

- 明清建築家居木雕藝術是長期被忽略的中國古代最後一筆珍貴的文化藝術遺產！
- 挽救珍貴歷史文化藝術遺產是每個中華兒女的使命！
- 雲峰畫苑屬下《明清建築家居木雕藝術館》已全館開幕！
- 雲峰畫苑長期從事現代中國藝術推廣工作外又一弘揚中華文化的貢獻！

- *Chinese Architectural Woodcarving in Ming-Qing Dynasties is the art that long neglected and the last precious cultural heritage of ancient China!*
- *To save the precious historical and cultural heritage is the mission of every Chinese!*
- *Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties by Wan Fung Art Gallery has been opened.*
- *Wan Fung Art Gallery have been devoted in the promotion of contemporary Chinese art and this museum is another conspicuous contribution to glorify our Chinese culture.*

# 明清建築家居 木雕藝術館

MUSEUM

OF  
CHINESE  
ARCHITECTURAL WOODCARVING  
IN  
MING-QING DYNASTIES



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## 明清建築家居木雕藝術館建館理念

自從有人類歷史，大自然的樹木便與人類結下不解之緣。在中國，自古以來人們的房屋建築和家居用品主要以木為材料，因而亦衍生了服務於建築家居的木雕藝術。中國木建築，遠在唐宋時代已有相當高的水平，至明清時代，工藝技術水平則達到歷史上成熟的高峰。在明清五百多年相對的繁榮安定期，中國人已建立了一深深的傳統觀念，只要事業上有所成就，都希望在家鄉立宗祠，建大宅，光宗耀祖，福澤後代，尤以清代中葉盛世一直延伸到晚清。由於經濟繁榮，加上攀比心態，無數官員、富有人家和事業有成人士紛紛大興土木，令中國各地出現許多美侖美奐的宗祠和豪宅，同時亦產生了中國歷史上最偉大的建築木雕藝術。由於民間藝術並不局限於宮廷嚴謹的規章制約，因而得以高度發揮民間工匠大師們的無限創意和卓越才華。「千工床、萬工房」是當時建築家居木雕藝術興盛的生動寫照。而重要的是，在這些古代工藝師的作品中，他們巧妙地融入了數千年中國文學、典故、戲曲、風俗、寓意的豐富內容，加上超卓的工藝技巧，使這些建築家居木雕作品具有高度的文化藝術含金量和學術價值，成為中國歷史上極為珍貴的一筆文化藝術遺產。

然而，由於近百年中國社會經歷了戰爭、動蕩和變遷，中國這些珍貴的建築木雕受到嚴重的破壞和摧殘。加上現代人對這些歷史上留給我們的珍貴遺產認識及保護不足，更令這些古代的建築木雕藝術面臨消亡的境地。

為了挽救這珍貴的歷史文化藝術遺產，本苑近年來耗費大量的資源積極投入收集流散各地市場的建築家居木雕藝術精品，從雕樑畫棟以至門窗家具。經過多年不懈努力，我們已成功地收集到數以千計珍稀的作品，儘管我們所收集到歷劫殘餘的作品僅為中國歷史上輝煌的建築木雕藝術中微不足道的極少部分，但已足以令我們對中國古代工藝師們偉大的成就產生無限的尊崇和感激。

為了讓廣大的中外藝術愛好者和我們的下一代能分享這一珍稀的中國文化藝術，同時進一步弘揚中華文化，我們決定建立《明清建築家居木雕藝術館》與社會人士共享。

在中山市及南區政府的關心和大力支持下，在中國各界人士和海外朋友們的熱情鼓勵下，我們的《明清建築家居木雕藝術館》之千工床館已於在 2010 年 9 月順利開幕。該展覽館重點展出令人極為震撼的千工床及相關的家居木雕藝術，從中我們可深深感受到中國五千年文化的深厚沉積和中國民間生活中多采多姿的一面，同時亦可感受到古代中國社會中充滿悲喜和血淚交錯的歷史影像。新的展館已定於 2011 年 1 月 23 日正式開館，本展館重點展出古代建築中之藝術配件，包括雕樑畫棟、花板門窗及珍貴的雀替（俗稱牛腿）等等，相信這些巧奪天工的古代木雕作品將令觀眾嘆為觀止並帶來無限驚喜，讓我們在享受古代優秀木雕藝術的同時亦可上一堂生動的中國歷史文化課。

我們殷切期望，藉著木雕藝術館的正式全面開幕，除了能留住中國古代工藝美術的輝煌，更希望這個館能夠發揮拋磚引玉和國民教育的功能，吸引更多社會人士和學者對中國古代木雕藝術的珍視和研究，同時提升廣大民眾對保護中國歷史文化遺產的意識，共同為振興偉大的中華文化作出貢獻。

— 雲峰畫苑董事長 郭浩滿 2011.1





# Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties

**Author: Dr. Kwok Ho Mun - Chief Curator of the Museum**  
**Written on January 2011**

Since the history of mankind, trees of the natural environment have been started a close relationship with humans. In China, ancient housing construction and household products mainly used wood as the material. This ancient practice gives rise to the art of woodcarving in the Chinese architecture and furniture. In Ming-Qing Dynasties, Chinese craftsmanship have already reached the peak level of maturity. In the prosperity of Ming-Qing, people have established a deep traditional idea. As long as someone achieved the success in his career, he would hope to establish the ancestral shrines and build mansions in his hometown in order to bring honor to his ancestors and give blessing to his posterity. Especially from the mid-Qing to the late Qing Dynasty, due to the economic prosperity coupled with the mentality of comparison, numerous officials and the wealthy people went in for massive constructions. Therefore, many magnificent ancestral shrines and mansions established in all parts of China, at the same time developed the greatest art of architectural woodcarving in Chinese history. The folk art of architecture is not restricted by the strict regulations of the court, thus the civil craftsmen could highly bring their creativity and talent into full play. "Miraculous craftsmanship of the Bed and Room" is a vivid portrayal of the flourishing Chinese art of architectural woodcarving. The most important element of architectural woodcarving is integrated with rich content of thousands years Chinese literature, stories, drama and customs, together with superior craftsmanship, which make the Chinese architectural woodcarving have a high cultural and artistic value, become precious historical and cultural heritage.

However, China experienced the war, turmoil and changes in the past hundred years, which led this precious Chinese architectural woodcarving to be seriously damaged and destroyed. Also, the modern people have inadequate knowledge in protecting the precious heritage, which further led the ancient architectural woodcarving to be faced with extinction.

In order to preserve this precious cultural, artistic, historical heritage, Wan Fung Art Gallery in recent years consume lots of resources in collecting

the artistic fine works of architectural woodcarving, which scattered in different parts of China. After several years of unremitting efforts, we have successfully collected a few thousands rare and fine works, including wood-carved ridgepole and beams, windows, doors and furniture. The fine works that we collected are only serve as an tiny and insignificant portion in the whole glorious history of architectural woodcarving, but it is already good enough for us to show our respect and gratitude to the achievement of those ancient craftsmen. For the sake of numerous Chinese and foreign art lovers as well as our future generation enable to share this rare Chinese culture and art, also further carry forward our great Chinese culture, we decided to establish a "Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties" to share with the community.

Under the strong support of People's Government of Zhongshan and the Government of Southern District, as well as the enthusiasm and encouragement of people from China and overseas, our "Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties" has been opened to public on 24th September, 2010 in Cultural Centre of Southern District in Zhongshan. The phrase I focused on the exhibit of "Miraculous craftsmanship of the Bed" (Qian Gong Chuang) and the related artistic woodcarving, from which we could deeply feel the profound culture with five-thousands years Chinese history as well as the colorful Chinese civil life; at the same time feel the ancient Chinese society is interlaced with blood and tears as well as joy and sorrow historical images. The phrase II of the museum has been opened on 23rd January, 2011, showing the wood-carved artworks with higher quality than ever. The prominent exhibits are the wood-carved ridgepole and beams, windows, doors and furniture. I believe these amazing ancient woodcarving will be unforgettable for the audience and it will be a lively Chinese history and culture lesson for all of us.

We sincerely hope that this woodcarving museum is not only preserving the brilliance of the Chinese ancient art in woodcarving, but also initiate the function as national education to attract the general public's awareness in treasuring and protecting the historical and cultural heritage of China, together to contribute in revitalizing the great Chinese culture.





## 第一展館

### Phrase I of the Museum

一號展館已於 2011 年 1 月 23 日隆重開館，本展館重點展出古代建築中之藝術配件，包括雕樑畫棟、花板門窗及珍貴的雀替（俗稱牛腿）等等，相信這些巧奪天工的古代木雕作品將令觀眾嘆為觀止並帶來無限驚喜，讓我們在享受古代優秀木雕藝術的同時亦可上一堂生動的中國歷史文化課。

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中國古建築的木結構圖  
Architectural Structure  
of Ancient Chinese  
housing



清代家訓門（十二扇）  
The door planks with  
family's traditional  
injunctions (12 leaves)



江西吉安金錢門  
The door carved with  
gold coins from Jian  
city, Jiangxi province.



潮州雙面雕花豪華門  
Luxury reversible wood  
carving door from  
Chaozhou



樑枋（古建築配件）  
Beams (structural  
element in ancient  
architecture)

古代祈求風調雨順，用  
於出遊祭祀的神枱  
The statue of god that  
was being carried  
around for praying the  
favorable weather



古徽州窗戶  
Woodcarved windows  
from ancient Huizhou-





月樑  
Beam in shape of  
meniscus

《水滸英雄 108 將》  
潮州金漆精雕擺件  
"108 Heroes" in  
Chinese literature -  
"Water Margin"



休憩亭上的精美牛腿  
An indoor pavilion with  
exquisitely carved queti

清代精工雕花窗戶  
Wood-carved window  
in Qing Dynasty





# 門與窗的角色

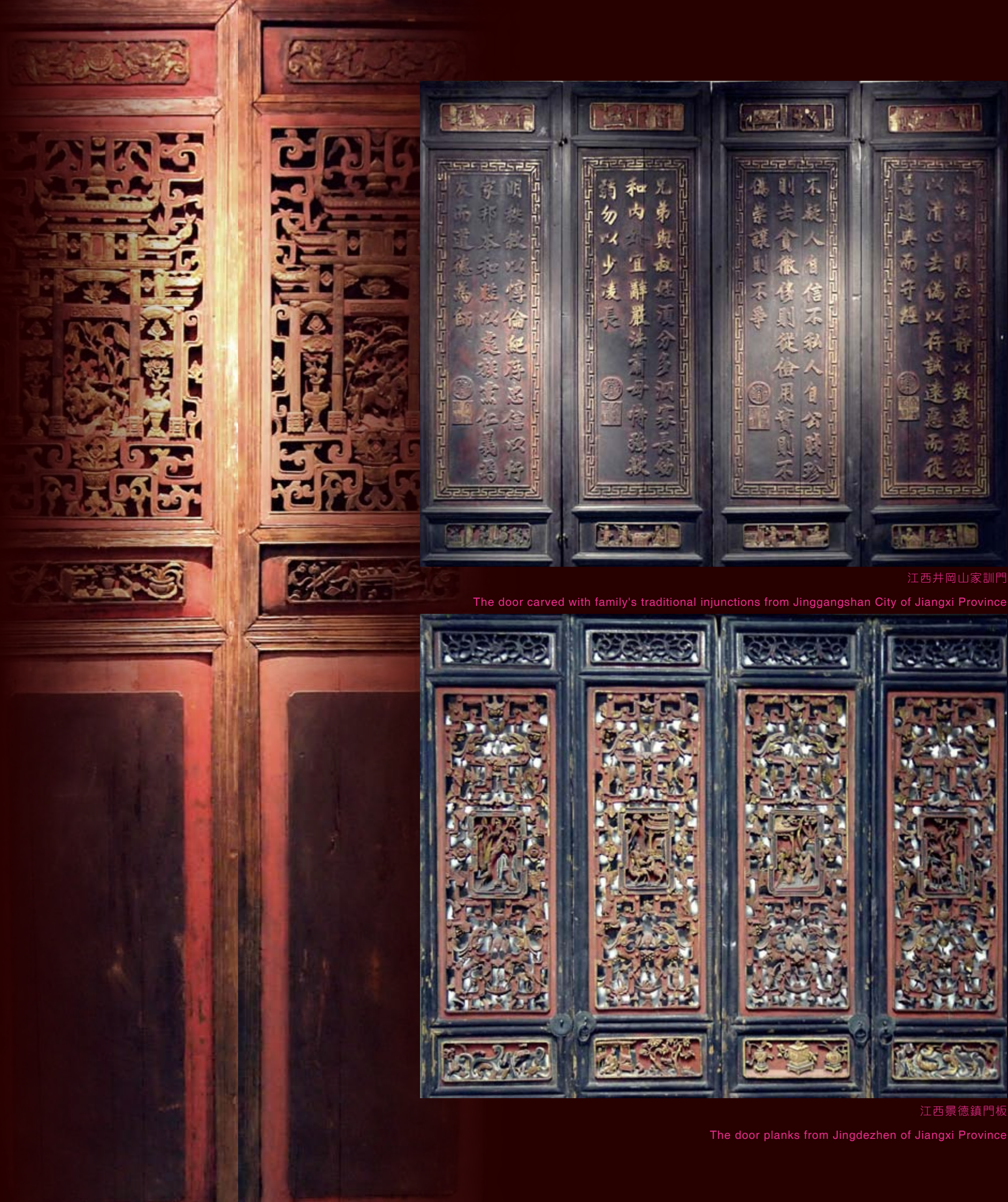
## The Role of Doors and Windows

古代建築之門與窗，亦因中國建築之獨特優勢，無須承擔房屋的重力，除了房間間隔功能，還能發揮空氣流通及裝飾教育功能。一般古代門窗都會分為上中下三部分，上部分大多數以格子結構組成多姿多采的圖案，既美觀又可通風透氣，故傳統上又稱之為格扇門窗，下部分多為實木板結構，亦會講究地雕上吉祥的浮雕圖案，中間為視線所在之處，聰明的工藝師往往特別精心雕刻腰板來突出其高超技藝，上下再襯上環板，令門窗亦成為一件完美的藝術品。有些主人則要求工藝師把自己家訓刻於門上，以教育後人，進一步發揮格扇門的功效。

Doors and windows in the ancient Chinese architecture have their unique advantages that no need bear the weight of the house, so that they not only serve as the interval function, but also have the functions of ventilation, education and decoration. Ancient doors and windows are generally divided into three parts. The upper part is mostly composed in lattice structure with colorful patterns which serve as decoration and ventilation, it is also known as lattice windows and doors in the traditional architecture. The lower part is composed by hard board, and carved the auspicious patterns in relief. The middle part, the most eyes catching one, is usually carved with exquisite patterns by the brilliant craftsmen to demonstrate their own excellent skills, together with the upper and lower parts which make the doors and windows each of them has become a perfect artwork. Some owners required the craftsmen to carve his family's traditional injunctions on the doors to educate his further generations, which show that one of the virtues of lattice doors as educational function.



江西豐城門板  
The Door from Fengcheng city of Jiangxi province



江西井岡山家訓門  
The door carved with family's traditional injunctions from Jinggangshan City of Jiangxi Province



江西景德鎮門板  
The door planks from Jingdezhen of Jiangxi Province



# 梁枋 Liang Fang

中國古代巧妙的木建築結構，透過樑柱間的互相力學制衡，構成牢固的房屋架構，而房屋重力則通過樑柱落到承柱石墩。而所有橫樑除主樑（月樑）要擔當主要承重支架功能，其他輔助性的樑枋則可發揮裝飾性功能。

聰明的古代工藝師在房屋當眼的大小樑枋上雕刻了大量的歷史人物故事和圖案，產生了令人震撼的視覺效果，並成為珍貴的歷史藝術珍品。

Ancient Chinese clever architectural structure of wood, mechanics through mutual checks and balances between the beams to form a solid framework for housing, and housing contractors gravity falls through the beam column pier. All beams except the main beam (on beam) to play a major load-bearing stent function, auxiliary Liang Fang can play a decorative function.

Wise ancient craftsmen carved on the striking Liang Fang a lot of stories of historical figures and patterns, resulting in stunning visual effects, and become a valuable historical and artistic treasures.



人物小樑 A  
Liang Fang of People Set A



人物小樑 B  
Liang Fang of People Set B



栩栩如生的海鮮樑枋 A  
Liang Fang of lifelike Seafood Set A



栩栩如生的海鮮樑枋 B  
Liang Fang of lifelike Seafood Set B



祝壽樑枋  
Liang Fang of Birthday



## 什麼是牛腿？ What is Queti (Decorated Corbel)?

中國建築巧妙的力學結構，令樑柱間之撐拱（俗稱牛腿）並不需要承擔重力，由於其位置顯著當眼，因而其主要功能往往成為古代民居建築的重點裝飾，工藝師對牛腿的雕刻也是高度重視且不遺餘力。這是建築木雕中難度較大、花心思多，要求水準高及藝術性強的雕刻部件，也是建築裝飾木雕中的精華所在。因此每一件牛腿實際都是一件獨立的雕刻藝術品，堪稱極為珍貴。

Under the ingenious mechanical structure of Chinese architecture, the brackets (commonly known as decorated corbel) between the beams and pillars do not need to bear any gravity and become entirely ornamental due to its eyes-catching location, so the craftsmen spare no effort and put corbel in a high priority in woodcarving decoration. Corbel is a part of the architectural woodcarving typically required high standard of skills, intelligence and strong artistry, which make it as the essence of the ornamental architectural woodcarving and each of the corbels is already a precious wood carved artwork.



《天將》牛腿  
The queti of "Heavenly general"



《八仙之何仙姑與呂洞賓》牛腿  
The queti of "The Eight Immortals : He Xianggu & Lu Dongbin"



《門神》牛腿  
The queti of the god of door



## 第二展館（千工床館）： Phase II of the Museum: Qian-Gong Chuang

「人生百年，所歷之時，日居其半。日間所處之地，或堂或廡、或舟或車、總無一定之在，而寢間所處，則只有一床。是床也者，乃我半生之物，較之結髮糟糠，猶分先後者也。人之待物，其最厚者，當莫過此。」這是明末清初著名劇作家、大玩家李漁對床之情深透徹的描述。

自古以來，中國人對床有着特殊的情，所謂一生在世，半生在床。尤其是古代大戶人家，更是不惜工本地把大量精力、人力、物力花在製作婚床、小姐床上，對於這些主人們而言，做出一張精美絕倫的床，即意味著為家族帶來榮耀和佳運，並能福澤後人。做工精美而考究的千工床，名思是指一天一工，一張床往往需要花上千工之多，也就是三年多才能製作好一張精工床。可見做床之奢，工之浩大。

婚床是古人婚房的中心，不但是主人作息的地方，更是傳宗接代的神聖家具。至於大戶人家的千金小姐自少便待字閨中，三步不出閨房，因此一張精美的小姐床便成為她們日常生活、學習和成長的最佳伴侶。因此，古人床的做工和設計非常講究，能工巧匠們會根據主人的意願和當地流行的風俗習慣進行設計和創作。如主人喜愛文學戲曲的，工藝師便會在床上雕滿琴棋書畫的故事題材或歷代經典名劇的精彩片段；如主人祈求多子多孫的，床上便會刻上許多活潑可愛的小孩在玩耍嬉戲，寓意吉祥；如主人願望是升官發財的，床上自然會刻有許多金銀財寶、良田豪宅和封爵封侯的內容……

在人類文明史中，床榻與人的關係十分密切，人的一生中，有三分之一的時間是在床上渡過的。在我國古代，從床的形態、床的雕刻、床的內容和工藝，可以折射出主人的社會地位和文化修養。隨著古代社會的不斷發展，床在我們古代祖先的生活中，不僅是一件實家具，同時亦是一件精美雅致的工藝美術品和教育祈福工具。床作為家具中的大主角，幾乎所有中國傳統文化藝術養分和裝飾工藝，在床上都能得到充分體現，比如說建築文化，家具文化，民族文化，甚至包括我們的生活、經濟、藝術和風俗習慣等都能夠得以深刻地融入其中。

總之，滲透著中國民俗雅韻的古床在中國偉大的木雕藝術領域中，佔有極為重要的一席之地，尤其是那些巧奪天工的中國千工床讓人目不暇接並嘆為觀止，其深厚的中華文化藝術內涵相信將令中外世界所有藝術愛好者震驚和感動。

"Half of our lifetime is daytime which we always travel around by boat or car, only in our bedroom, our own bed; we can stay peacefully in our nighttime. Our bed is the thing that share half of our lifetime, the relationship between us just as close as conjugal relation." It is the sensational description about the bed quoted from the famous playwright, Li Yu.

Since ancient China, people have special

affection about the bed. Especially in the ancient rich families, they spent lots of time, manpower and financial resources on making the beds for marriage and for the young ladies. For them, making a gorgeous and ingenious bed would bring the glory and luck to the family, and would give blessing to the future generations. "Miraculous Craftsmanship of the Bed" (Qian -Gong Chuang) means the exquisite bed which required thousands work and almost take 3 years for making the bed. Therefore, we can imagine how luxury of the bed and how miraculous of the craftsmanship required.

The bed for marriage is the most precious item in the master bedroom. It is not only for sleep, but also implied Chinese traditional idea of carrying on the family name. In ancient China, the young ladies in the rich families seldom left their bedroom, so the exquisite bed is the partner that accompany with their daily life, study and growth. Therefore, the ancient Chinese emphasized on craftsmanship and design, and those craftsmen would base on the customer's interest and local custom to design the bed. If the owner loves literature and drama, the craftsman would engrave lots of scene from classical stories on the bed; If the owner hopes to have prosperity of the future generations, the bed would be engraved with lots of lovely children that

are playing around; If the owner wishes to be rich, the bed of course would engraved lots of money, mansions and farmlands.

The beds are also served as an important part in our modern life. We usually sleep about 8 hours a day and it occupied about one-third of our lifetime, so human being and the beds have the indivisible relation. In ancient China, the form, the engraved pictures, the content and the craftsmanship of one bed, all of them can reflect the owner's social status and cultural self-cultivation. With continuous social development, for our ancestors, beds are not just the furniture, but also are the exquisite artworks and the tools for education. The exquisite beds as the major character in our furniture, which comprise all the nutrients of Chinese architectural and national culture, and merge with our daily life, economy, art and custom.

In short, the beds comprised our Chinese culture which served an important part in Chinese art of architectural woodcarving. Especially the "Miraculous craftsmanship of the Bed" (Qian-Gong Chuang), its magnificence will be unforgettable for the audience, and its profound Chinese cultural and artistic information will touch the hearts of all the art-lovers from China and overseas.





## 靈昭山海牌匾簡介

### The Plaque of the Prime Sage

此牌匾立於清中期道光時代丁亥年。靈昭山海，靈者乃靈性所謂，大智大慧之意，昭者可解光明、顯揚，「靈昭山海」大意可解為賢者的智慧和學養對社會所產生的影響力至遠至廣。

牌匾採用高浮雕精工雕刻，匾上刻上九條栩栩如生的四爪金龍和八鳳凰，右邊刻上老子出關圖，左面則刻上王母娘娘乘龍出遊圖，技藝超卓，巧奪天工，本身就構成一件絕佳的藝術品。

重要的是，匾上所刻的王母娘娘尊貴為鳳，加上所乘之龍，則匾上共有十龍九鳳，能用十龍九鳳的人非比尋常，應屬於僅次於皇帝以下之極高級別。按照大清嚴厲的等級律例，即使貴為宰相之職亦不可享有如此待遇。因此可見能承受此匾之人士地位必定極為顯赫，最少應位列太傅（皇帝老師）或王爺之位。相信此牌匾是這位顯貴人士在新府第落成之喜慶吉日或告老榮歸之時，其弟子門生向恩師歌功頌德之祝賀之匾，實屬極為珍貴稀有之文物。

The plaque was set up in the Mid-Qing Dynasty, the era of Daoguang Emperor. The spirit (Ling) is so called the spirituality, with the meaning of great wisdom. Zhao means brightness, with the meaning of manifestation. "The Plaque of the Prime Sage" could be interpreted as the sage's wisdom and learning



have the profound effect upon the society.

This plaque was carved in the high relief carving techniques. In the Middle of the plaque was engraved nine 4-clawed dragons and eight Chinese phoenixes (Fenghuang). On the right hand side, it was engraved the legend of Laozi leaving China on his water buffalo; on the left hand side, it was engraved the Heavenly Queen Mother riding on the dragon for an outing. This plaque was carved with excellent skills and superb craftsmanship which make it as a great fine artwork.

Most importantly, the engraved Heavenly Queen Mother honored as the phoenix, together with the

dragon she rode, this plaque total contains 10 dragons and 9 phoenixes. The person who could use 10 dragons and 9 phoenixes in his plaque must be the one highly ranked and just below the Emperor in the imperial government, especially under the strict accordance of the hierarchy in Qing Dynasty; even the prime minister was not entitled this privilege. Therefore, the person could deserve this plaque must be in prominent position, at least be ranked as the Grand Tutor (Emperor's Teacher) or the Princes. We believe that this plaque was a gift given by his pupils and followers to congratulate this dignitary for the celebration of his new mansion, or the honorable retirement to his homeland. Therefore, this plaque is extremely scarce and valuable relic.





## 湖北千工床（清代）

### Qian-Gong Chuang of Hubei (Qing)

湖北古床，其鮮明地方特點是床面特別高大，有如大門般，極具氣派。此《湖北千工床》為典型的三進大型豪華婚床。是古代能工巧匠費盡心思打造的一張美輪美奐的千工大床藝術品。

此大床正面之主楣板以繁榮昌盛為題材，圖中雖沒出現人物，卻通過建築、動物、花卉等豐富形象呈現出來。圖中雙兔，纏臥在一片桂葉上，因葉與夜諧音，即一夜纏綿，其意寓為新婚，一夜夫妻百日恩。羊與喜鵲寓意喜氣洋洋。再加上雙駿、麒麟、蝙蝠、亭臺樓閣和花卉等呈現出一片繁榮之景；

楣板下之門洞板則以吉祥如意為主題，圖中有博古架、有花瓶、酒器、香爐、書劍，花瓶上插著蓮花、靈芝加上暗八仙等形象，古色古香，富有大吉祥寓意；

門洞板兩則以拐紋與蔓瓜紋相結合圖案為裝飾。拐紋因其連綿不斷，無窮不盡，曾被古人作為祥瑞之美紋。而蔓瓜與萬瓜同音，喻為瓜多、子多、萬代，即一代接一代綿綿不斷……

One of the distinctive features of the ancient Beds of Hubei is the tall and door-like deck of the bed which is very impressive. "Qian-Gong Chuang of Hubei" is the typical and classic 3-entries wedding bed, and it is the magnificent artwork by superb craftsmanship.

The lintel of the frontage was engraved with the theme of prosperity, although without any human figures, through the buildings, animals and flowers could present it fully. This ancient bed contains lots of implied meanings and stories. One of the images is the couple of rabbits lying together on a leaf, due to the homonym of leaf and night in Putonghua, therefore that means a sweet lingering wedding night. Besides, the image of sheep and magpies together which means the joyful atmosphere. All the horses, Chinese unicorns, bats, flowers and buildings show the scene of prosperity.

The opening under the lintel was engraved with the theme of good luck and happiness. It is engraved the shelf, vases, wine bottles and glasses, incense burners, book and sword, lotus flowers in the vase and the Eight immortals etc. that implied the great auspicious.

The two sides of the opening were engraved the circular patterns with the image of melons as decoration. The circular pattern is continuous and endless which was acclaimed as the auspicious pattern in the ancient time, together with the homonym of melon and million generations, so this implied more sons and generations one after another continuously.

講究氣派是湖南千工床的特色

Huge and door-like deck of the Qian Gong Chuang of Hubei





## 湖南鏤空雕千工床（清代） Qian Gong Chuang of Hunan (Qing)

湖南古床，別具一格，尤其在雕刻工藝方面頗有特色，有別於浙江東陽之浮雕，而擅長凸雕、透雕和鏤空雕。本床則以透雕和鏤空雕為主，床面主體花板幾乎全部以鏤空雕刻而成，產生極度震撼的視覺效果，由於技術難度超高，成為了當時中國民間工藝的絕活，令人歎為觀止，相信現今該技藝已經失傳。本床除了卓越的工藝，並隱藏著蝙蝠、草龍、瑞獸和花鳥等豐富的內容，以為床主祝福，而床的兩旁卻巧妙地設計安放了數個掛衣勾。令該床不僅有強烈的藝術裝飾性，同時兼具實用性，使我們不得不佩服古代工藝大師們的卓越技巧和心思。

The ancient bed of Hunan is unique and special in its convex and openwork carving which different from the wood carving in relief of Dongyang, Zhejaing province. This bed is mainly engraved in openwork carving technique, and the eyes-catching main panel of the bed is using this technique which produces the stunning visual effects. This impressive carving required high difficulties and it is the unique skill in Chinese civil life which has been already lost. Besides the superior craftsmanship, this bed was engraved lots of characters including bats, dragons, auspicious animals, flowers and birds, these rich content all have the meanings of blessing, at the same time, there are cleverly designed a number of hooks for hanging clothes on both sides, this led the bed not only has strong sense artistic decoration, but also taking care of the practical function as well, so we better admire the craftsmanship and intelligence of the ancient masters of carving.



湖南鏤空雕千工床正中央的部件，這個多層次的透雕顯示了中國明清時期木雕工匠的精湛工藝。

This is the central part of The ancient bed of Hunan, which indicates the unique skill in Chinese civil life somehow it has been already lost.



## 浙江文人床（清代） Scholar's Bed of Zhejiang (Qing)

此為難得一見的浙江大型千工床，床共三進，層層迭迭，雕滿了各種古代人物，顯得華貴而具氣派。床上雕刻內容大部分為中國古代的經典歷史、戲曲故事和寓意吉祥的內容，就如一部生動的歷史教科書。

古代人一向視床為家中最重要的家具大器物，亦是人生三分一時間使用、養生作息及傳宗接代的神聖地方，因此極為重視床的製作，擁有一張精美的千工床不僅是家族的榮耀，相信亦會帶來幸運和福氣。同時，床主人的性格和偏好亦會決定了床的內容，本床主相信除了地位顯赫和富有，應該亦是一位文化人或戲迷，因此才有這麼多的歷史戲劇故事在床上伴隨他。而製作床的工藝師相信亦是一流高手，能把這麼多的內容巧作安排，雕刻的人物生動傳神，並通過如絲帶般流暢的木裙邊連貫一起，構成了一件精美的大型藝術品。

This is a scarce Qian-Gong Chuang of Zhenjiang with the 3-entries structure and carved with a variety of ancient characters, which is very luxury and impressive with its style. Most of the carved content are the ancient Chinese classic history, dramas and some auspicious stories, just like a vivid history textbook.

The bed has been regarded as the most important furniture. Ancient people believed that the bed is the sacred place that you spend one third of your lifetime, preserving your health and continuing your own family-line. Therefore, people attached great importance to the production of beds, and they thought that having an exquisite Qian-Gong Chuang is not the glory of the family, but also could bring them good luck and fortune. Meanwhile, the content of the bed is determined by the owner's personality and preferences. This bed's owner should be the one highly ranked, and love culture and drama, that's why there are so much historical and dramatic stories of the bed to accompany him. The craftsmen who make this bed also should be in master level who can carved so many content with perfect arrangement and composition, the characters all are lifelike and connect them all together smoothly by the ribbon-like rim, which finally constitute this exquisite fine art.

這張浙江文人床刻滿了中國歷史人物及典故

This Scholar's Bed of Zhejiang was carved full of Chinese historical people and Deeds







小姐床上刻滿寓意吉翔的圖案  
Young Lady's Bed was carved full of auspicious patterns

## 浙江小姐床 Young Lady's Bed

古時大戶人家的女兒方可稱為小姐，貴族官家的女兒才可稱千金小姐。如大戶人家的女兒獲父母寵愛，通常家長在女兒兩三歲時便請工匠打造一精美的小姐床，這小姐床雕刻了許多寓意吉祥的圖案，目的為女兒祈福，同時亦是一種潛意識的教育。由於以前的千金小姐三步不出閨房，因此女孩子的成長直至出嫁，小姐床就成為她日夜相對的最重要的伴侶。

In the ancient times, only the daughter of rich family could be called the lady, and the daughter of the nobles and officials would be called as the lady like princess. If the parents of rich families doted on their daughters, they would like to ask the craftsmen to make a beautiful Young Lady's Bed when the daughter was only 2 to 3 years old. This Young Lady's Bed was carved lots of auspicious patterns for blessing their daughter; also it served the educational function since the young ladies in the rich families seldom left their bedroom, so the exquisite bed is the partner that accompany with their daily life, study and growth.

## 浙江豪華婚床（清代）

### The Luxury Wedding Bed of Zhejiang (Qing)

三進的設計，美輪美奐的雕刻，還鑲嵌著當時極為珍貴的寶石（琉璃）。除了外觀的豪華設計外，仔細看床上的雕刻，會發現兔子和小孩的圖案特別多，還有一進門上幾朵肥大的花朵，即有裝飾作用，還有著特別的寓意，就是性器官的健康和強壯。兔子在古代有一夜纏綿之意，寓為新婚，一夜夫妻百日恩。還有就是孩子，床上圖案很多都雕刻著活潑可愛的小孩。整張床都充斥著一個強烈的資訊，就是視繁衍子孫後代為頭等大事。由此可看出主人做這張床時，是祈求多子多孫。

This bed is 3-entries structure, with delicate carving and inlaid with precious stones (glass). It is not just luxury in its appearance, but also full of contents in its inside carving, particularly the patterns rabbits and children, these all have their implied meanings and stories. On the door of the first entry, you will encounter the several plump flowers, which are not only for decoration, but also has the meaning of the healthy and strong sex organs. The pattern of rabbits in the ancient time has the meaning of sweet lingering wedding night, hoping for the happy marriage. Also, the bed is carved with lots of the characters of lovely children, which filled with the strong message that the continuation of future generations is the top priority in the family.



婚床的每一部分的組件都可以視為獨立的木雕藝術欣賞。

Each component of the wedding bed could be seen as an independent woodcarving artwork for appreciation and study.





## 十里紅妝

### Miles of Red Dowry

十里紅妝是古代大戶人家嫁女的盛大場面，豐厚的嫁妝從女家送到男家，發嫁妝的隊伍綿延十里。人們常用「良田千畝，十里紅妝」形容嫁妝的豐厚。舊俗在婚期前一天，除了床上用品、衣褲鞋履、首飾、被褥以及女紅用品等細軟物件在迎親時隨花轎發送外，其餘的嫁妝大至床鋪家具，小至線板、紡錘，都由挑夫送往男家，蜿蜒數裡的紅妝隊伍經常從女家一直延伸到夫家，浩浩蕩蕩，仿佛是一條披著紅袍的金龍，洋溢著吉祥喜慶，炫耀著家產的富足，故稱「十里紅妝」。

十里紅妝的熱鬧場面如今已成過去，承傳了千百年的婦女境況已徹底改變，但曾經讓古代婦女哭過、恨過、愛過和榮耀過的一切生活方式雖已成為昔日歷史的剪影，但仍令今天幸福的人們心懷感慨。

Miles of Red Dowry is the grand scene of the wedding of ancient rich families, described lots of dowry sending to the groom's family from the bride's one which made the team stretched miles. People often use "Fertile acres, Miles of red dowries" to describe how luxury of the dowry. In the traditional customs, the day before the wedding, not only the small items included all the bedding, clothing, accessories and needlework, but also the furniture and spindles etc. would send to the groom's family by the porters. This team of porters always extended from the bride's family to the groom's one, just like a dragon dressed in red robe, filled with auspicious celebrating and together showing off how rich the family is, therefore it said as the "Miles of Red Dowry".

The scene of "Miles of Red Dowry" already pasted, the thousands years heritage of the women's situation has completely changed; however, this way of life which made the ancient women cried, hated, loved and honored although it has already become a silhouettes of the history, which still make people of today have a tinge of emotions.



花轎是小姐出嫁時乘坐的載具，亦是十里紅妝必備的一員

Bridal's sedan chair is the vehicle for the bridal travel on the wedding day, which is the essential one of the "miles of red dowry"



## 展館位置： Location Map of Museum



## 廣東雲峰畫苑 (雲峰畫苑華南分部) Guangdong Wan Fung Art Gallery

- 明清建築家居木雕藝術館 (雲峰畫苑屬下博物館)  
Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties  
(An Affiliate of Wan Fung Art Gallery)  
廣東省中山市南區興南路 23 號南區文化中心地下  
G/F, 23, Xing Nan Road, South District, Zhongshan City, Guangdong  
電話 Tel: (86-760) 8833 3861 傳真 Fax: (86-760) 8833 3801  
電郵 E-mail: wanfung@126.com
- 廣東雲峰畫苑美術館  
Guangdong Wan Fung Art Gallery  
廣東省中山市南區興南路 23 號南區文化中心二樓  
2/F, 23 Xing Nan Road, South District, Zhongshan City, Guangdong  
電話 Tel: (86-760) 8833 3861 傳真 Fax: (86-760) 8833 3801  
電郵 E-mail: wanfung@126.com

## 交通指南： Suggested Route：

### 中山汽車總站

1. 中山汽車總站 (站內) 乘坐 K11 路 (坐 3 站)、8 路 (坐 10 站) 到南區市場站轉乘 015 路 (坐 1 站) 到永安新城站下。
2. 中山汽車總站 (站內) 乘坐 11 路 (坐 8 站) 到交通局綜合行政執法局 (三聯廠) 站轉乘 015 路 (坐 3 站) 到永安新城站下。
3. 乘坐計程車，共行駛 5.7 公里，費用約 18 元。晚上 22:0 點以後，費用約 21 元。

### 中山港口岸

1. 從中山港口岸走約 190 米到中山港客運碼頭總站乘坐 36 路 (坐 22 站) 到交通局綜合行政執法局 (三聯廠) 站轉乘 015 路 (坐 3 站) 到永安新城站下。
2. 乘坐計程車，共行駛 21.7 公里，費用約 60 元。晚上 22:0 點以後，費用約 71 元。

(資訊僅供參考)

### 外地

由京珠澳高速路 → 中山市城區入口 → 南外環路 →

南區文化中心 (廣東雲峰畫苑)

### Zhongshan Bus Terminal

1. By bus. Zhongshan Bus Terminal (inside the station) take the bus No. K11 (take 3 stops) or No. 8 (take 10 stops) to the Market Station of southern district, and change the bus No.015 (take 1 stop) to the Wing On Golden City to get off.
2. By bus. Zhongshan Bus Terminal (inside the station) take the bus No.11 (take 8 stops) to the Department of Transportation of General Enforcement Bureau (Tripe Mills), and change the Bus No. 015 (take 3 stops) to the Wing On Golden City to get off.
3. By taxi. It takes about 5.7km with the cost around RMB\$18 or RMB\$21 if after 10pm. (Notes: The payment for reference only, which not includes the tolls and depends on the situation of the traffic.)

### Zhongshan Harbor Ferry Terminal

1. Walk about 190 meters to the Zhongshan Ferry Terminal Station, and take the bus No. 36 (take 22 stops) to the Department of Transportation of General Enforcement Bureau (Tripe Mills), then change the Bus No. 015 (take 3 stops) to the Wing On Golden City to get off. Then walk about 60 meters to the Southern Cultural Centre.
2. By Taxi. It takes about 21.7km with the cost around RMB\$60 or RMB\$71 if after 10pm. (Notes: The payment for reference only, which not includes the tolls and depends on the situation of the traffic.)

(All information for reference only.)



## 雲峰畫苑 Wan Fung Art Gallery

— 中國優秀藝術家展示實力的舞台，全世界藝術愛好者的家！

**Performing stage for distinguished artists in China,  
home for Art Lovers in the World !**

雲峰畫苑創辦於1986年。次年正式開展龐大而長遠的藝術推廣計劃，至今已在香港、台灣、新加坡、馬來西亞、美加和中國大陸各地策劃舉辦了超過七百多個高質素畫展，出版了一百餘本畫集。其中籌備了六年的大型中國畫集《二十世紀中國繪畫精華錄》於2001年8月出版，獲得了中外藝術界和社會人士的高度評價。

雲峰畫苑一向以發掘及推介具有鮮明藝術個性，並有高難度技巧的中國實力派藝術家為主要方向。其多年來重點推介的畫家大多已成為中國各地具有影響力的一代名家，其中有數十位畫家的作品已成為香港國際拍賣行及中國各地拍賣行經常選擇拍賣的目標，進一步確立其在國內外藝術品市場的定位。

雲峰畫苑目前擁有一萬三千多件當代中國藝術家作品的豐富收藏，成為現代中國畫最大的投資者和推廣者之一。

雲峰畫苑總部設在香港，成為策劃中心和海外藝術推廣的基地，另外在北京、上海和廣東設有三間頗具規模的區域總部畫廊和多間展示中心。雲峰畫苑在中港各地的畫廊分別負起海外以及中國華北、華東和華南等地區的藝術推廣工作，對推介中國優秀藝術家作品和弘揚中華文化扮演著積極的角色。

2004年雲峰畫苑被中國美術組織評為中國十大畫廊之一，2005年被中國文化部評為首批中國誠信畫廊，並被中華愛國國典編委會評為香港特別行政區「中華愛國集體」，入編國典。2010年雲峰畫苑建立了《明清建築家居木雕藝術館》向廣大市民開放，為中國文化事業作出又一新的貢獻。

Established in 1986 and officially rated one of the top ten galleries in China, Wan Fung Art Gallery has a collection of over 13,000 masterpieces of Chinese fine art with a 10,000 sq-ft headquarters in Hong Kong and 3 galleries branched in Beijing, Shanghai and Guangdong. Wan Fung discovers and promotes up-and-coming as well as established Chinese artists with unique styles and exquisite artistic skills. It is now one of the biggest investors and promoters of contemporary Chinese Art in the world.

During these 20 years, Wan Fung has organized

more than 700 art exhibitions in Hong Kong, China, Taiwan, Singapore, Malaysia, U.S. and Canada. It has published more than 100 art albums, among which, Twentieth Century Masterworks of Chinese Painting produced with six-year scrupulous preparation has earned high acclaim from all sectors of society.

Committed to promote outstanding Chinese artists who possess unique style and prominent artistic skills, most of the artists that Wan Fung has promoted have become influential masters of different art schools in China. More than twenty artists are regularly on the list of selected lots in auction houses such as Sotheby's and Christie's. All these enable Wan Fung to enjoy the prestigious status as the leading group in the international market of Chinese fine art.

In 2004, Wan Fung Art Gallery was rated one of the top ten art galleries in China by the Chinese Arts Organization. In 2005, it was awarded Honor of Integrity by the Chinese Central Government Culture Bureau, and selected in the Patriot Canon. In 2010, Wan Fung Art Gallery established the Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties, which is another conspicuous contribution to glorify our Chinese culture.

## 雲峰創辦人郭浩滿博士 Dr. Kwok Ho Mun — the Founder of Wan Fung Art Gallery

香港華力洋實業發展有限公司董事長、雲峰畫苑董事長、國際收藏家交流協會會長、香港各界文化促進會副會長、世界傑出華人基金會會員、美國皇家百聖大學榮譽文學博士。

1986年創立雲峰畫苑，翌年正式開始了一項長遠而龐大的中國藝術推廣計劃，至今已在港台、東南亞及中國大陸各地策劃組織了七百多個高質素的藝術展覽，出版了一百餘本畫集。在這二十多年間，曾發表了大量藝術評論和藝術家推介文章，並為香港、北京和上海多份財經報章、雜誌撰寫有關中國藝術品投資規律的文章，近年更受上海財經大學、復旦大學等之邀，為中國銀行界及地產界講授中國藝術品鑑賞及投資知識課程；曾先後在東南亞及中國各地舉辦了過百個藝術講座，獲得了中外各界人士高度的評價。

2010年於創辦《明清建築家居木雕藝術館》，為弘揚傳統中華文化再作貢獻。

事跡曾被編入《1990 港澳名人與精英》、《2004 領袖人物》、《2008 今日華人》等紀實文獻，並為中央電視台、湖南衛視、香港衛視及山東電視台等多家電視媒體專訪介紹，2011年被中國收藏界評選為《2011 中國十大私人收藏家》之一。

現被中外藝術界譽為獨具眼光的藝術推廣戰略家和「中國畫家之友」，其著作《中國畫收藏與投資》及歷年發表的藝術市場分析文章在中國及東南亞各地被評為最具參考價值的藝術投資工具書及最具準確性及前瞻性的參考文獻。

Being one of the most important and influential art dealers in today's China, Dr Kwok was born in Shanghai in 1947, with Guangdong as his ancestral home. Nurtured in a scholarly family, he was widely exposed to authentic masterworks of Chinese calligraphy and painting and indulged himself in painting and seal cutting in his childhood. He graduated from high school in 1966, when the Cultural Revolution just happened. He devoted to the theory and practice of Chinese Painting in addition to his studies of Chinese Literature, History and Philosophy. The turbulent era enabled him to better understand the meaning of life.

In 1974, he migrated to Hong Kong, set up a studio to teach Chinese painting, and did various



郭浩滿博士  
DR. Kwok Ho Mun

kinds of investment. In 1986, he established Wan Fung Art Gallery. The colossal long-term promotion campaigns began in the next year. Up till now, he has curated more than 700 quality exhibitions in Asia and published over 100 albums. In these 20 years, he has published a large number of critiques and market reviews in financial magazines and newspapers in Hong Kong, Beijing and Shanghai. In recent years, he was invited by Shanghai University of Finance and Economics and Fudan University to give lectures on Art Connoisseur and Art Investment to people in the banking and real estate industries. A total of over one hundred lectures have been held. They all earned international acclaim.

Dr Kwok's contributions and achievements have been documented in Hong Kong and Macau Elite 1990, All Leaders 2004 and Today's Chinese 2008. In 2004, he was awarded the Patriot Honor. Dr Kwok is famed for his original insights for Chinese Art and his ingenious marketing strategies. He is also named 'Friend of Chinese Artists' for his considerable support to Chinese artists. His authored Collecting and Investing in Chinese Paintings is regarded as one of the most important reference books for art investment.

In 2010, Dr Kwok established the "Museum of Chinese Architectural Woodcarving in Ming-Qing Dynasties" in Zhongshan City, PRC. and now he is the Chief Curator of the museum.





## 雲峰畫苑香港總部 及 華北、華東分部地址： Hong Kong Wan Fung Art Gallery (Headquarters) & Branches in Mainland China



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Please enter above web address to access the Facebook Page of Wan Fung Art Gallery, and say "like" to subscribe the latest information of Art Exhibitions & Events !



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http://t.sina.com.cn/wanfungartgallery

新浪微博雲峰專頁已經開通，歡迎加關注！

Wan Fung Art Gallery's Sina Weibo has been opened, please follow !



www.wanfung.com.cn

雲峰畫苑官方網站，藝術愛好者的家！

Wan Fung Art Gallery's official Website, home for Art Lovers in the world !



明清建築家居木雕藝術館導覽手冊（第二版）

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