with gadroons, flutes, Vitruvian scrolls and on each side trailing well carved leafy swags.
This bed is particularly noteworthy because of the very high quality of the craftsmanship used in making it and because it is an excellent example of the “gout grec” phase of early French Neoclassicism.



路易十六时期漆木雕花床

木
印有P. BRIZARD名牌（1772成为大师）
十八世纪后期
长218.5公分 宽137公分 高125公分 座高110公分
此床的支架由四个短圆锥形的凹槽状脚造成，每边嵌有雕刻精致的花环蝶结绑枝及叶子图案。四边支柱的高度相等，连接刻有内圆花饰和叶子的精雕横切面。每边扶手杆耸立于一个刻有叶子花纹的八角形的座基上。此床展现早期法国新古典主义的精湛工艺。



A Brief History of French Furniture from 1660 to 1790

Between 1660 and 1790, high-end wooden furniture held a special place in the heart of the French, and was considered a timeless form of fine art comparable to painting, sculpture and architecture.

During this period, France saw three major reigns: the reign of Louis XIV: 1643-1715; Louis XV: 1724-1774 and Louis XVI: 1774-1792.

The construction of the Palace of Versailles started during the reign of Louis XIV, also known as the Sun King. Upon its completion, it became a symbol of France's power, influence, reputation and brilliant craftsmanship.

The King was keen on developing various industries, manufacturing textiles, carpets, high-end carpentry; and working with semi-precious stone, gold and silver, mainly for the purpose of decorating Versailles.

This boom also attracted a large number of royals, noblemen, the clergy and financiers to get on board.

Among the most outstanding French cabinetmakers of that time were Pierre Golle, Domenico Cucci, and especially, André-Charles Boulle (1642-1732), who was a direct beneficiary of the king. Boulle took up residence at the Louvre, and was granted the privilege, by Louis XIV, to work freely as a metal caster, sculptor, gilder and marquetry maker, when the practice of all of those crafts was strictly controlled by trade guilds at the time.

On top of its business links with Africa and the Americas, France was also frequently trading with China and Japan via Indian companies (for example the Compagnie des Indes,) importing ceramic vases, folding screens and painted cabinets from East Asia.

In 1686, the initial visit from a Thai ambassador greatly impressed the French royal court with the country's customs, gifts and costumes. Having travelled for eight months to arrive, these exotic items became trend-setting fashion items in France throughout the 18th century.

An array of private collectors scrambled to build Oriental-style reception rooms and pagoda-like structures based on European interpretations of Asian aesthetics, resulting in the first instance of *chinoiserie*.

Exquisite furniture remained an epitome of class and sophisticated lifestyle throughout these three important historical periods. From stools and armchairs to rocking chairs and recliners, people went out of their way to make the most stable and comfortable chairs for the royal family members.

In the meantime, furniture pieces like chests of drawers, writing desks and closets were designed to be firm and practical. On the other hand, wall decorations, chandeliers, metal lamp posts and candelabras needed to be not only visually pleasing, but also able to blend in the environment perfectly. Beautiful appearance is key when it came to firedogs placed inside the fireplace. In the age before the invention of electricity and heating systems, these objects were crucial to every home.

In most cases, to produce these pieces of furniture, a whole host of people including the client, as well as architects, decorators, furniture designers, woodworkers, metalworkers and carvers had to come together to discuss and work together.

French furniture's alluring charm made it a much coveted commodity among other European royal courts in Britain, Germany, Italy, Portugal, Spain, Russia, Sweden and Denmark. It was also shipped overseas to Turkey, China, Japan and Thailand as diplomatic gifts. The furniture was so expensive that oftentimes it could take even the royal family (like *Marie Antoinette*) several months to pay off all the dealers and craftsmen that worked on it.

The shape and style of the furniture continued to evolve along with the changing eras, catering to people's daily needs for some 150 years and at times gaining inspiration from new archaeological discoveries in Rome and Greece. In Louis XIV's lifetime, furniture was typically inlaid with brass, copper, tin, *tortoiseshell* or *ebony*, and *people even used South American wood for furniture veneering*.

Boasting uneven surfaces and curvy designs, Louis XV-era furniture wore its rococo hallmarks on its sleeves with a hint of naturalism. During this period, foreign wood was constantly employed to decorate bouquets, bushes, various animal-shaped ornaments and landscape designs that depicted rural scenery.

To further complement the furniture, people also made painted wainscots that coordinated the style and were in appropriate proportion with the furniture.

Broken vases imported from China were re-processed by local craftsmen. With cracks strategically concealed by an additional or newly gilded base at the bottom, these artworks were given practical purposes, becoming containers and candle holders.

These newfound usages had a great impact, as manufacturers in Vincennes, Sèvres and other French regions began to specifically make useful ceramics.

Archaeological discoveries made in 1755 and later at the Pompeii ruins propelled a shape-oriented trend in the design world, resulting in a more distinct architectural style. The zenith of this vogue took place during the Louis XVI and *Marie Antoinette* era.

Louis XV had sent "Minister of Culture" Marquis de Marigny, the brother of his chief mistress Madame de Pompadour, to the ruins of Pompeii to study its architecture. Compared to the existing architectural styles at the time, Pompeii architecture possessed an idiosyncratic characteristic that was referred to as "retro style", which was quickly adopted by the furniture making industry.

Some other things that created buzz under the rule of Louis XVI included ceramic plates from Sèvres, Chinese and Japanese panels, inlays with wood veneers, and reused metal inlays made by master craftsman André-Charles Boulle.

Today, these timeless pieces of furniture, with refined designs and exceptional quality, are the pride and joy of many private collectors across the globe, as well as major museums in Europe, the US, Russia and Asia.



An incomplete list of prominent makers of French furniture:

Louis XIV era:

Pierre Golle
Domenico Cucci
André-Charles Boulle

Regent and Louis XV era:

Charles Cressent
Antoine-Robert Gaudreau
Gilles Joubert
Mathieu Criaerd
The van Risamburgh family (Bernard and Bernard II) also known as B.V.R.B I and B.V.R.B II
The Meissonier family
Jacques Dubois
Adrien Faizelot-Delorme
Leonard Boudin
Nicolas Heurtaut (chairs)
Pierre Gouthière (bronzier)
Folliot (chairs)

Late Louis XV - early Louis XVI era:

Jean-François Oeben
Louis Delanois
Roger Vandercruse Lacroix
The brothers Gourdin (chairs)
Pierre Garnier
Jean-Henri Riesener
Nicolas Petit
Martin Carlin
Adam Weisweiler

后记

1660年至1790年的法国家具简史

克雷默古董行
奥里美尔·克雷默

在1660年至1790年期间，在法国，高级木质家具在人们心目中是一项极其重要的艺术，跻身于绘画、雕塑、建筑这些永恒艺术之行列。

在这一期间，人们经历了法国的三个重大统治时期：
路易十四：1643年—1715年
摄政时期：1715年—1725年
路易十五：1724年—1774年
路易十六：1774年—1792年

在路易十四—法国“太阳王”时代，开始了凡尔赛宫的兴建。这座宫殿随后成为法国的统治权、影响力、声誉和精巧技能的象征。

路易十四国王促进了布料制造业、地毯制造业、次贵重宝石制造业、金银业以及高级木器业的发展。（巴黎Gobelins花毯厂生产的花毯）因为装饰凡尔赛宫需要这些物品！

宫廷、贵族、教士、金融家纷纷仿效。

在那个历史时期最为杰出的高级木器技师中，有皮埃尔·高勒，多米尼哥·古奇，尤其是安德烈·夏尔·布勒（1642-1732），他收到了国王直接的庇护。（他住在卢浮宫，国王允许他烧铸、雕刻并给那些用来装饰家具的铜制品镀金，而在当时上述每一项技能都被极为苛刻的行会所掌控。）

当时，法国不仅与美洲和非洲进行商贸往来，而且还通过印度公司与日本往来密切。当时，法国进口了制作精美的瓷质花瓶、屏风和上漆的收藏橱。

1686年，泰国使节的初次来访深深地触动了宫廷（礼节、礼物、礼服等等）。

这些物品来自如此遥远的地方（大约需要8个月的路途），带来了持续风靡整个18世纪的潮流和时尚。

许多艺术品私人收藏家争相按照欧洲人自己的想象修建东方式的会客厅和形状似宝塔的小楼阁。

家具，在这三个重大历史时期始终被视为生活艺术的最高成就之一。

为使座椅能够坚固并且舒适（椅子、扶手椅、安乐椅、挑棚、沙发凳子——这些物件都是为王室家庭和王子专用），人们费尽心思。

五斗橱、托架、写字台、办公桌或衣橱必须做到牢固并且非常实用。壁炉里放置木柴的柴架要美观。墙上的装饰物、分枝吊灯、金属灯杆和放置蜡烛的烛台必须美观而且有和谐感。（因为在那个年代，还没发明电和暖气，所以它们所起作用非常大。）

在大多数情况下，这些家具、座椅或物品，都是私人顾客、建筑师、装饰家、家具设计师、服饰用品商、细木工匠、铸铁工、雕刻工等等共同思索和商讨的劳动结晶。

法国家具让人产生巨大的迷恋，乃至国外的宫廷也希望能够拥有，例如英国、德国、意大利、葡萄牙、西班牙、俄国、瑞典及丹麦……作为王室外交礼品，法国家具也被送往遥远的国度，如土耳其、中国、日本及泰国。

这些家具价格不菲。经常会出现这样情形，王室家庭（玛



丽·安托瓦内特王后）或贵族顾客或资产阶级，数月后才能还清商人和细木工匠的家具款项。

家具的外形随着不同的朝代发生变化，有时从考古新发现中获取灵感（庞贝、罗马或希腊）并同时满足了150年之久的生活需要或发展。黄铜、铜、锡、玳瑁和乌木镶嵌工艺品在路易十四王朝极具特色，人们甚至使用南美木头贴面。

在路易十五时期，人们运来异国木材来装饰那些花束、小灌木、龙和狮头、羊身、龙尾的吐火怪物图案以及田园牧歌式的场面。

人们在其中镶嵌与家具外形相得益彰的漆壁板，而和谐感与良好的比例关系始终是人们最关切的问题。

来自中国的已被打破的花瓶，需要重新加工。裂缝被隐藏在新添或镀金的雕刻铜托座里，它们成为实用艺术的作品，例如存放杂物的罐坛、烛台等等。

这种新式的用途影响巨大，以致在樊尚、塞夫勒以及在其他地方的瓷器制造商开始制造该用途的物品。

路易十五朝代的家具外形表面起伏不平，迂回曲折，典型的洛可可式，并且带有自然主义的印迹。

1755年的考古发现以及随后在庞贝废墟的考古发现，推动了回归于形状的潮流，建筑风格更加鲜明。这一潮流的鼎盛时期是在路易十六和玛丽·安托瓦内特王后时期（1774-1792）。

路易十五曾充满智慧地派遣“文化部长”马里格尼侯爵，国王情妇的兄弟，蓬巴多弗尔侯爵到庞贝古城学习建筑风格。与已有清单中收录的风格相比，这些建筑，别具一格，被称为“复古风格”，很快被完美地运用到家具中。

在路易十六统治下，引起人们关注的还有：塞夫勒的瓷盘，中国、日本漆，贴木的镶嵌细工以及布勒制作的二次使用的金属镶嵌。

现今，这些永不过时的家具，在制作比例和做工质量上都非常精细，成为国际众多私人收藏家以及欧洲、美国、俄国和东方大博物馆的骄傲。

座椅细木工匠代表人物不完整清单：

时代：
路易十四：
皮埃尔·高勒
多米尼哥·古奇
安德烈·夏尔·布勒

摄政时期——路易十五：
夏尔勒·可桑（座椅）
安托万·戈德霍
蒂伊阿家族
吉尔·儒贝尔
马蒂厄·克里阿尔
旺希森布尔 B.V.R.B家族
可松家族（座椅）
米中家族
雅克·杜博
让·阿维斯（座椅）
阿德希亚勒·德罗尔姆
莱奥纳尔·布当
尼古拉·奥尔多（座椅）
皮埃尔·卢塞勒
佛里奥家族（座椅）

路易十五末——路易十六初：
让·弗朗索瓦·奥本
路易·德拉娜（座椅）
罗歇·旺德罗修斯，绰号 拉克鲁瓦
古尔当兄弟（座椅）
皮埃尔·卡尔尼尔
让·亨利 里森内
小尼古拉
让·弗朗索瓦 勒内
勒内·杜博
克劳德·夏尔勒 索尼尔
乔治·雅各布布布（座椅）
马丹·卡尔兰
J.B.C塞内（座椅）
夏尔勒·多皮洛
佛里奥家族（座椅）
J.B·勒拉尔热（座椅）
亚当·威斯威勒
大卫·鲁恩让
布拉尔（座椅）
纪尧姆·贝勒芒
贝尔纳·摩里多尔

THE HISTORY OF KRAEMER

Following the Franco-Prussian War, Lucien Kraemer left Prussian occupied Alsace for Paris, where he established the art-dealership Kraemer & Cie.

He opened his first small shop situated in the rue de Penthièvre in 1875. Around 1880 he relocated to larger premises at the corner of the rue Tronchet and the Place de la Madeleine.

From the outset, the Kraemer clientele included the most illustrious names.

The Rothschild and Camondo families and the renowned collectors Comte Boni de Castellane and sir Philip Sassoon, were soon joined by members of Central European and Russian aristocracy.

The firm's growing reputation drew sophisticated American clients, among them Mrs. Alexander Hamilton-Rice, George Widener and Mr. and Mrs. Jacques Balsan (née Consuelo Vanderbilt, later duchess of Marlborough).

In 1928, Lucien and his son Raymond acquired the elegant townhouse at 43 rue de Monceau, near the fashionable Parc Monceau and only a few doors away from the Camondo mansion, now the Musée Camondo. Ever since, 43 rue de Monceau has served, dually as the gallery of Kraemer & Cie and the Kraemer family's private residence.

French and international visitors and customers followed Kraemer & Cie to the new address. Among them, in the 1930's, was a young American who entered in his meticulously kept diary "I paid a visit to the young Kraemer, rue de Monceau". It was none less than J. Paul Getty whose great collection of 18th century French furniture would become the keystone of the J. Paul Getty Museum in Los Angeles.

After World War II, Raymond Kraemer and his son, Philippe, had to start all over again. In re-establishing the enterprise step-by-step, both father and son vowed that: "Even if there can only be one or two pieces in a room here, they will always be top quality".

After two decades of continued commitment the firm regained its position of preeminence in the field of 18th century French

furniture. When Philippe's sons, Olivier and Laurent, entered the business, their father advised them: "Don't try to be the biggest, be the best".

At the millennium, Sandra, Laurent's daughter and Mikael, Olivier's elder son became the sixth generation to participate actively in the family enterprise, with Alain, Olivier's younger son joining them in 2012.

Today these generations of the Kraemer family work together and welcome visitors to their spacious showrooms at the venerable address of 43 rue de Monceau.

Looking towards the future, the Kraemers have installed a series of rooms with exceptional modern décor in which historic furniture can be seen in the context of a contemporary environment.

The prestige of the Kraemer name continues to rest on the personal discretion of the family and their exacting professional standards of authenticity, beauty, rarity and charm.

For more than a century, Kraemer & Cie has been the source of significant examples of French 18th century decorative arts that are now in the permanent collections of major museums in Europe and the United States.

They include :

- Musée du Louvre, Paris
- Château de Versailles
- Musée Nissim de Camondo, Paris
- Metropolitan Museum of Art, New York
- J. Paul Getty Museum, Los Angeles
- Museum of Fine Art, Boston
- Philadelphia Museum of Art
- Cleveland Museum of Art
- Detroit Institute of Arts
- Birmingham Museum of Art, Alabama
- The White House, Washington D.C.
- Fine Arts Museums of San Francisco, Legion of Honor
- Musée Jacquemart-André, Paris
- Musée National de la Céramique, Sèvres
- Château de Fontainebleau

克雷默古董行歷史

再度成为十八世纪家具市场上的领先者。

在1970时，菲利普的两个儿子欧里弗（Olivier）和罗兰（Laurent）加入了古董行这个家庭事业，并致力于维护克雷默古董行的优异质量，不断拓展克雷默古董行的业务范围。

在2000年，洛朗（Laurent）的女儿桑德拉（Sandra）以及奥利弗（Olivier）的儿子米卡尔（Mikael）成为这个古董生意家族的第六代传人。2012年，奥利弗（Olivier）的第二个儿子阿兰（Alain）也加入进来。

今天，克雷默家族（Kraemer）的几代人专长互补，各司其职地忙碌于蒙莎路43号（43, rue de Monceau）的众多展厅内。

克雷默家族虽然立足于古董业，但其发展目光也朝向未来。为此，克雷默家族开设了多家装饰风格极具当代品味的沙龙，使家具和艺术品并驾齐驱，相映生辉。

真实，美妙，珍稀，新颖，魅力，这就是异常著名，却又極其谨慎的克雷默古董行（Kraemer）在挑选艺术珍品时所遵循的准则。

自一个世纪以来，克雷默古董行（Kraemer）所经手的许多极其贵重的十八世纪家具和艺术品，目前都被欧洲和美国的一些最著名的博物馆收藏及展出，其中就有：

卢浮宫博物馆 / Musée du Louvre
凡尔赛宫 / Château de Versailles
尼新德卡蒙多博物馆 / Musée Nissim de Camondo
纽约大都会博物馆 / Metropolitan Museum of New York
保罗·盖蒂博物馆 / J. Paul Getty Museum
波士顿艺术博物馆 / Boston Fine Arts Museum
费城博物馆 / Philadelphia Museum
克利夫兰博物馆 / Cleveland Museum
底特律美术馆 / Detroit Institute of Art
白宫（华盛顿哥伦比亚特区） / La Maison Blanche (Washington D.C.)
伯明翰博物馆（阿拉巴马州） / Le Birmingham Museum (Alabama)
荣誉勋位博物馆（旧金山） / The Museum of the Legion of Honor (San Francisco)
雅克马尔·安德烈博物馆（巴黎） / Musée Jacquemart-André (Paris)
国立陶瓷博物馆 / Musée National de la Céramique (Sèvres)

在1870年这个时代，法国东部的阿尔萨斯大区被普鲁士人占领，路西安·克雷默（Lucien Kraemer）出此原因离开了阿尔萨斯大区。随后，他在1870年时创建了克雷默古董行（Kraemer）。

路西安·克雷默（Lucien Kraemer）创建的第一家古董行坐落左边巴黎市第8区的庞迪耶弗街（rue de Penthièvre）。在1880年时，这家古董行搬迁到巴黎市的通协街（rue Tronchet），它坐落在马德兰广场（Place de la Madeleine）的拐角处。

当时，克雷默古董行的一些著名的法国客户都是一些显要的家族，例如：Rothschild家族，Camondo家族，Boni de Castellane伯爵家族，等等……

克雷默古董行也拥有很多声名显赫的外国客户，例如：Hamilton-Rice, Wiedener, Balsan 先生和夫人（夫人其家庭姓名为 Consuelo Vanderbilt, Blenheim城堡的Marlborough-Churchill 公爵夫人），Sassoon，此外还有许多来自中欧和俄国等地的收藏家和贵族家庭。他们都经常光顾克雷默古董行，前来欣赏并且购买艺术品。

在1928年时，路西安和他的儿子雷蒙（Raymond）买下了了解坐落在蒙莎路43号（rue De Monceau）的一栋私家公馆，毗邻著名的蒙莎公园。在这个私家公馆几步之遥的地方，就是路西安的朋友兼顾客Camondo家族的私家公馆。

今天，Camondo家族的私家公馆已经成为尼新德卡蒙多博物馆（Musée Nissim de Camondo）。

此外，蒙莎路43号（rue de Monceau）也成为 Galerie Kraemer 的总部所在地。

在克雷默古董行的众多的顾客中，有一位特殊的美国顾客值得一提。在1930年时，这名美国顾客在他的日记中这样写道：“我参观了年轻人卡迈尔的画廊，就坐落在蒙莎路上”。这个美国顾客是保罗，盖蒂（Paul Getty），后创建以他自己姓名来命名的著名的保罗·盖蒂博物馆。他在日记中提到的年轻人克雷默，就是现在的克雷默年轻一代的曾祖父。

在1945年时，雷蒙·克雷默（Raymond Kraemer）和他的儿子菲利普（Philippe）接手了古董行的业务，使古董行的业务慢慢得到了恢复。

在二十年后的不懈努力之后，克雷默古董行（Kraemer）

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LIANG YI MUSEUM

THE PAST IN THE PRESENT



Opened in March 2014, Liang Yi Museum is Hong Kong's largest private museum, located on Hollywood Road, in the heart of the historic district. The four-storey museum is home to a world-class collection of Chinese antique furniture from the Ming and Qing dynasties as well as the world's most extensive collection of European vanities. On the first Tuesday of every month is Liang Yi Talks, a lecture series where experts, scholars and academics are invited to give lectures relating to Asian culture, heritage and craftsmanship.

两依藏博物馆介绍



两依藏博物馆于2014年3月开幕，位处艺术及古玩集中地——荷李活道的中心地段，是香港最具规模的私人博物馆。博物馆楼高四层，以超过20,000平方尺的空间，展出世界级水准的收藏——中国明清古家具和欧洲珠宝化妆盒，致力传扬文化遗产及工艺。

EXPLORE THE COLLECTIONS



Liang Yi Museum is the home to one of the world's largest and best-curated collections of Chinese antique furniture, made of the treasured materials huanghuali and zitan, from the Ming and Qing dynasties. Started in the 1980s with many of the earlier pieces purchased right here on Hollywood Road, the collection has grown to over 300 pieces three decades later.

Liang Yi also houses the world's premier collection of bejewelled clutches, compacts and powder boxes. Made in the finest design houses such as Cartier, Boucheron and Van Cleef & Arpels, these necessaires were once a staple of every lady's evening wear. With nearly 400 examples from the late 1880's through to the 1960's, this dazzling collection provides an elegant peek at a bygone era.

两类珍宝 东西交融



两依藏博物馆是世界顶级中国明清古家具收藏地之一，绝大部分家具以珍稀木材黄花梨和紫檀制成。两依藏的收藏始终二十世纪八十年代的荷李活道，时至今日，明清古家具藏品数量已达到四百余件。

两依藏亦拥有近四百件珠宝化妆盒，所属年代跨越19世纪晚期至20世纪中叶。全球知名珠宝制造商，如卡地亚、梵克雅宝等所制作的精美化妆盒，曾是每个西方贵妇晚装的必备品。闪烁珠宝光辉的配饰和化妆盒，尽显欧洲珠宝精密工艺的手工艺。

