

CHRISTIE'S 佳士得

CLASSICAL CHINESE FURNITURE
FROM COLLECTION OF MIMI WONG

木韻情長：
王家琪的四十載中國古典家具收藏



HONG KONG | 2 MAY 2025
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Mimi Wong at *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties* exhibition in Asian Art Museum of San Francisco, 1998
王家琪在舊金山亞洲藝術博物館「風格的實質：明末清初中國家具」展覽現場，1998年



Mimi Wong and Wang Shixiang at her book launch, 1996
王家琪與王世襄於1996年新書發表會

Living with Timeless Treasures: Mimi Wong's Four-Decade Journey with Classic Chinese Furniture

Born in the 1940s into a family of intellectuals in Shanghai, Mimi Wong inherited a profound appreciation for Chinese traditional art. Her great-grandfather, Wang Yiting (Wang Zhen, 1867–1938), was a celebrated painter, calligrapher, business leader and prominent Buddhist layman of the late Qing and early Republican era. The family's reverence for cultural heritage has been passed down through generations. Mimi's home in Mid-Levels Hong Kong still houses her great-grandfather's ink paintings. She recalls her father sharing stories about their family's history, the fascinating anecdotes about old Shanghai, and introducing her to her great-grandfather's works—landscapes, bird-and-flower paintings, Buddhist figures—all traditional Chinese subjects. These early experiences planted the seeds of her lifelong passion for traditional Chinese art and culture.

After graduating from Purdue University in the U.S., Mimi returned to Hong Kong in 1973 to build her business. By the 1980s, she had established herself and sought to furnish her new home. It was then that she decided to decorate her home with classic Chinese furniture, their elegant proportions and timeless forms, fascinated her. Her timing was fortuitous, mid-1980s and early 1990s are now regarded as the 'Golden Age' of Chinese classic furniture collecting.

'I wanted pieces that would stand the test of time,' Mimi reflects on the very beginning of her collecting journey. The understated silhouette, practicality, and meticulous craftsmanship of Ming furniture inevitably won her heart. 'I was always on Hollywood

Road, roaming the neighbourhood, going to antique shops to look for furniture.' Mimi recalls with a smile. Scouring antique shops was not just about collecting; it was also a process of learning and understanding. After decades of collecting, Mimi shares an interesting insight, 'Love at first sight almost never works. You must act decisively, but never impulsively. Research and contemplation are essential to avoid regret.' Mimi's furniture collection boasts over 200 important and exemplary pieces. Her collecting approach proves wise: nearly 40 years later, her huanghuali pedestal table, pair of 'Fu' character 'official's hat' armchairs, six-post canopy bed, and so many more cherished Ming and Qing dynasty pieces are part of her daily life, adding an enduring beauty to every corner of her home.

Mimi places a high value on exquisite craftsmanship when selecting classic Chinese furniture. She greatly admires the dedication that true artisans poured into each piece, integrating rare and beautiful huanghuali and zitan woods with exceptional craftsmanship to create timeless treasures that still inspire awe centuries later. The furniture's clean lines, balance of strength and delicacy, and cultural resonance continue to deeply move her. 'This is a marvelous cultural legacy that only the Chinese could achieve.'

In the early days of her collecting journey, authoritative resources were scarce. The field was led by experts such as Robert Hatfield Ellsworth, the famous American collector, scholar and dealer of Asian art. He dedicated his life to connoisseurship and collecting



Mimi Wong and Robert H. Ellsworth at International Asian Art Fair, New York, circa 1992
王家琪與安思遠於紐約國際亞洲藝術展，約1992年

Asian art, and his donations have greatly benefited renowned museums and institutions including The Metropolitan Museum of Art in New York, and the National Museum of China and Shanghai Museum. His 1971 book *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties* was one of the first Western publications of Ming furniture, thus becoming a premier reference book for global Ming furniture enthusiasts.

In the early 1990s, a mutual friend introduced Mimi to Robert Ellsworth, sparking a lifelong friendship. 'When Bob first saw our collection, he immediately proposed to write a catalogue for us,' Mimi recalls. Robert Ellsworth visited Hong Kong twice yearly thereafter, advising on Mimi's acquisitions and sharing insights. This collaboration culminated in the publication of *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, published in 1996 with a second volume featuring an additional 100 examples published in 2005.

Robert Ellsworth also orchestrated a landmark 1998 exhibition for part of Mimi's collection at the Asian Art Museum of San Francisco, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, which showcased 44 superb examples of Chinese furniture and emphasized the high aesthetic and technical standards for the most sophisticated tastes, attesting to the exceptional quality and importance of Mimi's collection.

Six hugely successful sales in 2015 of *The Collection of Robert Hatfield Ellsworth* sold at Christie's New York further reinforced Mimi's decision to partner with Christie's.

Unlike collectors who store their purchases in warehouses, Mimi has always lived together with her Chinese furniture, weaving centuries-old artistry into modern life. Whether it's a chess

table, bookshelf, painting table, or six-post bed, traces of her taste are evident. In selecting and arranging her furniture, Mimi adheres to principles of versatility, timelessness, and practicality. Her home is a symphony of classic pieces: huanghuali cabinets, table and bed decorate her serene bedroom; a pedestal table, side table, stools and an elegant official's hat chair are artfully arranged throughout her living spaces; a statue on the Buddhist shrine quietly adds a sense of calm and serenity. The offices are also furnished with centuries-old classic Chinese furniture. For Mimi, the furniture quietly holds her warm and enduring memories. 'Furniture is meant to be used,' Mimi insists. 'The oils from handling in daily life breathe life into them. If they are only stored away and not used, the wood loses its natural shine and vitality. The precious hardwood used for furniture grows slowly and is durable, like friendship, which is why we should enjoy their companionship all the more so.' Mimi explains thoughtfully.

The pair of 'Fu' character 'official's hat' armchairs, and the six-post canopy bed (above) are among Mimi's favorites. The auspicious patterns on the chairs showcase symbolic artistry. The prominent fu character conveys a wish for happiness but there is a more subtle rebus contained within the bamboo-vase support zhubao pingan (virtue brings peace). The combined wish for enduring happiness and peace. While the complex lattice design of cloud heads conjoined by crosses on the elaborately worked six-post bed featuring simplified shou character in panels further conveys the wish for enduring longevity.

With this auction, Mimi expresses her wish to pass on the love for classic Chinese furniture to new collectors, creating resonance between generations, and inviting all to appreciate the beauty and legacy of traditional and highly refined Chinese art.



Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection, Vols. 1 & 2, New York, 1996 and 2005
《洪氏所藏木器百圖》，紐約，第一、二冊，1996及2005年



Mimi Wong at *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties* exhibition in Asian Art Museum of San Francisco, 1998
王家琪在舊金山亞洲藝術博物館「風格的實質：明末清初中國家具」展覽現場，1998年



Mimi Wong and Wang Shixiang at her book launch, 1996
王家琪與王世襄於1996年新書發表會



Mimi Wong and Robert H. Ellsworth at International Asian Art Fair, New York, circa 1992
王家琪與安思遠於紐約國際亞洲藝術展，約1992年

Classical Chinese Furniture from Collection of Mimi Wong

木韻情長：王家琪的四十載中國古典家具收藏

1940年代，王家琪（Mimi）出生於上海一個書香世家。曾祖父王一亭（王震，1867–1938）先生經商有成，也是清末民初享有盛譽的海派書畫家、上海商界領袖及民國著名佛教居士。家族對中國傳統藝術和古董的熱愛一直傳承至今，王家琪在香港半山的家中依然留存著曾祖父的珍貴墨寶。她憶起小時父親給自己講述舊上海的家史和趣聞，也給孩子們欣賞曾祖父的書畫作品，花鳥山水、佛像人物，都是寶貴的國粹。在耳濡目染的過程中，Mimi不知不覺在內心種下了一顆熱愛中國傳統文化的種子。

從美國普渡大學畢業後不久，Mimi於1973年回到香港創業。打拼數年後累積起可觀財富，新購入的房產也亟待佈置裝飾，而明式家具的優美造型和典雅線條就在此時吸引了她的目光。Mimi自稱幸運，因為那時正值1980年代——現在被古董業內人士公認為收藏中國古典家具的「黃金年代」。

「我當時尋找的是能夠陪伴我多年也不會感到厭倦過時的家具。」Mimi談到自己的收藏之旅時說道。明清家具樸素優雅的輪廓、實用美觀的造型和細膩精美的工藝，都捕獲了她的芳心。「那時我常常流連於荷里活道的古董店鋪，上上下下到處奔波。」Mimi笑說。這不但是收藏的過程，更是學習體悟的過程。她有一個很有趣的感

觸，「一見鍾情是行不通的。收藏要果斷，但更不能衝動。一定要經過研究、深思熟慮過後做出的決定，才不會後悔。」Mimi的中國古典家具珍藏巔峰時期共有逾200件家具。珍藏也的確經受住了時間的考驗，近40年後依然是她每日都摩挲欣賞的愛物，無論是黃花梨獨板架几案、福字紋四出頭官帽椅，還是架子床，都以其永恆美感裝點居所內每個角落。

上佳工藝是Mimi挑選明清家具的重要標準之一，她十分欽佩古代工匠在每件家具中傾注的心血，將珍罕精美的黃花梨和巧奪天工的技藝融為一體，打造出幾百年後依然令世人夢寐以求的輝煌家具藝術。此外，古典家具簡潔永恆的線條、力量與精緻之間的完美平衡，都讓Mimi無比陶醉。「這是只有我們中國人才能打造出的璀璨文化遺產。」

當年對於收藏明清家具的藏家而言，能供學習參考的權威作者和著作屈指可數，當中最負盛名的專家當屬著名美籍收藏家、中國古典家具的研究者及知名古董商安思遠（Robert Hatfield Ellsworth）先生。他一生鍾情亞洲藝術，紐約大都會博物館的大多數中國藝術藏品皆由其捐贈，而中國國家博物館和上海博物館亦有其慷慨轉讓的珍貴藏品。安思遠1971年出版的著作《中國

家具：明清硬木家具實例》（*Chinese Furniture—Hardwood Example of the Ming and Early Ching Dynasties*）更是西方首批探討此收藏類別的作品，是當年世界各地明式家具藏家奉為圭臬的寶書。

1990年代初，經由朋友介紹，Mimi與安思遠成了一生好友。「當時Bob第一次來到香港登門拜訪，看到我的家具，就提議要為我的收藏寫一本圖錄。」Mimi回憶道。安思遠隨後每年來兩次香港，替Mimi掌眼收藏，分享建議，二人的友情就此因中國古典家具而結緣。安思遠詳細記錄的《洪氏所藏木器百圖》（*Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*）於1996年問世，於2005年出版的下冊則新增記載了100件家具實例。

也正是在安思遠的大力促成和策劃之下，1998年，舊金山亞洲藝術博物館為Mimi珍藏的部分家具舉辦展覽並出版圖錄《風格的實質：明末清初中國家具》（*Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*），展覽共包括44件明清家具珍品，著重呈現中國古典家具極高的美學及工藝標準，從此可見Mimi家具珍藏的頂級質素和重要地位。

「錦瑟華年 – 安思遠私人珍藏」於2015年在佳士得紐約六場專場拍賣中釋出，老友珍藏的成功拍賣也堅定了Mimi與佳士得合作的願望。

與一些將珍藏存於倉庫的藏家不同，Mimi一直與自己收藏中的中國古典家具生活在一起，將幾百年歷史融入家居日常。無論是棋桌、書架、畫案還是架子床，都透露出主人的高雅品味。Mimi在甄選與布局家具時向來秉承百搭、經典與實用的理念。步入她的居所，宛如穿越至一個和諧共融的古典空間，臥房之中，黃花梨木製成的衣櫃、書桌與床榻托起一方靜謐；而客廳之內，長桌、畫案、小巧的玫瑰椅與典雅的四出頭官帽椅錯落擺放；佛龕中的佛像靜靜佇立，於虔誠中增添了幾分寧靜與祥和。不僅家中，連辦公室亦擺放中國古典家具。歷經歲月的洗禮，家具的外貌依舊如初，却悄然間鐫刻上了溫情脉脉的回憶。「家具就是應該要用的，日常生活中的油脂會讓它們煥發出生命和靈氣。如果只是放在倉庫，木頭會失去光彩，奄奄一息。家具所用的珍貴木材生長緩慢，材質堅硬，也不易磨損，因此更要享受與它們相伴的樂趣。」Mimi細心解釋道。

上圖中的福字紋官帽椅和黃花梨架子床都是Mimi的心頭好。椅上的吉祥紋飾，除福字紋外，寶瓶竹節式聯幫棍更寓竹報平安，寄託幸福平安之美意。而架子床除了如意雲紋外，正面兩塊透雕花板還飾有簡化的「壽」字，更添綿延不絕的長壽寓意。

談及這一次拍賣的初心，Mimi希望能夠將自己對中國古典藝術和文物的熱愛傳承到下一代，期盼能讓更多人欣賞到古典家具藝術的優良傳統，與老一代藏家產生共鳴，一同讚歎傳統藝術的永恆精緻之美。



Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection, Vols. 1 & 2, New York, 1996 and 2005
《洪氏所藏木器百圖》，紐約，第一、二冊，1996及2005年

Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~958

A VERY RARE PAIR OF HUANGHUALI LOW-
BACK ARMCHAIRS, MEIGUIYI

17TH/18TH CENTURY

32 7/8 in. (82.4 cm.) high, 22 1/4 in. (56.6 cm.) wide,
17 in. (43.2 cm.) deep

(2)

HK\$1,500,000-3,000,000

US\$190,000-390,000

PROVENANCE:

Property from the Raymond Hung Collection; sold at Christie's
New York, 21 March 2014, lot 2311

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 86-87, no. 23

十七/十八世紀 黃花梨玫瑰椅一對

來源:

洪建生珍藏; 紐約佳士得, 2014年3月21日, 拍品2311號

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》,
紐約, 1996年, 頁86-87, 23號



958 Continued

The fluid, pronounced curved lines of the vertical spindles contrast elegantly with the straight lines of the back and arms, a juxtaposition which continues on the aprons with the carved angular scroll set within the curvilinear contours. This rare design is a variation on the more standard straight spindles more commonly found on low-back armchairs. The infrequent use of curved spindles in Chinese furniture of this period can almost certainly be accounted for by the large amount of timber as well as the high degree of workmanship that would have been required to produce them.

A slightly smaller single chair with closely related shaped spindles is illustrated by M. Flacks, *Classical Chinese Furniture*, London, 2011, pp. 38-39. The spindles on the single chair are set further apart and are fewer in number than on the present chairs.

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玫瑰椅，江浙地區稱為「文椅」。其靠背偏低，不高於窗台桌沿，易融於文人廳堂景致其中。本對椅子以纖細波浪式櫺接於平直的搭腦、扶手及抹頭，宛如潺潺流水，使得端麗的玫瑰椅格外顯得靈動。椅子正面及側面券口牙子上淺雕幾何拐子紋。

此類曲線柵欄製作需要極高的工藝水平並耗費大量的木材，因此極為罕見。比較一張與之類似但較小的玫瑰椅，見M.Flacks著《Classical Chinese Furniture》，倫敦，2011年，頁38–39。其上柵欄間隔較大，數量亦少於本拍品。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~959
A MAGNIFICENT *HUANGHUALI* SINGLE
PLANK-TOP PEDESTAL TABLE, *JIAJIAN*

17TH CENTURY

Overall: 32 ½ in. (82.5 cm.) high, 120 ½ in. (306 cm.) wide,
20 ½ in. (52 cm.) deep

Plank-top: 2 ¾ in. (7 cm.) thick

HK\$7,000,000-10,000,000 US\$900,000-1,300,000

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 180-181, no. 69

十七世紀 黃花梨獨板架几案

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》,
紐約, 1996年, 頁180-181, 69號

Surviving examples of single plank-top pedestal tables, in general, appear to be quite rare, and compared to other types of tables, relatively few extant examples are known. This is perhaps due to the fact that the individual elements are easily demountable, and often do not survive together. However, it is this fact that makes the form so versatile, as it is easily moved and configured to fit a variety of spaces. The massive size of the current plank suggests that the table would have been immensely costly, even at the time of manufacture, and a highly prized possession of the wealthy scholar or official who owned it.

Compare with a painting table of similar form illustrated by Wang Shixiang in *Mingshi jiaju yanjiu*, Beijing, 2018, pl.no. yi-124. It is mentioned in the book that when Lubanguan acquired the table, the staff reduced the length of the tabletop by 2 feet because they believed that such massive size would be difficult to sell.

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兩几方材, 足端內翻馬蹄, 中腰各設扁抽屜一具。其上搭放一塊厚7公分的獨板作為面板。整體簡練光素, 線條棱角, 爽利明快。

傳世黃花梨架几案極為罕見, 其因一是在於案面與兩几分離, 極易失散; 二是案面用料碩大, 常遭改製。比較一結構類似之黃花梨架几案式書案, 見王世襄著《明式家具研究》, 北京, 2018年, 圖版乙124號。書中稱魯班館購歸修理書案時嫌其過長, 恐難脫手、便將案面截短二尺許。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~960

AN EXTREMELY RARE *HUANGHUALI*
CONTINUOUS HORSESHOE-BACK
RECLINING ARMCHAIR

17TH CENTURY

48 in. (122 cm.) high, 27 ⁵/₁₆ in. (70 cm.) wide,
47 ³/₄ in. (121.3 cm.) deep overall

HK\$1,200,000-2,000,000

US\$160,000-260,000

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 90-91, no. 25

十七世紀 黃花梨圈背躺椅連折疊墊腿

出版:

安思遠·尼古拉斯·葛瑞德雷·柯安霓合著,《洪氏所藏木器百圖》,
紐約,1996年,頁90-91,25號



(front view 正面)



960 Continued

This horseshoe back 'reclining' armchair with a folding leg-rest not only has survived in exceptional condition, it also appears to be a unique design. No other horseshoe chairs of this form are known.

Designed for the occupant to recline and rest with their legs supported on the extension to the seat, this extension can then be neatly folded away to reveal an inbuilt footrest, which, in turn, can be retracted beneath the seat.

This chair has a host of unusual features that include the splat curving beyond the curved rail into a strong scroll, a feature found on Qing lacquer armchairs but rarely on hardwood examples. On the inner curve of this scroll are two beautifully carved dragons, curled back on themselves in a manner reminiscent of the scrolled tendrils on the arms of the famous pair of *zitan* armchairs with foot stretchers in the Palace Museum, Beijing, see *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 4, Beijing, 2015, no. 8. The caning to the splat is another unusual feature, sometimes found on yoke back armchairs but rarely, if ever, on a horseshoe back chair. This canework panel to the splat, the seat and extension to the seat appear to be original as does the split-bamboo supporting structure and the trimming strips.

It is thought that many chairs, if we are to believe the evidence of woodblock illustrations, were provided with separate footrests, as were canopy beds, but the paucity of surviving examples and the consequential wear on the footrails of both horseshoe back and yoke back armchairs indicate that were frequently separated. A late example of a *hongmu* horseshoe armchair with simple folding footrest which simply hinges forward from its locating slots in the side stretchers is preserved in the Palace Museum collection, see *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 4, Beijing, 2015, no. 21. The example being offered here is a much more sophisticated piece. The footrest which retracts fully beneath the seat of the chair has slightly splayed round section legs which mimic the design of the chair legs. The lattice design, reminiscent of low garden balustrades and tied bamboo edging, between the legs gives added strength and rigidity to the footrest enabling it to bear the weight of the folding seat extension. This seat extension is securely fixed to the extended footrest by means of a tenon at the end of each leg, which, in turn, slots into a short post projecting up from the footstool and cut with a receiving open sided mortice.

The ingenuity and complexity of this chair and its integral seat extension and foot stool is a testament to the sophistication of late Ming, early Qing chair manufacture for this is surely a one off specific order for a sophisticated client.

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本拍品設計考究。摺疊墊腿與座面前部合頁連接，拉開使用時，摺腿放下形成由羅鍋枴支撐的架子。腿足末端出榫，與腳踏上升起小棍相抵；不需要時，墊腿折疊，腳踏整體收進座下空間。腳踏的櫺格既增添美觀度，又加強穩固性。

本躺椅形制十分獨特獨特：椅背中間凸出S形搭腦，上端外翻內捲龍紋。此設計罕見於硬木椅，但常見於清代漆器椅。比較故宮博物院藏一張紫檀椅，其上的卷曲藤蔓同本拍上的卷龍異曲同工，見《故宮博物院藏明清家具全集》，第4冊，北京，2015年，8號；另外藤編靠背似亦未見於其它圈椅。如此精妙的設計及複雜的結構的圈背躺椅必是當時為極為講究的客戶之特別訂製。

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(base 底部)



Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~961

A HUANGHUALI PAINTING TABLE, HUA'AN

17TH-18TH CENTURY

34 ½ in. (87.6 cm.) high, 80 ¾ (205.1 cm.) wide,
26 ¾ in. (67.9 cm.) deep

HK\$1,800,000-3,000,000

US\$240,000-390,000

EXHIBITED:

Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 78-79, no. 24

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 170-171, no. 64

十七/十八世紀 黃花梨卷雲紋畫案

展覽:

《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》, 舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 78-79頁, 24號

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁170-171, 64號





961 Continued

This rectangular inset leg bridle joint table is unorthodox in several respects. It is very close to the true proportions of a painting table as opined by Wen Zhenheng in volume 6 of the *Zhang Wu Zhi* and differs only in that he suggests that a painting table should have everted flanges, albeit flat and rounded. The author also mentioned that a table with a stretcher between the feet, as here, was even better (Craig Clunas’ translation, *Superfluous Things, Material Culture and Social Status in Early Modern China*, page 42). The long side aprons and the end aprons are highlighted by the simple expedience of a raised bead to the lower edge which follows the shape of the unmitred bridle joint and terminates in a simple angular scroll repeated at the corners of the end aprons as well. Without doubt though, the most unusual feature of this table is the upward curved stretcher between the legs, a curve reflected in the gently outward splayed feet. This feature is unknown on any other tables published so far of this type. This shape is reflected, not only, in the upper stretcher between the legs but also in the mitred aprons that form part of the inner framing decoration of these legs. One imagines that this would be profligate use of a precious, and expensive, timber but the expedience of cutting each stretcher from a single piece of wood, one above the other, would result in the loss of only the lowest crescent shape and the upper two corners. The same technique would be used for creating the matching upper and lower aprons, and the apron beneath the stretchers.

A considerably smaller, and aesthetically less successful table in the collection of the Palace Museum, Beijing, published by Wang Shixiang in *Classic Chinese Furniture – Ming and Early Qing Dynasties*, 1986. no. 113 exhibits the same unmitred bridle joint and angular relief carving to the aprons, but not the splayed foot or the curved stretchers, is also ascribed a Ming date by Wang Shixiang.

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卷雲紋牙頭，牙條四端另刻雲雷紋相抵。桌腿方材，兩側間相連弧形管腳枱及牙條，足微外撇。厚拙凝重的用料與巧妙靈動的曲線完美互補。此類弧形管腳枱似無它例記載。比較一張較小夾頭榫畫案（138公分），但設平直管腳枱，見王世襄著《明式家具研究》，北京，2016年，乙116號。

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~962

A PAIR OF *HUANGHUALI* SLOPING-STILE
WOOD-HINGED CABINETS WITH STANDS

17TH CENTURY

Cabinets: 50 ¾ in. (129 cm.) high, 30 ½ in. (77.5 cm.) wide,
16 ½ in. (41.9 cm.) deep

Cabinets on stands: 71 ⅝ in. (182 cm.) high overall (2)

HK\$2,800,000-5,000,000 US\$370,000-650,000

EXHIBITED:

Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 84-85, no. 27

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 192-193, no. 75

The gentle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The simple but elegant form of these cabinets is the classic Ming style, characterised by the finely carved *ruyi*-form apron on the stands which is a typical design of the period. Such detail is also seen on the apron of a *huanghuali* square table dated to Ming dynasty the Beijing Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 85, no. 69.

Compare to a similar pair of *huanghuali* cabinets and stands, formerly in the Dr. S.Y. Yip collection, sold at Christie's Hong Kong, 30 November 2020, lot 2810 (fig. 1).

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fig. 1 Sold at Christie's Hong Kong,
30 November 2020, lot 2810
圖一 香港佳士得，2020年11月30日，拍品2810號

十七世紀 黃花梨圓角櫃一對 及配座

展覽:

《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》, 舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 84-85頁, 27號

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁192-193, 75號

本對圓角櫃上窄下寬, 比例勻稱, 線條流暢。櫃帽、櫃幫、門框諸處飾以邊抹線腳。牙板風格迥異, 呈如意雲頭式。同式牙板亦見於北京故宮博物院藏一例明代黃花梨方桌, 見《故宮博物院藏文物珍品大系-明清家具(上)》, 香港, 2002年, 頁85, 69號。

比較攻玉山房舊藏一對相似的明十七世紀黃花梨圓角柜連底座, 2020年11月30日香港佳士得拍賣, 拍品2810號(圖一)。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~963

A RARE PAIR OF *HUANGHUALI* AND
BURLWOOD 'FU' CHARACTER YOKEBACK
ARMCHAIRS, *SICHUTOUGUANMAOYI*

16TH-17TH CENTURY

46 ¼ in. (117.5 cm.) high, 25 ¼ in. (64 cm.) wide,
19 in. (48.5 cm.) deep (2)

HK\$4,800,000-7,000,000

US\$600,000-900,000

十六/十七世紀

黃花梨鑲瘿木雕福字紋四出頭官帽椅一對



PROVENANCE:
Acquired in Connecticut in the 1970s
Sold at Sotheby's New York, *The Reverend Richard Fabian
Collection of Chinese Classical Furniture*, 15 March 2016, lot 32

來源:
1970年代購於康涅狄格州
紐約蘇富比,《Richard Fabian神父珍藏中國古典家具》,2016年3月
15日,拍品32號





(detail)

963 Continued

The current pair of chairs belongs to a small group, featuring flanged tripartite backspat with a central well-figured burlwood panel set between an openwork *fu*-character and a U-shaped panel, the turned vase-and-bamboo arm post, and inward set barbed and beaded apron.

According to Curtis Evarts in his article, 'From Ornate to Unadorned: A Study of Yoke-back Chairs'. *The Journal of the Classical Chinese Furniture Society*, Spring 1993, pp. 24-33, there are nine other armchairs of this form known, despite slight variations in size and decoration. There are only two other pairs recorded: one, same as the current lot, formerly from the Reverend Richard Fabian, sold at China Guardian Beijing, 17 November 2019, lot 4636; the other formerly in the collection of John Alex McCone, sold at Sotheby's New York, 3 June 1992, lot 348, but with *huanghuali* panels in the center of backspat instead of burlwood. Evarts linked these eleven superbly crafted chairs to a larger group of twenty-four, bearing all or some of the decorative elements, indicating that they were individually commissioned from a single workshop.

This pair of highly ornate yokeback armchairs is rich with symbolic meaning. The prominent *fu* character conveys a wish for happiness, while the vase and bamboo (*zhubao pingan*) posts, serves as a rebus for '(bamboo) virtue brings peace', and the dynamic carved spandrels flanking the backspat culminating in flowerheads under the top rail set the chair firmly as a great gift to commemorate an important life achievement.

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搭腦兩端後彎，靠板三攢式，上部透雕福字紋，中嵌瘿木面心，下飾如意雲紋亮腳，兩側掛牙。三彎扶手下呈聯邦棍，上作竹節形，下呈寶瓶式。座下三面飾壺門牙板，兩側草葉紋，與背板掛牙呼應。

柯惕思於〈From Ornate to Unadorned: A Study of Yoke-back Chairs〉，《The Journal of the Classical Chinese Furniture Society》，1993春，頁24-33中指出，與本拍品相若者另有九例，其中僅有兩組成對：其一同本拍品一樣原屬Richard Fabian神父舊藏，後於2019年11月17日，北京嘉德拍賣，拍品4636號；另一對為John Alex McCone舊藏，1992年6月3日，紐約蘇富比拍賣，拍品348號，但其背板嵌黃花梨而非瘿木。

本對四出頭官帽椅紋飾吉祥，造型別具一格，工藝精湛，應是為慶祝重要人生成就而量身定制。

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~964

A HUANGHUALI SIX-POST CANOPY BED,
JIAZICHUANG

QING DYNASTY (1644-1911)

92 in. (233.7 cm.) high, 92 ½ in. (235 cm.) wide,
65 ½ in. (166.4 cm.) deep

HK\$1,500,000-2,500,000 US\$200,000-320,000

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 110-111, no. 35

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. It was common practice to use drapery to create a private world within a closed curtain. During the daytime a bed would be used, with curtains drawn, for entertaining guests, often seated around small items of furniture designed to be accommodated on the beds. At night, the curtains would be closed and the bed would become a private world of rest and intimacy.

The decorative motifs on beds often have symbolic connotations and auspicious wishes. The current canopy bed is carved on back and front panels with *ruyi* motifs surrounding characters *fu*, *lu*, and *shou* translating to prosperity, success and longevity, and are thought to bring good fortune to the owner. Compare to a 17th-18th century *huanghuali* six-post canopy bed, with openwork railings carved with *chilong* interspersed with the characters *fu*, *lu* and *shou*, sold at Christie's New York, 22 March 2024, lot 1112.

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清 黄花梨六柱圍子架子床

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁110–111, 35號

床乃傳統中式室內陳設中最重要的家具之一。因其體積較大, 往往訂製費用最為昂貴。夜間使用時帷帳可從架上放下以增添私密性; 日間帷帳則收至兩側, 床便可做榻來使用。有時會在床邊置一邊几, 或將一張炕桌直接置於床板之上, 以便品茗酌酒, 弈棋搏戲。由此可見, 架子床功能多樣, 不僅是可供夜間安眠, 亦可在日間作娛樂消遣之用。

架子床多飾吉祥紋飾。本拍品雕欄透雕如意雲紋環「福」、「祿」、「壽」字, 展現對使用者的美好祝願。比較一件十七/十八世紀黃花梨六柱架子床, 掛檐透雕飾夔龍環「福」、「祿」、「壽」字, 2024年3月22日於紐約佳士得拍賣, 拍品1112號。

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(detail)





Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~965
A HUANGHUALI MEDITATION STOOL

17TH CENTURY

20 in. (50.8 cm.) high, 28 1/6 in. (73.5 cm.) wide,
23 3/6 in. (59.5 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

LITERATURE:

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp. 52-53, no. 21

The rectangular stool with slightly splayed legs frame the particularly elegant curvilinear beaded aprons. A related stool previously in the Museum of Classical Chinese Furniture was sold at Christie's New York, 19 September 1996, lot 98; another example with similar aprons and grooved legs from the Mr. and Mrs. Robert P. Piccus Collection, was sold at Christie's New York, 18 September 1997, lot 21.

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十七世紀 黃花梨禪凳

出版:

安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁52-53,21號

比較兩件相似例:其一原為中國古典家具博物館藏,後於1996年9月19日,紐約佳士得拍賣,拍品98號;另一為Robert P. Piccus舊藏,1997年9月18日,紐約佳士得拍賣,拍品21號。

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(another view 另一面)



~966

A RARE *HUANGHUALI* TEMPLE-FORM SHRINE

17TH CENTURY

28 in. (71.1 cm.) high, 38 in. (96.5 cm.) wide, 18 in. (45.7 cm.) deep

HK\$1,000,000-1,500,000 US\$130,000-190,000

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 238-239, no. 98

Most Chinese homes contained shrines to household deities who had specific domestic or heavenly terrain. Daily or seasonal veneration of these spirits, as well as Buddhist, Daoist, and ancestral worthies, assured temporal worlds would be maintained. The current *huanghuali* temple-form shrine is of substantial size would have been made for an affluent household.

Compare with a pair of *huanghuali* temple-form shrines sold at Christie's Hong Kong, 3 December 2008, lot 2534.

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十七世紀 黃花梨廟堂式神龕

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁238-239, 98號

長方形基座呈壺門踏式, 廟堂式建築兩側整板立牆中如意開光內鏤空「壽」字。五扇門上部落堂開光方勝紋, 中部門簇十字及如意格扇, 下部落堂裝板, 陽線方塊內浮雕龍紋。

中國傳統敬天愛人, 是以家庭常設神龕敬供神明先祖。比較一對黃花梨廟堂式神龕, 2008年12月3日於香港佳士得拍賣, 拍品2534號。

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~967
A HUANGHUALI FOLDING STOOL, JIAOWU

17TH CENTURY

20 ½ in. (52.1 cm.) high, 23 ½ in. (59.7 cm.) wide,
21 in. (53.3 cm.) deep

HK\$200,000-300,000 US\$26,000-39,000

EXHIBITED:
Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 30-31, no. 1

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 42-43, no. 1

Folding stools, such as the present example, were constructed as a practical alternative for seating when travelling or hunting. Light in weight and easily folded, they can be carried over the shoulder and were therefore a popular seat for rulers and dignitaries when travelling. A Ming dynasty 16th century woodblock illustration of Qiu Hua Lienu Zhaun (The Stories of Upright Woman) depicts a servant carrying a similar folding stool while accompanying a rider on horseback (fig.1).

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(another view 另一面)

十七世紀 黃花梨交杌

展覽:
《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》,
舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 30-31頁, 1號

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》,
紐約, 1996年, 頁42-43, 1號

交杌如本拍品乃為行旅或打獵設計。因其輕巧且可折疊, 便於攜帶亦可輕鬆扛於肩上, 因此成為達官貴人出行時的常用坐具。一幅明十六世紀出自《仇畫列女傳》的木刻版畫上即可見到一隨從提一交杌伴於馬上主人左右 (圖一)。

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~968
A HUANGHUALI ALBUM BOX

17TH CENTURY
3 ¾ in.(9.5 cm.) high, 19 ⅝ in. (49.8 cm.) wide,
15 ¾ in. (40 cm.) deep

HK\$300,000-500,000 US\$39,000-65,000

LITERATURE:
Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp. 168-169, no. 92

The proportions of this box appear to be eminently suited for holding album leaves. The box may have contained a set of leaves of albums or alternatively blank loose paper for writing or painting.

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十七世紀 黃花梨小箱

出版:
安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁168-169,92號

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(two views 兩面)

Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~969
A PAIR OF LARGE HUANGHUALI
RECTANGULAR STORAGE BOXES

18TH CENTURY

16 in. (40.6 cm.) high, 34 5/8 in. (88 cm.) wide,
22 5/8 in. (57.5 cm.) deep

HK\$500,000-800,000

US\$65,000-100,000

LITERATURE:
Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and
Three Examples from the Mimi and Raymond Hung Collection*,
Hong Kong, 2005, pp. 164-165, no. 89

Large boxes such as these were used to store most household and
scholar's goods, including books and scrolls.

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import restrictions since 2 January 2017. This item can only be shipped to
addresses within Hong Kong or collected from our Hong Kong saleroom and
office unless a CITES re-export permit is granted. Please contact the department
for further information.

(2)

十八世紀 黃花梨箱一對

出版:
安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁164-165,
89號

如本拍品此類箱子常用以存放文人之物,如書籍、捲軸、印章等。

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地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~970

A CARVED *HUANGHUALI*'FAUX BURL'
SCROLL POT

18TH CENTURY

11 ¼ in. (28.5 cm.) wide

HK\$220,000-300,000

US\$29,000-39,000

LITERATURE:
Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp. 134-135, no. 67

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十八世紀 黃花梨雕樹瘤形畫斗

出版:
安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁134-135, 67號

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