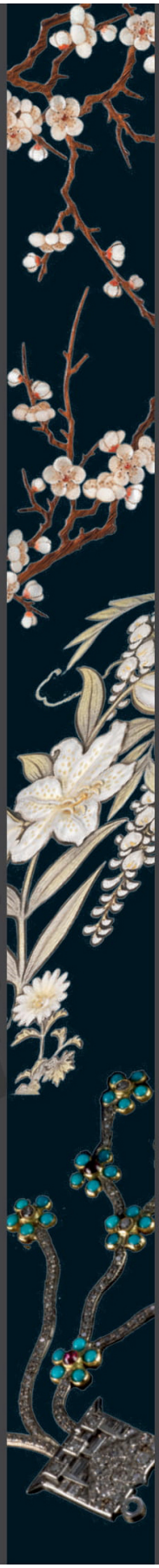
THE SECRET GARDEN

SYMBOLS OF NATURE IN WOOD, SILVER AND GOLD

出入自然

兩依藏之三個永久珍藏



LIANG YI MUSEUM

HONG KONG

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Foreword

In the Chauvet-Pont-d'Arc caves in France lies the remains of some of the earliest prehistoric cave paintings ever discovered. Dating from as early as 37,000 years ago, these paintings from the Upper Paleolithic era contained hundreds of depictions of animals; including lions, panthers, bears, hyenas and rhinoceroses. What is missing are depictions of human figures—something the art at Chauvet-Pont-d'Arc has in common with most other cave art of the period.

From this, it would seem apparent that from the time the first people learned to etch, sketch or draw, it was nature in its myriad forms—whether stylised or literal—that most inspired human imagination.

In our new exhibition, *The Secret Garden: Symbols of Nature in Wood, Silver and Gold*, highlights from our three permanent collections of Chinese antique furniture; gold vanity cases; and silver from the eighteenth to twentieth centuries are used to examine how artists, craftsmen and designers from different continents and cultures depict nature.

In no other cultural tradition has nature played a more important role in the arts than in China. Since the Ming Dynasty (1368–1644), Chinese craftsmen have used the most precious hardwoods, *huanghuali* and *zitan*, to furnish their living spaces. Chinese furniture craftsmen embraced nature not only by turning magnificent tree trunks into something people shared their day-to-day lives with, but also by decorating them with emblems that celebrated or personifed the natural world. An entire culture shared a visual vocabulary made up of nature imagery, which was passed down from generation to generation. Bats, for example, symbolise good fortune; while dragons and phoenixes represent the male and female respectively. Many images have multiple connotations: bamboo signifies uprightness, as well as longevity and vitality, and its pronunciation in Chinese, *zhu* (竹), is a homophone for congratulations. One of the oldest continuous civilisations in the world, this visual language is as obvious to the Chinese people today as it was centuries ago.

Every culture has its own distinct visual vocabulary. In Europe, nature symbolism, passed down from oral narratives, mythology and poetry, also finds itself widely expressed in art. Neoclassical laurels, garlands, grapes and wreaths make their appearance in every century, though the specifics of their appearance differ according to prevailing styles. From the time of the medieval kings, silver has traditionally been used to fashion many commemorative items in Europe, and representing nature on these pieces was not only for decorative or aesthetic purposes. Often, ornamentation also conveyed hidden or overt meanings the

artist wanted to associate with the object or its owners.

In gold, we examine nature symbolism through the particularly narrow lens of European and American vanity cases. Popular with aristocratic women in Europe from the 1890s to the 1960s, this medium reflects perhaps most strongly the influence of different art movements on how nature is depicted. The literal, flowing and curving depictions of garlands in Art Nouveau; the stylised floral patterns of Art Deco; the fertility and Venus-representing seashells of the 1950s: all the prevailing artistic trends of the twentieth century were aptly captured by master goldsmiths and jewellers of the time. Even today, it is hard to see a bejewelled panther and not think of the great maison Cartier; or a four-leaf clover and the iconic Van Cleef Alhambra.

Each of these materials from the museum's three permanent collections demonstrates how depictions of nature were more than merely decorative—they were an integral part of a universal language understood by all of society. Employed for different reasons, some were an overt and effective means of establishing power, representing the taste and achievements of their owners. Others represented hidden meanings that conveyed a desire for the good things in life. A century ago linguists dreamt of Esperanto, but as these objects and cave art dating all the way back to the Paleolithic show us, perhaps a universal language existed long before.

Lynn Fung
Director, Liang Yi Museum
August, 2016

序

在法國的肖維岩洞中（位於法國東南部），發現了迄今為止人類已知的最早史前洞穴壁畫。這些距今三萬七千年前的舊石器時代晚期壁畫描繪了有成百上千種的動物，包括獅子、豹、熊、鬣狗和犀牛等。然而這些壁畫沒有描繪人類圖像，可見動物是該時期大部分洞穴藝術的主題。

由此可知，一個能運用版畫、速寫、繪畫圖案或文字的形式來表達想象的人，可理解為人類抒發對美好大自然的讚頌。

是次《出入自然：兩依藏之三個永久珍藏》展覽中，展出中國明清傢具、歐洲珠寶化妝盒及各國銀器。它們描述了十六至二十世紀來自不同國家和文化背景的藝術家、工匠和設計師們，如何通過木、金、銀這三種主要媒介去描繪大自然。

沒有一種文化傳統能媲美大自然在中國古代藝術中扮演如此重要的角色。明代（1368－1644 年）的工匠們運用珍貴的硬木材料如黃花梨和紫檀製作傢具。中國古典傢具表達對大自然的欣賞，表現不僅在於讚美和保護壯麗的樹木並打造加工成日常生活用品，而且還雕刻有大自然和個人特色的圖案。所有圖案和詞彙除了表層意思之外，更隱含著深層豐富的含義，並代代相傳。如「蝙蝠」同音有「福」字，象徵福氣吉祥；「龍」和「鳳」分別代表男性和女性。有些圖像還代表多重含義，如「竹」象徵正直、長壽和活力，它的中文發音同「祝」，是「祝賀」一詞的諧音。中國作為世界上古老的文明古國之一，這種文化象徵語言至今依然如幾個世紀以前流行著。

每一種文化都有其獨特的象徵元素。在歐洲，大自然符號不僅通過口述，神話和詩歌傳承，還在各種藝術表現形式上有所體現。如月桂、花環、葡萄和花冠這些新古典主義的代表元素無論時事如何變幻，貫穿幾個世紀都歷久不衰。中世紀皇室盛行以銀器作重大事件的紀念品，這些銀製品不僅僅用於裝飾或美觀目的，還體現了人們對大自然的讚頌。雖然如今有象徵元素的設計已經不再如此流行，但還是會有藝術家或銀器主人會借銀製品上的紋飾來傳遞明顯或隱含的訊息。

歐洲和美國的珠寶化妝盒則借「金」這一媒介去讚美大自然。在 1890 年至 1960 年，深受歐洲上流社會女士鐘愛的這種小盒，生動地演繹「大自然」如何被各種藝術運動表現出來。所有二十世紀主流的藝術風潮被當時傑出的工匠和珠寶公司巧妙的運用：如在新藝術運動中連綿不斷，以曲線形成的花環；裝飾風藝術中的花卉圖案；二十世紀五十年代對豐潤婀娜的維納斯 (Venus, 掌生育與航海的女神，同時亦為愛神及美神) 踩在貝殼上的描繪。直到如今，每當看到鑲飾珠寶的美洲豹，很難不聯想到卡地亞的出品；而梵克雅寶 Alhambra 系列就會讓人聯想到它標誌性的四葉草圖案。

兩依藏三個永久珍藏系列中的三種材質均表達出：每一件藝術品中的裝飾不僅僅是對大自然的描繪，更是其中一種能被社會各階層明白的共通「語言」。基於不同的用途和原因，有些是用來彰顯社會地位，反映物品主人的品味和權利；而有些則是借物品隱藏的寓意來表達內心對美好事物的嚮往。也許一個世紀前的語言空想家就已經幻想有一個「世界通用語言」，但當這些具有大自然元素的展品帶我們追溯回舊石器時代時，也許你會發現，這個「世界通用語言」從古至今都一直存在著。

馮依凌
兩依藏博物館 館長
2016 年 8 月

FURNITURE | 傢具

Inspired by Nature: Decorative Symbolism on Ming and Qing Dynasty Furniture

The Liang Yi Collection of Antique Furniture

With one of the largest collections of Ming (1368–1644) and Qing (1644–1912) dynasty furniture, Liang Yi Museum strives to display its exhibits in an open and organic fashion. Since opening in 2014, on top of displaying its own collection, the museum has also worked with internationally renowned museums and collections to present four exhibitions of antique furniture. However, unlike these previous exhibitions, where furniture was arranged by material or function, the current exhibition takes an exciting new approach, looking at furniture from the perspective of decorative symbols. It is a bold experiment involving over seventy pieces of *huanghuali* (literally "yellow flowering pear wood") and *zitan*, both highly precious rosewoods.

The Secret Garden: Symbols of Nature in Wood, Silver and Gold offers viewers who are new to antique Chinese furniture an opportunity to gain an appreciation for elegant masterpieces of furniture from the last two imperial dynasties of China. Through exploring the meanings and stories behind symbols of nature, we hope that visitors will gain a deeper understanding of the historic context in which these works were produced, and the manifold ways artists found to express the world around them.

Since the 1980s, Chinese antique furniture—particularly pieces made of *huanghuali* and *zitan*—has enjoyed increasing popularity amongst collectors, reflected by rising market prices. However, Chinese collectors and museums rarely include antique furniture in their exhibitions and displays.

This has made researching furniture a challenging proposition for art historians. Wang Shixiang (1914–2009), a prominent Chinese art collector and researcher, noted that research on the identification of the production years of Ming and Qing furniture remained underdeveloped. Unlike ceramicists, painters and other artists, Chinese furniture craftsmen—even those

working for the royal court—seldom marked their works with their names and the date of production. With no physical evidence of authorship, researchers engage in comparative studies of contemporary materials in order to date and attribute works, including architectural ornamentation and small decorative objects such as jade, ceramics, gold and silverware, and books, paintings and textiles. This physical material is then analysed in the context of perspectives from various disciplines such as anthropology, art history and archaeobotany in order to create a clearer picture of the chronological sequence of furniture production. Decorative schemes are a particularly important part of this analysis, as they may be specific to a certain area, or the reign of a particular emperor.

All of the examples of furniture included in this exhibition share one important feature: they are all decorated with symbols inspired by nature. These include patterns on marble that resemble Chinese landscape paintings; plants like pine, bamboo and plum blossoms; bats; and mythological creatures like phoenixes and dragons. Through their depictions in classical Chinese furniture, these decorative symbols derived from nature offer a glimpse into traditional Chinese culture and aesthetics and provide context for the conditions in which these works were produced.

Painting Nature: Landscape Patterns in Marble

After the establishment of the imperial examination system in the Tang dynasty (618–907), those who passed the exams and entered the imperial bureaucracy were known as scholar-officials. These men (women were excluded from the examinations) came to occupy a position of importance in Chinese society second only to the imperial family. This continued well into the Ming and Qing dynasties when China—with its vast territory and population—was still governed almost exclusively by the scholar class, who were the tastemakers and trendsetters of the time. This role is well-documented in an array of lifestyle books written at the time, including *Zhang Wu Zhi* ("Treatise on Superfluous Things", Wen Zhenheng, 1621), *Cha Pu* ("Tea Manual", Zhu Quan, 1440) and various versions of *Xiang Pu* ("Perfumery Manual").

Scholar-officials were instrumental in determining the interior design and layout of traditional Chinese buildings, which continually evolved throughout

the Ming and Qing dynasties—but which always retained elements of natural landscape decoration. In the living room or study, one of the most eye-catching objects would have been a wall-hanging depicting a landscape or other subjects drawn from nature. In his book *Zunsheng Bajian* ("Eight Treatises on the Nurturing of Life"), Ming-dynasty scholar Gao Lian (1573–1620) wrote: "There should be a painting on the wall, and another one in the study. Landscape paintings are the most ideal, while paintings of flowers and trees are second best. Paintings of animals and people would not be appropriate." This description provides some insight into the aesthetics and taste favoured by scholars in the late Ming dynasty.

The furniture used in these interiors consisted of either lavish lacquered pieces, or those made of high-quality hardwoods, typically *huanghuali* or *zitan*, finished with wax. This furniture, *huanghuali* in particular, was constructed in such a way as to emphasise the natural patterns of the grain in a manner reminiscent of Chinese landscape painting. In addition, inlays, which took advantage of the contrast between different wood patterns and shapes, were a common method of ornamentation; such as *yingmu* (burl) ornaments.

In the mid- and late Qing dynasty, Cantonese-style furniture gained popularity as the supply of hardwoods dwindled due to overharvesting. *Yunshi* (a white marble with black patterns, produced in Dali, Yunnan Province) was a particularly popular alternative used to decorate such furniture, with natural, simple black-and-white patterns that resembled the artistic style of landscape painting, as seen on a screen from the Liang Yi Collection (cat. 001).

Plants Personified: The "Three Friends of Winter"

The "Three Cold-Weather Friends" or "Three Friends of Winter" is a common name for a collection of motifs that depict pine, bamboo and plum blossoms in Chinese art. One of the earliest written references to this grouping of motifs dates to the Southern Song dynasty (1127–1279). In *Wumei Yunshe Ji* ("The Record of the Five-cloud Plum Cottage") Lin Jingxi (1242–1310) wrote: "For his residence, earth was piled to form a hill and a hundred plum trees, which along with lofty pines and tall bamboo comprise the friends of winter, were planted." As most plants start to wither in the cold weather of autumn and

winter, these plants were admired for their ability to stay green and blossom, and were used to symbolise resilience.

As with most images in Chinese art, the meanings of such symbols are multiple. With its grand, towering stature unfazed by the wintry frost, pine is also seen as the epitome of bravery. Its importance is expressed unambiguously in Sima Qian's *Records of the Grand Historian*, sometimes known as the *Shiji* ("The Scribe's Records"), in which pine is described as superior to all other trees. In addition to pine, bamboo is another culturally significant plant—its fast growth makes it an embodiment of perseverance, while its hollow stem symbolises a humble attitude—both virtues of the ideal scholar-official. Plum blossoms bloom in the coldest days of winter, and are associated with the qualities of integrity and resilience. These three plants have been widely celebrated in China for hundreds of years.

The "Three Friends of Winter" have been expressed not only in literature and painting, but also in traditional Chinese architecture. During the Ming and Qing dynasties, they were carved into bricks, as well as wood and stone sculptures used to decorate buildings. This trend naturally extended to furniture ornamentation and led to a few idiosyncratic furniture types, one of which used precious hardwood materials to mimic the style of bamboo furniture, as illustrated by (cat. 008) and (cat. 015). Lacquered furniture inlaid with semi-precious stones, marble, mother-of-pearl and other materials also began to incorporate images of the Three Friends during this period, as seen on two exquisite works from the collection: (cat. 007) and (cat. 011).

Seeking Good Fortune

Decorative motifs and styles serve as a reflection of the times. Throughout the Ming and Qing dynasties, China remained a fundamentally agriculture-driven country despite significant strides towards the establishment of a commodity-based economy. This relationship with the natural world helped shape many aspects of Chinese culture—from its religious belief systems (Buddhism, Confucianism and Taoism), to people's daily routines and practices. Certain animals and plants represent good fortune and prosperity in Chinese culture, making them popular subjects in Chinese art.

Naturally, such motifs can be found in antique furniture designs. On a *huanghuali* horseshoe armchair (cat. 035) from the eighteenth century: the upper part of the back is carved with *chilong* (a type of hornless dragon) and lotus petals in high relief, symbolising purity and fortune; the lower part features plum blossoms, *lingzhi* (a type of mushroom) and rocks, representing longevity. On a pair of *zitan* southern official armchairs, so named for the backrest which is reminiscent of hats worn by scholar-officials, (cat. 023), a vase, bats, fish and an endless knot impart various related meanings. The bat is associated with good luck; the endless knot is a Buddhist symbol for eternity; fish represent abundance while the vase symbolises peace and safety. The combination of these elements connotes good fortune and longevity. Understanding these motifs requires knowledge of the symbolic meanings of the patterns of animals and plants, as well as the combinations and styles of the patterns. They serve as an important basis for researchers to determine the year of production of the furniture.

Creatures from Mythology: Dragons and Phoenixes

The dragon and phoenix are mythological animals that are intrinsic to Chinese visual culture. Both have undergone transformations throughout history, as a result of social, cultural and political developments. Archaeological evidence shows that the origin of the dragons in Chinese art can be traced back to the Neolithic period. The dragon is generally understood to be a supernatural creature which evolved out of a blend of various tribal totems imagined by humans in this period. The character for "dragon" can be found on oracle bone inscriptions from the Shang dynasty (around 1600 B.C.–1046 B.C.); where it appears to have been worshipped as a deity and represented supreme power. The more familiar concept of the dragon as it is understood by many Chinese today however, has its origins in art from the Han dynasty (206 B.C.–220 A.D.). The dragon in this form was one of a number of motifs from the existing artistic repertoire that were adopted as imperial symbols of power, representing ideas of superior wisdom, the cosmic force, earthly strength and eternal life.

By the Ming dynasty, the image of the dragon had become a general symbol of prosperity and good fortune and was frequently used on various objects in

different forms. On an extraordinary canopy bed in the collection, (cat. 056), decoration arrives in the form of dragon patterns and *shou* ("longevity" in Chinese) character patterns. On a *zitan* shrine from the reign of the Qianlong Emperor (1735–96) (cat. 053), modelled after a typical Qing-dynasty palace, similar symbols that reflect the strict social hierarchy in ancient China are represented. The partition boards and side panels are all decorated with cloud-and-dragon patterns in high-relief carving, while the dragons depicted here are *long* (five-clawed dragons)—the highest-ranking dragon in Chinese art that represented the Emperor. In addition, the shrine features the exact style, structure, proportions and material of a Qing imperial building of the highest level, further reinforcing its association with imperial power.

Like the dragon, the phoenix appears in the earliest Chinese art. This fictional bird is described in *Shan Hai Jing* ("The Classic Mountains and Seas", 210–221B.C.), a Chinese classic text that combines various myths relating to geography and flora and fauna, as "shaped like a rooster with colourful feathers". As with the dragon, its appearance has evolved over time. Referred to in classical texts as "the King of Birds", early representations from the period of the Warring States (475–221 B.C.) of the phoenix are closely linked to peacocks. A more distinct form of the creature emerged in the Song dynasty (960–1279), when its crest began to resemble the shape of a *lingzhi* (mushroom); with a tail in form of seaweed or another aquatic plant and a beak like that of a parrot. This fixed formula remained in place throughout the Ming and Qing periods, though it began to be portrayed more loosely in the Qing period in different contexts. In the case of a small *huanghuali* table with distinct everted ends from the eighteenth century, (cat. 060), the carving of the phoenix on the spandrels depicts its head in the shape something akin to a crested passerine.

Nowhere is the exquisite use of these symbols in Chinese culture more apparent than on a *huanghuali* cosmetics case from the eighteenth century (cat. 064). Depicted in fine openwork and high relief carving, dragons and phoenixes, widely believed in China to bring prosperity when displayed together, demonstrate how symbols could be used as a way to represent power and good fortune.

In Chinese culture, wood is perhaps the most important medium used by craftsmen to represent nature. For thousands of years, it has been used to create a myriad of objects ranging from houses to small scholarly objects, fully utilising the characteristics of the material. As elaborate heavily patterned chairs, tables and screens from the late Qing dynasty demonstrate, it could be carved with great complexity to demonstrate the virtuosity of the craftsmen involved. But even the simplest works exhibit a sense of balance and elegance that would have given a wealthy scholar-official or imperial prince cause to pause and quietly reflect on the beauty of the natural world.

Angela Zhu
Collections Manager, Liang Yi Museum
June, 2016

出入自然：
兩依藏明清古傢具中的裝飾符號

兩依藏的明清古傢具收藏

作為當今明清古傢具最大的收藏地之一，兩依藏的古傢具展覽一直力求以自然開放的展陳方式為來訪者帶來特別的參觀體驗。自 2014 年開幕以來，我們不僅展出自家的藏品，亦積極引入外界的合作，共舉辦了四次古傢具的展覽。有鑒於以往注重傢具材質或功能類別的劃分展示，本次傢具展覽我們提出一個非常直觀的欣賞視角：裝飾符號。源於三百餘件黃花梨與紫檀傢具藏品基礎，兩依藏具備實力去做第一次嘗試。我們亦想為全世界古傢具的愛好者、收藏者和研究者們提供良好的研究素材。

期望展覽讓初次接觸中國古傢具的參觀者，對真正優美的明清傢具精品產生一個最直觀的印象和體驗，通過了解自然裝飾符號隱含的意義或故事，理解這些傢具藝術品生產的時代背景，以加深對明清古傢具的認知，在今後欣賞同時期的其它古代藝術品時，具備一些初步的基礎知識去提高鑒賞能力。

自二十世紀八十年代以來，中國古傢具精品，尤其是以黃花梨和紫檀材質為代表的硬木傢具慢慢受到收藏者們的喜愛，其市場價格亦水漲船高。但是，傳統的中國收藏界和博物館，極少將古傢具納入古代藝術品收藏的序列，導致如今的中國博物館古傢具收藏與陳列一直較為罕有。兩依藏期望以獨有的明清古傢具陳列，為中國藝術品的收藏愛好者提供近距離接觸和體驗的機會。

因為最重要的研究實物的匱乏，當今古傢具的研究者們較難突破前輩們的研究成果，王世襄先生（1914－2009 年）亦曾指出，在明清傢具製作年代的研究鑒定上，留有遺憾。中國古傢具不同於陶瓷、書畫等其它藝術品，傢具的製造者們，即使為皇室服務，亦絕少有機會在成品上落下年款名號。這亦為現在的研究帶來很大的困難，希望研究者在積累了相當數量的實物研究資料後，比對同時期與古傢具關係最密切的古代建築裝飾，以及文房用品、玉器、瓷器，金銀器、甚至書畫、服飾等裝飾與年款，從人類學、藝術史、植物學等多學科的研究角度，逐步梳理明清古傢具年代序列。

是次展覽我們共甄選七十餘件傢具展品，均為兩依藏的收藏。它們有一個重要的共同特徵：源於自然的裝飾符號。從天然的裝飾材料大理石所體現的山水意境；文人風骨的代表：松竹梅；中國人耳熟能詳的吉祥動植物代表：蝙蝠和各種花卉；以至神話的產物和威權的象徵：龍與鳳。這些源於自然的裝飾符號可以引領人們遨遊明清傢具世界，為觀眾揭開中國人傳統世界觀和審美觀的一角。

天然無雕飾：山水紋樣雲石

自唐代(618－907年)確立科舉取士制度後，士人階層即成為中國社會僅次於皇室的最高階層，到了明清兩代，龐大的中國依賴於士人階層而運作，他們的生活方式和品味，即是時尚的風向標，尤其是在明代晚期，江南地區的文人們引領中國的審美品味，出現眾多描述生活方式的書籍，如《長物志》、《茶譜》、《香譜》等等。

從明至清，中國傳統建築的室內裝修和格局一直演變，但傳統住宅的裝飾中，自然山水等元素往往佔據重要位置。甫入待客的廳堂、書齋，最引人矚目的，除了象徵身份與志向的牌匾，就是依牆而掛的山水或其它畫作。明萬曆年間的高濂（1573－1620年）在《遵生八箋》中說：「壁間懸畫一，書室中畫惟二品，山水為上，花木次，鳥獸人物不與也……」道出明代晚期，士人階層對室內佈局的審美意趣。

中國的傢具裝飾不僅有富麗的漆制傢具，亦有欣賞木材天然紋理美態，不上漆只上蠟的優質硬木傢具，以黃花梨和紫檀傢具為代表。尤其是黃花梨傢具，其木材紋理走向往往讓人聯想到中國的山水畫，而通過不同木材紋理對比的鑲嵌裝飾亦是明清傢具中常用的裝飾手法，如各類癭木裝飾。

至清代中晚期，廣式傢具風格盛行，黃花梨、紫檀等硬木的大料日漸稀少，雲石（或稱大理石，原指產於中國雲南大理，白色帶有黑色花紋的石灰岩）作為易得的裝飾材料日漸獲得人們的青睞。石材自東周以來就在中國建築中被廣泛運用，而對玉石的推崇則至少可上溯至新石器時代晚期。雲石介於普通石材和玉石兩者之間，既可作為建築材料，又因其自然古樸的黑白紋理，近似水墨山水，可把玩於案頭，受到當時社會的喜愛。以至留存至今的清代中晚期傢具中，有很多都以鑲嵌雲石做主要裝飾。兩依藏中的例子可見紫檀插屏式座屏風 (cat. 001)。

人格化的植物：歲寒三友

「歲寒三友」指的是松、竹、梅三種植物，在南宋林景熙（1242－1310年）《霽山集》的《五雲梅舍記》中，有「即其居累土為山，種梅百本，與喬松、脩篁為歲寒友。」的記載。因此，「歲寒三友」的固定組合，其起源時間最晚也在南宋。秋冬時節，天氣趨於寒冷，花木漸次凋零，但松、竹、梅三種植物或綠意盎然，或鮮花怒放，其特性受到人們的讚頌。

松樹以它挺拔雄健，屹立於寒冬的姿態成為勇者的代表。《史記》中稱松為百木之長。竹代表節節向上，不屈的毅力，而中空的枝幹，則是虛心的象徵，它所代表的氣節和修為，正是文人士大夫對人生的期許。梅在嚴寒時節綻放燦爛的花朵，以冰清玉潔的高雅形象，成為堅韌不拔的精神象徵。它們被人格化的特殊品性，千百年來一直被中國社會廣泛傳頌。

「歲寒三友」的形象不僅在歷代入詩、入畫，亦成為中國建築構件的重要裝飾符號，尤其是明

清時期，眾多建築的磚雕、木雕、石雕構件上均有以此為題材的雕刻。而傢具的裝飾，自然亦運用這個題材，並衍生出一些獨特的傢具類型，比如運用貴重的硬木材料製作並刻意仿制竹制傢具風格，如紫檀竹節式邊桌 (cat. 008)，黃花梨仿竹邊桌 (cat. 015)。而嵌百寶的精湛工藝更是將表現梅、松的詩畫意境融入傢具或案頭的文房用品中。如紫檀嵌百寶帶屜板平頭案 (cat. 007)，紫檀嵌百寶托盤套組 (cat. 011)。

祈求恩賜：動植物的美好寓意

器物的裝飾題材和表現風格是時代的反映。明清兩代，雖然商品經濟有很大程度的發展，但本質來說，中國依舊是一個以農業為主業的國家，幾千年來形成與大自然的相處之道，深深影響著中國人，無論是精神層面的多神信仰，如佛道兩教；還是物質層面的衣食住行，無不貫穿著自然界的動植物主題，以它們特殊的寓意，來祈求好運。

同時，裝飾紋樣的運用，亦到達「圖必有意，意必吉祥」的程度，運用轉意、諧音等手法，構成紋樣的設計。如清黃花梨圈椅的靠背板的裝飾 (cat. 035)，上截為減地浮雕壺門形開光內雙螭蓮紋，因蓮紋寓意佛教中佛典教義，整個紋飾寓意吉祥；中截浮雕數枝梅花，瓶裝芝草以及奇石盆景，寓意「芝石延壽」。又如清晚期的紫檀南官帽椅靠背板 (cat. 023) 的造型為帶底座的雙耳花瓶，內刻蝙蝠銜盤長，下墜雙魚。蝙蝠寓意福；盤長是佛教中的八寶之一，寓意吉祥長久連綿；雙魚則寓意有餘；花瓶則寓意平安；整個組合的寓意則是「福壽有餘，平安吉祥」。

諸如此類的裝飾主題，需要我們探究動植物紋樣所蘊含的意義，不同的紋飾組合與風格變化，是傢具斷代的重要依據之一。

古老神話的產物：龍鳳呈祥

龍和鳳的形象如中國古代文化的縮影，它們各自的造型變化展示一種文化數千年發展歷程。龍和鳳都是虛構的動物，目前中國考古出土證據表明，龍的具體造型最早出現於新石器時代晚期。龍與各原始部落種種圖騰信仰有關，為各圖騰融合的綜合體。在殷商時期甲骨文中的卜辭中就出現「龍」字，是殷人崇拜的百神之一，象徵神武和力量。現時人們概念中的龍，是在漢代以後在約定俗成的基礎上確立起來的。後世將「龍」作為皇權的象徵，普羅大眾絕對不可逾越使用。

到明至清代，龍已經衍化成吉祥物作為一種符號頻繁運用在各種物品上，龍紋與螭纹（一種沒有角的龍）在傢具的裝飾中亦廣泛運用，並產生眾多變化。如黃花梨透雕架子床 (cat. 056)，以龍紋和壽字組成流暢的裝飾組合。又如清乾隆紫檀佛龕 (cat. 053)，細節充分體現了中國古代社會嚴謹的等級制度，雀替鏤雕龍紋、隔扇和欄板皆為浮雕卷雲龍紋，龍的形式為最高等級的正面五爪龍紋，再配合整個佛龕的形制、結構、比例、選材，是清代官式建築最高等級的迷你版模型，皇權的體現。

鳳同龍一樣出自原始人圖騰信仰，是臆造出來的神鳥，《山海經・大荒西經》描述：「其狀如雞，五采而文」。它的早期造型與孔雀關係密切（在戰國、秦漢時期的畫像石、瓦當、帛畫和漆器上的鳳紋，均仿孔雀造型）。到了宋和明代，鳳紋有較為固定的形象：冠呈靈芝形；尾呈帶狀或水草狀；嘴似鸚鵡；丹鳳眼作為一種約定俗成的模式流傳下來。明代的鳳鳥紋完全是一種固定模式，靈芝狀冠、鸚鵡嘴、丹鳳眼。至清朝，作為吉祥物非常流行，亦進入一個自由發揮的階段，如黃花梨小翹頭案 (cat. 060)，牙條上浮雕鳳紋，鳳頭已經變異為鳥的形象。

在中國，龍代表男性，而鳳代表女性，兩依藏的黃花梨五屏鏡台 (cat. 064) 正正闡述「龍鳳呈祥」這一中國人耳熟能詳的吉祥語，並融入人們的生活。

結語：

木材對於中國人來講，也許是與大自然溝通最重要的一種媒介物質。幾千年來，中國人用木材創造出無數的物品，亦將這種材質的特性發揮到極致，以各種形態與中國人朝夕相伴，大至房屋，小至案頭清玩，其眾多裝飾符號應和出於自然，而又嚮往隱入自然的傳統生活之道。

朱倩
兩依藏博物館 藏品經理
2016 年 6 月

001
Standing screen
紫檀插屏式座屏風

Zitan and marble
Early 19th century
140 x 93 x 210cm

Large screens were usually placed in the living rooms of scholar-officials and wealthy merchants to reflect the owner's wealth and social status. This example is made of *zitan*, a tropical hardwood that ranges from dark brown to almost purple in tone, and is profusely decorated with dragon and floral motifs. At the centre, a marble panel with striking dark veins against a white background evokes the landscapes depicted in ink paintings. The apron and panels on the base are decorated with a pair of peaches and bats, which symbolise longevity and good fortune, as well as Western decorative motifs in the form of scrolling florals and acanthus designs. Their inclusion reflects the rich artistic exchange between East and West that occurred during the Qing dynasty.

紫檀和大理石
十九世紀初期
長 140 x 座寬 93 x 高 210 公分

大插屏通常陳列於明清時期大戶人家的廳堂位置，是財富和地位的映照。插屏底座以紫檀整木製作，並以蝙蝠、拐子龍、西式花卉以及玉環為雕飾題材。紫檀為一種熱帶硬木，顏色由深褐色至紫色不等。屏心為大理石，中國傳統山水畫風格，彷似雲間山谷。 絛環板的中心是一對壽桃，而前後兩面的批水牙的中心則以蝙蝠裝飾，寓意「福壽雙至」。值得注意的是主體雕飾的外圍均採用西方風格的葉沿紋及花卉裝飾，反映始於十八世紀融合西方裝飾元素的清代傢具裝飾風格。

002
Table screen
紫檀嵌大理石小插屏

Zitan and marble
19th century
53 x 17.5 x 50cm

The smooth *zitan* frame of this small screen, intended for display on a table, stands in elegant juxtaposition to the white marble panel, which features abstract dark veins reminiscent of calligraphic or landscape ink paintings.

紫檀和大理石
十八世紀
長 53 x 寬 17.5 x 高 50 公分

小插屏屬於案頭擺設。紫檀製作的外框襯托大理石屏心，其抽象的深色紋理令人聯想到書法或山水畫，風格古樸文雅。

003
Chair with marble panel
紫檀嵌大理石清式長椅

Zitan and marble
19th century
101 × 55 × 93.5cm

紫檀和大理石
十九世紀
長 101 x 寬 55 x 高 93.5 公分

The backrest of this wide, throne-like chair features a marble panel with forms reminiscent of mountain peaks and misty clouds. The chair is supported by bowed legs. The side-rails are fitted with flattened armrests, a common characteristic found in nineteenth and twentieth century furniture from Canton (Guangzhou) and surrounding areas, usually made of *hongmu* — a Southeast Asian hardwood, also referred to as blackwood, that resembles *zitan* but lacks that wood's lustrous surface and unusual grain. This piece is a rare example made with *zitan*.

長椅靠背板中心為大理石板，如山霧縹緲間的景致。座面方形圍子，下有束腰，鼓腿彭牙馬蹄形足，牙子雕飾大朵卷雲紋，中間刻出銅錢。扁平狀的扶手則是十九至二十世紀廣式紅木傢具的特色，同款長椅常用東南亞類似紫檀但光澤和木紋稍遜的紅木製作，而本例為紫檀木，實為罕有。

004

Pair of low-backed armchairs

紫檀嵌大理石清式扶手椅一對

Zitan and marble
18th century
63 × 49 × 92cm

This pair of low-backed armchairs are a typical representation of late Qing Cantonese-style furniture. Low-backed armchairs are constructed in such a way as to resemble large stools with short railings attached above. The railings feature marble panels with mountainscape-like veins, each framed by panels with pierced rectangular openings. The railings and the base are uniformly shaped with concave surfaces and indented corner mouldings.

紫檀和大理石
十九世紀
長 63 x 寬 49 x 高 92 公分

此對扶手椅展現晚清廣式扶手椅的典型構造，座面為藤編軟屜，有束腰。低靠背扶手椅的構造類似方凳。三面圍子各裝有山水紋理的大理石板，均以矩形透光嵌板圍繞， 圍子的邊框構件、座面外側、以及四足，均是打窪面並起委角線。

005
Pair of stools
紫檀嵌大理石凳一對

Zitan and marble
19th century
49 × 37 × 48cm

紫檀和大理石
十九世紀
長 49 x 寬 37 x 高 48 公分

These stools are part of a furniture set that also includes a *zitan* table with marble inlay. The form and decorative style of the stools are typical of furniture produced in Guangdong during late nineteenth century. The carving on one of the aprons depicts ancient coins from the Eastern Zhou dynasty (770–221 B.C.) and *ruyi;* while the apron on the reverse is inscribed with the characters for "*guang cheng long tang baochuan xuan*". The legs are decorated with Western style floral patterns. Guang Cheng Long was a famous furniture shop during the late Qing period owned by Tang Baochuan. The practice of inscribing shop names onto furniture pieces was adopted from Europe during the Qing dynasty. This pair of stools was previously owned by the descendants of Chen Jitang (1890–1954), who became chairman of Guangdong Province in 1931.

此對卷書式凳與紫檀嵌大理石茶几實為成套傢具的一部分，整個造型近似几類，整體造型和裝飾風格與當時廣東地區盛行的典型酸枝傢具如出一轍。凳面下兩側開光以穿帶連環裝飾，一側牙條鐫「東周」（公元前 770－221 年）的古錢加變體的如意雲頭，而內彎腿則用浮雕棱形花紋裝飾，中西結合；另一側牙條則鐫有「廣成隆唐寶川選」，據查，廣成隆是清末至民國時期廣州下九路西來初地一間出名的傢具行，唐寶川是其店東。傢具署名，估計是受當時西方品牌意識的影響，一改中國傢具絕少落款署名的傳統。本例購自民國時期廣東地區著名軍閥，在 1931 年成為廣東省行政長官俗稱「南天王」陳濟棠（1890－1954 年）家族的後人。

006
Square table
烏木鑲大理石面方桌

Ebony and marble
19th century
82 × 82 × 86cm

烏木和大理石
十九世紀
長 82 x 寬 82 x 高 86 公分

This unique ebony square table is fitted with a marble panel on top, while the legs are constructed with slight concave edges. Costly and hard to source, ebony was rarely used to produce large pieces of furniture.

桌面嵌大理石，充滿自然山水風格。腿足、直棖及矮老均委角打窪面。烏木制小件較多，大型傢具並不多見，因此本例較為罕見。

007
Table with shelf
紫檀嵌百寶帶屜板平頭案

Zitan and semi-precious stones
17th century
75 x 38 x 78cm

紫檀和半寶石
十七世紀
長 75 x 寬 38 x 高 78 公分

This table was most likely made in Suzhou and constructed in the Ming-style. The tabletop inlay depicts a branch of flowering plum blossoms in a painterly manner using a variety of semi-precious stones. One of the so-called "Three Friends of Winter" along with bamboo and pine, because they flower in the coldest days of winter, plum blossoms represent resilience and integrity.

紫檀制的帶屜板平頭案極為少見，而桌面嵌百寶的更是罕有。此件傢具可能出自蘇州華氏家族後人。桌面以百寶工藝嵌一枝梅花，整體造型簡練而細緻，盡顯蘇式傢具的傳統。「歲寒三友」指松、竹、梅三種植物，在寒冬裡開花的梅花有「清廉潔白」的意義。

008
Side table
紫檀竹節式邊桌

Zitan
18th century
147 x 54 x 85cm

With a frame carved to mimic bamboo, this *zitan* table exhibits a light and elegant style that belies its solid construction. In Chinese culture, bamboo symbolises longevity, perseverance and durability because it can survive the harshest natural conditions and still remain green all year round. As a relatively inexpensive material, it also represents humility—a quality the wealthy owner of this table would have been pleased to be associated with.

紫檀
十八世紀
長 147 x 寬 54 x 高 85 公分

邊桌以竹節紋式裝飾，呈現輕盈典雅的風格，無疑是仿竹傢具中的精品。竹子在惡劣的環境下仍可保持四季常綠，因此於中國文化中象徵長壽、忍耐、堅持和謙虛。相信擁有此竹節邊桌的主人很樂意擁有既表達虛懷若谷且相對不太昂貴的竹子作為飾紋。

009
Square table
紫檀無束腰羅鍋棖方桌

Zitan
18th century
76.5 × 76.5 × 85.5cm

Like the longer table on the previous page (cat. 008), the structure of this table was inspired by bamboo. Despite its relatively small size, it may have been used as a writing table.

紫檀
十八世紀
長 76.5 x 寬 76.5 x 高 85.5 公分

與一般方桌相比，此桌尺寸略小，與前頁長款竹節式邊桌類似 (cat. 008)，均是仿竹風格製作。風格文雅輕盈，疑做書桌用途。

010
Pair of armchairs
紫檀梳背扶手椅一對

Zitan
Late 18th century or early 19th century
56 × 42 × 91cm

Undulating backrests and curved armrests give these armchairs a sense of balance and fluidity. Decorative oval-shaped struts are fitted between the stretchers. The joints of the armrests, backrests, seat frames, lower stretchers and feet are all reinforced with plain metal straps. Like the side table (cat. 008) and square table (cat. 009), their overall form was inspired by bamboo.

紫檀
十八世紀晚期或十九世紀初期
長 56 x 寬 42 x 高 91 公分

此對靠背椅的靠背密集的欞條以弓形呈現，兩側扶手欞條亦同樣以弓形欞條組成。椅面軟屜藤編，下為羅鍋棖加卡子花，踏腳棖下設素牙條。靠背、扶手、座面及踏腳棖構件結合處均施銅箍加固，四足亦包銅套。梳背椅的由來亦是竹製傢具，造型線條流暢，相隔十幾年分別入藏兩依藏博物館，可謂久別重逢。

011
Nested trays
紫檀嵌百寶托盤套組

Zitan, jichi wood, agate, ivory, coral and mother-of-pearl
17th century
12.7 x 7 x 1.3cm
15 x 10 x 2cm

Each of these trays was crafted from single piece of *zitan* and is decorated with incised *huiwen* (keyfret) borders on the rims. Inlays of mother-of-pearl, ivory, coral and *jichi* wood depict auspicious plum blossoms. *Jichi* wood is sometimes called "chicken wing wood" after the finely patterned, high contrast grain that evokes bird feathers.

On the undersides of each, a seal inscription inlaid with gold wire reads *Wumen Zhou Zhu* — a reference to the legendary sixteenth century inlay artist Zhou Zhu of Suzhou. This attribution indicates that the work was executed in a style similar to Zhou Zhu, not that it was produced by him personally.

紫檀、雞翅木、瑪瑙、象牙、珊瑚和珍珠母
十七世紀
長 12.7 x 寬 7 x 高 1.3 公分
長 15 x 寬 10 x 高 2 公分

這套托盤以一整木做出海棠式造型，圈口刻有回紋飾邊。盤內以象牙、珊瑚、雞翅木（有「V」字形花紋，似雞羽毛的木材）等嵌件構成一幅梅、竹交錯的畫面。托盤底背有錯金絲印:「吳門周柱」，暗指此物出自十六世紀傳奇人物蘇州嵌百寶頂級工匠周柱之手，後世多有托其名頭仿製者。

012

Brush pots

紫檀帶座雕歲寒三友筆筒 \ 紫檀雕刻小筆筒

Zitan
17th century
Diameter 9cm x height 13cm
Diameter 10cm x height 12cm

These small pots were used to hold ink painting brushes. Modelled after tree-trunks, their surfaces are carved in high relief with branches of pine, bamboo and plum blossoms. When depicted together in art these plants are known as the "Three Friends of Winter", referring to their ability to thrive during the cold winter months. The smaller brush pot is fitted with a base, which is finely carved in a foliate shape and rests on three cloud-shaped feet.

紫檀
十七世紀
直徑 9 x 高 13 公分
直徑 10 x 高 12 公分

此對筆筒常用作毛筆筒。筒身塑出樹幹狀器形，表面浮雕「歲寒三友」：松、竹、梅，因這三種植物在寒冬時節仍可保持頑強的生命力而得名，是中國高尚品格的象徵。其雕刻效果似貼飾雕刻。帶底座筆筒的底座有三足，上刻草葉紋造型。 兩件筆筒展現出晚明至早清時期的雕刻風格。

013
Scroll pot
仿松大軸筒

Coniferous softwood and hardwood
18th century
35 x 28 x 38cm

雜木
十八世紀
直徑 35 x 寬 28 x 高 38 公分

The surface of this large tree-trunk-shaped scroll pot, used to hold documents, is worked to resemble the knobby bark of a pine tree. A molded rim of hardwood frames the opening at the top. The pot sits on a separately worked softwood base, which is supported by hooved feet.

此軸筒表面形似多瘤松樹的樹皮，用於擺放書畫捲軸。口沿鑲邊以窪面環形裝飾，筒身納入刻花瓣有束腰底座，下方為馬蹄足。

014
Painting table
黃花梨夾頭畫案

Huanghuali
18th century
210 x 66 x 85cm

This long painting table is made of *huanghuali* (literally "yellow flowering pear wood"), a valuable hardwood. It is ornamented with spandrels decorated in low relief with *ruyi* designs and bamboo-like inner frames. One of the most complex motifs in Chinese art, *ruyi* (meaning "as you wish"), are a type of sceptre with a head modelled after a *lingzhi* mushroom or cloud. Often given as gifts among scholars, they are a token of good fortune.

黃花梨
十八世紀
長 210 x 寬 66 x 高 85 公分

畫案角牙上淺雕如意和卷草紋。如意是中國吉祥圖案之一，寓「如人意」，柄端通常有靈芝或雲朵形是吉祥的象徵。腿足間的開光擋板模仿竹制傢具的做法，整件傢具風格空靈輕盈。

015
Slide table
黃花梨仿竹邊桌

Huanghuali
18th century
91 x 57 x 87cm

黃花梨
十八世紀
長 91 x 寬 57 x 高 87 公分

The round-leg bamboo-style construction of this side table was popular during the early Qing period in the seventeenth century. This example is fitted with decorative double-circle struts. The double-circle motif, *lianhuan*, which symbolises eternity, is also one of the many images found in early Buddhist sculpture that are thought to ward against evil. By the Qing dynasty, it had become part of a common language of auspicious decorative motifs, symbolising the wish for continuous prosperity.

桌面垛邊，裹腿圓材，腿間羅鍋棖加雙連環卡子花。雙連環象徵永恆，是早期雕塑佛像的手持法器之一，清代時成為寓意吉祥的裝飾圖案，被廣泛運用在建築和傢具上。

016
Pair of southern official armchair
黃花梨嵌百寶南官帽椅一對

Huanghuali and semi-precious stones
18th century
61.5 × 44 × 121cm

黃花梨和半寶石
十八世紀
長 61.5 x 寬 44 x 高 121 公分

The backrests of this pair of this pair of southern official armchairs are elegantly decorated with semi-precious stone inlays. One chair features birds and plum blossoms flowering on branches, while the other depicts birds and pomegranates.

The meanings of symbols in Chinese art are multiple—while a plum blossom on its own symbolises durability and longevity, when depicted accompanied by birds, it represents happiness. Likewise, when shown together pomegranates and birds have a very specific association; with good wishes for a family with many children.

此對高背南官帽椅的靠背板鑲嵌百寶，椅面軟屜藤編，下身有素牙條。 中國的藝術文化符號有許多象徵意義，如一張靠背板的百寶鑲嵌為喜鵲梅花，寓意「喜上眉梢」，另一張為石榴、喜鵲及海棠花，寓意「子孫滿堂」。

017
Bookcase
黃花梨三層敞架格

Huanghuali
18th century
113 x 43 x 165cm

This bamboo-like bookcase exhibits a light and open construction. The structure is tightly integrated with balustrades composed of ring motifs that encircle each shelf. The base is connected with four humpback stretchers on each side. Unusually, there is no "open" side of the shelf without balustrades, suggesting that it may have been intended to display objects worth viewing from every direction such as bronzes or ceramics.

黃花梨
十八世紀
寬 113 x 深 43 x 高 165 公分

此三層敞格架亦仿竹制傢具風格，四足之間用四道橫順棖聯接。上層底層欄杆以圈環矮老環繞四周，中間層則以柱形矮老加海棠形卡子花的裝飾，底層下設羅鍋形橫棖上加柱形矮老。格架兩端採用開放式，令到可從任何角度觀賞到擺放的物件。整件敞格架造型輕盈精巧，卻又堅實牢固，是難得的精品。

018
Brush pot
黃花梨仿藤編筆筒

Huanghuali
18th century
Diameter 18cm x height 17cm

The use of precious materials to imitate less valuable materials was extremely popular during the Qianlong period (1711–99), a phenomenon that is exhibited in this "basket weave" style brush pot made with *huanghuali*, The entire surface is patterned with relief and incised carvings to simulate woven reeds.

黃花梨
十八世紀
直徑 18 x 高 17 公分

本件仿藤編黃花梨筆筒以名貴材料仿製尋常材料的物件，此風潮在乾隆時期（1711 – 1799 年）達到空前的鼎盛。筆筒表面以雕刻手法展現井然有序的編織紋理。

019
Pine tree brush pot
黃花梨仿松筆筒

Huanghuali
19th century
Diameter 18.5cm x height 19.5cm

The natural colour of the wood coupled with the sophisticated carving on this brush pot creates the impression of a weathered pine tree. The craftsman purposely higlighted a small patch of ingrown sapwood in order to imitate the scarred inner tissue of an aged tree.

黃花梨
十九世紀
直徑 18.5 x 高 19.5 公分

本件筆筒器身厚實，巧妙利用木材本身的自然色澤，以雕刻手法塑造出一截蒼勁的古松樹幹，似質樸天然。工匠還利用木材本身的瑕疵，巧思安排松樹樹幹表面結痂的效果。

020
Pine tree brush pot
黃花梨仿松筆筒

Huanghuali
19th century
Diameter 24cm x height 19.5cm

This large brush pot is similarly carved to resemble the rough, natural surface of a pine tree trunk, the emulation is further enhanced by the natural coffee-brown colour of the timber.

黃花梨
十九世紀
直徑 24 x 高 19.5 公分

這件大筆筒仿若一顆松樹樹幹的雕塑品，底部嵌核心圓塞片。

021

Brush pot with inscription

黃花梨「拈花一笑生」筆筒

Huanghuali
18th century
Diameter 12.4cm x height 14.4cm

Lightly engraved with plum blossoms, this brush pot features poetic inscriptions in the clerical script, an archaic style of Chinese calligraphy that evolved in the Warring States period (475–221 B.C.), and cursive script. When translated into English, the inscription in the clerical script reads "a piece of beautiful jade found on a lone mountain", while the cursive script reads "smile while holding a flower".

黃花梨
十八世紀
直徑 12.4 x 高 14.4 公分

此件筆筒器身淺刻一枝梅花，並題刻隸書（戰國時期演變而成的一種中國書法形式）「孤山片玉」，落款為草書「拈花一笑生寫」，冰清玉潔的梅花是文房用具的重要裝飾主題。

022
Side table
紫檀夾頭平頭案

Zitan
Early 19th century
177 x 45.5 x 87cm

The craftsman who made this table created a striking contrast between the plain tabletop and intricately carved spandrels and end panels. The end panels are carved and pierced with five bats flying among the clouds above the Isle of Immortals, said to be the home of the Eight Immortals (Taoist deities or saints). When shown together in Chinese art, five bats represent the five blessings: longevity, wealth, health, love of virtue and a peaceful death. The high quality of materials and carving indicate that this side table was produced at the imperial workshops in Beijing.

紫檀
十九世紀初期
長 177 x 寬 45.5 x 高 87 公分

此平頭案桌面樸實無華，下以大角牙取代長牙條。腿足間擋板內有鏤刻如意雲頭，以及四隻蝙蝠圍繞中間一隻大蝙蝠，寓意「五福臨門」（長壽、富貴、康寧、好德、善終），下為福山壽海。腿足面上起魚門洞形線，下設托泥，上淺雕如意卷雲紋。此桌的工藝手法似出自清宮造辦處。

023
Pair of southern official armchairs
紫檀南官帽椅一對

Zitan
Late 18th or early 19th century
59.5 × 45.8 × 99.5cm

Chairs in this shape are referred to as *nan guanmaoyi*, or southern official armchairs, after the distinctive shape of their backrest, which resembles the hat of a scholar-official. This pair feature backrests in the shape of a *meiping* vase on a stand. Carved on the vase-shaped backrest is a pendant suspended from a bat, an endless knot and a pair of fish. When together, these objects symbolise longevity and peace.

紫檀
十八世紀晚期或十九世紀初期
長 59.5 x 寬 45.8 x 高 99.5 公分

官帽椅以其造型酷似古代官員的帽而得其名。此對南官帽椅用料渾厚，造型曲線流轉順暢，雕刻精良。靠背的搭腦似羅鍋棖隆起，靠背板以帶卷雲紋底座的花瓶呈現，花瓶中間以鏟地浮雕雕出蝙蝠，並銜接盤長，下墜雙魚。蝙蝠寓意幸福；盤長是佛教中的八寶之一，寓意吉祥長久連綿；雙魚則寓意富裕有餘；花瓶代表財富匯聚；整個組合的寓意是「福壽有餘，平安吉祥」。此對椅久別重逢，分隔十幾年才陸續收入兩依藏博物館。

024
Pair of high stands
紫檀有束腰方形花几一對

Zitan
Early 19th century
45 x 45 x 89cm

This pair of high stands were designed with a small "drip edge" groove, to prevent water from dripping off the tabletop. The high waists are carved and pierced with scrolling cloud designs, and the aprons below are intricately carved in relief with five bats flying among scrolling clouds, symbolising longevity and blessings. The straight legs terminate in hooved feet and stand on replaced floor stretchers.

紫檀
十九世紀初期
長 45 x 寬 45 x 高 89 公分

几面起攔水線，高束腰內透雕如意雲頭，回紋馬蹄足直落托泥上，腿足及牙條起陽線，牙條下浮雕五蝠翔雲紋角牙，象徵福壽吉祥。筆直的腿以回紋足作終，托泥為後配。此對几反映清代中晚期紫檀傢具的裝飾風格。

025
Ceremonial lampstand
紫檀黃楊木燈臺

Zitan and boxwood
18th century
Height 178cm

This elaborately carved lampstand would have been used by scholar-officials or members of the aristocracy during important ceremonies. Its base is crafted from boxwood and is shaped as three elephant heads supporting a lotus leaf and pod, wherein the *zitan* post is inserted. The boxwood top is also carved as three elephant heads supporting a sacred alms bowl carved in relief with swirling clouds.

The lotus is one of the "Eight Auspicious Symbols" of Buddhism (others include the treasure vase, dharma wheel, conch shell, parasol, victory banner, pair of goldfish and eternal knot), reflecting the possibility that it was used within a Buddhist ceremonial context.

紫檀和黃楊木
十八世紀
高 178 公分

呈現了高超工藝水準的燈臺可能曾經供高級官員使用。基座中間底為覆蓮，上為裝飾華麗的三個象頭，象頭頂倒覆蓮葉，蓮葉上為蓮花和蓮蓬，蓮蓬中心插入一紫檀圓柱。頂端燭臺座亦是三象頭，象鼻卷成如意雲頭狀並歕張。象頭上下為仰覆蓮瓣，蓮瓣底以寶瓶狀構件與紫檀柱連接。所有裝飾的特徵均指向佛教，因象、蓮花、寶瓶均為佛教的八寶，因此推測該件燈臺可能原為佛家用品。蓮花代表純潔和啟迪；寶瓶表示財富；法輪象徵摧邪顯正；寶螺傳遞佛祖思想；寶傘保佑平安；白蓋意味解脫煩惱，得到覺悟；金魚寓意婚姻幸福；盤長代表幸福吉祥綿延不斷。

026
Cabinet
紫檀小方角櫃

Zitan and *baitong*
18th century
57.5 x 34.5 x 69cm

紫檀和白銅
十八世紀
寬 57.5 x 深 34.5 x 高 69 公分

The door panels on this small cabinet are carved in relief with patterns of phoenixes, peonies and pomegranates. These decorative patterns were widely used during the Qing dynasty, with peonies symbolising wealth, virtue and honour; phoenixes representing good fortune; and pomegranates denoting fertility. The apron is pierced with scrolling lotus and *ruyi*. The drawers inside are also carved in relief with auspicious flowers.

此件小方角櫃做工精細，門板浮雕鳳凰、牡丹、石榴等。鳳凰牡丹紋在清代是一種廣泛運用的裝飾題材，牡丹象徵富貴，鳳凰是吉祥之鳥，石榴則寓意多子。櫃門下方牙條透雕卷蓮紋，櫃兩側牙條則浮雕花卉。

027

Table screen with mirror

紫檀貼皮和紅木插屏鏡子座屏

Zitan veneer, *hongmu* and glass
19th century
41.5 x 28 x 74cm

This table screen is both decorative and functional, with one side featuring a lacquered panel while the other is fitted with a detachable mirror. The black lacquered panel is painted with gold peaches, bats, peonies and *shoushan* stone carvings, which symbolise longevity, good fortune and happiness. The other side is cleverly designed with an opening on the top and a concealed removable cap, allowing for easy installation or replacement of the mirror. The carvings on the frame, spandrels and base are similar to the jade carvings that became popular during the reign of the Qianlong Emperor.

紫檀貼皮、紅木和鏡子
十九世紀
長 41.5 x 座寬 28 x 高 74 公分

本件座屏既可作為陳設，亦有使用功能。屏心一面是鏡，一面則是漆面，以金漆描畫仙桃、蝙蝠、牡丹以及壽山石，寓意「福壽雙全」。鏡面屏心一側設計巧妙，做成可拆裝的活瓣以裝設或更換鏡片。縧環板透雕卷蓮紋。屏心外框、站牙、批水牙子及墩子的雕飾均仿玉器的雕飾風格，是清乾隆開始流行的風潮。

028
Table screen
紫檀瓷畫插屏

Zitan and porcelain
18th century
Frame: 44 x 67cm
Plaque: 38 x 51cm

This table screen features a beautiful contrast between the elegant yet unadorned frame and the colourful and vibrant porcelain panel at the centre. The panel depicts a pair of Chinese bulbul birds resting on a tree branch amongst blooming peonies, begonias and chrysanthemums. The pair of birds surrounded by auspicious foliage represents a blessing for the owners to grow old together with an abundance of wealth.

紫檀和陶瓷
十九世紀
屏框：寬 44 x 高 67 公分
屏心：寬 38 x 高 51 公分

此件插屏以素雅無華的框架來反襯色彩繽紛的屏心。屏心是色調優雅的瓷畫板，一對白頭翁站立枝頭，有盛開的牡丹、海棠、菊花等，寓意「白頭偕老，富貴滿堂」。

029
Ruyi sceptre
紫檀如意

Zitan and lacquer
18th century
Length 48cm

紫檀和漆
十八世紀
長 48 公分

Ruyi are complex objects, with poorly understood origins. They may have originated as ceremonial sceptres used by Buddhist monks in India, who later brought the form to China, or perhaps as backstratchers. By the Ming dynasty, they appear to have had a purely ornamental function, and could be made of a variety of materials.

This example is decorated with Confucian, Buddhist and Taoist imagery which was typical during the late Qing dynasty. The head of the *ruyi* is inlaid with gold lacquer and is carved with the "Eight Auspicious Symbols" of Buddhism: an elephant carrying a treasure vase surrounded by the victory banner, a pair of goldfish, conch shell, eternal knot and parasol. The middle section of the *ruyi* is shaped as a vase with *taijitu*, a band of key-fret patterns and lotus petals. The *taijitu* symbol is a traditional Taoist symbol which represents the balance between *yin* and *yang*. In Chinese philosophy, *yin* and *yang* exemplify how opposite forces are actually complementary, interconnected and interdependent in the natural world. The bottom of the *ruyi* terminates with bats surrounding a *shou* symbol, representing happiness and longevity. It previously belonged to the late Wang Shixiang, a noted Chinese art collector, calligrapher and poet.

各類材質的如意盛行於清代，大部分脫離原有的實用功能，而只供陳設或賞玩。它可能起源於印度佛教用品，其後此造型傳入到中國或作為「癢癢撓」。在明朝，如意有純粹的觀賞功能。

此件紫檀如意裝飾主題為儒、釋，道三家的結合，為典型清代中晚期風格。如意首鑲嵌入金漆地漆片，上淺雕佛教八寶，中間大象背馱寶瓶，圍繞寶傘、金魚、寶螺、盤長、白蓋。如意柄中部似一花瓶，上下雕以回紋和仰覆蓮瓣，中間銘刻太極這一源自道教的符號。在中國哲學中，代表了陰陽平衡的太極圖體現了相反卻又互補的力，亦反映了相互聯繫和依存的自然世界。柄尾則是蝙蝠圍繞壽字的變體，寓意「福壽雙全」。此件如意做工精巧，線條流暢，曾為王世襄先生（1914-2009 年）舊藏。

030
Brush pot
紫檀嵌百寶筆筒

Zitan, bone, coral, dyed stones and mother-of-pearl
Early 19th century
Diameter 13cm x height 14cm

紫檀、骨料、紅珊瑚、染色石和珍珠母
十九世紀初期
直徑 13 x 高 14 公分

The inlay on this brush pot depicts a pair of quail playfully resting amongst plants, flowers and wild grass. The scene symbolises peace all year round. The materials used for the inlay include bone, red coral, dyed stones and mother-of-pearl.

此件筆筒以百寶鑲嵌工藝構畫出一副精緻而吉祥的畫面。一對鵪鶉在花木間嬉戲，飽滿的稻穗低垂，寓意「歲歲平安」。嵌件的材料為染綠的骨料、紅珊瑚、染色石及螺鈿。

031
Case
紫檀嵌百寶匣

Huanghuali, coral, mother-of-pearl, turquoise, malachite and bone
19th century
26.5 x 16 x 9.5cm

Various images symbolising longevity adorn this small case, including cranes, pine trees and *lingzhi* mushrooms. The use of the crane, which is regarded as the highest ranking bird in the imperial heirarchy and represents high status, indicate that it was owned by someone of importance.

紫檀、珊瑚、珍珠母、綠松石、孔雀石和牙骨
十九世紀
長 26.5 x 寬 16 x 高 9.5 公分

這件蓋匣的蓋面起線，裝飾主題為「祝壽」，以紅珊瑚、綠松石、孔雀石及染綠的牙骨，白色珍珠母等鑲嵌出青翠的松樹和飄逸的仙鶴，盛開的牡丹、芝草及累累的松果等，寓意「松鶴延年，福壽雙全」。鳥類中等級最高的鶴在皇室中有著很高地位，因此可以推測此盒曾經被權貴人士擁有。

032
Serving tray
紫檀葡萄葉形托盤

Zitan
18th century
53 x 37 x 5cm

紫檀
十八世紀
長 53 x 寬 37 x 高 5 公分

This *zitan* serving tray is carved in the shape of a large leaf, probably a lotus. The surface is decorated with intertwining grapes, tendrils, as well as squirrels hiding in the curled edges of the tray. Squirrels and grapes (imported to China from Central Asia via the Silk Road) shown together symbolise an abundance of fortune and offspring, though they are more commonly found together on ceramics.

本件托盤以紫檀雕刻出荷葉紋理，纏繞葡萄串及卷鬚，以及隱藏在卷葉反折處蠢蠢欲動的小松鼠，整個造型趣味而生動。鼠在十二生肖中為「子」，而葡萄成串又多果實，意為「多」，兩者結合正是「多子多福」的美好祈願。松鼠葡萄紋題材在清代瓷器裝飾中常見。

033
Table
黃花梨書桌

Huanghuali
18th century
62 × 130 × 81.5cm

The spandrel-like side stretchers of this table are shaped as scrolling clouds. *Ruyi*-shaped struts are positioned along the stretchers on the front and back. A lattice panel, framed with four stretchers, is formed at the bottom which serves to strengthen the structure and adds additional storage space to the desk.

黃花梨
十八世紀
長 62 x 寬 130 x 高 81.5 公分

桌面採用四面平的方式，羅鍋棖的兩側成如意卷雲狀。棖上的卡子花亦攢成如意狀。四腿間以橫棖和橫豎材組成一個格板，不僅加固桌身亦增加了額外的儲存空間。據目前的材料來看，此類桌的形制在清代才出現。

034
Square table
黃花梨有束腰羅鍋棖方桌

Huanghuali
18th century
94 x 94 x 85cm

The table top is carved with a small "drip edge" groove, to prevent water from dripping off the tabletop. Each side of the table has two *lingzhi* struts between the apron and the humpback stretcher. The legs terminate in low hooved feet.

黃花梨
十八世紀
長 94 x 寬 94 x 高 85 公分

此桌桌面邊框有攔水線，有束腰。羅鍋棖上加靈芝紋卡子花。牙條和腿足沿邊起線，以小馬蹄足收尾。

035
Horseshoe armchair
黃花梨圈椅

Huanghuali
18th century
59 × 44.5 × 98cm

This horseshoe armchair, named for the distinctive curve of the rail that also forms the armrests, exhibits a light and elegant style. The backrest is carved to appear as if constructed of three panels. The central panel is decorated with a blossoming plum sprig, a *ruyi* in a vase and a *lingbi* stone on a stand, while the top panel is decorated with a further stylised *ruyi*. Each object would have been of symbolic significance to the owner of the chair, likely a scholar-official, particularly the *lingbi* stone. *Lingbi* were commonly used as "scholar's rocks"—naturally occurring or shaped rocks that were visual aids to contemplation.

黃花梨
十八世紀
長 59 x 寬 44.5 x 高 98 公分

靠背板以三段木板攢接，上截為減地浮雕壺門形開光內雙螭蓮紋，蓮紋寓意吉祥；中截浮雕數枝梅花，瓶裝芝草以及奇石盆景，寓意「芝石延壽」。此張圈椅造型輕盈優雅。 每一件物品上的花紋對主人都有特殊的象徵意義，如深受官員鐘愛的靈璧石。靈璧石全賴大自然的鬼斧神工打造出肖形狀景，神韻生動。

036
High stand
黃花梨四足有束腰方香几

Huanghuali
Late 17th century or early 18th century
41 x 41 x 87cm

This stool exhibits an elegantly curving structure. The waist is connected to the apron with relief carvings of scrolling cloud patterns. The corners of the aprons are carved with *ruyi* patterns, reminiscent of those used on metal objects from the same period. The feet of the legs are also shaped into *ruyi*.

黃花梨
十七世紀晚期或十八世紀初期
長 41 x 寬 41 x 高 87 公分

几為矮束腰與浮雕卷草紋的牙板相接，牙子與腿足以插肩榫相接，肩部隱起如意紋好似金屬件，這是以淺浮雕的手法來模仿銅、鐵裹葉的造法。此件傢具最特別處是四足在肩部以下羅鍋棖上捲起花腳。三彎腿足足端內捲成如意形收尾，下有方形小足。此件傢具線條婉轉流暢，造型優美。

037
Bookcase
黃花梨架格

Huanghuali and *baitong*
Late 18th century
110 x 51.5 x 175cm

This bookcase unit exhibits minimal construction, with a single shelf at the base and a central drawer unit. The openwork railing around the shelf with drawers is carved with *ruyi* and flowers, paying subtle homage to nature.

黃花梨和白銅
十八世紀晚期
寬 110 x 深 51.5 x 高 175 公分

本件黃花梨架格造型簡約，共兩層。上層格板三面以如意花紋與直欞條結合組合成欄杆，下安抽屜兩具，使得原本外觀樸素的架格頓時妙趣橫生。下層格板下三面安素牙條。此架格較疏朗，而格板亦單薄，似陳置觀賞品比堆疊圖書更為適宜。

038
Dressing case
黃花梨嵌百寶官皮箱

Huanghuali, tieli, ivory, mother-of-pearl and lapis lazuli
18th century
36 x 26 x 36cm

This dressing case features auspicious inlaid decoration. The top of the case is decorated with birds, butterflies, dragonflies, pomegranates—and flowers. Butterflies symbolise longevity, joy and warmth, whereas dragonflies represent purity because the first character in dragonfly, *qingting*, is a homophone for the word for "pure". The door panels feature designs of "One Hundred Boys" with auspicious objects including a parasol, plum blossoms, *ruyi,* crabs and lanterns. The "One Hundred Boys" theme, in which various children are shown playing and celebrating, first appeared during the Song dynasty (960–1270) and became a popular motif during the Ming. Their use on this woman's dressing case likely made it an ideal gift for a dowry, with the playing children suggesting good wishes for the creation of a large and joyous family.

黃花梨、鐵力、象牙、珍珠母和青金石
十八世紀
長 36 x 寬 26 x 高 36 公分

此官皮箱以百寶鑲嵌出各種吉祥裝飾。箱頂為石榴和海棠花，寓意「子孫滿堂」。門板以各類寶石鑲嵌成百子嬉戲圖，再現出花園中的童子們手持白蓋、如意、蓮花、螃蟹等吉祥物在綠竹與梅花間嬉戲的場景。箱體一側為佛手、蝴蝶、花鳥和牡丹，另一側為牡丹和蝴蝶。通體使用染色象牙、青金石、螺鈿、玉石等嵌件。蝴蝶象徵長壽、快樂和溫暖；蜻蜓的「蜻」與「清」同音，因此象徵純潔。明朝盛行畫著眾多小孩的《百子圖》起源於宋朝（960－1270 年），描繪了兒孫滿堂的美好願景，吉祥寓意指示出此件官皮箱像閨房所有，可能為妝奩之物。

039
Lidded chest
黃花梨嵌百寶箱

Huanghuali and semi-precious stones
17th century
37 x 20.5 x 14cm

The five sides of this chest are applied with semi-precious stones in the form of auspicious patterns. The lid is decorated with a dragon phoenix and precious treasures including a gourd and *ruyi*. The front is decorated with cherry blossoms and tea flowers; the sides with lotus and magnolias; the back with narcissus, chrysanthemums and antiquities. The various flowers symbolise beauty and longevity. Such chests were used by people from the North, especially the Hui ethnic group, to keep artificial flowers made of fine woven silk and are sometimes called "flower chests".

黃花梨和半寶石
十七世紀
長 37 x 寬 20.5 x 高 14 公分

蓋頂的五面均以彩石鑲嵌出吉祥紋飾: 龍、鳳、琴、磬、方勝、元寶、葫蘆和如意。箱體四面則是: 茶花、蓮花、玉蘭、水仙、菊花等。種類繁多的花卉象徵美麗和長壽。長方形的小箱通常用來存放文件簿冊或珍貴細軟等物，據王世襄先生《明式傢具》一書中提到：「北方民間，尤其是回族家庭，常用它貯放婦女裝飾用的絨絹花，故又有花匣之稱」。（王世襄：《明式傢具》，生活・讀書・新知三聯書店，2007 年 1 月北京第 1 版）此箱遍飾花卉，或許為「花匣」功能。

040
Lidded sutra chest
黃花梨纏枝蓮花佛經箱

Huanghuali, nanmu and brass
17th century
43 x 24 x 23.5cm

This lidded chest would have been used to hold sacred texts called sutras, which were important to the Buddhist, Hindu and Jain faiths. It is appropriately decorated with lotus leaves and tendrils. The lotus, one of the "Eight Auspicious Symbols" of Buddhism, represents purity.

黃花梨 、楠木和黃銅
十七世紀
長 43 x 寬 24 x 高 23.5 公分

此箱正面浮雕有波卷纏綿的纏枝蓮紋，寓意純潔的蓮花是佛教八寶之一，亦是佛教、印度教和耆那教的重要文化象徵。銅配件亦同樣刻有相同花紋作整體搭配，兩側面安設提環。蓮花是佛教八種吉祥物之一，代表聖潔的品性。在佛教廣受信奉的明清兩代，同類裝飾題材在各類藝術品當中常見，如青花瓷。

041
Inbox
黃花梨嵌百寶信匣

Huanghuali, bone, mother-of-pearl and copper
17th century
16 x 33 x 5cm

黃花梨 、骨料、珍珠母和銅
十七世紀
長 16 x 寬 33 x 高 5 公分

The cover of this inbox is decorated with semi-precious stone inlay, framed by a border of bone inlay. The cover of the box is lavishly decorated, with semi-precious stones and coloured bone inlay depicting a Chinese *bulbul* bird standing on a branch, with "Buddha's hand" fruits in the background, symbolising happiness and longevity.

此信匣除蓋頂其餘素面，蓋面、蓋口和匣口起線。匣蓋與身四角用銅葉包裹，用長方形葉子，如意雲頭形拍子。裝飾最華麗的是蓋頂：以珍珠母、染色骨料等鑲嵌出一只白頭翁站立枝頭，上下均結滿累累佛手的畫面，寓意「福壽雙全」，外框以骨料鑲出，如同畫框。

042
Case
黃花梨嵌百寶匣

Huanghuali, mother-of-pearl, agate and jasper
18th or 19th century
24 x 14.5 x 8.5cm

黃花梨、珍珠母、瑪瑙和碧玉
十八或十九世紀
長 24 x 寬 14.5 x 高 8.5 公分

The top of this case is decorated with swimming goldfish, blooming begonias, a spray of pomegranates and aquatic plants. Goldfish symbolise gold in abundance and pomegranates, rich with seeds, represent fertility and abundance.

匣蓋以百寶嵌工藝裝飾有游弋的金魚，盛開的海棠，飽滿的石榴果，以及水草。諧音寓意為「金玉滿堂」、「子孫滿堂」。

043
Cosmetics case, mirror stand and screen
黃花梨寶座式鏡臺

Huanghuali and *baitong*
Late 16th or early 17th century
39 x 22 x 48cm

This cosmetics case features an elaborately carved back panel decorated with lotus flowers and tendrils, flanked on both sides by four-clawed dragons (*mang*) chasing a flaming pearl. The side panels are pierced wtih tiger-like creatures, a variant from of mythical *qilin*—hooved creatures often depicted as fully or partially scaled with the body of a tiger, ox, deer or horse. They are a good omen and represent prosperity and serenity as they are said to appear during the reign of a virtuous ruler. The mirror rest support at the bottom is sculpted like a lotus leaf. Three drawers below are carved with plum blossoms and dragons.

There are traces of the importance of the "sacred pearl" of wisdom, or *yang* energy, in early Taoism, but it is expressed more clearly in Buddhism as a jewel that grants all wishes. It is often viewed as a metaphor for wisdom, enlightenment and spiritual essence. Dragons are usually depicted in pursuit, reaching out to clutch at the elusive object.

黃花梨和銅
十六世紀晚期或十七世紀初期
長 39 x 寬 22 x 高 48 公分

此鏡臺為寶座造型，設三具抽屜，抽屜連浮雕折枝梅花和雙龍。兩側幫板刻有兔紋和靈芝。後背板浮雕萬字紋（卍）。臺座上的後背搭腦中間拱起，中間雕版裝飾蓮花荷葉，透雕的雙龍戲珠包圍雕版。兩側扶手鏤鏤麒麟。麒麟是中國古代神話傳說中的神獸，性情溫和，象徵祥瑞，首似龍，形如馬，狀比鹿，尾若牛尾。手把上的幼龍回頭眺望後背板上的成龍。鏡臺面隆起半片荷葉為擱鏡之處，同後背板的雕版的主題相應成趣。龍珠在早期的道家中代表智慧和陽氣，在佛教的蓮花中亦是承載美好願望的寶石，它往往被視為智慧、啟迪和崇高的精神的化身。雙龍戲珠在民間寓意「喜慶豐收、祈求吉祥」的美好願望。

044
Brush pot
黃花梨花瓣式口沿雕花筆筒

Huanghuali
18th century
Diameter 21.5cm x height 20cm

The body of this brush pot is carved with petals framing images of blossoming magnolias that grow from rocky outcrops. Magnolias symbolise purity and are called "jade orchids" (*yulan* in Chinese).

黃花梨
十八世紀
直徑 21.5 x 高 20 公分

此件筆筒的口沿雕鏤成花瓣狀，好似一朵含苞欲放的花蕾，而器身以浮雕的手法滿佈玉蘭花，線條流暢，格調趣雅。該時期的筆筒上常飾有玉蘭花，因象徵純潔的玉蘭花又名「木筆花」，正暗合筆筒的功能。

045
Tray
瘿木托盤

Burl
17th century
16 x 18.5 x 2cm

瘿木
十七世紀
長 16 x 寬 18.5 x 高 2 公分

This lotus-shaped tray combines the techniques of high relief and low relief carving. To create it, the craftsman utilised a combination of high and low relief carving techniques. The natural flaws in the wood were highlighted to give the tray a more natural and realistic appearance.

此件托盤高浮雕和淺浮雕結合，呈現出一片栩栩如生的荷葉，邊緣卷縮且利用木材本身缺陷留有破洞的設計更添生趣，異常寫實的一件作品。

046
Kang table
紫檀高束腰炕桌

Zitan
17th century
101 x 65.5 x 27.5cm

Kang tables are small, low tables that were placed on *kang*, which are heated platforms usually made of brick found in northern China.

The narrow waist panels on this example feature scrolling lotuses and *shou* ("longevity") characters; short struts carved with *chilong* (hornless dragons), frame the corners. The aprons are carved in relief with more *chilong* and *shou* characters. The joints of the legs are sculpted with monstrous heads, sometimes called *sichituntou* ("four-fanged swallowing heads") and terminate with clawed feet.

紫檀
十七世紀
長 101 x 寬 65.5 x 高 27.5 公分

「炕」又稱「火炕」，中國北方因冬季漫長而寒冷，居家常設的一種以磚石建築的取暖設施，下燒柴或炭等以供暖。炕上常擺放炕桌，以供日常起居之用。 此炕桌除束腰浮雕卷蓮紋及壽字，轉角處設浮雕螭龍（一種常與麒麟混淆的無角龍，傳說它們都有無窮的能量）短柱。托腮寬而厚，壺門牙條上浮雕一對螭紋和變體壽紋。三彎腿足立於獸爪抓球上。

047
High stand
紫檀有束腰花幾

Zitan and boxwood
19th century
45 x 45 x 89.5cm

With drip-edge groove on four sides, the high waist is carved with scrolling clouds, and below, each apron is carved with two inlaid boxwood dragons fighting over a flaming pearl among scrolling clouds carved from *zitan*.

紫檀和黃楊木
十九世紀
長 45 x 寬 45 x 高 89.5 公分

幾面起攔水線，高束腰內浮雕如意卷雲。回紋馬蹄足直落托泥上，腿足及牙條起陽線，牙條下安黃楊木鑲紫檀雙龍戲珠角牙，以黃楊木刻出雙龍和火珠，以紫檀刻出如意卷雲，利用兩種木材的色差對比，使得整件傢具輝煌奪目。

048
Set of four lowback armchairs
紫檀清式扶手椅四張

Zitan
Late 18th or early 19th century
60.5 × 46.5 × 91.5cm

Dragons are the dominant motif on this set of lowback armchairs. The central panels of the backrests each depict a five-clawed dragon rising from the waves amongst billowing clouds, in pursuit of a large flaming pearl. The armrest railings, aprons and foot rests are decorated with cloud motifs.

紫檀
十八世紀晚期或十九世紀初期
長 60.5 x 寬 46.5 x 高 91.5 公分

此組扶手椅一式四張，板座屜，有束腰，造型風格和結構屬典型的清式扶手椅。靠背板中心雕板的浮雕正面五爪龍在如意卷雲中若隱若現，下為福山壽海，氣勢非凡的裝飾主題和精良的工藝，寓示著扶手椅們來自皇室。雕板兩旁及兩側扶手、牙條下四面角牙均攢接拐子紋。

049
Square table
方桌

Zitan
19th century
91.5 x 91.5 x 87cm

The angular scrolled pattern of the apron-stretchers and carved medallions of this table are shaped as coiled dragons to enhance the otherwise plain structure. The table appears to be in a regional style that developed in Guangdong characterised by an uncompromising use of material and a sense of mass.

紫檀
十九世紀
長 91.5 x 寬 91.5 x 高 87 公分

此桌有束腰，四面橫棖以橫豎材攢接出拐子紋，中間裝透雕夔龍紋卡子花，四足為馬蹄形足，此桌雖線條構造略為笨拙，但選材精良，屬廣式風格傢具。

050
Standing screen
紫檀插屏式透雕大座屏

Zitan
18th century
135 x 65 x 206cm

The exquisite craftsmanship of this large standing screen suggests the work of the Qing imperial workshops in Beijing. Such screens traditionally displayed paintings, calligraphy, decorative stones like marble or mirrors. The thick base is decorated with four lions playing with embroidered balls, one on each corner. Panels on the base are decorated with scenes depicting dragons chasing pearls, surrounded by patterns of lotus, *lingzhi*, chrysanthemums, peonies and other auspicious floral motifs. The outermost columns are incised with a stripe of interlocking swastika designs with a lotus-bud-shaped finial.

The outer frame of the display area is carved with auspicious cranes amid clouds, with six openwork panels depicting dragons and florals around the inner frame.

紫檀
十八世紀
長 135 x 座寬 65 x 高 206 公分

紫檀大插屏的擁有者通常非富則貴，本件插屏的精湛做工亦盡顯富貴。屏底座用厚木雕出橋形墩，兩頭是圓雕獅子抱繡球，左右對望。立柱間裝橫棖三條，以短柱間隔，裝有兩層絛環板，上浮雕有雙龍戲珠、纏枝蓮紋、靈芝、菊花、牡丹等吉祥花卉。橫棖與短柱上均刻連綿卍字紋。批水牙上浮雕牡丹花。上下左右嵌裝絛環板，左右兩塊透雕龍紋，而上下四塊則為靈芝、蓮紋、牡丹等花卉。大框上刻仙鶴卷雲紋，子框上則刻纏枝蓮紋。屏心已失，傳統以字畫、刺繡、大理石或鏡來做屏心。此件大插屏做工異常精美，可能出自宮廷作坊。

051
Pair of cabinets
紫檀方角櫃一對

Zitan, huanghuali, nanmu, copper and *baitong*
18th century
95 x 53.5 x 177.5cm

紫檀、黃花梨、楠木、銅和白銅
十八世紀
寬 95 x 深 53.5 x 高 177.5 公分

This pair of *zitan* cabinets features doors and side panels subdivided into three *taohuan* (a Chinese term for narrow, usually horizontally oriented, decorative panels) carved in relief with a pair of confronting dragons that resemble ancient jade carvings. The large and smooth panels highlight the lustrous and glossy quality of the wood. The escutcheons, door pulls and hinges are the original metalware. The door pulls are inlaid with *taijitu* (*yin/yang* symbols) in copper and *baitong*, a copper alloy with nickel and zinc that has an appearance similar to silver. The interior shelves and drawers are made with *huanghuali* and *nanmu*, the latter a durable softwood with a pleasant aroma.

邊框起窪面，櫃門為六抹結構，上中下三抹的絲環板浮雕雙龍，仿玉器的雕刻風格；其餘兩抹為大片紫檀面板，平整光素，凸顯紫檀的紋理光澤。該柜的金屬配件均為原配，門上的扣牌嵌太極圖案，非常精緻，寓意「陰陽相合」，亦是中國傳統吉祥紋飾。櫃內為架格與抽屜組合，以黃花梨和楠木製作。

052
Pair of ceremonial lampstands
紫檀燈臺一對

Zitan
18th century
50 x 50 x 163 cm

These lampstands are solidly constructed. The square platform at the top is shaped with indented corners and its edge is molded to a half-round profile. Four hanging spandrels are carved in relief with scrolled *chilong*. The vertical post is in square form, and rests on a disk at the base. The large standing spandrels are also carved in relief with scrolled *chilong*. Such lampstands were once commonly used in grand households as well as the Imperial Palace.

紫檀
十八世紀
座長 50 x 座寬 50 x 高 163 公分

此對燈臺基座以兩個墩子十字相交作為坐墩，站牙四面浮雕螭龍紋，正中為方形燈桿。燈臺頂端為方形委角平臺，上下邊沿起線，下有四小站牙浮雕螭龍紋，與底座呼應。燈臺是大宅府邸常見的器物，在明清字畫書籍中常常出現，但傳世精品不多，此對燈臺為其中的代表之一。

053
Shrine
紫檀佛龕

Zitan
Qianlong era, around 1769
54 x 63 x 109cm

Altar shrines are widely used in Chinese households. They come in different variations, such as this Buddhist altar shrine modelled after Qing-style architecture with a roof that resembles the Hall of Preservation of Harmony (*Baohedian*, one of the three grand halls in the Forbidden City). Imperial decorations in keeping with its design source include dragons amidst clouds and stylised lotus scrolls — both images associated with the imperial family.

An inscription is engraved at the back of the shrine in Manchurian, Chinese, Mongolian and Tibetan scripts, stating that starting from 1769 the shrine was used to worship Manjushri, a bodhisattva. This means that the construction of the shrine was also completed in the same year. Emperor Qianlong was a devotee of Tibetan Buddhism and became student of the famous Buddhist master Zhang Jia in 1745.

紫檀
清乾隆三十四年（1769 年）
長 54 x 寬 63 x 高 109 公分

神龕、佛龕等在中國廣泛使用，式樣繁多，而本例屬於建築模型式佛龕。採用重簷歇山頂，與故宮三大殿的保和殿頂部相同，面闊三間，進深一間，為清代官式建築中最高等級之一。六抹隔扇、飛簷、斗拱、欄杆、須彌座等部件一應具全，各建築構件如梁枋、雀替、欄板等等皆浮雕卷雲龍紋、纏枝蓮花等各種顯示皇家身份的裝飾紋樣。

而佛龕的背後以滿、漢、蒙、藏四種刻款文字：「乾隆三十四年三月初二日欽命章嘉胡土克圖認看供奉利益新造文殊菩薩番稱菩薩番稱嘉穆揚清稱訥蘇肯和隆鄂拂薩蒙古稱曼珠施哩」。文字中指出該佛龕於清乾隆三十四年（1769 年），開始供奉文殊菩薩，其制造年代最遲在這一年。乾隆皇帝崇信藏傳佛教，於乾隆十年（1745 年）拜章嘉國師為師。此佛龕應出自清代宮廷的造辦處工匠，為同類型器物的頂級之作。

054
Small case
紫檀嵌螺鈿雕龍匣

Zitan and mother-of-pearl
19th century
11 x 11 x 6cm

The lid of this small case is decorated with mother-of-pearl inlay depicting a front-facing five-clawed dragon amid clouds. During the Ming and Qing dynasties, dragons were a common motif used to adorn furniture; however, the use of five-clawed dragons was strictly limited to the imperial court.

紫檀和珍珠母
十九世紀
長 11 x 寬 11 x 高 6 公分

此件紫檀嵌珍珠母方匣精工細作，匣蓋略呈盝式頂，以珍珠母鑲嵌出五爪龍行雲吐珠的畫面。龍在明清兩代經常作為吉祥物出現在傢具的裝飾上，但正面龍則通常屬皇室物品的專利而在民間被禁用。

055
Brush pot
紫檀雕龍筆筒

Zitan
18th century
Diameter 15cm x height 15.5cm

This intricately carved brush pot depicts a five-clawed dragon looming over the Isle of Immortals while chasing a flaming pearl. Dragons to either side are swimming among the waves and clouds. The intricacy of the carving and the use of the imperial front-facing dragon suggest that it was made for use by a member of the court.

紫檀
十八世紀
直徑 15 x 高 15.5 公分

這件筆筒展示了高超的浮雕工藝，一條器宇軒昂的五爪龍正吐出寶珠並居於正中，龍身在海水中若隱若現，兩側游龍則一上一下在波浪中潛游，龍的下方則現福山壽海，口沿鏤以回紋。本例的精湛工藝及裝飾主題顯示可能出自宮廷。

056
Canopy bed
黃花梨六柱架子床

Huanghuali
18th century
227 × 157 × 221cm

This bed, probably owned by the wife of a wealthy merchant or scholar-official, is supported by six square posts with rounded corners. The corner posts provide support for the open framework over which silk curtains were draped for privacy as well as to provide insulation in draughty rooms. The frieze of narrow panels and spandrels surrounding the top is pierced with *chilong* and *shou* characters. Below, the railings and waist panels display dragons and more auspicious wealth and longevity characters. The stout cabriole legs are carved with animal masks and end in clawed feet.

黃花梨
十八世紀
長 227 x 寬 157 x 高 221 公分

此件黃花梨架子床為六柱架子床，四角立柱撐起頂蓋，頂下四圍有掛檐，透雕螭紋和壽字。門柱與角柱的圍板透雕螭紋、變體福壽字樣。另三面圍欄分上中下三層，上層為透雕螭紋和壽字的卡子花；中層為透雕周圍螭紋中間福字或壽字；下層設透雕螭紋的絲環板。床身高束腰，上浮雕螭紋；牙條雕螭紋和纏枝如意紋；雕獸面的三彎腿足立於獸爪抓球上，用材厚實。此床體型高大，運用浮雕、透雕等雕飾手法，盡顯豪華富麗的氣派。

057
Daybed
黃花梨鑲象牙榻

Huanghuali and ivory
17th century
137 × 225 × 51cm

Daybeds could be places in bedrooms, studies or pavilions based on the owner's preference. The soft rattan mat is woven with subtle swastika symbols. Bamboo-like short struts are carved along the waist, while the apron is decorated with a pair of inlaid ivory dragons circling a flaming pearl among scrolling clouds. The joints of the cabriole legs are carved with animal masks with inlaid ivory paws and teeth.

黃花梨和象牙
十七世紀
長 137 x 寬 225 x 高 51 公分

榻的使用位置不固定，不一定放在臥室，亦常安設於書齋亭榭，可供人隨時休憩。本件榻的做工異常考究華麗，藤編軟屜中隱隱現出卍字紋。束腰間有竹節狀短柱，下有托腮。牙條起壺門形線，以象牙鑲嵌龍、火珠和雲紋；而雕獸面的三彎腿足亦用象牙鑲出牙齒和利爪，使得獸面生動靈現。

058
Kang table
黃花梨嵌百寶有束腰三彎腿方炕桌

Huanghuali
17th century
94 x 62.5 x 28xm

This high-wasted *kang* table is supported by scrolled legs. The waist, apron and legs are decorated with auspicious symbols including double-circle patterns and bergamot oranges. A *ruyi* is carved in the centre of each apron.

黃花梨
十七世紀
長 94 x 寬 62.5 x 高 28 公分

此炕桌有高束腰，四角設短柱，絛環板上百寶嵌有文房用品、雙聯環、佛手等吉祥物。下有托腮，牙條中間鏤成如意雲頭，肩部淺浮雕如意雲頭仿銅件造型。三彎腿卷珠足，上亦用百寶工嵌花卉裝飾。此件傢具造型頗有古意。

059
Formal side table
黃花梨夾頭翹頭案

Huanghuali
Late 17th or early 18th century
199.5 x 36 x 91cm

The ends of this *huanghuali* altar table are fitted with gently upturned flanges. The apron is elaborately carved in relief with *chilong* and the end panels are pierced and carved with dragons and *qilin*.

黃花梨
十七世紀晚期或十八世紀初期
長 199.5 x 寬 36 x 高 91 公分

此翹頭案兩側翹頭緩緩升起，線條優美。牙頭和牙條浮雕螭紋與壽字。兩側擋板以透雕麒麟與螭紋盡顯富麗繁縟的裝飾風格。

060
Formal side table
黃花梨小翹頭案

Huanghuali
18th century
145 x 38 x 84cm

This altar side table displays elegant proportions, refined workmanship and auspicious decoration. Spandrels decorated with *ruyi* designs, birds and clouds ornament the sides of the table.

黃花梨
十八世紀
長 145 x 寬 38 x 高 84 公分

此案牙頭浮雕鳳鳥和雲紋，案腿裝飾則有如意紋。
此件小翹頭案形制小巧，比例優美勻稱。

061
Cabinet
黃花梨楠木圓角櫃

Huanghuali, nanmu, zitan and brass
19th century
45 x 84 x 125cm

The frame of the cabinet is made with *huanghuali*, supplemented by *nanmu* cabinet top and doors. Each door panel is divided into three parts, each decorated with *zitan* inlay: the upper part with patterns of dragon and *lingzhi* mushrooms; the middle part with interlocking chains and *taijitu*; the bottom with dragon and *shou* character motifs.

黃花梨，楠木，紫檀和黃銅
十九世紀
長 45 x 寬 84 x 高 125 公分

此圓角櫃框架用黃花梨製作，櫃頂及雙門則為金絲楠木，有門閂。四抹將櫃門分成三段，以紫檀木鑲嵌裝飾，自上而下，第一段螭紋靈芝，第二段連環扣與太極，第三段螭紋捧壽字。櫃內有屜板一層和安有兩個抽屜的抽屜架，將內部空間分成三層。素牙頭，無櫃膛。

062
Six-panel screen
黃花梨六扇透雕圍屏

Huanghuali and brass
18th century
Each panel: 54.5 x 210cm

Each panel of this screen is decorated with dragons and *shou* characters. Screens were usually used as decorative backdrops, sometimes decorated with paintings or marble panels, and were placed against a wall. This screen however, is carved on both sides which suggests that it was most likely used a room divider.

黃花梨和黃銅
中國北方，十八世紀
每面長 54.5 x 高 210 公分

圍屏多扇，可拆卸，通常為雙數，或四、六、八乃至十二扇，起間隔空間的功能，在明清人畫中常有描繪。本例為完整的六扇圍屏，屬罕有。屏扇的屏心、絛環板、裙板均雙面透雕壽字和螭紋。

063

Cosmetics case, mirror stand and screen

黃花梨五屏風式鏡臺

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

The lower part of the cosmetics case is fitted with two doors, both decorated with openwork panels of a pair of flying dragons. The apron is formed into a traditional *kunmen*-shape profile with dragons carved in relief. The mirror stand comprises five panels which are pierced with dragon heads, four-clawed dragons amidst scrolling clouds and the Isle of the Immortals. The quality of the craftsmanship and elaborate design point to its origin in the imperial workshops of Beijing.

黃花梨和白銅
十七世紀
長 70 x 寬 36 x 高 100 公分

臺座兩開門， 門板透雕雙龍戲水，牙條起壺門形線，上浮雕螭紋。臺座上安五屏風，中扇最高，高度左右遞減。搭腦雕龍頭，絛環板全部透雕四爪龍紋和卷雲，下浮雕福山壽海。臺座上安設欄杆，看面亦安設透雕龍紋的欄板。此鏡臺工藝精湛，應屬皇室用品。

064

Cosmetics case, mirror stand and screen

黃花梨五屏鏡台

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

The most noteworthy natural motifs featured on this cosmetic case are the dragon and phoenix heads. In Chinese culture, especially in Taoism, dragons represent *yang* energy and phoenixes represent *yin* energy, both are needed to balance each other. The top of each screen panel is finely carved in relief with cranes flying among the clouds. The centre panel is pierced with a scene illustrating a scholar rising from the sea on the head of a dragon meeting a phoenix. The side panels feature auspicious flora, such as bamboo, *lingzhi*, chrysanthemums, peonies and plum blossoms. The front panels of the balustrade are carved with deer and *lingzhi*.

黃花梨和白銅
十八世紀
長 56 x 寬 33.5 x 高 79 公分

此鏡台搭腦最高處為龍首，兩側為鳳首。在中國文化尤其是道教中，龍有陽剛神力，鳳有陰柔之美，代表陰陽和諧。屏風上段為浮雕仙鶴浮雲，下段透雕，中間一片上截為仙女帶侍女立於雲端，下截為一仙人立於龍首，似於一鳳凰嬉戲；兩側則分別為松竹靈芝、菊花、牡丹、梅花等吉祥花卉。台座上安設欄杆，看面欄板刻有鹿與靈芝，象徵福祿。

SILVER | 銀器

Transforming the world: European silver from the 17th to 20th century

Remaking Europe

Silver has always occupied a position of prominence in the decorative arts. Its lustre and preciousness distinguish it from other materials like ceramics, wood and glass, which have little intrinsic value beyond the aesthetic. As a result, objects made in silver usually have more than just a utilitarian purpose. They are signifiers of wealth and status, decorated with iconography and symbolism intended to reflect the status and achievements of their owners. Durable and beautiful, silver objects could be handed down through the generations as family heirlooms; equally, they could be easily melted down as a source for quick revenue, or refashioned to suit current styles. Every major European artistic movement since the sixteenth century has been widely represented in silver, from the severe ornamentation of the Italian Baroque and late Renaissance to the minimal designs of Scandinavian goldsmiths like Georg Jensen in the early twentieth century. Many of these styles find expression in the diverse silver collections of Liang Yi Museum, built up over the course of thirty years.

Supplied by mines in Anatolia (modern day Turkey) from as early as 3000 B.C., European craftsmen have been making elaborate decorative objects in silver since antiquity. But it was events in the sixteenth century that dramatically transformed the manufacture and consumption of silver in Europe, creating the right conditions for the production of the objects illustrated over the following pages. Never before had Europeans had access to the vast silver deposits of New Spain and Peru, made available to them through the Spanish conquest of the Americas. Ships laden with silver began arriving in Western Europe from around 1550, rapidly increasing the amount in circulation. This made silver more readily available to craftsmen, but because it was used for coinage it also caused inflation and extreme rises in prices for food and manufactured goods. Referred to by historians as the "price revolution", this had significant implications for the manufacturing industries. The countries through which

Fig. 1: Portrait of George de Ligne Gregory (1740 – 1822). John Russell, R.A. (British, 1745 – 1806). 1793. Pastel on paper, laid on canvas. 75.9 × 63.2 cm. The J. Paul Getty Museum, Los Angeles.

John Russell's engaging portrait of George de Ligne Gregory was likely painted to celebrate Gregory's appointment as High Sheriff of Nottinghamshire in 1793.

silver flowed (Spain and Portugal) did not have significantly developed manufacturing industries to supply trading goods and supplies for their new colonies. Over the next two centuries England, France and the Netherlands developed the facilities and infrastructure to provide these goods, becoming centres of industrial and financial power in the process.

These changes transformed the work of silver- and goldsmiths. Along with the traditional hand-wrought *objets d'art* that had always been made as special commissions for an elite clientele, production broadened to include ordinary dinner services, tea sets and domestic implements such as light fixtures and writing tools. As these cities took on greater political and financial authority, the middle classes—made up of artisans, bankers and merchants—took on more substantial roles in commerce with their greater wealth and independence. Along with this prosperity, particularly marked in Italy, an increased number of palaces and mansions were constructed, creating a greater demand for extravagant furniture and domestic art, both for established aristocratic patrons and the newly wealthy. Geared towards the emerging middle-class, by the late seventeenth century these goods were often made using industrial methods in set patterns, though fine, hand-wrought pieces like a lavish sideboard dish made for George de Ligne Gregory, the High Sheriff of Nottingham, were still being produced in artist workshops (cat. 069). There was also a large output of comparatively modest small wares such as bouquet holders, spoons and other flatware, bells, pens, baby rattles, brush backs and other dressing table equipment, small picture frames, dolls' tea sets, book markers and hundreds more types of objects that were within the means of all but the very poor.

London was one of the most important of these centres and attracted silversmiths and other craftsmen from the United Kingdom and Europe, particularly after the Edict of Fontainebleau of 1685 revoked laws protecting the Huguenots (French Protestants) from religious persecution in France. Many Huguenots were skilled craftsmen who set up profitable workshops after emigrating, including the family of one of London's most well-known silversmiths; Paul de Lamerie (1688–1751). The French style and unrivalled technical skills these immigrant craftsmen brought with them changed British silversmithing, and made London into one of the most innovative centres of art in silver (fig. 2). In England only Birmingham saw more silver wares produced—though this was

not until the nineteenth century, and most of it, such as a letter knife made by Samuel Walton Smith in 1890, still made its way to London for sale.

Paris was another important centre, drawing goldsmiths from across the French provinces, the Low Countries and the areas across the Rhine. In Germany, Cologne and Augsburg acted as magnets for German goldsmiths—the former was notable for sending itinerant smiths all over Europe, from the Iberian Peninsula to the Baltic. German smiths were particularly numerous in France, the Netherlands and Italy, the latter of which had an enclave of foreign goldsmiths in the city of Venice. In the East, St. Petersburg and Moscow were the important Russian metalworking hubs, the former best known through the works of the Fabergé family, who like many Huguenots who emigrated, can be traced back to seventeenth century France, then under the name Favri.

Fig. 2: Coffee-pot. Paul de Lamerie, 1743 – 44. Silver and wood, height 35.6cm. The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London.

A Rococo coffee-pot with cartouches, shells, flowers and *putti* made in the workshop of Paul de Lamerie (1688 – 1751), one of Britain's most prolific and highly regarded silversmiths.

Masters and Apprentices

By the sixteenth century strict guild systems were in place across Europe that nurtured the development of skilled craftsmen and helped ensure that only the highest quality of silver was used. In France, a prospective silversmith usually served an eight-year apprenticeship, and then spent two to three years as a journeyman. To be recognised as a master, the journeyman then submitted a trial work—his "masterpiece"—which was used to judge his proficiency. It was only after acceptance of this object by the guild, and after an examination, that the status of master was obtained.

The guild's marking system ensured the quality of the metal itself. As silver in its pure state was too soft to form a durable object, a small amount of copper was added to the silver when in its molten state to provide additional strength. It is the addition of copper to silver, together with the process of fashioning and aging, that gives silver its fine light-blue patina. Different countries had various standards of purity that were allowed to be used for silver objects: from 1543, the French silver standard required that around 958 parts out of a thousand must be pure silver.

Unfortunately, because of the value of silver as a raw material, various fiscal crises of the late seventeenth and eighteenth centuries had a negative

impact on silver works from France. Both Louis XIV (1638–1715) and Louis XV (1710–74) issued edicts demanding that silver be brought to the mint for melting, with the resulting material then used to replenish depleted state treasuries. Consequently, silver from the seventeenth and first half of the eighteenth centuries survives in relatively small quantities. The best-known objects made during the reign of Louis XIV were the pieces of silver furniture—consoles, mirrors and the like—made for Versailles. These pieces were melted down in the late seventeenth century as a result of Louis XIV's own edict, but domestic silver survives from the last decades of Louis's reign, albeit in small quantities. Much surviving French silver was produced after 1797, when a new marking system was implemented that included the maker's mark, and a silver standard guarantee mark in the form of the head of Minerva, or a rooster.

Silversmiths outside of France underwent less rigorous training. In Britain, smiths were required to serve an apprenticeship of seven years to learn the craft, at the end of which they had to pass a proficiency examination before they could be employed as a worker in the trade and a full member of the Guild of Goldsmiths. As in France, the English hallmarking system introduced in the fourteenth century guaranteed the quality of the silver with a number of marks, the issuing of which has been controlled by Goldsmiths' Company since it received its first Royal Charter in 1327. Every British-made silver object offered for sale was required to bear four marks struck into the metal in a conspicuous place. One, the sterling mark, showed that the piece had been tested at the assay office with 925 parts of a thousand of pure silver. In London, Birmingham and Sheffield, the three busiest assay-office towns, this mark was the "lion passant"—a lion in left profile walking to the left. Smaller centres used other sterling marks, such as a castle in Edinburgh and a crowned harp in Dublin. Similar systems were employed in Germany and the Scandinavian countries, while Italy, for centuries a chaotic assemblage of kingdoms, principalities, duchies and republics, employed a diverse system of hallmarks that was as varied and complex as the power struggles of the ruling classes. A uniform standard for silver marking was not implemented there until the completion of the *Risorgimento* ("Italian unification") in 1871.

Russia is unique in Europe in that no guilds or equivalent craftsmen's associations developed during the Middle Ages. A comparable system would only emerge

shortly after Tsar Peter I (1672–1725) ascended the throne in 1682, at which point he sent emissaries throughout Europe to search for people who had the scientific, technical and craft skills that were lacking in his agrarian country. The Tsar established a comprehensive education and training system for fields like silver- and goldsmithing, but the population showed little interest in sending their children to these schools, so he passed strict laws to enforce vocational education and training. The Tsar also reformed the Russian monetary system, and fixed the production of silver to four standard purities: 96, 90, 84 and 62 *zolotniks* (an obsolete Russian weight measure). 96 *zolotniks* was roughly comparable to pure silver. Peter's other reforms stipulated that all gold and silver marks must be registered with a master or maker's mark, an assayer's mark, a standard mark and a town mark, bringing silver production in line with systems used elsewhere in Europe.

These hallmarks are valuable historical records in that they make it possible to identify the maker and the place and date of manufacture of works, although their original purpose was to protect the silver coinage from being converted by goldsmiths and silversmiths into the raw material for their products. The marks are an interesting study in themselves; on many later works they are generally evenly struck, legible and have not become eroded from years of domestic use and polishing.

Fig. 3: Christening cup and cover. Edward Feline, London, 1731. Silver, 28.5 x 39.5cm. The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London.

Silver was a traditional christening gift, and in the Tudor period it became customary for the king to buy or commission a piece of silver for the baptism of his godchildren. This cup was given by King George II (1683 – 1760) to his goddaughter Lady Emilia Lennox (1731 – 1814) on October 25th 1731.

Form and Function

Whatever the circumstances of their creation, silver objects were produced in an astonishing variety of shapes and sizes, reflecting the array of influences that artisans translated into functional and decorative forms. While silver had long been associated with ceremony and achievement, during the sixteenth century the preponderance of presentation vessels in particular became even greater—perhaps because of the increased availability of silver. Political and civic successes were celebrated with monumental gifts of silver, as were childbirth and marriage, with a number of silver objects made in honour of these rituals. Christening cups and other objects like trays fulfilled both utilitarian as well as celebratory roles in commemorating a child's birth (fig. 3). Pride of ownership on such objects was expressed not only in the display of such silver but also in the coats of arms, monograms and inscriptions with which they were engraved.

They were often commissions, which came from a variety of sources—from individuals and churches to government agencies and corporations.

The way these commemorative objects looked was determined by a range of economic and social factors. Dominated by monarchies, European silver styles often reflected the policies and aesthetic preferences of the sovereign. In England for example, silver forms expressed the conservatism of James I (1566–1625) in a period of high immigration of Protestants from the Continent, which eventually evolved into the delicate and refined aesthetic sense of Charles I (1600–1649). Then came the puritanical attitudes of Cromwell (1599–1658); the extravagance of Charles II (1630–85), the classicism of James II (1633–1701), followed by Dutch styles that arrived with Mary II (1662–94); and periods of alternating prosperity and scarcity under George I (1660–1727), II (1683–1760) and III (1738–1820).

These styles developed in similar forms across Europe, and made their way over borders through the movement of itinerant craftsmen, trade goods, and diplomatic gifts. The elegant mid-nineteenth century Neoclassical designs of Paul Storr (1771–1844) for example, a London-based silversmith who led one of the most successful silver factories of the time (cat. 065)—found similar expression in the works of Maison Odiot (French for "the House of Odiot") in France, whose Neoclassical and Orientalist themes appealed to Napoléon I (1769–1821), fresh from his conquests in North Africa (cat. 071). Even Russia exchanged designs and ideas with countries thousands of miles away. When Peter the Great established St. Petersburg as the Russian capital, local silversmiths combined their own repertoire of traditional Russian forms and techniques with the international styles of western Europe. Trade between Russia and Scandinavia, and the migration of Scandinavian goldsmiths to Russia from the early eighteenth century, resulted in significant exchanges of designs and ornament. They brought designs and models with them which influenced Russian workshops, although sometimes forms came into fashion in Russia long after they had fallen out of vogue in western Europe.

Just as sophisticated commemorative works that reflected changing fashions were produced for the court and upper classes, silver continued to be made for people in ordinary walks of life in styles that changed only slowly, represented

by items such as tankards, mugs and candle-holders. The design of these items remained fairly conservative. Old styles were revisited, or used with small changes to make them look modern. Renaissance, Baroque, Rococo and Neoclassical motifs were common. After the Industrial Revolution in the late eighteenth century, manufacturers tended to order designs from one source and have them made up in their factories, although some employed artists to produce designs, introducing figural and animal sculptures and panels into their mass-produced commercial offerings. Some factories established art studios beginning in the late nineteenth century to produce hand-wrought pieces in advanced designs. It was through this practice, along with the survival of small workshops, that hand processes were preserved and new styles found expression in the medium of silver. These included, most notably, Arts and Crafts, Japonisme and Art Nouveau—the latter exhibited most famously in the serene flowing forms and distinctive lines of Georg Jensen (1866–1935), a Danish silversmith who founded Georg Jensen A/S. All of these styles were eventually absorbed into the production of industrialised makers, some more quickly in different regions.

The most common source of decorative inspiration for silver, used in every style and period albeit in different forms, was nature. Images of plants, flowers and animals were used as a visual accompaniment to devotional icons of saints and figures from mythology, or to ornament and decorate functional items. The use of botanical imagery, often in the form of large blooms entwined with foliage, was one of the most popular ornaments throughout Europe in the seventeenth century. Leading artists published single prints or pattern books of their designs, which aided in disseminating fashionable styles during the Baroque period. In Europe from the eighteenth to nineteenth centuries in particular, this preference developed significantly as artists became increasingly interested in the realistic depiction of the natural world. This imagery had multiple purposes. Beyond their decorative properties, plants and flowers usually had a symbolic association that often related to the function of an object, or to an attribute associated with its owner. Because of the wealth and variety of source materials, a single plant often had various and sometimes conflicting meanings ascribed to it. The laurel, for example, found on a pair of early twentieth century candelabra from Italy, (cat. 081) was an attribute of Apollo, who pursued the nymph Daphne until she turned into a laurel tree, but it was also consecrated to the Vestal Virgins because of its evergreen properties, perceived as purity uncorrupted by decay.

Fig. 4: An illustration of an onion in Macer Macer Floridius's *De Viribus Herbarum*, Geneva, around 1495.

Medieval herbal texts were an important source of floral and animal designers from the 15th century onward.

European silver- and goldsmiths drew on botanical imagery from three main sources. The first of these was symbolism that had its origins in the literature of antiquity, where plants were used as metaphors for virtue and vice. In classical mythology, human beings were transformed into plants as a reward or punishment, for example. Certain plants are also associated with deities: the laurel for Apollo, god of the sun; corn or wheat for Ceres, goddess of agriculture and grapes for Bacchus, god of revelry. Much of this symbolism likely found its way into silver designs via classical texts which recorded some of the traditional lore associated with plants, which were passed on to artists and craftsmen during the Renaissance, a period of revived interest in the classical world. The second category drew on the wealth of plant symbolism in religious writings: The Bible and the Apocrypha contain many references to trees, fruits and flowers in moralising similes and parables, usually associated with positive qualities. A third major source for plant symbolism were medieval herbal texts, which described the natural properties of plants and their use in cooking and in medicine. Motifs were applied to objects in all shapes and sizes, imbuing them with their associated qualities.

Changing Habits

Nature symbolism was particularly popular as an ornament for tea and coffee services, following the introduction of tea and coffee drinking into Europe in the seventeenth century. This practice provided an important impetus for the development of new forms in silver. Services typically comprised a teapot, hot water kettle on a stand, sugar bowl, creamer, waste bowl and a serving tray. Dating to the mid-eighteenth century, a coffee pot of an unusually innovative and daring design features coffee leaves that decorate the spout. Made by Maison Odiot, the handles are decorated with scrolling foliage while classical acanthus leaves appear on the feet (cat. 075).

Dining habits in general changed significantly in the course of the late seventeenth and eighteenth centuries, with similar ramifications. The French custom of placing food on the table in tureens and platters arranged decoratively became known as *service à la française*, and this style of dining, in which one served oneself, became the standard throughout Europe, from Moscow to London. The *service à la française* encouraged the development of the

tureen, which became the dominant—and most expensive—feature of the table. Made by French silversmith Alexandre Gueyton (1818–62), a tureen from the Yussupov Service carved with friezes of scrolls, flowers and fruits is a typically lavish example (cat. 076). Also intended for use on the dining table are pair of candelabra designed and modelled by François Gilbert and chased by Paul Diomède for Maison Odiot in 1867. Their bold, sculptural style draws upon floral and architectural motifs from classical antiquity, with the addition of more contemporary subject matter on the base in the form of industrial figures holding manufacturing equipment (cat. 078).

The production of silver in Europe was understood to be the embodiment of a country's prosperity—an expression of stability, taste and industriousness. Because of this significance, the forms and ornamentation of silver reveal much about not only the character of individual makers and workshops, but also the cultures that nurtured them. While it is impossible to discuss all of the forms silver took across cultures, the works in this catalogue demonstrate that while much of the significance the symbolism and designs used on silver may be lost on audiences today—many inspired by shapes and patterns in the natural world—at the time, this vocabulary of visual imagery was readily understood by its audience. The resurgence of silver among contemporary collectors demonstrates that the hidden messages and expression of thoughts and emotions within these symbols still resonate today.

Benjamin Chiesa
Curator, Liang Yi Museum
July, 2016

圖一：George de Ligne Gregory (1740-1822 年) 肖像。約翰・拉塞爾 (英籍，1745-1806 年) 。1793 年。紙上粉彩，置畫布上。75.9 × 63.2 公分。洛杉磯蓋蒂博物館。

約翰・拉塞爾繪畫的這幅肖像很可能是為了紀念 George de Ligne Gregory 於 1793 年被任命為諾丁漢郡的郡長。

世界的轉變：十七至二十世紀的歐洲銀器

重塑歐洲

銀在裝飾藝術中一直有著舉足輕重的地位，它本身的珍貴價值不同於陶瓷、木材、玻璃等普通材料。於是，銀器不僅僅是一種實用物品，更是財富和地位的象徵，它的裝飾形象和象徵意義旨在反映主人的地位和成就。銀器美觀耐用，常作為傳家之寶代代相傳；同樣，它們亦能被熔化而快速變現，或應潮流而重鑄。自十六世紀以來，主要的歐洲藝術運動，由意大利的巴洛克藝術風格、文藝復興晚期形式，以至二十世紀初斯堪的納維亞銀匠 Georg Jensen 的簡潔風格，銀器均呈現出不同時期的風格演變。是次兩依藏博物館的銀器展覽展示我們三十年來銀器收藏的成果。

自公元三千年前，安納托利亞 (今土耳其) 的銀礦已經開始為歐洲銀匠供應銀原料以製作銀器。十六世紀是銀器生產和消費的轉折點，以下是具備適合銀器生產條件的說明：西班牙征服美洲令歐洲人首次接觸到新西班牙 (十六至十九世紀西班牙殖民地國家的總稱) 和秘魯豐富的銀礦，大約 1550 年，滿載白銀的船隻抵達西歐令到銀的流通量大大增加，銀匠因此得到充足的原材料供應 ，但由於銀亦用作鑄幣，造成食品和貨物價格飛漲，形成通貨膨脹。這對製造業有著重大影響，歷史學家稱之為「價格革命」。然而有充足白銀供應的西班牙和葡萄牙，製造業市場還未成熟，未能夠出口貨物供應予殖民地。之後的兩個世紀，英國、法國和荷蘭發展生產設備和基礎設施以提供這些貨物，因此成為重要的工業和金融中心。

這些變化轉變了銀和金匠的生產模式。傳統手工打造的物品一直為精英客戶度身訂製，後來生產範圍擴大至普通的餐具、茶具和家庭用品（如燈具、文具）。這些城市成為政治和財富集中地，中產階級的藝術家、銀行家和商人獲得更多財富和獨立的地位。尤其是在商業繁榮的意大利， 新貴族和富商建造很多宮殿和豪宅，大大增加奢侈傢私和藝術用品的需求量。十七世紀後期，出現面向新興中產階級，使用工業技術打造的成套用品，然而，精美製品例如為諾丁漢郡長（*Geroge* de Ligne *Gregory*，圖一）訂製的華麗餐盤，依然由銀器作坊手工製作（cat. 069）。那些小型銀製品相對有較大產量，例如花瓶、湯匙和其它餐具、鈴鐺、筆、嬰兒搖鈴、梳，還有梳妝台的裝飾物、小畫框、玩具茶具、書籤，以至上百種不同類別的作品，均以工業化方式生產，只是手工較差。

倫敦是最重要的手工業中心之一，一直吸引著英國和歐洲的銀匠及手工業者。特別是 1685 年法國楓丹白露敕令後，胡格諾派（法國新教）教徒因被撤銷法律保護而大舉移民。教徒中包括許多技術精湛的工匠，如知名銀匠保羅・德・拉米熱（Paul de Lamerie ，1688－1751 年）。他們的法式風格和無與倫比的工藝改變了英國的銀器工藝風格，令倫敦成為最具銀器工藝創新精神的中心之一（圖二）。直到十九世紀，英國伯明翰仍然是大部分銀製品生產地，例如 Samuel Walton Smith 於 1890 年製於伯明翰的裁紙刀在倫敦出售。

法國巴黎是另一個重要的銀製品中心，匯聚了各地的銀匠，包括法國各省、低地國家（歐洲西北沿海地區包括荷蘭、比利時、盧森堡，以及法國北部與德國西部）和橫跨萊茵河的一些地區。在德國，科隆和奧格斯堡聚集了各地的銀匠，前者更輸送出很多工匠往歐洲各地。 法國、荷蘭和意大利的德國銀匠尤其多，而意大利的威尼斯更是外國金銀匠的聚集點。在俄羅斯的城市中，聖彼得堡和莫斯科是重要的金屬加工樞紐。聖彼得堡更因為著名的珠寶首飾工匠法貝熱家族而聞名，像眾多胡格諾教徒移民，法貝熱家族可追溯到十七世紀的法國。

圖二：咖啡壺。保羅・德・拉米熱，1743 至 1744 年。銀和木，高 35.6 公分。羅莎琳德和亞瑟・吉爾伯特收藏，並借予倫敦維多利亞與艾伯特博物館。

保羅・德・拉米熱 (1688 – 1751 年) 是英國備受推崇的銀匠。這件洛可可風格咖啡壺出自保羅・德・拉米熱的工作室，以漩渦裝飾、貝殼、鮮花和丘比特作裝飾。

大師和學徒

在十六世紀，歐洲工會的制度非常嚴謹。在此制度下培育和提高銀匠的工藝技術，能夠確保所生產的銀器擁有高品質。在法國，一個有潛力的銀匠通常經過八年的學徒訓練，再用兩至三年時間作為專業工匠的助手，最後向工會提交他的作品，通過審核後才能獲得工匠資格。

工會標記系統確保其產品質量。由於足銀質地太軟，較難製作耐用物件，因此會在白銀中摻入少量銅以增加銀的硬度，兩種金屬元素的結合使銀器呈淡藍色。每個國家有不同的銀器純度標準，法國從 1543 年開始，要求有千分之九百五十八的含銀量才可以稱之為純銀。

不幸的是，法國在十七和十八世紀發生了各種的財政危機，為銀器產業帶來負面影響。路易十四和路易十五下令將銀器融化以補充耗盡的國庫，導致十七至十八世紀上葉的銀器存世量極稀少，其中最著名的是路易十四統治時期為凡爾賽宮製作的銀傢私：桌和鏡。而這些銀器於十七世紀後期，在路易十四的詔令下被回爐重鑄，法國境內的白銀在路易十四時期也所剩無幾，只有路易十四在位的最後十年才有少量的銀器僥倖存世。大部分倖存的法國銀器是於 1797 年新的銀器標記系統實施後製作的，銀器標記包括製造者標記，密涅瓦頭像（Minerva，羅馬神話的智慧女神、藝術家和手工藝人的保護神，相對應於希臘神話的雅典娜）的銀標準標記或象徵法國的公雞標記。

其他國家銀匠的培訓不如法國般嚴謹。在英國，銀匠們需先接受七年的學徒訓練，通過專業的水平測驗，便能成為被僱用的合格銀匠及金匠協會會員。如法國，純銀標準和品質保證在十四世紀時被引入英國倫敦，並一直由 1327 年獲得皇家特許狀的金匠公司監控。每一件英國製造的銀器須備有四個標記（純銀標準、出產城市、製造者名稱和出產年份）並印於明顯的位置。純銀標記證明了此件銀器的白銀成分達到千分之九百五十二。最繁忙的鑒定中心位於倫敦、伯明翰和謝菲爾德這三個城市，均由「行走的獅子」（lion passant，一頭向左邊行走的獅子）標記來表示。規模較小的城市則使用其他的純銀標準標記，例如使用城堡標記的愛丁堡和使用帶皇冠豎琴標記的都柏林。 德國和斯堪的納維亞（在地理上是指斯堪的納維亞半島，包括挪威和瑞典，文化與政治上則包含丹麥）都運用類似的鑒定系統。而在政局混亂的意大利，由於有著複雜的統治階級和權力鬥爭，直到 1871 年復興運動（意大利統一運動）時銀器標準系統才得到統一。

圖三：洗禮杯連蓋。Edward Feline，倫敦，1731 年。銀，28.5 x 39.5 公分。羅莎琳德和亞瑟・吉爾伯特收藏，並借予倫敦維多利亞與艾伯特博物館。

銀器是傳統的洗禮贈品。在都鐸王朝時期，在位國王都會為他教子或教女的洗禮儀式購買或訂製銀器。這件洗禮杯是國王喬治二世（1683－1760 年）於 1731 年 10 月 25 日贈予他的教女 Lady Emilia Lennox (1731－1814 年）。

俄羅斯是歐洲唯一沒有在中世紀發展銀器行業協會或同等協會的國家。唯一能夠同歐洲行業協會相提並論的系統，是 1682 年沙皇彼得一世（1721－1725 年在位）加冕時所訂立。他派遣使者貫穿歐洲以尋找自己國家所缺乏的科學、技術和工藝技巧。沙皇及後建立全面的金銀匠教育體制和培訓系統，但是少有家長送孩子到這些學校，於是他修訂了嚴格的法律來加強職業教育培訓。他還改革俄國的貨幣體系，修改白銀的四個純度標準：96、90、84 和 62 zolotniki（俄國早期使用的重量單位），其中 96 zolotniki 大致相當於純銀。沙皇彼得還規定所有金銀的標記必須包含：銀匠或製作者標記、鑒定者標記、銀標準標記和城市標記，統一系統使俄國銀器製作與歐洲其它國家相當。

儘管設立標記制度的初衷是為避免銀幣作為原料被金銀匠所用，正因如此，這些標記能辨析出銀器的製作者、製作地點和日期，成為寶貴的歷史記錄。銀器標記本身就是一項有趣的研究，在許多後期的作品中看到，即使受到撞擊，長期使用甚至磨損，標記依然清晰可見。

形式和功能

隨著環境變化，銀器被打造成各種形狀和尺寸，兼具功能性和裝飾性的藝術品。白銀長期以來被賦予特殊紀念品的使命，而十六世紀的海外貿易使得這種情況更加常見。無論是政治上的成功，還是慶祝新生嬰兒及婚姻，均採用銀製品作紀念 。洗禮杯（圖三）和其他物件例如托盤，均在嬰兒的洗禮上扮演重要角色。 銀器上常刻上盾形徽章，個人標誌和說明，反映銀器主人對於擁有銀器的自豪，銀器通常透過個人、教會、政府機構或企業等渠道訂製。

紀念性銀器的外觀取決於一系列經濟和社會因素。歐洲的銀器風格在君主制影響下反映出在位皇室的審美觀。在英格蘭，銀器風格由詹姆士一世（James I，1566－1625 年）時反映歐洲新教徒移民潮的保守主義，到查理一世（Charles I，1600－1649 年）時期的精美優雅風格。之後是克倫威爾（Cromwell，1599－1658 年）的清教徒式（指要求清除英國國教會內保有羅馬公教會儀式的改革派），奢華的查理二世（Charles Ⅱ，1630－1685 年），古典的詹姆士二世（James II，1633－1701 年），還有崇尚荷蘭風格的瑪麗二世（Mary II, 1662－1694 年）；以及反映喬治一世、二世和三世（George I 1660—1727 年，II 1683—1760 年，III 1738—1820 年）時期繁榮及貧瘠交替出現的風格。

銀器強烈展現出國家政治文化與它們的緊密聯繫，並通過工匠的搬遷，貿易和外交禮品穿越國境，影響至整個歐洲。以倫敦銀匠保羅・斯托爾（Paul Storr, 1771－1844 年）為例（cat . 065），他領導下的銀器作坊是當時最成功的其中一個，而類似的產品風格在法國銀器商 Maison Odiot 的出品中亦有發現，他以新古典主義和東方風格的銀製品成功吸引剛征服北非的拿破崙一世（Napoleon I，1769－1821 年）(cat. 071)。甚至是俄羅斯銀匠亦將傳統的工藝形式與西歐相結合。沙皇彼得大帝以聖彼得堡為俄羅斯首都， 十八世紀初開始，俄羅斯和斯堪的納維亞之間的貿易交流和金匠移民為俄羅斯帶來新的裝飾設計元素，雖然有些設計在當時的西歐已經落伍，但依舊影響到俄羅斯銀器作坊。

文藝復興、巴洛克、洛可可和古典主義等風格常見。十八世紀晚期工業革命後，雖然一些生產商會聘用藝術家加入生產設計，將人物、動物雕塑和模板引入大規模商業生產。有些工廠於十九世紀末期開設藝術工作室以手工製作經設計的產品，亦因如此小作坊得以存活，手工製作工藝得以傳承並發展出新的藝術風格。這些藝術風格包括最值得關注的工藝美術運動、日本風格和新藝術運動風格等，其中最著名的追隨者是丹麥銀匠 Georg Jensen（1866－1935 年），他創立 Georg Jensen A/S 珠寶品牌，確立了簡潔而流暢線條的設計風格。

「大自然」一直是銀器裝飾中最常見的靈感來源，在不同時期以不同形式展現。銀器裝飾上的聖徒和神話人物常以植物、花卉和動物的圖案點綴和裝飾。大量花朵枝葉交織的植物圖案是十七世紀歐洲最受歡迎的風格，先驅藝術家們出版圖案設計書籍，有助於巴洛克風潮的廣泛傳播。特別是十八至十九世紀的歐洲，藝術家們對自然界的真實寫照越來越感興趣。這些植物和花卉圖像除裝飾用途外，通常還具有象徵性和反映主人的個人風格。由於有豐富的歷史記錄和神話故事，這些植物圖案含有多重意義，例如一對二十世紀初的意大利燭臺 (cat. 081) 上刻畫的月桂圖案，是太陽神阿波羅（Apollo）追求變成月桂樹的女神達芙妮（Daphne）的象徵，由於它四季常青，也代表純潔的維斯塔貞女（Vestal Virgins）。

圖四：Macer Floridius 著作《De Viribus Herbarum》內的洋蔥圖例，日內瓦，約 1495 年。中世紀的草藥文獻是 15 世紀後花卉和動物設計的重要靈感來源。

歐洲金銀工匠有三種植物設計來源。第一種是來自於古代文獻，植物被用作美德和邪惡的隱喻，如在古典神話中人類常被轉化為植物以當獎勵或懲罰。某些植物亦與神靈有關，如阿波羅、豐收女神塞雷斯（Ceres，掌管農業的女神）、代表人類慾望的酒神巴克斯（Bacchus）等。文藝復興時期的藝術家和工匠透過經典文獻了解到這些象徵圖案並套用於他們的設計上。第二種是在宗教領域中象徵財富的植物，《聖經》和《新約外傳》（未列入《聖經》的早期基督教著作）均有用樹、水果、花卉做教化比喻或者預言。而最後一種則來自於描述可食用和入藥植物的中世紀藥典。植物圖案應用於各種形狀和尺寸的銀器上，並在實際用途中融合植物的象徵意義。

隨著十七世紀茶和咖啡傳入歐洲，茶具和咖啡用具上以自然符號做裝飾尤其普遍。這亦為銀製品新款式的出現帶來契機。茶具套裝通常包括茶壺、有底座的熱水壺、糖碗、奶壺、剩茶鉢和托盤。咖啡壺壺嘴以葉和漿果裝飾的大膽革新設計可追溯至十八世紀中葉。手柄突顯咖啡壺的功能，螺旋狀的動感壺身反映洛可可藝術風格全盛時期的重要特徵。類似的作品從法國銀器 Maison Odiot 出品中可以看到，咖啡壺的手柄和足部，裝飾纏繞的枝蔓和古典風格的樹葉 (cat. 075)。

飲食習慣在十七世紀晚期至十八世紀有顯著改變，開始盛行「法國式」（service à la française，分前菜、主菜和甜點）的餐飲模式，以裝飾華麗的有蓋湯碗和大淺盤傳菜。從莫斯科到倫敦，這種餐飲模式傳遍歐洲。因為「法國式」餐飲模式流行，令到餐桌上的盛湯蓋碗成為最重要並昂貴的餐具。法國工匠 Alexandre Gueyton（1818－1862 年）為俄羅斯貴族 Yussupov 製作的一套雕刻渦卷形、鮮花和水果的銀蓋碗，就是其中一個奢華的例子 (cat. 076)。1867 年由 François Gilbert 設計，Paul Diom è de 為 Maison Odiot 製作的一對枝狀大燭臺上，大膽的雕塑風格亦融合經典花卉圖案，建築符號和現代工業元素。雖然有些銀製品在設計上沒

有如餐具般作太明顯突破，但是也運用很多大自然的元素，例如有葡萄藤和卷葉，及三個普蒂（putti，代表著胖嘟嘟、時而有著翅膀的小男孩裸像紋飾）作裝飾的一對燭臺 (cat. 078)。

製銀業在歐洲被視為是一個國家繁榮和穩定，品味及工業水準的象徵。因此，銀器的藝術形式不單反映銀匠和出品人的個性特色，更突顯影響他們的文化背景。即使如今許多銀器上的符號和設計在現代社會已經失去原本的含義，但令到我們可以得知這些符號和設計靈感好多都來源於大自然。當代銀器收藏風潮又再度掀起，表明隱藏於銀器符號中的信息、情感和思維方式依然引起人們的共鳴！

Benjamin Chiesa
兩依藏博物館 策展人
2016 年 7 月

065
Trophy
紀念杯

Paul Storr
London, England, 1834
Silver-gilt
Height 94.5cm

This monumental trophy in the Regency style is adorned with scenes of battling cavalry in *repoussé*—a technique wherein designs are hammered into relief from the reverse side. Below the scene is a pattern of Greek masks and shells. A citizen-soldier of ancient Greece called a hoplite sits atop the cover.

Images drawn from the classical civilisations of Rome and Greece were common features of the Regency style, popular in England from the late eighteenth to mid-nineteenth century. The Regency style evolved out of the Neoclassical style of the eighteenth century, but paid greater attention to archaeological correctness, in particular the civilisations of ancient Greece—which prior to several important excavations in mainland Greece and southern Italy in the eighteenth century had been less well-known than Rome.

Paul Storr
英國，倫敦，1834 年
銀鍍金
高 94.5 公分

這座大型的紀念杯屬攝政風格，以金屬加工技術呈現騎兵對戰的場景，此種技術是在金屬的背面敲擊，正面現出設計圖形。一位穿著盔甲的古希臘重裝步兵站立於蓋頂。

來自古羅馬和古希臘文明的形象是攝政風格的特徵，在十八世紀晚期至十九世紀中期的英國非常盛行。攝政風格是十八世紀新古典主義風格的分支，但更關注考古的正確性，尤其是古希臘文明，在此之前希臘大陸和意大利南部數個重要的考古發掘，使得十八世紀時古希臘不如古羅馬耳熟能詳的局面改觀。

066
Vase
雙耳花盆

Charles Boyton
London, England, 1889
Silver
Height 64cm

Modelled after an ancient Roman marble vase discovered at Hadrian's Villa in Tivoli, Italy in 1771, the body of this striking vase features imagery associated with Bacchus, the Greco-Roman god of the grape harvest, winemaking, fertility and theatre. Figures carrying *thyrsi* (staffs tipped with an ornament like a pine cone, often carried by Bacchus and his followers) are framed by grape and vine patterns. The vase itself sits on a raised stand engraved with the arms of Argentina on one side, and a personal crest with the motto *justum et tenacem* ("justice and tenacity") on the other.

The source of the vase design, the so-called "Warwick vase" (named for one of its owners, George Greville, 2nd Earl of Warwick) is decorated with Roman ornament dating back to the second century A.D. How much of this ornamentation is original and how much was restored by George Hamilton (1723–98), the Scottish antiquarian and art dealer who discovered the vase, is a matter of debate.

Charles Boyton
英國，倫敦，1889 年
銀
高 64 公分

模仿 1771 年發現於意大利蒂沃利哈德良別墅的古羅馬花盆，花瓶的主體特徵與酒神巴克斯有關，他是古希臘羅馬神話中掌管葡萄收割、釀酒、生育和劇院的神。葡萄和葡萄樹形成外框，圍住酒神杖（手杖的裝飾為一種松果，通常酒神和他的追隨者持有）等圖形。花瓶安設在一個裝飾有阿根廷國徽的臺座上，臺座另一邊銘刻拉丁文座右銘「justum et tenacem」，意為「正義和堅韌不拔」。

此花盆的設計靈感來自"Warwick 花盆"（名字來自它的主人，英國沃維克伯爵二世 George Greville），它的裝飾可追溯至西元二世紀的古羅馬時期。蘇格蘭古董商 George Hamilton（1723－1798 年）究竟保留或改變了多少此花盆的最初裝飾，是一個難解之謎。

067
Moon flask
抱月瓶

Robert Garrard
London, England, 1881
Britannia silver
Height 67 cm

Decorated with scrolling shells, cornucopia and foliage, the form of this unusual vessel is modelled after a Chinese moon flask (*baoyueping* or *bianhu* in Chinese). A highly popular ceramic design in the Ming and Qing dynasties, the form of the Chinese moon flask derived from earthenware "pilgrim bottles" from the ancient Near East, which were used to carry drinking water on long journeys.

A pair of children and turtles depicted on either side of the shoulders combine European and Chinese designs. Like the overall form of the flask, the turtles may have been inspired by Chinese art, where they are used to represent heaven and earth. The children however (called *putti*), are drawn from Renaissance and classical iconography and are symbolic of passion. At one point they may have held musical instruments or bows, which have since been lost. Such combinations were popular in eighteenth century England, which was fascinated with the East as a result of increased access to new cultures through expanding trade routes.

Robert Garrard
英國，倫敦，1881 年
不列顛銀
高 67 公分

不同尋常的造型仿造中國的抱月瓶或扁壺的款式，以貝殼、聚寶盆和樹葉裝飾。 抱月瓶是明清時期常見的瓷器款式，而抱月瓶的款式來自古代中東的「朝聖者瓶」，此瓶在長途跋涉的朝聖旅程中用以盛水。

瓶肩部兩側以小孩和烏龜裝飾，結合東西方的設計，如同瓶的外觀，烏龜的設計可能受中國藝術的啟發。而小孩（丘比特）則來源於文藝復興，是情感象徵的經典符號，有時他們手持樂器或弓。這種設計的結合在十八世紀的英國很普遍，反映當時因東方貿易的拓展，帶來文化交流的提升。

068
Candelabrum
燭臺

Elkington & Co.
London, England 1873
Electro-gilt and enamel
Height 71cm

This unusual candelabrum is decorated with scrolling foliage designs in parcel-gilt and enamel (melted and fused glass powder in various colours). On the base, three figures in Greek dress carry symbols of power and victory. It was introduced as part of a service by the firm Elkington & Co for the International Exhibition of 1862—a world's fair of manufactured objects. The service comprised thirteen pieces including the candelabrum, wine coolers and a centrepiece, valued at £1,400; a very large sum in the 1860s.

It was probably made by Albert Adolph Willms, who designed a number of other pieces in the service and was employed by Elkington in 1857 to direct the company's designs. Elkington patented the process of electroplating in 1840 (the process of coating gold and silver onto base metals), which proved cheaper and more efficient than the earlier method of plating on copper known as "Sheffield plate".

Elkington & Co.
英國，倫敦，1873 年
電鍍金和琺瑯
高 71 公分

此件不同尋常的燭臺飾以卷葉，局部鍍金並以琺瑯裝飾。基座上三位穿希臘服飾的人像象徵權利和勝利。Elkington & Co 銀器公司把它作為參加 1862 年的倫敦國際博覽會的展品，當時共有十三件展品展出，包括此件燭臺，冷酒器和餐桌中央擺設，總價值 1400 英鎊，在 1860 年代屬巨款。

燭臺可能由 Albert Adolph Willms 製作，他於 1857 年受僱於 Elkington 公司並負責設計。Elkington 公司在 1840 年獲得電鍍製作的專利（在金屬基座上鍍金或銀的製作技術），此種技術證明比早期的「謝菲爾德覆銀銅板」技術更加便宜和高效率。

069
Sideboard dish
餐盤

John Edwards
London, England, 1739
Silver-gilt
Diameter 50cm

The border of this sideboard dish is cast and chased with alternating Venus masks and winged dragons, framed by foliage, scrolls, and flowers. The central cartouche features the monogram of George de Ligne Gregory (1740–1822), a wealthy Lincolnshire landowner who was made High Sheriff of Nottinghamshire in 1793.

In European art, dragons are not as unequivocally auspicious as in Chinese culture, but their positive connotations of power and nobility made them a popular motif in heraldry and ornament. Beginning in the eighteenth century, dishes like these were displayed on a sideboard with a matching ewer during dinner services.

約翰・愛德華茲
英國，倫敦，1739 年
銀鍍金
直徑 50 公分

這件餐盤的邊緣澆鑄、雕鏤維納斯臉龐，和帶飛翼的龍交替出現，樹葉、花卉和渦卷形組成邊框。盤中央橢圓形的字母組合象徵 Gregory de Ligne Gregory（1740－1822 年），英格蘭林肯郡一個富裕的地主，1793 年曾任諾丁漢郡治安官。

歐洲藝術中，龍不同於中國文化中象徵吉祥的寓意，但它們象徵的積極力量和高貴內涵使得龍成為受歡迎的紋章圖案和裝飾。十八世紀初，這些餐盤會陳設在餐具櫃中，搭配水壺在晚餐時使用。

070
Trophy
紀念杯

Charles Frederick Hancock
London, England, 1855
Silver
Height 73.5cm

In the form of a massive ewer, this trophy is decorated on the base with a herd of horses. The body is embossed with a scene reminiscent of the friezes of classical antiquity, depicting Greek cavalry and infantry in battle. A winged angel is cast on the side and extends as the handle of the ewer which terminates in a finial in the form of a wild goose. The trophy was made in the workshop of Charles Frederick Hancock, a specialist in high-quality presentation pieces.

The sculptural friezes found on ancient Greek and Roman architecture provided particular inspiration in the early nineteenth century. Friezes featured on Regency buildings and were used as a decorative motif on a wide range of objects, including silver.

Charles Frederick Hancock
英國，倫敦，1855 年
銀
高 73.5 公分

大型水壺的款式，固定在群馬裝飾的底座上。杯身的裝飾描繪戰場上的騎兵和步兵。一個帶飛翼的天使作為把手裝飾，壺口則是展翅的大雁，是凱爾特教會聖靈的象徵。此杯由高水準銀匠工作坊 Charles Frederick Hancock 出品。

在十九世紀早期，古希臘和古羅馬建築上的雕塑帶常帶來設計靈感。雕塑帶不僅裝飾在攝政時期的建築物上，亦常常作為裝飾符號運用在其它物品上，比如銀器。

071
Serving tray
托盤

Jean-Baptiste Claude Odiot
Paris, France, 1809
Silver-gilt
Width 61cm

Commissioned by Napoléon I (1769–1821) during his reign as King of Italy, the dense gilding and classical figures of this serving tray are characteristic of the Empire style. Combining classical ornament with Napoléon's imperial symbols, the Empire style also featured exotic motifs encountered during Napoléon's campaigns in North Africa—here in the form of snakes and sphinxes on the handles and sides. The coat of arms at the centre are those of Napoléon as King of Italy, used from the time of his coronation in Milan, 20th May, 1805 until his abdication on 11th April, 1814.

In his quest to recreate the decorative splendour of the ancient empires of Greece, Rome and Egypt, Napoléon became a patron of several leading French craftsmen, including Jean-Baptiste Claude Odiot (1763–1850). Odiot probably used illustrated texts like the *Voyage dans la Basse et la Haute Égypte pendant les* campagnes *du Général Bonaparte*, published in 1802 by the archaeologist to Napoléon's Egyptian campaign, as a source for his Egyptian designs. *Voyage* featured drawings of palm leaves, caryatids, and other exotica copied directly from temples and royal tombs.

Jean-Baptiste Claude Odiot
法國，巴黎，1809 年
銀鍍金
寬 61 公分

古典人像和稠密的鍍金裝飾是帝國風格的特徵，是拿破崙（1769-1821 年）作為意大利國王時特別訂製。結合古典裝飾及拿破崙的徽章，帝國風格亦因拿破崙的北非戰役出現具異國情調的圖案——蛇以及獅身人面像出現在把手和邊沿。中心的盾形徽章象徵拿破崙作為意大利的國王，從他 1805 年 5 月 20 日在米蘭加冕時啟用，直到 1814 年 4 月 11 日退位。

在他尋求重建希臘、羅馬、埃及等古代帝國的裝飾時，拿破崙成為法國傑出工匠們的贊助人，其中包括Jean-Baptiste-Claude Odiot (1763-1850年)。Odiot 可能曾使用一些說明文本例如《波拿巴將軍在埃及科多里河谷下游的考察活動》（拿破崙軍隊中的考古學家於 1802 年出版），作為埃及風格設計的來源。書中描繪了棕櫚葉，女神像立柱等從埃及神廟和皇家墓葬複製的圖案。

072
Serving tray
托盤

Charles-Nicholas Odiot
Paris, France, mid- or late 19th century
Silver-gilt
Width 68cm

The border of this oval tray is cast with flowers, birds, and foliage which extends to form two handles on either side. The surface of the tray is engraved with patterns of grapes and vines within a cartouche of foliate branches.

The reverse is stamped with a mark in the shape of a lamp and "ODIOT A PARIS". Charles-Nicholas Odiot (1789–1869), son of Napoléon's silversmith Jean-Baptiste Claude Odiot, was the first to introduce the burning lamp mark as the mark of Maison Odiot in 1826. He worked as a modeler for Garrards in London before taking over the family workshop, using his experience to combine advanced English technology with French craftsmanship.

Charles-Nicholas Odiot
法國，巴黎，十九世紀中至晚期
銀鍍金
寬 68 公分

這個橢圓形托盤的邊框鑄有花和鳥，兩側設有把手，盤面雕刻有葡萄和葡萄藤。

托盤的反面刻有油燈形的標記，寫上「ODIOT A PARIS」。拿破崙御用銀匠 Jean-Baptiste Claude Odiot 的兒子 Charles-Nicholas Odiot（1789-1869 年）在 1826 年首次以油燈作公司標記。他接管家族公司前，曾於倫敦的珠寶商 Garrards 任製模師，後將較先進的英國技術和法國工藝相糅合。

073
Tureen
湯鍋

Jean-Baptiste Claude Odiot
Paris, France, 1809–1819
Silver
Height 35cm

Tastefully decorated with griffins, Greek masks and scrolling foliage, this tureen was probably used to serve soup during elaborate dinners. Like the serving tray (cat. 072), it is a classic example of the Empire style, which spread to courts across Europe, especially in Russia, where it became a staple.

French silversmiths working in the Empire style made frequent use of figures that represented fame and victory, intended to reflect the glories of Napoléon's regime. The winged figures on the handles of the tureen are personifications of victory, associated with the Greek goddess Nike.

Jean-Baptiste Claude Odiot
法國，巴黎，1809-1819 年
銀
高 35 公分

以格里芬（希臘神話中的半獅半鷲的怪獸）、希臘面具和卷渦形葉裝飾，此湯鍋很可能在盛宴上使用。就像托盤一樣 (cat. 072)，它是帝國風格的典型代表，盛行於整個歐洲的宮廷，尤其在俄羅斯。帝國風格與德國的比德邁風格，美國的聯邦風格，英國的攝政風格同時並存，它們的共同之處均來自古典時代的裝飾符號。

以帝國風格製造銀器的法國銀匠，頻繁使用代表榮譽和勝利的圖形，旨在反映拿破崙政權的輝煌。湯鍋兩側的把手上是帶飛翼的人物，意為人格化的勝利，可聯想為希臘神話中的勝利女神奈基。

074
Trophy
獎杯

Paris, France, 1863
Silver-gilt
Height 60cm

The detachable cover of this trophy is cast with a *putto* distributing wreaths—symbols of victory awarded to successful athletes in ancient Greece and commanders in Rome. Scrolled handles extend from the neck of the trophy to the body, terminating in horses' heads. Silver was traditionally used to produce commemorative items like trophies, and the subject matter of this work is appropriate. It was made to celebrate the winner of the inaugural Grand Prix de Paris in 1863, a prestigious international horse race that takes place every July. The year of the event and the winning horse, a British colt called "The Ranger", are inscribed on the body.

法國，巴黎，1863 年
銀鍍金
高 60 公分

蓋頂鑄有小天使和花環，花環在古希臘和古羅馬分別象徵獲得勝利的運動員和指揮官。內卷的把手一直從頸部延伸至杯身，以馬頭結尾。銀在傳統上被用以製作具紀念性物件，此獎杯是為慶祝巴黎 1863 年巴黎首屆著名國際賽馬盛事大獎賽的冠軍，每年七月舉行。那年獲勝的英國馬匹名為「護林員」，被刻在獎杯上。

075

Six-piece tea and coffee service

六件套茶（咖啡）具

Charles-Nicolas Odiot
Paris, France, 19th century
Silver
Kettle height 35cm

The set comprises a kettle-on-stand, teapot, coffee pot, cream jug, sugar bowl and waste bowl. Each piece is engraved with a coat of arms and stands on cast scroll and acanthus feet. One of the most enduring forms of Neoclassical ornament, acanthus designs first appeared in Greek monumental art and are symbolic of enduring life.

Drinking services were one of the most popular forms of presentation silver following the introduction of tea and coffee drinking into Europe in the seventeenth century. They provided an avenue for the wealthy to display their good taste in informal social settings.

Charles-Nicolas Odiot
法國，巴黎，二十世紀
銀
水壺高 35 公分

六件套包括茶壺架，茶壺，咖啡壺，奶罐，糖碗和廢物碗。每一件都刻有盾形徽章並有渦形葉裝飾而外卷的腿足。葉形裝飾最早出現在希臘藝術中，是不朽生命的象徵，也是新古典主義中最為持久的裝飾形式。

自茶和咖啡文化於十七世紀進入歐洲後，這些銀器成為常見的用具，同時成為富裕階層在非正式社交場合展示其品味的一種途徑。

076
Tureen
湯碗

Alexandre Gueyton
Paris, France, 1861
Silver
Height 24cm

Made by French silversmith Alexandre Gueyton (1818–62), this tureen comes from the Russian Yussupov Service. The body of the tureen is carved with friezes of scrolls, flowers, and fruits. The domed cover is similarly decorated with an armorial finial.

Prince Nikolai Yusupov (1827–91), an adviser at the Russian Embassy in Paris, France, commissioned the well-known silversmith Alex Gueyton to create an elaborate service decorated with Russian medieval ornaments and the insignia of the Yusupov family for his grand palace in St. Petersburg. The extensive service was later known as the "Scandinavian service", a misnomer as the decorations mostly derived from the Russian medieval manuscripts and vernacular sources.

Alexandre Gueyton
法國，巴黎，1861 年
銀
高 24 公分

由法國銀匠 Alexandre Gueyton（1818-1862 年）所製，這件蓋碗來自俄羅斯尤蘇波夫宮。碗的主體刻有卷渦形飾帶、花和水果的裝飾，俄羅斯文刻「用關懷驅除以邪惡意圖接近你家的人」。圓蓋頂裝設徽章。

尼古拉・尤蘇波夫王子（1827-1891 年），任職俄羅斯駐巴黎大使館的顧問時，委託著名銀匠 Alexandre Gueyton 以俄羅斯中世紀裝飾和尤蘇波夫家族徽章製作一系列餐具以用於他聖彼得堡的宮殿。這套大型餐具被稱為「斯堪的納維亞餐具」，然而裝飾靈感大多來自俄羅斯中世紀的藝術品。

077
Pair of tureens
獎杯一對

Jean-François Guion
Paris, France, 1809–1818
Silver
Height 28cm

Sitting on circular openwork pedestal bases in the form of four seated bulls, their horns linked by flower festoons, the covers of these tureens feature a coat of arms within the motto of the Order of the Garter. Each has a cast finial in the form of Cupid kneeling before a broken bow. The bases are engraved "*Guion à Paris*".

The arms are those of William, 8th Duke of Brunswick (1806–84). In 1830 he was appointed regent of the Duchy of Brunswick, a historical state in modern-day Germany, on behalf of his older brother, Charles (1804–73), who had fallen from favour and whose palace was destroyed by a mob of revolutionaries.

An important French silversmith working in the late Empire style, Guion exhibited a number of works at the Paris Exposition of 1806, where he was awarded a silver medal, first class.

Jean-François Guion
法國巴黎，1809 至 1818 年
銀
高 28 公分

四頭坐臥形的公牛構成一個鏤空式圓形底座，它們的角以花形的彩帶連接，杯蓋上均有盾形的嘉德勛章（嘉德勛位是古老的騎士勛位）及座右銘。蓋頂是丘比特單膝跪於斷開的弓前。杯底銘刻有「Guion à Paris」。

這些武器屬於不倫瑞克公爵威廉八世（1806-1884 年）。1830 年，他被委任為不倫瑞克公爵攝政，不倫瑞克這個德國的小公國曾屬於他的兄長查爾斯（1804-1873 年），他被一群革命者趕下王位並破換了宮殿。

他是晚期帝國風格的一位重要銀匠，在 1806 年的巴黎博覽會上展出一系列作品，並獲得第一等級的銀質獎章。

078
Pair of candelabra
燭臺一對

Designed and modeled by François Gilbert, chased by Paul Diomède for Maison Odiot
Paris, France, 1867
Silvered-bronze
Height 89cm

François Gilbert，設計並製作模型，Paul Diomède 為 Odiot 澆鑄
法國，巴黎，1867 年
銅鍍銀
高 89 公分

Candelabra were used to illuminate large interiors. This pair, accompanied by a centrepiece, combine neoclassical motifs with contemporary designs of significance to their owner. Floral and foliate patterns on the shaped circular base and branches, which are divided into two tiers, frame two male figures holding tools of the steel industry. They were commissioned by Hippolyte Pétin, a French industrialist and steel manufacturer who owned the steel manufactory Gaudet & Cie.

燭臺通常被用作大型空間的照明。這對燭臺結合新古典主義和現代風格的設計，花和葉形的圖案分佈於圓形臺座和各燭臺分枝上，臺座上有兩位男士手持鋼鐵業的工具。這對燭臺由一位法國鋼鐵工業家、鋼鐵生產家 Hippolyte Pétin 出資訂造。

079
Bowl
罐

Buccellati
Italy, mid- 20th century
Silver
Diameter 75cm

This oversized bowl is ornamented with two bands of tear-shaped decorations known as gadroons, which derive from Roman sarcophagi and other antiquities. Gadroons were used widely during the Italian Renaissance, and in the classicising phases of eighteenth and early nineteenth century design. The shape of the bowl similarly references pottery forms from classical antiquity, possibily of Greek *dinoi*—a type of large mixing bowl.

Buccellati
意大利，二十世紀中期
銀
直徑 75 公分

這個罐以兩條水滴組成的帶狀裝飾，設計來自古羅馬的大理石雕和其它古代遺物。帶狀裝飾被廣泛運用在意大利文藝復興時期，以及十八世紀的古典主義時期和十九世紀早期的設計中。這個罐的形式參考古典時代的陶罐形式，有可能是希臘的 dinoi（一種大型的攪拌用碗）。

080
Poseidon centrepiece
波塞冬擺設件

Ferdinando de Luca
Naples, Italy, mid-20th century
Parcel-gilt silver
Height 52cm

At the top of this centrepiece, intended for display at the centre of a table setting, stands Poseidon, the Greco-Roman god of the sea. The tamer of horses in Greek mythology, he is depicted on a shell holding a trident above a base of leaping horses amidst waves. Made by Ferdinando de Luca, a sculptor based in Naples who also worked with bronze, it is finely worked, with textural hammered finishing on the base and gold gilding on the base and trident.

Ferdinando de Luca
意大利，拿坡里，二十世紀中期
銀和鎏金
高 52 公分

古希臘和古羅馬的海神波塞冬站在頂部的中央。這位希臘神話中的馴馬師，手持三叉戟站立於貝殼上，貝殼下是跳躍的駿馬和波浪組成的基座。

這件精細的擺設件基座是用錘敲打而成，基座與海神波塞冬手中的三叉戟都用鍍金加工，製作這件作品的意大利拿坡里銀匠 Ferdinando de Luca 亦會鑄造銅器。

081
Pair of candelabra
燭臺一對

Luigi Avolio
Naples, Italy, around 1935
Silver
Height 79cm

The branches of this pair of candelabra emerge from fruit baskets held by a faun and nymph standing on fluted columns. Mythological Greco-Roman nature spirits or minor deities, fauns and nymphs are often depicted together in classical and Renaissance art. These candelabra were made by Luigi Avolio, an important Italian silversmith working in the early and mid-twentieth century who specialised in sculptural pieces inspired by classical art.

Luigi Avolio
意大利，那不勒斯，約 1935 年
銀
高 79 公分

這對燭臺的分支由農牧神（羅馬神話）和森林女神所背著的水果籃支撐著，而他們則站立在帶凹槽裝飾的柱形台座上。虛構的古希臘和古羅馬的自然神靈，農牧神和森林女神經常一起在古典和文藝復興的藝術形式中出現。這對燭臺出自 Luigi Avolio，一位二十世紀早中期非常重要的意大利銀匠，他非常擅長雕塑作品，而設計靈感往往來自古典藝術。

082
Tiger figure
虎形擺設件

Buccellati
Italy, early 20th century
Silver
Length 60cm

This tiger is modelled with a great sense of movement and detail, almost as if caught mid-leap. It was made in the workshop of Buccellati, founded by Mario Buccellati in Milan in 1919. Mario began his career as an apprentice goldsmith at the prestigious firm of Beltrami e Besnati in Milan in 1903, where he developed a technique referred to as *lavorazione a pelo* ("hair-like workmanship" in Italian) to capture the details of an animal like feathers and hair. An animal reproduced "*a pelo*" like this tiger is the result of welding countless silver filaments of varying length and thickness to give the appearance of a natural coat. It is a demanding method that requires a mastery of soldering techniques.

Buccellati
意大利，二十世紀初期
銀
長 60 公分

老虎的動作和細節的處理，好像飛撲而來的感覺。出自 1919 年 Mario Buccellati 創立於米蘭的 Buccellati 工作坊。Mario 於 1903 年作為一個金匠學徒在米蘭著名的 Beltrami e Besnati 公司開始他的職業生涯，在那裡他發展一項技術稱為「lavorazione a pelo」（意大利的「毛髮狀工藝」），去刻劃動物的羽毛和毛髮的細節。一個動物用「pelo」重塑，比如本例是焊接無數不同長度和厚度銀絲的成果，彷彿賦予自然的外觀。這種方法要求熟練掌握焊接技術。

083
Bear figure
熊形擺設件

Italy, early or mid- 20th century
Silver
Length 80cm

Depicted realistically with silver fur in a technique similar to *lavorazione a pelo* developed by Mario Buccellati, this bear looks to its right, appears to move slowly in that direction. Several species of bear are native to Italy and were used in animal fights at the Colosseum in ancient Rome.

意大利，二十世紀初中期
銀
長 80 公分

以近似意大利毛髮狀工藝的銀絲技巧構造出寫實的動物，這頭熊看起來正以它的方向，緩慢地移動。據載，有幾種意大利的熊曾出現於羅馬大劇院的鬥獸場進行搏鬥。

084
Pair of salt cellars
鹽罐一對

Robert Kokhun
Russia, 1874
Silver
Height 20cm

Each jar is shaped in a cylindrical form. Standing on a tricorn base, the sides of the jars are embossed with a reeded pattern and the cover is cast and chased with scrolling foliage. A monogram "MA" is marked beneath the imperial crown.

Salt thrones and salt cellars were kept at the entrance of houses, where they were used to dip bread in salt, which was offered to guests as a symbol of welcome. The bread evokes fertility and nourishment, both for the body and the soul. They were also part of table settings, usually with a small piece of bread leaned against the throne or cellar.

Robert Kokhun
俄羅斯，1874 年
銀
高 20 公分

圓柱形的罐，帶三角形底座，罐身有壓花和條紋圖案，蓋上則雕鏤出卷渦形花卉圖案。字母組合「MA」標記在皇冠下。

鹽寶座和鹽罐通常放置在住宅的入口處，在那用麵包蘸鹽，表示對客人的歡迎。麵包寓意豐饒和營養，對身體和靈魂有益。鹽寶座和鹽罐也是餐桌佈置的一部分，通常有一小塊麵包靠在鹽寶座上。

085
Tureen
湯碗

Khlebnikov
Russia, 1885
Silver and enamel
Height 30cm

This tureen was made by the imperial jewellery firm Khlebnikov, established by Ivan Khlebnikov in 1867. Highly successful, the firm received an Imperial Warrant and produced silverware of the highest quality. The tureen is applied with the monogram "WS" in blue and white enamel. The finial on the cover is shaped as a branch emerging from a cluster of grapes.

Tureens were a sixteenth century innovation that reflected changing dining habits. In addition to their obvious function as food containers that could be placed on the dining table, they were also an opportunity to display one's style and wealth. Silver tureens were created as independent pieces, or as elements of lavish dining services for the elite.

Khlebnikov
俄羅斯，1885 年
銀和琺瑯
高 30 公分

本件湯碗由皇家珠寶公司 Khlebnikov 出品，該公司於 1867 年由 Ivan Khlebnikov 創立，以最高質量製作銀器並取得皇室認證而獲得巨大成功。以藍色和白色琺瑯組合文字「WS」裝飾器身。蓋頂以串狀葡萄裝飾。

這類湯碗反映了十六世紀以來餐飲習慣的變革。增加食品容器的功能，並安設在餐桌上，以展示主人的品味和財富。獨立製作的銀湯碗，或成為上流社會奢華餐飲方式中必不可少的元素。

086
Plaque
牌匾

Russia, 1880–90
Silver and enamel
Width 35cm

This silver presentation plaque features a chased and embossed panoramic view of the central Asian city of Samarkand (which fell under Russian rule in 1868). An important centre of culture and trade, Samarkand is one of the oldest continually inhabited cities in the world. Here the surrounding terrain and characteristic domed Islamic architecture of the city are enclosed by a band of enamelled floral patterns.

Above the scene is the city's coat of arms, while below is a monogram and the date of manufacture of the plaque, surrounded by a border of small turquoise beads. A border of stylised florals in *cloisonné* ("compartments" in French)—a technique of creating designs using coloured-glass paste placed within enclosures made of bronze wires—enclosed the central panel.

俄羅斯，1880-1890 年
銀和琺瑯
寬 35 公分

此塊銀牌以浮雕的手法描繪亞洲城市撒馬爾罕（烏茲別克斯坦的一座城市，1868 年時隸屬俄國）市中心。撒馬爾罕是世界上最古老的城市之一，是重要的文化和商業中心。

以琺瑯裝飾的花卉圖案框內展示出城市的地形以及伊斯蘭圓頂建築的景色。這一幕景色之上是該城的盾形徽章，而底部則是交織的文字和牌匾鑄造時間，以細小的綠松石圍繞裝飾。邊框是以景泰藍工藝（法語中稱 cloisonné）的花卉圖案裝飾。景泰藍又稱銅胎掐絲琺瑯，將所需形狀的扁銅絲銲接在銅胎上，據此劃分而成的空格內填入各種顏色的琺琅漿，經焙燒成型。

087
Box
盒

Ivan Saltykov
Moscow, Russia, 1896
Silver-gilt and enamel
Length 16cm

The surface of this box is decorated with colourful scrolling foliage in *cloisonné*, surrounded by a chevron border of white, blue and red. It is marked on the base with a standard mark of "84" *zolotniks* and "И С", the maker's mark of Ivan Saltykov. Saltykov is known to have operated a workshop in Moscow between 1884 and 1897, specialising in enamelled and silver filigree works.

Ivan Saltykov
俄羅斯，莫斯科，1896 年
銀鍍金和琺瑯
長 16 公分

盒的表面以色彩繽紛的卷葉裝飾，盒蓋的邊沿是紅、白，藍三色組成的裝飾。底座上有標記「84」，城市標記 「И С」，製造者標記 Ivan Saltykov。Saltykov 是 1884 至 1897 年莫斯科一間擅長製作琺瑯和銀器雕刻的工作坊。

088
Set of four candelabra
燭台一套四件

Christian Andreas Jantzen
Russia, around 1831
Silver
Height 40cm

Made by imperial court silversmith Christian Andreas Jantzen, each candelabrum from this set of four (two are shown) stands on a circular base cast with foliate scrolls. The knobs and nozzles are engraved with patterns of anthemia. Russian hallmarks and the makers' mark are stamped on the base of each candelabrum.

Christian Andreas Jantzen
俄羅斯，約 1831 年
銀
高 40 公分

由宮廷銀匠 Christian Andreas Jantzen 所製，每件燭台均設圓形底座以卷葉裝飾。燈台有三個分支，以花狀平紋裝飾（anthemia）。花狀平紋裝飾設計通常是由一簇莨苕葉延伸出來的圖案，這種花紋最早使用於古希臘重要的紀念碑上。俄羅斯工匠的標記刻在每個燭臺的底部。

089
Vodka set
伏特加酒具一套

Russia, 1893
Parcel-gilt silver
Tray diameter 20cm

俄羅斯，1893 年
銀鎏金
餐盤直徑 20 公分

Comprising a circular tray standing on three ball feet, a *bratina* (an early pouring vessel used in Russia) and six small cups (*charki*) with handles cast as twisted ropes. The tray and the cups are cast and chased to resemble woven birch bark wood. This type of decoration was popular in Russia during the second half of the nineteenth century as silversmiths tried to mimic the texture of bast shoes made of woven birch bark shoes worn by peasants.

圓形的托盤由三個球形足支撐，上面放置俄羅斯早期的一種裝酒容器 bratina 和六個有扭繩狀把手的小酒杯 (charki)。托盤和酒杯均以編織的白樺樹皮紋理裝飾。這種裝飾在 19 世紀後半葉的俄羅斯銀器中非常流行，銀匠們試圖模仿農夫用白樺樹皮編織的鞋子所展現的韌性紋理。

090
Set of salt holders
鹽瓶四件套

Lyubavin
Russia, 1896
Silver-gilt, filigree and enamel
Diameter 3cm

These delicate silver-gilt salt holders are decorated with two bands of turquoise beads framing a central design of silver filigree and enamel florals in black, blue, white, green, yellow and red. Containers in this form developed in the early seventeenth century as the inconvenience of central standing salt cellars at dinner services encouraged the development of a much smaller receptacle which could be placed near the plate. In the late eighteenth century, pierced oval shaped cellars on four ball and claw feet and with coloured glass liners in the style of the Neoclassical revival were common.

Lyubavin
俄羅斯，1896 年
銀鍍金，掐絲和琺瑯
直徑 3 公分

這些精美的銀鍍金鹽瓶器身以兩圈綠松石裝飾，而綠松石之間則以黑、藍、白、綠，黃和紅色組成的銀掐絲琺瑯花卉裝飾。因為晚餐時餐桌中心位置的立式鹽罐在使用上不方便，使得此種形式的鹽瓶在十七世紀早期得以發展，較小的體積可以靠近餐盤放置。十八世紀晚期，帶四獸爪抓球的橢圓形鹽罐以色彩繽紛的新古典主義風格裝飾，非常普遍。

091
Salt thrones
鹽寶座

Ivan Gubkin
Moscow, Russia, around 1862
Parcel-gilt silver
Height 7, 8.3, 10cm

These salt thrones take three different forms. On each, a hinged seat sit on top of a loaf of bread. Two rest on a napkin and tray base, which is absent on the third. They were used as salt containers in Russia for a relatively short period from around 1840 to the Bolshevik revolution of 1917, when the production of many traditional decorative objects ceased.

Salt thrones are usually made of silver, pewter or silver plated metal, sometimes decorated with bright coloured *cloisonné* enamel. The salt was contained in the rectangular base of the throne, which could be flipped open. Many examples have phrases expressing best wishes or good fortune on the back of the throne, but the shape of the backrests on these thrones instead mimic the shape of a Russian *isba*: a small rural wooden house.

Ivan Gubkin
俄羅斯，莫斯科，約 1862 年
銀和鎏金
分別高 7，8.3，10 公分

這是三款不同的鹽寶座，當中兩個伴有放置餐巾的托盤基座。在俄國，它們被用作鹽的容器大約只存在於 1840 年至 1917 年布爾什維克革命前這段較短的歷史，之後這類傳統裝飾物即停產。

鹽寶座通常用銀製作，鹽被放置在長方形的寶座內，座面可打開。這些寶座的後背形狀通常以俄羅斯 isba（一種木質的鄉村小屋）的形狀呈現，常帶有祝福的字句。

092
Bread basket
麵包籃

Maria Linke
St. Petersberg, Russia, 1888
Silver
Diameter 22cm

The surface of the circular bowl is textured with leaves and flowers against a scale pattern background. The legs are cast as vine branches and the handle is wrapped with leaves. It was made by Maria Linke, a female silversmith who operated for a time out of the preeminent silver firm Shanks & Bolin, now the House of Bolin.

Maria Linke
俄羅斯，聖彼得堡，1888 年
銀
直徑 22 公分

圓形器身的表面裝飾有樹葉和花卉的紋理。四腿足彷似葡萄樹支幹、手柄以樹葉包裹。本件作品由女銀匠 Maria Linke 製作，她曾為卓越的銀器公司 Shanks & Bolin 工作，現稱 the House of Bolin.

093
Tea service
茶具一套

Moscow, Russia, late 19th century
Silver and ivory
Tray: width 50cm
Kettle: height 40cm

This set of tea service consists of a teapot, hot water kettle on a stand, sugar bowl, creamer, waste bowl and a shaped rectangular tray. The handles of the vessels and tray and finial are made of ivory, used as a heat insulator. With its minimal design and lack of ornamentation, it reveals few hints as to its Russian origin. Muscovite goldsmiths had their own repertoire of traditional Russian forms and techniques but from the early eighteenth century, when Tsar Peter the Great established St. Petersburg as the Russian capital, they also adopted the international styles of western Europe.

俄羅斯，莫斯科，十九世紀晚期
銀和象牙
托盤寬 50 公分，水壺 40 公分

茶具套裝中包括茶壺，熱水壺連架，糖罐，奶罐，廢物罐和長方形托盤。托盤和壺身的把手等部位以象牙製作，用作隔熱。銀器以簡約風格設計，缺少裝飾，暗示其來源為俄羅斯。莫斯科的金匠們有自己的傳統技藝和固定款式，但從十八世紀早期開始，當時的彼得沙皇將聖彼得堡作為俄國的首都，他們也吸收了西歐國際化的風格。

094
Kvosh
酒杯

Moscow, Russia, late 19th or early 20th century
Silver, amethyst and enamel
Length 55cm

Known as a *kvosh*, this oval drinking vessel is decorated with colourful enamels. A band of cut and mounted purple amethyst stones garnish the neck of the bowl.

Kvoshi first appeared in Russia in the mid-fourteenth century. They were variously used as a ladle, container or drinking vessel. At a celebration in the Kremlin Palace in 1667 the lord high stewards of Tsar Alexis (re: 1645–76) served wine in silver beakers but red or white mead in gold and silver *kovshi*. Large ones were presented as rewards for service. From the 1650s it appears from surviving examples that only profitable tax collectors and Cossack chieftains loyal to the Russian Empire were rewarded with *kovshi*, although by the nineteenth century they were in common circulation.

俄羅斯，十九世紀晚期或二十世紀初期
銀，紫水晶和琺瑯
長 55 公分

這個橢圓形的酒杯以藍、綠，紅和黑白色琺瑯裝飾。一組半球形切割的紫色水晶圍繞杯身頸部裝飾。

Kvoshi（帶長柄酒杯）首次出現在十四世紀中期的俄羅斯。它們顯然作為杓子，容器和飲酒器皿使用。在 1667 年克里姆林宮的一次慶祝儀式上，沙皇的侍從以銀高腳杯盛紅酒；以金和銀的 Kvoshi 盛紅白蜂蜜酒。大型的 Kvoshi 則作為賞賜。從 1650 年以來，現存的例子中只有稅務官吏和宣誓效忠沙皇俄國的哥薩克首領獲得過 Kvoshi 的獎賞，雖然十九世紀仍然製作這些酒杯，但並不作為賞賜品。

095
Purses
錢包

Russia, 1900s
Silver filigree and enamel
Length 8.1cm, 6.9cm, 7.2cm

These purses are decorated with scrolling foliage in silver filigree and colourful enamels, accented with turqouise beads. The insides are lined with fabric and separated into different pockets. Russian silversmiths were masters of filigree techniques and enamelling.

俄羅斯，二十世紀初期
銀掐絲和琺瑯
分別長 8.1， 6.9， 7.2 公分

這些小錢包均為銀的質地，以渦卷葉及色彩繽紛的琺瑯、藍綠色的珠子裝飾。包內有布襯里分隔幾格。俄羅斯銀匠非常擅長於琺瑯工藝。

096
Purse
錢包

I. D. Saltykov
Russia, late 19th century
Silver and enamel

The purse is rectangular in shape with rounded corners. The surface is decorated with enamel of different shades of blue, red, black and white. An oval plate at the center is inscribed with the initials "P.U." (or perhaps "P. L."). The inside is lined with fabric and is separated into different pockets.

I. D. Saltykov
俄羅斯，十九世紀晚期
銀和琺瑯

圓角長方形錢包的表面飾不同色調的藍、紅、黑和白色琺瑯。盒蓋正中央鑲嵌一塊橢圓素身的銀板，上面刻有名字首字母「P.U.」(也可能是「P.L.」)，內部以藍色布分隔成三層。

097
Nécessaire
化妝盒

Antip Kuzmichev
Russia, 1896–1908
Silver, enamel and silver-gilt
Length 8cm

Rectangular in shape with round corners, the nécessaire is enameled with red and blue foliate scrolls. The center is adorned with a stylised flower over a *guilloché* ground. Reminiscent of forms used in Ottoman art, the large floral design reflects the taste for Eastern ornament in Russia. The reverse of the cover contains a mirror on hinges; the main body has two compartments closed by hinged shutters.

Antip Kuzmichev
俄羅斯，1896 – 1908 年
銀，琺瑯和鎏金
長 8 公分

帶有圓角的長方形化妝盒，飾有紅和藍色琺瑯渦卷葉。盒蓋裝飾紐索紋飾。盒蓋中央有綿延的花紋裝飾，此復古藝術表現形式來源於鄂圖曼藝術，大片的花卉設計亦映射出俄羅斯特色的裝飾風格。盒內有兩個帶蓋隔間，裏面包含一面小鏡。

098
Three-piece coffee set
咖啡用具三件套

Georg Jensen
Denmark, early 20th century
Silver and ivory
Coffee pot: height 25cm

This coffee set consists of a pear-shaped pot with a short spout and ivory handle intended to mimic rattan, a pear-shaped creamer, covered sugar pot with triangular finials and matching triangular tray. The set was designed by Prince Sigvard Bernadotte (1907–2002) who trained in industrial design at the Kungliga Konstakademien in Stockholm in 1929. Sigvard started his long-term affiliation with Georg Jensen in 1930: typical of the firm's practice of sourcing talented designers from backgrounds as diverse as sculpture, fine art and architecture.

Georg Jensen
丹麥，二十世紀初期
銀和象牙
咖啡壺高 25 公分

這套咖啡用具包括梨形壺和模仿藤條的象牙把手，梨形的奶罐，帶蓋的糖罐和三角形的托盤。由瑞典的西格瓦爾德親王（1907-2002 年）設計，他曾於 1929 年在斯德哥爾摩的 Kungliga Konstakademien 接受工業設計訓練。西格瓦爾德親王和 Georg Jensen 於 1930 年開始長期友好合作：公司致力於搜尋來自雕塑、藝術或建築等不同背景而有天賦的設計師。

099
Three-piece coffee set
咖啡用具三件套

Georg Jensen
Denmark, early 20th century
Silver
Coffee pot: height 13cm

This coffee set consists of two sugar bowls and a creamer with matching tray. The lids of the bowls and the tray are decorated with magnolia blossom finials. It features Georg Jensen's characteristic restrained style, a mix of forms and motifs from Art Nouveau and the late nineteenth-century Arts and Crafts movement, in which beauty and utility were fused to create a whole–in opposition to the industrialisation and mass-produced forms that had defined much design throughout the eighteenth and nineteenth centuries. In England it was called Arts and Crafts, in France Art Nouveau, in Germany Jugendstil and in Denmark Skonvirke.

The son of a Danish knife grinder, Georg Jensen (1866–1935) was born in 1866 in Raadvad, near Copenhagen. He opened his first workshop in 1904 with the words "Georg Jensen Sculptor, Silversmith" written on the door. By the 1920s the company had expanded worldwide to Stockholm, Berlin, Paris, France, New York and London. When Jensen died, the *New York Herald* saluted him as "the greatest silversmith of the last 300 years".

Georg Jensen
丹麥，二十世紀初期
銀
咖啡壺高 13 公分

這套咖啡用具包括兩個糖罐和一個奶罐以及相配的托盤。罐和托盤的邊沿以玉蘭花裝飾。體現出 Georg Jensen 混合新藝術主義和工藝美術運動的形式、風格，結合審美和實用性去創造物品，與十八、十九世紀以來的工業化和大規模生產及設計潮流相背而行。在英國稱工藝美術運動，在法國稱新藝術主義，在德國稱青年風格，在丹麥稱新藝術運動。

作為丹麥磨刀匠的兒子，1866 年 Georg Jensen（1866-1935 年）出生於哥本哈根附近的 Raadvad。1904 年他開設第一間工作坊，在門上寫「Georg Jensen 雕刻家，銀匠」。至 1920 年代，他的公司已經拓展到斯德哥爾摩、柏林、巴黎、紐約和倫敦。當他去世時，《紐約先驅報》稱他為「過去三百年中最偉大的銀匠」。

100
Two-piece coffee set
咖啡用具套裝

Georg Jensen
Denmark, early 20th century
Silver and ivory
Height 21cm

This set consists of a teapot, milk jug and a matching tray. Both the teapot and milk jug are cast with ivory handles and finials in the form of magnolia blossoms, standing on feet in the form of toads. This merging of elements was typical of Georg Jensen's Art Nouveau style, which incorporated various motifs inspired by flora and fauna. The magnolia blossom design was created by Georg Jensen in 1908 at the beginning of his career. It was inspired by Japanese art, which uses the magnolia bud as a symbol of the month of May.

Georg Jensen
丹麥，二十世紀初期
銀和象牙
高 21 公分

這套咖啡具包括咖啡壺，奶罐和托盤。咖啡壺和奶罐的把手以象牙製作，並以玉蘭花裝飾，蟾蜍腳的形式。裝飾元素是比較典型的 Georg Jensen 式新藝術風格，受動植物外觀的啟發。玉蘭花的設計始於 1908 年，他職業生涯的開端。玉蘭花花苞的設計受日本藝術啟發，作為五月的象徵。

101
Dish
碟

Georg Jensen
Denmark, early 20th century
Silver
Width 22cm

Like the two-piece coffee set, this dish is also decorated with Jensen's iconic magnolia-blossom design. In keeping with Arts and Crafts principles, Jensen drew inspiration from nature rather than from traditional historical sources, creating his own stylised interpretations of fruit and flowers to ornament his work.

Georg Jensen
丹麥，二十世紀初期
銀
寬 22 公分

跟咖啡用具兩件套一樣，這個碟飾有 Georg Jensen 標誌性的玉蘭花圖案。Georg Jensen 一直堅持工藝美術運動的原則，以大自然作為靈感而非傳統的歷史資料。

102
Pair of chestnut vases
帶蓋瓶一對

C. G. Hallberg
Stockholm, Sweden, 1909
Silver
Height 28cm

Used to serve candied chestnuts, these vases have bases raised on ball-feet, decorated with three swans. The gadrooned body is attached with ring handles with lion masks. The covers are adorned with a squirrel finial. Their maker, C. G. Hallberg, was a distinguished court jeweller, and operated one of the top silversmithing firms in Sweden in the early twentieth century.

C. G. Hallberg
瑞典，斯德哥而摩，1909 年
銀
高 28 公分

被用作放蜜餞栗子，瓶底座帶球形足並以三隻天鵝裝飾。瓶身有獅形面具加環形把手。蓋頂的最高處裝飾松鼠。製作者 C. G. Hallberg 是傑出的宮廷珠寶匠，隸屬二十世紀早期瑞典最頂尖的銀匠公司之一。

103
Pair of vegetable dishes
蔬菜盤

Vilhelm Christesen
Copenhagen, Denmark, 1872
Silver
Width 50cm

These vegetable dishes stand on winged claw feet. The plain bodies of the dishes are adorned with studded rims. The covers are engraved with a scrollwork frieze and cast with griffin finials.

The maker of this piece, Vilhelm Christesen was a prolific silversmith and produced his own catalogue for the Chicago World Exhibition in 1893 rather than share a catalogue with the other silversmiths.

Vilhelm Christesen
丹麥，哥本哈根，1872 年
銀
寬 50 公分

蔬菜盤帶翼型獸爪。盤身邊沿鑲嵌裝飾的釘。蓋頂旋渦式裝飾中是一個格里芬。它是一種神秘的動物，象徵著神聖的力量以及神聖的守護者。

此件作品的製作者 Vilhelm Christesen 是一個多產的銀匠，在 1893 年芝加哥世界博覽會上，單獨製作自己的作品圖錄，而不是和其他銀匠分享一本圖錄。

104
Vegetable bowl
蔬菜碗

Georg Jensen
Denmark, 1925
Silver
Width 25cm

This bowl was designed by Georg Jensen in 1925 with a lightly hammered surface. Raised on a short foot with ring handles decorated with grapes, it features a domed cover cast with a grape, leaf and berry finial.

Georg Jensen
丹麥，1925 年
銀
寬 25 公分

這件帶蓋碗由 Georg Jensen 在 1925 年設計。圈足底，把手以葡萄裝飾，蓋頂以葡萄，葉子和漿果裝飾。

105
Vase
花盆

Evald Nielsen
Denmark, early 20th century
Silver
Height 21cm

This piece comprises two parts, a plain tapering bowl with a flaring rim and a circular base. The two parts are connected with an openwork stem. Born in 1879 in Copenhagen, Nielsen was apprenticed to the workshop of A. Fleron at the age of 14. He opened his first shop in 1905 and became one of the leading Danish gold- and silversmiths of his time.

Evald Nielsen，丹麥，二十世紀初期
銀
高 21 公分

這件作品包括兩部份：樸素無華而呈圓錐狀的碗和圓形底座。這兩部份以鏤空式葉形支架連接。Nielsen 1879年出生在哥本哈根，十四歲時擔任A. Fleron工作坊的學徒。他於1905年開設第一家店，成為當時丹麥金銀工匠的領導者之一。

106
Covered tureen
帶蓋獎杯

Georg Jensen
Denmark, 1919
Silver
Width 30cm

Oval in shape, the tureen is fitted with two side handles in the shape of leaves and a conforming finial on the cover, the whole standing on leaf scroll feet. The body is chased with distinctive Rococo decoration including acanthus leaf and c-shaped scrolls. It is marked with the firm mark of Georg Jensen as "GABF".

Georg Jensen
丹麥，1919 年
銀
寬 30 公分

兩側各有葉形把手的橢圓形帶蓋獎杯，下設葉形卷足。器身是鮮明的洛可可風格裝飾，包括莨苕葉和 C 形卷。有 Georg Jensen 公司的印記「GABF」。

107
Toiletry set
梳妝用具套裝

Georg Jensen
Denmark, 20th century
Silver
Length 15cm

The set consists of a hand mirror, an oval brush and a long brush. They are engraved with kneeling and leaping deer motifs. The deer motif was designed by Arno Malinowski (1899–1976) who worked at Georg Jensen from 1936–44 and 1949–65. Toilet sets were used at the dressing table, with elaborate examples including significantly more pieces. They probably appeared during the first half of the seventeenth century in the court of France, before spreading to the rest of Europe.

Georg Jensen
丹麥，二十世紀
銀
長 15 公分

這套用具包括手持的鏡子，橢圓形刷和長刷。它們被雕刻出跳躍小鹿的圖案。鹿的圖案由 Arno Malinowski 設計，他分別於 1936-1944 年和 1949-1965 年在 Georg Jensen 工作。梳妝用具常放置於梳妝枱，伴隨一些精心設計的物品。它們於十七世紀上半葉的法國宮廷出現，隨後風靡歐洲。

108
Tray
托盤

Georg Jensen
Denmark, 20th century
Silver
Width 30cm

Both decorative and functional, this tray was designed by Constantin Wortmann for Georg Jensen. Wortmann studied design in Munich and co-founded the design studio Büro für Form with Benjamin Hopf in 1998. His designs often feature elegantly curving spirals. He received numerous international awards including the iF Product Design Award.

Georg Jensen
丹麥，二十世紀
銀
寬 30 公分

兼具裝飾和實用功能的托盤，由 Georg Jensen 的 Constantin Wortmann 設計。Wortmann 在德國慕尼黑學習設計，並且於 1998 年和 Benjamin Hopf 聯合創辦設計工作室 Büro für。他的設計中經常展現優雅彎曲的螺旋形。他獲得很多國際獎項包括 IF 產品設計大獎。

109
Pair of candelabra
燭臺一對

Anton Michelsen
Denmark, 1920s
Silver
Height 40cm

Each of these Rococo-style seven-light candelabra stands on a circular base with foliate scrolls resembling waves and sea foam. The branches extend from a stem in the shape of a vase, terminating in nozzles designed to resemble stem cups.

Anton Michelsen
丹麥，二十世紀二十年代
銀
高 40 公分

這對洛可可風格的燭台設有圓形底座，像海浪般的捲葉圖案裝飾。花瓶狀的燭台支柱頸部伸出彎彎的分支。燭臺插座設計成平盤上的小杯。

110
Compacts
粉盒

Georg Jenson and Wendel A/S
Denmark, mid-20th century
Silver
Diameter 9.1cm, 9.1cm, 8.3cm

These elegant compacts are designed with reflective, smooth exteriors. The first is engraved with animals and plant motifs, while the second features a leaping deer among foliage. The third has an applied and engraved dolphin positioned at the centre of the compact lid, surrounded by a hand-etched shell. They were designed by Harald Nielsen (1892–1977), credited with creating some of Jensen's more progressive, modernist sterling jewelry and collectibles.

Georg Jenson
丹麥，二十世紀中期
銀
直徑分別為 9.1 公分，9.1 公分，8.3 公分

這些優雅的化妝盒均設有外表反光和光滑的外殼。第一個盒面上常裝飾花、羊、鴨等動植物; 第二個粉盒則飾有樹叢間跳躍的小鹿; 第三個盒蓋中央是一條銀刻的海豚周遭有刻蝕的貝殼。他們都是由 Harald Nielsen （1892-1977 年）所設計。

111
Dinner service
晚餐餐具

Dinner service
Hans Brassler and Eleder-Hickok Co.
Newark, America, around 1936
Silver, gold and hardstones

This extensive dinner service capable of serving twenty-five people was comissioned by Lawrence P. Fisher (1881–1961) in 1928 and completed in 1936 at an astonishing cost of US$266,000. The original order consisted of a pair of candelabra; oval centrepiece (pictured); six-piece tea and coffee service with tray; cocktail service with a shaker, tray and twenty-five cocktail cups; and over one hundred and fifty platters, dishes, plates, bowls, trays, and salt cellers. Made in America, each work draws inspiration from the Neoclassical and Rococo designs of European silver, with finely detailed cast and chased foliate strapwork on the bodies accented with gold and silver-gilt *putti*, birds, swags, ram's heads and the initial "F" beneath a Greek mask.

The service would have represented a tremendous commission for Hans Brassler and the Eleder-Hickok Co., both of Newark. Hans Brassler (d. 1962), trained at the Académie Julian in Paris and was recruited by Tiffany & Co. He later established his own jewellery firm, which was known for the originality of its French-inspired designs. The firm of Eleder-Hickok similarly produced many important designs in the twentieth century; particularly trophies, whose ornamentation informs many of the more elaborate works in this service.

The Fisher family were one of the most well-known families involved in the American automobile industry. From a small horse carriage shop in Norwalk, Ohio, they expanded their business to become Detroit's largest supplier of automobile interiors, with the ubiquitous "Body by Fisher" carriage logo appearing on every General Motors car door. As befitting captains of industry in the 1920s and 30s, the seven Fisher brothers lived grandly, with lavish residences across America. This service, one of the largest American-made silver dinner services in history, would have complemented the grand interiors of such a residence.

Hans Brassler 和 Eleder-Hickok 公司
美國，紐瓦克，約 1936 年
銀，金和硬石

這套壯觀的晚餐餐具可以為二十五人提供晚餐服務，是 Lawrence P. Fisher（1881-1961 年）在 1928 年下訂，於 1936 年以驚人的高價二十六萬六千美金完成製作。原本的訂單中包括一對燭臺；橢圓形餐桌擺設；六件套連托盤茶或咖啡用具；二十五人份的雞尾酒杯，酒瓶及托盤；超過一百五十件的大淺盤，碟，盤，碗，托盤和鹽瓶。每件銀器的設計是歐洲新古典主義和洛可可的銀器風格，美國製造，器身有極好的細節鑄造並雕刻出帶狀飾，以銀鍍金的丘比特，鳥，垂花飾，公羊頭，帶「F」的希臘人面具裝飾。

這套餐具對於 Hans Brassler 和 Eleder-Hickok 公司，均是龐大的訂單。Hans Brassler 在巴黎的朱利安學院受訓，被蒂芙尼聘用。他後來創立自己的珠寶公司，擅長法國式的風格設計。Eleder-Hickok 公司同樣在二十世紀製作出許多重要的作品；尤其在獎杯方面的許多裝飾和複雜工藝均運用在本例餐具中。Fisher 家族是美國汽車工業方面最著名的家族之一。以俄亥俄州諾沃克的一間小型馬車店開始，他們的事業版圖拓展至底特律最大的汽車內飾供應商，「Body by Fisher」和馬車的標記出現在每一輛通用汽車的車門上。汽車工業是 1920 至 1930 年代獲利豐厚的行業，Fisher 七兄弟在美國有著奢華而隆重的住宅及生活等。本套餐具，是歷史上美國製造的最大型餐具之一，是住所中大型內飾的重要組成部分。

112
Miniature cabinet
小櫃

Miniature cabinet
Mitsuyuki
Japan, 1890–1910
Silver, wood, and lacquer with ivory, mother-of-pearl, coral and tortoiseshell
Height 35cm

This miniature cabinet for personal items (*kodansu*) is decorated with a dizzying variety of materials in different techniques. It may have been a "sample" piece, intended to show off various types of lacquer and silver decorating techniques. The base is signed with the character marks for Mitsuyuki, a silversmith known to have been active from 1890 to 1910. His works were sold for a time by Tenshodo, a decorative arts retailer that produced items for domestic use and export with sizeable stores in Tokyo, Nagasaki and Yokohama.

The main body of the cabinet is formed of solid silver designed as a bamboo frame, with a dense background of chased foliage on the sides and flying cranes on the top. Nine doors with silver handles feature panels in *shibayama* inlay depicting bird-and-flower scenes, ornate *ikebana* displays and butterflies hovering over chrysanthemum shrubs. Named after the late-eighteenth century craftsman who first used this technique, *shibayama* inlay uses tiny pieces of coral, ivory, shell, jade, metal or hardstone in lacquer or ivory to create a three-dimensional effect.

Lacquered panels beneath the doors on the upper section depict branches and flowers in *hiramaki-e* (a design created by sprinkling gold dust onto still-wet lacquer which is then covered with a further layer of lacquer). The drawer interiors are decorated with *nashiji* ("pear-skin ground', irregularly shaped flakes of gold suspended in clear or yellowish lacquer). Drawers on the lower section show chrysanthemums floating on water using yet another lacquering technique called *takamaki-e,* in which a "raised" design is created by building up patterns above the surface through a mixture of gold powder, lacquer and charcoal dust.

光正刻
日本，1890 - 1910 年
銀、木、塗漆的象牙、珍珠母、珊瑚和玳瑁
高 35 公分

這個作私人用途的小櫃（kodansu）用不同日本傳統技藝和各種材料裝飾而成。它可能曾經是一個「樣品」，意在展示品種多樣的漆和銀的裝飾技巧。底部有 Mitsuyuki（活躍於 1890-1910 年的銀匠）的個人標記，他的作品於東京、長崎和橫濱一個供國內銷售和出口貿易的大型裝飾藝術零售商 Tenshodo 裡售賣。

櫃體是由實心銀裝飾成一個竹框架狀，背景是密集的葉子。九個門搭配銀手柄和描繪蝴蝶盤旋在艷麗的花卉及菊花灌木中形成特色，表現出傳統技藝芝山象嵌（Shibayama inlay）的獨特鑲嵌手法。十八世紀末期第一個發明這種技巧的人在小型的物件上用珊瑚、象牙、貝殼、玉、金屬或玉石鑲嵌在漆或象牙作出高浮雕的效果。

漆板在門下方用 hiramaki-e（一種將少量金粉撒在還未干的漆上然後再加覆蓋另一層漆）的技術在上半部分描繪了樹枝和花卉。抽屜內部運用了 nashiji（似「梨皮表面」，不規則形狀的金色碎片懸在清澈或微黃的漆上）。抽屜的下部分似有菊花「浮」在水面上，此工藝叫「蒔絵」（takamaki-e），是一種通過混合的金粉、漆和木炭粉以表現凸起圖案的「浮雕」。

113
Presentation bowl
碗形擺設

Arthur & Bond
Yokohama, Japan, late 19th century
Parcel-gilt silver
Height 29cm

The body and base of this large bowl are decorated with chased and *repoussé* dragons, highlighted with gilding and separated by a stem in the form of ocean waves. The base is stamped "Arthur & Bond, Yokohama, Sterling". In Japanese and Chinese mythology, dragons are associated with control over the elements, particularly water in the form of rain, typhoons and floods. They are often depicted among waves and clouds.

The Handbook for Travellers in Japan of 1913 lists two foreign-owned stores for Japanese works of art in Yokohama: Arthur & Bond and Kuhn & Komor (along with several curio shops such as Samurai Shokai). Most were solely retailers but some, like Arthur & Bond, were actively engaged as manufacturers with their own factories. Arthur & Bond appear to have produced a wide variety of goods, including furniture and other domestic items.

Arthur & Bond
日本，橫濱，十九世紀晚期
銀和鍍金
高 29 公分

這個碗形擺設的基座和器身上，裝飾互相追逐的鍍金游龍和海浪。底部標記「Arthur & Bond，橫濱，Sterling」。在日本和中國的神話中，龍被賦予掌控自然的角色，特別是雨、颱風和洪水等自然要素。

1913 年的《日本旅行手冊》有兩條關於外國人於橫濱擁有的藝術品商店：Arthur & Bond 和 Kuhn & Komor（和幾間如 Samurai Shokai 古玩店一起）。大部分是零售商，部分有自己的加工廠，如 Arthur & Bond， 它製作傢具和其他多種家庭用品。

114
Peach vase
桃花瓶

Shoun
Tokyo, Japan, 1926–1940
Parcel-gilt silver
Height 40cm

The tall vase of hammered and cold-chiselled silver is decorated with peach trees, the neck with an overlapping lappet design. It is signed *Shoun-saku* ("made by Shoun") and is accompanied by a fitted wood box (*tomo-bako*) painted with the characters for *Gin sei Bampo Mon Kabin* ("Silver Peach Motif Vase"). Peaches are heavy with symbolism in Japanese culture, often associated with fertility and immortality in folklore. The famous tale of Momotaro (the "Peach Boy"), features a hero thought to have fallen to Earth inside a giant peach. The maker of the vase, Kobayashi Shoun, exhibited similar vases at a number of *Teiten* (Japan Imperial Exhibitions) and *Nitten* (Japan Fine Arts Exhibitions).

照雲作
日本，東京，1926-1940 年
銀和鍍金
高 40 公分

以錘和鑿的方式在瓶身裝飾一棵桃樹，瓶頸位置有重疊的垂飾設計。瓶上有「照雲作」的標記，代表照雲為製作者。原裝的木盒上寫有「蟠桃の花瓶」，即飾有桃花的銀瓶。桃在日本文化中蘊含重要的象徵意義，在民間傳說中常代表生育和長生。日本著名故事桃太郎便描繪一位英雄在一顆巨桃中出世。製作者小林照雲（Kobayashi Shoun，活躍於昭和中晚期）分別於日本帝國展覽和日本美術展覽會上展出過類似花瓶。

115
Tea service
茶具

Musashiya
Yokohama, Japan, around 1905
Silver
Tray: width 75cm

Comprising a teapot, creamer, sugar bowl and a two-handed tray, this tea service is boldly chased in high relief with dragons and with dragon-head spouts and finials. Each piece is engraved with the initials "WP". An inscription in English and Japanese on the tray is flanked by floral sprigs and a rising sun—the latter a traditional symbol for Japan. More dragons border the tray, with tails forming the handles.

The inscription reads: "This Tea, Coffee Set and Salver Presented by Asano Soichiro Esquire Merchant of Tokyo Japan To William Pitts Esquire Superintendent Engineer for the Rising Sun Petroleum Co. Ltd. On His Retirement from the Above Company as a Token of Esteem and Respect for his Integrity after 12 Years Connection in Business, 1893–1905."

Inspired by practices in the West, silver came to be a popular material for commemorative items and trophies in Asia. Many took familiar Western forms with the addition of Eastern ornament, which foreigners living and working in Japan like Pitts would have appreciated as souvenirs of their time abroad. The Musashiya Company, operated by Ozeki Yahei and his son Sadajiro, were perhaps the most successful purveyors of such objects in the Meiji era.

武藏屋製，Musashiya
日本，橫濱，約 1905 年
銀
餐盤寬 75 公分

這套茶具包括茶壺、奶壺、糖碗和盤，以浮雕的龍作為主要裝飾。每件茶具均刻有「WP」。托盤上刻有英文和日文，旁邊以傳統日本的折枝花卉和上昇中的太陽作裝飾。托盤邊緣亦飾龍形圖案，把手以龍尾構成。

托盤上的刻款為：「此咖啡茶具和托盤由東京商人 Asano Soichiro 送 給 Rising Sun Petroleum Co. Ltd 監督工程師 William Pitts，以表揚他於 1893 至 1905 年 12 年間在上述公司服務。」

受西方影響，銀在亞洲亦開始成為製作紀念品和獎杯的熱門材料，很多時候更以西方形式結合東方裝飾。如 William Pitts 般在日本工作的外國人喜歡此類型紀念銀器。日本銀器公司武藏屋，由大関弥兵衛和其兒子大関貞次郎開設，可說是明治時期最成功的公司。

116
Miniature helmet
頭盔模型

Shigesada
Japan, late 19th or early 20th century
Silver-gilt and enamels with a cloth tassel
Width 10cm

This miniature reproduction of a typical Japanese samurai helmet of the seventeenth century, called a *kabuto*, is ornamented with a frontal crescent crest surmounted by a chrysanthemum. Taking the traditional shape reminiscent of a melon *(akodanari)*, the helmet is made of cast silver with components in burnished gold and enamels. The fittings on the turnbacks of the neck guard include two more chrysanthemums, with plum blossoms engraved below. Full-size helmets would also include a samurai's crest *(mon)* on the turnbacks. Miniature objects like this were often sold at curio shops for foreigners to purchase as souvenirs. Some, like this example, are also a form of *bonbonerie* ("favours" in French) and feature an opening on the top that allows them to be used to store confectionary.

重貞作
日本，十九世紀晚期或二十世紀初期
銀鎏金、琺瑯和布質穗飾
寬 10 公分

這是典型的十七世紀的武士頭盔迷你模型，稱「kabuto」。頭盔以金、銀和琺瑯材質打造，採用傳統的瓜棱形，正面以新月紋章和菊花作裝飾。護頸配件上飾菊花，下刻梅花。傳統成套的武士頭盔在護頸部分會有武士的徽號。此類迷你版的物件通常可在古玩店買到。

117
Gift boxes
禮物盒

D. Kobayashi
Tokyo, Japan, around 1930
Parcel-gilt silver
Length 15cm

Minimally ornamented with a gold crest at the centre, these boxes would have been used as presentation pieces or for dispensing gifts. The crest is the Imperial Seal of Japan, also called the Chrysanthemum Seal (*kikuman*)—one of several national seals used by the Imperial Family. First introduced to Japan from China during the Nara period (710–93 A.D), chrysanthemums are associated with longevity. Like cherry blossoms, they bloom in autumn when most other trees lose their flowers, and are an eloquent expression of that season and the passing of time.

The maker of the boxes, D. Kobayashi, operated two clock and jewellery shops, both in Tokyo—one in Kyobashi, the other in Ginza. He is known to have produced many works for the Imperial Household and also exhibited regularly at world expositions.

小林時裝店，D. Kobayash
東京，約 1930 年
銀鍍金
長 15 公分

這兩件均以金色菊紋和雲紋作裝飾的禮物盒可能曾被用作裝飾或分配禮物。菊紋是代表日本皇室的其中一個徽號，於奈良時代（710－793 年）從中國傳入日本，象徵長壽。菊花在其他植物開始枯萎的秋季盛開，如櫻花般，代表了季節和時間的流逝。

第一件盒子的製作者 D. Kobayash 在東京開設了兩間時鐘和珠寶店，一間在京橋，而另一間在銀座。他以為日本皇室製做銀器用品而聞名，並定期在世界博覽會中展出。

118
Round box
圓盒

Japan, late 19th or early 20th century
Parcel-gilt silver
Diameter 16cm

This large round box is lightly engraved with floral designs on the cover and body. The finial takes the form of a parcel-gilt (partly gilded) chrsyanthemum. On the base is a worn and now illegible makers mark and a *jungin* character for "pure silver".

日本，十九世紀晚期或二十世紀初期
銀和鍍金
直徑 16 公分

這件圓盒的盒蓋和器身均淺雕花卉。蓋鈕的整體外觀呈現一朵銀鍍金的菊花造型。底座上有模糊的製造商標記和「純銀」字元。

119
Round boxes
圓盒

Japan, late 19th or early 20th century
Parcel-gilt silver
Diameter 6cm, 7cm

Similarly ornamented with the Imperial Seal of Japan (*kikumon*) and a *jungin* character for "pure silver", this small lidded box would have served as a container for medicine or a lady's cosmetics. It might also have been used as a container of seal paste, a red paste with which an artist or collector affixed his seal on a painting or other works of art on paper.

A second round box would have served a similar purpose, and is decorated with a phoenix with a sprig of blossoming peony in its talons against a textured background. Stylised clouds border the edges of both the box and lid. Dragons and phoenixes in Japan have their origins in Chinese art and retain similar cultural associations: including as symbols of authority, the elements, and the masculine and feminine.

日本，十九世紀晚期或二十世紀初期
銀和鍍金
直徑分別 6 公分

這兩件圓盒均以日本皇室家徽的菊紋（kikumon）裝飾和帶有純銀標記。第一件帶蓋小盒有可能裝藥品或女士化妝品，亦有可能作為印泥的容器。

第二件圓盒亦可能用作盛裝藥品或女士化妝品。盒蓋上雕刻象徵日本皇室的鳳凰和花，盒蓋邊緣以雲紋裝飾。龍和鳳起源於中國，日本保留類似的文化觀念：權威的象徵，分別代表男性和女性。

120
Document box
文件盒

Japan, late 19th or early 20th century
Parcel-gilt silver
Length 30cm

This rectangular document box (*bunko*) is decorated with blooming lilies, dianthus and grasses in *niku-bori* (relief chasing) against a lightly chiselled background. Expressed with the realism of the Nihonga paintings of the Meiji (1868–1912) and Taisho (1912–26) periods, the flowers are intricately detailed with gold highlights. Prominently displayed, the white lilies are associated with purity and chastity in Japanese culture.

Unlike in China where the "Four Treasures of the Study" (brushes, ink sticks, ink stones and paper) were usually kept on the writing desk without a box, in Japan *bunko* usually accompanied writing boxes (*suzuri-bako*), which housed those implements. During the Meiji period, elaborately crafted sets of writing boxes, document boxes and writing tables were often featured in world expositions. Westerners were attracted to the Japanese calligraphy traditions they were associated with, and began collecting them in earnest from the early Meiji period onward.

日本，十九世紀晚期或二十世紀初期
銀和鍍金
長 30 公分

這個長方形的文件盒以淺浮雕的效果裝飾百合、石竹和草，花和葉的局部細節以金點綴，有明治（1868－1912 年）至大正（1912－1926 年）時期日本國畫的風格，在日本文化中白百合代表純潔和貞操。

不同於中國將文房四寶（筆、墨、紙、硯）直接放置於書桌的習慣，日本的文房用品常配置文具盒來裝置文具。明治時期，，雕琢精美的文具盒、文件箱和書桌常於世界博覽會中展出。西方人被日本書法傳統吸引，並從明治初期開始收藏。

121
Incense burner
香爐

Japan, late 19th or early 20th century
Silver
Width 17cm

This small silver incense burner takes the form of a lion-dog (*komainu*). An openwork cover on the back can be opened to allow for the placement of incense inside the body.

Lion-dogs in Japan resemble Chinese guardian lions (*shisha*) and were imported to Japan from Tang dynasty China (618–907). Meant to ward off evil spirits, they often stand at the entrances or inner shrines of Shinto shrines.

日本，十九世紀晚期或二十世紀初期
銀
寬 17 公分
這個香爐以狛犬（komainu）的形式製作。背部鏤空部份可以打開以放置香料。

狛犬從中國唐代（618－907 年）傳到日本，通常置於神社門口以避邪。

122
Tabacco pipes
煙斗

Japan, late 19th or early 20th century
Silver
Length 45cm, 50cm

These smoking pipes (*kiseru*) would have been part of a tobacco smoking set (*tabako-bon*), which included a bowl for coals and ash, a rack for pipes and other implements. The first is engraved with bamboo designs in a style known as *katakiri-bori*, with angled cuts that replicate the brushstrokes of a traditional Japanese ink painting. The second is decorated in more complex fashion, with two applied and carved dragons coiling around the pipe towards each other, appropriately surrounded by black clouds.

Tobacco smoking arrived in Japan around 1549 with the arrival of Portuguese merchants on Japanese shores. By the late sixteenth century the Spanish were selling tobacco within Japan from tobacco farms they had developed in the Philippines, and by the seventeenth century smoking pipes had become fashionable accessories for the wealthy.

日本，十九世紀晚期或二十世紀初期
銀
分別長 45，50 公分

這個煙斗（kiseru，煙管）是一個吸煙套裝（tabakobon，煙草盆）的一部分，包括有一個碗用來裝煤和灰，放煙管的支架，及其他工具。第一件煙斗的雕刻風格稱為片切雕（katakiri - bori），即斜鋒切割的技術，模仿日本傳統水墨畫的筆觸。第二件煙斗的裝飾設計比較複雜，雕刻兩條相對望的龍，周圍以纏繞深色雲紋裝飾。

煙草是由葡萄牙商人於 1549 年左右帶到日本。十六世紀末，西班牙人已在菲律賓開設煙草公司並在日本銷售。十七世紀隨著吸煙的流行，煙斗成為了富人的時尚配件。

VANITIES | 化妆盒

From Antiquity to Today: The Evolution of Natural Motifs in Vanities

Jewellery in History

Jewellery has been used as a form of ornamentation since the dawn of human civilisation. Beads made out of shells and carved pieces of animal bones for personal adornment date back to at least 98,000 B.C. in Africa. Egypt was one of the first civilisations to establish sophisticated jewellery-making workshops, as suggested by wall paintings and tomb murals (fig. 1). Jewellery served a similar role as adornment and spiritual protection, as indicated by the motifs featuring gods and sacred creatures depicted on amulets. It also symbolised status and religious power in the society. Men and women wore earrings, bracelets, rings, necklaces and collars made with gold and precious stones including amethyst, turquoise and lapis lazuli in conspicuous displays of wealth.

Fig. 1: Fragment of painted plaster from the tomb of Sebekhotep showing different stages and products of the jeweller's craft. The Trustees of the British Museum. Eighteenth Dynasty of ancient Egypt (c.1543–1292 B.C.). Limestone. 66 x 79cm. The British Museum, London.

The ancient techniques of traditional craftsmanship and design in jewellery-making matured over thousands of years. They have contributed greatly to the modern-day creation of jewellery and more specifically bejewelled vanity cases containing cosmetics.

Paleolithic and Neolithic ornaments discovered at different archaeological sites show the adoption of various methods in design and production by different cultures, combining varied materials and patterns. Out of all the patterns discovered, floral and animal designs were the most common.

Developed from amulets, body adornments like necklaces and pendants inherited the shapes and patterns that our ancestors believed had the magical power to protect wearers against dangers. Small animal figurines such as scarab beetles were adopted as amulets in ancient Egypt, who believed they were associated with Khepri, a deity that pushed the sun across the sky (much like a scarab beetle pushes dung along the dunes) and it became a symbol of rebirth. Other

Fig. 2: Amulets in the form of scarabs excavated in Egypt. c. 1981–1802 B.C. Amethyst and copper. Diameter 3 cm. The Metropolitan Museum of Modern Art, New York.

Fig. 3: Amulet in the form of a head of an elephant excavated in Egypt. c. 3500–3300 B.C. Serpentine and bone. 3.5 x 3.6 x 2.1 cm. The Metropolitan Museum of Modern Art, New York.

symbols of nature popular with the ancient Egyptians include cats, which were sacred to the cat goddess Bast (a deity representing fertility and motherhood), as well as numerous floral patterns—the designs drawn from the natural world are among the most common themes in art, regardless of medium, period or culture.

Many of the designs employed in Asia and Africa, such as floral patterns like the palmette and lotus, and animal motifs were later introduced to Greek artists who quickly incorporated foreign motifs and designs into new styles of their own. These patterns continued to evolve in later centuries in Europe and developed in accordance with different artistic periods—Ancient Egyptian and Greek designs in particular were often incorporated in emerging styles; notably the various Neoclassic phases of the seventeenth, eighteenth and nineteenth centuries.

While most modern jewellery is made of gold, white gold, platinum, palladium and titanium; in antiquity, jewellery was made with available natural resources like shells, stones and bones. The use of material often directly corresponded to the social hierarchy: gold, silver and precious gems were limited to royalty and nobility; base metals like copper and pewter were available to all but the poorest members of society.

There are no written records of the earliest gold mining activities, but gold objects discovered along the coast of Bulgaria from around 4700 B.C. appear to be some of the earliest examples, suggesting that our ancestors may have started gold mining around 7000 years ago. Silver mining appears to have begun nearby in Anatolia, present-day Turkey, around 3000 B.C. These precious metals bear important social and cultural significance and have symbolised wealth and power across cultures.

Crafting techniques used to fashion jewellery developed in tandem with the discovery of smelting techniques, to obtain precious metals from ore. One of the earliest techniques is enamelling, used to give metal objects a colourful coat by applying a thin layer of glass powder to the surface and firing them in a kiln. During the medieval period (1200–1500), a range of jewellery making techniques were further developed. Benvenuto Cellini (1500–1571), a Florentine

goldsmith, sculptor and painter, documented the advances of jewellery making techniques during the Renaissance period. Apart from enamelling, filigree work and gem-cutting techniques were further developed by European artisans. These techniques continued to be widely practiced today.

Developments in the Nineteenth and Twentieth Centuries

The nineteenth and twentieth centuries were perhaps the most exciting periods in design history, as a number of art movements emerged in response to one another, reflecting developments in a rapidly changing society. Jewellery-making responded accordingly, with forms and motifs switching to match evolving tastes. Art Nouveau and Art Deco, both "total styles" employed across the fine and decorative arts, had a particularly significant impact on the production of jewellery. They also left their mark on contemporary design, with many popular designers today referencing and reviving elements from these movements.

1890–1914: Art Nouveau

Influenced by the Arts and Crafts movement, Rococo style and the sinuous forms of nature, Art Nouveau was a decorative art movement that developed in response to the industrialisation and mass-production of jewellery and decorative arts in the eighteenth and nineteenth centuries. William Morris (1834–96) and John Ruskin (1819–1900) had a major influence on the movement, advocating a return to handcrafted production based on forms found in nature. Motifs like insects, irises, orchids and lilies dominated their works, which were also influenced by Japanese art and its Western derivative, Japonisme. There was even a craze during the Victorian and Edwardian eras of fastening live pets such as terrapins, beetles or fireflies to the body with a chain.

The style received its name from La Maison de l'Art Nouveau, a store opened by Siegfried Bing in Paris in 1896. Roughly equivalent styles developed during the period around the world: *Modernista* in Spain, *Wien Sezession* in Austria and *Jugendstil* in German all emphasising natural forms. The Arts and Crafts Society promoted the style in Europe in the 1880s, which was prominently featured in the Paris International Exhibition in 1900 and the 1902 Turin

Fig. 4: Photograph of women's dress fitting at the House of Redfern in Paris. 1910s. Glamourdaze.

Fig. 5: A butterfly brooch. 1900. Boucheron. Aquamarine, opal, enamel, rubies, emeralds, diamond and gold. The collection of Elizabeth Taylor.

Exhibition. Art Nouveau also became the first international decorative style of the modern age.

As Clare Rose, a historian of nineteenth century fashion noted, "the prevailing ethos of Art Nouveau fashion was that the whole ensemble was a complete work of art". A symbol of the elite and the newly emerging middle classes, Art Nouveau accessories and jewellery complemented the luxurious outfits worn by fashionable and wealthy women. Artists such as Eugène Samuel Grasset (1845–1917) and René-Jules Lalique (1860–1945) were particularly innovative designers, creating new, original forms inspired by nature that influenced many clothing and jewellery manufacturers. Enamelling, a technique which allowed for both a bright, vibrant colour palette and the more subdued natural tones favoured by Art Nouveau artists, was frequently employed on jewellery from the period to complement scrolling floral designs and other symbols drawn from nature.

Ancient Egypt was also of great interest to designers in the nineteenth century. The initial Egyptian Revival started in the 1820s, featuring imagery such as the scarab beetle, sphinxes, pharaohs and hieroglyphics. Egyptomania continued through Art Nouveau and well into the Art Deco period. One of the possible causes of this surge in interest was Sarah Bernhardt's widely-praised performance in the role of Cleopatra in 1890. Jewellery houses including Cartier began to design and make Egyptian-style jewels from as early as 1910 and continued the theme into the 1930s. The handbag in the form of a scarab beetle (cat. 129) is one such example.

Fig. 6: Timeline of women's fashion in the 1900s. Glamourdaze.

Jewellers who worked in the Art Nouveau style can be divided into two camps: those who adopted the stylistic floral designs and those who chose to work in the "garland style". Boucheron, founded in 1858 by Frédéric Boucheron, adopted the organic forms of Art Nouveau, combined with the use of precious stones to create flora and fauna patterns including snakes, dragonflies, butterflies and birds.

Cartier, on the other hand, favoured the elegant garland. It used motifs including ribbons, bows, cobwebs and lace. Openwork was often used to complement the floral patterns. Inspired by eighteenth century Rococo patterns, their designs were highly symmetrical. Some Cartier pieces from the period demonstrate strong elements of Art Nouveau design. But they were supplied by other workshops such as Charpentier and Louis Aucoc who employed natural motifs such as vine leaves and ivy, thistles, cornflowers and peacocks. For Cartier, who did not completely conform to the Art Nouveau style, it was easy to move into the more linear shapes and forms that comprised Art Deco. The house produced some of the most convincing examples of Art Deco jewellery. The incorporation of oriental motifs, the use of Chinese and Japanese lacquer work, silhouettes of temples and the outline of peonies were important features of Cartier's Art Deco design.

1920s to 1930s: Art Deco

Art Deco can be seen as a continuation of Art Nouveau, but in a modern and simpler form that conformed to the requirements necessary for mass production. Geometry and symmetrical patterns were widely adopted, replacing the flowing curves of Art Nouveau. A change of floral motifs also took place during this period where roses and came to the fore. Animal patterns embraced by Art Deco jewellery designers were those representing strength and speed, including big cats, gazelles and greyhounds.

The name of the movement was derived from the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*. The style originated in France in the 1920s and soon swept across the rest of Europe and America. Art Deco artworks represented modernism and were intended to create a form of

elegance that was associated with wealth and sophistication.

Fig. 7: Photograph of Fay Wray wearing Art Deco jewellery. Marie Claire.

The 1920s was a decade of opulence. Flappers, fashionable young women who rejected conventional dressing and social norms, were tastemakers during the period. This new type of woman bobbed her hair and wore short skirts. They brought about wide-ranging changes in fashion and design. Art Deco jewellery was characterised by geometric, bold and mechanistic patterns. Designers sought inspiration from ancient cultures, including African art and forms and materials from Asia. Nature motifs such as lotus flowers, tropical birds and animals were widely used.

In the early twentieth century, Louis Cartier and his designers experimented with geometric styles and adopted bright colors such as blue and green as a result of advances in enamelling techniques. Cartier quickly became a forerunner of the Art Deco movement. A nécessaire created by Cartier in 1920s (cat. 140) shows this new approach, with bright enamels in blue and gold floral decoration.

As the Egyptian revival continued into the Art Deco period, Chinese and Japanese themes were also widely adopted on jewellery and vanity cases. Chinese motifs first appeared in haute couture in 1923, the year of the Paris Opera Chinese Ball. This surge in interest in all things oriental developed partly as a result of expanding trade and cultural links with Japan and China. Natural scenes taken from Chinese and Japanese paintings became a common motif on vanities in the 20s. Lacloche Frères, a French firm originally established in Madrid in 1875 that rivalled Cartier and Van Cleef & Arpels (VCA) during the 20s, was known for its use of Japanese and Chinese motifs. A nécessaire (cat. 135) made with hard stone, is decorated with roses and flowers in amethysts

Figure 8: Timeline of women's fashion in the 1920s. Glamourdaze.

and diamonds resembling the form of flowers depicted in traditional Chinese scholar paintings. Allard, Strauss & Meyer, a prominent Parisian workshop, was also known for its vanity cases executed in Art Deco *chinoiserie* ("in the Chinese style" in French). The firm's atelier supplied jewellery to well-known retailers including VCA, Cartier, Lacloche and Janesich.

Fig. 9: Powder compact. Cartier. c. 1940-50. Silver, enamel and mirror. 7 x 7 x 1.5 cm. Liang Yi Museum, Hong Kong.

1940s: Wartime Jewellery

With the Great Depression and the advent of World War II, vanities of the 1930s were quieter and more reserved in comparison with the previous decade. The outbreak of the war also resulted in some difficult years for jewellery houses as materials were difficult to source: precious metals were often rationed, gold became scarce, and gemstone stocks were conserved.

But while there was a short period of austerity after the war when people were encouraged to recycle textiles and clothes with a 'make do and mend' attitude, the mid-1940s saw a gradual recovery of the economy. Vanities designed in this decade feature bolder designs and the incorporation of larger stones in dramatic settings with themes of bows, flowers and animals, yet retaining a sense of wartime masculinity. The vanity case owned by Baroness Geoffroy de Waldner from the Liang Yi Collection is one example from the period (fig. 9). Dotted with a ladybird on a black enamelled cover, this is a reflection of austerity and resistance in the post-war period without the use of excessive stones. The motif used on the case also appeared to be a recurring theme of de Waldner's life and was later adopted as her personal emblem during her role in the French Resistance.

Under the direction of Gérard Boucheron, grandson of Frédéric Boucheron, Boucheron experienced a revival in the early 1940s and consequently produced pieces inspired by flowers and animals to accompany the 'New Look' movement of Christian Dior in 1947. The rectangular nécessaire (cat. 148) and powder compact (cat. 149) are decorated with pierced flora and fauna designs. The powder compact is executed with gold openwork in a beautifully feminine design of birds and flowers accented with rubies; whereas the nécessaire is decorated with a repetitive flower motif. The use of these repetitive patterns reflects the fascination with mechanisation that developed significantly during the war years.

1950s to 1960s: From the Post-war Era to La Dolce Vita

Fig. 10: Evening bag. Bulgari. c. 1950-60. Tortoiseshell, diamonds and gold. Width 16.5 cm. Liang Yi Museum, Hong Kong.

The "New Look" fashion movement championed by Dior brought femininity back in style. Together with other modernist movements during the post-war period which promoted the industrialisation of machines and technology, a new form of aesthetic for fashion and jewellery was developed. Many jewellers responded to the movement by adopting new techniques and materials such as acrylic plastics. Unlike the geometric stylisation of the Art Deco period, jewellery from after the war sees a new emphasis on nature and elegance.

Founded in 1896 by Alfred Van Cleef and Salomon Arpels, VCA adopted nature as a major source of inspiration since its inception. Works of VCA in the post-war period celebrated femininity and luxury. VCA made numerous contributions to the world of jewellery-making, including the invention of the minaudière in the 1930s and the technique of invisible gemstone setting *(serti invisible)* in 1933. Animals, flowers and mythological creatures were popular motifs featured on pieces created by VCA. A collection of bird-inspired jewellery was produced in the late 1940s, targeting a younger demographic, and animal clips were launched in 1954 for the opening of La Boutique at 22 Place Vendôme in Paris.

In 1968, the first Alhambra necklace was created. Featuring a four-leaf clover which symbolises love, health, fortune and luck, it quickly became the iconic symbol of VCA and remains to this day one of its bestselling collections.

Meanwhile, with the fashionable jet set spending more time in Rome and less time in Paris, Italian jewellery designers got their chance to shine. Houses such as Bulgari and Buccellati took a more literal approach to using nature as a motif. The prominent shape of 1960s Italian-made vanity cases in particular was the ultra-feminine oval style, often made with whole tortoise shells (fig. 10).

In Denmark, vanities created by Georg Jensen A/S also demonstrated the popularity of animal motifs in northern Europe. Founded by Georg Arthur Jensen (1866–1953) in 1904, organic motifs like plants and animals constitute as the major inspiration for the works of the firm. Georg Jensen hired great designers including Arno Malinowski, who designed detailed patterns of animals such as deer and dolphins. The compacts (cat. 110) created by Georg Jensen reflect

the widespread use of animal motifs on the firm's works.

Nature in all its glory has provided designers and jewellers with constant inspiration since man first learned to draw. From the animal figurines of the Neolithic period to the vanities of the twenty-first century, depictions of animals and plants have continued to feed the human imagination.

Our obsession with the natural world shows no sign of abating. A few examples of nature's ever-lasting grip on designers' imaginations: In 2010, Chopard introduced the Chopard's Animal World collection for its 150th anniversary; while Cartier launched its new Panthère de Cartier collection in 2014 to commemorate the centennial anniversary of the line. The Cosmos collection, introduced by VCA in 2014, continues to find inspiration from flowers.

The incorporation of beautiful natural motifs and exquisite craftsmanship gives rise to fabulous masterpieces that define opulence and various artistic styles under influences of different art movements.

Bonnie Lau
General Manager, Liang Yi Museum
June, 2016

古往今來：大自然圖案在珠寶化妝盒上的演變

圖一：索貝霍特普（Sebekhotep）墓內的壁畫，顯示珠寶工藝生產的各階段。古埃及第十八王朝（約公元前 1543 – 1292 年）。石灰。 66x79 公分。倫敦大英博物館。

圖二：埃及出土的聖甲蟲型護身符。約公元前 1981 – 1802 年。紫水晶和銅。直徑 3 公分。紐約大都會藝術博物館。

圖三：埃及出土的象頭護身符。約公元前 3500 – 3300 年。蛇紋石和骨。3.5 × 3.6 × 2.1 公分。紐約大都會藝術博物館。

從人類文明誕生起，珠寶就是人類的裝飾品。公元前 98,000 年，非洲人已雕刻貝殼和獸骨用於個人裝飾。從各種古代壁畫（圖一）中看到，早期的古埃及文明已經設立製作珠寶的工作坊，配備成熟工序。古埃及人穿戴首飾不單單作裝飾，而且還具護身符的功能。古埃及人以神和神聖動物作裝飾的珠寶首飾作為護身符佩戴。此外，珠寶首飾亦能充分反映佩戴者的社會地位和宗教力量。他們會配戴以黃金、紫水晶、青金石和綠松石所製的耳環、手鍊和戒指等首飾以炫耀財富。幾千年來形成的傳統珠寶製作工藝和設計，為現代珠寶設計貢獻良多，本文旨在通過探討十九至二十世紀的珠寶粉盒，揭示大自然圖案在珠寶化妝盒上的演變。

古代珠寶的自然裝飾圖案

在舊石器和新石器時代考古遺址中均發掘出不少飾品。不同的文化採用各種方法和物料製作首飾，然而，花和動物的設計均不約而同地成為各文明珠寶裝飾中最常見的裝飾圖案。

個人裝飾如項鍊和吊墜均從護身符的形式發展出來。它們被人類祖先認為具有神奇力量，佩戴後可預防危險。古埃及許多小動物雕像被用作護身符：如聖甲蟲，古埃及人認為聖甲蟲代表象徵重生的古埃及神凱布利（Khepri）；另一個古埃及人常用的動物裝飾是貓，因為貓在古埃及象徵生育和母性的貝斯特（Bast）。除動物圖案外，花卉圖案亦是當時常用裝飾之一。不論媒介、時期或文化的藝術品，大自然往往是最常見的主題。

於亞洲和非洲常用的設計圖案如棕櫚葉（形如扇的葉子）和蓮花，以及東方的動物圖案，迅速被古希臘藝術家納入為當時的設計，並在往後的幾個世紀按照不同的藝術時期風格在西方不斷發展。藝術家在十七至十九世紀的各藝術時期常參考古埃及和希臘的圖案，並用於新興的設計風格上。

現代珠寶首飾大多數以黃金、白金、鈀和鈦為材質；然而古人以自然資源如貝殼、石頭和骨頭製作首飾。不同的材料更反映當時的社會階層：金、銀和寶石僅限於皇室和貴族使用；而平民只能穿戴以基本金屬如銅和錫製的首飾。

雖然最早的黃金開採活動並沒有文字記錄，但在保加利亞海岸發掘到的黃金器物可以追溯到公元前4700年，表示黃金開採可能在早於7,000年前已經開始。而銀的開採則於大概於公元前3000年在安納托利亞（今土耳其）開始。這些貴金屬具有重要的社會和文化意義，並在不同文化下象徵著財富和權力。

隨著貴金屬的發現，金屬加工技術亦隨之發展，琺瑯（將玻璃粉末熔結在金屬、玻璃或陶瓷表面上形成色彩繽紛的外殼）是最早的一種金屬裝飾技術，最早可追溯至公元前 1450 年的希臘。意大利文藝復興時期金匠、雕塑家和畫家本韋努托・切利尼（Benvenuto Cellini，1500 – 1571 年 ）的自傳中詳細記錄了當時金屬裝飾技術的發展。隨琺瑯技術外，掐絲和寶石切割技術亦越趨成熟。這些珠寶製作技術至今仍被廣泛使用。

十九至二十世紀的珠寶發展

十九世紀末和二十世紀初的藝術運動陸續興起，揭開珠寶製作的新篇章。此領域中的裝飾圖案亦因社會不斷變化的品味而轉換，尤其是新藝術運動和裝飾藝術運動對高級珠寶設計有莫大影響。時至今日，當代設計師仍不斷參考這些藝術運動下創作出來的作品。

1890－1914 年：新藝術運動

新藝術運動是一場回應十九世紀後期裝飾藝術工業化的藝術風潮。珠寶的藝術設計風格受到工藝美術運動（Arts and Crafts movement）、洛可可藝術及大自然的影響。威廉・莫里斯（William Morris，1834－1896 年）和約翰・魯斯金（John Ruskin，1819－1900 年）是當時新藝術運動中的兩位先鋒，他們提倡取材自然，恢復中世紀的手工生產，避免過於工業化。昆蟲、蘭花和百合花等花卉成為當時設計的主流圖案。同時，日本的藝術亦受西方設計師歡迎。在維多利亞和愛德華時代，人們甚至將龜、甲蟲或螢火蟲繫在身上做配飾。

新藝術運動的名字源於薩穆爾・賓（Samuel Bing，1838－1905）在 1896 年於巴黎開設的「新藝術之家」（La Maison Art Nouveau）商舖。當時新藝術運動在世界各地被冠以不同的名稱：西班牙的「現代主義」（Modernista）、奧地利的「維也納分離派」（Wien Sezession）和德國的「青年風格」（Jugendstil），雖然名稱不同，但它們都強調表現大自然形態。1900 年的巴黎世界博覽會和 1902 年在杜林舉行的首屆現代裝飾藝術國際博覽會都標誌著新藝術運動的巔峰，新藝術運動成為第一個現代的裝飾藝術風格。

研究十九世紀時裝的時尚藝術史學家 Clare Rose 認為，「新藝術運動中的時裝設計是整體藝術的一部分」。富有時尚女性的精心裝扮，並搭配由名設計師如保羅・波烈（Paul Poiret，1879－1944 年）、查爾斯・弗雷德里克・沃斯（Charles Worth，1825－1895 年）和雷內・拉利克（Rene Lalique，1860－1945 年）等設計製作的奢華服飾。這些設計師被大自然所啟發，創作了許多革新的設計，為當時的服裝和珠寶製造商帶來影響。琺瑯尤其受新藝術運動的藝術家歡迎，常被用作裝飾花卉或其他大自然圖案的設計。

古埃及是整個十九世紀設計靈感的主要來源。「埃及復興」始於十九世紀二十年代，富埃及特色圖案如聖甲蟲、獅身人面像、法老和象形文字等。「埃及熱」貫穿新藝術運動及裝飾藝術運動時期，十九世紀晚期法國女演員 Sarah Bernhardt（1844－1923 年）扮演「埃及艷后」克麗奧佩脫拉七世（Cleopatra）的電影使「埃及熱」達致其中一個巔峰。歐洲設計師如卡地亞早於 1910 年設計出富埃及風格的珠寶，風格延續至 1930 年代。兩依藏的聖甲蟲型化妝盒為當時的例子 (cat. 129) 。

新藝術運動時期的珠寶設計師和品牌可分兩個陣營。第一個陣營是以花卉圖案作設計。法國珠寶公司寶詩龍（Boucheron）為其中之一，由 Frédéric Boucheron 成立於 1858 年，寶詩龍的首飾經常運用寶石打造不同的動植物圖案，包括蛇、蜻蜓、蝴蝶和鳥類等，展現新藝術運動風格。

以卡地亞為首的另一個陣營則以高雅的花環風格（garland style）點綴首飾。花環風格的珠寶常以彎曲狀的緞帶、蝴蝶結、蜘蛛網和蕾絲作主題，配以大量的鏤空裝飾。因受十八世紀洛可可風格的影響，花環風格的珠寶有高度對稱的設計。以葡萄葉、常春藤、乳薊、矢車菊和孔雀等圖案作裝飾主題的新

圖四：在法國巴黎的 House of Redfern 試裝的女士。Glamourdaze。

圖五：蝴蝶型胸針。寶詩龍。1900 年。 海藍寶石、貓眼石、琺瑯、紅、綠寶石、鑽石和黃金。伊麗莎白・泰勒的收藏。

圖六：1900 至 1909 年女性時裝風格時間表。Glamourdaze。

圖七：穿戴著裝飾藝術風格珠寶的 Fay Wray。Marie Claire 美麗佳人。

藝術運動風格珠寶則由 Charpentier 和 Louis Aucoc 等其他珠寶商供應給卡地亞。由於卡地亞並沒有完全跟隨新藝術運動的風格，因此很自然地從花環風格中發展出裝飾藝術運動風格的線條性。受中國和日本傳統漆器啟發，卡地亞創作出極具裝飾藝術運動風格的珠寶：結合寺廟的剪影、牡丹、鶴等東方圖案，成為當時最搶手的珠寶設計公司。

1920－1939 年：裝飾藝術運動

裝飾藝術運動被視為新藝術風格的延續。然而裝飾藝術運動下的設計因需迎合大規模生產而變得比較簡潔。新藝術中流暢的曲線被幾何和對稱圖案廣泛取代，而花卉圖案亦產生變化，以玫瑰和山茶花為主。動物圖案方面則以代表力量和速度的動物為主，如豹、瞪羚和獵犬等。兩個運動關於自然圖案描繪的跟大區別則是新藝術主義珠寶運用較多文字，而裝飾藝術則以幾何和直觀的形式表達。

裝飾藝術運動的名稱源自 1925 年巴黎國際藝術裝飾與現代工業展（1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes）。裝飾藝術風格很快風靡歐美地區，作品以現代和優雅的形式表現奢華。

二十世紀二十年代是一個富裕的年代。一批前衛和開放的時髦女郎領導當時的潮流，她們一改以往的造型，剪短頭髮和穿上短裙，珠寶設計也隨之變化。時髦女郎會跳舞、化妝和抽煙，裙子為方便她們而改短，傳統胸衣亦被淘汰。裝飾藝術風格珠寶的最大特點是幾何和機械式圖案的大膽使用，這種裝飾藝術風格珠寶成為時髦女郎青睞的配飾。設計師從古老的文明，包括亞洲和非洲的藝術形式和材料中尋求靈感。荷花、熱帶鳥類和動物等大自然圖案被裝飾藝術運動時期的藝術家廣泛使用。

二十世紀初，路易・卡地亞（Louis Cartier，1875－1942 年）和他的設計師們利用幾何形狀和靚麗的色彩如藍、綠等創作出一系列珠寶，他亦因此成為裝飾藝術運動的關鍵人物。這個由兩依藏收藏的卡地亞化妝盒 (cat. 140) 以藍色琺瑯和金色花紋裝飾，是典型的裝飾藝術風格。藍和綠的大量使用很可能是琺瑯技術進步的成果。

埃及、中國和日本的元素廣泛地採用在珠寶和化妝盒的設計上。中國圖案最先於 1923 年在高級時裝設計上展示，同年巴黎歌劇院亦舉行了中國主題舞會。東方的異國情調亦因日本和中國的貿易和文化聯繫漸趨頻繁而迅速成為珠寶設計師的靈感來源。中國和日本國畫上的自然風光成為裝飾藝術運動時期的主題。由 Lacloche Frères 成立於 1875 年的法國珠寶公司 Lacloche，以卓越的東方圖案設計媲美卡地亞和梵克雅寶（Van Cleef & Arpels）的出品。這件兩依藏的化妝盒以紫水晶和鑽石鑲成，模仿

圖八：1920 至於 1929 年女性時裝風格時間表。Glamourdaze。

中國傳統文人畫中的折枝花卉 (cat. 135)。巴黎著名作坊 Allard, Strauss & Meyer 亦因其具中國風的設計而聞名，是知名珠寶零售商梵克雅寶、卡地亞、Lacloche 和 Janesich 的供應商。

二十世紀四十年代：戰爭時期的珠寶

二十世紀三十年代經濟大蕭條，第二次世界大戰隨之到來，珠寶化妝盒的設計比過往相對保守。戰爭的爆發令珠寶商們的原材料供應緊張，黃金寶石等變得稀有。

戰爭結束後進行了短暫的緊縮運動，政府鼓勵紡織品和服裝的回收再用。經濟在二十世紀四十年代中期開始逐步復甦。這個年代的珠寶化妝盒不僅有更大膽的設計，亦加入大顆寶石以營造誇張的效果。雖然蝴蝶結、花卉和動物是那時期的主流主題，但礙於戰事仍在進行，珠寶設計仍保留一種陽剛感。Baroness Geoffroy de Waldner 曾擁有的化妝盒以瓢蟲作裝飾，是戰爭時期珠寶的典型例子。化妝盒沒有多餘寶石作裝飾，只以黑色琺瑯和紅色瓢蟲點綴，反映當時進行中的緊縮運動。瓢蟲亦為 Baroness Geoffroy de Waldner 生活中反覆出現的主題，更在法國抵抗運動時成為她的個人標誌（圖九）。

在弗雷德里克・寶詩龍的孫子赫拉德・寶詩龍（Gérard Boucheron）領導下，寶詩龍在戰時受影響的業務在二十世紀四十年代早期恢復，並創作出一系列以花和動物為主題的珠寶，以陪襯克里斯汀・迪奧（Christian Dior，1905－1957 年）於 1947 年推出的「New Look」時裝。兩依藏收藏的兩件化妝盒均以花為主題並採用鏤空技術。方型化妝盒以女性化花鳥為主題，加上紅寶石作點綴 (Cat. 148)；而長方形化妝盒則以重複的花卉圖案作裝飾，使用重複的圖案作裝飾反映戰爭機械化對設計師的創作影響 (Cat. 149)。

二十世紀五十至六十年代：戰後及「甜蜜生活」（La Dolce Vita）年代

克里斯汀・迪奧倡導的「New Look」再次掀起具女人味風格的時裝潮流。同時，戰後的現代主義運動促進了機械和技術的發展，珠寶形式的審美亦因而有所轉變。許多珠寶公司為響應此變化而採納新技術和材料如聚酸甲酯。不同於裝飾藝術時期的幾何圖紋，戰後的珠寶側重於欣賞大自然。創新和具異國情調的圖案因潮流的變革廣被應用，例如大量重複的樣式。自動化的製造技術和塑料的發明亦鼓勵圖案和形式的變更。

1896 年由阿爾弗萊德・梵克（Alfred Van Cleef）及薩洛蒙・雅寶（Salomon Arpels）創立的梵克雅寶一直以大自然為主要靈感來源。梵克雅寶在戰後主張女性魅力和奢華，亦不斷從以往的作品獲取靈感而開發新設計。梵克雅寶對珠寶製作的工藝亦貢獻良多，包括在二十世紀三十年代創造出化妝盒（minaudi è re），1933 年研究出隱形寶石設置 (serti invisible) 的工藝。動物、花卉，和神聖動物一直為梵克雅寶的設計主題，二十世紀四十年代後期，梵克雅寶創作出一系列以鳥為主題的珠寶首飾，而在 1954 年為慶祝 La Boutique 在巴黎開幕而推出一系列以動物為主題的胸針。

第一條 Alhambra 系列的項鍊出品於 1968 年。其四葉草設計象徵著愛情、健康、財富和好運，並迅速成為梵克雅寶的標誌性符號。時至今日，Alhambra 系列的珠寶首飾仍為其最暢銷的系列之一。

上流社會的時尚名人在戰後時期花更多時間在羅馬，意大利珠寶設計師因此嶄露頭角。珠寶商如寶格麗（Bulgari）和 Buccellati 以非常直接的方式，配以大自然主題來設計他們的珠寶。以六十年代的意大利製化妝盒為例，常以非常女性化的橢圓為外形，再配以整個龜殼製成（圖十）。

而同一時期在丹麥，喬治傑生（Georg Jensen A/S）出品的珠寶化妝盒亦反映動物圖案在北歐的流行。Georg Jensen 由喬治・阿瑟・傑生（Georg Arthur Jensen，1866－1953 年）於 1904 年成立。

圖九：化妝盒。卡地亞。約二十世紀四十至五十年代。銀、琺瑯和鏡。7 × 7 × 1.5 公分。兩依藏。

圖十：晚宴手袋。寶格麗。約 1950 – 1960 年。玳瑁、鑽石和金。寬 16.5 公分。兩依藏。

動植物是該品牌最大的靈感來源。喬治・阿瑟・傑生當時聘請很多有才華的設計師其中包括阿諾・馬林諾夫斯基 (Arno Malinowski)。阿諾・馬林諾夫斯基為 Georg Jensen 設計出鹿和海豚的圖案 (cat. 110)，反映五十和六十年代珠寶設計廣泛地使用動物圖案。

大自然一直作為設計師的設計靈感，從新石器時代的動物雕像到二十一世紀的珠寶化妝盒，動物和植物不斷激發人們的想像力。無論是被賦予特別意義的圖案，如貝殼象徵婚姻、生育和維納斯女神；抑或被用作品牌的代表圖標，動物和植物圖案在如今亦是珠寶首飾設計上最流行的裝飾。

人們對大自然的癡迷始終如一。2010 年蕭邦（Chopard）為慶祝其成立一百五十週年推出「動物世界」系列（Chopard's Animal World）；卡地亞在 2014 年亦重推其經典的美洲豹系列「Panthère de Cartier」以慶祝該系列推出一百週年；同一年，梵克雅寶推出的 Cosmos 系列繼續以花作靈感。
精湛的製作工藝和美麗的動植物圖案相結合誕生出不少傑作，它們折射出不同的藝術運動風格和奢華。是次展覽精選六十餘件歐洲珠寶化妝盒及粉盒，此特殊媒介可讓觀眾一窺大自然瑰麗的別樣風景！

劉佩兒
兩依藏博物館 總經理
2016 年 6 月

123
Purse
錢包

1880s
Gold, diamonds and garnets
Bag: length 8.2cm
Clasp: 4.94 x 3.2cm

The frame of this gold mesh purse is adorned with diamonds and garnets forming a floral pattern. The purse hangs from a chain with a ring. Gold mesh bags were popular during the late nineteenth and early twentieth century, in which women carried lipstick, compacts and a small amount of money.

十九世紀八十年代
金，鑽石和石榴石
長 8.2　蓋 : 長 4.94 x 寬 3.2 公分

以金編織，錢包中心以鑽石、石榴石等鑲嵌出花卉。以金編織的手袋或錢包是十九世紀末二十世紀初流行的款式。女士會以這些錢包攜帶口紅、粉盒和少量現金。

124
Purse
錢包

1900s
Silver, enamel and rubies
7.8 x 5.2 x 2.4cm

The interior of this small silver purse is fitted with several compartments. The restrained design of the enamelled pink rose bouquet, which covers only a small part of the purse, gives the piece a sense of balance.

約 1900 年
銀，琺瑯和紅寶石
長 7.8 x 寬 5.2 x 高 2.4 公分

以銀打造的小錢包，打開後有數個隔層。由琺瑯繪製的優雅生動粉色玫瑰花束只佔盒蓋上的一部分，讓整個構圖更協調。

125
Evening bag
晚宴手袋

Van Cleef & Arpels
1900s
Gold, turquoise, rubies and diamonds
Diameter 9.8cm

This collapsable evening bag is an early piece from Van Cleef & Arpels. The cover is decorated with a floral pattern of polished rubies surrounded by a band of turquoise. Made within a decade of the establishment of Van Cleef & Arpels in 1895, it is one of the earliest examples from the jewellery house to survive in such pristine condition.

梵克雅寶
二十世紀初期
金，綠松石，紅寶石和鑽石
直徑 9.8 公分

此件晚裝手袋袋口可伸縮大小，設計巧妙。袋口以紅寶石鑲成花朵，被綠松石包圍。在梵克雅寶於 1895 年成立後的十年內製造，此為該珠寶商早期製作的作品。

126
Compact with lipstick case
粉盒連唇膏盒

1910s
Gold, diamonds and rubies
Diameter 6.3cm x height 1.7cm

The compact includes a lipstick case, attached with a gold chain. The case is inlaid with rubies and diamonds to form floral and bow patterns.

約 1910 年
金，鑽石和紅寶石
直徑 6.3 x 高 1.7 公分

粉盒和唇膏盒以金鏈連接，盒身以紅寶石和鑽石鑲嵌出花卉和蝴蝶結裝飾，盡顯氣派。

127
Purse
手袋

1910s
Gold, diamonds, rubies and sapphires
Width 12.6 cm

The frame of this gold mesh bag is decorated with a band of sapphire, ruby and diamond flowers. A ruby and a sapphire are also fitted on the clasp.

約 1910 年
金，鑽石，紅寶石和藍寶石
通寬 12.6 公分

金線編織的手袋，袋口以紅、藍寶石和鑽石鑲嵌裝飾出花卉，袋扣亦以紅藍寶石組合，盡顯美麗。

128
Nécessaire
化妝盒

Lacloche Frères
Paris, France, 1910s
Gold, sapphires and diamonds
8.5 x 4.9 x 1.2cm

The cover of this nécessaire is set with sapphires and diamonds in the pattern of bluebells. It was made by the French jewellery house, Lacloche Frères. Lacloche, known for its Art Deco style jewellery, was active from 1875 to 1935.

Lacloche Frères
法國，巴黎，二十世紀一零年代
金，藍寶石和鑽石
長 8.5 x 寬 4.9 x 高 1.2 公分

化妝盒內附鏡子，Lacloche Frères 出品。盒蓋以藍寶石和鑽石鑲嵌出美麗的野風信子。Lacloche Frères 是法國珠寶品牌，創立於 1875 年，以裝飾主義風格的珠寶聞名，於 1935 年結束營業。

129
Nécessaire with internal clock
化妝盒連鐘錶

1910s
Gold, rubies and diamonds
11.3 x 7.2 x 1.9cm

Designed in the shape of a scarab beetle, this nécessaire reflects the dominance of natural motifs from other cultures in early 20th century design. The scarab was a particularly popular motif in Art Deco design, which was influenced by geometric forms from Africa, India and East Asia. A small timepiece is set inside.

二十世紀一零年代
金，紅寶石和鑽石
長 11.3 x 寬 7.2 x 高 1.9 公分

甲蟲造型反映二十世紀初珠寶的造型和裝飾題材盛行運用自然元素。盒內安設一個小型鐘錶，設計巧妙，同時也反映於非洲、印度和東亞流行的幾何元素在裝飾藝術時期的盛行。

130
Purse
手袋

1910s
Gold, diamonds and rubies
Width 15.4cm

This purse was made using a *trompe l'oeil* (French for "deceive the eye") technique that gives it the impression of three dimensionality. Though flat, it is designed to look folded. The clasp is elegantly set with rubies carved to resemble flower buds.

二十世紀一零年代
金，紅寶石和鑽石
寬 15.4 公分

手袋造型特別營造褶皺的效果，袋口以紅寶石鑲嵌成花蕾的設計，優雅而奢華。

131
Compact
粉盒

1920s
Gold and enamel
9 x 5 x 1.3cm

This Japanese-inspired compact features an enamel Manchurian crane and a band of chrysanthemums on the lid. In Japan, cranes are a symbol of longevity and good fortune because in folklore they are thought to have a lifespan of a thousand years.

約 1920 年
金和琺瑯
長 9 x 寬 5 x 高 1.3 公分

粉盒以日本風格的仙鶴和菊裝飾主題，琺瑯的色澤鮮豔奪目。仙鶴在民間傳說中有上千年的壽命，在日本是長壽的象徵。

132
Compact
粉盒

Black, Starr & Frost
France, 1920s
Gold and enamel
7.1 x 4.5 x 0.9cm

Founded in 1810, Black, Starr & Frost is one of the most prominent jewellery houses in America. Although it is an American company, some vanities, such as this compact, were made in France. This compact is decorated with Japanese floral panels and light blue enamel.

Black, Starr & Frost
法國，約 1920 年
金和琺瑯
長 7.1 x 寬 4.5 x 高 0.9 公分

盒蓋以五個甚具日本風格的花卉圖案展現。雖然創立於 1810 年的 Black, Starr & Frost 是美國最著名的珠寶品牌之一，但很多作品都是在法國製作，這件粉盒是其中一個例子。

133
Compact
粉盒

1920–25
Gold, onyx and diamonds
8 x 6.7 x 1.7cm

The diamonds set in onyx on this rectangular compact case are designed to resemble a blooming flower, in the style of a brush painting.

1920 – 25 年
金，縞瑪瑙和鑽石
長 8 x 寬 6.7 x 高 1.7 公分

長方形粉盒以黃金打造，盒蓋正中以鑽石和縞瑪瑙構成花卉盛開的美麗畫面。

134
Nécessaire
化妝盒

Makowsky
Circa 1925
Silver, enamel, semi-precious stones and tortoiseshell
9.2 x 6.9 x 1.5cm

The cover of this nécessaire features a bird and peonies in the classical Chinese bird-and-flower painting style. The semi-precious stones on the panel are set using a Chinese inlay technique called *bai bao qian* ("inlay with hundreds of treasures"), more commonly used on lacquer or wood. Designs like this reflect the influence that Chinese art had on European jewellers during the 1920s. The panel on the cover is signed "M" for Vladimir Makowsky, a Russian artist who mastered the art of mother-of-pearl marquetry and created some of VCA's most impressive vanities.

Makowsky
約 1925 年
銀，琺瑯，半寶石和玳瑁
長 9.2 x 寬 6.9 x 高 1.5 公分

盒蓋的中心用中國嵌百寶工藝構成一幅盛開牡丹的花鳥畫，是自 1920 年中國藝術風格風靡歐洲的體現。盒身有 Makowsky 署名。

135
Nécessaire
化妝盒

Lacloche Frères
Paris, France, circa 1925
Amber, onyx, gold, enamel, diamonds, amethysts and pearls
7.3 x 5.2 x 1.6cm

The amethysts and diamonds on this nécessaire form branches and flowers on a yellow onyx ground. The clasp is fitted with a pearl.

Lacloche Frères
法國，巴黎，約 1925 年
琥珀，縞瑪瑙，金，琺瑯，鑽石，紫水晶和珍珠
長 7.3 x 寬 5.2 x 高 1.6 公分

黃縞瑪瑙的盒蓋上以紫水晶、鑽石等構成一幅折枝花卉的畫面，盒扣鑲珍珠，是帶有東方風格的設計。

136
Nécessaire
化妝盒

Ostertag
Circa 1925
Gold, enamel, coral, jasper, sapphires and onyx
9.8 x 5 x 1.5cm

The strap of red coral on the cover of this nécessaire is embossed with oriental floral patterns. It was made by the French jeweller, Ostertag, which was founded in Paris in 1920 but went out of business after the onset of World War II. In its prime, the firm was renowned for its oriental-style jewellery and vanity cases.

Ostertag
約 1925 年
金，琺瑯，珊瑚，碧玉，藍寶石和縞瑪瑙
長 9.8 x 寬 5 x 高 1.5 公分

浮雕東方風格的花鳥圖案以紅珊瑚片嵌在盒蓋正中，同樣風格的花卉刻件則裝飾於盒身兩側。Ostertag 於 1920 年創立，是 1920 至 1930 年代法國巴黎著名的珠寶匠，曾出品很多具東方風格的珠寶，1945 年歇業。

137
Nécessaire
化妝盒

Circa 1925
Gold, enamel, diamonds and semi-precious stones
7.8 x 5 x 1.4cm

約 1925 年
金，琺瑯，半寶石和鑽石
長 7.8 x 寬 5 x 高 1.4 公分

The inlaid semi-precious stones on the cover of this nécessaire depict a floral pattern. The diamonds on the corners resemble Islamic calligraphy, reflecting the prevalence of exotic Eastern styles in the 1920s.

金質盒身，飾藍色琺瑯。盒蓋中心以各色半寶石鑲嵌成鮮花盛開的圖案，色調雅致。盒蓋四角用鑽石鑲嵌的圖案似伊斯蘭紋飾，反映當時珠寶中盛行的東方風格。

138
Compact
粉盒

Circa 1925
Gold, jade, diamonds, lapis lazuli, amethysts and enamel
4.7 x 3.8 x 1.2cm

The amethysts, lapis lazuli and diamonds of this small compact form a band of flowers on the lid. The exquisitely designed clasp is set with jade to complement the rich green marbled tone of the enamelled body.

約 1925 年
金，玉，鑽石，青金石，紫水晶和琺瑯
長 4.7 x 寬 3.8 x 高 1.2 公分

粉盒的盒蓋上以紫水晶、青金石和鑽石組成一條花帶，設計精妙。

139
Compact
粉盒

Circa 1925
Gold, diamonds and enamel
6.1 x 4.5 x 0.9cm

The engraved scene on the cover of this compact depicts a bird on a branch with red fruits. The style references the floral sprays that appear on Japanese lacquered boxes and decorative objects, often surrounded by sprinkled gold.

約 1925 年
金，鑽石和琺瑯
長 6.1 x 寬 4.5 x 高 0.9 公分

粉盒裝飾風格亦為日式，盒蓋中心刻出金色的花鳥並配以紅色琺瑯的果實，琢出點點金粉的效果。

140
Nécessaire
化妝盒

Cartier
France, 1920s
Gold, enamel and diamonds
7.3 x 4.5 x 1cm

This nécessaire was designed to emulate the style of Japanese lacquered boxes. The cover of the nécessaire is decorated with gold chrysanthemums. In Japan, chrysanthemums are considered an imperial symbol and also symbolise longevity and rejuvenation.

卡地亞
法國，二十世紀二十年代
金，琺瑯和鑽石
長 7.3 x 寬 4.5 x 高 1 公分

盒身四角呈委角狀，盒蓋設計成合葉狀，仿漆盒的做法。藍地琺瑯上為金色小菊花，帶日本風格。

141
Nécessaire
化妝盒

Mauboussin
France, 1920s
Platinum, coral, diamonds and onyx
8.8 x 5.2 x 1.5cm

This nécessaire is attributed to the French jewellery house, Mauboussin, founded in 1827. In keeping with the Art Deco style, the coloured stones are arranged in geometric floral patterns.

Mauboussin
法國，二十世紀二十年代
白金，珊瑚，鑽石和縞瑪瑙
長 8.8 x 寬 5.1 x 高 1.5 公分

Mauboussin 是法國珠寶品牌，創立於 1827 年。此化妝盒充分體現 1920 年的裝飾主義風格，以幾何形元素，配合鑲滿各色寶石組成的花卉。黑色琺瑯映襯繽紛的各色花卉，頓顯生機。

142
Compact
粉盒

Van Cleef & Arpels
Paris, France, 1930s
Gold, diamonds, turquoise, rubies and enamel
8.5 x 4.5 x 1cm

The cover of this compact is decorated with diamonds, turquoise and rubies imitating a bonsai tree. The design is minimal yet elegant, like the Japanese and Chinese art that inspired it.

梵克雅寶
法國，巴黎，約 1930 年
金，鑽石，綠松石，紅寶石和琺瑯
長 8.5 x 寬 4.5 x 高 1 公分

以黑色琺瑯鑲嵌盒身。盒蓋以鑽石、綠松石、紅寶石構成盆景花卉的畫面。設計簡單而低調優雅，蘊含東方格調。

143
Compact
粉盒

Strauss, Allard & Meyer
France, 1930s
Lapis lazuli, jasper, diamonds, pearls and platinum
8.4 x 5 x 1.8cm

The French jewellery house Strauss, Allard & Meyer produced many highly regarded Art Deco style pieces in the 1920s and 30s. The stark contrast between the blue and red materials on this design, contrasted with the Orientalism of the chrysanthemum and pearl set in the centre of the cover are classic elements of their work.

Strauss Allard & Meyer
二十世紀三十年代
青金石，碧玉，鑽石，珍珠和白金
長 8.4 x 寬 5 x 高 1.8 公分

法國珠寶品牌 Strauss Allard & Meyer 於二十世紀二十至三十年代裝飾藝術時期創作了許多備受推崇的作品，其中這件粉盒以藍和紅做出鮮明的顏色對比。粉盒上富東方風格的菊花和珍珠，是該品牌經典的設計元素。

144
Compact
粉盒

Boucheron
France, 1930s
Gold and enamel
8.4 x 6.4 x 1.2cm

Established in 1858, Boucheron is known for taking inspiration from flowers, which was an important element of 1930s design inherited from the Art Nouveau period.

寶詩龍
約 1930 年
金和琺瑯
長 8.4 x 寬 6.4 x 高 1.2 公分

花卉是珠寶當中的重要裝飾主題，創立於 1858 年的法國著名珠寶品牌非常擅長在珠寶中加入花卉的元素。

145
Compact
粉盒

Boucheron
Paris, France, 1930s
Gold, silver and emeralds
5.4 x 4.4 x 1cm

The cover of this compact is decorated with a pattern of interlocking gold and silver. The middle is engraved with an eagle on a staff, a French heraldic symbol first used by Napoléon Bonaparte in 1804.

寶詩龍
法國，巴黎，約 1930 年
金，銀和綠寶石
長 5.4 x 寬 4.4 x 高 1 公分

本件粉盒以金銀纏繞的紋飾裝飾，盒蓋正中刻出鷹的圖，是拿破崙早於 1804 年所用的紋飾。

146
Compact
粉盒

Cartier
1940s
Gold and diamonds
7.2 x 5.4 x 1.1cm

On a simple gold base, the cover of this compact is decorated with sets of diamonds in the form of flowers.

卡地亞
約 1940 年
金和鑽石
長 7.2 x 寬 5.4 x 高 1.1 公分

樸素的金質盒身，蓋面以鑽石鑲嵌一組花卉，是 1930 至 1940 年代常見的珠寶化妝盒裝飾手法。

147
Compact and lipstick case
粉盒與唇膏盒

Van Cleef & Arpels
Circa 1945
Gold and diamonds
Compact: 8.1 x 5.7 x 1cm

The carved floral pattern set on this compact and lipstick case is a recurring motif found in other vanities made by Van Cleef & Arpels. The buds of the flowers are often set with diamonds or other precious stones in an asymmetrical arrangement.

梵克雅寶
約 1945 年
金和鑽石
長 8.1 x 寬 5.7 x 高 1 公分

此種鑿刻的花卉款式在梵克雅寶的眾多出品上均可見到，花芯往往鑲嵌鑽石或其它寶石。

148
Nécessaire
化妝盒

Boucheron
Paris, France, 1940s
Platinum, gold and diamonds
7.1 x 5.3 x 1cm

This rectangular nécessaire is exquisitely made using a combination of engraving and pierced openwork techniques. The cover is decorated with twenty-eight flowers, each comprising leaves, platinum petals and a diamond bud.

寶詩龍
法國，巴黎，二十世紀四十年代
白金，金和鑽石
長 7.1 x 寬 5.3 x 高 1 公分

化妝盒做工精緻，利用鑿刻和鏤刻工藝結合，盒蓋中心的二十八朵花卉以金為葉，以白金為花瓣，花芯是鑽石。

149
Compact
粉盒

Boucheron
Paris, France, 1940s
Silver, gold and rubies
7.1 x 5.8 x 1cm

寶詩龍
法國，巴黎，二十世紀四十年代
銀，金和紅寶石
長 7.1 x 寬 5.8 x 高 1 公分

The openwork cover of this compact features a bouquet of flowers set with rubies. Boucheron extensively applied this decorative technique on handbags and vanities produced in the 1940s.

盒蓋巧妙地鏤空裝飾，以一束花卉裝飾，花芯是紅寶石。1940 年代寶詩龍曾大量運用此裝飾手法在珠寶手袋及化妝盒上。

150
Nécessaire
化妝盒

Ostertag
France, 1940s
Gold, silver, sapphires, beryl, rubies, diamonds and tortoiseshell
7 x 8.1 x 1.8cm

This nécessaire is decorated with a linear design also used on men's cigarette cases. But the use of precious stones including sapphires, rubies and emeralds suggest that it was made for a lady. The interior reveals a lighter, mechanical clock and tortoiseshell comb, along with the original silk pouch.

Ostertag
二十世紀四十年代
金，銀，藍寶石，綠柱石，紅寶石，鑽石和玳瑁
長 7 x 寬 8.1 x 長 1.8 公分

盒蓋以硬朗的直線裝飾，與當時男士煙盒的裝飾類似，但鑲滿紅綠寶石的盆花說明這是女士的用品。盒內有打火機和玳瑁質的小梳，並附有絲質外套。

151
Nécessaire with integral clock
化妝盒連鐘錶

Ostertag
France, 1940s
Gold, diamonds and yellow sapphires
8 x 7.1 x 1.7cm

This nécessaire is fitted with a clock, lighter and lipstick case. The exterior is simply decorated with inlaid diamonds and semi-precious stones.

Ostertag
二十世紀四十年代
金，鑽石和黃寶石
長 8 x 寬 7.1 x 高 1.7 公分

化妝盒內附鐘錶、打火機和唇膏。外觀造型設計亦頗為硬朗，盒蓋中心以鑽石和黃寶石鑲嵌成花卉。

152
Nécessaire
化妝盒

Chanteloup
Paris, France, 1940s
Silver, gold and rubies
8.3 x 4.7 x 2.7cm

Produced by French jeweller Chanteloup, this nécessaire is decorated with thirty stylised trefoil flowers set with rubies as flower buds.

Chanteloup
法國，巴黎，二十世紀四十年代
銀，金和紅寶石
長 8.3 x 寬 4.7 x 高 2.7 公分

法國珠寶品牌 Chanteloup 出品。盒蓋以排列整齊的三十朵三葉形花卉裝飾，花芯為紅寶石。

153
Compact
粉盒

1940s
Gold, jade, diamonds and rubies
Diameter 8.1 cm x height 1.1cm

This circular powder compact of gold, jade, diamonds and rubies is is reminiscent of small round boxes from China and Japan. The two jade frogs are vividly depicted as if leaping towards the flower at the centre.

二十世紀四十年代
金，玉，鑽石和紅寶石
直徑 8.1 x 高 1.1 公分

金線編織的圓形粉盒 ,模仿中國和日本的小圓盒。盒蓋中心是鑽石和紅寶石鑲嵌成一朵蓮花，而翡翠青蛙彷佛朝著蓮花跳躍而去，生機盎然。

154
Compact
粉盒

Cartier
1940s
Gold and diamonds
7.4 x 1.4cm

This irregularly shaped compact is decorated with a realistically rendered bundle of wheat. Perhaps the emblem was of personal significance to the owner—though no name is engraved on the interior.

卡地亞
二十世紀四十年代
金和鑽石
長 7.4 x 高 1.4 公分

此件不規則形狀的粉盒，盒蓋的裝飾彷似一束麥，風格寫實。也許麥穗對於當時粉盒主人有著深遠的意義，然而在粉盒上並沒刻有任何名字標記。

155
Compact
粉盒

Paul Flato
1940s
Gilded metal, gold and diamonds
6.5 x 6.5 x 1cm

Paul Flato was a popular jewellery house in America. Their clients included numerous style icons, such as Greta Garbo, Rita Hayworth, Joan Crawford, Marlene Dietrich and Katharine Hepburn. The cover of the compact is decorated with five sea snails made with diamonds.

Paul Flato
二十世紀四十年代
金屬鍍金，金和鑽石
長 6.5 x 寬 6.5 x 高 1 公分

Paul Flato 是美國著名珠寶品牌，顧客名單中有眾多的好萊塢明星如葛麗泰・嘉寶、思巧妙，盒蓋仿佛彿有五個銀色的海螺靜臥在凹凸不平的海床上，生動而獨特。

156
Nécessaire
化妝盒

Boucheron
Paris, France, 1945–55
Gold, silver, diamonds and rubies
13 x 8.5 x 2.2cm

The openwork floral decoration of this nécessaire is brilliantly executed to resemble a *brisé* folding fan. Originally a Chinese invention, folding fans became popular in Europe after their introduction from East Asia in the seventeenth century.

寶詩龍
法國，巴黎，1945 – 55 年
金，銀，鑽石和紅寶石
長 13 x 寬 8.5 x 高 2.2 公分

此化妝盒的設計和做工精妙。鏤空花卉裝飾的盒蓋中央鑲嵌一把摺扇，遠望像孔雀開屏，熠熠生輝。

157
Minaudière
化妝盒

Van Cleef & Arpels
1945–55
Gold, rubies, diamonds and tortoiseshell
14 x 8 x 2cm

The cover of this minaudière is engraved with scrolling leaves and flowers, formed of rubies and diamonds. A silk pouch and comb made with tortoiseshell accompany the minaudière.

梵克雅寶
1945-55 年
金，紅寶石，鑽石和玳瑁
長 14 x 寬 8 x 高 2 公分

盒蓋刻出花草卷葉，十二朵花卉以紅寶石鑲嵌成花瓣，花芯鑽石。盒附絲質外套和玳瑁梳。

158
Nécessaire
化妝盒

Boucheron
Paris, France, 1950s
Gold and diamonds
13 x 8.5 x 1.8cm

This rectangular nécessaire is made with gold and diamonds. The frame of the cover is engraved with a scrolling foliage pattern, while the centre is decorated with seven sunflowers set with diamonds as the buds.

寶詩龍
法國，巴黎，二十世紀五十年代
金和鑽石
長 13 x 寬 8.5 x 高 1.8 公分

以鏤空花卉的外殼裝飾，盒蓋以七朵太陽花裝飾，花芯鑲鑽石。

159
Compact
粉盒

Tiffany & Co.
1950s
Gold and diamonds
8.8 x 7.5 x 1.7cm

This Tiffany & Co. compact case is decorated with a floral pattern with diamonds set as flower buds.

蒂芙尼
二十世紀五十年代
金和鑽石
長 8.8 x 寬 7.5 x 高 1.7 公分

此粉盒盒蓋鏤刻出花草，花芯鑲鑽石。

160
Pillbox
圓盒

Van Cleef & Arpels
1950s
Gold, rubies and diamonds
Diameter 2.7 cm

梵克雅寶
二十世紀五十年代
金，紅寶石和鑽石
直徑 2.7 公分

This three-tiered circular pillbox is engraved with leaf patterns. Rubies form the petals of the flowers, with diamonds for buds.

圓盒有三層，盒蓋鑿刻出花、葉的線條，以紅寶石鑲出花瓣，花芯鑲鑽石。

161
Nécessaire
化妝盒

Schlumberger for Tiffany & Co.
1950s
Gold, enamel and diamonds
8.1 x 4.3 x 2cm

Jean Schlumberger (1907–87) was a prominent French jewellery designer who worked for Tiffany & Co. He was one of only four jewellers that Tiffany & Co. allowed to sign their name to their works.

The body of this rectangular compact is executed in a woven yellow and white *guilloché* design (a precise, intricate and repetitive pattern mechanically engraved into the underlying material via engine turning). Eleven blue enamel and diamond flowers are set in the cover.

斯倫貝謝為蒂芙尼製作
二十世紀五十年代
金，琺瑯和鑽石
長 8.1 x 寬 4.3 x 高 2 公分

斯倫貝謝是著名的珠寶設計師，亦是蒂芙尼特許可於作品署名的設計師。此件化妝盒的設計和製作十分精巧，盒身以金線編織裝飾（是一種非常精準、複雜和重複的機械模式），盒蓋上以藍色琺瑯鑲嵌成花卉，花芯鑲鑽石。

162
Minaudière
化妝盒

Van Cleef & Arpels
1950s
Gold and diamonds
14.7 x 9.1 x 2.6cm

Mounted with diamonds on the cover lid, both interior and exterior of this minaudière are engraved with floral patterns. The inside of the minaudière is divided into four compartments for powder and lipstick.

梵克雅寶
二十世紀五十年代
金和鑽石
長 14.7 x 寬 9.1 x 高 2.6 公分

化妝盒的外殼和內裡均鑿刻花卉，外殼的花卉嵌寶石。化妝盒內分隔成四格放置化妝品。

163
Compact and lipstick case
粉盒和唇膏盒

Van Cleef & Arpels
1950s
Gold and diamonds
8.1 x 7.6 x 1.1cm

This compact features a floral decorative pattern commonly found on vanities produced in the 1940s and 1950s by Van Cleef & Arpels. Diamonds are mounted as flower buds.

梵克雅寶
二十世紀五十年代
金和鑽石
粉盒長 8.1 x 寬 7.6 x 高 1.1 公分

盒面裝飾的花卉款式常見於 1950 年代出品的梵克雅寶珠寶化妝盒上，花芯鑲嵌鑽石。

164
Minaudière
晚裝手袋

Van Cleef & Arpels
1950s
Gold, silver, rubies and enamel
10.2 x 9.8 x 3.2cm

This unique minaudière is decorated with black enamel and gold flowers. A gold chain and tassel are attached on one side. The interior is fitted with a mirror, comb and lipstick case. The inspiration for the overall shape appears to be a cloud or *lingzhi* mushroom. Admired for their medicinal purposes, designs of *lingzhi* have been used in Chinese art for thousands of years, and were particularly common in the Ming dynasty.

梵克雅寶
二十世紀五十年代
金，銀，紅寶石和琺瑯
長 10.2 x 寬 9.8 x 高 3.2 公分

此件獨一無二的花型晚裝手袋製作精巧，盒身為黑色琺瑯配金色花卉。與袋鏈相接處亦巧妙地設計為花卉形狀，配合金質流蘇。盒內附化妝鏡、梳子、唇膏盒。盒身設計靈感來源於中國傳統吉祥雲紋或靈芝的圖案。特別在明朝（1368 - 1644 年）後的藝術品中常見帶有藥用價值的靈芝紋。

165
Compact
粉盒

Verdura
1950s
Gold, turquoise and diamonds
Diameter 7.9cm x height 2.3cm

Produced by Verdura, a New York jewellery house founded in 1939, this powder compact is decorated with a turquoise dove flying amidst diamond stars. Verdura was highly sought-after by Hollywood stars like Greta Garbo and Katharine Hepburn.

Verdura
二十世紀五十年代
金，綠松石和鑽石
直徑 7.9 x 高 2.3 公分

Verdura 珠寶品牌於 1939 年在美國紐約創立，當時深受好萊塢明星如葛麗泰·嘉寶和凱瑟琳·霍頓·赫本的喜愛。盒蓋中心是綠松石鑲嵌的鴿子，被星星和鑽石鑲嵌的六角星包圍，彷佛飛鴿在星空中翱翔。

166
Compact
粉盒

Schlumberger for Tiffany & Co.
1950s
Gold, peridots and turquoise
Diameter 5.4cm

One of only five examples produced by Tiffany & Co., this extraordinary ball-shaped compact is made with gold and set with turquoise and peridots.

斯倫貝謝為蒂芙尼製作
二十世紀五十年代
金，橄欖石和綠松石
直徑 5.4 公分

此款球形粉盒蒂芙尼只出品五個，設計和製作精妙絕倫，華麗非凡。

167
Compact
粉盒

Cartier
1950s
Gold and diamonds
6.6 x 6.7 x 1.2cm

This square compact case is elegantly decorated with a radial *guilloché* pattern. The centre of the cover is mounted with diamonds in the shape of a flower.

卡地亞
二十世紀五十年代
金和鑽石
長 6.6 x 寬 6.7 x 高 1.2 公分

盒蓋中心是鑽石鑲嵌的花卉，盒面圍繞繪畫琢出放射狀紋理，設計簡約而高雅。

168
Nécessaire
化妝盒

Sterlé
1950s
Gold, mother-of-pearl and diamonds
Length 15.1cm

The main body of this compact is made with mother-of-pearl. The sophisticated carving of the gold almost gives it the appearance of growing naturally on the shell. It was created by the French jeweller Pierre Sterlé, who was known for using animal and bird motifs, along with exotic natural materials like shells and feathers.

Sterlé
二十世紀五十年代
金，珍珠母和鑽石
長 15.1 公分

化妝盒以天然的貝殼作為盒身，結合金、鑽石等材質，揉和貝殼天然質感與珠寶奢華的感覺，設計構思與製作均精妙無比。Sterlé 是 1940 至 1950 年代法國著名的珠寶商，擅長以動物、羽毛、禽鳥等主題設計裝飾珠寶。

169
Clutch, compact and pillbox
手袋、粉盒和圓盒

Meister
1950s
Gold, platinum, diamonds and rubies
19.4 x 9.1 x 5.7cm

Consisting of a powder compact, a pillbox and a velvet-lined clutch, this collection is elaborately decorated with bouquets and bows in gold, platinum and diamonds. Meister was founded in 1881 by Swiss goldsmith, Emil Meister.

Meister
二十世紀五十年代
金，白金，鑽石和紅寶石
手袋廠 19.4 x 寬 9.1 x 高 5.7 公分

一套三件的手袋、粉盒和圓盒裝飾繁縟華麗，金、白金和鑽石鑲嵌出花束和蝴蝶結等。

170
Compact
粉盒

1960s
Silver, gold, diamonds, rubies and sapphires
Diameter 7.5cm x height 1.8 cm

The covers of these circular powder compacts are engraved with small leaves. Each features a golden branch wrapped with a knotted ribbon set with diamonds. The flowers are set in rubies, sapphires and diamonds.

約 1960 年
銀，金，鑽石，紅寶石和藍寶石
直徑 7.5 x 高 1.8 公分

盒蓋上琢出紋理，並以紅藍寶石、鑽石等鑲嵌一花束。

171
Compact
粉盒

1960s
Gold, silver, diamonds, rubies and sapphires
Diameter 7.5cm x height 1.8cm

This compact is of a similar design to that on the previous page; apart from the base material, which is gold.

約 1960 年
金，銀，鑽石，紅寶石和藍寶石
直徑 7.5 x 高 1.8 公分

與前例的設計與裝飾相同，除了質地為金。

172
Clutch bag
晚宴手袋

Cartier
1960s
Gold, silver, white jade, rubies and plexiglass
15.9 x 11.5 x 3.4cm

This clutch is unique in its design and material choice. The cover is decorated with weaved gold and silver threads, with a jade panel depicting a goose in the style of sixteenth century Mughal art. Curiously, the body of the clutch (which is large enough to have been used as a cigar box) is made of plexiglass.

卡地亞
約 1960 年
金，銀，白玉，紅寶石和有機玻璃
長 15.9 x 寬 11.5 x 高 3.4 公分

設計和用材獨特，盒蓋以金銀線編織呈現藤編的紋理風格，與中心帶東方風格的白玉刻件呼應。盒身則是當時尚未普及的有機玻璃材質，作為貴重的材料和珠寶搭配，反映了時代的變遷。

173
Compact
粉盒

Buccellati
Italy, 1960s
Silver
8.1 x 6.9 x 1.4cm

This shell-shaped powder compact was made by Buccellati, an Italian jewellery firm founded in Milan in 1919. It is engraved on both sides to represent the valves of a scallop shell.

Buccellati
意大利，約 1960 年
銀
長 8.1 x 寬 6.9 x 高 1.4 公分

此件粉盒以仿貝殼的造型設計和製作。十八世紀中葉意大利的 Buccellati 家族已經進入珠寶行業，以擅長處理金和銀的編織紋理聞名。1919 年，品牌 Buccellati 正式創立於米蘭。

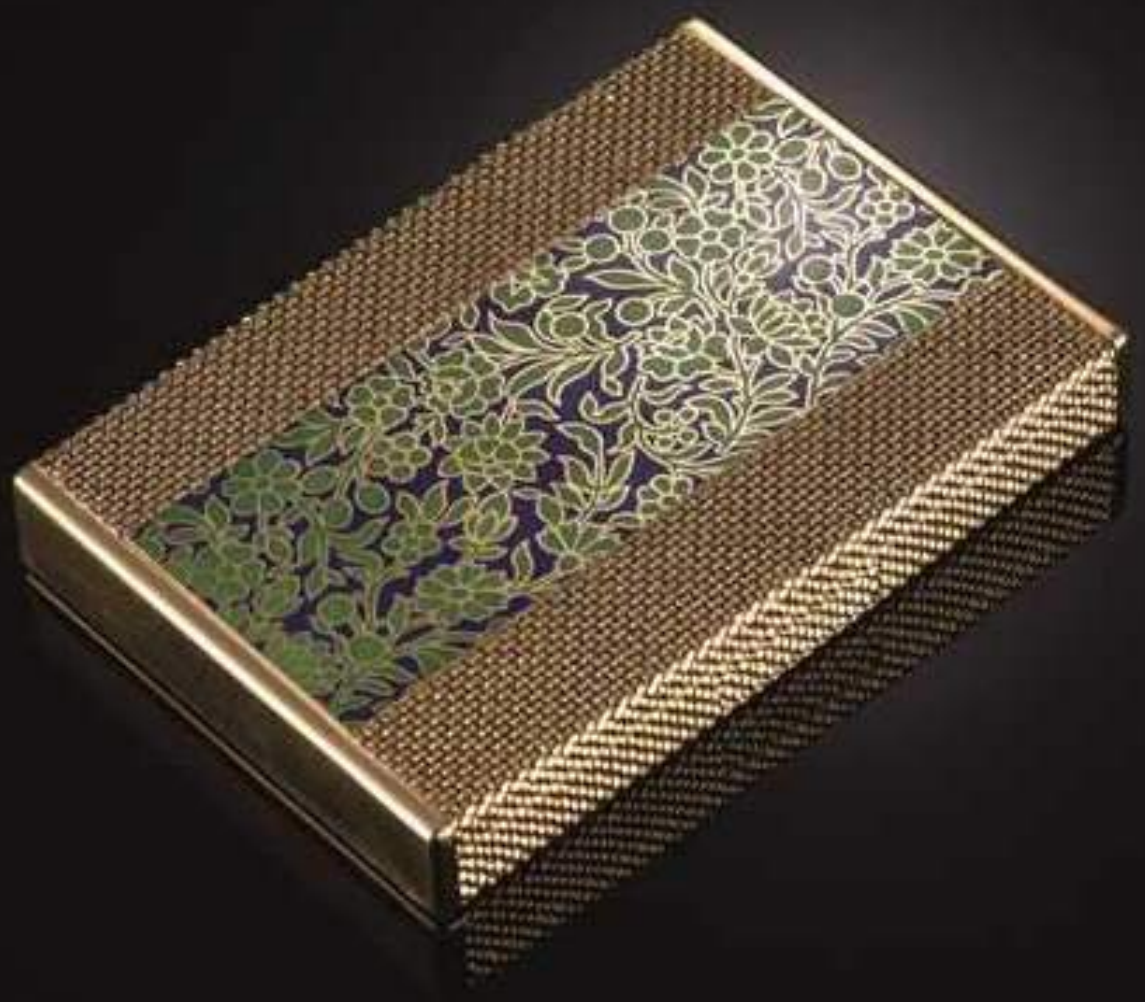
174
Compact
粉盒

Boucheron
Circa 1964
Gold and enamel
8 x 5.6 x 1.18cm

Edged with strips of textured gold on the cover lid, this compact features a blue enamel panel at the centre with green and gold flowers.

寶詩龍
約 1964 年
金和琺瑯
長 8 x 寬 5.6 x 高 1.18 公分

盒蓋中心的綠色琺瑯花卉映襯金色的外框，分外奪目。



175
Compact
粉盒

Verdura
1960s
Gold
7.7 x 7.2 x 1.4cm

The cover of this square compact is uniquely designed to imitate the texture of a sea shell using *repoussé*, a metalworking technique that involves hammering metal from the reverse to create patterns in low relief.

Verdura
二十世紀六十年代
金
長 7.7 x 寬 7.2 x 高 1.4 公分

這個粉盒以凸紋技術模仿貝殼設計，非常獨特。凸紋是一個金屬加工技術，在金屬背面以錘擊創作出浮雕圖案及形狀。

176
Compact
粉盒

Nardi
Venice, Italy, 1960s
Gold, jade and diamonds
8.6 x 6.2 x 1.6cm

The textured cover of this powder compact is decorated with a butterfly of carved jade, in a manner reminiscent of butterflies on Chinese art. It was produced by Italian jeweller Nardi, founded by Guilio Nardi in Venice in the 1920s.

Nardi's jewellery pieces were inspired by the icons of Venice. Patrons of Nardi included Grace Kelly, Queen Paola of Belgium, to the royal families of Spain and Greece.

Nardi
意大利，威尼斯，二十世紀六十年代
金，玉和鑽石
長 8.6 x 寬 6.2 x 高 1.6 公分

粉盒盒身刻出波浪形紋理，盒蓋中心以東方風格的翡翠蝴蝶刻件鑲嵌裝飾。Nardi 由 Guilio Nardi 在 20 年代於意大利威尼斯創立。珠寶的靈感來源為威尼斯的各標誌，包括 moretto（以非洲人作主題的垂飾）。Nardi 的客人包括葛麗絲・凱莉、比利時王后保拉，以及西班牙和希臘的皇室成員。

177
Deer-shaped compact
鹿形粉盒

Cartier
1960s
Gold, diamonds and sapphires
6.8 x 4.8 x 2.5cm

卡地亞
二十世紀六十年代
金，鑽石和藍寶石
長 6.8 x 寬 4.82 x 高 2.5 公分

This powder takes the form of a reclining deer. The coat of the animal has been painstakingly rendered to imitate fur. The forehead and hooves of the deer are set with diamonds and sapphires.

鹿形粉盒的盒蓋外觀是一隻溫順的小鹿，珠寶工匠以高超細緻的工藝展現小鹿的毛髮紋理，額頭和爪子分別以鑽石和藍寶石點綴，寫實生動而華麗。

178
Evening bag
晚宴手袋

Chaumet
France, 1970s
Gold, sapphires, diamonds and silk cord
14.5 x 8.8 x 5.6cm

This oval-shaped evening bag is decorated with sapphires against a background of radiating curved patterns, with a matching blue tassel. It was made by the French jewellery house Chaumet, founded in 1780. Chaumet had numerous royal patrons including Marie Antoinette (1755–93) and Napoléon I.

尚美
法國，約 1970 年
金，藍寶石，鑽石和絲
長 14.5 x 寬 8.8 x 高 5.6 公分

創立於 1780 年的法國著名珠寶品牌尚美曾擁有許多皇室客戶，如瑪麗安東尼奧皇后和拿破崙家族。盒蓋以藍寶石花卉為中心，鏤出放射狀的紋理，搭配藍色絲質流蘇，熠熠生輝。

179
Compact
粉盒

1970s
Silver, gold and rubies
7.6 x 7.5 x 1.cm

This square compact is decorated with a plethora of natural motifs. The cover is engraved with a jaguar among palm trees and cacti.

約 1970 年
銀，金和紅寶石
長 7.6 x 寬 7.5 x 高 1.02 公分

盒蓋充滿大自然氣息，鐫刻出棕櫚樹和仙人掌，金色的美洲豹在其中穿梭。

180
Evening bag
晚宴手袋

Marina B.
1970s
Gold, diamonds and silk cord
15.5 x 10 x 5.1cm

This oval-shaped evening bag is engraved with a realistic depiction of lotus flowers and leaves. It was produced by Italian jeweller Marina Bulgari, who was known for her bold and colourful floral designs.

Marina B
二十世紀七十年代
金，鑽石和絲
長 15.5 x 寬 10 x 高 5.1 公分

這件橢圓形造型的化妝盒以高超工藝表現出寫實的荷花和荷葉。意大利珠寶品牌 Marina B 由寶格麗家族的 Marina Bulgari 創立，以大膽創新和豐富多彩的顏色聞名。

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