



MAJESTIC:  
ROYAL AND IMPERIAL OBJECTS  
FROM THE LIANG YI COLLECTION  
御用物品展覽



# 御用物品展覽

## Majestic:

Royal and Imperial Objects from the Liang Yi Collection



LIANG YI MUSEUM

HONG KONG



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# Foreword

Who doesn't get a slight thrill out of the idea of royalty? Of powerful kings, stately queens, glamorous princesses? I wager that even the staunchest anti-monarchists harbour a secret fascination with royal courts, both past and present. When we first started curating this exhibition, and indeed, when I first started writing this foreword, the fourth season of *The Crown* – which fictionalised the beginning of Charles and Diana's relationship – was proving to be its most explosive season yet, and the actress Kristen Stewart was garnering Oscar buzz for her depiction of Princess Diana. We thought that royal fever was probably as frenzied as it could be, until alas, just before this catalogue went to the printers, Queen Elizabeth II passed away. Her funeral procession, attended by 250,000 members of the public – some of whom queued for 25 hours just to pay their respects – was watched by millions around the globe, not to mention the 18 monarchs, 55 presidents and 25 prime ministers who attended the service at Westminster Abbey.

It was a timely reminder that part of what makes royalty so endlessly fascinating is the pomp and circumstance that is deliberately infused into the mythology and presentation of each country's monarch, and a large part of that is the material culture that each king, queen, emperor or empress chooses to surround themselves with. Here at Liang Yi Museum, out of a permanent collection that numbers in the tens of thousands of objects, we have a small percentage to which we can trace a royal provenance.

When we started curating this exhibition, we couldn't help but look for connections between the imperial furniture commissioned by the Emperor Qianlong; the silver platter commissioned by Napoléon; the *bonbonnières* the Japanese emperors distributed at royal banquets. What we found was that despite the difference in the raw materials, what each object which was lucky enough to trace a direct provenance to a royal court showed was an almost surreal attention to detail; a level of craftsmanship that is so clearly the apex of what artisans at the time were capable of; and a confidence that this was work and art worthy of an emperor.

In mounting *Majestic: Royal and Imperial Objects from the Liang Yi Collection*, we hope to introduce visitors to worlds where money was no object; where the pleasure of the sovereign was the only criteria; where we can imagine what it truly is to live like kings and queens, amidst some of their most beloved objects. Personally, one of the most interesting aspects I found in curating this exhibition is observing the difference between what kings commissioned for themselves, versus the gifts that were presented to them from diplomats, courtiers, foreign envoys, with hopes of catching the royal eye and favour. In essence, this confrontation between how one chooses to present oneself, versus how one is seen by others, is a truly universal human experience, whether it is experienced by prince or pauper.

As we open our exhibition, we have exactly three months before the coronation of King Charles III. For those of us unable to get to London for what I imagine will be yet another awe-inspiring ceremony filled with old-fashioned glitter and pomp, I hope that our guests can come to our exhibition and enjoy just a touch of the royal magic.

Lynn Fung  
Director, Liang Yi Museum  
December 2022, Hong Kong



# 引言

誰不曾對皇室有過憧憬？嚮往威武的國王、莊嚴的女王、迷人的公主？我敢打賭就算是最堅定的反君主主義者，也對過去和現在的皇室宮廷藏有神往。電視影集《王冠》第四季脫離史實地敘述了查爾斯和戴安娜的關係，當這堪稱最震撼的一季播出時，我們正著手策劃這個展覽，而我亦開始動筆撰寫前言。後來，女演員 Kristen Stewart 憑藉飾演戴安娜王妃而獲提名奧斯卡。本以為民眾的「王室狂熱」情緒在那時已達頂點，但直到此圖錄準備印刷之際，英國女王伊麗莎白二世去世了。25 萬人排隊瞻仰靈柩，其中更有人等候了 25 小時，只為向她致敬。不但全球有數百萬人觀看國葬直播，更有來自世界各地的 18 位君主、55 位總統和 25 位首相親身出席在西敏寺舉行的葬禮。

皇室的魅力之所以無窮無盡，部分原因在於每個國家在描寫有關君主的神話和事跡時，都刻意融入華麗盛大的場境，其中很大一部分源自圍繞在每位君王及王后身邊的物質文化。在兩依藏博物館數以萬計的永久藏品中，有部分與皇室具有淵源。

當我們開始策劃這個展覽時，便情不自禁地尋找不同御用物品之間的聯繫，包括由乾隆皇帝委派製作的家具、拿破崙命工匠製作的銀盤、日本天皇在皇家宴會上贈送的精美糖果銀盒 (bonbonnières)。我們發現儘管原材料不同，但能夠直接溯源至皇家宮廷的物品都異常精美，展現的顯然是當時工匠的最高工藝水平，亦是與皇帝匹配的作品及藝術。

我們希望通過《御用物品展覽》向訪客呈現一個日食萬錢、君主至上的世界，同時也能暢想如何能像國王和王后般，盡享心愛之物。對我來說，策展過程中最有趣的是觀察到君主自己委託的物品，與外交官、朝臣、外國使節為了獲得皇室青睞而贈送的禮物有何區別。事實上，每個人都體驗過我們呈現給世界的面貌與旁人眼中的自己多少存在着偏差，而這種經歷無分貴賤。

英國國王查爾斯三世的加冕禮將於展覽正式開幕後三個月舉行，可以想像那會是一場光艷浮華、令人讚嘆的盛典。對於無法親身前往倫敦觀禮的人，我希望他們能從展覽中感受到些許皇室的魅力。

馮依凌  
兩依藏博物館館長  
香港 2022 年 12 月

# Introduction

*‘Provenance is an essential part of the context of any work of art; it contributes to its cultural relevance and provides the foundation of scholarly engagement.’<sup>1</sup>*

Provenance is referred to as ‘the detailed history of where an artefact has been since its creation’<sup>2</sup>, and is richly embedded within the memory and history of an object. A significant provenance – which could take the form of an inscription; colophon; emblem or coats of arm; or textual research – not only adds value to an artefact, but also creates a strong linear narrative that stretches from the creator of the object to its most current beholder. The exhibition *Majestic: Royal and Imperial Objects from the Liang Yi Collection* draws from the permanent collections of Liang Yi Museum to present an array of artefacts with royal and imperial provenances.

Throughout history, the royal and imperial courts all around the world played their role as leading art collectors, connoisseurs and tastemakers. The art collections these courts built amply reflect their monarch’s respective personal tastes; their perceptions of the world; and can be viewed as the sociocultural reflections on the periods when the objects were created. The styles of the objects patronised by the royal and imperial courts set the trend for craftsmen and collectors outside of the court to create and commission objects of similar styles, to be sold to the commonfolk.

The objects selected for this exhibition are both decorative and utilitarian, and were either produced in workshops under the patronage of a royal court; or formerly in the possession of a royal or imperial family.

## Personal Taste and Hidden Agendas

Any royal or imperial art collection usually have myriad sources, including antiques passed down as heirlooms; tributes from diplomats; and commissions from the reigning king or emperor. In China, Emperor Qianlong (r. 1735–96) of the Qing dynasty (1644–1911) was one of the longest-reigning rulers in the history of the world. Under his rule, the Qing court amassed one of the greatest art collections of the day. Not only did he build a comprehensive collection that included paintings, porcelain, textile, enamelware, wooden artefacts and jade, but he also dictated which of the related craftsmanship were worthy of notice. Historian Craig Clunas noted that ‘the materials excluded by him [Emperor Qianlong] has been correspondingly marginalised, or had not been preserved.’<sup>3</sup>

<sup>1</sup> Gáldy et al. 2021, xvii.

<sup>2</sup> Feigenbaum et al. 2013, p. 54.

<sup>3</sup> Clunas 2002, p. 15.



The Qing court, a newly established dynasty ruled by Manchurians instead of Han Chinese, maintained order and dominance by, to a large extent, harnessing the support of ethnic minority groups including the Mongolians and Tibetans. Religion thus became a means to connect the various ethnicities. A large number of Buddhist statues and related objects were sent as tributes by the Mongolians and Tibetans; and these, in addition to those made by imperial patronage, were placed in palace temples and sacred Buddhist halls.

The *zitan* shrine (fig. 1) is one of the rarer pieces with an inscription that records the occasion where Emperor Qianlong commissioned its construction in the 34th year of his reign (1769). It was possibly housed at the Chengde Mountain Resort in Hebei province, where a vast number of Tibetan Buddhist and ritual objects were also housed. Shrines of imperial provenance usually share the following characteristics: (1) a form that references palace constructions; (2) made of *zitan*; and (3) bears inscription in Chinese, Manchurian, Mongolian and Tibetan scripts.

This particular shrine was designated for the worship of Manjushri, the Bodhisattva of Wisdom, in which Emperor Qianlong recognised himself as his earthly incarnation. The double-eaved hip-and-gable roof construction of the shrine was regarded as the highest level of court construction. To appease foreign tribes, emperors of the Qing dynasty, especially Kangxi and Qianlong, allowed the construction of numerous temples. These artefacts fully reflect the extraordinary artistic and cultural achievements of the Qing dynasty in its heyday.

In Europe, arts during Napoléon I's rule (r. 1799–1815) were similarly embedded with the personal taste and political agenda of Napoléon I. As he rose to power, Napoléon I aspired to a revived Roman regime, together with the influences from his Egyptian expedition, Napoléon commissioned works that featured symbols and patterns of the neoclassical and Egyptian revival styles. His taste created the foundation of the 'Empire style', and it soon dominated silversmithing in France.

The silver-gilt tray (fig. 2) by Jean-Baptiste Claude Odiot (1763–1850) is executed in the Empire style with the arms of Napoléon I as King of Italy in the centre; serpentine handles; and lion's paws feet. The entire tray is designed to be perfectly symmetrical. The frieze that surrounds the tray is identical to a band of frieze on the Arc de Triomphe du Carrousel in Paris, a typical piece of neoclassical architecture. The animal features and stylised palm leaf pattern on the tray, on the other hand, are motifs of Egyptian revival style.

In Japan, Emperor Meiji (r. 1867–1912) instigated the Meiji Restoration in 1868 to restore imperial rule. During that time, major westernisation campaigns were carried out not only politically and economically, but on all facets of life in Japan, including clothing; education; and art, to show that Japan was now a player on the world stage who can hold its own. One curious emblem of this time is the *bonbonnière*, which was introduced circa 1894 during the 25th wedding anniversary celebrations of Emperor Meiji.

Originating in France in the early 18th century, *bonbonnières* are celebratory miniature boxes used to store *bonbons* (i.e., confections or sweets), refined gifts presented at joyous events such as weddings and birthdays of aristocratic children<sup>4</sup>. In Japan, *bonbonnières* started being distributed at imperial banquets, explicitly for the foreign guests to take home, to promote Japanese craftsmanship and culture. One example is a rectangular-shaped silver *bonbonnière* (fig. 3) which was likely presented when Prince Henry (1900–74), Duke of Gloucester, visited Japan in 1929 to present the Order of the Garter from King George V to Emperor Shōwa.

Close to 30 *bonbonnières* were acquired into the Museum's permanent Japanese collection in 2021. These small silver boxes are a reflection of the minute details of Japanese craftsmanship and the historical event that led to the creation of these pieces.



Fig. 1  
Shrine  
1769  
*Zitan*  
Collection of Liang Yi Museum  
圖 1  
紫檀佛龕  
1769 年  
紫檀  
兩依藏博物館藏

<sup>4</sup> Senu 2009, p. 18.



Memorialising History

The majestic pieces of the show represent more than three centuries of decorative arts from the 16th through the 20th century from China, Japan, England, France, Italy and Austria. Featuring works of art in an extraordinary range of styles and materials – from classical Chinese furniture, vanities, historic silver, to Japanese pipes and small boxes – this publication and the exhibition that it accompanies document a panoply of artistic, political and economic aspirations of empires and kingdoms across the world. With *Majestic*, we aim to acknowledge and address each work’s significance by looking at their provenance, and to rediscover their splendour in their past context as well as present display.

Kings and emperors commissioned works not only for their stately pleasure domes, but as a way to encourage greater glory for their empire or nation. With *Majestic*, visitors will be able to discover the artistic value, in addition to the important historical and cultural references, that each individual object reflects and through that, step inside the sumptuous royal courts of centuries past.

Stephanie Fong  
Curator, Liang Yi Museum  
December 2022, Hong Kong

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「出處是藝術品重要的一部分，不但有助於了解其相關文化，亦提供學術依據。」<sup>1</sup>

「出處」(provenance) 意指「藝術品的來歷」<sup>2</sup>，通過銘文、徽章、紋章或文本研究來呈現箇中滿載的記憶和歷史。出處重要不僅令藝術品更珍貴，甚至在製作者和歷任擁有人之間創造了一種強大的線性敘事。《御用物品展》從兩收藏博物館的永久收藏中挑選並展示了一系列來自皇室和與皇家甚具淵源的寶物。

縱觀歷史，世界各地的皇家宮廷成員都是收藏家、鑑賞家和引領潮流的時尚達人。他們的收藏寶庫充分反映個人品味以及世界觀，同時也展現了物品製作期間的社會文化面貌。由皇室和朝廷出資打造的物品往往能夠帶起潮流，使得宮廷以外的工匠和收藏家都會跟風製作類似作品，並出售給普羅大眾。

是次展出的展品既能作裝飾又兼具實用性，不是在皇室轄下作坊製作，就是曾屬於皇室家族。

隱藏在個人審美下的奧秘

皇室收藏來源五花八門，包括作為傳家寶而代代相傳的古董、外交禮物，以及受國王或皇帝委託而製造的物品。在中國，清朝 (1644–1911 年) 乾隆皇帝 (在位年間 1735–1796 年) 在位時間可說是史上數一數二的長。在他的統治下，清廷收藏了當時頂尖的藝術品，且藏品涉獵範圍甚廣，包括畫作、瓷器、紡織品、琺瑯工藝品、木製品和玉器。此外，他所青睞的工藝皆會獲得重視，歷史學家柯律格寫道：「那些不受乾隆皇帝重視的材料都相繼淡出，或是再不見影蹤。」<sup>3</sup>

清朝作為一個由滿人而非漢人統治的新皇朝，很大程度需要依賴蒙古族、藏族等少數民族的支持來維持秩序和治權。因此，宗教成為了連接不同種族的手段。蒙古人及藏人把大量佛像及相關物品作為貢品送出。不論那些宗教作品是否由宮中出資製作，都會安放在宮殿寺廟和佛教大廳。

紫檀製佛龕 (圖 1) 是其中一件罕見作品，上面的銘文記載了乾隆皇帝在即位三十四年 (1769 年) 時下令製造。推斷它曾存放於藏有大量藏傳佛教及儀式用品的河北省承德避暑山莊。皇室製的佛龕通常有以下特點：一) 參照宮中建築樣式；二) 以紫檀為材；三) 有漢、滿、蒙、藏文字銘文。

這件獨一無二的佛龕為供奉象徵智慧的文殊菩薩而製，乾隆皇帝亦稱自己為祂人間的化身。佛龕採用了重簷歇山頂式設計，是至高無上的傳統建築屋頂樣式。為了安撫外族，清朝皇帝尤其是康熙和乾隆，允許建造大量寺廟。這些文物充分反映了清朝鼎盛時期非凡的藝術和文化成就。

在歐洲，拿破崙一世統治時期 (在位年間 1799–1815 年) 所盛行的帝國風格，同樣與這位帝王的個人品味和政治取態息息相關。由於他掌權時一直渴望復興羅馬帝國，而且受遠征埃及影響，他委託製作的作品上都能找到具有新古典主義和埃及復興風格的符號和圖案。他的品味奠定了「帝國風格」的基礎，並很快成為了法國銀器的主調。

<sup>1</sup> Gáldy et al. 2021, xvii.

<sup>2</sup> Feigenbaum et al. 2013, p. 54.

<sup>3</sup> Clunas 2002, p. 15.

<sup>4</sup> Sensu 2009, p. 18.



由 Jean-Baptiste Claude Odier (1763–1850 年) 製作的銀鍍金托盤 (圖 2) 是一件帝國風作品，不但中央刻有象徵拿破崙作為意大利國王的紋章，還有蛇形把手和獅足作支撐。托盤造型對稱，盤邊花紋與屬於典型新古典主義建築的巴黎凱旋門上的簷壁飾帶一模一樣，屬該建築特色之一。另一方面，托盤上所展現的動物特徵和簡化的棕櫚葉是埃及復興風格常見裝飾圖案。

在日本，1868 年明治天皇 (在位年間 1867–1912 年) 為了恢復天皇的統治權而實行明治維新。當時西化運動的主舞台不只在政治和經濟，還延伸到生活層面，包括服裝、教育和藝術，以表明日本能在世界穩住腳。而在 1894 年左右為慶賀明治天皇結婚二十五週年而創作的糖果盒 (bonbonnières) 就是決心的象徵。

起源於十八世紀初法國的糖果盒是用來盛放糖果的微型盒子，用於一些喜慶場合如婚禮或貴族小孩生日時作為禮物贈送<sup>4</sup>。當這種習俗傳到日本後，日本皇室會在宴會上贈給賓客，借他們之手弘揚日本工藝和文化。其中一個例子是告羅士打公爵亨利王子殿下 (1900–1974 年) 於 1929 年訪問日本並代表佐治五世向昭和天皇授予嘉德勳章時，獲贈了一件長方形的銀製糖果盒 (圖 3)。

兩依藏在 2021 年收藏了近三十件糖果盒。這些銀盒雖然小巧，卻處處反映着日本工藝的精妙，同時也記錄了背後的歷史事件。

值得銘記的歷史

是次展覽所囊括的作品分別來自中國、日本、英國、法國、意大利和奧地利，呈現給觀眾十六至二十世紀的裝飾藝術。不論是展覽還是圖錄，精選的作品包括中國古典家具、珠寶粉盒、銀器、日本煙管和糖果小盒，除了別具風格和材質各異，亦伴隨世界各地的皇室君主所背負着的豐厚藝術、政治和經濟底蘊。通過《御用物品展覽》，我們旨在認識每件作品的出處，並重新發掘它們過去的輝煌以及在現代有何意義。

御製的作品不僅是為了君王的私慾，也為了推動國家獲得更大榮譽。參觀者在《御用物品展覽》除了可了解作品背後的歷史和文化，還能欣賞到其藝術價值，仿如置身於數百年前的奢華皇室宮殿。

方顯諺  
兩依藏博物館策展人  
香港 2022 年 12 月



Fig. 2  
A French Empire Silver-Gilt Tray  
Jean-Baptiste Claude Odier  
Paris, France  
1809–14  
Silver-gilt  
Collection of Liang Yi Museum  
圖 2  
法國銀鍍金托盤  
Jean-Baptiste Claude Odier  
法國·巴黎  
1809–1814 年  
銀鍍金  
兩依藏博物館藏



Fig. 3  
Bonbonnière  
1929  
Collection of Liang Yi Museum  
圖 3  
糖果盒  
1929 年  
兩依藏博物館藏

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China

中國

Imperial Rites of Sericulture (Scroll 3: 'Picking Mulberry Leaves') Part 2

Giuseppe Castiglione, Ding Guanpeng, Jin Kun and Chen Liang

After 1748

Collection of the National Palace Museum

清院本親蠶圖 卷三 採桑 局部二

郎世寧、丁觀鵬、金昆和程梁

1748 年以降

國立故宮博物院藏



# Imperial Furniture

Judy Lee

*‘Inseparable from social, political and economic influences, furniture design and its history reflect the changing living conditions and lifestyles of developing civilisations.’<sup>1</sup>*  
Jocklyn Oats

While Chinese jades, porcelain and ceramics are often seen as the best of what 3000 years of Chinese material culture has to offer, the furniture made during the last two dynasties (the Ming 1368–1644; and the Qing 1644–1911) should also be given a place in this pantheon. Furniture from these two dynasties demonstrate the accumulation of technique and technology that propels it from functional object to veritable art form. Imperial furniture, commissioned by or on behalf of the emperor and his family, are refined versions of the furniture used by the masses, representing the apex of design, heritage and craftsmanship. As a result of the value and care placed upon these objects of fine art, many surviving examples of antique Chinese furniture often have an imperial or noble provenance. However, therein lies the question this article endeavours to answer: what differentiates imperial furniture from its everyday contemporaries?

There are three main characteristics to be highlighted in its identification; first, the use of expensive and quality materials, such as *huanghuali* and *zitan*; second, motifs used exclusively by the imperial family such as the five-clawed dragon, four-clawed dragon, and the phoenix; and third, the masterful use of decorative craftsmanship such as carvings and inlays. It is important to note that while these characteristics are often shared among examples of imperial furniture, they cannot solely be used as a means of authentication. Liang Yi Museum is home to over 450 pieces of Ming and Qing dynasty furniture, only a handful of which can be directly traced back to the court. Taking these examples from the collection, the aforementioned characteristics are explored.

## Ming and Qing Dynasty Imperial Furniture

While Ming dynasty furniture is known for its high artistry and simplicity, Qing dynasty furniture is known for dense ornamentation, designed to produce an almost overwhelming sense of wealth and luxury. Ming dynasty furniture show a preference for *huanghuali* as a material and highlights the natural characteristics of the wood – such as its grains – in its design and decorations. Qing dynasty furniture, on the other hand, mainly used *zitan* as a material and can be categorised into three main styles – Canton; Jiangsu; and Beijing, all of which mostly produced by workshops within the palace.

Imperial furniture during the Ming dynasty were managed by the 24 *yamen* (administrative offices responsible for the management and maintenance of the imperial palace), particularly the *yuyongqian* (御用監) which specialised in the acquisition and management of wood and precious materials in the inner palace. Generally, these woodwares came from the Suzhou area, but carved lacquerware and painted wares were produced in Beijing, and black lacquerware and *luodian* (a decorative technique of inlaying thin layers of shells) were produced in Shanxi<sup>2</sup>. In contrast, imperial furniture during the Qing dynasty were mainly produced in the centralised imperial workshops (fig.1), set up by Emperor Kangxi (1654–1722) in 1680. The best craftsmen across the country worked at these workshops, and furniture produced here were personally authorised by the emperor at every step starting with the design.

Furniture could also be added to the imperial inventory through government procurements and foreign tributes, from the nobility, diplomats and envoys. Rather than officials specialising in the procurement of furniture, the Ministry of Internal Affairs issues a decree to local governments to purchase items from local furniture workshops, with drawings and exact dimensions provided for commissioned pieces. When Beijing officials leave the city for business, they are often required to buy and commission local specialties from their destination, such as high-end furniture, antiques, and daily necessities, to present to the emperor upon their return to the capital<sup>3</sup>. The same goes for foreign and country officials with business in Beijing. According to a Qing palace document *jindan* (進單, a document that records all incoming goods to the imperial palace), nine officials entered or returned to the palace in the 36th year (1771) of Emperor Qianlong’s (1711–99) reign, presenting 150 pieces of furniture as tributes<sup>4</sup>.

## Precious Hardwoods: *Huanghuali* and *Zitan*

In China, hardwood generally refers to tropical woods that are dense and impervious to wood-boring insects. There are two main types of hardwood that were the most coveted in the manufacture of furniture. One is *huanghuali* (fig. 2) sourced from the island of Hainan. According to Curtis Evarts (2007), *huanghuali* was appraised at 4 *fen* of silver per catty<sup>5</sup> in 1567, making it one of the most expensive timbers at the time. The price of *huanghuali* was halved during the Qing dynasty, suggesting a period of better supply.

On the other hand, the *huanghuali* price cut during the Qing dynasty may also reflect the preference for another wood, *zitan* (fig. 3), superceding *huanghuali*. *Zitan* is an extremely dense deep-red wood that sinks in water. As another member of the rosewood family, it has a perfumed fragrance and a surface that polishes to a shimmering

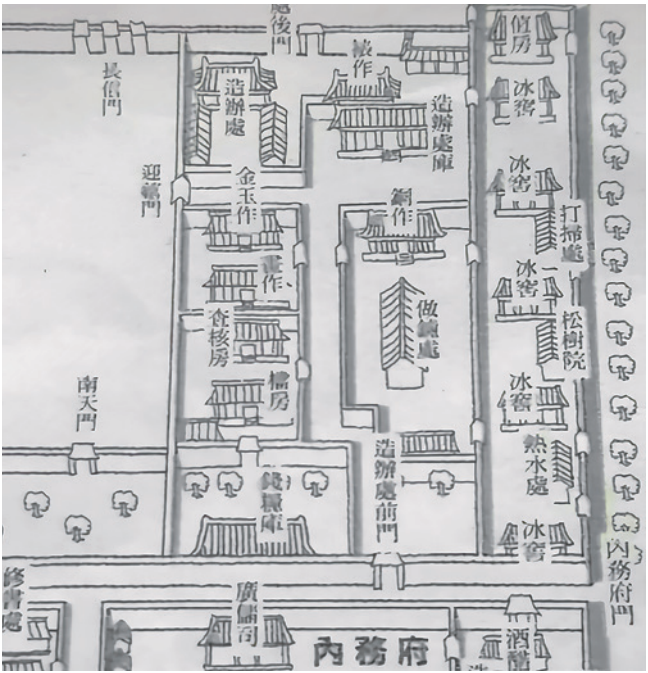


Fig. 1  
Imperial workshops in the southwest corner of the Forbidden City  
圖 1  
位於紫禁城西南方的造辦處

<sup>1</sup> Oats 2021.

<sup>2</sup> Hu 2010, p.1.

<sup>3</sup> Hu 2010, p. 5.

<sup>4</sup> Hu 2010, p. 6.

<sup>5</sup> A catty in the Ming dynasty is equivalent to 500 grams according to Moll-Murata (2018).





Figs. 2 & 3  
Examples of *huanghuali* and *zitan* woods  
圖 2 和 3  
黃花梨和紫檀木例子

lustre, representing virtuous characteristics of the nobility and those of rank. The wood is indigenous to tropical regions of south-east Asia such as Hainan, India, Vietnam, Cambodia, the Malay peninsula and Indonesia, and early references show the timber was imported from abroad<sup>6</sup>. *Zitan* was a rare and exotic material, used mainly for manufacturing small objects, and its hardness made it suitable for the intricate and ornate carvings beloved by the Qing emperors. Similar to *huanghuali*, the wood takes 300 to 400 years to mature, but *zitan* is even rarer and few pieces are known to grow over one foot in width. It has been speculated that the imperial family had a monopoly on the *zitan* available for imperial use, further highlighted by the absence of *zitan* objects in the thousands of luxury items confiscated from the deposed grand secretary, Yan Song, and his son, Yan Shifan<sup>7</sup>. According to Wang Shixiang (1989), *zitan* was sold for 2.2 cash per catty and each visible square metre of *zitan* was equal to 70 catty<sup>8</sup>. To put this in perspective, Wang Shizhen (1634–1711), a scholar and official during the reign of Emperor Kangxi, recorded the transaction of 120 ounces of silver for an inlaid *zitan* chair, and Prince Yi (1686–1730), the brother of Emperor

Yongzheng (1678–1735) and supervisor to the imperial inventories of *zitan*, is recorded saying, ‘It is not necessary to use *zitan* – make it with lacquer’, when it was proposed for *zitan* to be used in the construction of a screen for a throne chair, suggesting that the timber was an extravagant expense even for the imperial family<sup>9</sup>. The exorbitant prices of luxury hardwood materials *huanghuali* and *zitan* suggest that furniture pieces were only affordable to the upper-class, and large pieces of furniture made purely from these materials, such as cabinets and tables, could only be purchased by the imperial family.

### Imperial Motifs: Dragons, Phoenixes and Immortal Beasts

Certain symbols and motifs were used as representation of rank. The dragon has been present in China since the neolithic Yangshao culture (5,000BC–3,000BC) in Henan during the fifth millennium BC. As a powerful creature representing rain, fortune, justice and strength, the dragon has long been associated with the emperor. It has been theorised that this association may have emerged from a myth surrounding the

first legendary Emperor of China, Huangdi (Yellow Emperor) – who originally used a snake as his emblem – merged emblems with tribes that he conquered, hence the dragon’s features of various animals. The dragon was first claimed by imperial powers as a symbol of the emperor to bring fortune to the land during the Han dynasty (206BC–220AD). In the Ming dynasty, the motif was further specialised, and the five-clawed dragon (such as the one on fig. 4) was the exclusive symbol and prerogative of the emperor and empress. The heir apparent, imperial sons and princes of the blood were represented by the four-clawed dragon. By the Qing dynasty, the five-clawed dragon was allowed to be used by the emperor, empress, heir apparent, imperial sons, and 1st and 2nd rank princes, whereas the four-clawed dragon was used by princes of the 3rd rank and below, as well as dukes and marquesses<sup>10</sup>. It was a capital offense for anyone other than the emperor to use a golden five-clawed dragon motif, and the improper use of claw numbers and colour was treason and punishable by the execution of the offender’s entire clan<sup>11</sup>.

Another motif is the phoenix (fig. 5), or *fenghuang*, representing the empress. The phoenix motif has existed in China for the past 8,000 years since the Hongshan culture (4,700BC–2,900BC) and earliest known examples have been found at the Gaomiao archaeological site in Hunan province. The phoenix represents virtue and grace as well as the union of *yin* and *yang*. In the text *Classic of Mountains*

*and Seas*, different parts of the phoenix’s body represent a different word; the head denotes virtue, the wings duty, the back propriety, the abdomen credibility, and the chest mercy. Phoenixes were motifs used by the empress and princesses; and by the Ming dynasty, commoners and officials caught wearing the phoenix motif would be punished with 100 lashes by a heavy stick and penal servitude for three years<sup>12</sup>. Together, the dragon and the phoenix represented the emperor and the empress ruling in harmony.

Other immortal beasts such as the *douniu* (fighting-bull, dragon-like with two curved horns and a fish tail), the *feiyu* (flying fish, dragon head with a carp body and two horns), and the *qilin* (a deer-like animal with a single horn) were also symbols of imperial power that the emperor bestowed on those he favoured<sup>13</sup>. During the Ming dynasty, the *douniu* were worn by noblemen equal to the rank of marquess, and the *feiyu* was bestowed on eunuchs and officials. The *qilin* was a symbol of virtue and perfection, and in the Qing dynasty, was the mark of a first-rank military officer. The unauthorised production of these motifs was a capital offense for artisans<sup>14</sup>. Overall, the use and regulation of the five-clawed and four-clawed dragon, phoenix and immortal beasts highlighted imperial power, and as the prerogative of the emperor and imperial family, items with these motifs are likely of imperial provenance.



Fig. 4  
Small Case with Dragon Decoration  
19th century  
*Zitan* and mother-of-pearl  
Collection of Liang Yi Museum  
圖 4  
紫檀嵌螺鈿雕龍匣  
十九世紀  
紫檀和珍珠母  
兩依藏博物館藏



Fig. 5  
Chest with Dragon and Phoenix Carving (one of a pair)  
18th century  
*Zitan*  
Collection of Liang Yi Museum  
圖 5  
紫檀雕龍鳳箱一件  
十八世紀  
紫檀  
兩依藏博物館藏

<sup>6</sup> Evarts 2007b, p. 9.  
<sup>7</sup> Evarts 2007b, p. 9.  
<sup>8</sup> Wang 1989, p 140.  
<sup>9</sup> Evarts 2007b, p. 13.  
<sup>10</sup> The Pacific Asia Museum 2008, p. 2.

<sup>11</sup> Lambert 2011, p. 26.  
<sup>12</sup> Chen 2019, pp. 420-421.  
<sup>13</sup> The Pacific Asia Museum 2008, p. 5.  
<sup>14</sup> Chen 2019, p. 422.



*‘Superior quality material was not as highly valued as complex workmanship.’<sup>15</sup>*  
*Curtis Evarts*

Decorative techniques, such as carvings, lacquering and inlays, were time-consuming, costly and required a level of expertise from craftsmen that took many years to perfect; in most cases, intricate details and technique are equally key indicators in determining imperial provenance in furniture. The more complex the design and the more facets decorated, the more value and prestige was put on the furniture. For example, cat. no. 001 is a set of four Qing-style armchairs with carved panels from the Prince Gong Mansion. The flush-panels of the backrests depict a lively five-clawed dragon rising from the waves in pursuit of a flaming pearl. *Haishui jiangya* (meaning ‘waves and cliffs’), another motif used typically by the nobility, is under the dragon. Each spandrel pierced with scrolling dragon patterns decorate the space between the apron and leg. The delicate and vivid carvings combined with imperial motifs make this set of chairs an example of exquisite craftsmanship. Similarly, fig. 6 shows the generous use of materials and detailed carvings; all six sides of the hexagonal stool are decorated with the same motifs on the panels and high waist.

Inlays and lacquering are both ancient techniques that require additional materials to be added to the initial furniture piece. Inlays often use precious materials such as ivory, mother-of-pearl, tortoiseshell and semi-precious stones to create a pictorial composition, often with a lacquered or wood

base. Lacquerware are wooden objects treated with dyed and dried sap from the lacquer tree, creating a durable and waterproof surface. Inlays and lacquer-work were also used in conjunction with carvings, and fig. 7 is a prime example of carvings, inlay and lacquered decorative techniques as produced by the Qing dynasty imperial workshops. The wooden base and frame are made from thick panels of *zitan* carved with imperial motifs on both sides, and the central panel is inlaid with stone to depict the auspicious motif of ‘Magu’s birthday’ on one side; and on the other side, a lacquered black and gold painting of bats.

Conclusion

From the use of precious hardwoods *huanghuali* and *zitan*, imperial motifs of the five-clawed dragon and phoenix, to intricate decorative craftsmanship of carvings, inlays and lacquer, imperial furniture is an amalgamation of the best design and craftsmanship on offer, expressed through material, structure, decorations and motifs. When lacking direct traceable history or provenance, these characteristics provide a helping hand in identifying imperial furniture from the Ming and Qing dynasties.

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<sup>15</sup> Evarts 2007, p. 16.

# 宮廷家具

李易澄

「家具設計與社會、政治、經濟的影響密不可分，  
其歷史反映了文明在發展中生活條件和生活方式的變化。」<sup>1</sup>

Joclyn Oats

在中國三千年的物質文化中，玉器、瓷器和陶器公認頂尖，但明 (1368–1644 年) 清 (1644–1911 年) 兩代製造的家具也應該在這一類別中佔一席位。明清家具繼承了歷代工匠流傳下來的技術，從功能性的物件變成了真正的藝術形式。宮廷家具是精緻家具，由皇帝及其家族訂造或為他們而製，代表着設計、傳承和工藝的頂峰。由於對這些精美藝術品的重視，許多倖存下來的中國古董家具都與皇室或貴族有着淵源。然而，此處卻帶出了這篇文章試圖回答的問題：宮廷家具與日常家具究竟有何不同呢？

宮廷家具特徵有三：一) 使用優質昂貴的材料，如黃花梨、紫檀等；二) 皇室圖案，如五爪龍、四爪龍、鳳凰；三) 純熟運用雕刻和鑲嵌等裝飾工藝。值得一提的是，雖然宮廷家具普遍都有上述特徵，但這些特徵卻不是鑑定來歷的唯一指標。兩依藏博物館收藏了超過 450 件明清家具，其中只有少數能直接追溯至宮廷。本文將會從兩依藏的館藏中探究以上所提及之特徵。

## 明清宮廷家具

明代家具以其高超工藝及簡約設計而聞名，而清代家具則以豐富裝飾而著稱，旨在展示雄厚財力和奢侈豪華。明代家具常見以黃花梨為材，並在設計和裝飾利用木材的紋理優勢，發揮硬木材料本身的自然美。另一方面，以紫檀為主要材料的清代家具則可分為三種風格：廣作、蘇作和京作，當中京作幾乎都由

清延作坊負責生產。

明代的宮廷家具由二十四衙門監管，其中參與最多的是御用監，專門採購和管理內宮用木材及珍貴材料。這些木器一般來自蘇州地區，而雕漆和彩繪器在北京生產，黑漆器和螺鈿則來自山西<sup>2</sup>。相較之下，清代的宮廷家具主要在由康熙皇帝 (1654–1722 年) 於 1680 年設立的造辦處 (圖 1) 生產。全國最好的工匠皆收歸造辦處，且在那兒生產的家具從設計開始，每一步都經皇帝審批。

宮中家具還可通過政府採購，或是來自貴族、外交官和外國使節的禮物貢品。前者的話，通常不會由官員直接操辦，而是由內務府向地方政府下達指令，並提供家具圖紙和精確尺寸，命其從當地家具作坊訂製家具。當北京官員到外地出差時，經常要在目的地購買當地特產，如高級家具、古董和日常用品，以在回宮時獻給皇帝<sup>3</sup>；在北京做生意的外國官員也不例外。據《進單》(記錄各地官員以及皇親貴戚等按例向歷朝皇帝、皇后、皇太后进貢物品) 記載，乾隆三十六年 (1771 年) 共有九名官員進宮並上貢 150 件家具<sup>4</sup>。

## 珍貴硬木：黃花梨和紫檀

硬木在中國通常指密度高且不受蛀木蟲影響的熱帶木材，當中兩種是夢寐以求的家具材料，包括來自海南島的黃花梨 (圖 2)。根據柯惕思 (2007)，黃花梨在 1567 年每斤定價銀四分<sup>5</sup>，是當時數一數二的昂

貴木材。清朝時黃花梨的價格減半，反映了當時貴木的供應充足。

另一方面，黃花梨降價亦反映出人們對另一種木材——紫檀的偏愛，地位與黃花梨平分秋色。紫檀 (圖 3) 是密度極高的深紅色木材，可沉入水中。作為紅木家族的一員，紫檀不但芬芳馥郁，且表面油潤光澤，正好與貴族品質相匹配。這種木材原產於東南亞熱帶地區，如海南、印度、越南、柬埔寨、馬來半島和印尼，而早期資料則顯示木材多從國外進口<sup>6</sup>。稀有且具異國情調的紫檀主要用於製作小件，也能在其堅硬的表面上雕刻複雜而華麗的花紋，因此深受清朝皇帝的喜愛。紫檀與黃花梨均需三百至四百年的時間才能成熟，但前者卻更為罕見，因為很少有紫檀能長到一呎寬。據推測，紫檀由皇室全權控利並僅供他們使用，從被抄家去職的內閣大學士嚴嵩及其子嚴世蕃那裏沒收的數千件奢侈品中也沒有發現紫檀物品<sup>7</sup>，就能證明這一點。根據王世襄 (1989) 的記載，紫檀每斤賣 2.2 銀錢，每平方米紫檀重 70 斤<sup>8</sup>。另一邊廂，在康熙年間擔任官員的清代文人王士禎 (1634–1711 年) 就記錄了用 120 盎司白銀來換取一張紫檀鑲嵌椅子；雍正帝 (1678–1735 年) 的弟弟怡賢親王胤祥 (1686–1730 年) 主管宮中紫檀庫存，有記錄表示他曾對建議用紫檀來做龍椅屏風的人說道：「沒有必要用紫檀，用漆來做」<sup>9</sup>，說明了即使對皇室來說，使用紫檀也是相當揮霍的一件事。奢侈硬木如黃花梨和紫檀價格極其昂貴，只有豪門權貴才有能力購買以這兩種木材來製作的家具；若全件由這些材料製成的大型家具，如櫥櫃和桌子，則只有皇室能購買。

## 權力象徵：龍、鳳凰及神獸

階級可透過符號和圖案來表示。龍在中國文化出現的時間最早可追溯至距河南仰韶文化 (公元前 5,000– 公元前 3,000 年)。代表雨水、財富、正義和力量的龍仁慈友善，長久以來都與皇帝有着密不可分的聯繫。有人認為這種聯繫可能源自古代傳說人物、五帝之首的黃帝，雖然他最初使用蛇作為部落圖騰，但隨着他征服其他部落，並合併統一各部落圖騰，於是龍就帶着不同動物的特徵誕生。到了漢朝 (公元前 206– 公元 220 年)，皇室才將龍與皇帝畫上等號，象徵皇帝同樣有能力使大地豐饒。到了明代，圖案的使用變得更加講究，五爪龍 (如圖 4 上的龍) 專屬皇



Fig. 6  
Hexagonal Stool  
18th century  
Zitan  
Collection of Liang Yi Museum  
圖 6  
紫檀六方坐墩  
十八世紀  
紫檀  
兩依藏博物館藏

<sup>1</sup> Oats (2021 年)：《An Illustrated Guide to Furniture History》。

<sup>2</sup> 胡德生 (2010 年)：《明清宮廷家具》，頁 1。

<sup>3</sup> 同上，頁 5。

<sup>4</sup> 同上，頁 6。

<sup>5</sup> 根據 Moll-Murata (2008 年)，明朝的一斤相當於現今五百克。

<sup>6</sup> 柯惕思 (2007 年)：《兩依藏 黃花梨》，頁 9。

<sup>7</sup> 柯惕思 (2007 年)：《兩依藏 紫檀》，頁 9。

<sup>8</sup> 王世襄 (1989 年)：《明式家具研究》，頁 140。

<sup>9</sup> 柯惕思 (2007 年)：《兩依藏 紫檀》，頁 13。



帝和皇后，而四爪龍則代表太子和皇子。到了清代，皇帝、皇后、太子、皇子、親王、郡王都可以使用五爪龍，而貝勒、貝子和公爵侯爵則可以使用四爪龍<sup>10</sup>。除了皇帝以外，任何人使用金色五爪龍都是死罪，而不當使用龍爪數目和顏色則被視為叛國，違者將株連九族<sup>11</sup>。

另一個圖案是代表皇后的鳳凰（圖 5）。自紅山文化（公元前 4,700– 公元前 2,900 年）以來，鳳凰圖案在中國文化中已經存在了八千年，最早的例子是在湖南高廟文化遺址中發現。鳳凰是美德和優雅的化身，也代表了陰陽平衡。根據《山海經》記載，鳳凰身體各部位分別是五種美德：頭為德、翼為義、背為禮、腹為信、胸為仁。鳳凰是皇后和公主們使用的圖案。明朝時，若平民和官員被發現使用鳳凰圖案，將被杖責一百並處以三年有期徒刑<sup>12</sup>。所謂龍鳳呈祥，喻意皇帝和皇后攜手和諧統治國家。

其他長生不老的神獸，如鬥牛（形似龍，有一對彎角和魚尾）、飛魚（特徵是龍頭、鯉身和雙角）、麒麟（形似鹿且有獨角），都是象徵皇權的符號，皇帝會把它們下賜，以獎勵官員的忠誠<sup>13</sup>。鬥牛在明朝除了可供受寵官員使用外，侯爵也能用，而飛魚則為宦官和官員所用。麒麟象徵美德和圓滿，清朝時是一等軍銜的標誌。對工匠來說，未經授權就把這些圖案加進作品是死罪<sup>14</sup>。總的來說，有關五爪龍、四爪龍、鳳凰、神獸圖案的使用和規限都是為了突出皇權至上的思想。因此，帶有這些圖案的物品很可能出自皇室。



Central panel of the large standing screen (fig. 7) is inlaid with 'Magu's birthday'  
紫檀插屏式透雕大座屏（圖 7）的中央面板鑲嵌了「麻姑賀壽」圖

#### 裝飾工藝：雕刻、漆藝及鑲嵌

雕刻、漆器和鑲嵌等裝飾技術既費時又昂貴，更不可缺少工匠的專業技能，往往需要多年才能完成一件完美的作品。因此，在大部分情況下，繁瑣細節和高超技術是判斷家具來源的其中一項關鍵指標。設計越複雜、裝飾部分越多，家具的價值就越高。例如，兩依藏永久珍藏中的一套四張嵌有雕刻鑲板的清式扶手椅（圖錄號碼 001）就來恭王府。靠背板浮雕了一條活靈活現、從海浪中升起的五爪龍，追逐着火焰珍珠。龍下方為海水江崖紋，是另一個屬於皇室貴胄的經典圖案；牙條與腿足間的角牙均攢接拐子龍紋。象徵皇族的圖案以精緻生動的雕刻呈現出來，使這套椅子成為精湛工藝的典範。另一個毫不吝嗇地使用珍貴木材和大量雕刻的例子是紫檀六方坐墩（圖 6），每一面都以相同圖案作裝飾。

<sup>10</sup> 亞太博物館 (2008 年)：《Rank and Style: Power Dressing in Imperial China》· 頁 2。

<sup>11</sup> Lambert (2011 年)：《Dragon》· 頁 26。

<sup>12</sup> Chen, Buyun (2019 年)：〈Wearing the Hat of Loyalty: Imperial Power and Dress Reform in Ming Dynasty China〉· 載自《The Right To Dress: Sumptuary Laws in a Global Perspective, c. 1200-1800》· 頁 420-421。

<sup>13</sup> 亞太博物館 (2008 年)：《Rank and Style: Power Dressing in Imperial China》· 頁 5。

<sup>14</sup> Chen, Buyun (2019 年)：〈Wearing the Hat of Loyalty: Imperial Power and Dress Reform in Ming Dynasty China〉· 載自《The Right To Dress: Sumptuary Laws in a Global Perspective, c. 1200-1800》· 頁 422。

<sup>15</sup> 柯惕思 (2007 年)：《兩依藏 黃花梨》· 頁 17。

「優質材料的價值及不上複雜工藝。」<sup>15</sup>

Curtis Everts



Fig. 7  
Large Standing Screen  
18th century  
Zitan  
Collection of Liang Yi Museum  
圖 7  
紫檀插屏式透雕大座屏  
十八世紀  
紫檀  
兩依藏博物館藏



鑲嵌和漆藝都是古老技術，兩者均需在家具上添加額外材料。鑲嵌工藝是指將各種珍貴材料如象牙、珍珠母、玳瑁和半寶石鑲嵌在漆或木面上，組成各種圖案的工藝。而漆器則以木材作胎，髹上漆後，器物會更耐用且表面防水。鑲嵌和漆器也會與雕刻結合使用，由清廷造辦處製造的大座屏（圖 7）就是結合了三種技術的例子。木製底座和框架由厚實的紫檀木製成並雕有代表皇室的圖案；中央面板鑲嵌了石頭，一面以「麻姑賀壽」為題，另一面則以黑漆描金描繪了蝙蝠在蓬萊仙境上飛翔。

結語

從使用珍貴的硬木材料如黃花梨和紫檀、表面裝飾着象徵皇族的五爪龍和鳳凰圖案，到廣泛運用雕刻、鑲嵌和漆藝等複雜的裝飾工藝，宮廷家具以頂尖的設計和工藝融合，然後通過材料、結構、裝飾和圖案表現出來。在缺乏直接的史料來源，這些特徵成為了鑑別明清宮廷家具的重要依據。



A pair of five-clawed dragons on the door panels of the *buangbuali* table-top dressing chest (cat. no. 028)  
黃花梨嵌百寶官皮箱（圖錄號碼 028）門板上的一對五爪龍

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001  
**A Set of Four Qing-Style Armchairs with Carved Panels**  
*Zitan*  
 Late 18th to early 19th century  
 Height 91.5 x Width 60.5 x Length 46.5cm (each)

紫檀清式扶手椅四張  
 紫檀  
 十八世紀晚期至十九世紀初期  
 高 91.5 x 寬 60.5 x 長 46.5 公分 (每件)

Dragon is the dominant motif on this set of low-back armchairs. Each central panel depicts 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. Identical armchairs from Yamanaka & Co. were auctioned in 1935 and likely housed in Prince Gong's mansion. According to the biography of Yamanaka Sadajiro, founder of Yamanaka & Co., he and two colleagues visited Prince Gong's mansion during a trip to China in 1912. Believing that soldiers who worked for the Chinese leader General Yuan Shikai (1859–1916) would loot the property soon, Puwei, grandson of Prince Gong as well as the owner of the Mansion, decided to sell some of the collection to Yamanaka Sadajiro. After a lengthy negotiation, Yamanaka acquired the entire collection apart from calligraphy and paintings.

龍是這組扶手椅的主要裝飾圖案。靠背板中心雕板的浮雕正面五爪龍在如意捲雲中若隱若現，下為福壽山海，氣勢非凡的裝飾主題和精良工藝寓示着扶手椅們來自皇室。雕板兩旁及兩側扶手、牙條下四面角牙均攢接拐子紋。山中商會於 1935 年拍賣了同款扶手椅，很可能曾置於恭親王府中。據山中商會的創始人山中定次郎的自傳記載，他和兩名同事於 1912 年到訪恭親王府。由於袁世凱 (1859–1916 年) 政府當時正面臨財困，恭親王的孫子暨恭親王府主人溥偉為免士兵剽掠王府，於是決定出售府內古董給山中商會。經過漫長的協商，除了字畫，山中定次郎成功購得剩餘物品，當中就可能包括這四張扶手椅。



002  
Shrine  
1769  
Zitan  
Height 109 x Width 63 x Depth 54cm



紫檀佛龕  
1769 年  
紫檀  
高 109 x 寬 63 x 深 54 公分





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. Emperor Qianlong was a devotee of Tibetan Buddhism and became student of the famous Buddhist master Zhang Jia in 1745.

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、須彌座等部件一應俱全，各建築構件如梁枋、雀替、欄板等皆浮雕捲雲龍紋、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、藏四種刻款文字刻上：「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」，並指出該佛龕於乾隆三十四年（1769年）開始供奉文殊菩薩。乾隆皇帝崇信藏傳佛教，乾隆十年（1745年）拜章嘉國師為師。此佛龕應出自清代宮廷造辦處，為同類器物的頂級之作。



Portraits of the Qianlong Emperor and His Twelve Consorts (partial)  
Giuseppe Castiglione and others  
Qing dynasty  
The Cleveland Museum of Art, John L. Severance Fund 1969.31  
乾隆帝及后妃圖卷（局部）  
郎世寧和其他畫師  
清朝  
克利夫蘭藝術博物館 · John L. Severance 基金 1969.31



A Pair of Cabinets

17th century

*Zitan, huanghuali and baitong*

Height 278 x Width 137.5 x Depth 62.5cm (each)

This pair of cabinets was discovered in Wuwei, an important trading centre at the intersection of the Silk Route and Great Wall in Gansu province. They were likely owned by Princess Quejing (1689–1736). Princess Quejing was the youngest daughter of Emperor Kangxi (1654–1722). During the Qing dynasty, most princesses were diplomatically married to Mongolia to maintain good relationships between the Qing and Mongol courts. Seven out of eight of Princess Quejing's sisters were married to Mongol princes. As Emperor Kangxi's favourite daughter, she was married to Sun Chengyun in 1706, grandson of an admiral stationed in Gansu, who was of Han ethnicity.



紫檀和黃花梨三彎腿頂箱櫃一對  
十七世紀  
紫檀、黃花梨和白銅  
高 278 x 寬 137.5 x 深 62.5 公分 (每件)

這對頂箱櫃在甘肅一個位於絲路及長城邊緣的重鎮——武威發現，它們可能為清朝和碩愷靖公主 (1689–1736 年) 所擁有。為維持清政府和蒙古部落的關係，清朝有不少公主和親至蒙古，和碩愷靖公主八個姊妹當中七個都嫁到了蒙古。和碩愷靖公主是康熙皇帝 (1654–1722 年) 最年幼的女兒，也是他最疼愛的公主，在 1706 年下嫁給駐紮在甘肅的漢族將軍的孫子孫承運。





004

Cabinet

17th century

*Huangbuali*

Height 200 x Width 137 x Depth 62.3cm

黃花梨方角櫃

十七世紀

黃花梨

高 200 x 寬 137 x 深 62.3 公分



005

Display Cabinet

18th century

*Zitan*, black lacquer and copper

Height 174 x Width 87 x Depth 37.5cm

紫檀黑漆描金多寶格

十八世紀

紫檀、黑漆和紅銅

高 174 x 寬 87 x 深 37.5 公分





006

Cabinet

17th century

*Huanghuali*

Height 139 x Width 80.6 x Depth 52cm

黃花梨櫃

十七世紀

黃花梨

高 139 x 寬 80.6 x 深 52 公分



007

Cabinet

19th century

*Huanghuali, nanmu, zitan and brass*

Height 125 x Width 84 x Depth 45cm

黃花梨櫃

十九世紀

黃花梨、楠木、紫檀和黃銅

高 125 x 寬 84 x 深 45 公分







008  
**Small Cabinet**  
 18th century  
*Zitan and baitong*  
 Height 69 x Width 58 x Depth 34.5cm

紫檀小方格櫃  
 十八世紀  
 紫檀和白銅  
 高 69 x 寬 58 x 深 34.5 公分



009  
**Kang Table**  
 17th century  
*Zitan*  
 Height 28 x Width 101 x Depth 65.5cm

紫檀高束腰炕桌  
 十七世紀  
 紫檀  
 高 28 x 寬 101 x 深 65.5 公分

010  
**Large Standing Screen**  
 18th century  
*Zitan*  
 Height 206 x Width 135 x Depth 65cm

紫檀插屏式透雕大座屏  
 十八世紀  
 紫檀  
 高 206 x 寬 135 x 深 65 公分





011

**Large Standing Screen**

Early 19th century

*Zitan* and marble

Height 210 x Width 140 x Depth 93cm

**紫檀插屏式座屏風**

十九世紀初期

紫檀和大理石

高 210 x 寬 140 x 深 93 公分



012

**Large Standing Screen**

Base: Early 19th century

Screen and marble panel: Late 20th century

*Zitan* and marble

Height 210 x Width 157 x Depth 93cm

**紫檀插屏式座屏風**

底座：十九世紀初期

插屏和大理石：二十世紀晚期

紫檀和大理石

高 210 x 寬 157 x 深 93 公分





013  
Five-Screened Cosmetic Case and Mirror Stand  
18th century  
*Huangbuali and baitong*  
Height 100 x Width 70 x Depth 36cm

黃花梨五屏鏡臺  
十八世紀  
黃花梨和白銅  
高 100 x 寬 70 x 深 36 公分



014  
*Zitan* Screen  
18th century  
*Zitan*, jade and lapis lazuli  
Height 116 x Width 68.5 x Depth 40cm

紫檀插屏  
十八世紀  
紫檀、玉和青金石  
高 116 x 寬 68.5 x 深 40 公分



015  
Table Screen  
18th century  
*Zitan* and marble  
Height 64 x Width 59 x Depth 21cm

紫檀插屏  
十八世紀  
紫檀和大理石  
高 64 x 寬 59 x 深 21 公分

016  
A Set of Eight Calligraphic Panels  
19th century  
Bamboo and lacquer  
Height 132 x Width 32 x Depth 4.5cm (each)

書法掛屏一套八扇  
十九世紀  
竹和黑漆  
高 132 x 寬 32 x 深 4.5 公分 (每件)



017  
Formal Side Table  
Early 19th century  
*Zitan*  
Height 87 x Width 177 x Depth 46cm

紫檀夾頭平頭案  
十九世紀初期  
紫檀  
高 87 x 寬 177 x 深 46 公分



018

**A Pair of High Stands**

Early 19th century

*Zitan*

Height 90 x Width 45 x Depth 45cm (each)



**紫檀有束腰矩形花几一對**

十九世紀初期

紫檀

高 90 x 寬 45 x 深 45 公分 ( 每件 )



019

**High Stand**

19th century

*Zitan* and boxwood

Height 89.5 x Width 45 x Depth 45cm

**紫檀花几**

十九世紀

紫檀和黃楊木

高 89.5 x 寬 45 x 深 45 公分

020

**Folding Chair**

17th century

*Huangbuali*

Height 89.5 x Width 52.5 x Depth 56.5cm

**黃花梨交椅**

十七世紀

黃花梨

高 89.5 x 寬 52.5 x 深 56.5 公分





021  
A Pair of Horseshoe Armchairs  
17th century  
*Zitan*  
Height 102 x Width 69 x Depth 55cm (each)



紫檀圈椅一對  
十七世紀  
紫檀  
高 102 x 寬 69 x 深 55 公分 (每件)

022  
A Pair of Square Stools  
19th century  
*Zitan*  
Height 53 x Width 47.5 x Depth 47.5cm (each)



紫檀有束腰馬蹄方凳一對  
十九世紀  
紫檀  
高 53 x 寬 47.5 x 深 47.5 公分 (每件)



023  
Hexagonal Stool  
18th century  
*Zitan*  
Height 53.5 x Diameter 44cm

紫檀六方坐墩  
十八世紀  
紫檀  
高 53.5 x 直徑 44 公分



024  
Carved Scroll Pot  
1950s  
*Zitan*  
Height 51 x Diameter 41cm  
紫檀雕龍畫軸筒  
1950 年代  
紫檀  
高 51 x 直徑 41 公分

The precious hardwood *zitan* that was used to make this scroll pot during the 1950s was the last remaining stock of *zitan* from the imperial palace of the Qing dynasty.

此軸筒以清宮廷僅存的珍貴硬木紫檀製成。





**025**  
**Brush Pot**  
 1755  
 Tin  
 Height 15.3 x Diameter 17.7cm

筆筒  
 1755 年  
 錫  
 高 15.3 x 直徑 17.7 公分



**026**  
**Brush Pot with Dragon Carving**  
 18th century  
*Zitan*  
 Height 15.5 x Diameter 15cm

紫檀雕龍筆筒  
 十八世紀  
 紫檀  
 高 15.5 x 直徑 15 公分



**027**  
**Octagonal Case**  
 18th century  
*Zitan*  
 Height 5 x Width 40 x Depth 40cm

紫檀長春宮用全盒  
 十八世紀  
 紫檀  
 高 5 x 寬 40 x 深 40 公分



**028**  
**Table-Top Dressing Chest with Inlay Decoration**  
 17th century  
*Huanghuali* and mother-of-pearl  
 Height 43 x Width 40.2 x Depth 30cm

黃花梨嵌百寶官皮箱  
 十七世紀  
 黃花梨和珍珠母  
 高 43 x 寬 40.2 x 深 30 公分



**029**  
**A Pair of *Zitan* Chests with Dragon and Phoenix Carving**  
 18th century  
*Zitan*  
 Height 28 x Width 48.5 x Depth 24cm (each)

紫檀雕龍鳳箱一對  
 十八世紀  
 紫檀  
 高 28 x 寬 48.5 x 深 24 公分 ( 每件 )



The top of each chest is carved with dragon and cloud motifs.  
 每個箱的頂板均雕有雲龍紋。





030  
**Carved Paperweight**  
1807  
*Zitan*  
Height 21.8 x Width 8.3cm

清嘉慶刻款紫檀鎮紙  
1807 年  
紫檀  
高 21.8 x 寬 8.3 公分



031  
**A Pair of Sutra Streamer Frames**  
18th to 19th century  
*Zitan*  
Height 19.3 x Width 37.5 x Depth 2cm (each)

紫檀經幡板一對  
十八至十九世紀  
紫檀  
高 19.3 x 寬 37.5 x 深 2 公分 ( 每件 )



032  
**Small Case with Dragon Decoration**  
19th century  
*Zitan* and mother-of-pearl  
Height 6 x Width 11 x Depth 11cm

紫檀嵌螺鈿雕龍匣  
十九世紀  
紫檀和珍珠母  
高 6 x 寬 11 x 深 11 公分



033  
**Brush Washer**  
20th century  
Agate and agarwood  
Vessel: Height 7.5 x Width 7.2 x Depth 4.5cm  
Base: Height 5 x Width 17 x Depth 7cm

瑪瑙筆洗  
二十世紀  
瑪瑙和沉香  
筆洗：高 7.5 x 寬 7.2 x 深 4.5 公分  
底座：高 5 x 寬 17 x 深 7 公分

034  
**Ceremonial Lampstand**  
18th century  
*Zitan* and boxwood  
Height 178cm

This lampstand, which exhibits exquisite workmanship in fine materials, was likely intended for ceremonial use within a Buddhist context. The boxwood base is shaped as three elephant heads supporting a lotus leaf and pod, wherein the *zitan* post is seated. The boxwood top is also carved as three elephant heads supporting a sacred alms bowl carved in relief with rising cloud heads. The elephant heads are finely sculpted with ornamental mounts, and pendant streamers may well have hung from their upturned elephant trunks.



紫檀黃楊木燈臺  
十八世紀  
紫檀和黃楊木  
高 178 公分

此燈臺為上等木料結合高超技藝的完美呈現，設計極可能為佛教法器之用。黃楊木基座雕出三象頭，合力頂起一片蓮葉與蓮蓬，蓬中也立着一根紫檀圓柱。頂端部分也有黃楊三象頭，支撐起雲紋裝飾托鉢。雕刻細緻的象頭有作鑲嵌點綴，象鼻則可作垂掛飾帶用。







Swastika pattern on the cane mat  
藤編座面上的卍字紋

035

*Huangbuali* Ivory-Inlaid Daybed

17th century

*Huangbuali* and ivory

Height 51.5 x Width 225 x Depth 138cm

黃花梨嵌象牙榻

十七世紀

黃花梨和象牙

高 51.5 x 寬 225 x 深 138 公分

This 17th-century *huangbuali* daybed has the conventional configuration of a daybed with cabriole legs and a high waist, decorated with vertical struts shaped as bamboo. The (restored) cane mat seating reveals a hidden swastika pattern. Dragons dominate as main decorative motif: a pair of five-clawed dragons playing with a pearl on the beaded aprons; *chiwen*, the ninth son of the Dragon who was believed to protect households from fire, at the corners of the bed; and the shoulders are carved with the face of *bi'an*, the seventh son who is the symbol of justice.

這件製於十七世紀的黃花梨榻造型傳統，高束腰上面裝飾着竹形的垂直矮老，底下則是三彎腿，而用藤編織而成的座面隱約能看見卍字紋。這張榻的裝飾明顯以龍為主——沿邊起陽線的牙條飾有五爪雙龍戲珠圖；邊上飾有相傳能辟邪防火的第九子螭吻；腿肩上則雕有好執公義的第七子狴犴。



Front-facing *bi'an* on the shoulder  
腿肩上的狴犴正面







# Europe 歐洲

A Masked Ball in Bohemia  
Attributed to Andreas Altomonte  
c. 1748  
The Metropolitan Museum of Art  
Bequest of Mariana Griswold Van Rensselaer, 1934  
波希米亞面具舞會  
(傳) Andreas Altomonte  
約1748年  
大都會藝術博物館  
Mariana Griswold Van Rensselaer 遺贈 1934年



# Royal Silver: A Brief History

Daniel Roberts

When we look at silver nowadays it is all too easy to feel detached from the importance of history and ancestry placed on this precious metal. From the very earliest discoveries of deposits of silver in Anatolia (modern Turkey), silver has been used to represent wealth, refinement and reverence. Similarly, royalty also embodied these three qualities under the Divine Right of Kings. To get a proper sense of the importance silver played in the pageantry of courtly life we need look no further than the historical inventories of the many royal residences throughout Europe, which habitually contain vast sections dedicated to silver, or ‘plate’<sup>1</sup> as it is usually referred to. Silver was not merely for ceremonial use; it gave a sense of importance to those who used it and served as a significant reserve of funds in times of need before the rise of modern banking systems. Taking this idea of silver as a reserve of funds, it can also be viewed as a direct representation of the prosperity of the court. Lavish displays of silver gave credence to the strength, resilience and might of the monarchy itself.

It was not always enough to have silver objects, but also important to display enlightened good taste and armorial bearings, demonstrating one’s divine right to the throne. Commissioning silver with personalised heraldic devices was a way of establishing a dynastic legacy. A fascinating example of this in the Liang Yi collection is an octagonal tray (cat. no. 040), specially made for Napoléon I (1769–1821) by Parisian master goldsmith Jean-Baptiste Claude Odier (1763–1850). The centre of the tray is engraved with the coat of arms of Napoléon as King of Italy, a title he held from 1805 to 1814, used solely to represent his authority in Italy. It was created for his coronation in Milan, on the 20th May, 1805 and was used until his abdication on 11th April,

1814. This short rule, which only included a small portion of northern Italy, was replete with conflict, yet in spite of this turmoil he made time to consider his dynastic legacy.

A second interesting example in the Liang Yi collection is a pair of tureens by celebrated Parisian silversmith Jean-François Guion (cat. no. 045) originally owned by William, 8th Duke of Brunswick (1806–84). This pair of tureens, which were made between 1809 and 1819, predate William’s time as Ruling Duke and were probably prized family heirlooms. William updated them with his own armorial bearing sometime after being made Knight of the Garter, an honour bestowed on him by William IV of England (1765–1837).

When it comes to design from the 17th to the early 20th centuries, good taste was everything. Both royalty and aristocracy were obsessed with being up-to-date where fashion was concerned. Being *à la mode* was an important way of displaying one’s ability to acquire and therefore enduring wealth and prosperity. When it comes to domestic silver, even royal domestic silver, objects were routinely sent to silversmiths to be melted down to make newer, more fashionable objects. Even now, the inventories of the British royalty show that there is a vast disparity between the number of silver objects predating 1800 and those made afterwards. Silver in particular was particularly susceptible to fashion trends: when a new piece was needed, what was normally done was the owner would take all of the silver he considered expendable to a silversmith. He would then pay for merely labour costs and sometimes design expenses which – in comparison to the value of the silver itself – was usually insignificant.



Fig. 1  
A Pair of George III Silver Entrée Dishes  
Robert Garrard I  
1805  
Collection of Liang Yi Museum  
圖 1  
佐治三世主菜盤一對  
Robert Garrard I  
1805 年  
兩依藏博物館藏

A pair of entrée dishes (fig. 1) in the collection exemplifies this mentality. Engraved with the initials ‘CR’ above ‘MS’ surmounted by the Royal Crown, they were made for Queen Charlotte of Mecklenburg-Strelitz (1744–1818), wife of King George III (1738–1820), in 1805 by Robert Garrard I<sup>2</sup>. Although George III’s later life was blighted by mental health issues and the Regency, for which he is remembered as Mad King George, his early reign was a period of prosperity. Both he and Queen Charlotte embraced a simpler life than that of their equals on the Continent. George in particular was fascinated by agricultural innovations and gained the nickname Farmer George. During this period 70% of the population worked directly in agriculture which helped to endear them both with the public. The simple lines and utilitarian nature of this pair of entrée dishes are reminiscent of this idealised bucolic lifestyle. When Queen Charlotte died in 1818, she left all her personal possessions, including these entrée dishes to her four youngest daughters, Augusta, Elizabeth, Mary and Sophia, in equal proportions. After they chose what they wanted to keep, they held a series

of 35 auctions to sell the vast number of remaining objects. Unfortunately, the auction catalogues have not survived so we cannot be sure, but it is probable that this pair of entrée dishes was included in the sale.

Another example of domestic silver in the collection is a salt cellar (cat. no. 046) which once belonged to Louis Phillipe I (1773–1850), the last king of France. Louis Phillipe’s reign was fraught, culminating in his eventual abdication during the Revolution of 1848. He fled France for England where Queen Victoria lent him a mansion, Claremont House in Surrey. He escaped with his life but didn’t have time to bring any of his possessions with him. The French government refused to grant him funds or give him access to his property. A number of years later, a few of his possessions arrived in England surreptitiously. Among the various precious and sentimental objects was this salt cellar. We are very fortunate that the next owner of this salt cellar had it engraved ‘Formerly the Property of Louis-Philippe King of the French’ ‘Silver Wedding. C.J.D. A.E.D. 2 June 1912’.

More often than not, when we see silver in royal collections, we are looking at pieces of exceptional quality, commissioned by members of the royal family for a particular purpose. Occasionally they also acquired antique pieces such as in the case of Prince Henry, Duke of Gloucester (1900–74) who, like his mother Queen Mary (1867–1953), was a voracious collector of fine antique silver. He was given a number of important pieces of silver for his wedding in 1935, after which he began to collect, resulting in an enormous collection, much of which was sold by Christie’s in 2006. The sale was replete with a range of mostly early 19th century pieces of exceptional quality. It is fascinating to look at the contents of a single owner collection sale such as this and build a picture of the nuances of the collection. Liang Yi Museum

<sup>1</sup> In historical documents, silver is usually referred to as plate, an old name of silver derived from the Latin ‘plata’. After the invention of electroplating in the mid-19th century, the word plate for solid silver fell out of use.

<sup>2</sup> Robert Garrard I (1780–1818) was the founder of the renowned goldsmithing firm, now known as Garrard & Co. They were the first British Crown Jeweller, originally appointed by Queen Victoria in 1843, a position which they held until 2007. As Crown Jewellers they were responsible for maintaining the Crown Jewels. In addition to this they also supplied the Royal Family with some of their most iconic jewels including Diana, Princess of Wales’ (1961–97), sapphire engagement ring, now worn by Catherine, Duchess of Cambridge (b. 1982). The distinction between a jeweller with a royal warrant and the Crown Jeweller, is that a warrant holder is a person or company which has consistently supplied the Royal Household for several years. A Crown Jeweller is tasked with looking after the Royal Collection.



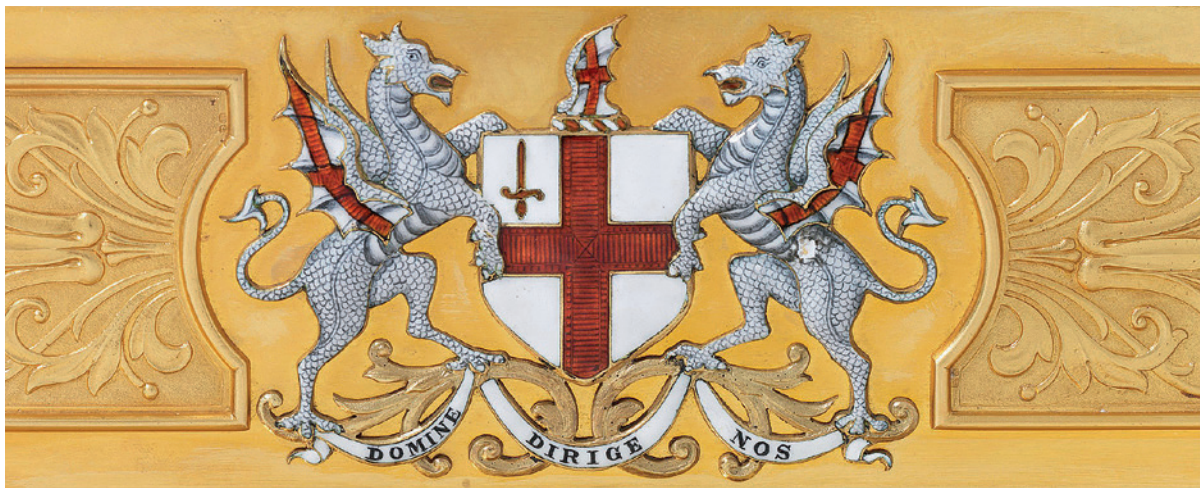


Fig. 2 The coat-of-arms of the City of London from the focal point on the front of main body of the freedom casket ( cat. no. 042)

圖 2 倫敦市徽裝飾在置物盒 (圖錄號碼 042) 的盒身上

was fortunate enough to acquire a set of four entrée dishes (cat. no. 053) by the celebrated silversmith Benjamin Smith dating to 1813 from Prince Henry's collection.

Silver and other precious metals have, for centuries, been traditional gifts for weddings and christenings. Unlike today, there were no wedding registries. Gifts were presented to the bride and groom after the wedding invitations were sent out and on the wedding day, all of the gifts would be displayed with notes saying who gave what. In the case of royal and aristocratic weddings, lists of the gifts and details of who gave them were published in national newspapers. As one can imagine, this might have increased the generosity of the guests. In the collection, there are three charming examples of wedding presents with royal connections, two of which were given to royalty and the other given by royalty.

The first is an 18-carat gold freedom casket (cat. no. 042) presented in 1921 by the Corporation of the City of London to H.R.H. Princess Mary, Princess Royal (1897–1965) and her husband Viscount Lascelles, later 6th Earl of Harewood (1882–47). In this instance we only have part of the gift, the casket originally contained a pair of scrolls presenting the couple with the Freedom of London, an honorific title bestowed on public figures. The

box itself was designed for the occasion and includes the couple's initials, the coat of arms of the City of London (fig. 2) as well as an inscription. Princess Mary was an extremely popular figure at the time: such was her popularity, her wedding was far larger and more extravagant than that of her brother, the future King George VI (1895–1952).

The second royal gift (cat. no. 054) is more personal in nature. This 18-carat gold paperweight, made of Kenyan gold and in the form of an urchin,

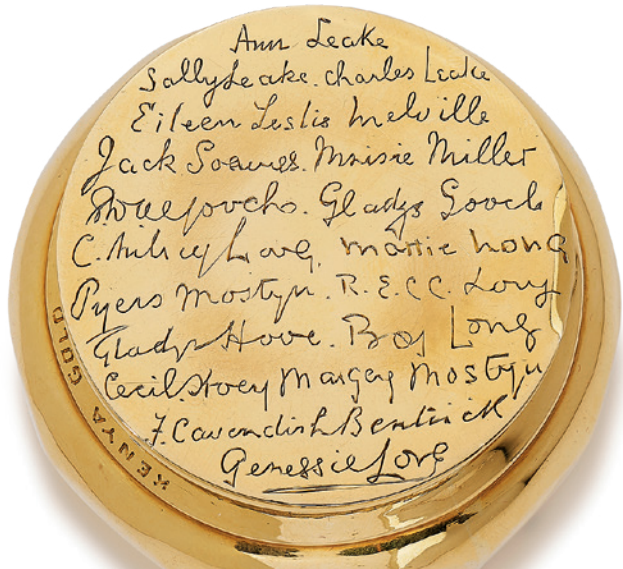


Fig. 3 The underside of the 18ct gold paperweight (cat. no. 054) has been inscribed with a list of names.

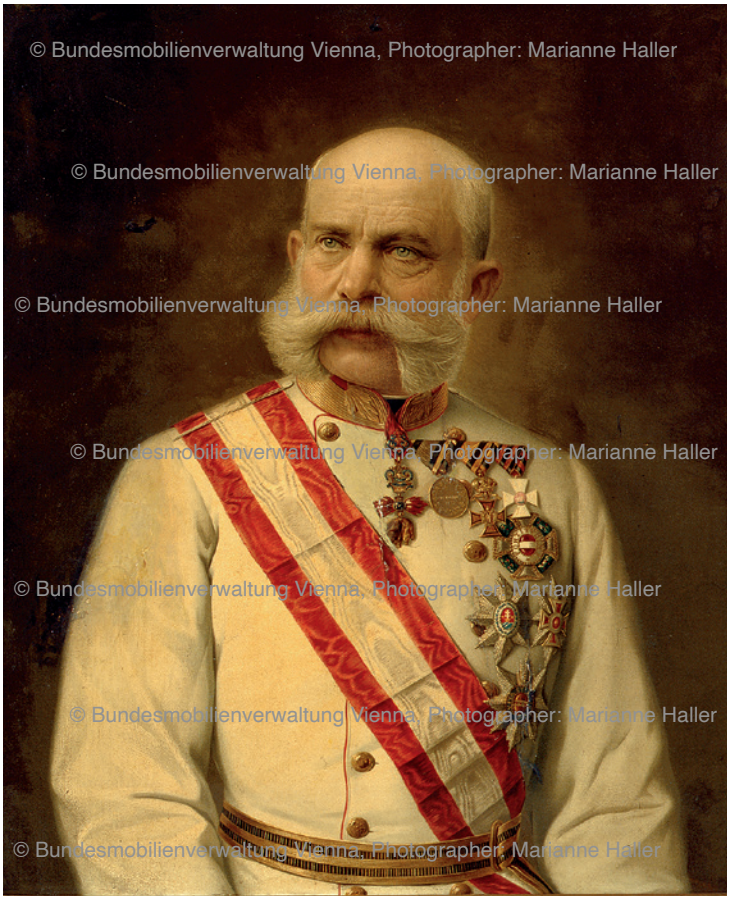
圖 3 鎮紙 (圖錄號碼 054) 底部摹刻了一系列名字。

was presented to Prince Henry, Duke of Gloucester (1900–74) and Princess Alice, Duchess of Gloucester (1901–2004) by a group of friends based in Kenya. Both Princess Alice and Prince Henry visited Kenya before their marriage in 1935 on separate occasions and perhaps this is where they met this group of friends. The names, which are engraved on the base as facsimile signatures, are not completely legible and some appear to be nicknames (fig. 3). One of the signatures of public note is that of Ferdinand Cavendish-Bentinck, 8th Duke of Portland (1889–1980). A number of the other names appear to be associated with the infamous Happy Valley set.<sup>5</sup>



Fig. 4 An Austrian Desk Set Franz Jauner c. 1850 Collection of Liang Yi Museum

圖 4 奧地利銀鍍金桌上套裝 Franz Jauner 約 1850 年 兩依藏博物館藏



From the Continent, the last gift (fig. 4) was a gift from Austrian Emperor Franz Josef I (1830–1916) (fig. 5) to Count Eduard Clam-Gallas (1805–91) and Clothilde von Dietrichstein (1828–99), daughter of Prince Joseph-Franz von Dietrichstein (1709–1858) of Germany who were married in 1850. The gift comprises an exquisitely made Viennese silver-gilt desk set ornamented with lapis lazuli, ivory, rubies and pearls. The figural inkstand features St. George slaying the dragon. In the 19th century, pearls were vastly more expensive than diamonds. Before the invention of pearl farming, the only pearls available were natural and therefore rare and covetable. When this piece was presented the tiny pearls on St George's crown would have been far

Fig. 5 Emperor Franz Joseph I c. 1910 Bundesmobilienvverwaltung Vienna Photographer: Marianne Haller

圖 5 皇帝法蘭茲·約瑟夫一世 約 1910 年 攝影：Marianne Haller

<sup>5</sup> The Happy Valley set was a group of hedonistic, mainly British colonials who settled in the 'Happy Valley' region of the Wanjohi Valley in Kenya between the 1920s and the 1940s. The group members became notorious for their decadent and promiscuous lifestyles. The group included British aristocrat Hugh Cholmondeley, 3rd Baron Delamere (1870–1931) and Danish author Karen Christenze von Blixen-Finecke (1885–1962) as well as Jack Soames, Piers Mostyn and Ernest Caswell Long, also known as by 'Boy', whose signatures appear on the paperweight.



# 皇室銀器傳承

Daniel Roberts

現代人看銀器很少會著眼其背後的歷史和傳承。銀礦最早於安納托利亞（即現在的土耳其）發現，人們自此就用白銀來代表富有、優雅和欽仰；而這種品質亦體現在君權神授說下之王權。要了解白銀在華麗宮廷生活中所扮演着何等重要的角色，我們只需看看許多歐洲皇室宮殿遺留下來的庫存記錄就行了，清單上通常都會出現大量銀器，又或統稱為銀盤<sup>1</sup>。銀器不僅僅用於儀式，對於使用者來說更是非常重要，並且在現代銀行系統興起前作為儲備資金。此舉直接反映了宮廷昌盛繁榮，而展示大量銀器則顯示了君主的強大、不屈不撓和威武莊嚴。

有時單是擁有銀器並不夠，更重要的是展現優良品味和能夠代表皇位神聖權利的紋章，而使用帶有專屬紋章的銀器就是確立王權的方式。兩依藏永久珍藏中的一件八角形托盤（圖錄號碼 040）就是一例，托盤由巴黎金匠 Jean-Baptiste Claude Odiot (1763–1850 年) 專門為拿破崙一世 (1769–1821 年) 製作。中央刻有拿破崙在 1805 至 1814 年期間作為意大利國王時的紋章，是他執掌意大利的證明。紋章為 1805 年 5 月 20 日於米蘭舉行的加冕典禮而製，一直用到 1814 年 4 月 11 日拿破崙退位為止。在他短暫任期內雖然只曾統治過意大利北部的小部分地區，而且衝突不斷，但他還是抽空思考該如何讓他的王朝名垂青史。

兩依藏永久珍藏中的另一例子是一對由巴黎著名銀匠 Jean-François Guion 製作的湯碗（圖錄號碼 045），最初屬於不倫瑞克八世公爵 William Augustus Louis Maximilian Frederick (1806–1884 年)。這對湯碗製於 1809 至 1819 年，製作年份比 William 即位時間早，因此可能是珍貴的傳家寶。獲英國威廉四世 (1765–1837 年) 授予嘉德勳章後，他就在湯碗上加上新的紋章。

談到十七至二十世紀初的設計，良好品味是關鍵，當時的皇室貴族皆痴迷於完全跟上時尚潮流，在他們的引領下，過去流行風潮的轉變要比現代社會快得多。此外，更能通過時髦與否來判斷一個人獲得和積累財富的能力。家用銀器通常會定期送到銀匠那裏熔化並重塑成更新、更時尚的物品，就算是皇室也不例外。即使到了現在，英國皇室的庫存記錄也表明，1800 年前後所製的銀器相比，兩者之數量仍相差甚遠。銀器尤其容易受時尚潮流所影響，若人們需要新款作品，慣常做法是會把所有他認為沒用的銀器交給銀匠，然後支付製作費或額外的設計費。但與白銀本身的價值相比，這些費用可說是微不足道。

兩依藏永久珍藏中的一對主菜盤（圖 1）體現了這種追逐潮流的心態，由銀匠 Robert Garrard I<sup>2</sup> 於 1805 年為佐治三世 (1738–1820 年) 的妻子夏洛特皇后 (1744–1818 年) 所製。儘管佐治三世晚年受精神問題所困（他亦因此被稱為「瘋王」）而由他的長子（即後來的佐治四世）代為執政，但仍不可抹殺他統治早期的輝煌。對比歐洲大陸上其他同等地位的人，他和夏洛特皇后過着樸實無華的生活，而佐治更醉心於農業，綽號「農夫佐治」。由於彼時百分之七十的人口都參與務農，佐治的愛好使他與百姓建立緊密關係。這對主菜盤線條簡單、質樸實用，不禁讓人聯想到嚮往的田園生活。當夏洛特皇后於 1818 年去世時，她把所有個人財產包括這對主菜盤，平均分給了四個小女兒 — 奧古斯塔、伊利沙伯、瑪麗和索菲亞。在她們選擇了想要保留之物後，便舉辦了三十五場拍賣會來出售剩餘物品。令人惋惜的是，拍賣目錄並沒保存下來，但這對主菜盤很有可能也曾是拍品。

more valuable than the rest of the set put together.

Silver has also been used to commemorate other types of royal events, both directly and indirectly. As the monarchy adapted to a more modern way of life at the beginning of the 20th century, they strove to become more personable under the enlightened guidance of Queen Mary (1867–1953). She recognised that attending a wide range of public events helped to bolster her family’s position at a time when many of the other European royal houses were losing their crowns. She not only attended prestigious royal events but also places of industry and education, a tradition which the royal family have continued to this day. Within the collection, there are two pairs of scissors which were once owned by Princess Margaret, Countess of Snowden (1930–2002), sister of Queen Elizabeth II (1826-2022), both presented to her at markedly prosaic events. One (fig. 6) was presented to her when she opened a car brake factory in Carnarvon in 1964. The other (fig. 7) was given to her when she opened a new wing at Haberdashers’ Aske’s School for Girls in 1974. It is probable that both pairs of scissors were used to cut ribbons during the ceremonies.

Indirectly, silver has also been made for public consumption to commemorate royal events. Certainly since the 16th century, there has been a tradition in England of producing commemorative ceramics to mark coronations, marriages and births of members of the royal family for the public. The tradition of commemorative silver objects didn’t arise until the late 19th century when silversmiths began producing firstly copies of the anointing spoon <sup>4</sup> and then later objects engraved with images of the royal family. It wasn’t until the marriage of Charles, Prince of Wales (b. 1948) and Lady Diana Spencer (1961–97) that elaborate contemporary silver was produced for public sale. The pieces made are

often inspired by locations that formed part of the ceremony and also royal insignias and crests. In the collection, there is a group of silver-gilt commemorative objects made by Garrard in 1981 for the royal wedding. They consist of candlesticks, tazzas, goblets, candelabra and a large bowl, all replete with royal symbology.

In conclusion, silver represents a snapshot in time. When looking at a piece of silver, particularly one of historical interest, we can envisage the original owner peering into the piece and looking at their reflection. We can also imagine what they were wearing and perhaps even in some cases say with confidence which rooms in a particular palace they were in. These objects form a direct link to a context and a person who would otherwise be clouded over by the passing of time, shining a light on specific occasions and events.

<sup>4</sup> A precious spoon which forms part of the Crown Jewels which is used during the coronation ceremony. It was originally made in the 12th century and was one of the few pieces to survive the purges of Cromwell in the 17th century.

<sup>1</sup> 在歷史文獻中，銀器又統稱為銀盤，這是因為銀的舊稱源於拉丁語「plata」。自電鍍技術在十九世紀中葉發明後，用於固體銀的工作板就被淘汰。

<sup>2</sup> Robert Garrard I (1780–1818 年) 是著名的珠寶公司 Garrard & Co. 的創始人。這家公司是第一家英國皇冠珠寶商 (Crown Jeweller)，最初由維多利亞女王在 1843 年任命，一直擔任到 2007 年為止。作為皇冠珠寶商，他們負責維修皇冠上的珠寶。除此之外，他們還為王室提供了一些最為人津津樂道的珠寶，包括威爾斯王妃戴安娜 (1961–1997 年) 的藍寶石訂婚戒指，現在由劍橋公爵夫人凱特王妃（生於 1982 年）持有。皇家認證 (Royal Warrant) 與皇家珠寶商的區別在於，皇家認證是指多年來一直為皇室提供產品的工匠或公司，而皇家珠寶商則負責照看皇室藏品。



藏品中另一個例子是曾屬於法國最後一位國王路易 - 菲利普一世 (1773–1850 年) 的鹽罐 (圖錄號碼 046)。在他統治期間問題不斷，最終在 1848 年革命中退位。他從法國逃到英國，隱居在維多利亞女王借給他位於薩里郡的克萊蒙特宮。雖然他僥倖逃脫，但卻沒時間帶走任何東西。法國政府亦拒絕向他提供資金，也不允許他領回自己的財產。若干年後，他的一些財產秘密運抵英國，各式各樣珍貴且充滿紀念價值的物品中包括這個鹽罐。幸運的是，鹽罐的下任主人在底部刻上「曾為法國國王路易 - 菲利普的財產」以及「銀婚。C.J.D. A.E.D. 1912 年 6 月 2 日」。

皇室成員收藏的銀器通常都是由他們特意委託製作，所以質量都非常高。他們偶爾也會購入一些古董，比如告羅士打公爵亨利王子殿下 (1900–1974 年) 和他的母親瑪麗皇后 (1867–1953 年) 都對精美的古董銀器趨之若鶩。1935 年，他在婚禮上收獲了許多寶貴銀器，自此開啟收藏之路並成為銀器收藏大家，其中大部分藏品於 2006 年在佳士得拍賣，該次拍賣主要以十九世紀初期的優質銀器為主。觀看這樣一場所有拍品都來自同一位藏家的拍賣會，並從中勾勒每件藏品之間的細微差別，是一件很有意思的事情。兩依藏博物館有幸購得亨利王子殿下藏品中，由著名銀匠 Benjamin Smith 於 1813 年製作的一組四件主菜盤 (圖錄號碼 053)。

幾個世紀以來，銀和其他貴重金屬一直是婚禮和洗禮儀式的傳統禮物。不像今天，沒有婚禮清單或要求。新郎和新娘在婚禮請柬發出後就會收到禮物，而這些禮物在婚禮當天展示，並會註明送禮人的名稱。在皇室和貴族的婚禮中，禮物清單和送禮人的詳情會在全國報紙上公佈。可以想像，公開展示可能會使客人出手更闊綽。兩依藏永久銀器珍藏中就有三件婚禮禮物與皇室有關，其中兩件是送給皇室的，另一件則是由皇室贈送。

第一件是 18K 金製的置物盒 (圖錄號碼 042)，由倫敦市法團在 1921 年贈送給瑪麗公主殿下 (即後來的哈伍德伯爵夫人，1897–1965 年) 及其丈夫拉塞爾斯子爵 (即後來的第六代哈伍德伯爵，1882–1847 年)。

這個置物盒只是當時禮物的一部分，盒中原有頒發給哈伍德伯爵與伯爵夫人的「倫敦市榮譽市民」證書，以茲證明他們是「倫敦市榮譽市民」。而此盒子特意為該場合設計，上面更飾有伯爵夫婦的首字母縮寫、倫敦市徽 (圖 2) 以及銘文。瑪麗公主殿下當時非常受歡迎，她的婚禮甚至比她哥哥國王喬治六世 (1895–1952 年) 的婚禮更盛大奢華。

第二件皇家禮物 (圖錄號碼 054) 則較為貼近個人生活。這個 18K 肯尼亞黃金製、形似海膽的鎮紙由居於肯尼亞的朋友們送給告羅士打公爵亨利王子殿下 (1900–1974 年) 和愛麗斯王妃 (1901–2004 年)。公爵夫婦在 1935 年結婚前都分別到訪過肯尼亞，或許就在那時認識了這群朋友。鎮紙底部篆刻了一系列名字 (圖 3)，但單憑那些姓名並不能完全追溯到其真正身份，有些甚至只是暱稱。已知其中之一屬於第八代波特蘭公爵 Ferdinand Cavendish-Bentinck (1889–1980 年)，而有些名字似乎與聲名狼藉的「歡樂谷」<sup>3</sup> 有關。

最後一份禮物 (圖 4) 來自歐洲大陸，是奧地利皇帝法蘭茲·約瑟夫一世 (1830–1916 年) (圖 5) 送給 Eduard Clam-Gallas 伯爵 (1805–1891 年) 及 Joseph-Franz von Dietrichstein 王子 (1798–1858 年) 之女 Clothilde von Dietrichstein (1828–1899 年) 的禮物，慶賀他們於 1850 年成婚。這份禮物是一套製作精美的維也納銀鍍金桌上用品，上面裝飾了青金石、象牙、紅寶石和珍珠。墨水架呈現了「聖喬治屠龍」的傳奇故事。在人工養殖珍珠出現前，所有珍珠都是天然的，因此珍珠在十九世紀時非常昂貴、稀有且令人覬覦，價值甚至遠超鑽石。當這套作品送出時，聖喬治王冠上的小珍珠比其他所有材料加在一起還要珍貴得多。

銀器也用於紀念不同類型的皇室活動，無論是否與皇室有直接聯繫。到了二十世紀初，隨着君主制逐漸融入跟接軌現代社會，皇室成員在瑪麗皇后 (1867–1953 年) 開明領導下努力變得更品貌兼優。這是因為她意識到積極參與不同類型的公共活動，有助她在其他歐洲皇室沒落時鞏固地位。她不僅出席富有聲望的皇室活動，還會探訪工場和學校，此傳統一直

延續到今天。在兩依藏永久銀器珍藏中，有兩副剪刀曾為時任英國女王伊莉莎白二世 (1926–2022 年) 的妹妹——史諾登伯爵夫人瑪格麗特公主 (1930–2002 年) 所擁有，分別在兩個日常活動中贈給她。第一把 (圖 6) 是她於 1964 年參加在卡納芬舉行的剎車部件公司開幕禮時獲得的，而另一把 (圖 7) 獲於 1974 年當她出席哈博戴斯阿斯克女子學校新翼大樓的開幕儀式。因此，它們很可能曾用來剪綵。

在皇室喜慶日子也會有紀念銀器出售，與民同樂。自十六世紀以來，英國一直為皇室成員的加冕典禮、婚禮和出生儀式製作並向公眾出售紀念陶器。紀念銀器的傳統到了十九世紀晚期才出現，當時銀匠們開始複製加冕匙<sup>4</sup>，接着便是在銀器上雕刻皇室成員肖像。直到威爾斯親王查爾斯 (生於 1948 年) 和戴安娜王妃 (1961–1997 年) 結婚後，精緻的現代銀器才開始公開販售。這些作品的靈感通常來自部分儀式場地、皇家徽章及紋章。在兩依藏永久銀器珍藏中，有一套由著名銀器及珠寶公司 Garrard 在 1981 年為皇室婚禮製作的銀鍍金紀念套裝，囊括了燭臺、淺碗、高腳杯和一個大碗，並全刻有代表皇室的符號。

總括而言，銀器是時代的縮影。當我們凝視一件具有歷史價值的銀器時，彷彿能跨越時間並浮現原主透過銀器看着倒影的畫面。在某些情況下，還能從中想像他的衣著，甚至還可自信地指出那件銀器曾在某宮殿某房間裏待過。銀器連繫古今，使前人不致隱沒在時間的長河中，在銀光照耀下反射出曾經的燦爛輝煌。



Fig. 6  
A Pair of Presentation Scissors  
Barker Brothers Silver Ltd.  
Retailed by Garrard & Co. London  
1950  
Collection of Liang Yi Museum  
圖 6  
剪綵剪刀  
Barker Brothers Silver Ltd.  
由倫敦 Garrard & Co. 銷售  
1950 年  
兩依藏博物館藏



Fig. 7  
A Pair of Presentation Scissors  
Deakin & Francis  
1973  
Collection of Liang Yi Museum  
圖 7  
剪綵剪刀  
Deakin & Francis  
1973 年  
兩依藏博物館藏

<sup>3</sup> 歡樂谷是一群享樂主義者，主要是英國殖民者，他們在 1920 年代到 1940 年代期間定居在肯尼亞 Wanjohi 山谷的「歡樂谷」地區，因頹廢濫交的生活方式而惡名昭著。這群人包括英國貴族 Hugh Cholmondeley (第三代德拉米爾男爵，1870–1931 年)、丹麥作家 Karen Christenze von Blixen-Finecke (1883–1962 年)，以及統稱為「男孩」(Boys) 的 Jack Soames、Pyers Mostyn 和 Ernest Caswell Long。他們的簽名也出現在鎮紙上。

<sup>4</sup> 在加冕儀式上使用的珍貴勺子，是英國王權之物的一部分。最初出現於十二世紀，是十七世紀普萊德清洗事件後少數倖存下來的物品之一。





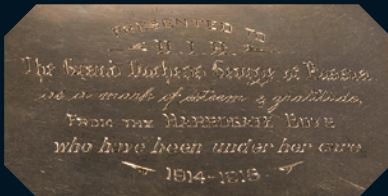
036  
**Evening Bag**  
Maker's mark 'H.M.'  
c. 1910  
Gold  
Height 9.06 x Width 6.7 x Depth 0.92cm

**晚宴粉盒**  
製造者標記「H.M.」  
約 1910 年  
金  
高 9.06 x 寬 6.7 x 深 0.92 公分

The front of this gold evening bag has the cypher of Grand Duchess Maria Georgievna (1876-1940). She was also known as Princess Maria of Greece and Denmark; and was the daughter of King George I of Greece. She married Grand Duke George Mikhailovich of Russia in 1900, and she was also a first cousin of Tsar Nicholas II. The reverse inscribed with: 'Presented to / Her Imperial Highness' The Grand Duchess George of Russia / as a mark of esteem & gratitude / from the Harrogate boys / who have been under her care / 1914-1918'.

During the First World War, Grand Duchess Maria founded three military hospitals in Harrogate. She completed the Red Cross nursing course and nursed patients herself. This gold purse, together with a silver-mounted parasol, was given to her by the community that she served.

此金晚宴粉盒正面印有瑪麗亞·格奧爾基耶夫娜女大公的徽號。這位女大公同時也是希臘和丹麥的瑪麗亞公主，也是希臘國王喬治一世的女兒。她除了於 1900 年成為了俄羅斯大公格奧爾基·米哈伊洛維奇的妻子，還是沙皇尼古拉二世的表親。背面刻有：「獻給 / 俄羅斯帝國喬治女大公 / 以表尊敬和感謝 / 來自哈羅蓋特的孩子們 / 在她的救助下 / 1914-1918」。



第一次世界大戰期間，瑪麗亞女大公在哈羅蓋特設立三家軍用醫院。她完成了紅十字會的護理課程並親自護理病人。這粉盒及一把銀質陽傘，是她所服務的社區贈送她的禮物。



037  
**Compact**  
Cartier  
c. 1935  
Gold and enamel  
Height 7.1 x Width 5.3 x Depth 1.9cm

**粉盒**  
卡地亞  
約 1935 年  
金和琺瑯  
高 7.1 x 寬 5.3 x 深 1.9 公分

Previously owned by Princess Margaret (1930-2002), Countess of Snowdon.  
曾為史諾登伯爵夫人瑪格麗特公主 (1930-2002 年) 所擁有。



038  
**Compact**  
Cartier  
1950-60  
Gold and diamond  
Height 9.3 x Width 5.9 x Depth 1.4cm

**粉盒**  
卡地亞  
1950-1960 年  
金和鑽石  
高 9.3 x 寬 5.9 x 深 1.4 公分

The centre of the vanity is engraved with a monogram of a Caucasian alphabet 'P' with a crown above.  
粉盒的中心位置刻有高加索文字中的「P」，字母上方有皇冠。

This immense chandelier of baluster form and in several tiers is intricately decorated with husked garlands, lambrequins and scale work on a matted ground with scenes depicting the life of Saint Walburga (AD 710-777 or 779). This immense chandelier was most probably made to celebrate the coronation of Holy Roman Emperor Charles VI (1685-1740) as King of Bohemia in 1723.

The chandelier is on loan to the Hangzhou Museum from March, 2023 to July, 2023.

039  
**A Bohemian Silver Five-Light Chandelier**  
Michael Josef Cocsell  
Prague, Czech Republic  
1723  
Height 190cm

**波希米亞風格吊燈**  
Michael Josef Cocsell  
捷克·布拉格  
1723 年  
高 190 公分



這盞巨大吊燈呈花瓶狀，內部層層重疊並飾以花環、垂帷，吊燈表面則大面積雕刻了聖沃爾普加 (710-777 或 779 年) 的事跡。吊燈很有可能是為慶祝神聖羅馬皇帝查理六世 (1685-1740 年) 於 1723 年成為波希米亞國王而製。

此吊燈由 2023 年 3 月至 2023 年 7 月借展杭州博物館。



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 on the 20th May, 1805 until his abdication on the 11th April, 1814.

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國案——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。



The Emperor Napoléon in His Study at the Tuileries  
Jacques-Louis David  
1812  
Courtesy of National Gallery of Art, Washington / Samuel H. Kress Collection  
書房中的拿破崙  
Jacques-Louis David  
1812 年  
華盛頓國家美術館 Samuel H. Kress Collection

040  
A French Empire Silver-Gilt Tray  
Jean-Baptiste Claude Odiot  
Paris, France  
1809–14  
Silver-gilt  
Width 61cm

法國銀鍍金托盤  
Jean-Baptiste Claude Odiot  
法國，巴黎  
1809–1814 年  
銀鍍金  
寬 61 公分



Snake on one handle  
蛇形把手



Border design  
盤邊設計



041  
A Danish Coffee Service  
Georg Jensen  
(Designed by Sigvard Bernadotte)  
Denmark  
1950s  
Silver and raffia  
Coffee jug height 23cm

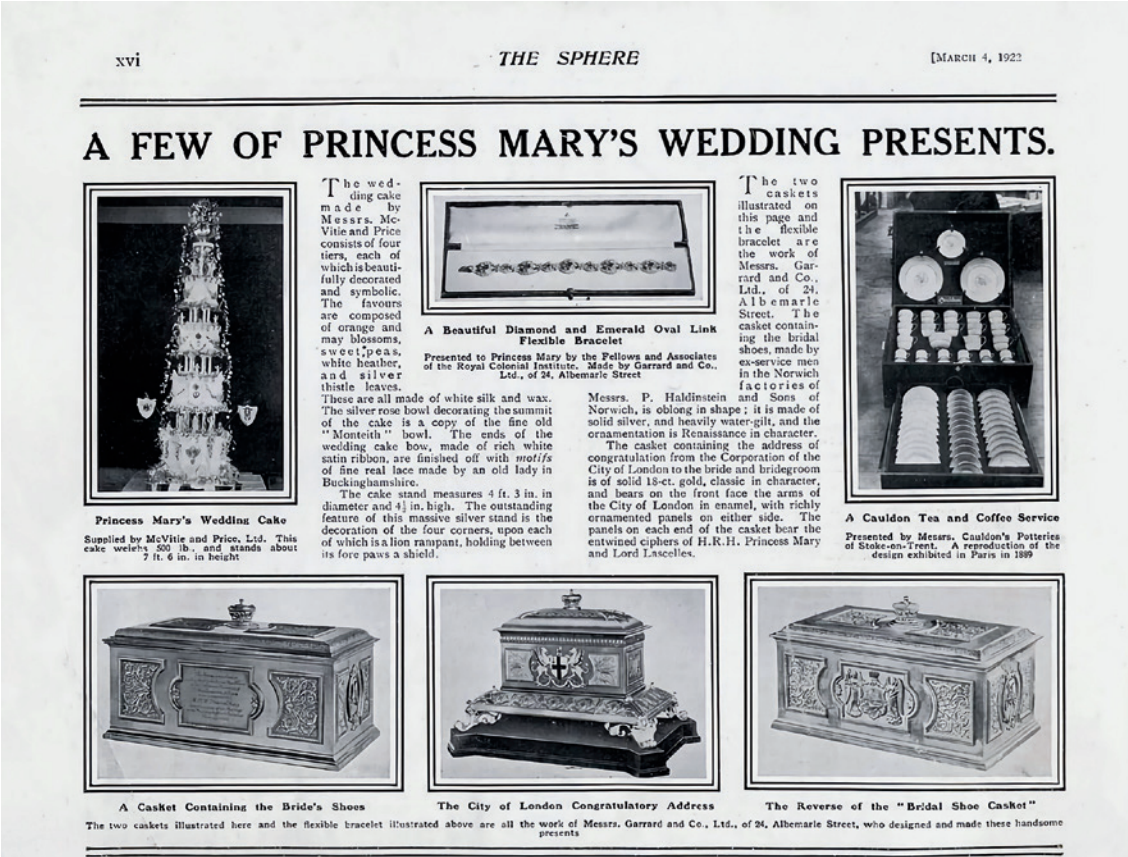
丹麥咖啡套裝  
Georg Jensen  
(由 Sigvard Bernadotte 設計)  
丹麥  
1950 年代  
銀和酒椰  
咖啡壺高 23 公分



Comprising a coffee pot, cream jug and sugar bowl on a tray, this set was designed by Swedish Prince Sigvard Bernadotte (1907–2002), an internationally recognised designer, illustrator and industrial designer.

這套包括了咖啡壺、奶壺、糖碗及托盤的咖啡套裝，由瑞典王子 Sigvard Bernadotte (1907–2002 年) 設計。他是國際享負盛名的設計師、畫師和工業設計。

Sigvard Bernadotte holding the coffee pot he designed with silversmith Georg Jensen  
1954  
Willem van de Poll, National Archives of the Netherlands / Fotocollectie Van de Poll  
Sigvard Bernadotte 在銀匠 Georg Jensen 旁握着他設計的咖啡壺  
由 Willem van de Poll 所攝  
1954 年  
圖片來自荷蘭國家檔案館



This freedom casket was presented as a wedding gift from the City of London to Princess Mary and her husband Viscount Lascelles, later 6th Earl of Harewood. The now-empty casket would have contained a scroll granting the couple the freedom of the City of London.

The front of this freedom casket is an enamelled coat of arms of the City of London. The inscription on the back reads: 'Corporation of the City of London. Presented with an Address of Congratulation to Her Royal Highness Princess Mary and Viscount Lascelles, D.S.O. On Their Marriage. Guildhall.E.6. 22nd February, 1922.'

這件置物盒是倫敦市送給瑪麗長公主殿下和她的丈夫拉塞爾斯子爵（後來第六代哈伍德伯爵）的結婚禮物。此盒內部現已空置，其時應有授予伯爵與哈伍德伯爵夫人的「榮譽市民」證書，以茲證明他們是「倫敦市榮譽市民」。

亮麗的琺瑯製倫敦市徽醒目地裝飾在盒身主體上，盒背板上刻有文字：「倫敦市公司敬贈，祝賀瑪麗長公主殿下與拉塞爾斯子爵 D.S.O. 大婚之喜。Guildhall.E.6.，1922 年2月22 日。」



042  
Freedom Casket  
Garrard & Co. Ltd.  
London, England  
1921  
18ct gold  
Length 28.5cm

置物盒  
Garrard & Co. Ltd.  
英國·倫敦  
1921 年  
18K 黃金  
長 28.5 公分





Portrait of Prince Nikolai B. Yusupov  
Image used is from [www.hermitagemuseum.org](http://www.hermitagemuseum.org), courtesy of The State Hermitage Museum,  
St. Petersburg, Russia  
Nikolai B. Yusupov 王子之肖像畫  
圖片由俄羅斯聖彼得堡埃爾米塔日博物館提供；來源 [www.hermitagemuseum.org](http://www.hermitagemuseum.org)

043  
A French Tureen from the Yusupov Service  
Alexandre Gueyton  
Paris, France  
1843–63  
Height 24cm

尤蘇波夫宮藏法國湯碗  
Alexandre Gueyton  
法國·巴黎  
1843–1863 年  
高 24 公分



The coat of arms of the Yusupov family  
尤蘇波夫家族的紋章



Applied with cast coat of arms finial, this tureen was made as part of the Yusupov service which was commissioned by Prince Nikolai Borisovich Yusupov (1827–91) and Princess Tatiana Alexandrovna (1828–79). The service remained in the family until the Russian Revolution (1917–23). After they were seized by the government, most of the service was sold. A punch bowl from the service remains at the State Hermitage Museum in St. Petersburg.

這個頂飾位置鑄上紋章的湯碗是尤蘇波夫宮餐具套裝的其中一件，受 Nikolai Borisovich Yusupov 王子 (1828–1891 年) 及 Tatiana Alexandrovna 公主 (1828–1879 年) 委託製造。直至「俄國革命」(1917–1923 年) 之前，這套餐具一直為他們家族所持有。政府沒收了這套套裝，並將大部分餐具賣出。該套餐具其中一件調酒碗現藏於聖彼得堡的埃爾米塔日博物館中。



044

**An Elizabeth II Tea and Coffee Service**

Gerald Benney  
London, England  
1968–71  
Silver, silver-gilt and ebonised wood  
Coffee pot height 25cm

This iconic tea and coffee service bears all of the visual trademarks of its creator Gerald Benney (1930–2008), the first English craftsman to hold four Royal Warrants simultaneously. Each piece of the service is of a plain utilitarian form enhanced with his novel textured surfaces ‘Benney Bark Finish’.



**伊莉莎白二世茶及咖啡器具一套**

Gerald Benney  
英國・倫敦  
1968–1971 年  
銀、銀鍍金和仿烏木  
咖啡壺高 25 公分

這套具標誌性的茶及咖啡套裝雲集了代表工匠 Gerald Benney (1930–2008 年) 的所有商標。Benney 是首位同時持有四個皇家委任認證的英國工匠。這套作品的每一件茶及咖啡器具的表面均飾以他經典的「Benney 式樹皮紋」。

045

**A Pair of French Silver Soup-Tureens, Covers and Liners**

Jean-François Guion  
Paris, France  
1809–19  
Height 28cm

The applied cast coat of arms belonged to William Augustus Louis Maximilian Frederick, 8th Duke of Brunswick (1806–84).

**法國帶蓋連內膽湯碗一對**

Jean-François Guion  
法國・巴黎  
1809–1819 年  
高 28 公分

湯碗上刻上的紋章屬於不倫瑞克第八公爵 William Augustus Louis Maximilian Frederick (1806–1884 年)。



046

**A French Silver-Gilt Double Salt-Cellar**

Probably Jean Cheroux  
Paris, France  
c. 1840  
Silver and silver-gilt  
Height 15cm

The underside of the base is inscribed with ‘Formerly the Property of Louis-Philippe King of the French’ and a second inscription which reads ‘Silver Wedding. C.J.D. A.E.D. 2 June 1912.’ Louis Philippe I (1773–1850) was King of France from 1830 to 1848. During the February 1848 Revolution he abdicated and fled to England on the invitation of Queen Victoria (1819–1901).

底部刻上「曾為法國國王路易・菲利普的財產」，及第二句「銀婚。C.J.D. A.E.D. 1912 年 6 月 2 日。」路易・菲利普一世 (1773–1850 年) 是 1830 年至 1848 年在位的法國國王。在 1848 年的二月革命中，他退位並應維多利亞女皇 (1819–1901 年) 的邀請到英國。



**法國銀鍍金鹽罐連架套裝**

推測由 Jean Cheroux 製作  
法國・巴黎  
約 1840 年  
銀和銀鍍金  
高 15 公分





**047**  
**An Austrian Tea Service**  
 Josef Carl Klinkosch  
 Vienna, Austria  
 c. 1880  
 Silver, silver-gilt and ivory  
 Kettle height 26cm  
**奧地利茶具八件套**  
 Josef Carl Klinkosch  
 奧地利·維也納  
 約 1880 年  
 銀、銀鍍金和象牙  
 水壺高 26 公分

Each piece has been carefully engraved with a crowned monogram 'BS'. It is believed that this set once belonged to Italian aristocrat and statesman, Prince Scipione Borghese, Duke of Salviati (1823–92).

每件作品上都刻有冠上皇冠的「BS」，因此相信這套茶具曾經屬於意大利貴族暨政治家薩爾維亞蒂公爵 Scipione Borghese 王子 (1823–1892 年)。



**049**  
**An Elizabeth II Commemorative Dish**  
 Richard Comyns  
 London, England  
 1972  
 18ct gold  
 Diameter 23cm  
**伊麗莎白二世紀念金碟**  
 Richard Comyns  
 英國·倫敦  
 1972 年  
 18K 黃金  
 直徑 23 公分

伊麗莎白二世紀念金碟  
 Richard Comyns  
 英國·倫敦  
 1972 年  
 18K 黃金  
 直徑 23 公分



**048**  
**A German Silver Tureen, Cover and Stand**  
 Mark of Georg Christian Friedrich Sick  
 or Johann Christoph Sick  
 Stuttgart, Germany  
 c. 1800  
 Height 45cm  
**德國帶蓋湯碗連支架**  
 Georg Christian Friedrich Sick  
 或 Johann Christoph Sick 印記  
 德國·斯圖加特  
 約 1800 年  
 高 45 公分

德國帶蓋湯碗連支架  
 Georg Christian Friedrich Sick  
 或 Johann Christoph Sick 印記  
 德國·斯圖加特  
 約 1800 年  
 高 45 公分

The most likely original owner would have been either Anton Aloys, the 7th Prince (1785–1831) or Karl, the 8th Prince (1831–48) of Hohenzollern-Sigmaringen.

這件作品最起初極有可能是屬於霍亨索倫·錫格馬林根七世皇子 Anton Aloys (1785–1831 年) 或八世皇子 Karl (1831–1848 年) 所有。



**050**  
**An Elizabeth II Parcel-gilt Silver Commemorative Set**  
 Garrard & Co. Ltd.  
 London, England  
 1981  
 Parcel-gilt silver  
 Centerpiece bowl height 11.5cm  
**伊莉莎白二世銀鍍金紀念套裝**  
 Garrard & Co. Ltd.  
 英國·倫敦  
 1981 年  
 銀鍍金  
 中央擺件高 11.5 公分

In celebration of the wedding of Prince Charles and Lady Diana Spencer on the 29th July, 1981.

伊莉莎白二世銀鍍金紀念套裝  
 Garrard & Co. Ltd.  
 英國·倫敦  
 1981 年  
 銀鍍金  
 中央擺件高 11.5 公分

為慶祝英國王儲查爾斯王子和黛安娜公主於 1981 年 7 月 29 日成婚而製。



051  
**A Pair of Presentation Scissors**  
Barker Brothers Silver Ltd.  
Retailed by Garrard & Co. London  
Birmingham, England  
1950  
Silver and stainless steel  
Length 17.7cm



**剪綵剪刀**  
Barker Brothers Silver Ltd.  
由倫敦 Garrard & Co. 銷售  
英國 · 伯明翰  
1950 年  
銀和不鏽鋼  
長 17.7 公分



052  
**A Pair of Presentation Scissors**  
Deakin & Francis  
London, England  
1973  
Silver-gilt  
Length 18.5cm

**剪綵剪刀**  
Deakin & Francis  
英國 · 倫敦  
1973 年  
銀鍍金  
長 18.5 公分

Cat. no. 051 was presented to H.R.H. Princess Margaret, Countess of Snowdon (1930–2002) when she formally opened Ferodo Limited, Caernarfon, Wales; cat. no. 052 was presented on her visit to open Haberdashers' Aske's School for Girls in Elstree, Hertfordshire in 1974.

圖錄號碼 051 的剪刀在斯諾登伯爵夫人瑪嘉烈公主 H.R.H (1930–2002 年) 參加威爾士卡納芬 Ferodo Limited 的正式開幕典禮時贈予她；而圖錄號碼 052 則在她出席位於赫特福德郡埃爾斯特里的哈博戴斯阿斯克女子學校的重開典禮時獲贈。

053  
**A Set of Four George III Entrée Dishes**  
Benjamin Smith  
London, England  
1813  
Diameter 27cm



佐治三世主菜盤四件套  
Benjamin Smith  
英國 · 倫敦  
1813 年  
直徑 27 公分

These were once part of the collection of His Royal Highness Prince Henry Duke of Gloucester (1900–74). He was the fourth son of King George V (1865–1936) and Queen Mary (1867–1953) and served as Governor-General of Australia.

這套作品曾是告羅士打公爵亨利王子殿下 (1900–1974 年) 的舊藏。他是佐治五世 (1865–1936 年) 及瑪麗皇后 (1867–1953 年) 的第四名兒子，曾獲任命為澳洲總督。



Henry, Duke of Gloucester  
c. 1940  
Courtesy of State Library Victoria  
告羅士打公爵亨利王子殿下  
約 1940 年  
圖片由俄羅斯聖彼得堡埃爾米塔日博物館提供



054  
**Kenyan Gold Paperweight**  
Thomas Bradbury & Sons  
Sheffield, England  
1935  
18ct gold  
Height 5cm

肯尼亞黃金鎮紙  
Thomas Bradbury & Sons  
英國 · 謝菲爾德  
1935 年  
18K 黃金  
高 5 公分

Possibly a wedding present for Prince Henry (1900–74) and Princess Alice (1901–2004). See page 58 for the underside.

很有可能是贈給亨利王子 (1900–1974 年) 和愛麗斯王妃 (1901–2004 年) 的結婚禮物。鎮紙底部請見頁 58。





055  
**A Pair of George III Silver Entrée Dishes**  
Robert Garrard I  
London, England  
1805  
Length 47cm

佐治三世主菜盤一對  
Robert Garrard I  
英國・倫敦  
1805 年  
長 47 公分

Each of oval form with reversible lids, reeded rims and twin loop handles. Engraved with the initials 'CR' above 'MS' surmounted by the Royal Crown, to the lid exterior and the base interior. The cypher is that of Queen Charlotte Sophia of Mecklenburg-Strelitz (1744–1818), wife of King George III (1738–1820).

每個橢圓形的盤子都配有可翻轉蓋子、帶凹槽的盤邊和手柄。蓋子外部和盤子內部都可見同一徽章：在「MS」上面刻有首字母「CR」，字母上面則刻有皇冠。此徽章屬於佐治三世 (1738–1820 年) 的妻子夏洛特皇后 (1744–1818 年)。



056  
**An Austrian Desk Set**  
Franz Jauner  
Vienna, Austria  
c. 1850  
Silver-gilt, lapis lazuli, ivory, pearl and gems  
Inkstand length 19cm

Presented by Franz Josef I (1830–1916) to Count Eduard Clam-Gallas (1805–91) and Clothilde von Dietrichstein (1828–99), daughter of Prince Joseph-Franz von Dietrichstein (1798–1858).

奧地利皇帝法蘭茲・約瑟夫一世 (1830–1916 年) 贈送給愛德華・克拉姆・葛拉斯伯爵 (1805–1891 年) 及法蘭茲・約瑟夫・馮・迪特里希施泰因王子 (1798–1858 年) 之女克洛蒂爾・馮・迪特里希施泰因 (1828–1899 年) 的禮物。



奧地利銀鍍金桌上套裝  
Franz Jauner  
奧地利・維也納  
約 1850 年  
銀鍍金、青金石、象牙、珍珠和寶石  
墨水架長 19 公分



057  
**A Victorian Silver Tea Service**  
Edward & John Barnard  
London, England  
1861  
Teapot height 14cm  
Private Collections of Daniel Roberts, Hong Kong

維多利亞時代銀製茶具三件套  
Edward & John Barnard  
英國・倫敦  
1861 年  
茶壺高 14 公分  
Daniel Roberts 私人收藏

Three pieces of silver tea service in its original oak baize-lined box, engraved with the royal cyphers of Queen Victoria (1819–1901) and Prince Albert (1819–61) in addition to 'F D'A' and the date 1861. An inscription on a brass label in the box reads 'The gift of H.M. Queen Victoria & the Prince Consort to Flora D'Albert-Anson, on the occasion of her marriage to James Cameron M.D. of Braemar'.

這組一套三件的銀製茶具存放在原裝的橡木盒中，每件都刻有維多利亞女皇 (1819–1901 年) 和艾伯特親王 (1819–1861 年) 的徽章、首字母「F D'A」以及年份「1861」。盒邊的銅製標籤則刻有「此為維多利亞女皇和皇夫送給 Flora D'Albert-Anson 和蘇格蘭寶馬醫學博士 James Cameron 的結婚禮物」。





# Japan 日本



Autumn Foliage at the New Imperial Palace  
1888  
The Metropolitan Museum of Art  
Gift of Lincoln Kirstein, 1959  
新皇居紅葉之園  
1888 年  
大都會藝術博物館藏  
Lincoln Kirstein 1959 年贈送



# The Art of Giving: The Origin and Evolution of Japanese *Bonbonnières*

Cheryl Ng and Stephanie Fong

## Introduction

Originating in France in the early 18th century, *bonbonnières* are celebratory miniature boxes used to store *bonbons* (i.e., confections or sweets), refined gifts presented at joyous events such as weddings and birthdays of aristocratic children.<sup>1</sup> The Japanese court adopted this custom in the modern era, using small silver containers filled with sweets to present to guests on important occasions, a practice that continues to this day. The earliest documented Japanese *bonbonnière* dates to 1894: it was commissioned for the 25th wedding anniversary of Emperor Meiji<sup>2</sup>. These silver boxes were usually made by the emperor’s master craftsmen such as Hirata Shigemitsu (1855–1926); and notable firms including K. Hattori & Co., Ltd (founded in 1917, which later became Seiko Corporation in 1997), Miyamoto Shoko (Ginza), Kobayashi Tokei (Ginza), and Ando Cloisonné Company. *Bonbonnières* were mostly made of silver but also *cloisonné* and lacquer<sup>3</sup>. This essay will discuss the origin of Japanese *bonbonnières* and explore the variety of styles and functions that developed over the centuries, using examples from the permanent collection of Japanese silver of Liang Yi Museum.

## Emergence of Japanese *Bonbonnières* – A Blend of East and West

Since the early 18th century, Europeans had put sweets in *bonbonnières*, usually boxes made of paper or glass, or bags made of tulle or satin, and displayed them on tables for guests. In a sense, they are the origin of what we now know as wedding favours, or party favours. In Europe at that time, refined sugar was a luxury product, the toil and

dangerous labour required in its manufacture an insurmountable barrier to mass production<sup>4</sup>. Beginning in the early 16th century, British colonists enslaved millions of Africans and brought them to the Americas to work on sugar plantations. The sugar harvested by this backbreaking labour was used in Europe to create extravagant confectionary and desserts, which were then used to denote the high social status and wealth of the host. Similar to the Europeans, the Japanese had a custom of using sugar and sugared confections as gifts from the 1890s. In the imperial court, this custom took on a more ritualistic aspect. In a book written by Austrian diplomat Alexander Hübner (1811–92), he mentions receiving a wooden box with the name of the emperor, filled with sugared confections, after an audience with him<sup>5</sup>. A British woman named Ethel Howard (1865–1931) also mentioned in her memoir, *Japanese Memories*, that she received sweets as a souvenir when she left Japan in the 1910s. Prince Henry, Duke of Gloucester (1900–74), visited Japan in 1929 to present the Order of the Garter from King George V to Emperor Shōwa, and received a rectangular-shaped *bonbonnière* (fig. 1) carved with stylised scroll pattern with the Chrysanthemum Seal at the centre.



Fig. 1  
*Bonbonnière*  
1929  
Collection of Liang Yi Museum  
圖 1  
糖果盒  
1929 年  
兩依藏博物館藏

The Western custom of distributing *bonbonnières* was borrowed, quickly adopted and improved upon by the Japanese, and used as souvenirs of imperial banquets during the Meiji period (1868–1912). This was when the Meiji government advocated modernisation and wanted to project the emperor as a national ruler who compared favourably with European monarchs<sup>6</sup>. *Bonbonnières* were distributed at imperial banquets, with the explicit intention for the foreign guests to take them home, to promote Japanese craftsmanship and culture. While the *bonbonnières* given by the imperial family typically contained the Chrysanthemum Seal, family crests or logos were carved on those given out by the nobility or corporations. Over the past centuries, *bonbonnières* have become a part of Japanese culture and as such has developed its own uniqueness while retaining its European origins.

## The Function of Japanese *Bonbonnières*

Most Japanese *bonbonnières* are made of silver or pure silver. During the Second World War, luxury items such as gold and silver were controlled by the government, so other materials were also used, including lacquered wood and bamboo. Gold is used occasionally to plate the imperial crest or patterns. In addition, the inside of the lid is often plated with gold, to prevent the sweets from silver oxidation.

*Bonbonnières* are used to hold *kompeitō bonbons* or other sugared confections, and are often designed as containers. There are quite a few *bonbonnières* that are shaped uniquely as miniature *okimono*, such as cranes, zeppelins and skulls, each with a slot to store *bonbons*. Most of the *bonbonnières* are formed with a lid and body; other examples contain drawers, pill cases (a body and part of a lid are hinged and open vertically), doors (opening outwards) or *inrō* (disconnecting joints)<sup>7</sup>. The craftsmanship of each *bonbonnière* is precise and delicate. They are works

that combine both traditional craftsmanship and function, while presented as a souvenir.

Minako Nagasako, curator of the Gakushuin University Museum of History, suggests that the first batch of craftsmen who produced *bonbonnières* were the metal engravers, metalworkers and lacquer craftsmen out of a job when the Sword Abolishment Edict (also known as the Haitō Edict) was issued in 1876. To a certain extent, the commissioning of *bonbonnières* by the Imperial Household Agency created jobs for this sector and preserved many aspects of traditional silver craftsmanship.

## The Japanese *Mon* and Other Crests

The imperial seal (*kikumon*) is often featured on *bonbonnières* commissioned for imperial events. Since 1869, the use of *kikumon* was limited to the emperor and the imperial family, but the actual chrysanthemum was not standardised yet<sup>8</sup>. As a result, the number of petals or the size of the central medallion of the crest varied, and a number of Meiji *bonbonnières* are not decorated with the crest. It was only after the promulgation of the Article 12 of *Koshitsu Giseirei* (the act that sets the ceremonies of the imperial court, crests of imperial family, banners, seating arrangements in imperial ceremonies, etc.) of 1926 that the standard use limit of the chrysanthemum crest was officially fixed. The 16-compound petalled ‘seen-from-the-front’ chrysanthemum was limited to the emperor, the empress, the crown prince and princess, the eldest grandson of an emperor and his wife. The other 14 single-petalled ‘seen-from-the-back’ chrysanthemum was used by collateral imperial princes, their wives and imperial princesses. Even though the Ordinance was abolished in 1947, a ban on the use of the Chrysanthemum Crest lingers today as it was designated as the Imperial Emblem in 1868 by Emperor Meiji (fig. 3).

<sup>1</sup> Sensu 2009, p. 18.

<sup>2</sup> ‘No. 21 Celebratory Miniature Boxes – The Decorative Beauty of the Bonbonniere,’ The Imperial Household Agency.

<sup>3</sup> ‘Bonbonniere,’ The Japanese Gallery.

<sup>4</sup> Muhammad 2019, ‘The sugar that saturates the American diet has a barbaric history as the “white gold” that fueled slavery’.

<sup>5</sup> Sensu 2009, p. 18.

<sup>6</sup> ‘No. 21 Celebratory Miniature Boxes – The Decorative Beauty of the Bonbonniere,’ The Imperial Household Agency.

<sup>7</sup> Sensu 2009, p. 26.

<sup>8</sup> Sensu 2009, p. 28.



Other family crests also feature on numerous pieces. A fan-shaped *bonbonnière* (cat. no. 085), for example, has the crest of Kan'in-no-miya. Kan'in-no-miya was one of the four cadet branches of the imperial family of Japan. They were entitled to succeed if the main line failed to produce an heir. Another example is a *subama* (sandbar)-shaped *bonbonnière* (cat. no. 067) with the crest of the princely House of Takamatsu. It was created for the wedding of Prince Takamatsu and Princess Takamatsu Kikuko on the 4th February, 1930.



Fig. 2  
A group of *bonbonnières* exhibited at *Family Silver: Highlights from the Liang Yi Collection* at Liang Yi Museum in 2021 and 2022.  
圖 2  
於 2021 年和 2022 年在兩依藏博物館《銀器傳承：兩依藏銀器精選》展出的糖果盒。

**Liang Yi Museum's Collection of *Bonbonnières***

Liang Yi Museum's collection of Japanese *bonbonnières* (fig. 2), reflects the minute details of Japanese craftsmanship and the historical event that led to the creation of these pieces.

Two of the oldest *bonbonnières* from the collection date to 1915, when they were commissioned for the enthronement of Emperor Taishō. It was the first enthronement ceremony held as a state event in modern Japan. Decorated with *kashiwa* leaves, this *bonbonnière* (cat. no. 062) was commissioned for the 2nd day of the Great Banquets at the enthronement of Emperor Taishō in November 1915. *Kashiwa* is also called the Japanese emperor oak or *daimyo* oak. Withered leaves do not fall from the branches until new shoots emerge, so the tree carries the blessing of having a successor.

Emperor Shōwa ascended the throne in 1928. The enthronement ceremony of Emperor Shōwa took place at the Kyoto Imperial Palace on the 10th November; followed by the ceremonial rituals of *Daijōsai* (Great Thanksgiving Ceremony) on the 14th and 15th; and *Daikyo-no-Gi* (Grand Banquets) on the 16th and 17th. A *dadaiiko*-shaped *bonbonnière* (cat. no. 058) was commissioned for the second-day luncheon of the Grand Banquets. Usually a pair of *dadaiiko* are set on both sides of the *gagaku* orchestra, and is hence a symbol of celebration. The *tōrō*-shaped (cat. no. 070) *bonbonnière* was distributed at the dinner held at Nijo Castle, Kyoto, which entertained 2,779 guests on the second day of the Grand Banquets of Emperor Shōwa's enthronement.

Apart from enthronements, *bonbonnières* housed in the Liang Yi collection also witnessed imperial weddings, including an egg-shaped *bonbonnière* (cat. no. 069) with tortoiseshell (*kikkō*) pattern commissioned for the wedding of the Crown Prince Hirohito (Emperor Shōwa) and Princess Nagako Kuni on the 7th June, 1924. Another example (cat. no. 076) is engraved with a pair of mandarin ducks and the Chrysanthemum Seal for a tea party celebrating the wedding of Crown Prince Naruhito and Crown Princess Masako in 1993.

**Conclusion**

'The story of *bonbonnières* seems to symbolise not only the path . . . but also the history and ideals of the imperial family', says Princess Akiko in an interview in 2019. The custom of distributing imperial *bonbonnières* continues today with the most recent one being commissioned for the enthronement of Emperor Naruhito in 2019. *Bonbonnières* are a blend of East and West – originated in Europe and adapted to embody the rich culture of Japan. Each one of these *bonbonnières* was made with a historical occasion in mind, which reflects the social conditions and contextual background of the era in which they were produced.

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# 送禮之道： 日式糖果盒的由來及發展

吳楚嬰 方顯諺

## 引言

起源於十八世紀初法國的 bonbonnière（糖果盒）是用來盛放糖果的微型盒子，用於一些喜慶場合如婚禮或貴族小孩生日時作為禮物贈送<sup>1</sup>。日本宮廷從近代起沿用此習俗，在重要時節送給客人裝滿糖果的迷你銀盒。日本最早有關糖果盒的記錄出現於 1894 年，為慶賀明治天皇結婚 25 週年而製造<sup>2</sup>。這些銀盒通常由御用工匠大師製作，如平田重光（1855–1926 年），還有服部時計店（成立於 1917 年，1997 年更名為精工）、宮本商行（銀座）、小林時計店（銀座）、安藤七寶店等知名企業。糖果盒通常以銀製造，但也有以珐瑯和漆製的例子<sup>3</sup>。本文將以兩收藏博物館永久收藏中的日本銀器為例，探討糖果盒的由來、款式、功能，以及百年發展歷程。

## 日式糖果盒的出現：和洋合璧

自十八世紀以來，歐洲人會把放了糖果的紙盒、玻璃盒，或是以薄紗或緞子製成的袋子擺在宴客的桌子上。由於糖的生產過程艱鉅且危險，因此糖在當時的歐洲是奢侈品並難以量產<sup>4</sup>。從十六世紀早期開始，來自英國的殖民者奴役了數以百萬計的非洲人，並把他們帶到美洲的甘蔗種植園工作。這些含辛茹苦種植出來的糖運到歐洲後，就奢靡地用來製成糖果和甜點，從而映襯出主人的社會地位和財富。和歐洲人一樣，日本人也從 1890 年代開始，把糖和加了糖的食物當作禮物贈予賓客；而此習俗對日本皇室來說更具儀式感。奧地利外交官 Alexander Hübner（1811–1892 年）曾在著作中提及，他在面見天皇后就收到一個印有天皇名字並擺放了糖果的木盒<sup>5</sup>；英國女家庭教師 Ethel Howard（1865–1931 年）在回憶錄《明治日本見聞錄：英國女家庭教師的回憶錄》記載了她在 1910 年代離開日本時收到糖果作紀念品；告羅士打公爵亨利

王子殿下（1900–1974 年）於 1929 年訪問日本並代表佐治五世向昭和天皇授予嘉德勳章，其後獲贈一件刻有卷紋、中間有菊花紋章的糖果盒（圖 1）。

以糖果盒為禮的習俗源於西方，經日本人借鑑並改良後，在明治時期（1868–1912 年）成為皇室在宴會上回贈賓客的禮物。彼時，日本政府不但推廣現代化，而且希望將天皇塑造成能與歐洲君主媲美的國家統治者<sup>6</sup>。在皇室宴會上把糖果盒分發給賓客的意圖相當明顯——借他們之手弘揚日本工藝和文化。由皇室贈送的糖果盒上通常帶有菊花紋章，而那些屬於貴族或企業的則會帶上家紋或公司標誌。在過去幾個世紀，糖果盒已經成為日本文化的一部分，並在原有的傳統上發展出獨屬日本的風格。

## 日式糖果盒的功用

日式糖果盒大多以銀或純銀製成。在二次大戰期間，貴金屬如黃金、白銀由政府控制，所以在製作時也會用到其他材料，包括髹了漆的木和竹子。黃金偶爾會用來鍍菊花紋章或圖案。此外，盒蓋內側通常也會鍍金，以防止糖果接觸到氧化的銀。

糖果盒是用來裝金平糖或其他糖果，所以通常會設計成容器。但也有一些形狀獨特的擺設型糖果盒，如鶴型、飛艇型和小艇型，均設抽屜以存儲糖果。大部分糖果盒由盒蓋和盒身組成，有些還包括抽屜、藥盒（瓶身和部分蓋子鉸接並垂直打開）、門（向外打開）或印籠（嵌套小盒）<sup>7</sup>。作為紀念品的糖果盒呈現完美細緻的工藝和兼具功能性。

根據學習院大學史料館策展人長佐古美奈子推測，製作糖果盒的第一批工匠是 1876 年頒布《廢刀令》

時失業的金屬雕刻家、金屬工匠和漆匠。因此，宮內廳委託那些工匠製作糖果盒可說是為他們創造了就業機會，同時亦使傳統銀器工藝不致消失。

## 菊紋與其他紋章

印有菊花紋章的糖果盒通常是由皇室委託訂製。自 1869 年以來，菊紋的使用僅限於皇帝和皇室家族，樣式和使用方式雖然已有詳細規定，但卻沒有正式確立<sup>8</sup>。因此，菊紋的花瓣數量和花心大小各異，而許多於明治時代製造的糖果盒也沒有裝飾菊紋。直到《皇室儀制令》於 1926 年實施後，菊紋的標準方塵埃落定。花瓣向外綻放的 16 瓣雙層菊紋僅限天皇、皇后、皇太子、皇太子妃、皇太孫及皇太孫妃使用；而 14 瓣單層菊紋則可供親王、親王妃及公主使用。儘管該法令在 1947 年被廢除，但由於明治天皇（圖 3）於 1868 年宣佈其成國徽，所以至今仍禁止皇室以外的人使用菊花紋章。

其他家族紋章也出現在許多作品上，例如這個扇形糖果盒（圖錄號碼 085）有閑院宮家的紋章。閑院宮家是日本皇室四世襲親王家之一。如果皇室沒有正統繼承人，他們就是第二順位。另一個例子是州浜形的糖果盒（圖錄號碼 067），上面有高松宮家的家紋，它是為於 1930 年 2 月 4 日舉行婚禮的高松宮宣仁親王和親王妃喜久子而製作的。



Fig. 3  
Mutsuhito, The Meiji Emperor  
Uchida Kuichi  
1873  
The Metropolitan Museum.  
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1986  
圖 3  
睦仁・明治天皇  
内田九一  
1873 年  
大都會藝術博物館  
Elisha Whittelsey 藏品系列・Elisha Whittelsey 基金・1986 年



兩依藏博物館收藏了大量日本糖果盒（圖 2），每件作品都反映了日本工藝對細節的掌握和背後的歷史故事。其中兩件最古老的糖果盒可追溯到 1915 年，為慶賀大正天皇登基而製造。這是近代日本首次將登基儀式作為國事來舉行。這個糖果盒（圖錄號碼 062）飾有櫟樹葉子，專門為 1915 年 11 月大正天皇登基典禮的翌日宴會而製。櫟樹亦稱為「日本天皇橡樹」或「大名橡樹」。由於櫟樹的枯葉直到新葉萌芽才會從樹枝掉落，所以這種樹承載着後繼有人的祝福。

昭和天皇於 1928 年登基，登基典禮於 11 月 10 日在京都御所舉行，接著於 14 和 15 日舉辦大嘗祭，16 及 17 日則是大饗之儀。鼉太鼓形糖果盒（圖錄號碼 058）在大饗之儀翌日午宴上贈給來賓。鼉太鼓通常立於雅樂舞台兩側，因此有祝賀之意。而燈籠形的（圖錄號碼 070）則在大饗之儀翌日在京都二條城舉行的晚宴上，分發給在場的 2,779 名賓客。

除了登基典禮，兩依藏收藏的糖果盒也見證了皇室成員的婚禮，包括這款帶有龜甲圖案的蛋形糖果盒（圖錄號碼 069），它是為皇太子裕仁親王（後為昭和天皇）和良子女王（後為香淳皇后）在 1924 年 6 月 7 日舉行的婚禮而訂製。另一個例子（圖錄號碼 076）刻有一對鴛鴦和菊花紋章，是為了德仁皇太子和太子妃雅子於 1993 年成婚的慶祝茶會而製。

「糖果盒不僅見證着一路走來的歷程，同時亦象徵皇室的歷史和應有面貌」，彬子女王在 2019 年的採訪中說道。日本皇室以糖果盒作禮的習俗一直延續到今天，最新作是為了 2019 年德仁天皇的登基儀式而製作。糖果盒是東西文化交融的產物，雖起源於歐洲，卻體現了日本豐富的文化。每件糖果盒述說着一個個歷史故事，亦反映了製作時的社會情況和背景。

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日本宮内廳・慶びの小箱―ボンボニエールの意匠美・三の丸尚蔵館展覧会図録。



058  
*Bonbonnière*  
1928  
Silver  
Height 7 x Width 4.5 x Depth 4.5cm

Emperor Shōwa ascended the throne in 1928. The enthronement ceremony of Emperor Shōwa took place at the Imperial Palace in Kyoto on the 10th November; followed by *Daijosai* (Great Thanksgiving Ceremony) on the 14th and 15th; and *Daikyo-no-gi* (Grand Banquets) on the 16th and 17th. This *bonbonnière* was commissioned for the second-day luncheon of the Grand Banquets and distributed to 203 guests.

糖果盒  
1928 年  
銀  
高 7 x 寬 4.5 x 深 4.5 公分

昭和天皇於 1928 年登基，登基儀式於 11 月 10 日在京都御所舉行，並於 14 和 15 日舉辦大嘗祭，16、17 日舉行大饗之儀。這件作品是為第二天的大饗之儀午宴而製作，共贈送給 203 位賓客。



<sup>1</sup> Sensu (2009 年)：〈Imperial Silver Bonbonnières〉刊登於雜誌《Daruma: Japanese Art and Antique Magazine》・頁 18。

<sup>2</sup> 宮内廳，〈第 21 回慶よろこびの小箱 ― ボンボニエールの意匠美〉。

<sup>3</sup> 〈Bonbonnière〉・The Japanese Gallery。

<sup>4</sup> 根據 Muhammad (2019 年)，「美國人日常飲食中的糖有着一段野蠻的歷史，並曾被稱為助長奴隸制的『白金』」。

<sup>5</sup> Sensu (2009 年)：〈Imperial Silver Bonbonnières〉・頁 18。

<sup>6</sup> 宮内廳，〈第 21 回慶よろこびの小箱 ― ボンボニエールの意匠美〉。

<sup>7</sup> Sensu (2009 年)：〈Imperial Silver Bonbonnières〉・頁 26。

<sup>8</sup> 同上・頁 28。





060  
*Bonbonnière*  
1898  
Silver  
Height 1.7 x Diameter 5.5cm

Commissioned for the wedding of Prince Higashifushimi Yorihiro and Iwakura Kaneko, the eldest daughter of Prince Iwakura Tomomi, on the 10th February, 1898.

糖果盒  
1898 年  
銀  
高 1.7 x 直徑 5.5 公分

為慶祝東伏見宮依仁親王與岩倉周子（岩倉具定公爵之長女）於 1898 年 2 月 10 日成婚而製。



064  
*Bonbonnière*  
1925  
Silver  
Height 3 x Diameter 6cm

Created for the 25th wedding anniversary of Emperor Taishō on the 10th May, 1925.

糖果盒  
1925 年  
銀  
高 3 x 直徑 6 公分

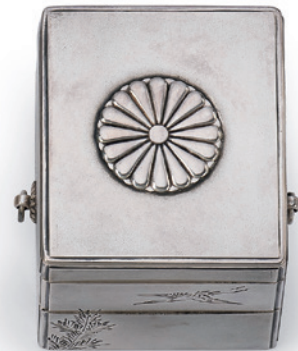
為慶祝 1925 年 5 月 10 日大正天皇二十五週年婚禮而製。

061  
*Bonbonnière*  
1910  
Silver  
Height 4 x Width 4.4 x Depth 5cm

Commissioned for the wedding of Princess Nobuko Asaka (8th daughter of Emperor Meiji) and Prince Yasuhiko Asaka on the 6th May, 1910.

糖果盒  
1910 年  
銀  
高 4 x 寬 4.4 x 深 5 公分

為慶祝富美宮允子內親王（明治天皇的第八名女兒）與朝香宮鳩彥王於 1910 年 5 月 6 日成婚而製。



062  
*Bonbonnière*  
1915  
Silver  
Height 2.5 x Width 6 x Depth 6cm

Produced to commemorate the enthronement of Emperor Taishō in 1915, distributed on the second day of the Grand Banquet.

糖果盒  
1915 年  
銀  
高 2.5 x 寬 6 x 深 6 公分

為慶祝 1915 年大正天皇登基而製，並在第二天大饗之儀上分發給賓客。



063  
*Bonbonnière*  
1915  
Silver  
Height 2.5 x Diameter 6cm

Commissioned for the enthronement of Emperor Taishō in 1915.

糖果盒  
1915 年  
銀  
高 2.5 x 直徑 6 公分

為慶祝 1915 年大正天皇登基而製。



067  
*Bonbonnière*  
1930  
Silver  
Height 1.5 x Width 6.2 x Depth 4cm

Created for the wedding of Prince Takamatsu (3rd son of Emperor Taishō) and Princess Takamatsu Kikuko on the 4th February, 1930.

糖果盒  
1930 年  
銀  
高 1.5 x 寬 6.2 x 深 4 公分

為慶祝高松宮宣仁親王（大正天皇的第三名兒子）與宣仁親王妃喜久子於 1930 年 2 月 4 日成婚而製。



糖果盒  
1925 年  
銀  
高 13.9 公分

為慶祝大正天皇結婚二十五週年而製，並於 1925 年 6 月 30 日贈給 232 位賓客。



066  
*Bonbonnière*  
1930  
Silver  
Height 1 x Width 4 x Depth 8cm

Commissioned in 1930 when Empress Teimei moved into Ōmiya Palace. The palace was built for Empress Teimei when Emperor Taishō passed away.

糖果盒  
1930 年  
銀  
高 1 x 寬 4 x 深 8 公分

製於 1930 年，同年貞明皇后搬進大宮御所。御所是在大正天皇逝世後建造給貞明皇后。







068  
*Bonbonnière*  
1932  
Silver  
Height 5 x Width 7.4 x Depth 3.1cm

Commissioned when Takahito, Prince Mikasa (4th son of Emperor Taishō) enrolled in the Imperial Japanese Army Academy.

糖果盒  
1932 年  
銀  
高 5 x 寬 7.4 x 深 3.1 公分

為慶祝三笠宮崇仁親王（大正天皇的第四名兒子）獲日本陸軍士官學校錄取而製。



072  
*Bonbonnière*  
1929  
Silver  
Height 2 x Width 5.5 x Depth 4.3cm

Prince Henry, Duke of Gloucester (1900–74), visited Japan in 1929 to present the Order of the Garter from King George V to Emperor Shōwa. This *bonbonnière* was likely made for the occasion of Prince Henry's visit to Japan.

糖果盒  
1929 年  
銀  
高 2 x 寬 5.5 x 深 4.3 公分

告羅士打公爵亨利王子殿下（1900–1974 年）於 1929 年訪問日本並代表佐治五世向昭和天皇授予嘉德勳章。此作很有可能為了亨利王子殿下到訪日本而製。

069  
*Bonbonnière*  
1924  
Silver  
Height 5.5 x Diameter 7cm

Commissioned for the wedding of Crown Prince Hirohito (later Emperor Shōwa) and distributed at the luncheon held on the 7th June, 1924.

糖果盒  
1924 年  
銀  
高 5.5 x 直徑 7 公分

為裕仁皇太子（後來的昭和天皇）結婚而製，並於 1924 年 6 月 7 日舉行的結婚午宴上派贈。



073  
*Bonbonnière*  
1929  
Silver  
Height 2.6 x Width 2.6 x Depth 7cm

Commissioned for the naming ceremony of Kazuko Takatsukasa (Princess Taka), the 3rd daughter of Emperor Shōwa and Empress Kōjun.

糖果盒  
1929 年  
銀  
高 2.6 x 寬 2.6 x 深 7 公分

為了昭和天皇和香淳皇后的三女兒鷹司和子（原稱號為孝宮和子內親王）的取名儀式而製。



070  
*Bonbonnière*  
1928  
Silver  
Height 4.8 x Width 5 x Depth 5cm

Distributed at the dinner held at Nijo Castle, Kyoto, which entertained 2,779 guests on the second day of the Grand Banquets of Emperor Shōwa's enthronement.

糖果盒  
1928 年  
銀  
高 4.8 x 寬 5 x 深 5 公分

為昭和天皇登基期間於京都二條城舉行的大饗之儀次日晚宴，並贈送給在場的 2,779 位賓客。



075  
*Bonbonnière*  
1976  
Silver  
Diameter 6cm

Commissioned for the 50th year of Emperor Shōwa's reign in 1976.

074  
*Bonbonnière*  
1935  
Silver  
Height 5.5 x Diameter 6cm

It is uncertain what occasion the *bonbonnière* was commissioned for, but the base of this *bonbonnière* is inscribed with 'the 10th year of Shōwa'.

糖果盒  
1935 年  
銀  
高 5.5 x 直徑 6 公分

場合尚待考究，底座上刻有「昭和十年」。

071  
*Bonbonnière*  
1928  
Silver  
Height 5 x Diameter 8cm

This *bonbonnière* was distributed at the luncheon for officials who assisted in the enthronement ceremonies held at the Imperial Palace in Kyoto a month after the enthronement of Emperor Shōwa on the 18th and 19th December, 1928.

糖果盒  
1928 年  
銀  
高 5 x 直徑 8 公分

在昭和天皇登基一個月後，即 1928 年 12 月 18 日和 19 日，設午宴慰勞並贈予官員這件作品，以感謝他們曾協助於京都二條城舉行的登基典禮。



糖果盒  
1976 年  
銀  
直徑 6 公分

為慶祝 1976 年昭和天皇登基五十週年而製。







076  
*Bonbonnière*  
1993  
Silver  
Height 2 x Diameter 5cm

Commissioned for the tea party hosted by the Crown Prince Naruhito (later Emperor Reiwa) and Crown Princess Masako (later Empress Masako) on the 21st June, 1993 at the Imperial Palace for the celebration of their wedding.

糖果盒  
1993 年  
銀  
高 2 x 直徑 5 公分

皇太子德仁（後來的令和天皇）和皇太子妃雅子（後來的雅子皇后）於 1993 年 6 月 21 日為慶祝成婚而在皇宮舉辦了茶會。



080  
*Bonbonnière*  
1935  
Silver  
Height 1.6 x Width 5.6 x Depth 4.6cm

Commissioned for the coming-of-age ceremony of Takahito, Prince Mikasa.

糖果盒  
1935 年  
銀  
高 1.6 x 寬 5.6 x 深 4.6 公分

為三笠宮崇仁親王的成人禮而製。

077  
*Bonbonnière*  
1926  
Silver  
Height 2 x Width 7.9 x Depth 4cm

Commissioned for the wedding of Kachō Hironobu and Kan'in Hanako, 5th daughter of Prince Kan'in Kotohito. The couple subsequently divorced in 1951. They were the first imperial couple to divorce.

糖果盒  
1926 年  
銀  
高 2 x 寬 7.9 x 深 4 公分

為華頂博信和戶田華子（閑院宮載仁親王的第五名女兒）的婚禮而製。這對夫婦隨後在 1951 年離婚，是第一對離婚的皇室夫婦。



079  
*Bonbonnière*  
1925  
Silver  
Height 2 x Diameter 5cm

Commissioned for the coming-of-age ceremony of Tsukuba Fujimaro (formerly Prince Fujimaro).

糖果盒  
1925 年  
銀  
高 2 x 直徑 5 公分

為筑波藤磨（前藤鷹王）的成人禮而製。



糖果盒  
1932 年  
銀  
高 2 x 寬 6 x 深 4.6 公分

這件帶有 14 瓣菊紋的作品是為海軍大會 50 週年而製。

081  
*Bonbonnière*  
1959  
Silver  
Height 2.2 x Diameter 5.8cm

Commissioned for the wedding of Crown Prince Akihito (later Emperor Akihito) and Crown Princess Michiko (later Empress Michiko).



082  
*Bonbonnière*  
20th century  
Silver  
Height 5.6 x Diameter 4.6cm

It is uncertain what occasion the *bonbonnière* was commissioned for, but a mark of the Governor-General of Taiwan is present.



糖果盒  
二十世紀  
銀  
高 5.6 x 直徑 4.6 公分

場合尚待考究，有臺灣總督府徽章。



糖果盒  
1912–1926 年  
銀  
高 3 x 直徑 5.6 公分





084  
*Bonbonnière*  
1912–26  
Silver  
Height 1.5 x Width 4.5 x Depth 6.5cm

糖果盒  
1912–1926 年  
銀  
高 1.5 x 寬 4.5 x 深 6.5 公分



088  
*Bonbonnière*  
1912–26  
Silver-gilt and silver  
Width 10cm

糖果盒  
1912–1926 年  
銀鍍金和銀  
寬 10 公分



糖果盒  
二十世紀  
銀  
高 1.5 x 寬 6 x 深 6.5 公分



089  
*Bonbonnière*  
20th century  
Silver-gilt and silver  
Height 2.5 x Diameter 6.5cm

糖果盒  
二十世紀  
銀鍍金和銀  
高 2.5 x 直徑 6.5 公分



086  
*Bonbonnière*  
20th century  
Silver  
Height 2 x Width 4.5 x Depth 7cm

糖果盒  
二十世紀  
銀  
高 2 x 寬 4.5 x 深 7 公分



糖果盒  
二十世紀  
銀  
高 6 x 寬 8 x 深 11 公分



090  
**Cup Stand**  
Hirata Muneyuki  
1915  
Silver  
Height 23 x Width 21.5 x Depth 21.5cm

Hirata Muneyuki (1851–1920) was a renowned metalsmith active during the Meiji and Taishō periods. He was a professor of the Tokyo Fine Arts School (now Tokyo University of the Arts) since 1918 and was appointed to the rank of Imperial Household Artist, specialising in metalwork.

杯座  
平田宗幸  
1915 年  
銀  
高 23 x 寬 21.5 x 深 21.5 公分

平田宗幸 (1851–1920 年) 是活躍於明治和大正時期的金工匠。他自 1918 年起擔任東京美術學校 (現東京藝術大學) 的教授，又曾獲皇室任命為專攻鍛金的帝室技藝員。

085  
*Bonbonnière*  
20th century  
Silver  
Height 1.5 x Width 6 x Depth 6.5cm

087  
*Bonbonnière*  
20th century  
Silver  
Height 6 x Width 8 x Depth 11cm



# Kikumon

## 菊紋

*Kikumon*, also called the Imperial Seal of Japan or Chrysanthemum Seal, is one of the national seals and a crest used by the Emperor of Japan and members of the imperial family. The symbol is a 16-petalled chrysanthemum with 16 tips of another row of petals showing behind the first row. The 16-petalled Chrysanthemum Seal was exclusively used by the Emperor of Japan during the Meiji Period (1868–1912). Other members from the imperial family used a version with 14 single petals.

菊紋是日本國徽，同時亦是日本皇室的家徽，可供日本天皇和天皇家成員使用。菊紋是一朵十六瓣菊花，後面另有一層十六瓣菊花。十六瓣雙層菊紋在明治時期（1868–1912 年）只有天皇能夠使用，而其他皇室成員則使用十四瓣單層菊紋。



093  
**Tabakobon**  
Meiji period (1868–1912)  
*Maki-e* over wood and silver  
Height 24.5cm x Width 27.4cm x Length 16cm

煙草盆  
明治時期（1868–1912 年）  
木胎蒔繪和銀  
高 24.5 x 寬 27.4 x 長 16 公分



091  
**A Japanese Parcel-Gilt Silver Box and Cover**  
D. Kobayashi  
Tokyo, Japan  
c. 1930  
Parcel-gilt silver  
Length 15cm

銀鑲金禮物盒  
小林時裝店  
日本・東京  
約 1930 年  
銀鑲金  
長 15 公分



092  
**A Japanese Parcel-Gilt Silver and Lacquer Box and Cover**  
Tokyo, Japan  
Late 19th to early 20th century  
Parcel-gilt silver and lacquer  
Length 15cm

銀鑲金及漆製禮物盒  
日本・東京  
十九世紀晚期至二十世紀初期  
銀鑲金和漆  
長 15 公分



094  
**An Imperial Presentation *Jardinière***  
Hattori Tadasaburo  
Early 20th century  
*Cloisonné* enamel and silver  
Height 32 x Diameter 44cm

皇室擺件花盆  
服部唯三郎  
二十世紀初期  
掐絲琺瑯和銀  
高 32 x 直徑 44 公分



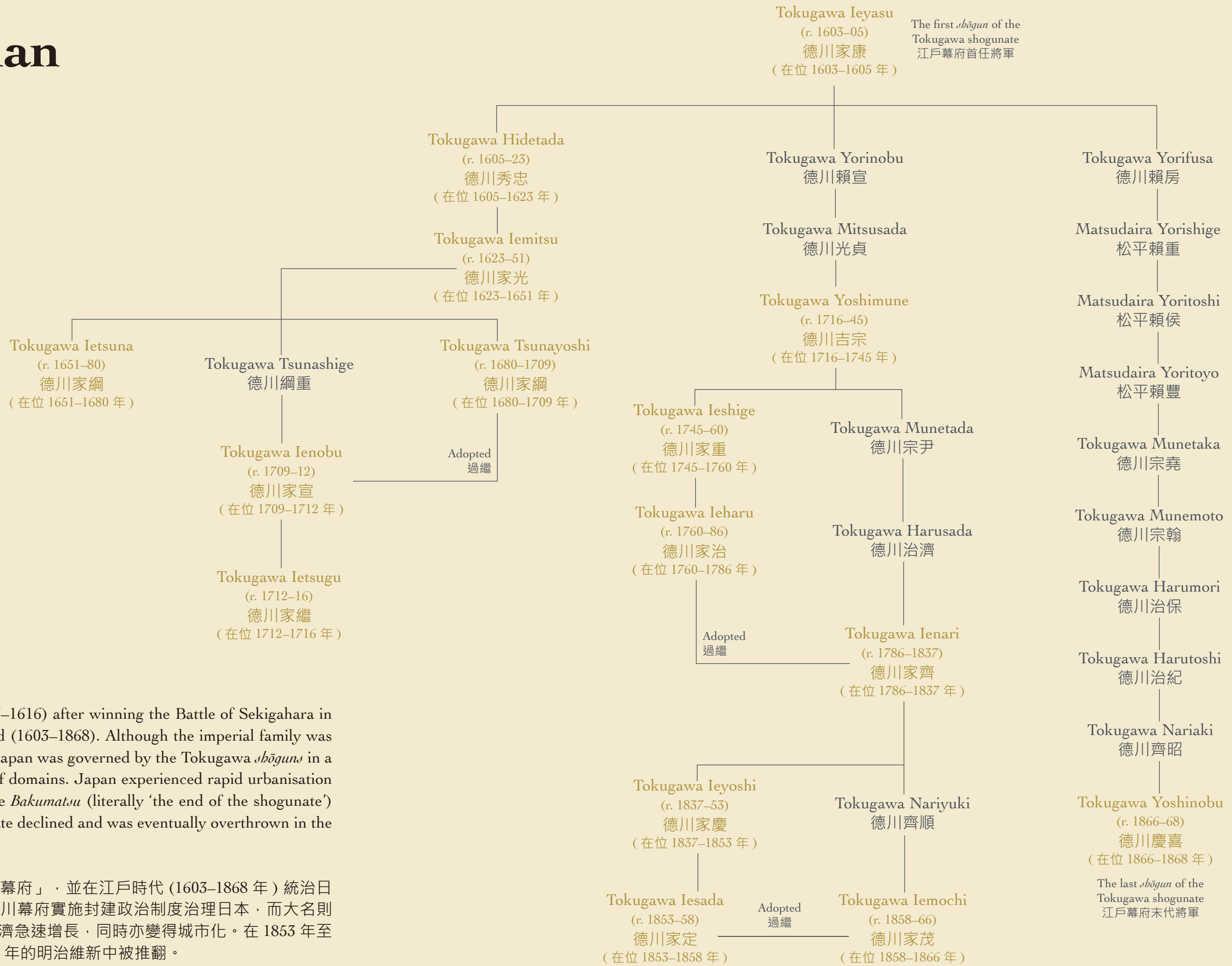
# Tokugawa Clan

## 德川氏



The Tokugawa shogunate, established by Tokugawa Ieyasu (1543–1616) after winning the Battle of Sekigahara in 1600, led the military government of Japan during the Edo period (1603–1868). Although the imperial family was the official ruling class of Japan, they held no real power as Edo Japan was governed by the Tokugawa *shōguns* in a feudal system and administered by *daimyōs* through their system of domains. Japan experienced rapid urbanisation and economic growth under the Tokugawa shogunate. During the *Bakumatsu* (literally ‘the end of the shogunate’) period between 1853 to 1867, the power of the Tokugawa shogunate declined and was eventually overthrown in the Meiji Restoration in 1868.

德川家康 (1543–1616 年) 在「關原之戰」取勝後建立了「德川幕府」，並在江戶時代 (1603–1868 年) 統治日本。雖然皇室是名義上日本的最高領導者，但卻沒有實權。德川幕府實施封建政治制度治理日本，而大名則各自管理轄下的領地（即「藩」）。在德川幕府統治下，日本經濟急速增長，同時亦變得城市化。在 1853 年至 1867 年的幕末時期，德川幕府的權力逐漸衰落，並最終在 1868 年的明治維新中被推翻。



\* Names in yellow represent the *shōgun* of the Tokugawa shogunate  
\* 以黃色標示的名字代表曾任江戶幕府將軍





095  
**Incense Burner with Stand and Catalogue**  
 Incense burner: Edo period  
 Wooden box: 1928  
 Silver  
 Height 9.5 x Diameter 11.3cm

銀雕花香爐與圖錄  
 香爐：江戸時期  
 木製底座：1928 年  
 銀  
 高 9.5 x 直徑 11.3 公分



098  
**Gun-Shaped *Yatate***  
 Meiji period  
 Copper, silver and gold  
 Length 17.3cm

葵紋槍形矢立  
 明治時期  
 銅、銀和金  
 長 17.3 公分



099  
**Gun-Shaped *Yatate***  
 Meiji period  
 Copper and silver  
 Length 14cm

葵紋槍形矢立  
 明治時期  
 銅和銀  
 長 14 公分



096  
**Palanquin-Shaped *Yatate***  
 Meiji period  
 Bronze and gilt  
 Length 16cm

葵紋駕籠形矢立  
 明治時期  
 銅和鍍金  
 長 16 公分



097  
**Gun-Shaped *Yatate* (marked Baitetsu)**  
 Meiji period  
 Copper, silver and gilt  
 Length 20cm

葵紋槍形矢立（「梅哲」款）  
 明治時期  
 銅、銀和鍍金  
 長 20 公分



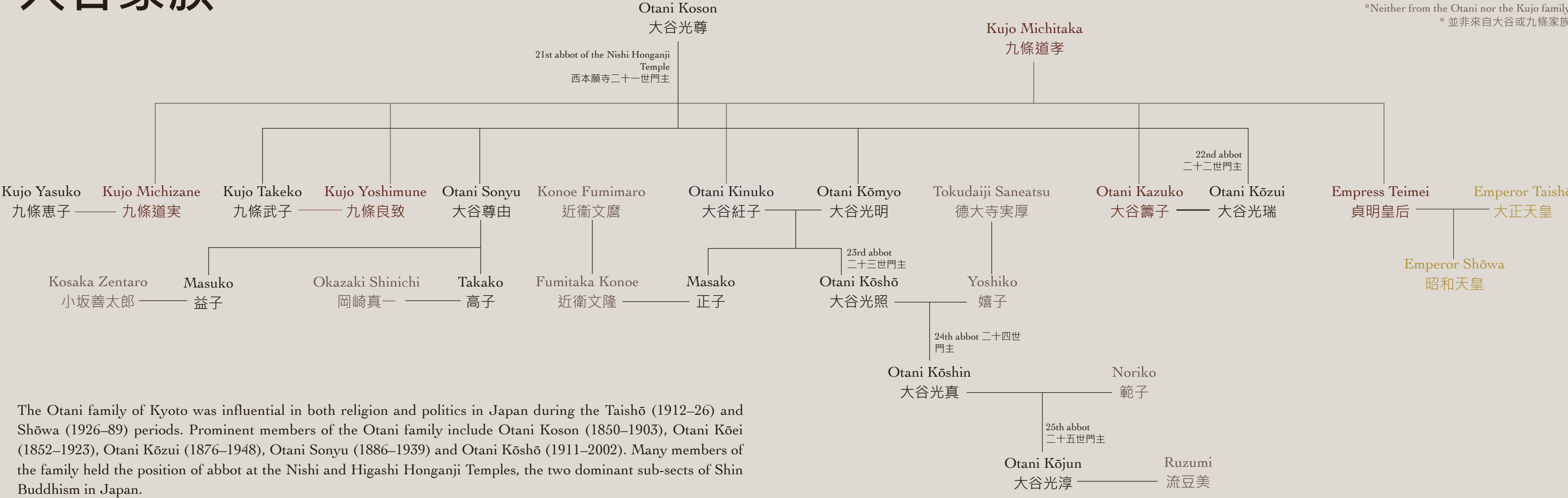
100  
**Gun-Shaped *Yatate* (marked Baitetsu)**  
 Meiji period  
 Copper and silver  
 Length 5.6cm

葵紋槍形矢立（「梅哲」款）  
 明治時期  
 銅和銀  
 長 5.6 公分



# The Otani Family

## 大谷家族



The Otani family of Kyoto was influential in both religion and politics in Japan during the Taishō (1912–26) and Shōwa (1926–89) periods. Prominent members of the Otani family include Otani Koson (1850–1903), Otani Kōei (1852–1923), Otani Kōzui (1876–1948), Otani Sonyu (1886–1939) and Otani Kōshō (1911–2002). Many members of the family held the position of abbot at the Nishi and Higashi Honganji Temples, the two dominant sub-sects of Shin Buddhism in Japan.

The Otani family maintained a close relationship with the imperial family and achieved great cultural and political accomplishments. Otani Kōzui, the 22nd abbot of the Nishi Honganji Temple, was a noted explorer who organised three expeditions to Central Asia from 1902 to 1913 following the route of Tang dynasty monk Xuanzang (c. 602–664) to investigate historical Buddhist sites. His findings contributed to the research of religious and cultural developments of Buddhism in Japan. He was also a member of the cabinet and strived to reinvigorate Japan. He married the elder sister of Empress Teimei (1884–1951), wife of Emperor Taishō (1879–1926). His nephew, Otani Kōshō, was a close companion of Emperor Shōwa and accompanied Japanese troops to the battlefield to perform various ceremonies and rites, as well as to boost the morale of the soldiers.

The collection of *kiseru* pipes and pouches (cat. nos. 101 to 179) are gifts from the Meiji and Taishō imperial court to the Otani family.

京都大谷家家族在大正 (1912–1926 年 ) 及昭和 (1926–1989 年 ) 時期在日本擁有一定的宗教及政治影響力。當中家族名人包括大谷光尊 (1850–1903 年 ) 、大谷光瑩 (1852–1923 年 ) 、大谷光瑞 (1876–1948 年 ) 、大谷尊由 (1886–1939 年 ) 及大谷光照 (1911–2002 年 ) 。西本願寺的門主以及東本願寺的門首都由大谷家的族人所擔任。

大谷家家族與天皇一直保持密切的關係，在文化及政治上也取得重大成就。西本願寺二十二世門主大谷光瑞為著名探險家，曾於 1902 至 1913 年三次到中亞追隨唐代玄奘法師（約 602–664 年）所到之處，考察佛教歷史遺址。其考察成果對日本宗教及文化發展的研究作出深遠的貢獻。身為內閣成員的他，推動重振日本的國力。他迎娶了大正天皇 (1879–1926 年 ) 妻子貞明皇后 (1884–1951 年 ) 的姊姊。其外甥大谷光照與昭和天皇關係密切，並隨同日軍到戰場進行宗教儀式，也為部隊增進士氣。

兩依藏大谷家家族煙管及煙袋收藏 ( 圖錄號碼 101 至 179 ) 為明治及大正天皇御賜大谷家的禮物。



101  
*Kiseru*  
Meiji to Taishō period  
Wood, silver-gilt and *maki-e*  
Length 34cm

煙管  
明治至大正時期  
木、銀鍍金和蒔繪  
長 34 公分



102  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24cm

煙管  
明治至大正時期  
金和銀  
長 24 公分

103  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24.6cm

煙管  
明治至大正時期  
金和銀  
長 24.6 公分

104  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24.8cm

煙管  
明治至大正時期  
金和銀  
長 24.8 公分

105  
*Kiseru*  
Meiji to Taishō period  
Bronze  
Length 24.2cm

煙管  
明治至大正時期  
銅  
長 24.2 公分

106  
*Kiseru*  
Meiji to Taishō period  
Silver  
Length 25cm

煙管  
明治至大正時期  
銀  
長 25 公分

107  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24.3cm

煙管  
明治至大正時期  
金和銀  
長 24.3 公分



108  
*Kiseru*  
Meiji to Taishō period  
Wood and silver  
Length 23cm

煙管  
明治至大正時期  
木和銀  
長 23 公分

109  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24.4cm

煙管  
明治至大正時期  
金和銀  
長 24.4 公分

110  
*Kiseru*  
Meiji to Taishō period  
Silver  
Length 23cm

煙管  
明治至大正時期  
銀  
長 23 公分

111  
*Kiseru*  
Meiji to Taishō period  
Gold and silver  
Length 24.2cm

煙管  
明治至大正時期  
金和銀  
長 24.2 公分

112  
*Kiseru*  
Meiji to Taishō period  
Silver and bamboo  
Length 24.5cm

煙管  
明治至大正時期  
銀和竹  
長 24.5 公分



# Tobacco Accessories and Cosmetic Cases from the Otani Family

## 大谷家族的煙草配件 和化妝袋

A tobacco pouch (*tabakoire*) was the essential accessory for a smoker to carry *hosokizami* (fine-cut tobacco) unique to Japan. While men inserted their waist *tabakoire* with the *kiseru-zutsu* (pipe case) into the *obi*; women carried the breast pocket *tabakoire* in the breast pocket of a kimono.

吸煙者會用煙袋攜帶日本特有的細切煙草。男士會把腰間煙袋插在和服腰帶上，而女士則會把胸袋煙袋放在和服胸袋內。



113  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 22.4 x 13cm  
Case: 25 x 4cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：22.4 x 13 公分  
煙管套：25 x 4 公分



114  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 23.6 x 12.3cm  
Case: 24. 5 x 2.7cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：23.6 x 12.3 公分  
煙管套：24.5 x 2.7 公分



115  
Breast Pocket with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.6 x 7cm  
Case: 20 x 3.4cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.6 x 7 公分  
煙管套：20 x 3.4 公分



116  
A Pair of Cosmetic Cases  
Meiji to Taishō period  
Fabric  
Height 2.4 x Width 8 x Depth 10.6cm

化妝袋一對  
明治至大正時期  
紡織品  
高 2.4 x 寬 8 x 深 10.6 公分



117  
A Pair of Cosmetic Cases  
Meiji to Taishō period  
Fabric  
Height 2 x Width 8.5 x Depth 10.7cm

化妝袋一對  
明治至大正時期  
紡織品  
高 2 x 寬 8.5 x 深 10.7 公分



118  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 22.5 x 12cm  
Case: 25 x 2.7cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：22.5 x 12 公分  
煙管套：25 x 2.7 公分



120  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 20 x 11.2cm  
Case: 25 x 3.3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：20 x 11.2 公分  
煙管套：25 x 3.3 公分



122  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 20 x 12cm  
Case: 26 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：20 x 12 公分  
煙管套：26 x 3 公分



124  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 17.6 x 12.3cm  
Case: 26.5 x 3.5cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：17.6 x 12.3 公分  
煙管套：26.5 x 3.5 公分



119  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 19 x 13cm  
Case: 22 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：19 x 13 公分  
煙管套：22 x 3 公分



121  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 19.7 x 11.2cm  
Case: 24.3 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：19.7 x 11.2 公分  
煙管套：24.3 x 3 公分



123  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 13 x 12cm  
Case: 25.6 x 3.3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：13 x 12 公分  
煙管套：25.6 x 3.3 公分



125  
Waist Pouch with Case  
Meiji to Taishō period  
Fabric and metal  
Pouch: 18.3 x 12.5cm  
Case: 25.5 x 3.2cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：18.3 x 12.5 公分  
煙管套：25.5 x 3.2 公分





126  
**Waist Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 19.7 x 12.4cm  
Case: 18.3 x 12.5cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：19.7 x 12.4 公分  
煙管套：18.3 x 12.5 公分



127  
**Waist Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 18 x 10.3cm  
Case: 26 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：18 x 10.3 公分  
煙管套：26 x 3 公分



134  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 11.3 x 6cm  
Case: 24.5 x 3.3cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：11.3 x 6 公分  
煙管套：24.5 x 3.3 公分



135  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.4 x 6cm  
Case: 26.3 x 3.4cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.4 x 6 公分  
煙管套：26.3 x 3.4 公分



128  
**Waist Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 15.5 x 12.2cm  
Case: 24.8 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：15.5 x 12.2 公分  
煙管套：24.8 x 3 公分



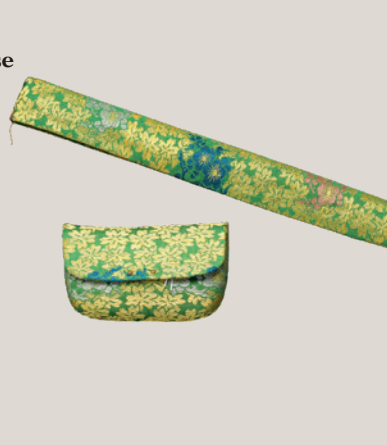
129  
**Waist Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 16.8 x 12cm  
Case: 23 x 3cm

腰間煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：16.8 x 12 公分  
煙管套：23 x 3 公分



136  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.1 x 6.4cm  
Case: 26 x 3.2cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.1 x 6.4 公分  
煙管套：26 x 3.2 公分



137  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 9.5 x 6cm  
Case: 25.2 x 3.1cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：9.5 x 6 公分  
煙管套：25.2 x 3.1 公分



130  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.5 x 6.3cm  
Case: 26.4 x 3cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.5 x 6.3 公分  
煙管套：26.4 x 3 公分



131  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12 x 6.4cm  
Case: 26 x 3.5cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12 x 6.4 公分  
煙管套：26 x 3.5 公分



138  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 10.5 x 6.3cm  
Case: 25.2 x 3.4cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：10.5 x 6.3 公分  
煙管套：25.2 x 3.4 公分



139  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.5 x 6.1cm  
Case: 25 x 3cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.5 x 6.1 公分  
煙管套：25 x 3 公分



132  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.5 x 8.4cm  
Case: 26.1 x 3.2cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.5 x 8.4 公分  
煙管套：26.1 x 3.2 公分



133  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.3 x 6cm  
Case: 25 x 3.4cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.3 x 6 公分  
煙管套：25 x 3.4 公分



140  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.3 x 6.7cm  
Case: 25.5 x 3.3cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：12.3 x 6.7 公分  
煙管套：25.5 x 3.3 公分



141  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 11.5 x 5.8cm  
Case: 25.3 x 3.2cm

胸袋煙草袋與煙管套  
明治至大正時期  
紡織品和金屬  
煙草袋：11.5 x 5.8 公分  
煙管套：25.3 x 3.2 公分





142  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 10 x 7.4cm  
Case: 21.4 x 4.4cm

**胸袋煙草袋與煙管套**  
明治至大正時期  
紡織品和金屬  
煙草袋：10 x 7.4 公分  
煙管套：21.4 x 4.4 公分



144  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 10.3 x 9cm  
Case: 25 x 3.3cm

**胸袋煙草袋與煙管套**  
明治至大正時期  
紡織品和金屬  
煙草袋：10.3 x 9 公分  
煙管套：25 x 3.3 公分



146  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 11.5 x 6cm  
Case: 20 x 3cm

**胸袋煙草袋與煙管套**  
明治至大正時期  
紡織品和金屬  
煙草袋：11.5 x 6 公分  
煙管套：20 x 3 公分



148  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 18.8 x Depth 9.6cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 18.8 x 深 9.6 公分



143  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 10.4 x 7.3cm  
Case: 25.4 x 3.2cm

**胸袋煙草袋與煙管套**  
明治至大正時期  
紡織品和金屬  
煙草袋：10.4 x 7.3 公分  
煙管套：25.4 x 3.2 公分



145  
**Breast Pocket Pouch with Case**  
Meiji to Taishō period  
Fabric and metal  
Pouch: 12.5 x 6cm  
Case: 18 x 4cm

**胸袋煙草袋與煙管套**  
明治至大正時期  
紡織品和金屬  
煙草袋：12.5 x 6 公分  
煙管套：18 x 4 公分



147  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 0.3 x Width 21 x Depth 10cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 0.3 x 寬 21 x 深 10 公分



149  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 22 x Depth 10.8cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 22 x 深 10.8 公分



150  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 18.7 x Depth 9.5cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 18.7 x 深 9.5 公分



152  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 21.5 x Depth 14.5cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 21.5 x 深 14.5 公分



154  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 21.5 x Depth 15cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 21.5 x 深 15 公分



156  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 27 x Depth 12cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 27 x 深 12 公分



158  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 18.7 x Depth 8.5cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 18.7 x 深 8.5 公分



151  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 3 x Width 21.6 x Depth 14.5cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 3 x 寬 21.6 x 深 14.5 公分



153  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 3 x Width 21.5 x Depth 14.7cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 3 x 寬 21.5 x 深 14.7 公分



155  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 18.8 x Depth 9.5cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 18.8 x 深 9.5 公分



157  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 2 x Width 18.2 x Depth 13.3cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 2 x 寬 18.2 x 深 13.3 公分



159  
**Cosmetic Case**  
Meiji to Taishō period  
Fabric and metal  
Height 1.6 x Width 10.2 x Depth 6.6cm

**化妝袋**  
明治至大正時期  
紡織品和金屬  
高 1.6 x 寬 10.2 x 深 6.6 公分





160

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2 x Width 21.7 x Depth 11.5cm

化粧袋

明治至大正時期

紡織品和金屬

高 2 x 寬 21.7 x 深 11.5 公分



162

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2 x Width 15.7 x Depth 8.2cm

化粧袋

明治至大正時期

紡織品和金屬

高 2 x 寬 15.7 x 深 8.2 公分



164

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.5 x Width 27 x Depth 14.8cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.5 x 寬 27 x 深 14.8 公分



166

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.5 x Width 21.7 x Depth 14.5cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.5 x 寬 21.7 x 深 14.5 公分



168

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.5 x Width 18.4 x Depth 9cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.5 x 寬 18.4 x 深 9 公分



161

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.5 x Width 18.4 x Depth 9cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.5 x 寬 18.4 x 深 9 公分



163

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.5 x Width 16.8 x Depth 8.7cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.5 x 寬 16.8 x 深 8.7 公分



165

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2.5 x Width 18 x Depth 12cm

化粧袋

明治至大正時期

紡織品和金屬

高 2.5 x 寬 18 x 深 12 公分



167

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.2 x Width 18.6 x Depth 9.3cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.2 x 寬 18.6 x 深 9.3 公分



169

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 0.8 x Width 19.6 x Depth 11.2cm

化粧袋

明治至大正時期

紡織品和金屬

高 0.8 x 寬 19.6 x 深 11.2 公分



170

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2.2 x Width 7 x Depth 12.4cm

化粧袋

明治至大正時期

紡織品和金屬

高 2.2 x 寬 7 x 深 12.4 公分



172

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2.2 x Width 13.4 x Depth 8.5cm

化粧袋

明治至大正時期

紡織品和金屬

高 2.2 x 寬 13.4 x 深 8.5 公分



174

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 2.4 x Width 12.3 x Depth 7.4cm

化粧袋

明治至大正時期

紡織品和金屬

高 2.4 x 寬 12.3 x 深 7.4 公分



176

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1 x Width 18 x Depth 9.3cm

化粧袋

明治至大正時期

紡織品和金屬

高 1 x 寬 18 x 深 9.3 公分



178

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 0.9 x Width 10 x Depth 7.8cm

化粧袋

明治至大正時期

紡織品和金屬

高 0.9 x 寬 10 x 深 7.8 公分



171

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 0.8 x Width 12.5 x Depth 6.1cm

化粧袋

明治至大正時期

紡織品和金屬

高 0.8 x 寬 12.5 x 深 6.1 公分



173

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1.6 x Width 10.4 x Depth 6.8cm

化粧袋

明治至大正時期

紡織品和金屬

高 1.6 x 寬 10.4 x 深 6.8 公分



175

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 1 x Width 12.5 x Depth 6cm

化粧袋

明治至大正時期

紡織品和金屬

高 1 x 寬 12.5 x 深 6 公分



177

**Cosmetic Case**

Meiji to Taishō period

Fabric and metal

Height 3 x Width 9.2 x Depth 6.6m

化粧袋

明治至大正時期

紡織品和金屬

高 3 x 寬 9.2 x 深 6.6 公分



179

**Cosmetic Case**

Meiji to Taishō period

Fabric

Height 0.6 x Width 10.3 x Depth 6.3cm

化粧袋

明治至大正時期

紡織品

高 0.6 x 寬 10.3 x 深 6.3 公分



# Stirrups 馬鐙

Known as *abumi*, Japanese stirrups have been in use since the 5th century and were a vital component for the mounted samurai in feudal Japan. The earliest form of Japanese stirrups had a simple metal hoop with a flat bottom, similar to European stirrups. During the Nara period (710–794), a new style known as *tsubo abumi* (cup-shaped stirrups) came about, in which the base of the stirrup was elongated and enclosed the front half of the rider's foot. By the mid-Heian period (794–1185), *shitanaga abumi* (military stirrups) came into use. This type of open-sided stirrups retained an element of the toecap with a longer and flatter foot shelf, increasing the rider's mobility and stability. By the Edo period (1603–1868), the samurai had become the ruling caste, and only warriors of middle or high rank were permitted to own horses and could only decorate their riding tack in accordance to their social position. The *shitanaga abumi* stayed in use until European-style stirrups were introduced in the late 19th century.

日本馬鐙的歷史最早可以追溯到公元五世紀，是日本封建社會中武士階層騎馬時必用馬具。最初的日本馬鐙形似歐洲馬鐙，由簡單的金屬鐙環連接平底腳踏組成。在奈良時代（710–794 年），一款新形的「壺馬鐙」面世，進化成能包覆騎手前腳掌的馬鐙。到了平安時代中期（794–1185 年），日本武士開始廣泛使用「舌長馬鐙」。這種馬鐙除了保留包圍腳尖的部分，承載腳掌的踏板也變得更長和更平坦，使騎手能更穩定自如地在馬上活動。在江戶時代（1603–1868 年），只有中高層的武士才能養馬，並需按照社會地位來裝飾他們的騎馬裝備。舌長馬鐙一直沿用至十九世紀末，直到日本引入歐洲馬鐙才沒落。



180  
A Pair of Stirrups  
Edo period  
Iron and lacquer  
Height 28.5 x Width 13.5 x Depth 24.5cm

馬鐙一對  
江戶時期  
鐵和漆  
高 28.5 x 寬 13.5 x 深 24.5 公分



181  
A Pair of Stirrups  
Edo period  
Iron and mother-of-pearl  
Height 24 x Width 13.5 x Depth 29.5cm

馬鐙一對  
江戶時期  
鐵和珍珠母  
高 24 x 寬 13.5 x 深 29.5 公分





**182**  
**A Pair of Stirrups**  
Edo period  
Iron and mother-of-pearl  
Height 29 x Width 12.8 x Depth 29.5cm

馬鐙一對  
江戸時期  
鐵和珍珠母  
高 29 x 寬 12.8 x 深 29.5 公分



**183**  
**A Pair of Stirrups**  
Edo period  
Iron  
Height 26.5 x Width 13 x Depth 25cm

馬鐙一對  
江戸時期  
鐵  
高 26.5 x 寬 13 x 深 25 公分



**187**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 29.5 x Width 13.3 x Depth 24cm

馬鐙一對  
江戸時期  
鐵和漆  
高 29.5 x 寬 13.3 x 深 24 公分



**188**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 30.5 x Width 12.3 x Depth 24.3cm

馬鐙一對  
江戸時期  
鐵和漆  
高 30.5 x 寬 12.3 x 深 24.3 公分



**184**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 28.8 x Width 12.7 x Depth 24.9cm

馬鐙一對  
江戸時期  
鐵和漆  
高 28.8 x 寬 12.7 x 深 24.9 公分



**185**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 30.9 x Width 12.3 x Depth 24.5cm

馬鐙一對  
江戸時期  
鐵和漆  
高 30.9 x 寬 12.3 x 深 24.5 公分



**186**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 28.5 x Width 13.8 x Depth 23.5cm

馬鐙一對  
江戸時期  
鐵和漆  
高 28.5 x 寬 13.8 x 深 23.5 公分



**189**  
**A Pair of Stirrups**  
Edo period  
Iron, lacquer and mother-of-pearl  
Height 31.5 x Width 13.8 x Depth 25.6cm

馬鐙一對  
江戸時期  
鐵、漆和珍珠母  
高 31.5 x 寬 13.8 x 深 25.6 公分



**190**  
**A Pair of Stirrups**  
Edo period  
Iron and lacquer  
Height 28 x Width 13.2 x Depth 26cm

馬鐙一對  
江戸時期  
鐵和漆  
高 28 x 寬 13.2 x 深 26 公分



**191**  
**A Pair of Spurs**  
Edo period  
Iron  
Height 22 x Width 9.6 x Depth 11cm

馬刺一對  
江戸時期  
鐵  
高 22 x 寬 9.6 x 深 11 公分



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LIANG YI MUSEUM

HONG KONG





181-199 Hollywood Road, Hong Kong  
上環荷里活道181-199號

T: 28068280

[www.liangyimuseum.com](http://www.liangyimuseum.com)

E: [visitors@liangyimuseum.com](mailto:visitors@liangyimuseum.com)