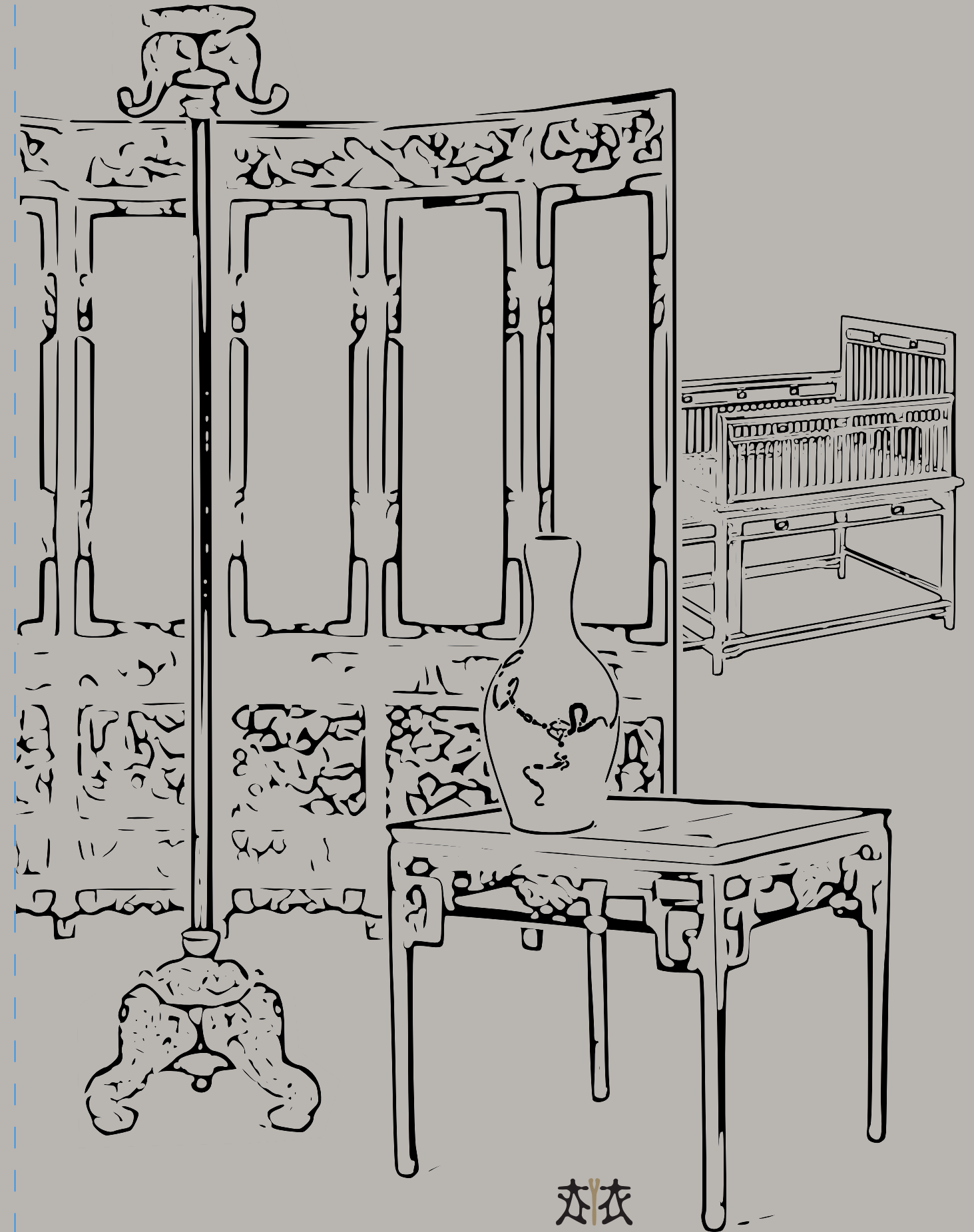


# 10 YEARS OF LIANG YI MUSEUM: AUTHENTICITY; RARITY; BEAUTY

## 十週年展覽 存真、尋稀、臻美



10 YEARS OF LIANG YI MUSEUM: AUTHENTICITY; RARITY; BEAUTY

十週年展覽 存真、尋稀、臻美

太衣

LIANG YI MUSEUM  
HONG KONG

181-199 Hollywood Road, Hong Kong  
上環荷李活道 181-199 號  
T: 28068280  
www.liangyimuseum.com  
E: visitors@liangyimuseum.com

太衣

10 YEARS OF LIANG YI MUSEUM:  
AUTHENTICITY; RARITY; BEAUTY

兩依藏博物館十週年展覽  
存真、尋稀、臻美

兩依

LIANG YI MUSEUM

HONG KONG

## Note from Guest Editor

In celebration of the 10th anniversary of Liang Yi Museum, I have invited a diverse group of authors to contribute essays exploring selected objects from the collection. These essays blend personal reflections with scholarly analysis, providing a multi-faceted understanding that goes beyond mere aesthetic appreciation to uncover the rich historical, cultural, and social contexts embedded within each object.

The essay attests to the enduring allure of the collection and their power to inspire reflection and inquiry. From tracing the origin of a grand *zitan* shrine to linking the concept of travel with the production of silverware, these writings offer fresh insights and provoke thoughtful consideration.

I extend my gratitude to Peter and Lynn Fung for their invitation to participate in this meaningful project, and to the authors for their invaluable contributions. As you explore these essays, I hope you find them as enlightening and engaging as I have. May they inspire you to see Liang Yi Museum in a new light and foster a deeper appreciation for the rich collection they steward.

Yifawn Lee  
Guest Editor

## 客座編輯寄語

為了慶祝兩依藏博物館成立十週年，我邀請了一群來自各個領域的作者撰寫文章，深入探索博物館的珍貴收藏。這些文章融合了個人反思與學術分析，旨在提供多維度的見解，不僅停留於美學欣賞，更揭示每件藏品背後豐富的歷史、文化與社會脈絡。

這一輯文集展現了館藏品的獨特魅力，並揭示它們如何啟發我們的思考與探索。從追溯大型紫檀佛龕的起源，到將旅程的概念與銀器聯繫起來，每篇文章都帶來了獨特的視角與深刻的洞見。

在此，我衷心感謝馮耀輝和馮依凌的邀請，使我能有幸參與這個意義非凡的項目，並感謝所有作者的寶貴貢獻。希望各位在閱讀這些文章時，能夠感受到它們的啟發與魅力，以嶄新的眼光欣賞兩依藏博物館，並對其豐富的收藏有更深的了解與珍視。

李宜芳  
客座編輯

# FOREWORD

When my father started collecting, I was very young. I don't think it really registered at the time that my father was “starting a collection” per se. It was just a hobby: we knew that he liked to go to Hollywood Road and Cat Street every Saturday, rain or shine, to visit his friends the antique gallery owners. They would expound for hours on topics that were frankly incomprehensible to me. My father started collecting very slowly, and I think it was really a few years before we started noticing that the furniture in our home (mostly modern Italian) was being gradually edged out by Chinese antique furniture. It's not unlike the parable of the frog in the pot. It all happened so slowly and in such a piecemeal way that I think it wasn't until I realised that I had a Ming side table as my writing desk; and my sister was sleeping in a Ming six-poster bed, both made of *buanghuali*, that it clicked that this has gone beyond just a hobby. By this time I was a teenager and I think the main feeling I remember was a slight sense of embarrassment when my friends came over, as our furniture was so unlike everyone else's, and of course, as a teenager all you wanted to do was to fit in. I also remember I was always slightly irritated at walking into things: tiny footrests; small stools that have no obvious place in the furniture set up so you were constantly getting knocked at the knees by some stool that felt very much in the way.

Of course we eventually ran out of space inside our house to store my father's growing collection, so he started storing it in various storage units around Hong Kong. He would invite his dealer friends to come over to these storage spaces, and they would do what they had also done: drink tea, mull over the furniture, chat. When the current site for Liang Yi Museum became available, there was some thought of using it just as a massive storage space. But the space itself was so large that the idea of opening a museum started to become a possibility. Of course we thought about all the various ways we could operate a museum. Would we have everything in glass cases? Would we have free admission? My father's vision was basically to expand what he already had: a meeting place for like-minded people to come and admire, learn and talk about the collection. I had a more specific idea in mind: a private museum that would be accessible to a general public, not just to people who already loved Chinese furniture. To that end, I fought hard to have the Museum be an open-display museum. There was a part of me that wanted to recreate my childhood: I have distinct memories of sitting on one of those uncomfortable footstools near my father's feet, while he droned on and on about the genius of Chinese mortise and tendon technique. He would take my hand and trace it over a specific part of the chair leg; maybe suggesting I close my eyes so I could use my fingers to feel the grain of the wood. So much information came to me almost by osmosis, and this was what I wanted to recreate: that process of teaching via dialogue, and using the five senses. I didn't believe in a traditional museum that relied on labelling and reading would be able to replicate that experience, and that was what I wanted for the Museum.

In the 10 years since Liang Yi Museum opened, we have accomplished so much more than we thought we would. We worked with institutions from around the world. We started travelling our collection to museums in mainland China, introducing not only our furniture, but also our silver and Japanese collections to new audiences. We presented over a dozen beautifully designed, thoughtfully curated exhibitions that drew connections not only between our own permanent collections, but also between collections of French furniture and Persian objects which were entrusted to us by partners around the globe. In a city and a market that is besotted by contemporary fine art, we made a space for ourselves and for decorative art, and continue to do so.

The Liang Yi Collection is led by the vision of a single collector, like many collections and private museums around the world. We have also had the immense good fortune to have my father be incredibly active in the running of the Museum in its first 10 years, providing guidance and vision to how he would like his collection to be shown to the world. That undoubtedly makes us unique, and as I said, incredibly privileged.

When we started the Museum, I got some advice from a PR guru, who was a friend of my father's, and wanted to help him realise his vision. She said, you need to think of three key words to define your museum, your identity and your vision. Once you have those key terms in place, never stop questioning whether everything you do aligns with them. This is how you will keep your focus, and your message clear for your audience. Our words were craftsmanship, design and heritage. My father, in addition, had three criteria always in mind when pondering a new acquisition: beauty, authenticity and rarity. With just half a dozen words, we created a Museum that I hope continues to inspire future generations of lovers of beauty, admirers of decorative art, and students on a continual quest for knowledge.

Lynn Fung  
Director  
Liang Yi Museum

# 引言

當我父親開始收藏時，我還年幼。我當時未有意識到我父親是開始了收藏，認為只是一個愛好而已。我們知道他喜歡在星期六去荷里活道和摩羅街與朋友們聊天，對我來說，他們大多數只是喜歡坐著喝茶、聊上幾個小時的長輩。他們討論的話題對我來說完全難以理解。我父親最初收藏得速度非常緩慢，幾年後我們才開始注意到家中的現代意大利家具逐漸被中國古董家具取代。這有點像是溫水煮青蛙，一切都發生得如此緩慢且零星，直至我的書桌被換成一張明式黃花梨案，和我姐姐的床變成了一張明式黃花梨架子床，我才意識到這不僅僅只是一個愛好。那時我還是個青少年，當朋友來我家時我還會感到有點尷尬，畢竟當時我們家的家具與其他人的截然不同。我還記得總是因為被不顯眼的腳踏和小凳撞到而感到惱火。

可預見的是最終我們家沒有足夠的空間來存放我父親不斷增長的收藏，所以他開始將藏品放在香港的各個倉庫裡。他會邀請他的古董商朋友到這些倉庫，並像以前一樣喝茶、研究家具、聊天。起初的確有考慮把兩依藏博物館的現址用作一個巨型倉庫。但這個空間實在太大了，便萌生開設博物館的想法。我們考慮了各種博物館運營的方式：應該把所有東西都放在玻璃展櫃裡嗎？可以免費入場嗎？我父親的願景是擴展他目前已經擁有的，建立一個讓志同道合的人來欣賞、學習和討論藏品的聚會場所。而我有一個更具體的想法：建立一所向公眾開放的私人博物館，而對象不僅僅是那些已經對中國家具有興趣和研究的人。我更想重塑我的童年：我清楚地記得坐在父親腳邊一張不舒服的小凳上聽他喋喋不休地講解中國榫卯技術的奧妙。他會握住我的手帶我觸摸椅子的某個部分；也會讓我閉上眼睛，用手指感受木材的紋理。我幾乎是通過潛移默化通過對話和五感攝取了如此多的信息，而這也是我想要重現的。我不認為傳統博物館的展籤和標識能夠復刻這種體驗，為此，我努力爭取使其成為一個開放式展出的博物館。

自兩依藏博物館成立十年以來，我們取得了比預期更多的成就。我們與來自世界各地的機構合作，也開始把藏品 - 不僅家具，甚至銀器和日本工藝品 - 帶到了中國內地的博物館介紹給新的觀眾群。歷年來，我們呈現了十多個精心設計策劃的展覽，不僅在兩依藏藏品之間建立起聯繫，亦嘗試跟借展的法國家具和波斯工藝品之間建立策展聯繫。在一個以當代藝術為首的城市和市場中，我們為自己 and 裝飾藝術創造了一個空間，並將持續做下去。

如世界各地的許多收藏和私人博物館一樣，兩依藏的藏品由單一收藏家的願景為主導。非常幸運地我父親在博物館運營的這十年期間積極參與策劃和提供指導。這無疑讓我們成為獨一無二的博物館。

博物館剛成立時，我父親的一位公關專家朋友建議我們需要想出三個關鍵詞來定義博物館的身份和方向，而且一旦確定了，要不停確定你所做的有否與其背道而馳。這就是保持專注，並為觀眾傳達清晰信息的方法。我們的關鍵詞是「工藝、設計和傳承」。除此之外，我父親在收藏前的考量時總是有三個標準：真、稀、美。僅僅用半打詞語，我們創建了一個博物館。未來，我希望它能繼續激勵下一代的美學愛好者、裝飾藝術的欣賞者和不斷追求知識的學生。

馮依凌  
兩依藏博物館館長



# INTRODUCTION

In April 2024, Liang Yi Museum celebrates a remarkable milestone - its 10th anniversary. The exhibition *10 Years of Liang Yi Museum: Authenticity; Rarity; Beauty* commemorates the occasion, and offers visitors a unique opportunity to step into the mind of founder, Peter Fung, and to experience the evolution of the Museum's world-class collections. Filling the galleries are 150 of the most significant pieces from the Museum's permanent collection, showcasing Fung's personal collecting criteria of authenticity, rarity and beauty.

This essay looks at the first objects acquired into each collecting category; the reason behind each acquisition, and uses that to trace not only the journey of a collector, but also eke out the connections between each admittedly disparate category.

The exhibition begins, fittingly, with the Museum's first and most renowned collecting category - classical Chinese furniture. Fung's passion for classical Chinese furniture was the driving force behind the founding of Liang Yi Museum, and the collection has grown to become one of the largest and most comprehensive of its kind. 40 pieces of classical Chinese furniture, personally selected by Fung, are the centrepieces of this exhibition, including the 10 most remarkable objects from the sub-categories of *huanghuali*; *zitan*; small objects; and *baibaoqian* pieces.

The intricate details and refined aesthetics of classical Chinese furniture have long captivated collectors and connoisseurs alike. These pieces, often crafted from rare and precious woods *huanghuali* and *zitan*, embody the pinnacle of Chinese carpentry during the Ming (1368-1644) and Qing (1644-1911) dynasties, blending function and beauty in a harmonious synthesis. With an engineering background, Fung was fascinated by the construction and craftsmanship of these pieces using only mortise and tenon joinery. Fung's passion for this art form was ignited during the 1980s: and the founding of the collection was marked by the acquisition of the following pair of lounge chairs.

## 1980s: The Story of the First Collection

In fact, the first set of chairs acquired by Fung was made of neither *huanghuali* or *zitan*; nor made in the Ming or Qing dynasties. It was a pair of *suanzhi* (another type of wood which is not in the rare woods category) lounge chairs made in the Republican period (1912-1949). This pair of lounge chairs was originally purchased for home use. The Fung family had just moved house and they needed a new sofa, only to discover that to get rid of the old one required paying movers to transport it to a refuse collection point. Fung was adamant that he was going to only buy furniture from that point on that, as he puts it, "someone would pay to take off my hands, not the other way round." With this mindset, Fung began to collect furniture



A Pair of Lounge Chairs  
China, 20th century  
*Suanzhi*  
77 x 104 x 53 cm (each)  
LYMF-256

酸枝躺椅一對  
中國，20世紀  
酸枝  
77 x 104 x 53 公分 (每個)  
LYMF-256

made of precious woods such as *huanghuali* and *zitan* - pieces with great appreciation potential.

## 1990s: Vanities Comes Next

The second collection highlighted in this exhibition is vanities - an area in which Liang Yi Museum has amassed an unparalleled number of minaudières and nécessaires. From this vast assemblage, 50 of the collection's best - some of which have been loaned to prestigious institutions around the world including Goldsmiths' Hall in London and the Palace Museum in Beijing - have now returned home for this special occasion. These exquisite cases, with their intricate designs and constructions, offer a glimpse into the world of personal adornment in the early 20th century.

The vanity collection at Liang Yi Museum is a testament to Fung's keen eye for beauty and his appreciation for the craftsmanship that defined the luxury goods of bygone eras. These dainty bejewelled cases - used to hold cosmetics and personal items - were once the epitome of refined taste and social status. They allowed their owners to maintain their grooming rituals even when away from home.

The first vanity acquired by Fung is a 1920s gold and enamelled piece by French jeweller Rozanes, adorned with diamond, jade and onyx sold in a sale in 1998 by Christie's London. It was intended as a gift for his wife, but when he gave it to her, she didn't share the same fascination with the intricate designs and mechanisms of these small boxes.

## 2000s: From Bejewelled Boxes to Silver

As the collections at Liang Yi Museum evolved over the past decades, its collecting focus expanded to include two new

categories: European historic silver; and Japanese works of art. *10 Years of Liang Yi Museum* showcases 10 historic silver pieces; as well as 50 exceptional objects from the Japanese collection, including enamelled vases, hair ornaments, samurai stirrups, lacquerware, bonbonnières, imperial pouches, ukiyo-e, *yatate* (portable writing implement), and *kiseru* (tobacco pipes). These diverse collections not only reflect the breadth of the Museum's holdings but also demonstrate Fung's discerning eye and his commitment to preserving the cultural heritage of various traditions.

A cranberry glass-lined silver centerpiece caught Fung's eye at a vendor's showcase at the Mandarin Oriental hotel in Hong Kong in the mid-1990s. Perhaps it was the pierced fretwork of the silver that echoes the openwork carvings on classical Chinese furniture that captured his attention. In the next decades, over 600 sets of historic silver were acquired into the Liang Yi Collection, mainly through auctions. The collection attests to the enduring artistry and technical mastery of silversmithing: from ornate ceremonial pieces to delicate tableware, these objects embody the skill and creativity that defined the height of the craft and their historical significance.

The Museum's impressive holdings of Japanese works of art, in point of fact, began with two silver *kiseru* pipes that were acquired initially for the silver collection. While Fung did not intend to begin a collection on Japanese works of art, he was serendipitously able to acquire a number of deaccessioned silver objects from the Kiyomizu Sannenzaka Museum in Kyoto. This acquisition then turned into a systematic collecting of more Japanese works of art. The diverse collection now encompasses a wide range of media, including lacquerware, metalwork, and textile. The 50 objects chosen for this exhibition offer visitors a glimpse into the rich cultural heritage of Japan from the Momoyama period (1573-1603) to present, showcasing the country's mastery of materials, attention to detail, and reverence for nature. From everyday pipes to ornate writing implements, these pieces captivate visitors with their beauty, functionality, and the stories they have to tell.

## The Three Collecting Principles: Authenticity, Rarity and Beauty

Throughout the exhibition, the three core principles that have guided Fung's collecting journey - authenticity, rarity and beauty - are explored and highlighted. The inclusion of original archival materials, such as photographs and receipts, will shed light on the complexities surrounding the notion of authenticity, particularly in the context of historic objects without definitive provenance. The rarity of the Museum's collections, both in terms of the physical objects and the unique visitor experience, will be celebrated, underscoring the Museum's status as a true repository of cultural treasures.



Compact  
Rozanes  
France, c. 1925  
Gold, enamel, jade and diamond  
0.7 x 4.5 x 7.6 cm  
LYMV-012

化妝盒  
Rozanes  
法國，約1925年  
金、琺瑯、玉和鑽石  
0.7 x 4.5 x 7.6 公分  
LYMV-012

Perhaps the most subjective of the three is "beauty". What is beautiful? Selected exhibits including Ming-style and Qing-style chairs; in addition to Jensen silver and Russian Tsarist-style enamelware, are juxtaposed to offer visitors the opportunity to engage with these remarkable works of art, with an aim to foster dialogue about the nature of beauty and its role in the collector's journey.

The concept of beauty, as it pertains to the Museum's collections, is multifaceted and deeply personal. For Fung, the pursuit of beauty has been a driving force behind his collecting endeavours, leading him to seek out objects that not only possess exceptional craftsmanship and historical significance but ones that also captivate the senses and evoke an emotional response. Whether it is the graceful lines of a Ming dynasty table, the intricate enamelling of a nécessaires, or the simplicity of a Japanese silver vase; each object in the exhibition has been chosen for its ability to inspire awe, wonder, and a deeper appreciation for the artistic achievements of past eras.

## A Dialogue between the Collector, the Collection, and the Public

Through this landmark exhibition, visitors are invited to step into the mind of a passionate collector, to trace the journey of building a collection, and the sharing of his passion with the public.

Whether you are a seasoned collector, a curious enthusiast, or simply someone who appreciates the beauty and cultural significance of exceptional objects, this exhibition will offer a unique opportunity to engage with the collector's perspective and gain a deeper understanding of Fung's remarkable journey in building Liang Yi Museum.

Stephanie Fong  
Chief Curator, Liang Yi Museum



## 導言

2024年4月，兩依藏博物館迎來了一個重要里程碑——創館十週年。為了紀念這一時刻，兩依藏博物館呈獻誌慶展覽《兩依藏博物館十週年展覽：存真、尋稀、臻美》。展覽為訪客提供一個獨特的機會走進博物館創辦人馮耀輝先生的內心世界，追溯博物館的世界級館藏的創建歷程。展覽囊括了博物館永久館藏中最具代表性的150件作品，展示了馮先生的個人收藏標準，真、稀、美。

本文將探討館藏各門類的首件藏品，分析每次收購背後的原因，並藉此追溯一位藏家的收藏歷程，解讀不同門類之間的聯繫。

展覽的開篇恰好呈現了博物館最先且最負盛名的收藏類別——中國古典家具。馮先生對中國古典家具的熱愛是他創立兩依藏博物館的主要動力，而這一收藏已經發展為同類型中最大且最全面的收藏之一。馮先生親自為這次展覽挑選了40件中國古典家具作為核心。展出的家具涵蓋不同的子類別，包括黃花梨、紫檀、小件以及百寶嵌，每個類別各十大精品，令訪客得以欣賞這些非凡作品的工藝、材料和歷史意義。

中國古典家具的精妙細節和精緻美學長久以來吸引著收藏家和鑑賞家。這些家具往往取材於珍稀的

木材黃花梨木和紫檀，不僅展現了明（1368-1644年）清（1664-1911年）時期中國木工技藝的巔峰，更是將功能性與美感和諧地融為一體。擁有工程學術背景的馮先生，對這些僅僅使用榫卯結構製成的家具的構造和工藝著迷。1980年代，馮先生對這種藝術形式的熱情被點燃，而這對躺椅的收購，則標誌著這個收藏的創立。

### 1980年代：收藏故事之始

事實上，馮先生收購的第一對躺椅既不是黃花梨也不是紫檀製成，亦不是明朝或清朝的作品。這是一對民國時期（1912-1949年）用酸枝木（不屬於稀有木材類別）製作的躺椅。這對躺椅最初僅為在家用而購買的。馮家遷入新居，亟需新沙發，這時卻發現要棄置舊沙發需支付搬運費才能將其運到垃圾收集點。馮先生因此立下決心，自此只購買會有人願意付費取走，而非需要付費請人搬走的家具。懷著這樣的理念，馮先生開始了他的收藏之旅，他專注於黃花梨和紫檀製成的家具，因這類別蘊含巨大的升值潛力。

### 1990年代：化妝盒收藏

本次展覽的第二個重點收藏類別是化妝盒——在這一領域裡，兩依藏博物館積累了空前數量的化妝盒。在這數量龐大的收藏中，本次展覽精選出50件佳作。這些藏品中，有部分曾被借予世界各地的著名機構進行展出，例如倫敦金匠大廳和北京故宮博物院等。這些化妝盒不僅設計精美，構造亦極其精緻，讓觀眾得以一窺20世紀早期的裝飾世界。

兩依藏博物館的化妝盒收藏，不僅彰顯了馮先生對美的獨到眼光，也體現了他對過去奢侈品工藝的欣賞。這些小巧精緻、珠光寶氣的化妝盒，曾是品味與社會地位的象徵。它們被用於存放化妝品和個人物品，讓主人即便在旅途中，也能維持完美的儀容。

馮先生收購的第一個化妝盒是由法國珠寶商Rozanes於1920年代製作的一件黃金和琺瑯作品，鑲有鑽石、玉石和縞瑪瑙，這件珍品於1998年在佳士得倫敦拍賣會上被馮先生收入囊中。這本是馮先生打算送給妻子的禮物，但當他贈送予她時，馮太太並未如馮先生那般，對這些小盒子精巧的設計和機關著迷。

### 2000年代：從化妝盒到銀器

幾十年來，隨著兩依藏博物館館藏的不斷發展，其收藏重點又拓展了兩個新的類別：西方銀器和日本藝術品。《兩依藏博物館十週年展覽：存真、尋稀、臻美》精心展示了10件歷史銀器，以及50件來自日本收藏的珍品，其中包括琺瑯花瓶、髮飾、武士馬鐙、漆器、糖果盒、御賜小袋、浮世繪、矢立（yatate）和煙管（kiseru）。這些多元化的收藏不僅反映了博物館藏品的廣度，更彰顯了馮先生的敏銳眼光，以及他對保護各種傳統文化遺產的堅定承諾。

在1990年代中期，馮先生於香港文華東方酒店的一個展銷會上，被一件帶有蔓越莓玻璃襯里的銀製裝飾碗吸引。或許是銀器上鏤空圖案與中國古典家具的攢鬥幾何結構相呼應，吸引了馮先生的注意。在接下來的幾十年裡，兩依藏博物館透過拍賣會收購了超過600套歷史銀器。這些藏品見證了銀器製作不朽的藝術性和精湛技術：從華麗的儀式用品到精緻的餐具，這些物品體現了工藝巔峰時期的技術和創造力，以及其深遠的歷史意義。

兩依藏博物館的日本藝術品收藏始於兩支銀製煙管，這些煙管最初是作為銀器收藏的一部分。雖然當時馮先生並未打算開始收藏日本藝術品，但他很偶然地從京都的清水三年坂美術館收購了一批除藏的銀製工藝品。這次收購後，他便開始系統性地收藏更多的日本藝術品。如今，這個多元化的館藏涵蓋了多種媒介，包括漆器、金屬製品和紡織品。本次展覽中精選的50件藏品，向訪客展示了日本從桃山時代（1573-1603年）至現代豐富的文化遺產，這些作品彰顯了日本對材料的掌握、對細節的極致關注，以及對自然的敬仰。從日常使用的煙管到精美的書寫工具，這些作品以其美學價值、實用性和背後的故事吸引了訪客。

### 收藏的三大原則：真、稀、美

整個展覽探討了引導馮先生收藏之旅的三大核心原則：真、稀、美。包括照片和收據在內的原始文獻揭示了圍繞「存真」這一概念的複雜情況。特別是遇到沒有明確來源的藏品時，這一問題顯得尤為複雜。博物館收藏的「尋稀」，不僅在於物品本身，也在於獨特的參觀體驗。這種「尋稀」，使博物館聞名，亦凸顯博物館作為真正的文化寶藏庫的地位。



*Rau-Kiseru*  
Kigakusai Seibi  
Japan, late Edo to Meiji period  
(19th to 20th century)  
Gold, shibuichi and wood  
Length 29.5 cm  
LYMP-027

羅宇煙管  
製作：石黑政美  
江戶晚期至明治時期  
(十九至二十世紀)  
金、四分一和木  
長 29.5 公分  
LYMP-027

或許三個原則中最具主觀性就是「美」。何為美？展覽中精選的展品，包括明式和清式的椅子，以及喬治傑生的銀器和俄羅斯沙皇風格的琺瑯器皿等，這些展品被並置在一起，讓訪客有機會接觸這些非凡的藝術品。其目的則在於促進關於美的本質的對話，及美在收藏的旅程中所扮演的角色的探討。

美的概念在博物館收藏中是多層次且極具個人色彩的。對於馮先生來說，對美的追求一直是他收藏事業的驅動力，這股力量驅使他不斷尋找那些不僅工藝卓越、歷史意義深遠，更能觸動感官、引發情感共鳴的珍品。不論是明代桌案的優雅線條、化妝盒上精緻的琺瑯工藝，還是日本銀製花瓶的簡約美感，每一件展品皆因其能激發敬畏之情、驚奇之心，以及對往昔藝術成就的深刻欣賞而入選此次展覽。

### 收藏家、藏品與公眾之間的對話

透過這個具有里程碑意義的展覽，我們邀請參觀者走進一位熱情收藏家的內心世界，追溯他的收藏之旅，並與公眾分享他的熱忱。不論您是經驗豐富的收藏家、充滿好奇的藝術愛好者，還是單純欣賞這些珍品之美及其文化意義，本展覽都將為您提供一個獨特的機會，讓您從收藏家的視角出發，深入瞭解馮先生創建兩依藏博物館的非凡旅程。

方顯諺  
兩依藏博物館策展人



A Victorian Silver Centrepiece Bowl  
Daniel & John Wellby  
London, 1899  
Silver and cranberry glass  
Height 35cm  
LYMS-008

維多利亞時期的銀製中心裝飾碗  
Daniel & John Wellby  
倫敦, 1899年  
銀和蔓越莓色玻璃  
高 35 公分  
LYMS-008

# 黃花梨

1  
Set of Three Southern Official's Armchairs  
China, 17th century  
*Huanghuali*  
114 x 69.5 x 61.5 cm, seat height : 49.5 cm (each)

南官帽椅三張  
中國，十七世紀  
黃花梨  
114 x 69.5 x 61.5 公分，椅高 49.5 公分（每個）

LYMF-022

## HUANGHUALI





2  
**Game Table**  
China, 18th century  
*Huangbuali*  
72 x 116 x 86 cm

棋桌  
中國，十八世紀  
黃花梨  
72 x 116 x 86 公分

LYMF-083



3  
**Altar Table**  
China, 17th century  
*Huangbuali*  
87 x 105 x 65 cm

供桌  
中國，十七世紀  
黃花梨  
87 x 105 x 65 公分

LYMF-054



4

**Formal Side Table**  
China, 16-17th century  
*Huangbuali*  
92 x 320 x 70 cm  
LYMF-058

**夾頭榫翹頭案**  
中國，十六至十七世紀  
黃花梨  
92 x 320 x 70 公分

LYMF-058



5

**Game Table**  
China, 18th century  
*Huangbuali*  
89 x 91 x 91 cm

**棋桌**  
中國，十八世紀  
黃花梨  
89 x 91 x 91 公分

LYMF-081





6

**Pair of Cabinets**

China, 17th century

*Huangbuali, tieli* wood, marble and brass

258 x 141 x 63 cm (each)

**頂箱櫃一對**

中國，十七世紀

黃花梨、鐵力木、大理石和黃銅

258 x 141 x 63 公分 (每個)

LYMF-095





7

**Daybed**  
China, 17th century  
*Huangbuali* and ivory  
51.5 x 225 x 138 cm

**榻**  
中國，十七世紀  
黃花梨和象牙  
51.5 x 225 x 138 公分

LYMF-245



8

**Pair of Cabinets**  
China, 18-19th century  
*Huangbuali* and *baitong*  
198 x 105.5 x 47.5 cm (each)

**方角櫃一對**  
中國，十八至十九世紀  
黃花梨和白銅  
198 x 105.5 x 47.5 公分 (每個)

LYMF-099





9

**Six-Panel Screen**  
China, Early 18th century  
*Huangbuali*  
308 x 58 cm (each panel)

六扇雕花屏風  
中國，十八世紀初期  
黃花梨  
308 x 58 公分（每扇）

LYMF-288



10

**Bookcase**  
China, 18th century  
*Huangbuali, ebony and baitong*  
196.5 x 110 x 47.5 cm

書架  
中國，十八世紀  
黃花梨、烏木和白銅  
196.5 x 110 x 47.5 公分

LYMF-287



# 紫檀

11  
Set of Four Qing-Style Armchairs  
China, Late 18th-Early 19th century  
*Zitan*  
91.5 x 60.5 x 46.5 cm, seat height 50 cm (each)

扶手椅四張  
中國，十八世紀晚期至十九世紀初期  
紫檀  
91.5 x 60.5 x 46.5 公分，椅高 50 公分（每個）

LYMF-031

## ZITAN





12

**Pair of Lounge Chairs with Retractable Footrest**

China, 19th century

*Zitan*

101 x 67.5 x 98.5 cm (145.5cm extended), seat height 52 cm (each)

**梳背扶手躺椅一對**

中國，十九世紀

紫檀

101 x 67.5 x 98.5 公分 ( 延伸後長 145.5 公分 ) ，椅高 52 公分 ( 每個 )

LYMF-033



13

**Pair of Horseshoe Armchairs**

China, 17th century

*Zitan*

102 x 69 x 55 cm, seat height 52 cm (each)

**圈椅一對**

中國，十七世紀

紫檀

102 x 69 x 55 公分，椅高 52 公分 ( 每個 )

LYMF-020





14  
**Kang Table**  
China, 17th century  
*Zitan*  
28 x 101 x 65.5 cm

炕桌  
中國，十七世紀  
紫檀  
28 x 101 x 65.5 公分

LYMF-043



15  
**Pair of Square Tables**  
China, 19th century  
*Zitan*  
87 x 91.5 x 91.5 cm (each)

方桌一對  
中國，十九世紀  
紫檀  
87 x 91.5 x 91.5 公分 (每個)

LYMF-077



16  
**Shrine**  
China, 1769  
*Zitan*  
109 x 63 x 54 cm

佛龕  
中國，1769年  
紫檀  
109 x 63 x 54 公分

LYMF-243





17

**A Pair of Cabinets**

China, 17th century

*Zitan, huanghuali and baitong*

278 x 137.5 x 62.5 cm (each)

頂箱櫃一對

中國，十七世紀

紫檀、黃花梨和白銅

278 x 137.5 x 62.5 公分 (每個)

LYMF-093





18  
**Standing Screen**  
China, 18th century  
*Zitan*  
206 x 135 x 65 cm

座屏  
中國，十八世紀  
紫檀  
206 x 135 x 65 公分

LYMF-109



19  
**Stool**  
China, Late 17th-Early 18th century  
*Zitan*  
53.5 x 63 x 63 cm

方凳  
中國，十七世紀晚期至十八世紀初期  
紫檀  
53.5 x 63 x 63 公分

LYMF-002





**Pair of Southern Official's Armchairs**

China, late 18th to early 19th century

*Zitan*

110 x 59.5 x 45.5 cm, seat height 52 cm (each)

**南官帽椅一對**

中國，十八世紀晚期至十九世紀初期

紫檀

110 x 59.5 x 45.5 公分，椅高 52 公分（每個）

LYMF-027

**A Wooden Shrine from Chengde**

Nancy S. Steinhart

The red sandalwood shrine, 63 x 54 cm at the base, stands 109 cm high. Carved in exquisite detail in 1769 by order of the Qianlong emperor to house a statue of the bodhisattva of wisdom Mañjuśrī, it exhibits details befitting miniature architecture of late imperial China (fig. 1).

It is unknown where the shrine was made, but in the 1930s it was at Bishushanzhuang, the Summer Villa for Escaping the Heat, in Rehe, today known as Chengde (fig. 2). Begun in 1703 by Kangxi (r. 1661-1722), the second emperor of the Qing (1644-1911) dynasty, for the next eighty-nine years Kangxi and his successors, notably his grandson the Qianlong emperor (r. 1736-1796), built a spectacular summer hunting retreat of palaces, gardens, a lake, and temple complexes amid a 5.6 sq-km mountainous setting in Hebei province about 225 kms northeast of Beijing. The shrine was there in 1933 when it was taken and sold by Tang Yuling (1871-1937), who would have had access to the complex.

Born in Chaoyang, then part of Zhili and today in Liaoning province, Tang became an officer in the imperial army in Fengtian (today Shenyang), about 550 kms east of Chengde in Liaoning province, in 1902. Tang stayed in Liaoning through the years of political transition, becoming an inspection official in northeastern China in 1919 during the era sometimes known as the Beiyang Period, when powerful military leaders in Zhili and Fengtian functioned as warlords. From 1926-1932, as commander of Fengtian's 12th Army, Tang was in charge of the government in Rehe. He then became commander of the 36th Division of the Guomindang army as well as governor of the region. By this time, Tang had an opium factory at his residence in Rehe, a mansion in the Italian concession in Tianjin, and was selling antiquities from his region of command at treaty ports in China. When the Japanese attacked Rehe in February of 1933, Tang diverted trucks assigned to army transport and filled them with personal items. The trucks were seized at the Great Wall and Tang was arrested. He managed to flee to Chahar, a region at the border of northern Hebei and Inner Mongolia. It is believed that the shrine left Rehe under Tang Yulin's watch. Its journey for the next ninety years is uncertain.

It is known that the shrine was made for and sanctioned by Changkya Rölpé Dorjé (1717-1786), a renowned

Tibetan Buddhist master and translator who advised Qianlong on political as well as spiritual matters. Born to a Mongolian family in Amdo, a part of Tibet that borders Gansu, he began training as a monk in Tibet. In 1724, he was brought to the Qing court after his monastery was destroyed by Qing troops. At that time, Yongzheng (r. 1722-1735) was the emperor. Changkya Rölpé Dorjé interacted closely with Yongzheng's son, who would become the Qianlong emperor. Qianlong was six years older than him. In 1734, Changkya Rölpé Dorjé went to Lhasa where he received training from the Seventh Dalai Lama and the Panchen Lama. He was ordained at Tashilhunpo Monastery the next year. In 1736, the year after Yongzheng's demise, he returned to Beijing and became Qianlong's chief lama, sometimes advising him in administrative affairs. Fluent by birth and education in Mongolian, Chinese, Tibetan, and Manchu, he oversaw the translation of Buddhist texts into these languages, the four official languages of the Qing dynasty, sometimes known as the Manchu dynasty because its rulers were of Manchu descent. These are the four languages on the back of the shrine. In addition to his other services to Qianlong, Changkya Rölpé Dorjé was the emperor's primary

translator; eventually he rose to National Preceptor. The monk was influential in Qianlong's decision in 1751 to name the Dalai Lama the political as well as religious leader of Tibet. When the Dalai Lama died, Qianlong sent Changkya Rölpé Dorjé back to Lhasa. In 1779, the monk arranged for the Panchen Lama to come to Chengde to celebrate Qianlong's birthday. In preparation for and to honor the Panchen Lama's visit, Xumifushou Monastery was built in Chengde. This temple complex where the Panchen Lama would live and teach followed the style of Tashilhunpo.

During his time in Beijing, Changkya Rölpé Dorjé lived at Yonghegong. Today nicknamed the Lama Temple, Yonghegong, in the Dongcheng district on the south side of Beijing's second ring road, began as an eunuch residence in 1694. In 1702, the Kangxi emperor converted it to a residence for his son, Yongzheng. Qianlong was born there. Qianlong converted it to a monastery for the practice of Tibetan Buddhism in 1744. At that time its rooftiles were changed from turquoise to golden, signifying imperial status. Eminent monks who practiced Tibetan



1

*Zitan Shrine*

1769

109 x 63 x 54 cm

Liang Yi Museum (LYMF-243)

紫檀佛龕

1769 年

109 x 63 x 54 公分

兩依藏博物館 (LYMF-243)



## 來自承德的紫檀佛龕

Nancy S. Steinhart

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

這座紫檀佛龕底座尺寸為 63 x 54 公分，高 109 公分。它於 1769 年由乾隆皇帝下旨雕造，用於安置文殊菩薩的雕像。其風格展示了中國 18 世紀建築縮影的細節（圖 1）。

佛龕的具體製作地點不詳，但在上世紀 30 年代，它已置於熱河的承德避暑山莊（圖 2）。1933 年，湯玉麟（1871-1937 年）在避暑山莊取走並將其轉售。承德避暑山莊的興建由清朝（1644-1911 年）第二位皇帝康熙（在位 1661-1722 年）於 1703 年開始，為期 89 年，在距離北京東北方向約 225 公里的河北省一片 5.6 平方公里山林中，建造了一座由宮殿、花園、湖泊和寺廟建築群組成的壯觀夏季狩獵勝地。期間經歷三任皇帝，包括繼任的雍正（在位 1723-1735 年）和乾隆（在位 1736 -1796 年）。

湯玉麟出生朝陽縣（今屬遼寧省），1902 年成為奉天前路巡防營哨官。在北洋時期，直隸省和奉天省強大的軍事領導人成為了軍閥，當時湯玉麟一直留在遼寧，並於 1919 年任東三省巡閱使署中將顧問。1926 年至 1932 年，作為安國軍第 12 軍軍長，湯玉麟掌管熱河政府。此後，國民革命軍 36 師師長以及熱河省主席。此時，湯玉麟在其熱河的住所內設有鴉片廠；在天津的意大利租界有一座豪宅；並在條約港口銷售其管轄地區的古董。1933 年 2 月日本進攻熱河時，湯玉麟將分配給軍隊用的卡車裝載私人物品，及後在長城被查獲被逮捕。湯玉麟設法逃至河北北部和內蒙古交界的察哈爾地區。據信，在湯玉麟的監管下，這座佛龕離開了熱河並在接下來的九十年行蹤成謎。

這座佛龕是為著名藏傳佛教大師章嘉·若必多吉（Changkya Rölpé Dorjé，1717-1786 年）建造並獲其認可的。章嘉·若必多吉曾就政治及信仰事務為乾隆提供建議。他出生於西藏安多（毗鄰甘肅）的一個蒙古家庭，並於西藏出家修行。1724 年，他所在的寺院被清軍摧毀，被帶到雍正在位的清廷。章嘉·若必多吉與年長他六歲的弘曆（即後來的乾隆）交往密切。他於 1734 年前往拉薩接受第七世達賴喇嘛和班禪喇嘛的教導，次年在扎什倫布寺受戒。1736 年，即雍正駕崩的第二年，他返回北京成為乾隆的首席喇嘛，間歇也在行政事務上為其提供建議。章嘉·若必多吉通曉清朝的四種官方語言：蒙古語、漢語、藏語和滿語，因此負責將佛經翻譯。佛龕背面的文字亦此四種語言呈現。此外，章嘉·若必多吉作為乾隆的主要翻譯官，最終晉升為國師。他在乾隆於 1751 年決定將達賴喇嘛任命為西藏的政治和宗教領袖的決策中具有重要影響。達賴喇嘛圓寂後，乾隆將章嘉若·必多吉派回拉薩。1779 年，章嘉·若必多吉安排班禪喇嘛前往承德為乾隆慶祝生日。為了迎接班禪喇嘛的來訪，於承德建造了遵循扎什倫布寺

of roof rafters, the upper circular and lower four-sided, and the end tiles that cover them are standard features of Chinese architecture for important purposes since the 7th century.

佛龕

Nancy S. Steinhart is Professor of East Asian Art and Curator of Chinese Art at the University of Pennsylvania.

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

佛龕

Buddhism, including Changkya Rölpé Dorjé, have lived there since. He died at Mount Wutai in 1786.

The quad-lingual inscription on the shrine confirms that it was indeed made for Qianlong’s highest-ranking monk and that the object was in the Bishushanzhuang, the Summer Villa for Escaping the Heat. It reads:

By imperial order, on the second day of March in the 34th year, Zhangjia Khutuktu (Changkya Rölpé Dorjé) was asked to verify the great significance of the newly made Mañjuśrī icon and invoke the offering ceremony for it. In Tibetan, Mañjuśrī is usually pronounced Jiamuyang, in Manchu it is pronounced Nesuken Horonggo Fusa, and in Mongolian, it is Manzusiri (transl. Oi Ling Chiang and Cai Yayuan). Many small-scale shrines are painted on the walls of Mogao cave 419 at Dunhuang.

Not every shrine, however, is this exquisite. The use of sandalwood and superior craftsmanship befit an imperial workshop. The openwork in the design follows passages of wooden interior decorative detail seen on buildings in the imperial palace at Chengde; on altars of the temples at Yonghegong; and in the Forbidden City such as the altar that houses the clepsydra in a rear hall of the Forbidden City.

Two design processes are displayed. The first is *xiaomuzuo*, or small-scale carpentry. *Xiaomuzuo* is the subject of six of the thirty-four chapters of the most important Chinese architectural manual, *Yingzao fashi* (Building Standards), compiled by the Board of Works, presented to the Chinese court in 1103, and re-issued in 1145. Instructions for constructing ceilings, cabinetry, miniature wooden design features, and shrines are presented in the text and examples of each of them are illustrated. Extraordinary shrines or cabinets sometimes include a feature known as *tiangong louge* (heavenly palace tower-pavilion). The Qianlong-period cabinet to Mañjuśrī is an 18th century version of such a tower-pavilion. At the same time, it is a period piece, exhibiting structural features present in large and small-scale construction of its time. These period features are not articulated in the contemporary construction manual issued at the Qing court, *Gongbu gongcheng zuofa zeli* (Construction Regulations of the Board of Works), but can be confirmed by existing small and full-size construction. Most important is the use of purely decorative, or non-structural features. The most noticeable are the two curved projections at the four corners of both sets of roof eaves. The bracketing at the ends of each side of each architrave (the panels below the eaves) similarly follows purely decorative simulated bracket sets of 18th century architecture on large and small scale. Further, the use of six bracket sets between the end pillars across the front and back is a number that can go as high as eight when found between the span of two pillars in a 17th or 18th century building. The hip-gable roof at the top of the shrine and the use of two sets

<sup>[1]</sup>
<sup>[2]</sup>



# 小件

## SMALL OBJECTS

21  
**Table-Top Dressing Chest**  
China, 18th century  
*Huanghuali*, brass and *baitong*  
37 x 34.5 x 30.5 cm

官皮箱  
中國，十八世紀  
黃花梨、黃銅和白銅  
37 x 34.5 x 30.5 公分

LYMF-171



22  
**Pair of Chests**  
China, 18th century  
*Zitan* and brass  
28 x 48.5 x 24 cm (each)

書箱一對  
中國，十八世紀  
紫檀和黃銅  
28 x 48.5 x 24 公分 (每個)

LYMF-362



# Three Meditations on a Brush Pot

Susan L. Beningson

When we look at this elegant *huangbuali* brush pot, what do we see (fig. 1)? The sensuous sheen of the rosewood conjures up imaginary worlds, the knots of the wood and the lines in the grain pattern on the surface reflect the wisdom of age and the passage of time. The interlocking design - of dragons, bats, lotus pods, cloud wisps and flowers - illustrates a conceptual cosmology alluding to realms of immortality and ritual power. The bodies of omnipotent dragons merge with other auspicious symbols. The flow - created by deeply carved sinuous lines - frames the symbols, evoking the design patterns on later Art Nouveau glass objects.

What did the Ming dynasty (1368-1644) scholar-official who used the brush pot see? The Suzhou-born taste-maker Wen Zhenheng (1585-1645), author of the manual *Treatise on Superfluous Things* (circa 1615-20), would have embraced the spectacular wood grains as embodying literati ideals of elegance (*ya*) and plainness (*pingdan*). The brush pot prominently displayed on the desk of a scholar would have held the “upright brush” through which he might reveal the Confucian virtues he upholds. Those who used the brush, through their paintings or calligraphy, could be one with nature, in harmony with the “qi” life force animating their world. Would the Confucian scholar sitting in his garden with requisite restraint, use the brush taken from this brush pot, to create quiet and exquisite images? Would their meaning be amplified by his poems and colophons and be used to evoke magical, autumnal moments in that setting? The brush pot, as well as the brush it held, were integral parts of the scholar’s self-fashioning, illuminating the scholar’s studio as a microcosm of the literati (*wen ren*) world view. Brush pots were emblematic not only of the creation of the scholarly aesthetic and self-conscious sophistication, but also the formation of patronage and taste. The Ming brush pot, like porcelains of the same era, might have been transformed from object to concept, feeding notions of cultural hierarchy and elite styles in society, creating “canons of taste” for others to aspire to. The brush pot was a vessel, not just for the actual brush but embodying the construction of cultural identity of the refined elite and ideals of Confucianism. The aesthetic ideals of the Chinese scholars’ studio and the objects it held, led to the commodification of literati culture; these tastes perpetuated in later dynasties in China influencing connoisseurs up to the present day.

When I saw this brush pot in person at Liang Yi Museum, I had recently visited the Hong Kong Palace Museum where I joyfully saw the iconic painting *One or Two?* from the collection of the Beijing Palace Museum. This painting, in four versions, was both an art object viewed independently, as well as a painted backdrop for the real Qianlong emperor himself (r. 1736-1795), a date later than our brush pot although the scholarly context still bears some similarities. Without going

into too much detail over the painting, it should be noted that the Qianlong Emperor dressed as a Confucian scholar surrounded by scholar’s objects, which in turn epitomised the creation of literati identity as a symbol of Confucian moral rectitude and elite taste. It signaled the cultural sophistication and refinement which the Manchu Emperor saw as a necessary and integral part of his political legitimacy and power to rule.

What did the brush pot see? Let’s give this inanimate object, a symbol of Confucian rectitude, some agency here. The brush pot holding court on the scholar’s *huangbuali* desk might bear witness to palace intrigue and political subterfuge. Indeed, the brush might have written words to hinder or help those engaging in the suspenseful intrigue of court life. The brush pot might have seen dangerous romantic liaisons as lovers climbed over garden walls in the moonlight to engage in scandalous affairs of the heart. The brush in the brush pot might have written words of ritual piety or encouraged someone’s fall from grace. What we do know is that this treasure of the scholar’s desk, through its beauty and lustrous patinated timber, encouraged the creation of idealised scholarship. Would you invoke Confucian ideals or plot someone’s downfall with your brush? What poetry would this brush pot and its brush inspire you to write?

*Susan L. Beningson is an independent curator based in New York. Her most recent exhibitions include "Xu Bing: Word Alchemy" (2024) and "Summoning Memories: Art Beyond Chinese Traditions" (2025) at The Asia Society Texas Center. Dr. Beningson was previously curator of Asian Art at the Brooklyn Museum where she organized the reinstallation of the permanent galleries for the Arts of China, and worked at Princeton University Art Museum. She has taught Asian Art history at New York University, City University of New York and Columbia University. She has lectured and published widely on both contemporary and historical Asian art. She received her PhD in Chinese art and archaeology at Columbia University, writing her dissertation on the Buddhist cave-chapels at Dunhuang and the ancient Silk Roads.*

# 筆筒三思

Susan L. Beningson

這件精美的黃花梨筆筒放在眼前，你看見了什麼（圖 1）？黃花梨光瑩的紋理、木結和木紋構建出一種幻象，映射了歲月精華與時光流逝。以龍、蝙蝠、蓮花、捲雲和花卉交織的紋樣則彷彿劃出永生和宇宙觀的暗喻。而外圍蜿蜒流動的線條使人聯想起及後新藝術風格的玻璃製品。

筆筒的前主人，明代（1368-1644 年）文人仕官又看見了什麼？明代在文藝界極具影響力的蘇州作家文震亨（1585-1645 年）認為木紋是文人雅士「雅」和「平淡」的體現。擺放在桌案上的筆筒與立於其中的毛筆寓意文人奉行儒家思想中正直的美德。通過毛筆書畫，將實現與自然融為一氣並和「氣」和諧共生。筆筒及所持的毛筆是文人自我塑造中不可或缺的一部分，其也是文房中文人世界觀的縮影：文人會否坐在庭院內用從這件筆筒中取出的毛筆創作雅致的繪畫？而圖像的涵義是否會被附上的詩詞和題記所放大，並用來喚起靜謐的情境？筆筒不僅象徵著文人審美觀和自省的教養，還體現了其品味的形成。

明代的筆筒，如同時代的瓷器，可以從有形變無形，其中蘊含的思想滋養了社會文化階層和精英主義，並為他人樹立了「品味的典範」。筆筒不僅作為放置毛筆的容器，還構建了名門的文化身份和體現了儒家思想。中國文房的美學理念及物件，促使了文人文化的商業化；而這些品味和文化也延續至今。

當我在兩依藏博物館親眼見到這件筆筒時，我才剛於香港故宮文化博物館觀賞到屬於北京故宮博物院收藏的標誌性畫作《是一是二圖》。這幅畫一共有四個版本，一方面為獨立的藝術品，另外也可看作乾隆皇帝（在位 1736-1795 年）本人的影射。儘管該畫作時期比此文筆筒稍晚，但它們在學術背景上仍有相似之處。值得注意的一點是畫作中乾隆打扮成儒家學者並在四周擺放著文房物件，是儒家思想和文人品味的縮影，也象徵了本為滿族的清皇帝視為政治合法性和統治權力所必須的文化建構和修養。

這件筆筒本身又看見了什麼？就讓我們代這件儒家正直象徵的死物說話，在文人的黃花梨桌案上，它可能見證了宮廷的爾虞我詐。筆筒內的毛筆可能曾經書寫下了關於政權的文字、抄寫過虔誠的經文或慫恿了某人的墮落；而筆筒也可能曾見證在月光下戀人們翻閱園林圍牆，進行危險卻浪漫的曖昧。

我們所知道的是，這件文房珍寶通過其潤澤的木紋鼓勵了文人的思想創作：如果是你，你又會用毛筆書寫儒家思想，還是策劃謀權？又還是這件筆筒和毛筆會激發你的詩歌創作？

*Susan L. Beningson 為駐紐約獨立策展人。她近期策劃的展覽包括「徐冰：文字煉金術」(2024 年) 和和德州亞洲協會中心的「召喚記憶：超越中國傳統的藝術」(2023 年)。她曾任布魯克林博物館亞洲藝術館的策展人，並於任職期間組織了中國藝術館的重建工作，並曾任職於普林斯頓大學藝術博物館。另外，她在紐約大學、紐約市立大學和哥倫比亞大學教授亞洲藝術史。Beningson 博士在當代和亞洲藝術史領域發表過大量的公開演講和著作。她於哥倫比亞大學獲得中國藝術和考古學博士學位，其論文主題是敦煌佛教石窟和古代絲綢之路。*



1  
Brush Pot  
China, 18th century  
*Huangbuali*  
18 x 17 cm  
Liang Yi Museum (LYMF-219)

筆筒  
中國，十八世紀  
黃花梨  
18 x 17 公分  
兩依藏博物館 (LYMF-219)



23  
**Brush Washer**  
China, 17th century  
*Zitan* and lacquer  
11 x 5 cm



筆洗  
中國，十七世紀  
紫檀和漆  
11 x 5 公分

LYMF-365

24  
**Brush Pot**  
China, 18th century  
*Huangbuali*  
18 x 17 cm



筆筒  
中國，十八世紀  
黃花梨  
18 x 17 公分

LYMF-219

25  
**Sceptre (*Ruyi*)**  
China, 18th century  
*Zitan*  
48 x 9 cm

如意  
中國，十八世紀  
紫檀  
48 x 9 公分

LYMF-266



26  
**Balance Stand**  
China, Late 17th-Early 18th century  
*Zitan* and *baítong*  
81 x 62.5 x 22.5 cm

天平架  
中國，十七世紀晚期至十八世紀初期  
紫檀和白銅  
81 x 62.5 x 22.5 公分

LYMF-213





27  
**Double Sixes Gameboard**  
China, 16th century  
*Zitan* and ivory  
8.5 x 47 x 28 cm

雙陸棋盤  
中國，十六世紀  
紫檀和象牙  
8.5 x 47 x 28 公分

LYMF-205



28  
**Carriage Harness**  
China, 18th century  
*Zitan* and enamel  
15 x 32.5 x 26.5 cm

馬鞍  
中國，十八世紀  
紫檀和琺瑯  
15 x 32.5 x 26.5 公分

LYMF-215



29  
**Ceremonial Lampstand**  
China, 18th century  
*Zitan* and boxwood  
178 x 32 cm

燈臺  
中國，十八世紀  
紫檀和黃楊木  
178 x 32 公分

LYMF-106



30  
**Pair of Hanging Vases**  
China, 18th century  
*Zitan* and Copper  
36 x 23 cm

掛牆花瓶一對  
中國，十八世紀  
紫檀和銅  
36 x 23 公分

LYMF-343





百寶嵌

BAIBAOQIAN

31  
Chest  
China, 18th century  
Tortoiseshell, lacquer and mother-of-pearl  
36 x 48.5 x 26 cm

書箱  
中國，十八世紀  
玳瑁、漆和珍珠母  
36 x 48.5 x 26 公分

LYMF-377



32  
Carrying Case  
China, 18th century  
*Huanghuali*, semi-precious stones and brass  
21 x 26.5 x 16 cm

提盒  
中國，十八世紀  
黃花梨、半寶石和黃銅  
21 x 26.5 x 16 公分

LYMF-218









34

**Pair of Southern Official's Armchairs**  
China, 18th century  
*Huanghuali* and semi-precious stones  
102 x 69 x 55 cm, seat height 52 cm (each)

南官帽椅一對  
中國，十八世紀  
黃花梨和半寶石  
102 x 69 x 55 公分，椅高 52 公分（每個）

LYMF-021



35

**Pair of Kang Tables**  
China, 17th century  
*Huanghuali* and semi-precious stones  
29 x 95 x 62.5 cm (each)

炕桌一對  
中國，十七世紀  
黃花梨和半寶石  
29 x 95 x 62.5 公分（每個）

LYMF-044



36

**Table with Shelf**

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

帶層板平頭案  
中國，十七世紀  
紫檀和半寶石  
78 x 75 x 38 公分

LYMF-060



37

**Brush Pot**

China, 18th century  
*Huanghuali*, mother-of-pearl and semi-precious stones  
20.8 x 20.8 cm

筆筒  
中國，十八世紀  
黃花梨、珍珠母和半寶石  
20.8 x 20.8 公分

LYMF-349

38

**Set of Trays**

China, 17th century  
*Zitan*, agate, ivory, coral, *jicimu* and mother-of-pearl  
2 x 10 x 15cm (Left)  
1.3 x 7 x 12.7cm (Right)

**托盤套組**

中國，十七世紀  
紫檀、瑪瑙、象牙、珊瑚、雞翅木和珍珠母  
2 x 10 x 15 公分 (左)  
1.3 x 7 x 12.7 公分 (右)

LYMF-157



39

**Incense Box**

China, 18th century  
*Zitan* and mother-of-pearl  
10.5 x 8 cm

**香盒**

中國，十八世紀  
紫檀和珍珠母  
10.5 x 8 公分

LYMF-222

40

**Small Case**

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

**匣子**

中國，十九世紀  
紫檀和珍珠母  
6 x 11 x 11 公分

LYMF-159





VANITIES

If Vanity Cases Could Talk...

Dr. Estelle Niklès van Osselt

It is said that one day, Charles Arpels (1880-1951) noticed his friend Florence Gould (1895-1983) was carrying her tube of rouge, powder compact, lighter and a few banknotes thrown into a battered tin box. It was practical and clever, but did not match the elegance of the socialite. This simple event gave the jeweller the spark of an idea – the so-called minaudière was born (fig. 1).

1  
Minaudière  
Van Cleef & Arpels  
c. 1950  
Gold, silver,  
ruby and enamel  
10.2 x 9.8 x 3.2 cm  
Liang Yi Museum (A-25)



化妝盒  
梵克雅寶  
約 1950 年  
金、銀、紅寶石和琺瑯  
10.2 x 9.8 x 3.2 公分  
兩依藏博物館 (A-25)

In the first decades of the 20th century, this accessory became essential for stylish ladies. Subsequently and to fulfil their wishes, the Parisian jewellers would create some of the most beautiful works of art.

Between the two world wars, these little wonders were skilfully designed by the greatest jewellery houses (Van Cleef & Arpels, Cartier, Lacloche, Boucheron, to name just a few). They were made of precious materials and conceived with refined decoration. Upon opening, it is surprising to discover that there is no wasted space on the inside. Beneath a mirror and carefully embedded in the receptacle, cosmetics, most often powder compact and a lipstick, could be concealed (fig. 2).

Sometimes a comb, perfume, a lighter and cigarettes, a miniature watch as well as a few dollar bills could be added to the essentials a lady should always carry with her. This novelty was named a 'vanity case' in English – sounds a warning – as if

what it contained could only be futile and pointless. While the French term 'nécessaire' (lit. essential) suggests the complete opposite...

For a long time in the West, women had been considered as indoor creatures. According to the new fashion magazines of the early 20th century – dedicated to women but still written by men – ladies were supposed to become 'the fairies of their home'. While going through this literature, the readers would surely learn how to be a 'good companion' for their mate ("Soyons de bonne compagnie!" *Gazette du Bon Ton*, 1912), how to be well-dressed, have good manners, knowing what to talk about and how to behave in all circumstances. What an achievement it should have been to please her man! But it would never stop women to feed ambitions of their own.

In the same publications, meaningful images of ladies raising a bird locked in a cage or a few goldfish swimming in

2  
Nécessaire with Cigarette  
Holder (with a comb)  
Boucheron  
c. 1940  
Silver, gold, sapphire, ruby  
and tortoiseshell  
13 x 11.7 x 8.5 cm  
Liang Yi Museum (56)



化妝盒  
寶詩龍  
巴黎，約 1940 年  
銀、金、藍寶石、  
紅寶石和玳瑁  
13 x 11.7 x 8.5 公分  
兩依藏博物館 (56)





3 Advertisement for a furniture shop with a lady looking at her goldfish 1926 Private collection. Picture by Thierry van Osselt.

家具店廣告，一位女士正在看著她的金魚，1926年。私人收藏。圖片由 Thierry van Osselt 提供。

hair was cut short – ending centuries of conventions dictating that women should wear it long. This time-consuming demand was another fashion restraint, preventing them from living the life they wanted. Consequently, ladies started to gather in circles, practice sports, go dancing – some of them even began to travel, to drive cars or to earn money of their own! Like a faithful companion, the vanity case would go on these outings with them. Quietly listening to their conversations, held in the palm of the hand – sometimes secured to a ring by a chain – slipped into a satin bag or gracefully placed on a table, this precious object shared their most intimate secrets (fig. 6).

Along with the changes in fashion, women could start to wear makeup in public. It was another daring step as cosmetics had long been banned and considered inappropriate – being the sign of loose morals. Perfumers like Guerlain would thus add more products to their range of offerings, proposing significant innovations. The rouge formed into a baton was introduced in a tube with sliding or rotating technologies. A new long-lasting colour was created in 1920 by the chemist Paul Baudecroux and registered as “rouge baiser” – meaning it allowed to kiss without leaving any trace (fig. 7).

This idea was so successful that it was offered in numerous shades – often bearing suggestive names (Intrigue, Froufrou, Prelude, Bagatelle...) – and closely followed by competitors (fig. 8).

Soon, assorted nail polish was also offered for a perfect match. Women were finally ready to go out looking their best and the vanity case could back them up everywhere they go.

At the time, these so-called ‘modern’ ladies were also frowned upon when smoking. They were accused of being vulgar for trying to take ownership of this powerful male symbol. As a vestige of a bygone era, cigarettes still needed to be conquered. Cleverly advertised as “torches of freedom”, they were consciously used as an instrument to fight social barriers. In fact, ‘vanities’ were apparently containing highly dangerous and revolutionary items!

Between the two world wars and by escaping the established rules women dreamt of having a life of their own by discovering new horizons filled with unexpected encounters. In order to keep up with this new trend, creators would let their imagination run wild and provide them with the perfect clothes, assorted jewels and accessories. Inspiration was drawn from many sources – art, literature, architecture, archaeology – and soon ‘looking foreign’ was considered daring and beautiful! One day, women might be invited to travel to the palaces of St. Petersburg, glimpse the tsars’ most valuable pieces – thanks to the enamelling techniques applied on a guilloché background, inspired by Karl Fabergé’s (1846-1920) Easter eggs (fig. 9).

The following day they would find themselves sitting on a flying carpet, in their own One Thousand and One Nights with a decoration borrowed from a Persian miniature (fig. 10).

4 Compact Van Cleef & Arpels c. 1930 Gold, diamond, turquoise, ruby and enamel 8.4 x 4.5 x 1 cm Liang Yi Museum (N-136)



粉盒  
梵克雅寶  
巴黎，約 1930 年  
金、鑽石、  
綠松石和紅寶石  
8.4 x 4.5 x 1 公分  
兩依藏博物館 (N-136)



5 Compact M. Buccellati c. 1980 Silver 8.1 x 6.9 x 1.4 cm Liang Yi Museum (125)

粉盒  
布契拉提  
約 1980 年  
銀  
8.1 x 6.9 x 1.4 公分  
兩依藏博物館 (125)

a tank could easily be understood as a reflection of their own grief, while no other than this small, bejewelled box, could better fulfil their dreams (figs 3 & 4).

In fact, every single item it contained was carefully chosen and representative of its owner’s personal aspirations. Vanity cases were whispering to ladies’ ears like the ocean could be heard out of a shell it seems (fig. 5).

The first decades of the 20th century were a long path to emancipation. Women wanted to pass the threshold of their homes and live out their best social life. In order to do so, they should first get rid of their corset. This piece of garment that imprisoned their body to shape a wonderful silhouette was gradually thrown away. It has been imposed on them for centuries and represented an important step towards freedom. The couturiers were quick to follow up by proposing new fluid designs allowing their clients to go out more freely. Then, the

6 Nécessaire Boucheron 1930s Gold, jade, enamel, diamond and ivory (writing pad) 18.5 x 5.5 x 2.2 cm Liang Yi Museum (A-352)

化妝盒  
寶詩龍  
1930 年代  
金、玉、琺瑯、  
鑽石和象牙  
18.5 x 5.5 x 2.2 公分  
兩依藏博物館 (A-352)



7 An advertisement for “Rouge baiser” made by Paul Baudecroux 1948 Private collection. Picture by Thierry van Osselt.

Paul Baudecroux 製造的「rouge baiser」的廣告，1948年。私人收藏。圖片由 Thierry van Osselt 提供。



8 An advertisement for the “Rouge kitien” (lit. ‘Red that resists’) colour palette 1948 Private collection. Picture by Thierry van Osselt.

「Rouge kitien」廣告，1948年。私人收藏。圖片由 Thierry van Osselt 提供。

9 Nécessaire by Cartier c. 1925 Gold, enamel, diamond, jade, onyx and ivory 8.33 x 4.72 x 2.74 cm Liang Yi Museum (N-77)

化妝盒  
卡地亞  
約 1925 年  
金、琺瑯、鑽石和玉  
8.3 x 4.7 x 2.7 公分  
兩依藏博物館 (N-77)



They could also travel to India, be received in a Maharajah’s secret garden greeted by colourful peacocks, or wander in the land of the pharaohs (fig. 11).

From a little tin box, the jewelled case was transformed into a treasure chest offering the whole world to women’s hand.

Consequently, a large choice of nécessaires was displayed in the Parisian boutiques where ladies would rush to find their new companion – the right match for their needs, taste and aspirations. Vanities offered so many styles, and among them, many examples were inspired by the souvenir of a remote empire: China (fig. 12).

In the aftermath of First World War, and due to an important shortage of precious materials, jewellers had to look out for new ideas. The downfall of the Qing dynasty (1644-1911) led to the discovery of imperial artifacts – suddenly released to the West – offering creators fresh perspectives. The sudden influx of jade, rock crystal, rose quartz, coral, jasper, carnelian, onyx, turquoise, tainted mother-of-pearl (or ‘burgauté’), lacquerware, kingfisher feathers helped them





10  
Nécessaire (with a comb) by Cartier  
c. 1930  
Copper, lapis lazuli, ruby, leather and tortoiseshell  
15.5 x 11.3 x 2.38 cm  
Liang Yi Museum (N-112)

化妝盒  
卡地亞  
約 1930 年  
銅、青金石、紅寶石、皮革和玳瑁  
15.5 x 11.3 x 2.3 公分  
兩依藏博物館 (N-112)



11  
Compact by Boucheron  
Paris, 1945-1955  
Gold, silver, diamond, ruby  
13 x 8.5 x 2.2 cm  
Liang Yi Museum (62)

粉盒  
寶詩龍  
巴黎，1945-1955 年  
金、銀、鑽石和紅寶石  
13 x 8.5 x 2.2 公分  
兩依藏博物館 (62)

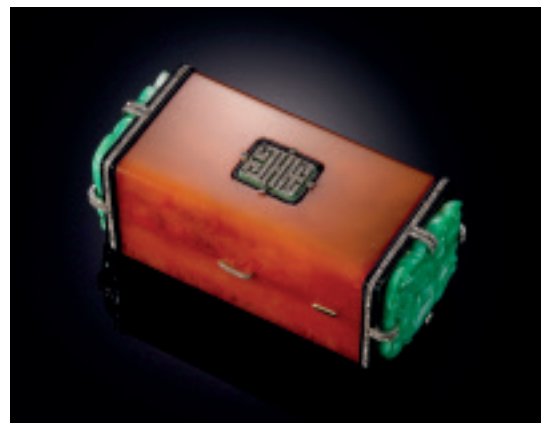
overcome their supply difficulties. Adding to this, they also explored a new decorative repertoire enlivened with playful dragons, phoenixes, lions, buddhas, intriguing figures, beautiful flowers or pagodas rising under the moonlight enhanced with bright colours (figs 13, 14 & 15).

Designers were inspired, European women were stunned and China became in vogue.

Interestingly at the same time in Shanghai (also nicknamed 'The Little Paris of the East') Chinese women were experimenting a similar path to emancipation by getting rid of foot binding, cutting their hair short, putting on makeup, smoking, singing, dancing – and resolutely turning to... European fashion! Women were closely observing and admiring each other from two different ends of the world, all longing for a better life.

The clothes, jewels and precious objects that were then tailored for ladies still recount this immense thirst for freedom. Among them, the vanity case appeared like a manifesto for independence. It challenged the restrictions that prevailed and became a true mark of female modernity. How fascinating it is to think about all the things the mirrors inlaid in the boxes could have seen (fig. 16)!

And there is definitely no better example than Liang Yi Museum's definitive collection of bejewelled clutches, compact and powder boxes to tell this whole story. Almost 800 beautiful pieces patiently gathered over 25 years with taste and expertise like an anthology of 'girl's best friends'.



12  
Nécessaire  
Laclouche Frères  
Paris, c. 1925  
Gold, carnelian, enamel, jade, diamond and ivory  
3.8 x 4.1 x 9.2 cm  
Liang Yi Museum (N-40)

化妝盒  
拉克洛什兄弟  
巴黎，約 1925 年  
金、紅瑪瑙、琺瑯、玉、鑽石和象牙  
3.8 x 4.1 x 9.2 公分  
兩依藏博物館 (N-40)

*Dr Estelle Niklès van Osselt studied art history, sinology, Asian arts and archaeology at the universities of Geneva, London (SOAS) and Beijing (Peking University). Currently working for the Heritage of a famous Swiss watch brand, she was previously involved as Curator at the Hong Kong Palace Museum, the Baur Foundation in Geneva and the Guy e3 Myriam Ullens Foundation (UCCA), based in Geneva and Beijing. She had curated many exhibitions around the world and is also the author of several books – mostly relating to the meeting of East and West, including fashion, jewellery and watchmaking history – that were rewarded on two occasions by international institutions.*

## 如果化妝盒會說話...

Dr. Estelle Niklès van Osselt

據說，有一天，查理斯·雅寶（Charles Arpels，1880-1951 年）注意到他的朋友佛羅倫斯·傑·古爾德（Florence Gould，1895-1983 年）用一個破舊的錫盒將她的唇膏、粉盒、打火機和幾張鈔票收納。這個做法既實用又聰明，但與這位社交名媛的優雅形象並不相符。這件簡單的事觸發了雅寶的靈感，而「化妝盒」（minaudière）從此誕生。（圖 1）

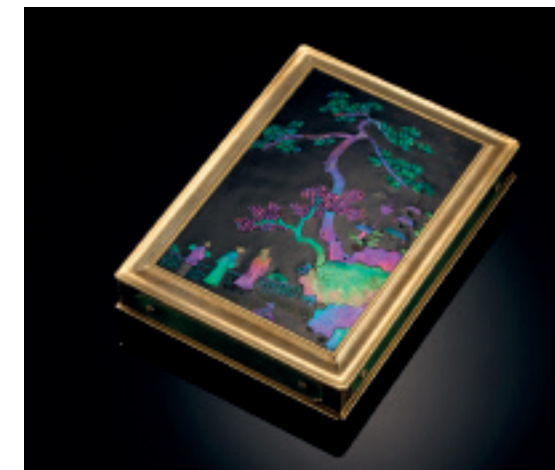
在上世紀初，化妝盒成為時尚女性的必備單品。隨後，為滿足她們的願望，巴黎的珠寶商們創造出精美絕倫的藝術品。

在兩次世界大戰之間，著名的珠寶品牌（梵克雅寶、卡地亞、拉克洛什兄弟、寶詩龍等）都曾精心地設計和推出化妝盒。它們由珍貴的材料製成，裝飾精美。如若打開它，會驚訝地發現裡面沒有一寸空間是浪費的。鏡子之下是精細嵌入的容器，隱藏粉餅和唇膏之類的化妝品。（圖 2）



13  
Nécessaire  
Laclouche Frères  
Paris, c. 1925  
Gold, enamel, diamond, jadeite, rock crystal and pearl  
8.7 x 4.6 x 1.2 cm  
Liang Yi Museum (X-15)

化妝盒  
拉克洛什兄弟  
巴黎，約 1925 年  
金、琺瑯、鑽石、水晶、珍珠和玉  
8.7 x 4.6 x 1.2 公分  
兩依藏博物館 (X-15)



14  
Compact  
Laclouche  
Paris, c. 1925  
Gold, lacquer, mother-of-pearl, diamond and tortoiseshell  
7.1 x 5.4 x 1 cm  
Liang Yi Museum (10)

粉盒  
拉克洛什兄弟  
巴黎，約 1925 年  
金、漆、珍珠母、鑽石和玳瑁  
7.1 x 5.4 x 1 公分  
兩依藏博物館 (10)

女性隨身攜帶的物品有時包括髮梳、香水、打火機、香煙、小鐘錶和幾張鈔票等，置於化妝盒中。這種新奇的盒子在英文稱為「vanity case」- 聽起來像是一種警告 - 似乎所裝的東西都是無謂無用的。而法文中的「nécessaire」（必需品）卻完全相反……

長期以來，西方一直將女性視為「室內生物」。20 世紀初發行的時尚雜誌雖然目標讀者為女性，但仍由男性主導撰寫。其中提到女性應該成為「家中的小精靈」。在細閱文字時，女性讀者定能學到如何成為配偶的「好伴侶」（「Soyons de bonne compagnie!」Gazette du Bon Ton，1912 年），學習如何穿著得體，舉止得當，知道在各種場合下該談論什麼以及如何表現。取悅丈夫是一件多麼偉大的成就呀！但是，這阻止不了女性實現自己的野心。

在同一本雜誌中，一些意味深長的插畫描繪了女士們飼養被鎖在籠中的鳥或困於缸中的魚，或許可以被理解為女士內心壓抑悲傷的映照。也許除了這個珠光寶氣的小盒子之外，沒有什麼能夠更好地滿足她們的夢想了。（圖 3 及 4）



事實上，化妝盒裡的每一件物品都是經過精心挑選的，它們代表了每個女性的個人追求。化妝盒似乎在女主人耳邊低語，彷彿從貝殼中聽到海的聲音般。（圖5）

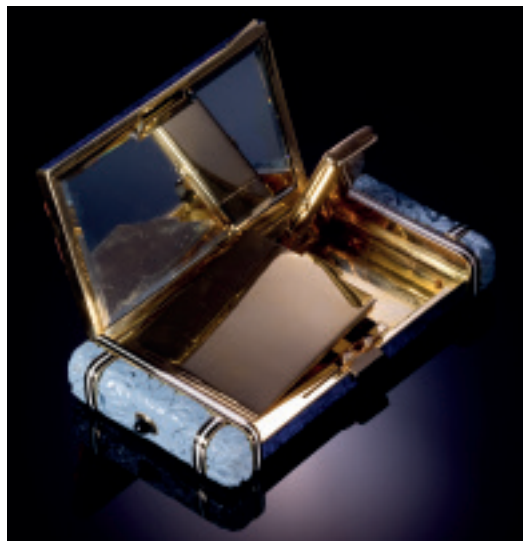
上世紀初對於女性來講是一條漫長的解放之路。女性想要跨出家門，過上更好的社交生活。為此，她們首先擺脫胸衣的束縛。這件幾百年來禁錮著她們的身體強行塑造出美妙輪廓的衣服逐漸被捨棄。時裝設計師們亦迅速反應，推出了令顧客能更加自由地外出的流暢設計。接下來女性亦把留了數世紀的長髮剪短，從前的長髮打理耗時，亦為女性過生活的束縛。由此，女士們開始聚集在一起運動、跳舞；有的開始旅行、開車甚至自己賺錢！化妝盒就像一個忠實的夥伴，和她們一起外出，靜靜地聆聽她們的對話，時而被握在手中、時而固定在戒指上；有時則被放在絲緞袋裡或被優雅地放置在桌上。這件珍貴的物品分享著女性最私密的秘密。（圖6）

隨著時尚的演變，女性開始在公眾場合化妝。這又是一個大膽的舉措，因為化妝品長期以來被禁止使用。它被認為是不恰當的，是道德敗壞的象徵。為了對抗，像嬌蘭的香水製造商會不斷增添創新的產品推出市場，例如將胭脂塑造成筆狀，再以滑動或旋轉的機制裝入管狀容器中。1920年，化學家 Paul Baudecroux 製作了一種顏色持久不掉的唇膏，並註冊為「rouge baiser」- 意為親吻時不會留下任何痕跡。（圖7）



15  
Compact  
Ostertag, c. 1925  
Gold, enamel, coral and jasper  
9.8 x 5 x 1.5 cm  
Liang Yi Museum (N-58)

粉盒  
奧斯塔塔格  
約1925年  
金、琺瑯、珊瑚和碧玉  
9.8 x 5 x 1.5 公分  
兩依藏博物館 (N-58)



「Rouge baiser」非常成功，因此多種色調的產品亦應運而生，且常伴隨著具有暗示性的名字，如「Intrigue」、「Froufrou」、「Prelude」、「Bagatelle」等。它並很快被競爭對手爭相效仿。（圖8）

不久，相襯顏色的指甲油也相繼問世，以實現完美配搭。最終女性可以以最美的姿態出門了，而化妝盒則可以隨時隨地為她們提供補妝支援。

在那個時期，「現代」女性即使吸煙時也會遭到非議。當時吸煙視為男性象徵，女性試著做同樣的事則被視為庸俗。香煙商巧妙地將香煙比作「自由的火炬」，用於對抗社會障礙。由此，「化妝盒」包含的亦為社會高度危險和革命性的物品！

在兩次世界大戰之間，女性逃離了既定的規則，她們夢想著探索充滿意外邂逅的新天地，夢想著擁有自己的生活。為了跟上這一新趨勢，設計師們盡情發揮想像力，為新時代女性提供完美的服裝、配

套的珠寶和配飾。他們的靈感來自藝術、文學、建築和考古等多個領域；很快，「異域風情」成為大膽和美麗的象徵！鑲滿珠寶的化妝盒從一個小錫盒開始，逐步演變成了一個百寶箱，向女性呈現了整個世界。看著受法貝熱（Karl Fabergé, 1846-1920年）復活節彩蛋的啟發而應用在化妝盒上的扭索紋琺瑯，幻想有一天，女性被邀請前往聖彼得堡的宮殿，一窺沙皇最珍貴的藏品。（圖9）

第二天，她們可能會發現自己坐在圖案借鑒自波斯細密畫的飛毯上，置身於她們自己的《一千零一夜》中（圖10）。

她們也可以去到印度，在君主的秘密花園中看色彩繽紛的孔雀；又或者去到法老的土地上漫遊。（圖11）

其後，各式各樣的「nécessaires」（化妝盒）陳列在巴黎的精品商店中，女士們爭相尋找她們的新夥伴 - 一個符合她們的需求、品味和願望的最佳搭檔。化妝盒呈現了如此多的風格，而其中許多範例的靈感都取自中國這遙遠的國度。（圖12）

在第一次世界大戰之後，由於珍貴材料嚴重短缺，珠寶商不得不開始找尋新的創意。清王朝（1644-1911）的衰落使得皇室文物外流至西方，這也為西方設計師們提供了全新的視角。突然大量可得的玉石、水晶、粉水晶、珊瑚、碧玉、紅玉髓、縞瑪瑙、綠松石、珍珠母、漆器和點翠幫助他們克服了供給困難。不僅如此，他們還探索了一系列新的裝飾「語彙」，以鮮豔的色彩融匯捲龍、鳳凰、獅子、佛像、人像，花卉和山水建築。（圖13、14及15）

設計師們深受啟發，歐洲的女士們為之驚嘆，「中國風」隨即風靡一時。

有趣的是，在同一時間，上海（也被稱為「東方小巴黎」）的中國女性也在經歷著類似的解放之路，她們摒棄了纏足，剪短了頭髮，開始化妝、吸煙、唱歌、跳舞、並轉向……歐洲時尚！在世界的兩端，女性密切地關注和欽慕著對方，不言而喻的是，她們都渴望著更好的生活。

那時為女士們量身定制的服裝、珠寶和珍貴物品述說著她們對自由的無限渴望。其中，化妝盒就像是一份女性的獨立宣言。它挑戰了當時社會種種限制，成為了女性現代性的真正標誌。想想這些嵌在盒子裡的鏡子可能看到的一切，是多麼迷人！（圖16）

兩依藏博物館珍藏的珠寶晚宴包、粉盒和化妝盒，無疑是講述整個故事的最佳範例。近800件精美的藝術品，歷經25年的收藏，展現了細膩的品味和專業的鑑賞力，如同一本「女性最好的朋友」精選集。



16  
Advertisement for "Ricils-doux" (Now you may laugh until you cry, or cry of joy)  
1960s  
Private collection, Picture by Thierry van Osselt

廣告「Ricils-doux」（現在你可以笑到落淚，或喜極而泣），20世紀60年代。私人收藏。  
圖片由Thierry van Osselt提供。

Dr Estelle Niklès van Osselt 博士曾在日內瓦、倫敦和北京的大學研究藝術和亞洲史。目前在一家瑞士手錶品牌的文物部門工作。她曾以策展人身份於香港故宮博物館、日內瓦鮑氏東方藝術館和北京尤倫斯基基金會（UCCA 尤倫斯當代藝術中心）作。她主要研究東西方文化交匯有關，包括時尚、珠寶和製錶歷史，並為此主題策劃了許多展覽及出版著作。



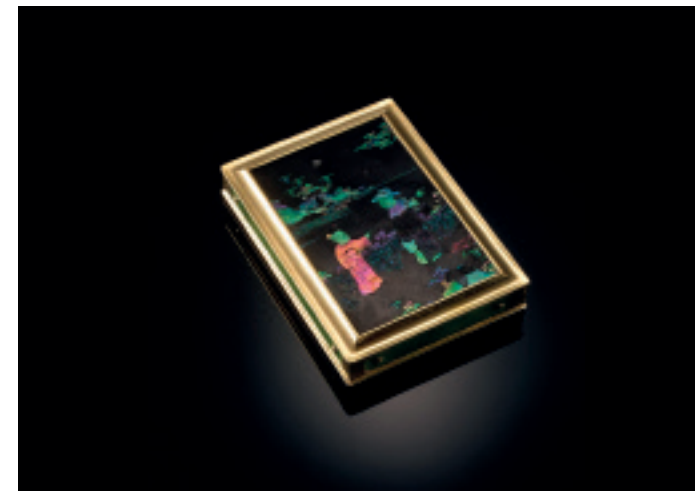
# 拉克洛什兄弟 LACLOCHE FRÈRES



41  
**Nécessaire**  
Lacloche Frères  
Paris, c. 1925  
Gold, carnelian, enamel, jade,  
diamond and ivory  
3.8 x 4.1 x 9.2 cm

**化妝盒**  
拉克洛什兄弟  
巴黎，約 1925 年  
金、紅瑪瑙、琺瑯、玉、  
鑽石和象牙  
3.8 x 4.1 x 9.2 公分

N-40



42  
**Compact**  
Lacloche Frères  
Paris, c. 1925  
Gold, lacquer, mother-of-pearl and diamond  
7.1 x 5.4 x 1 cm

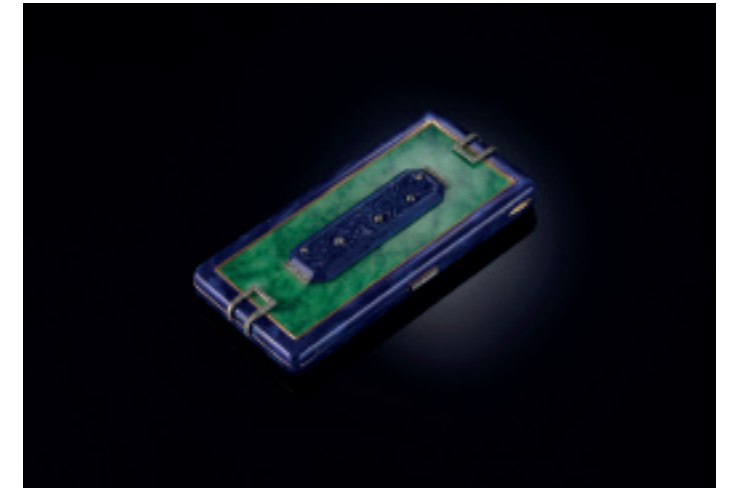
**粉盒**  
拉克洛什兄弟  
巴黎，約 1925 年  
金、漆、珍珠母和鑽石  
7.1 x 5.4 x 1 公分

10

43  
**Compact**  
Lacloche Frères  
Paris, c. 1925  
Gold, diamond, lapis lazuli and enamel  
9.2 x 4.5 x 1.1 cm

**粉盒**  
拉克洛什兄弟  
巴黎，約 1925 年  
金、鑽石、青金石和琺瑯  
9.2 x 4.5 x 1.1 公分

N-124



44  
**Nécessaire**  
Lacloche Frères  
Paris, c. 1925  
Gold, enamel, diamond, jadeite, rock crystal and pearl  
8.7 x 4.6 x 1.2 cm

**化妝盒**  
拉克洛什兄弟  
巴黎，約 1925 年  
金、琺瑯、鑽石、水晶、珍珠和玉  
8.7 x 4.6 x 1.2 公分

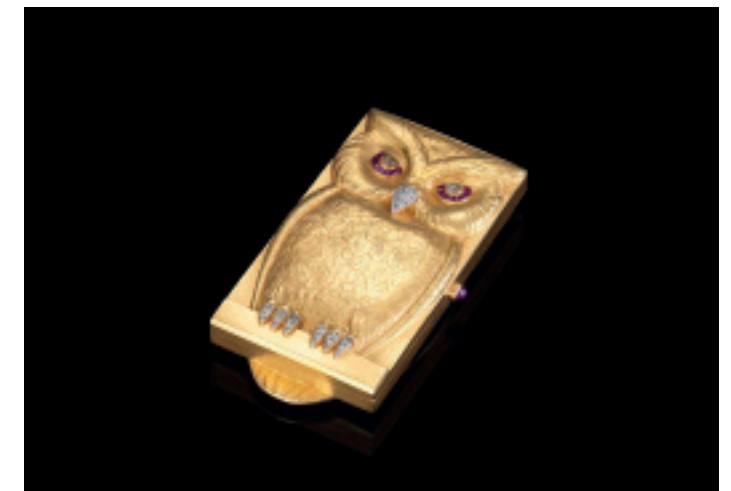
X-15



45  
**Vanity**  
Lacloche Frères  
Paris, c. 1905  
Gold, moonstone, diamond and ruby  
8.2 x 4.5 x 1.5 cm

**小盒**  
拉克洛什兄弟  
巴黎，約 1905 年  
金、月光石、鑽石和紅寶石  
8.2 x 4.5 x 1.5 公分

A-129



# Nécessaire – Something that is Necessary

Isabelle Frank

The term vanity case evokes 18th century square boxes made from luxury materials filled with powder, wigs, perfumes, brushes and so on—everything a travelling aristocrat would need to make themselves presentable. It also makes me think of small, plastic make-up kits, prevalent from the mid-twentieth century on and still much in use today, and of contemporary hand-carried bags for professional make-up artists.

I discovered how these small, precious objects embodied major artistic, cultural, and historical shifts occurring between the two World Wars when I curated the exhibition “*Art Deco. The France-China Connection*” at the Indra and Harry Banga Gallery at Hong Kong’s City University in 2019, and borrowed 90 vanity cases from Liang Yi’s collection. My professional interest in these functional luxurious objects ended with the exhibition, but not my fascination. Each object, as I had learned, held many layers of meaning, such as this Lacloue nécessaire, a miniature work of art, not quite 10 centimeters high and 4.1 centimeters wide, dating from circa 1925, and resplendent with gold, carnelian, enamel, jade, diamond and ivory (fig. 1).

The boxy shape of the piece makes one want to handle it, while its sensuous carnelian surface seems to ask to be caressed. The barely visible centre seam allows one to open this beautiful object. Inside, like a magic trick, one discovers miniature, movable features installed with clockwork-like mechanisms: a lipstick holder, a mirror, spaces for powder and rouge (others can include a miniature comb, pencil and so on). Though made in Paris, there is a Chinese-looking emblem on the lid, done in diamonds against a black ground, and the sides have Chinese jade plaques.

Why were such precious yet functional items made? And for whom? Perhaps one can start with this piece’s name. The French term nécessaire means something that is necessary—seemingly inappropriate for such a luxury product. The name, like its English equivalent, vanity case, originally referred to 18th and 19th century traveling cases, accompanying the upper classes on their grand European tours. From its origins then, the vanity case or nécessaire has been associated with personal grooming of the aristocracy.

The Liang Yi nécessaire, however, clearly meets a different set of expectations and needs. What it documents, first of all, is a major transformation in the lives of all women—aristocratic, middle-class, and even working-class. Much has been written about the emancipation of women during World War I and between the two World Wars. World War I enabled women for the first time to enter the professional work force, discreetly taking over jobs formerly occupied by men. This also meant a freedom of movement and communication, facilitated by new transportation systems and the invention of the car, the airplane and the telephone; in some countries women could even vote. Their new freedom was visually represented through bobbed hair, shorter dresses (even trousers), smoking, and perhaps most relevant here, the use of make-up.

The sense of innovation, of the beginning of a modern era, was encouraged by radio, newspapers, women’s magazines, and especially the new medium of film. Within the vast new Art Deco

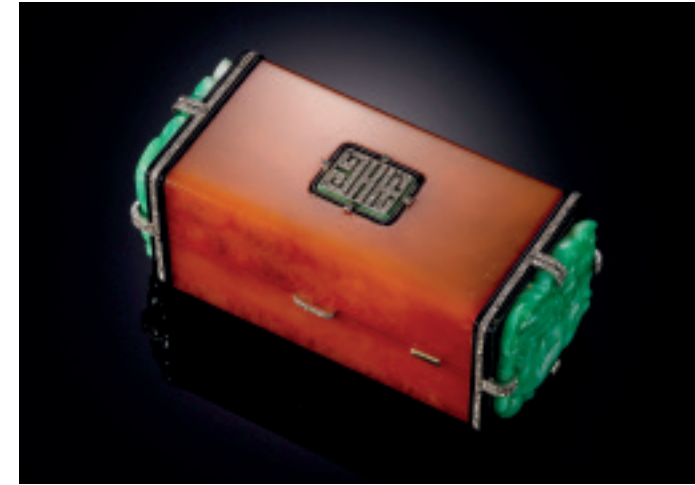
cinemas, where women could go by themselves, they would see the latest fashions and modes of living, whether fictional or real. And from the film stars, who wore foundation, blush, lipstick and mascara, formerly called face paint, they learned how to use make-up, a product that became available to all. What had once been frowned upon because of its association with prostitutes, actresses and loose women, became acceptable—even expected—for society ladies. For the manufacturers, the question then became how best to provide and package make-up for the newly emancipated, wealthy woman.

Jewellers and manufacturers quickly developed a solution. Women who went about town during the day, and attended evening parties at night, needed their make-up kits close at hand, ideally as small accessories. And as an accessory, just like belts, shoes, and jewelry, these objects also needed to meet the rigorous standards of high fashion design. And thus the nécessaires or vanity cases were born, to be worn as bracelets, attached to belts, kept in small purses, used and displayed as needed.

The precious stones and level of craftsmanship of the Lacloue nécessaire transformed it into a precious object meant to be admired. The miniature levers and hinges that create nested compartments also represent a wondrous achievement, based on the craftsmanship of watchmakers. The beautiful case opens, revealing these mechanical parts to the surprise and delight of the owners’ friends. The variety of forms these luxury items could take is truly astounding, ranging from attached lipstick and powder cases, sporting miniature watches, to slim and elegant ones, resembling cigarette cases, some encrusted with jewels, others with plain gold surfaces. The evident commercial success of these luxurious items can be seen by the thousands still in existence today. And, one should add, these only represent the jeweled variety; most were produced in cheaper versions, such as Bakelite, making them accessible to different classes of women.

I have chosen this particular piece for several reasons all connected to its artistic style. Vanity cases from the 1920s and 30s naturally reflect the contemporary style of Art Deco. First developed in France, Art Deco intentionally sought to capture the spirit of the modern age through pulsing colour, geometric forms and stylised, moving lines; it soon became a truly global style, spreading across Europe, Asia, the Americas, and Africa. Art Deco was carried by travellers on trans-Atlantic steamers (and the ships’ interior decorations as well), spread through journals and magazines, and was brought to distant lands through external commission by patrons wishing to import the latest European fashion. Because of its geometric, stylised forms, Art Deco could seamlessly adopt artistic features from other countries into its overall pattern.

The Lacloue vanity case exhibits the simplicity and appeal of Art Deco. Its rectangular shape on four sides has a veneer of carnelian stone, with a rich, gold-orange timber. The simple, untouched surface provides the main decoration of the object, a hallmark of Art Deco that privileged the beauty of pure materials. Here the sensuous surface is only broken by



Nécessaire  
c. 1925  
Gold, carnelian, enamel, jade, diamond and ivory  
3.8 x 4.1 x 9.2 cm  
Liang Yi Museum (N-40)

化妝盒  
約 1925 年  
金、紅瑪瑙、琺瑯、玉、鑽石和象牙  
3.8 x 4.1 x 9.2 公分  
兩依藏博物館 (N-40)

discreet hinges along the horizontal axis for the opening and closing of the container. In addition, there is a central seal or character in the middle of the lid, done in small, studded diamonds, against a green ground and outlined in black enamel. The shape resembles that of a Chinese character (perhaps *shou* or ‘long life’), but it is not completely legible as such. Rather, it is probably an imaginary creation, playing with the horizontal and vertical lines normally making up a Chinese character. Like the centerpiece’s external frame, the small rectangular emblem is discreetly outlined in rows of small diamonds enhanced by black enamel.

The only other decorations are two carved jade plaques, each attached to the rectangle’s square end. These are also placed against a black enamel ground and held in place by four diamond-studded clasps. The two carved jade pieces are slightly different, but both depict a coiled *chi* dragon (hornless dragon) with clouds, all clearly of Chinese origin. Apparently these original Chinese plaques were chosen by the French designer to add a colourful and (for the French) unusual material, the jade’s green contrasting beautifully with the red orange of the carnelian. One can admire how the coiled dragons also fit perfectly within the Art Deco aesthetic. They are contained within a loose square, and their coiled forms tress the jade’s boundaries, enhancing the sense of constricted energy—another feature much used by Art Deco designers, who liked to contain moving lines and stylised forms within clear geometric frames.

The three Chinese or Chinese-like elements of this vanity case display the designer’s taste for the exotic, especially Asian motifs and materials. Such a preference was prevalent among

French designers and jewelers of that period, who looked to Africa, Asia and South America for new inspiration. As here, they would sometimes insert finished pieces created elsewhere into their own work, in what today we might call cultural appropriation.

Of course, the French love of Chinese styles and materials dates back to the 17th and 18th centuries, when fine porcelains and silks began arriving in larger quantities in Europe. The French also developed an artistic style characterised by an imaginary Chinese design termed “Chinoiserie.” They too would dismantle Chinese and Japanese woodwork to reappropriate and insert the lacquered sections into French desks and cabinets for the aristocracy. The Lacloue nécessaire is a descendant of this earlier tradition, though it attempts to be slightly more correct in its creative interpretation of Asian motifs. It displays the beauty of relatively unfamiliar semi-precious materials, such as jade, and one wonders whether the carnelian might not have been a substitute for amber, of similar color, highly prized by the Chinese.

Rarely does a single object capture the multi-faceted spirit of an epoch as does this Lacloue vanity case. A functional yet luxurious object, the nécessaire was designed for the newly emancipated society lady, whose educated tastes would make her appreciate its unusual materials, Chinese carvings, subtly luxurious decoration, miniature mechanisms and, of course, the latest beauty products contained therein.

*Isabelle Frank is Consulting Curator, Indra and Harry Banga Gallery, City University of Hong Kong.*



## 化妝盒 – 必要之物

Isabelle Frank

「化妝盒」(nécessaire) 這個詞讓人聯想到十八世紀用奢華材料製成的四方盒子，裡面裝著脂粉、假髮、香水、刷子等，滿足貴族於出行時整理儀容所需。這也讓我想起了二十世紀中期開始流行，至今仍然廣泛使用的塑料化妝套件，以及專業化妝師使用的手提包。

在 2019 年，我在香港城市大學的般哥展覽館策劃了展覽「裝飾藝術：當法國與中國交匯」，並從兩依藏博物館借展了 90 個化妝盒。那是候我發現了這些精緻的珍貴化妝盒如何體現了兩次世界大戰期間發生的重大藝術、文化和歷史變遷。我對這些實用的奢華物品的專業興趣隨著展覽的結束而告一段落，但我對其的迷戀卻沒有消退。每件均意蘊豐富，例如這個約 1925 年製作的 Lacluche 化妝盒，一件不到 10 公分高、4.1 公分寬的微型藝術品，已經裝飾有黃金、紅玉髓、琺瑯、玉石、鑽石和象牙，璀璨奪目。

這個方形設計令人忍不住想要將其握在手中，而它誘人的紅玉髓表面似乎也在邀請觸碰。透過那幾乎不可見的開口打開後，它的內部像魔術般，設有鐘錶般精密的微型可移動部件，包括：唇膏、鏡子、粉盒和胭脂盤（其他化妝盒還可能包括迷你梳子、鉛筆等）。儘管這件作品製於巴黎，但表面上有一用鑽石點綴在黑色背景上的中國風徽章，兩側還更鑲嵌中國玉雕。

為何要製作這些既珍貴又實用的物品？又是為誰製作的？或許可以從名字開始探討。法文中 nécessaire 意思是必需品，但對於這樣一件奢侈品來說，這個解釋似乎不太恰當。它的名字，就像它的英文對應詞「vanity case」一樣，最初指的是十八、十九世紀貴族在歐洲旅行時使用的旅行箱。從那時起，化妝盒或 nécessaire 就與貴族的個人儀容聯繫在了一起。

然而，兩依藏博物館的化妝盒顯然滿足了一套不同的期望和需求。首先，它記錄了不同階級女性，包括貴族、中產甚至工人生活中的一次重大轉變。關於第一次世和第二次世界大戰之間女性解放的論述已經有很多。第一次世界大戰使女性首次能夠進入專業勞動力市場，她們開始悄然接替以往由男性主導的工作崗位。這得益於同時期新的交通系統的發展，如汽車、飛機和電話的發明，意味著流動和通訊上的自由；女性在一些國家甚至獲得了投票權。女性新的自由通過「鮑伯頭」、短裙（或褲子）、吸煙和化妝得以體現。

由收音機、報紙、女性雜誌和新興的電影媒體所助長的創新意識，標誌著一個現代時代的開始。在眾多的新藝術裝飾風格影院中，女性可以單獨前往觀看電影，從中觀看流行的服飾和生活方式。女性從電影明星學會如何使用化妝品如粉底、腮紅、口紅和睫毛膏；曾經被稱為「面上顏料」的產品如今變得大眾化。過去因與妓女、女演員和蕩婦扯上關係而不被接納的化妝品，現在變成上流社會女性所期待的商品。在製造商的角度，如何最佳地為這些新獲解放且闊綽的女性提供更好包裝的化妝品是必要條件。

珠寶商和製造商迅速找到了解決方案。對於在白天在城裡四處走動；晚上參加晚宴派對的女性而言，最理想的化妝盒需要能隨身攜帶，甚至可以作為小配飾。而作為配飾，就如同腰帶、鞋子和珠寶一樣，需要達到高級時尚設計的嚴格標準。於是，化妝盒(nécessaire) 應運而生：它可以當作手鐲佩戴，可以繫在腰帶上，也可以置於手袋，根據需要使用和展示。

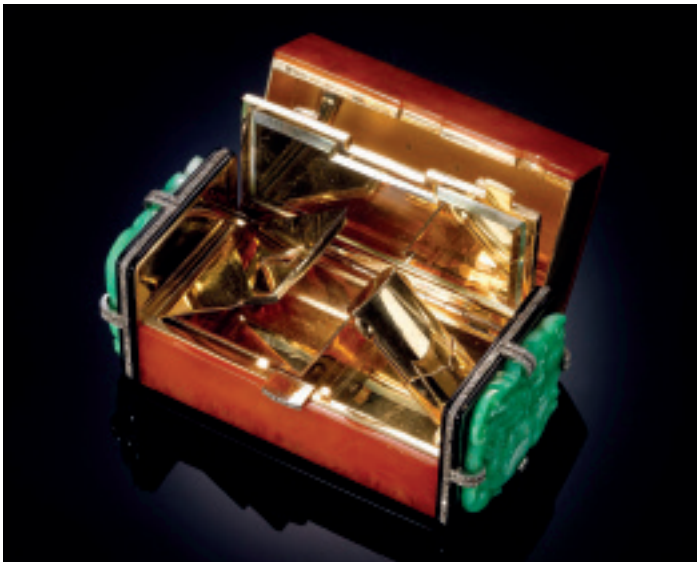
珍貴的寶石和高超的工藝水準將 Lacluche 化妝盒打造為一件珍品。基於鐘錶匠的絕妙工藝，甫打開這個化妝盒可見微小的機關和各隔間反映出令人嘆為觀止的工藝。這些奢侈品的形式多種多樣，包括附帶唇膏和粉盒的，亦有內置鐘錶；有的纖細優雅如香煙盒，有些鑲嵌寶石，有些則是純金表面等等。至今仍有成千上萬件的奢華化妝盒流傳印證了它們顯著的商業成功。此外，必須補充的是，此文僅涉及鑲有寶石的種類；當時市場上大多數款式都採用了更便宜的材料，比如樹膠，使不同階層的女性都能夠承擔使用。

我選擇寫關於這件特定的化妝盒有幾個原因，但離不開它的藝術風格。上世紀 20 年代和 30 年代的化妝盒自然地反映了當時的裝飾藝術風格。首先在法國發展的裝飾藝術風格通過對比的色彩、幾何形狀和流暢線條來捕捉現代精神；它很快成為真正的全球化風格，散佈到歐洲、亞洲、美洲和非洲。裝飾藝術風格通過跨大西洋的蒸汽船旅者（以及船隻的室內裝飾）、期刊和雜誌傳播，也通過希望引進最新歐洲潮流客人的委託，裝飾藝術風格亦被帶到了遙遠的地域。由於其幾何流暢的形式，裝飾藝術無縫地將其他國家的藝術特色融入其整體圖案中。

Lacluche 化妝盒則展示了裝飾藝術風格的簡潔和吸引力。它的四面呈矩形飾有帶豐富金橙色紋路的紅玉髓。簡潔的而無雕刻的表面成為了主要裝飾，

Nécessaire  
c. 1925  
Gold, carnelian, enamel, jade, diamond and ivory  
3.8 x 4.1 x 9.2 cm  
Liang Yi Museum (N-40)

化妝盒  
約 1925 年  
金、紅瑪瑙、琺瑯、玉、鑽石和象牙  
3.8 x 4.1 x 9.2 公分  
兩依藏博物館 (N-40)



突顯出裝飾藝術風格強調純粹材料的美的一個特點。化妝盒賞心悅目的的表面僅被用於開合的纖細鉸鏈被打破。此外，化妝盒的中央有一個鑲嵌鑽石的小徽章或字符，其鑲嵌在綠色背景上，並用黑色琺瑯勾勒輪廓。它的形狀類似於漢字「壽」但並不完全可辨。它亦可能是利用構成漢字的橫線和豎線的一種玩味虛構的創造。與外框一樣，小徽章以小顆鑽石及黑色琺瑯勾勒輪廓。

化妝盒上僅有的其他裝飾是兩則帶雕刻的玉石。同樣地，它們置於黑色琺瑯上，並由四個鑲鑽搭扣固定。兩則雕刻略有不同，但都描繪顯然源自中國在盤旋的螭龍（無角龍）和雲彩。這些中國玉石是由法國設計師添加，以增添色彩的和異域材料，玉石的綠與紅玉髓的紅橙色形成鮮明亮麗的對比。正方形框架內的螭龍生動勾勒出玉石的邊界，亦完美地融入藝術裝飾風格。藝術裝飾設計師特別喜歡將動態線條包含在明確的幾何框架之中。

這個化妝盒的三個中國元素展現了設計師對異國情調，特別是亞洲元素和材料的喜愛。這種偏好在那個時期的法國設計師和珠寶商中很盛行，他們向非洲、亞洲和南美洲找尋新的靈感。亦如化妝盒的例子，會將其他地方創作的成品添加到作品中。這個現象今天我們稱之為「文化挪用」(cultural appropriation)。

當然，法國人對中國風格和材料的熱愛可以追溯到大量精美瓷器 and 絲綢入口到歐洲的十七到十八世紀。法國人還發展出一種以想象中國設計為特色的藝術風格「Chinoiserie」。法國工匠會將中國和日本的木製品拆解，將漆器部分挪用到為法國貴族製作的書桌和櫃子中。儘管試圖在對亞洲圖案正確詮釋，Lacluche 化妝盒亦繼承了這一早期傳統。它展現了法國人不熟悉的材料的美，例如玉，亦令人不禁開始思考紅玉髓是否可能是顏色類似的，深受中國人喜愛的琥珀的替代品。

很少有單一物品能像這個 Lacluche 化妝盒一樣捕捉到一個時代的多面性。作為一個實用又奢華的物品，這個化妝盒是為新解放的上流社會的女士設計。這群女性受過良好的教育，懂得欣賞其不同尋常的材質、以至中式雕刻、精巧奢華的裝飾、細微的機械裝置，當然還有其中包含的最新化妝產品。

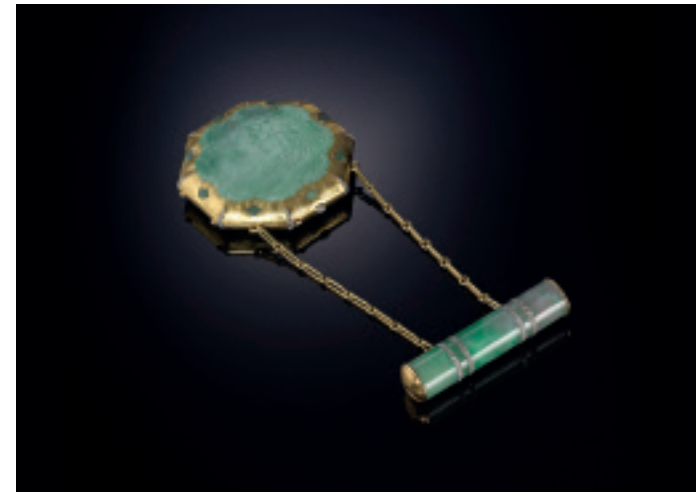
*Isabelle Frank*，顧問策展人，香港城市大學般哥展覽館。



# 寶詩龍 BOUCHERON



46  
**Nécessaire**  
Boucheron  
1930s  
Gold, jade, enamel, diamond and ivory  
18.5 x 5.5 x 2.2 cm  
  
化妝盒  
寶詩龍  
1930年代  
金、玉、琺瑯、鑽石和象牙  
18.5 x 5.5 x 2.2 公分  
  
A-352



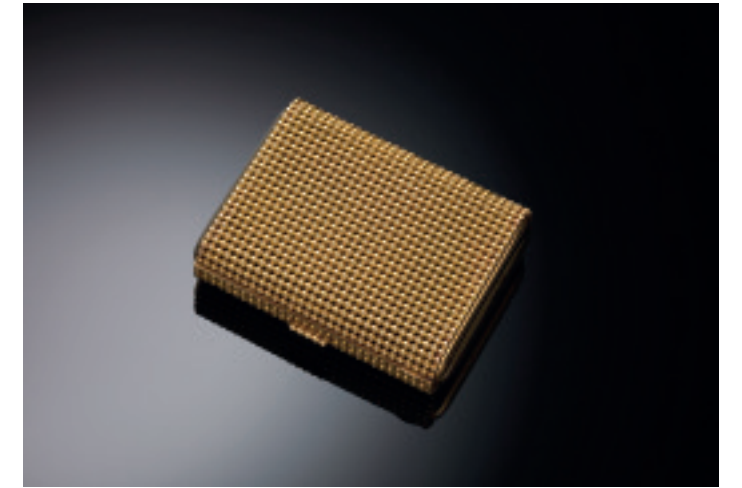
47  
**Compact with a Separate Lipstick**  
Boucheron  
Paris, c. 1920  
Jade, gold, diamond and ivory  
1.4 x 6.4 cm

粉盒及唇膏盒  
寶詩龍  
巴黎，約1920年  
玉、金、鑽石和象牙  
1.4 x 6.4 公分  
  
X-65

48  
**Compact**  
Boucheron  
Paris, c. 1950  
Gold  
2.3 x 6.5 x 8.2 cm

粉盒  
寶詩龍  
巴黎，約1950年  
金  
2.3 x 6.5 x 8.2 公分

A-257



49  
**Compact**  
Boucheron  
Paris, c. 1945  
Gold, silver, diamond and ruby  
2.2 x 8.5 x 13 cm

粉盒  
寶詩龍  
巴黎，約1945年  
金、銀、鑽石和紅寶石  
2.2 x 8.5 x 13 公分

62



50  
**Nécessaire**  
Boucheron  
Paris, c. 1940  
Silver, gold, sapphire, ruby and tortoiseshell  
8.5 x 11.7 x 13 cm

化妝盒  
寶詩龍  
巴黎，約1940年  
銀、金、藍寶石、紅寶石和玳瑁  
8.5 x 11.7 x 13 公分

56/P3





# 卡地亞 CARTIER



51  
**Nécessaire**  
Cartier  
c. 1925  
Gold, enamel, diamond and jade  
8.3 x 4.7 x 2.7 cm

粉盒  
卡地亞  
約 1925 年  
金、瑤瑯、鑽石和玉  
8.3 x 4.7 x 2.7 公分

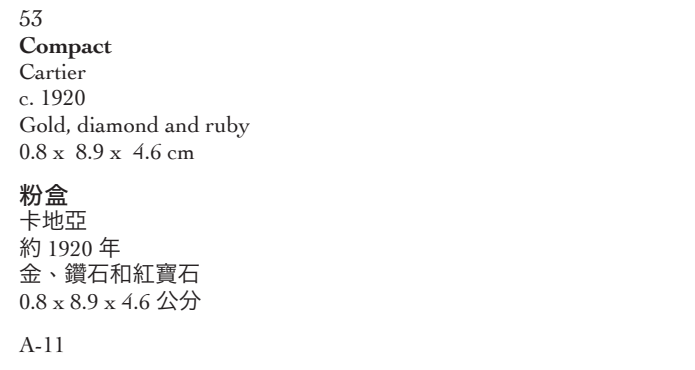
N-77



52  
**Compact**  
Cartier  
c. 1960  
Gold, diamond and sapphire  
6.8 x 4.8 x 2.5 cm

粉盒  
卡地亞  
約 1960 年  
金、鑽石和藍寶石  
6.8 x 4.8 x 2.5 公分

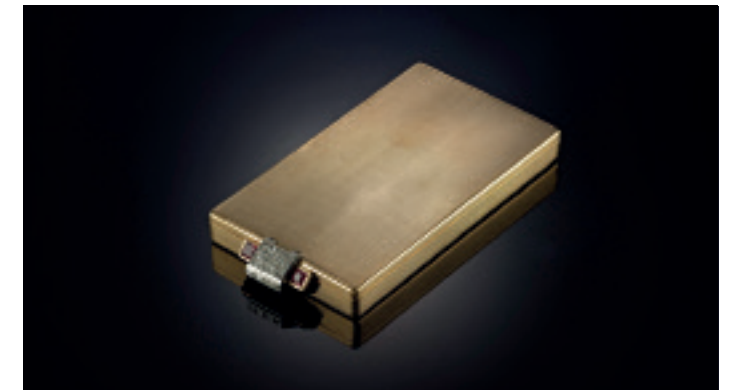
N-110



53  
**Compact**  
Cartier  
c. 1920  
Gold, diamond and ruby  
0.8 x 8.9 x 4.6 cm

粉盒  
卡地亞  
約 1920 年  
金、鑽石和紅寶石  
0.8 x 8.9 x 4.6 公分

A-11



54  
**Nécessaire**  
Cartier  
c. 1930  
Copper, lapis lazuli, ruby, leather and tortoiseshell  
15.5 x 11.3 x 2.3 cm

化妝盒  
卡地亞  
約 1930 年  
銅、青金石、紅寶石、皮革和玳瑁  
15.5 x 11.3 x 2.3 公分

N-112



55  
**Compact**  
Cartier  
c. 1950  
Yellow gold, diamond, enamel and nephrite  
3 x 11.3 x 4.9cm

粉盒  
卡地亞  
約 1950 年  
黃金、鑽石、瑤瑯和玉  
3 x 11.3 x 4.9 公分

A-326



56  
**Evening Bag**  
Cartier  
c. 1950  
Silk, gold and sapphire  
20 x 13 cm

晚宴袋  
卡地亞  
約 1950 年  
絲綢、金和藍寶石  
20 x 13 公分

X-82



# 梵克雅寶 VAN CLEEF & ARPELS



While the terms “minaudière” and “nécessaire” appear interchangeable in modern usage, it was in fact Van Cleef & Arpels which coined the term “minaudière” in 1933, after the name of the family estate outside Paris. Strictly speaking therefore, a minaudière should only refer to a VCA vanity, while a nécessaire can be made by any other jewellery house.

雖然「minaudière」和「nécessaire」字義上能混淆使用，實際上「minaudière」一詞由梵克雅寶 (Van Cleef & Arpels) 於 1933 年創造，靈感來源於法國巴黎鄉村的梵克家族莊園。因此「minaudière」僅指梵克雅寶製作的化妝盒，而「nécessaire」則可指任何珠寶品牌的化妝盒。

57  
**Minaudière**  
Van Cleef & Arpels  
c. 1950  
Gold, silver, ruby and enamel  
10.2 x 9.8 x 3.2 cm

化妝盒  
梵克雅寶  
約 1950 年  
金、銀、紅寶石和琺瑯  
10.2 x 9.8 x 3.2 公分

A-25



58  
**Minaudière**  
Van Cleef & Arpels  
c. 1940  
Gold, lacquer and ruby  
2 x 12 x 15 cm

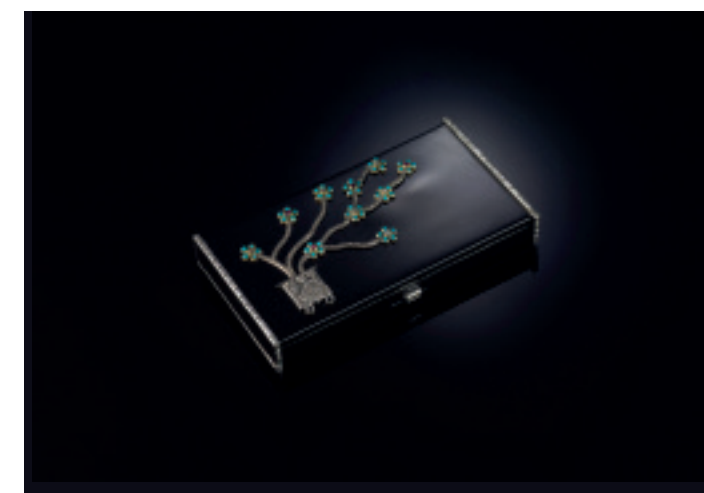
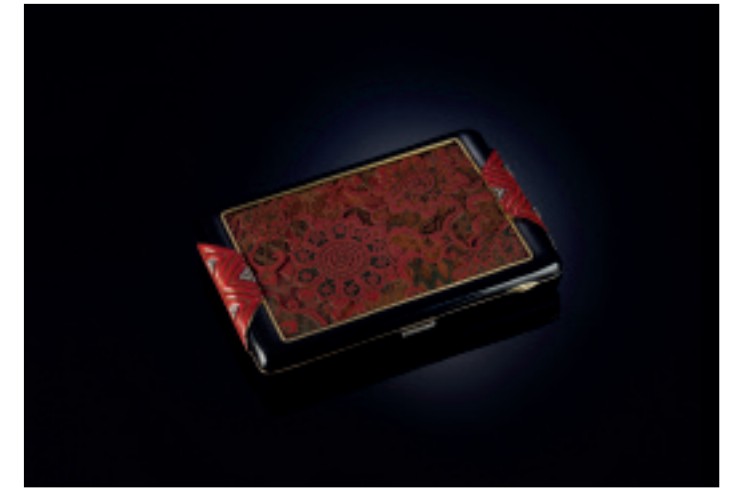
化妝盒  
梵克雅寶  
約 1940 年  
金、漆和紅寶石  
2 x 12 x 15 公分

117

59  
**Compact**  
Van Cleef & Arpels  
Paris, c. 1930  
Gold, diamond, lacquer and enamel  
1.6 x 6.2 x 9.2 cm

粉盒  
梵克雅寶  
巴黎，約 1930 年  
金、鑽石、漆和琺瑯  
1.6 x 6.2 x 9.2 公分

N-134



60  
**Compact**  
Van Cleef & Arpels  
Paris, c. 1930  
Gold, diamond, turquoise and ruby  
8.4 x 4.5 x 1 cm

粉盒  
梵克雅寶  
巴黎，約 1930 年  
金、鑽石、綠松石和紅寶石  
8.4 x 4.5 x 1 公分

N-136

61  
**Evening Bag**  
Van Cleef & Arpels  
New York, c. 1900  
Gold, turquoise, ruby and diamond  
9.8 x 3.1 cm

晚宴袋  
梵克雅寶  
紐約，約 1900 年  
金、綠松石、紅寶石和鑽石  
9.8 x 3.1 公分

X-22





# 蒂芙尼 TIFFANY & CO.



62  
**Vanity**  
Schlumberger (made for Tiffany & Co.)  
c. 1950  
Gold, sapphire and emerald  
2.2 x 4.8 cm

小盒  
斯倫貝謝 (為蒂芙尼製作)  
1950 年  
金、藍寶石和綠寶石  
2.2 x 4.8 公分

A-70



63  
**Vanity**  
Pierre Brun (made for Tiffany & Co.)  
c. 1940  
Gold  
6 x 4.3 cm

小盒  
Pierre Brun (為蒂芙尼製作)  
約 1940 年  
金  
6 x 4.3 公分

A-82

64  
**Compact**  
Schlumberger (made for Tiffany & Co.)  
c. 1950  
Gold, peridot and turquoise  
6.3 x 5.4 x 5.4 cm

粉盒  
斯倫貝謝 (為蒂芙尼製作)  
約 1950 年  
金、橄欖石和綠松石  
6.3 x 5.4 x 5.4 公分

A-110



65  
**Compact**  
Tiffany & Co.  
c. 1950  
Gold, emerald and diamond  
2.3 x 4.3 x 5.4 cm

粉盒  
蒂芙尼  
約 1950 年  
金、綠寶石和鑽石  
2.3 x 4.3 x 5.4 公分

93



66  
**Evening Bag**  
Tiffany & Co.  
c. 1955  
Gold, diamond and emerald  
6.3 x 8 x 14.7 cm

晚宴袋  
蒂芙尼  
約 1955 年  
金、鑽石和綠寶石  
6.3 x 8 x 14.7 公分

N-174



# 布契拉提 BUCCELLATI



67  
Evening Bag with Accessories  
Buccellati  
c. 1970  
Gold, emerald, diamond, silver and tortoiseshell  
1.5 x 4.5 x 15.5 cm  
晚宴袋及飾物  
布契拉提  
約 1970 年  
金、綠寶石、鑽石、銀和玳瑁  
1.5 x 4.5 x 15.5 公分

A-363



68  
Evening Bag  
M. Buccellati  
1970-1980  
Silver and gold  
4.9 x 8.9 x 17.8 cm

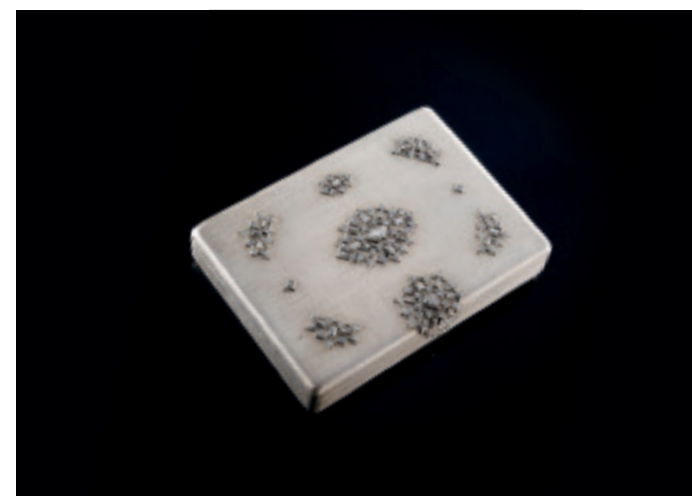
晚宴袋  
布契拉提  
1970-1980 年  
銀和金  
4.9 x 8.9 x 17.8 公分

118

69  
Compact  
M. Buccellati  
Italy, c. 1970  
Gold and diamond  
0.5 x 6 x 6 cm

粉盒  
布契拉提  
意大利，約 1970 年  
金和鑽石  
0.5 x 6 x 6 公分

122



70  
Compact  
Buccellati  
Italy, c. 1970  
Silver and diamond  
2.9 x 10.3 x 14 cm

粉盒  
布契拉提  
意大利，約 1970 年  
銀和鑽石  
2.9 x 10.3 x 14 公分

123

71  
Compact  
M. Buccellati  
c. 1980  
Silver  
8.1 x 6.9 x 1.4 cm

粉盒  
布契拉提  
約 1980 年  
銀  
8.1 x 6.9 x 1.4 公分

125





# 寶格麗 BULGARI



72  
**Compact**  
Bulgari  
c. 1960  
Gold, enamel and diamond  
7.1 x 6.4 x 2.2 cm

粉盒  
寶格麗  
約 1960 年  
金、琺瑯和鑽石  
7.1 x 6.4 x 2.2 公分

111



73  
**Evening Bag**  
Bulgari  
c. 1920  
Gold  
17 x 8 cm

晚宴袋  
寶格麗  
約 1920 年  
金  
17 x 8 公分

N-149

74  
**Evening Bag**  
Bulgari  
c. 1950  
Tortoiseshell, gold and diamond  
16.5 x 10.2 cm

晚宴袋  
寶格麗  
約 1950 年  
玳瑁、金和鑽石  
16.5 x 10.2 公分

X-70



75  
**Compact**  
Bulgari  
c. 1960  
Gold and sapphire  
2.1 x 6.1 x 8.4 cm

粉盒  
寶格麗  
約 1960 年  
金和藍寶石  
2.1 x 6.1 x 8.4 公分

N-72



76  
**Vanity with a Compact and a Lighter**  
Bulgari  
c. 1960  
Gold and diamond  
2.3 x 6 x 15.4 cm (Vanity)  
1.9 x 5.9 x 8.4 cm (Compact)  
1.7 x 2.8 x 6.8 cm (Lighter)

小盒、粉盒和打火機套裝  
寶格麗  
約 1960 年  
金和鑽石  
2.3 x 6 x 15.4 cm (小盒)  
1.9 x 5.9 x 8.4 cm (粉盒)  
1.7 x 2.8 x 6.8 cm (打火機)

A-117



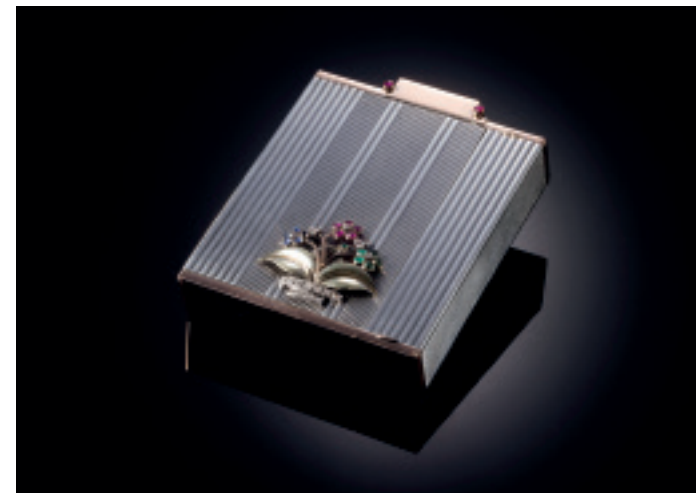
# 奧斯特塔格 OSTERTAG



77  
**Compact**  
Ostertag, c. 1925  
Gold, enamel, coral and jasper  
9.8 x 5 x 1.5 cm

粉盒  
奧斯特塔格  
約 1925 年  
金、琺瑯、珊瑚和碧玉  
9.8 x 5 x 1.5 公分

N-58



78  
**Nécessaire**  
Arnold Ostertag  
c. 1940  
Gold, silver, sapphire and beryl  
7 x 8 x 1.7 cm

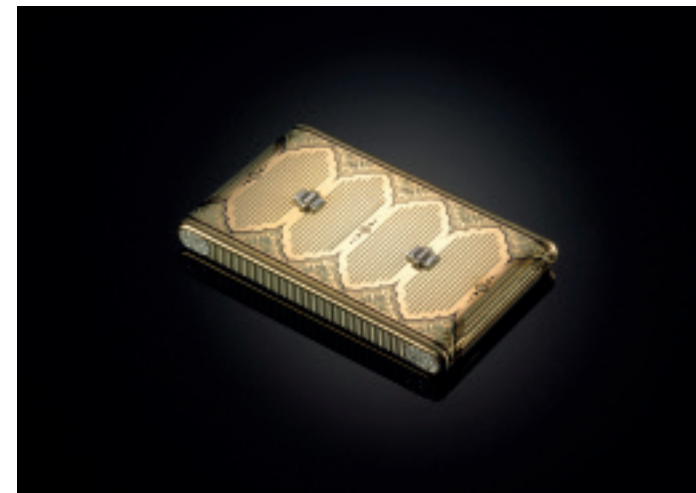
化妝盒  
奧斯特塔格  
約 1940 年  
金、銀、藍寶石和綠柱石  
7 x 8 x 1.7 公分

N-14

79  
**Nécessaire**  
Ostertag  
c. 1940  
Gold, diamond and yellow sapphire  
8 x 7 x 1.7 cm

化妝盒  
奧斯特塔格  
約 1940 年  
金、鑽石和黃色藍寶石  
8 x 7 x 1.7 公分

A-36



80  
**Compact**  
Ostertag  
c. 1925  
Gold, diamond and enamel  
8.1 x 5.1 x 0.8 cm

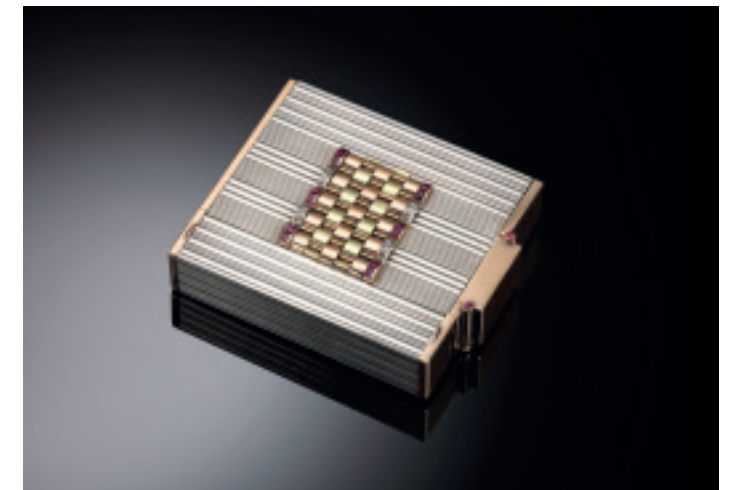
粉盒  
奧斯特塔格  
約 1925 年  
金、琺瑯和鑽石  
8.1 x 5.1 x 0.8 公分

N-95

81  
**Nécessaire**  
Ostertag  
c. 1930  
Gold, ruby and diamond  
7 x 8.5 x 1.7 cm

化妝盒  
奧斯特塔格  
約 1930 年代  
金、紅寶石和鑽石  
7 x 8.5 x 1.7 公分

A-251





# 勒內·博伊文 RENÉ BOIVIN



82  
**Compact with a Lipstick**  
René Boivin  
c. 1950  
Gold and diamond Compact  
Compact 1.4 x 8.1 cm  
Lipstick 5.3 x 1.8 cm

粉盒及唇膏盒  
勒內·博伊文  
約 1950 年  
金和鑽石  
粉盒：1.4 x 8.1 公分  
唇膏盒：5.3 x 1.8 公分

N-125



83  
**Compact**  
René Boivin  
c. 1940  
Silver and wood  
1.6 x 7.7 cm

粉盒  
勒內·博伊文  
約 1940 年  
銀和木  
1.6 x 7.7 公分

A-313

84  
**Compact**  
René Boivin  
Paris, c. 1960  
Gold  
3 x 6 x 7 cm

粉盒  
勒內·博伊文  
巴黎，約 1960 年  
金  
3 x 6 x 7 公分

133



85  
**Compact with a Perfume Bottle and a Lipstick**  
René Boivin  
Paris, c. 1938  
Silver, enamel and ruby  
Compact : 7 x 7 x 1.7 cm  
Perfume bottle : 4 x 3.4 x 2 cm  
Lipstick : 5.9 x 2.7 x 1.7 cm

粉盒、香水瓶和唇膏套裝  
勒內·博伊文  
巴黎，約 1938 年  
銀、琺瑯和紅寶石  
粉盒：7 x 7 x 1.7 公分  
香水瓶：4 x 3.4 x 2 公分  
唇膏：5.9 x 2.7 x 1.7 公分

N-66

86  
**Evening Bag**  
René Boivin, c. 1960  
Gold and suede  
10.8 x 6.8 cm

晚宴袋  
勒內·博伊文  
約 1960 年  
金和麂皮  
10.8 x 6.8 公分

N-153



# 愛馬仕 HERMÈS



87  
**Compact**  
Hermès  
c. 1940  
Enamel, leather and precious metal  
7.1 x 7.1 x 1.5 cm

粉盒  
愛馬仕  
約 1940 年  
琺瑯、皮革和貴金屬  
7.1 x 7.1 x 1.5 公分

N-11



88  
**Nécessaire**  
Hermès  
c. 1960  
Silver and sapphire  
15.8 x 6.5 x 2.8 cm

化妝盒  
愛馬仕  
約 1960 年  
銀和藍寶石  
15.8 x 6.5 x 2.8 公分

N-46

89  
**Compact**  
Hermès  
c. 1970  
Silver and gold  
8.04 x 6.91 x 1.09 cm

粉盒  
愛馬仕  
約 1970 年  
銀和金  
8.04 x 6.91 x 1.09 公分

N-168



90  
**Nécessaire**  
Hermès  
c. 1950  
Silver and gold  
11.62 x 6.14 x 2.88 cm

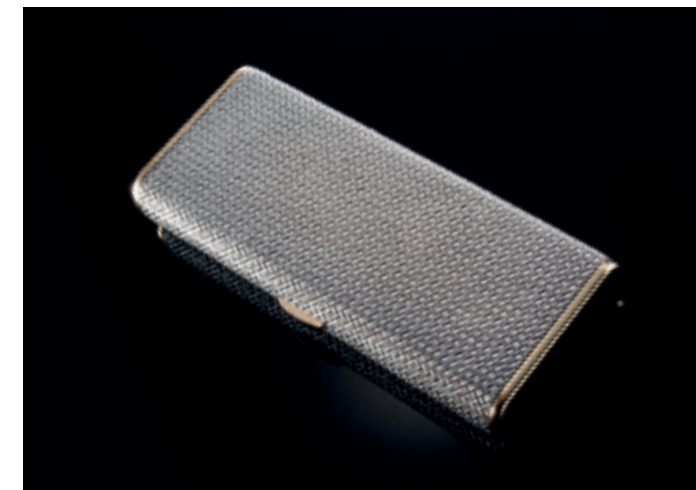
化妝盒  
愛馬仕  
約 1950 年  
銀和金  
11.62 x 6.14 x 2.88 公分

X-43

91  
**Nécessaire**  
Hermès  
c. 1950  
Silver, gold and tortoiseshell  
16.9 x 7 x 4.2 cm

化妝盒  
愛馬仕  
約 1950 年  
銀、金和玳瑁  
16.9 x 7 x 4.2 公分

119





# The Audacious Life of the Jazz Age Vanity Case

Patricia Zilkha

The roaring twenties had barely concluded when F. Scott Fitzgerald wrote his nostalgic 1931 essay on the Jazz Age. He wrote, “It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire.” It was this age that gave birth to the vanity case, objects so luxurious and extravagant, made of solid gold and inlaid with the most precious gems, yet ones that ladies casually wore for their outrageous nights out on the town.

If only we could retrace their steps, bear witness to Fitzgerald’s “upper tenth of a nation living with the insouciance of grand dukes and the casualness of chorus girls.” What was it like getting ready for one of these evenings, touting a vanity case? Where did one go? What did one see, drink, experience?

Gone were the days of corsets and ladies’ maids trussing women into elaborate outfits that took hours to button, lace, trim, pin and sew one into. The flapper merely slithered into airy, gauzy, silky dresses. The dropped waist, the shortened hem line, the sequins and the fringes embellishing these dresses all intended to highlight the dance movements later in the

evening. Bobbed hair required much less attention, a strategic spit curl (literally affixed with spit) here and there would do. And, whereas the wearing of makeup was seen as scandalous a short decade before, it was now essential. Max Factor, Maybelline, Shiseido, among many, started creating products designed for the modern woman. Kohl was applied around the eyes along with mascara (a technique known since the time of Cleopatra); eyebrows were drawn with pencil; powder and blush applied liberally onto the face and cheeks; and don’t forget the knees! Last, but most importantly, the lips were shaped into a fashionable “Cupid’s Bow” possibly using Helena Rubinstein “self-shaping lipstick” or with a delicious cherry-flavored stick.

Some of these products were packed into one’s precious vanity cases, “the necessaires” for the evening, ready to re-apply as needed throughout the night of revelry. Last, but not least, cigarettes were indispensable, along with the iconic cigarette holder, which sometimes thrillingly matched the vanity cases. Finally, one was ready for the evening.

Automobiles, another new luxury in this era, would whisk one around town hopping from bar to club. Women could drive, adding to their independence. Conveniently, automobiles also provided privacy for late night kisses and more!

But first, there were drinks and there were shows and there was music and there was dancing.

In London, drinks at the Savoy or the Ritz were de rigueur to launch the evening, with champagne or cocktails, the new craze coming from America. One could order a Sidecar, invented at the Ritz, a delectable blend of cognac, orange liqueur and lemon juice with a sugared rim. Or a Hanky Panky, created at the Savoy, with sweet vermouth, Italian amaro and mostly gin. Then onto a nightclub like The Cave of the Golden Calf for some avant-garde entertainment or the Kit-Cat Club for an eclectic mix of performances and to sweat the night away on the dance floor to the rhythm of the charleston, fox trot, Brazilian samba, or the irresistibly salacious shimmy.

In Paris, the most glamorous, the most liberated, and the least segregated city, the Ritz was also on the roster for the evening. One could arrive with a puma on a leash, like the

Woolworth heir Woolie Donahue, no judgement or explanation required. Le Petit Bar, one of the first stylish bars to accept single women, was the place to casually encounter Cole Porter or Ernest Hemingway sipping a cognac or a Dry Martini with friends Zelda Fitzgerald and our writer F. Scott.

A quick tour of the powder room with the bejeweled cases, to fix one’s lipstick and re-powder one’s nose and then off to Montmartre, to the Grand Ecart with its glittering interior lined with mirrors. Or to visit the fashionably chic Chez Brick-Top where Bricktop, thus named because of her red hair and who was described by Cole Porter as having “talking feet and talking legs,” would teach the latest dance moves to celebrities and socialites by day and entertain them by night. And, of course, there was the Folies Bergere, notorious for its outrageous costumes, lavish backdrops and women on stage practically in the nude. The star attraction was none other than Josephine Baker who caused a furor with her energetic, exotic, erotic performances and her scanty costumes. In her most infamous dance, she vigorously gyrated her hips wearing a thong made from a string of bananas... and little else.

With its dazzling jazz clubs and intrepid African American expatriate performers, Montmartre was known as Harlem on the Seine. However, to truly witness this cultural effervescence one had to experience New York and, specifically, New York under prohibition, where flouting the rules was a game and finding tantalisingly illicit speakeasies, preferably with secret entrances and passwords required, was a nightly endeavour. After all, jazz was the direct product of the African American experience and cocktails were conceived not merely for fashion but as a necessity to mask the terrible taste of hooch and appalling quality of bootleg liquor.

Not all clubs were secret. One could join the nightly cavalcade of opulent cars bursting with a lavishly clad set, ladies dripping in diamonds, carrying vanity cases and zooming up to 142nd Street and Lenox Avenue. The Cotton Club, at the heart of Harlem, was operated by gangster Owney Madden. He ensured everything ran like clockwork from his prison cell in Sing Sing. He hired dancers that were “tall, tan and terrific” and guaranteed a steady stream of cocktails and exotic dishes to be served by men in red tuxedos whilst listening to the likes of Duke Ellington. A few blocks down, Small’s Paradise would do well to round up the night, the breakfast dance featuring a full floor show which began at 6am and, after, perhaps one could have another drink at someone’s fabulous house. Night and day merged into each other, an infinite cycle of delights.

It seemed like it would never stop, this glamorous world of decadence, loose morals and nocturnal amusement. Yet in 1929, the party ended. In Fitzgerald’s words, “the most expensive orgy in history was over”.



Josephine Baker wearing her banana belt  
By Lucien Waléry (1863–1929), circa 1926

Josephine Baker 穿著香蕉腰帶  
Lucien Waléry (1863–1929年) · 約 1926年



Art - Taste - Beauty, leaflets of feminine elegance  
February 1926, No. 66, 6th Year, p. 12: Creation Premet / Creation Doeuillet, anoniem, 1926  
Rijksmuseum

藝術 - 品味 - 美學，《優雅女性》雜誌單頁  
1926年2月，第66期，第6年，頁12：  
Creation Premet / Creation Doeuillet, anoniem, 1926  
阿姆斯特丹國家博物館

A hundred years later, Liang Yi Museum holds more than seven hundred vanity cases. Exquisite examples, wonderfully crafted of gold, enamelled, impressively inlaid with brilliant gem material, designed by renowned maisons like Van Cleef and Arpels, Lacroche Freres, Cartier, many date from the Jazz Age. Did they partake in the frenzied excess of that period? The only clues that remain are the occasional chunk of lipstick at the bottom of a bejewelled tube or some powder residue and shriveled puff inside the hidden gold compartments of the cases. One Cartier compact from 1920 bears the inscription, “Always & Always G 23.1.41”, the inner ivory notepad of a 1920 Belioz Leroy necessaire, a barely discernible scribbled “Call Freddy.” Beyond those barely decipherable and meager hints, we have no further evidence of the journey of these cases.

The vanities now live stored in museum protective cases, veritable relics, as unusable in our world as any other obsolete object from an ancient time. We would never dream of toting one of these to a rowdy evening out. Despite drawing parallels between the 1920s and the 2020s following the Covid-19 pandemic, our 20s seem timid and tame by comparison. Our roaring has yet to materialise. And whilst reviving the use of the vanity case is beyond our realm of possibilities, we should consider taking a page out of Cole Porter’s lyrics, “Let’s be outrageous, let’s misbehave”.

*Patricia Zilkha is an art historian, gemologist and lecturer at L'ÉCOLE, School of Jewelry Arts.*



## 放肆的生活：爵士時代的化妝盒

Patricia Zilkha

咆哮的二十年代剛剛結束，法蘭西斯·史考特·基·費茲傑羅（F. Scott Fitzgerald）就在 1931 年寫下了關於爵士時代的文章。他寫道：「這是一個奇蹟的時代，一個藝術的時代，一個揮金如土的時代，一個充滿諷刺的時代。」正是在這個時代，化妝盒（vanity case）出現。這些奢華且浮誇的小盒由純金打造，鑲嵌著最珍貴的寶石。女士們隨意攜帶這些精緻的化妝盒，盡情享受城中瘋狂的夜生活。如果能夠追溯她們的足跡，我們便能見證費茲傑羅所描述的那種景象：「佔全國十分之一人口的上流社會都像大公爵一樣醉生夢死，像合唱隊少女一般率性而為」。當一位女士拿著她的化妝盒準備投入這樣一個瘋狂的夜晚時，她會有何種體驗呢？她會去哪裡，看到什麼，喝些什麼，經歷些什麼？

昔日，女性須經歷繁複的服飾穿戴過程，耗費數小時由女僕協助扣鈕扣、系帶、裁剪、釘別針和縫合，以此將她們束縛進緊身胸衣和精緻的服裝中。如今這些日子已一去不復返。時尚前衛的女性穿上了輕盈的、薄紗般的、絲質的連衣裙。下垂的腰線、變短的裙擺、閃爍的亮片和流蘇裝飾，都是為了凸顯她們在晚間舞會中的優雅舞姿。流行的「鮑伯頭」只需簡單的打理，甚至一點唾液都可以將其固定成不同樣式的捲髮。化妝，這個在十年前還被視為可恥的行為，如今已是必不可少的。蜜絲佛陀、美寶蓮和資生堂等品牌開始推出專為現代女性設計的產品。在眼周化上濃黑的眼線和睫毛膏（一種埃及艷後時期就開始使用的化妝技巧）；用眉筆勾勒出眉毛；在臉頰塗抹蜜粉和腮紅；連膝蓋也一併上妝！最後，也是最重要的，是用赫蓮娜（Helena Rubinstein）或是帶有甜美櫻桃香味的唇膏，勾勒出時尚的「丘比特之弓」唇型。

這些化妝品被裝進珍貴的化妝盒中，成為夜晚的「必需品」，它們使女性得以在整夜的狂歡中隨時補妝。當然，香煙也是必不可少的，有時還配有與化妝盒相襯的標誌性煙嘴。就這樣，夜晚的一切準備已經就緒。汽車作為這個時代的新興奢侈品，載著人們在城市中穿梭，往返於酒吧和俱樂部之間。女性開車讓她們更加獨立，更為深夜的幽會提供了私密空間。

但首先，要有酒，要有表演，音樂和舞蹈。置身倫敦，在薩沃伊酒店（The Savoy）或麗思酒店（The

Ritz）點上一杯香檳或雞尾酒來開啟一晚的歡樂時光，已成為一種慣例；這也是來自美國的新潮流。人們可以點一杯麗思酒店創制的賽德卡（Sidecar）雞尾酒，這款飲品將干邑、橙味利口酒和檸檬汁巧妙融合，杯緣撒上糖邊，口感美妙。或者也可以品嚐一杯薩沃伊酒店特調的漢基帕基（Hanky Panky）雞尾酒，這款雞尾酒是由甜香艾酒、意大利利口酒和氈酒調制而成的。之後再前往 The Cave of the Golden Calf 這般前衛的夜總會，或者去 Kit-Cat Club 欣賞各種獨特的表演，並在舞池中隨著查爾斯頓舞、狐步舞、巴西桑巴等流行舞步盡興而舞。



Cosmetics advertisement with actress Gloria Swanson, Shadowland, November 1919, p. 75

化妝品廣告中的女演員格洛麗亞·斯旺森 (Gloria Swanson), Shadowland, 1919 年 11 月, 頁 75



Charleston, 1926-1927  
By Else Ernestine Neuländer-Simon (1900–1942)  
Gelatin silver print  
Height 22.7 x width 16.9 cm

查爾斯頓，1926-1927 年  
作者：Else Ernestine Neuländer-Simon (1900-1942)  
明膠銀鹽紙基  
高 22.7 x 寬 16.9 公分

在巴黎這座最奢華、最自由、和最具包容性的城市，麗思酒店也是深夜狂歡的熱門目的地之一。人們可以像名流 Woolie Donahue 那樣，牽著寵物美洲獅前來，無需任何解釋也不會受到任何評判。Le Petit Bar 是最早開始接待單身女性的時尚酒吧之一。在這裡，你或許會偶遇科爾·波特（Cole Porter）或厄恩斯特·海明威（Ernest Hemingway），與他們的朋友賽爾坦·費茲傑羅（Zelda Fitzgerald）和法蘭西斯·史考特·費茲傑羅（F. Scott）等作家們一起，悠閒地品嚐美酒。

打開鑲滿珠寶的化妝盒，迅速地補一補妝；先塗抹唇膏，再給鼻尖撲上一層輕粉，然後前往蒙馬特，去到那間室內鑲滿了閃閃發光的鏡子的 Grand Ecart 夜店。又或者去探訪時髦精緻的 Chez Brick-Top 小酒館。店主「Bricktop」因一頭紅髮而得名；科爾·波特（Cole Porter）會形容她擁有「會說話的腳和會說話的腿」。她白天教授社會名流最新的舞步，晚上則為他們帶來精彩的表演。除此之外，這裡還有本為咖啡館音樂廳的女神遊樂廳（Folies Bergere），因華麗的服裝，奢華的佈景和幾乎全裸登台的女演員而聞名。毫無疑問，最引人注目的就是約瑟芬碧嘉（Josephine Baker）。她那充滿活力、異國情調以及情色元素的表演和暴露的服裝引發了轟動。在她最聲名狼藉的舞蹈表演中，她大力地扭動著胯部；除了一串用香蕉做成的丁字褲，她幾乎一絲不掛。

蒙馬特以其迷人的爵士俱樂部和大膽的外籍非裔美國表演者而被稱為塞納河上的哈林。然而，要真正地感受這種文化活力，必須親臨紐約，尤其是禁酒令時期的紐約。在那裡，藐視規則是遊戲的一部分，而尋找誘人的，最好是需要密碼的、有秘密入口的非法地下酒吧更是他們每夜的追求。畢竟，爵士樂是非裔美國人的經歷的直接產物；而雞尾酒的出現也不僅僅是為了時尚，更是為了掩蓋劣質酒糟糕的味道。並非所有的俱樂部都是私密的。任何人都可以加入每晚飛馳在第 142 街（142nd Street）和萊諾克斯大道（Lenox Avenue）的奢華豪華車隊伍，車上擠滿了身著華服，戴滿鑽石，拿著化妝盒的名流。棉花俱樂部（The Cotton Club），位於哈林區的心臟地帶，由黑幫歐尼·麥登（Owney Madden）掌管運營。在他的經營下，這裡的一切都如同新新懲教所（Sing Sing）一樣井然有序。他只僱用「高挑、棕褐色膚色、極為出色的」舞者；並確保所有服務員都身著統一的紅色晚禮服，為賓客提供流暢的服務；而賓客則可以在艾靈頓公爵悠揚的音樂聲中，享受源源不斷的雞尾酒和異國風味的佳餚。幾個街區之外，斯摩爾天堂（Small's Paradise）為整個夜晚畫上圓滿的句號。精彩紛呈的早餐舞會於早上 6 點開始；之後，賓客們或許還可以到某人的豪宅中繼續暢飲。黑夜與白晝相互交融，歡樂無休止地循環著。這個充滿奢靡、頹廢、放蕩和夜生活的世界似乎永遠不





*Where there's smoke there's fire*  
By Russell Patterson (1893-1977).  
Ink and watercolor on board  
45.1 x 59.2 cm

哪裡有煙，哪裡就有火  
羅素·帕特森 (1893-1977 年)  
水墨設色紙板  
45.1 x 59.2 公分

會停歇。然而，1929 年，狂歡結束了。用費茲傑羅的話說，「歷史上最昂貴的狂歡結束了」。

百年後，兩依藏博物館收藏了七百餘件化妝盒。這些精美的化妝盒由黃金打造，或綴以琺瑯，或嵌以寶石。它們皆出自著名的珠寶品牌，如梵克雅寶、拉克羅什兄弟、卡地亞等，其中多數作品可以追溯到爵士時代。它們是否參與了那個時代的狂歡呢？僅存的線索是偶爾在鑲有珠寶的唇膏管底發現的殘留，或是在隱蔽的金色隔層內發現的一些粉末殘渣或乾癟粉撲。一件 1920 年的卡地亞化妝盒上刻有「永遠及永遠 G 23.1.41」（Always & Always G 23.1.41）的字樣；另一件 1920 年的白遼士萊羅伊化妝盒的象牙記事本內頁上潦草地寫著「打電話給弗雷迪」（Call Freddy）。除開這些微乎其微且難以破

譯的線索，我們找不到其他的證據來追溯這些化妝盒曾經歷的歲月。

如今，這些的化妝盒被珍藏在博物館的展示櫃中，是名副其實的歷史遺產；如同其他古物般，它們與現代生活脫節。我們不會再夢想拿著它們參加深夜的狂歡。儘管經歷了新冠肺炎疫情，我們今天與上世紀 20 年代相比，顯得怯懦又溫順。我們的咆哮時代尚未來臨。雖然已無法重興使用化妝盒的潮流，但我們或許應該借鑑科爾·波特的一句，「讓我們大膽任性，讓我們放肆一些吧！」

*Patricia Zilkha* 是一位古董和經典珠寶專家。她也是一位歷史學家和寶石學家，並在 L'ÉCOLE 珠寶藝術學校擔任講師。

## 其他 OTHERS



92  
**Nécessaire**  
Berlioz-Leroy  
Paris, c. 1920  
Gold, enamel, jade and diamond  
1.7 x 5.1 x 9.6 cm

化妝盒  
白遼士萊羅伊  
巴黎，約 1920 年  
金、琺瑯、玉和鑽石  
1.7 x 5.1 x 9.6 公分

A-143



93  
**Compact**  
Maker unknown  
c. 1925  
Gold, diamond and enamel  
8.5 x 5 x 1.1 cm

粉盒  
佚名工匠  
約 1925 年  
金、鑽石和琺瑯  
8.5 x 5 x 1.1 公分

A-254

## EUROPEAN SILVER

## Silver: A Pilgrim Art

Juan José Morales

Liang Yi Museum, within its remarkable collection of western historical silver, houses three outstanding examples that share something in common: the idea of a journey. These are a Victorian bottle made by Robert Garrard in London, in 1881 (fig. 1); and a pair of George V bottles, made by Edward Barnard and Sons Ltd. also in London, in 1929 (fig. 2). They are defined as pilgrim bottles for their shapes, flasks to hold water, each with two handles and a strap, for they are meant to be carried away. Such concepts were brought to England in the 17th century by Huguenot exiles fleeing persecution in France, these craftsmen brought along not only their skills but also inspiration in ancient art from distant places.

Yet the idea of journey rests not only in the function and form or in foreign skills and inspiration: in fact, this concept of travel is also essential to silver. In these three vessels the silver shines with a patina that speaks of the highest standards of both workmanship and raw material, the British hallmarks preserved since the Middle Ages. And it is precisely the perfection that can be achieved and the purity of this silver that invites reflection about silver's nature and its source. Britain has excelled in the art of silver for centuries, but the material has likely been only processed there, or rather, re-fashioned (the apt term in the field instead of recycled). And there is no contradiction that the local sublime is an expression of the universal appeal and value of silver. The intriguing question about the origin of silver then, blurred as it is, points beyond, to the transnational character of silver, and to its historic and global role.

Leather, ceramic, and metal pilgrim flasks had been made in the Mediterranean region since antiquity and later became relatively common in China and the Islamic world. Many earthenware ampoules with two handles have been found as pilgrims' relics in early Christian sites in Egypt. Their interesting shape eventually spread to other media, including glassmaking. Over time, it was only natural that some precious objects were created from this model, with the same shape, but designed to be works of art and no longer real traveller flasks. Thus, the allegory: a

utensil intended to be portable, transports the collector or the viewer elsewhere. Nothing new, but here eloquently portrayed. Ernest Gombrich, in his fundamental *Art and Illusion*, writes about objects as intermediaries—objects that represent the faraway, the concealed, the absent—between the spectator that looks at them and the invisible from where these objects came.

The word 'pilgrim' means foreign—the origin is Middle English, from Provençal *pelegrin*, from the Latin *peregrinus* 'foreign'. It conveys a potent idea: crossing into another land, not only a person who journeys to a sacred place for religious reasons, but also a traveller, a vagabond, a guest. Philosophically, we are all journeying through life, we are all pilgrims in this world. Two major works of literature consist of a group of stories bound together by a pilgrimage, Geoffrey Chaucer's *The Canterbury Tales* and *The Conference of the Birds* by Farid ud-Din Attar, also known as Attar of Nishapur; both use figurative pilgrimage or journey as the mean for self-knowledge and seeking God. From the east, the cultural significance of the Buddhist pilgrimages by Faxian, Xuanzang, and Yijing reverberate even today. Examples and references are endless, and so are its profound connotations. "Where are you headed?" is the question in Novalis's great novel *Heinrich von Ofterdingen*. "Back home as always," is the reply.

Unlike other functional vessels, these art forms conjure distant worlds back home, and the British collectors - discerning, educated - were well aware of these pilgrim bottles as metaphors. Let's look first at the one made by Robert Garrard, round as a canteen, and bearing more than a slight resemblance to a military bottle. Made in the 1870s, at the height of British expansion, it is no surprise that this elaborated silver bottle exalts the military values of the time, but also the age of Victorian explorers, David Livingstone and Richard Burton, and, for the first time, women explorers, Mary Kingsley and Isabella Bird. The pair of emblazoned bottles made by Edward Barnard and Sons Ltd., in pear shape, carries on the same self-confidence; made in 1929, it also marks a watershed. In autumn that year, the world economy crashed, and the Great Depression began.



1  
**Pilgrim Bottle**  
 Robert Garrard, London, 1881  
 Silver  
 67 x 30 cm  
 Liang Yi Museum (LYMS-003)

抱月瓶  
 Robert Garrard, 倫敦, 1881 年  
 銀  
 67 x 30 公分  
 兩依藏博物館 (LYMS-003)



## 銀器：一種朝聖藝術

Juan José Morales

兩件由Edward Barnard and Sons Ltd. 在1929年同樣於倫敦製造的喬治五世時期瓶子（圖2）。因其特殊形狀，配把手及為裝水攜帶之用，它們均被定義為抱月瓶（pilgrim bottle，也有譯作「朝聖者瓶」）。

兩收藏博物館所藏的眾多西方銀器中，三件精彩作品享有同一特點，即旅程的概念。此三件作品分別為：由Robert Garrard 在1881年製造於倫敦的維多利亞時期瓶子（圖1），以及一對由Edward Barnard and Sons Ltd. 在1929年同樣於倫敦製造的喬治五世時期瓶子（圖2）。因其特殊形狀，配把手及為裝水攜帶之用，它們均被定義為抱月瓶（pilgrim bottle，也有譯作「朝聖者瓶」）。該概念由17世紀流亡到英國的胡格諾教徒引入，這些工匠們不僅帶來了他們的技藝，亦帶來了遠方的古老藝術靈感。

然而，旅程這一概念不單體現在其功能和形式，亦或是外來的技能與靈感之中：事實上，旅程也是銀器的本質。這三件器皿的銀質的外表均閃耀著一種反映者工藝與原材料最高標準的包漿，這是自中世紀流傳而來的英式標記（hallmark）。而正是這種完美與純淨，激發了我們對銀的本質及其來源的思考。幾個世紀以來，英國一直以出眾的銀器藝術而聞名，但銀作為材料在英國只是被加工，或者應該說是「被重塑」（在這個領域，這個術語比「回收」更確切）。這也並不矛盾，因為這般卓越之作說明了銀的普遍吸引力和價值。關於銀的起源的這一問題，雖然模糊不清，但卻引領我們探討其外來性、歷史性及全球性。

皮革、陶瓷和金屬材質的抱月瓶較早見於古代地中海地區，其後廣泛出現於如今的中國和伊斯蘭地區。埃及的早期基督教遺址中，曾發現許多帶有兩個把手的陶製安甌，並被認定為朝聖者的遺物。這種有趣的形狀後來見於其他媒介，包括玻璃製品。隨著時間的推移，這類物品開始以更珍貴的形式被創造出來，它們被設計成藝術品，不再真正為旅程所用。事實上，這也不失一種隱喻：一件本應便攜之物，將收藏家或觀眾在觀賞時精神遨遊於異域。此非新事，然於此卻巧妙地呈現。Ernest Gombrich在他的著作《藝術與幻覺》（Art and Illusion）中寫道："物體是中介 -- 物體代表著遙遠、隱蔽和不存在 -- 介於觀看它們的觀眾和這些物體的無形來源之間。

「朝聖者」（pilgrim）一詞最初意指「異國」- 起源於中古英語，來自普羅旺斯語「pelegrin」，起源於拉丁文中「peregrinus」。該詞語傳達著一個深厚的概念：無論是為宗教原因而往聖地朝聖的人，還是旅行者、流浪者、客人，跨越到另一片土地的意念。從哲學角度來看，我們都在生命的旅途之中，亦為世界上的朝聖者。有兩部文學著作由一系列圍繞著朝聖之旅的故事展開，其一是Geoffrey Chaucer的《坎特伯里故事集》（*The Canterbury Tales*）和Farid ud-Din Attar（筆名Attar of Nishapur）的《百鳥朝鳳》（*The Conference of the Birds*）；上述作品都使用

to be the largest producer of silver in the world, double than the second, now China on par with Peru, while Bolivia and Chile round out the leading positions.

Other economic factors played out. During the end of the sixteenth and early 17th centuries the value of silver in China was twice as high in China as in Spain. The ratios of silver to gold were such that earnings from arbitrage alone were enormous. There was every incentive to channel silver to China, not only across the Pacific via the exclusive monopoly of the Spanish galleon, but also shipped from America to Europe across the Atlantic—the nearer to China, the higher its purchasing power. And as China was the largest and most populated country on earth and the factory of the world, the world economy was born, as Dennis O. Flynn and Arturo Giraldez put it, “with a silver spoon.” The world population then was small; in 1600 it was about 545 million, 610 million in 1700, and 900 million in 1800. And at a time of price volatility, uncertainty, risks, and large profits, one ship could make all the difference; nonetheless, the Spanish galleons were the largest ships in the age of sail, they could carry 2000 tons.

A last step in the integration of distant places around the world came with the perfection of the minting of the Spanish silver coin since 1732, with modern design and features, called *real de a ocho* or *peso*, the “piece of eight” immortalised in Robert Louis Stevenson’s *Treasure Island*. It had a more tangible reality, for this widest circulating coin became the first international currency, the precedent of the US dollar, and the foundation of the Chinese yuan, the Japanese yen, the Malaysian ringgit, all silver coins that followed the features of the Spanish coin, later dubbed Mexican dollar. Until recently, the New York Stock Exchange continued to quote stock prices in bits, another legacy of the Spanish silver coin.

Adam Smith acknowledged the significance of the Manila galleon trade in *The Wealth of Nations*, published in 1776:

1776年，亞當·斯密在《國富論》中討論了馬尼拉帆船貿易，以及其對世界經濟的影響。

1776年，亞當·斯密在《國富論》中討論了馬尼拉帆船貿易，以及其對世界經濟的影響。

1776年，亞當·斯密在《國富論》中討論了馬尼拉帆船貿易，以及其對世界經濟的影響。

The idea of globalisation before such term was coined has never been more cogently expressed : a maritime route linking the Pacific shores of Asia and America had the effect of connecting Asia and Europe, indeed the entire world, all thanks to silver, which has continued to adorn our homes, like these pilgrim bottles remind us, as a cosmopolitan art.

*Juan José Morales is contributing author to* The Lanqing Preference: Blue-and-Green Paintings by the Master of the Water, Pine and Stone Retreat *(2020)*, *and co-author of* Painter and Patron: The Maritime Silk Road in the Códice Casanatense *(2020)*, *and* The Silver Way: China, Spanish America and the Birth of Globalisation, 1565–1815 *(2017)*.

The prominence of silver in old civilisations from the Middle East to ancient Greece or India is attested by their surviving home wares, ornaments, and coins. In Song dynasty China, known for its vast ceramic production and technological achievements, it was however metalware, mainly silverware, and not ceramics, that was held in the highest esteem. Its use was widespread, as the eminent ceramic scholar Rose Kerr observed, noting that lack of vestiges, as silver can be melted away, may distort our understanding of that period. But there is a transcendental moment in the history of silver that has never been sufficiently emphasised when discussing silver as art: the “discovery” of silver mines in Spanish America in the mid-sixteenth century, which triggered a chain of events that transformed the world.

Mines in the Viceroyalty of New Spain (today Mexico and Central America), and in the Viceroyalty of Peru, mainly in Potosi, in present-day Bolivia, became seemingly inexhaustible sources of silver. In 1565, the expedition Legazpi-Urdaneta led to the Spaniards’ taking over the Philippines and to the charting of a safe route across the Pacific, linking it with Mexico, the jewel of the Spanish empire. Asia and America were united at last, and for the first time, people, goods, and ideas could travel around the world. The founding of Manila in 1571 as the capital for the Spaniards attracted Chinese traders, mainly Fujianese, that came to offer their wares from all over China but also to settle in ever-growing numbers, Manila becoming a Chinese city outside China though under Spanish rule. Instantly, a new maritime route was established between Manila and Acapulco, served by a yearly galleon sailing in each direction, the Manila Galleon or Nao de China. The ship carried Chinese silk and other Asian luxuries to America, while the west-bound ship brought silver from Spanish America. This was the longest lasting trading route in history, not a Silk Road, but a Silver Way, since silver and not silk was the crucial item of the trade, a trading route that was a catalyst of economic and cultural exchanges, with consequences beyond the parties directly involved.

By the late 16th century the Ming dynasty had consolidated all taxes into payments in silver—the Single-Whip system—even for peasants, who were no longer permitted to pay in kind. The Chinese money supply, serving more than a quarter of the world’s population had been standardised in silver. China was a manufacturing powerhouse and had the largest population on earth, their need and huge demand for silver would have worldwide implications.

Potosi, a veritable silver mountain, amounted to 60 percent of the world’s silver production in the 16th and 17th centuries—it was so renowned that Matteo Ricci marked the place in Chinese in his world map of 1602. Besides, the Spaniards developed the technology of mercury amalgamation that made silver extraction fast and more efficient, at a lower cost than anywhere else. The figures are staggering. In the eighteen century the Spanish American mines produced more silver than in the 16th and 17th centuries combined. Peru’s production in the 18th century more than tripled and surpassed its 17th century maximum. Even so, Mexico’s output was well over double Peru’s for most of the 19th century. The same rankings have remained thereafter and up to this day: Mexico continues



2

**Pair of Pilgrim Flasks**

Edward Barnard and Sons Ltd., London, 1929  
Silver  
Height 53 cm (each)  
Liang Yi Museum (LYMS-077)

抱月瓶一對  
Edward Barnard and Sons Ltd.，倫敦，1929 年  
銀  
高 53 公分（每個）  
兩依藏博物館 (LYMS-077)



白銀之路，因為白銀在此是貿易的關鍵商品。這條貿易路線也是當時經濟和文化交流的催化劑，其影響遠超直接參與的各方。

到 16 世紀末，明朝將所有稅收統一實行白銀支付的「一條鞭法」，即使是農民也不再允許以實物支付。中國的貨幣供應著全球四分之一以上的人口，已經實現了白銀標準化。中國是製造業強國，也是世界上人口最多的國家，因此對白銀的需求和龐大的需求將對全世界產生影響。

玻利維亞的波托西是一座名副其實的銀山，16 和 17 世紀的銀產量佔世界總產量的 60%。利瑪竇 (Matteo Ricci) 在他 1602 年繪製的世界地圖上用中文標出了這個地方，可見其名氣之大。此外，西班牙人也開發了混汞技術，使銀的提取速度更快、效率更高，成本也比其他地方更低。18 世紀，西班牙美洲礦場的銀產量超過了 16 世紀和 17 世紀的總和。秘魯在 18 世紀的產量是 17 世紀產量的三倍多。即便如此，在 19 世紀的大部分時間裡，墨西哥的產量仍遠遠超過秘魯的兩倍。此後直至今日，墨西哥的產量排名一直保持不變。作為世界上最大的白銀生產國，墨西哥比第二名多出一倍，現在中國與秘魯並駕齊驅，而玻利維亞和智利則位居前列。

其他經濟因素也發揮了作用。16 世紀末和 17 世紀初，中國的白銀價值是西班牙的兩倍。白銀與黃金的比率如此之高，光是套利收益就十分巨大。人們有充分的動機將白銀運往中國，不僅透過西班牙的獨家壟斷跨越太平洋，還從美洲跨越大西洋運往歐洲，因為離中國越近，白銀的購買力就越高。中國是地球上面積最大、人口最多的國家，也是世界工廠，因此，正如 Dennis O. Flynn 和 Arturo Giraldez 所說，世界經濟是「含著銀湯匙」誕生的。當時世界人口不多，1600 年約 5.45 億，1700 年為 6.1 億，1800 年為 9 億。在價格波動、不確定性、風險和巨額利潤並存的時代，一艘船就能決定一切；儘管如

此，可載重 2000 噸的西班牙大帆船仍是風帆時代最大的船隻。

世界各地的融合的最後一步，是西班牙銀錢鑄造的完善。自 1732 年起，西班牙開始鑄造具有現代設計和特徵的銀幣，稱為西班牙銀圓 (real de a ocho 或 peso)，即 Robert Louis Stevenson 在《金銀島》(Treasure Island) 中經典的「八角銀圓」。它有更具體的現實意義，因為這種流通範圍最廣的硬幣成為第一種國際貨幣，是美元的先驅，也是人民幣、日元、馬來西亞令吉的基礎，所有這些銀幣都沿用了西班牙硬幣的特徵，後來被稱為墨西哥元。時至今日，紐約證券交易所仍保留著源自西班牙銀幣的遺風，以比特形式報價。

1776 年，Adam Smith 在《國富論》(The Wealth of Nations) 中承認了馬尼拉大帆船貿易的重要性：

（白銀）是阿卡普爾科船隻駛往馬尼拉的最有價值的商品。新大陸的白銀似乎成為連接這個舊世界兩端的主要商品，而正是通過它，這些遙遠的地方才得以互相聯繫。

在全球化一詞出現之前，全球化的概念就已經得到了最有力的詮釋：一條連接亞洲和美洲太平洋沿岸的海上航線將亞洲和歐洲，甚至整個世界聯繫在了一起，而這一切都要歸功於白銀，白銀作為一種世界性的藝術一直裝飾著我們的家，就像這些抱月瓶一直以來對我們的提醒。

Juan José Morales 的其他著作：《The Lanqing Preference: Blue-and-Green Paintings by the Master of the Water, Pine and Stone Retreat》(2020)、《Painter and Patron: The Maritime Silk Road in the Códice Casanatense》(2020) 以及《The Silver Way: China, Spanish America and the Birth of Globalisation, 1565–1815》(2017)。

94

**Monteith**

Patrick Robertson  
Edinburgh, England, 1782  
Silver-gilt  
Diameter 54cm

**Ladle**

Maker Unknown  
London, 1728  
Silver-gilt  
Length 47cm

**凍酒器**

Patrick Robertson  
英國，愛丁堡，1782 年  
銀鍍金  
直徑 54 公分

**長柄湯匙**

佚名工匠  
倫敦，1728 年  
銀鍍金

LYMS-H-142





95

**Jardinière**

Odiot  
Paris, c. 1900  
Silver  
18.5 x 69 x 43.5 cm

**花盆**

Odiot  
巴黎，約 1900 年  
銀  
18.5 x 69 x 43.5 公分

LYMS-H-139



96

**Pair of Six-Light Candelabra**

James Charles Eddington  
London, 1837  
Retailled by Green & Ward, 1838  
Silver  
Height 90 cm (each)

**燭臺一對**

James Charles Eddington  
倫敦，1837 年  
1838 年由 Green & Ward 零售  
銀  
高 90 公分（每個）

LYMS-009





97

**Pair of Twelve-Light Candelabra**

Designed by François Gilbert, chased by Paul Diomède, retailed by Odiot

Paris, 1867

Silvered-bronze

90 x 35 cm (each)

**燭臺一對**

由 François Gilbert 設計，Paul Diomède 凹雕

Odiot 零售

巴黎，1867 年

銀鍍銅

90 x 35 公分（每個）

LYMS-018



98

**Centrepiece**

Designed by François Gilbert, chased by Paul Diomède, retailed by Odiot

Paris, 1867

Silvered-bronze

80 x 68 x 56 cm

**擺件**

由 François Gilbert 設計，Paul Diomède 凹雕

Odiot 零售

巴黎，1867 年

銀鍍銅

80 x 68 x 56 公分

LYMS-018





99

**Pilgrim Bottle**  
Robert Garrard  
London, 1881  
Silver  
67 x 30 cm

**抱月瓶**

Robert Garrard  
倫敦，1881年  
銀  
67 x 30 公分

LYMS-003



101

**Pair of Pilgrim Flasks**  
Edward Barnard and Sons Ltd.  
London, 1929  
Silver  
Height 53cm (each)

**抱月瓶一對**

Edward Barnard and Sons Ltd.  
倫敦，1929年  
銀  
高 53 公分（每個）

LYMS-077



100

**Tray**  
G. R. Collis and Co.  
Birmingham, England, 1838  
Silver  
17 x 88 x 58 cm

**托盤**

G. R. Collis and Co.  
英國伯明翰，1838年  
銀  
17 x 88 x 58 公分

LYMS-H-243





102  
**Pair of Wine-Coolers**  
Joseph Chaumet  
Paris, c. 1918  
Silver  
Height 35 cm (each)  
Commissioned by Simón Iturri Patiño

**凍酒器一對**  
Joseph Chaumet  
巴黎，約 1918 年  
銀  
高 35 公分（每個）  
Simón Iturri Patiño 委託製作

LYMS-022



103  
**Table Service**  
Wallace Silversmiths  
Sheffield, England, 1998  
18-karat gold and steel  
Various dimensions

**餐具一套**  
Wallace Silversmiths  
英國謝菲爾德，1998 年  
18K 金和不銹鋼  
多種尺寸

LYMS-H-280



104  
**Pair of Seven-light Candelabra**  
Salvadori Natale e Figlio  
Florence, Italy, c. 1970  
Silver  
Height 167.5 cm (each)

**燭臺一對**  
Salvadori Natale e Figlio  
意大利佛羅倫斯，約 1970 年  
銀  
高 167.5 公分（每個）

LYMS-081





**The Fisher Dinner Service**  
Hans Brassler & Eleder-Hickok Co.  
Newark, United States, c. 1936  
Silver, silver-gilt and lapis lazuli  
Centrepiece width 94cm

**費雪家族晚餐餐具一套**  
Hans Brassler & Eleder-Hickok Co.  
美國紐瓦克，約 1936 年  
銀、銀鍍金和青金石  
中央擺件闊 94 公分

LYMS-025





日本銀器

JAPANESE SILVER

106  
**Miniature Cabinet**  
Mitsuyuki  
Japan, Meiji period (1868–1912)  
Silver, wood, lacquer on ivory, mother-of-pearl, coral and tortoiseshell  
35 cm

小櫃  
光正刻  
日本，明治時期（1868-1912年）  
銀、木、塗漆象牙、珍珠母、珊瑚和玳瑁  
高 35 公分

LYMS-043







107  
**Incense Burner**  
 Japan, 1927  
 Silver  
 11 x 13.5 cm

香爐  
 日本，1927年  
 銀  
 11 x 13.5 公分

LYMS-211



109  
**Vase**  
 Kyōun  
 Japan, Showa period (1926–89)  
 Silver  
 30 x 28 cm

花瓶  
 曉雲  
 日本，昭和時期（1926–89年）  
 銀  
 30 x 28 公分

LYMS-199



108  
**Three-Piece Tea-Service and Tray**  
 Musashiya  
 Yokohama, Japan, c. 1905  
 Silver  
 Diameter: 84 cm (Tray)  
 15.5 x 23.5 cm (Sugar bowl)  
 20 x 30 cm (Tea pot)  
 13 x 20 cm (Creamer)

茶具一套  
 武藏屋  
 日本橫濱，約1905年  
 銀  
 直徑84公分（餐盤）  
 15.5 x 23.5公分（糖罐）  
 20 x 30公分（茶壺）  
 13 x 20公分（奶油壺）

LYMS-042



110  
**Pair of Vases**  
 Yoshihiko  
 Japan, 1920  
 Bronze and silver  
 Height 38 cm (each)

花瓶一對  
 良彦  
 日本，1920年  
 銅和銀  
 高38公分（每個）

LYMS-079



香爐

INCENSE BURNERS

111  
**Incense Burner with a Catalogue**  
Japan, Edo period (1603-1868)  
Silver  
11.3 x 9.5 cm

香爐和圖錄  
日本，江戶時期（1603-1868年）  
銀  
11.3 x 9.5 公分

LYMS-111



112  
**Incense Burner**  
Japan, 1850  
Bronze  
90 x 27 x 26 cm

香爐  
日本，1850年  
青銅  
90 x 27 x 26 公分

LYMA-075





113  
**Incense Burner**  
Japan, Meiji period (1868-1912)  
Silver  
Diameter 16 cm

香爐  
日本，明治時期（1868-1912年）  
銀  
直徑 16 公分

LYMS-105



115  
**Incense Burner**  
Japan, 19th century  
Silver  
20.4 x 39 cm

香爐  
日本，十九世紀  
銀  
20.4 x 39 公分

LYMA-091



114  
**Pair of Incense Burners**  
Japan, Meiji period (1868-1912)  
Silver  
12 x 17 cm (each)

香爐一對  
日本，明治時期（1868-1912年）  
銀  
12 x 17 公分（每個）

LYMS-040



# 馬 鐙

## STIRRUPS

116  
A Pair of Stirrups (*Abumi*)  
Shokuro Yoshinori (fl. c. 1650-1675)  
Japan, Edo period (1603-1868)  
Iron and mother-of-pearl  
24 x 29.5 x 13.5 cm (each)

馬鐙一對  
勝九郎吉則（活躍於1650-1675）  
日本，江戶時期（1603-1868年）  
鐵和珍珠母  
24 x 29.5 x 13.5公分（每個）

L YMHS-1



117  
A Pair of Stirrups (*Abumi*)  
Japan, Edo period (1603-1868)  
Iron and mother-of-pearl  
26.5 x 13 x 25 cm (each)

馬鐙一對  
日本，江戶時期（1603-1868年）  
鐵和珍珠母  
26.5 x 13 x 25公分（每個）

L YMHS-2





118

**A Pair of Stirrups (*Abumi*)**

Masahide (n.d.)  
Japan, Edo period (1603-1868)  
Iron and lacquer  
28.5 x 13.5 x 24.5 cm (each)

**馬鐙一對**

正秀  
日本，江戶時期（1603-1868年）  
鐵和漆  
28.5 x 13.5 x 24.5 公分（每個）

LYMHS-3



119

**A Pair of Spurs**

Japan, Edo period (1603-1868)  
Iron  
22 x 9.6 x 11 cm (each)

**馬刺一對**

日本  
日本，江戶時期（1603-1868年）  
鐵  
22 x 9.6 x 11 公分（每個）

LYMHS-8



120

**A Pair of Stirrups (*Abumi*)**

Kuninaga (n.d.)  
Japan, Azuchi-Momoyama Period (1573-1603)  
Iron and lacquer  
31.5 x 13.8 x 25.6 cm (each)

**馬鐙一對**

國長  
日本，安土桃山時代（1573-1603年）  
鐵和漆  
31.5 x 13.8 x 25.6 公分（每個）

LYMHS-10



# Bu, Bun, and Bushido: Japanese Horsemanship and the Art of the Stirrup

Rachel Parikh

Revered for their grace, strength, intelligence, and resolute spirit, horses have played an innate role in Japanese culture for centuries, from religious practices to warfare. The earliest visual evidence of their use on the battlefield comes in the form of terracotta funerary objects known as *baniwa* that were produced during the Kofun period (3rd to 6th centuries CE). These figures are typically shown with harnesses, saddles, as well as stirrups, and were often accompanied by armoured men (Barbier-Mueller, 2011, p. 79). However, it is not until about two hundred years later, during the Heian period (785-1185), that the idea of the Japanese warhorse truly emerges. During this time, Japan was under a power struggle between two military clans, the Minamoto and the Taira. They would engage in ritualised forms of warfare in which the horse played an essential part, as it would commonly include duels between mounted archers “issuing challenges before charging each other, shooting their arrows, then wheeling their horses and returning to their lines” (Barbier-Mueller, 2011, p. 79). It was only after these initial confrontations that the armies would engage one another on foot, wielding swords and staff weapons. During these skirmishes, infantry would try to prevent the unhorsing of mounted samurai, while retainers would assist if they did.

Despite changes to military practices, such as an increase in utilising mass infantry, and other factors, including Japan’s difficult terrain, from treacherous mountain ranges, to areas that had been cultivated for centuries, horses continued to

play the dominant role in combat. The 12th to the first quarter of the 17th century was a markedly brutal time for Japan. During the Muromachi period (1392-1573), political and social upheaval resulted in warring provinces; incessant rivalries between the *daimyo* (warlords) and the ruling shogunate; and a rise in bandits. The political instability and continuous conflict culminated in the Onin War (1467-1477), which resulted in the collapse of the ruling shogunate and the destruction of Kyoto. Japan then plummeted into over a century of warfare, known as the *Sengoku Jidai*, or “The Age of the Country at War” (1467-1615). One can see, based on the dates, that the Sengoku period largely overlapped with the Muromachi period.

Most combat during the Muromachi and Sengoku periods was carried out by cavalry. This elite team, made up of lords; nobles; and high-ranking samurai, and whose lofty status granted them access and ownership of horses, would be used as shock troops, carrying out sudden assaults and charges that not only placed the army at a great advantage, but also often resulted in decisive victories. Cavalry used *tachi*, a saber-like sword, and/or a *yumi* (bow), which was considered the principal weapon. *Kyūba-no-michi*, or “the way of the horse and the bow”, was a highly revered military practice amongst the samurai, which was later formalised into their code of idealised behaviour, known as *bushido* (way of the warrior), during the Edo period (1615-1868).



1  
Stirrup (*Wa Abumi*)  
Japan, Wada, Nara Prefecture  
c. 5th century  
Iron  
Height 26.7 cm x Weight 20.6 cm  
Gift of Bashford Dean, by exchange, 1906  
The Metropolitan Museum of Art (06.310.21)

和鐙  
日本，和田，奈良縣  
約5世紀  
鐵  
高26.7 x 寬20.6公分  
巴什福德·迪安贈，1906年  
大都會藝術博物館 (06.310.21)

In action, the mounted warriors would stand up in their saddle to either slash or cut down with their *tachi*, or take aim and fire with their *yumi*. The Japanese *abumi*, or stirrup, with its distinct comma- or swan-shape was critical in facilitating this. Before discussing the Japanese stirrup as it is known today, its technical evolution deserves mention. *Abumi* have been in use since the 5th century. Its earliest form, known as *wa abumi*, is believed to have originated from China or Korea and consisted of a simple, flat-bottom iron ring that is similar to the European stirrup (fig. 1).

This was then replaced by *tsubo abumi*, a cup-shaped iron stirrup that enclosed the front half of the rider's foot. During the Nara period (710-794), the stirrup was further modified to include a small extension that provided some support to the soles of the rider's feet, and was known as *banshita abumi*. This style remained popular until the Heian period (785-1185), when the Japanese stirrup evolved into its last and most recognised form, known as *shitanaga abumi*, or "military stirrup". With this solid iron form, the front of the stirrup curves up and backward, creating a deep toe cap that protects the front of the foot and prevents it from slipping too far forward. This portion of the *abumi* also brings the buckle or loop for the leather strap that secures it to the horse over the instep, allowing one to achieve the correct balance when standing up. The footbed was extended to full-length and made flatter to provide greater stability and support. Finally, if a rider was unhorsed, the now open sides of the toe cap prevented his feet from getting caught in the stirrups and being dragged. *Abumi* were hung from the saddle by a double strap that was passed through the sidebars of the *kura*, or saddletree (fig. 2).

Due to the heft of the solid iron stirrups, saddles were often outfitted with *auri*, padded saddle flaps that provided some protective buffer for the horse.

The peaceful Edo period (1615-1868) brought about notable changes to the samurais' position within Japanese society. While they initially rose to power due to their military prowess, they maintained their elevated positions through political, financial, and cultural acumen. They were expected to hold administrative positions within their government. In addition, and in contrast to the brutality of their profession, they also became highly cultivated individuals, practicing and supporting the arts, such as calligraphy and painting.

The production of samurai arms and armour, including equestrian equipment, adapted to these changes. While these objects continued to be made to withstand the rigours of warfare, there was a great emphasis on elaborate ornamentation, making them aesthetically beautiful for ceremonial purposes and public display. They not only reflected the samurai's feudal past and role as warriors, but also symbolised their lofty positions as statesmen. During the Edo period, only feudal lords, the shogun's guards, and samurai of middle or high rank were permitted to own horses, and their riding equipment was appropriately decorated to signify their social position and noble image. *Shitanaga abumi*, for example, were thus ornamented with intricate familial (heraldic crests known as *mon*), auspicious, authoritative, and literary motifs.



2  
Saddle  
Japan  
c. 1700  
Wood, lacquer, gold, leather, iron, textile and silk  
Various dimensions  
Rogers Fund, 1932  
The Metropolitan Museum of Art (32.163.1a-r)

鞍  
日本  
約 1700 年  
木材、漆、金、皮革、鐵、紡織品和絲綢  
多種尺寸  
Rogers Fund, 1932 年  
大都會藝術博物館 (32.163.1a-r)

The Liang Yi Museum houses three exquisite examples of Edo-period *shitanaga abumi*. They collectively represent a specific shape known as *bato mune* (or "pigeon breast"), which refers to the moulded shape of the toe cap that resembles the puffed chest of a male pigeon. Moreover, their elaborate silver ornamentation highlights the popular decorative techniques of *nanome-zogan* (overlay) and *bonzogan* (inlay). The first pair (fig. 3) features a cherry blossom pattern executed by Shokuro Yoshinori (fl. ca. 1650-1675).

He is regarded as a master of *bonzogan*, having been part of the large Koichi family school. His *abumi* are not only known for the cherry blossom pattern, but also, as seen here, the distinct footbed featuring cherry blossoms and irregular-shaped flakes of mother-of-pearl reserved on a red lacquer ground. The second (fig. 4) pair is embellished with a large crane with outstretched wings amongst swirling clouds.

It is signed by the artist Masahide, whose name is affiliated with other types of iron and metal work, particularly *tsubas* (sword guards). What is interesting about these stirrups is that, instead of being the usual solid iron, they only have an iron frame with a red lacquered wood base. This distinct feature would have rendered the stirrups impractical for use. Instead, they would have been used for ceremonial purposes, put on display, or given as a gift. In fact, *shitanaga abumi* were favourite gifts amongst the *daimyo* (Barbier-Mueller, 2011, p. 84). The third (fig. 5) pair's entire surface is ornamented by an unknown artist, with scrolling leaves, vines, and flowers on the outside, and medallions of different patterns, such as waves, on the footbed.

What is so awe-inspiring and profound is the attention to detail executed for all three pairs of stirrups. No surface is spared, including the bottom, which, if the stirrups were worn during ceremonial processions or official events, would not have been readily apparent. And yet, the designs are treated with such great care; there is no hierarchy when it comes to where the design is placed on the *shitanaga abumi*. This sort of intimacy with the designs was truly shared by the master artisan who executed it, and the owner who is represented through it. While in many cases the stirrup owner's identity remains unknown, the intricate designs, in a sense, reveal personal details about them, whether it be through the family crest, or motifs that would have represented his rank or individual personality and taste. And although these objects typically invoke notions of war and violence, these beautiful designs provide a human aspect to them; that somebody owned, used, or cherished them as prestigious symbols.

What is also particularly intriguing about these decorated stirrups, and Edo-period samurai arms and armour in general, is the paradoxical nature of their characteristics. Their solid, utilitarian structures are juxtaposed with delicate designs; the traditions of beauty and craftsmanship are juxtaposed with the traditions of warfare and conflict. They also strike a delicate balance between several dualistic natures, that of functional military gear and coveted symbols of status and power; the importance of horsemanship in active combat, and the importance of horsemanship in warrior philosophy (*bushido*); as well as a few that they share with Japan's great warriors, particularly the relationship between *bu* and *bun*, or the arts of war (*bu*) and of culture (*bun*). The *abumi* and its development, from a simple ring to a distinct and iconic design, symbolises the evolving position of samurai arms and armour in Japanese society, culture, and craftsmanship, which beautifully parallels the samurais' own societal and political transitions through time.



3  
*Abumi* (Stirrups)  
Shokuro Yoshinori (fl. c. 1650-1675)  
Japan  
Edo period (1615-1868)  
Iron, lacquer, silver and mother-of-pearl  
24.0 x 29.5 x 13.5 cm (each)  
Liang Yi Museum (LYMHS - 1ab)

馬鐙一對  
勝九郎吉則  
江戸時期  
鐵和珍珠母  
24.0 x 29.5 x 13.5 公分 (每個)  
兩依藏博物館藏 (LYMHS - 1ab)

Rachel Parikh is curator, scholar, and author of *South Asian and Islamic art*.

#### Select Bibliography

- J. Gabriel Barbier-Mueller (ed.), *Art of Armor: Samurai Armor from the Ann and Gabriel Barbier-Mueller Collection*. New Haven: Yale University Press, 2011.
- Ian Bottomley, *Japanese Arms and Armour*. Leeds: Royal Armouries, 2017.
- Money L. Hickman, *Japan's Golden Age: Momoyama*. Dallas: Dallas Museum of Art, 1996.
- Morihiro Ogawa (ed.), *Art of the Samurai: Japanese Arms and Armour, 1156-1868*. New York: Metropolitan Museum of Art, 2009.



## 文、武、武士道：日本騎術與馬鐙的藝術

Rachel Parikh

數世紀以來，馬以其優雅、力量、智慧和堅毅的精神在日本文化中扮演著不可或缺的角色，從宗教活動到戰爭均為如此。最早關於馬征戰沙場的視覺證據，來自於古墳時期（3 - 6 世紀）製作的陶製陪葬品「埴輪」（haniwa）。這些陶俑通常戴著馬轡、馬鞍和馬鐙，並常伴有武裝士兵（Barbier-Mueller, 2011 年, 頁 79）。然而，直到大約兩百年後的平安時代（785-1185 年），日本戰馬的概念才真正出現。此間，日本正處於源氏和平氏兩大軍事家族的權力鬥爭之中。他們會進行儀式化的戰鬥，通常包括弓箭手之間的決鬥，馬匹於此之中發揮著重要作用，「在互相衝鋒之前發出挑戰，射箭，其後調轉馬匹，返回陣線」（Barbier-Mueller, 2011 年, 頁 79）。在這番對決之後，軍隊才會揮舞棍劍徒步交戰。在衝突中，步兵會試圖防止騎兵墮馬，而侍衛則在他們被擊落時提供幫助。

儘管作戰方式有所變化，如增用步兵，以及地形險峻等其他因素影響而導致的軍事調整，但無論是危險的山區，還是經過數世紀開發的地區，馬匹仍舊在戰鬥中發揮著主導作用。12 至 17 世紀初期對於日本來說可謂極其黑暗。室町時代（1392-1573 年）的政治與社會動蕩導致各省交戰，大名與統治的幕府之間矛盾不斷，加之有強盜的興起。極其動盪的政治與持續的衝突均為應仁之亂（1467-1477 年）的導火索，導致了幕府的崩潰和京都的毀壞。日本

隨即陷入了一個多世紀戰亂之中，史稱戰國時代（1467-1615 年），而戰國時代與室町時代在時間上大量重合。

室町和戰國時代的多數戰爭皆由騎兵部隊主導。這支精英部隊由領主、貴族和高級武士組成，他們較高的社會地位使其得以擁有馬匹。騎兵部隊作為衝鋒隊，進行突攻和衝鋒時，可使軍隊占據上風，並獲得勝利。騎手以和弓（yumi）為主要武器，也有用太刀（tachi，一種類似馬刀的劍）或兩者並用之士。「弓馬之道」（kyūba-no-michi）是長期以來備受武士推崇的軍事活動，並在江戶時代（1615-1868 年）武士道（bushido）準則。

作戰時，騎手會站立於馬鞍之上，用太刀砍向敵人，或用弓進行射擊。而這一過程中起到關鍵作用的，是馬鐙（abumi），日本馬鐙呈獨特的逗號或天鵝形。在討論日本馬鐙之前，值得一提的是它製作的演變。馬鐙自公元五世紀以來就已見於使用，最初稱之為和鐙（wa abumi），起源於中國或韓國，形為簡單的平底鐵環，與歐洲鐙並無大異（圖 1）。

其後演變為碗形的壺鐙（tsubo abumi），可包裹騎手腳的前半部。而奈良時代（710-794 年），為給予腳掌更好的支撐，鐙的底部稍作延長，這種改良後的鐙式樣被稱為半舌式馬鐙（hanshita abumi），流行至平安時代（785-1185 年）直到舌長馬鐙（shitanaga abumi）的問世。舌長馬鐙是日本馬鐙演變中最終也

最為著名的樣式。馬鐙前端向上及其向後彎曲部分形成一個深凹的鞋頭，加之其堅固的鐵製形式，可用作保護腳尖並防止其向前滑動。該部分還製有環狀帶扣供皮帶穿過，用以固定馬鐙，使人在站立於馬背之上時仍能保持平衡。馬鐙的鞋床延伸至足以平坦容下全腳掌，為騎手提供更大的穩定性與支撐力。此外，騎手若墮馬，馬鐙的開放面又可防止其腳部因卡於馬鐙之中而被拖曳。馬鐙以雙帶繫掛於鞍架之上（圖 2）。

由於實心鐵馬鐙重量之大，馬鞍通常配備有馬鞍墊，為馬匹提供保護性緩衝。

和平的江戶時代（1615-1868 年）促使武士在日本社會中的地位產生顯著變化。武士最初憑藉軍事實力上台，以政治、金融和文化敏銳度維持社會地位。武士在政府擔任行政職務。此外，他們也成為涵養之士，練習並推崇書法和繪畫等藝術，與其本身的武術專業技能大相庭徑。

武士的武器、盔甲及馬術裝備，均隨時代變化而調適。雖然這些物品仍需經受戰爭的嚴峻考驗，但精緻的裝飾變得更為重要，使器物在儀式和公開展示場合富有美感。這些武具不僅反映了武士階層的封建歷史和身份，也象徵著他們作為政治精英的崇高地位。在江戶時代，只有封建領主、將軍的侍衛和中高級武士才能擁有馬匹。他們的馬具都經過精心裝飾，以突出尊貴的身份及社會地位。例如鐵製的舌長馬鐙就常以家紋（mon）、吉祥圖案、權威象徵和文學圖案裝飾。

兩依藏博物館藏有三對江戶時代舌長馬鐙。它們均以「鵠胸」（hato mune）形製造，指的是鞋頭的形狀與雄鵠鼓起的胸部相類。此外，其華麗的銀飾突出了當時流行的布目象嵌（nunome-zogan）和象嵌（honzogan）裝飾技法。第一對馬鐙（圖 3）繪有櫻花圖案，出自勝九郎吉則（活躍於約 1650-1675 年）之手。

勝九郎吉則被譽為象嵌大師，他創作的馬鐙不僅以櫻花圖案而聞名，且以如圖中般保留在紅漆底上的櫻花圖案及其他不規則形狀珍珠母點綴的鞋床為特色。

第二對馬鐙（圖 4）飾有一隻仙鶴，在捲雲之中張開翅膀。這對馬銜由出自於正秀之手，他的名字也見於其他鐵器和金屬工藝品，特別是武士刀鐔（tsubas）。值得一提的是，這些馬銜並非一般實心鐵製，而是由鐵製框架搭配朱漆木製底座。該設計使其難以作日常之用，推斷更有可能運用於儀式裝飾、展示欣賞或互相贈送禮品。事實上，這種舌長馬鐙是當時流行大名之間的熱門禮物（Barbier-Mueller, 2011 年, 頁 84）。第三件作品（圖 5）表面飾有蜿蜒的葉子、藤蔓及花卉圖案，腳床則飾有如波浪等各種圓形圖案。

引人驚嘆的是，這三件馬鐙均呈現出非凡的工藝細節。連即使在穿戴時難以察覺的底部，都同樣精心雕琢。這種對每一處設計的用心，足以彰顯製作者與所有者之間的深厚連結。雖然無法確定馬鐙的主人，但精緻的圖案設計往往能揭示一些個人信息，如家徽紋或其他對於地位和個性品味的折射。儘管這些物品通常與戰爭暴力相關，但優美的設計賦予了它們一種人性化特質 - 會有人擁有、使用或珍惜它們，視之為尊貴的象徵。

這些裝飾馬鐙，以及整個江戶時代的武士武器防具，其特徵呈現了一種矛盾性。堅固實用的構造與精緻的裝飾圖案並存，戰爭與文藝傳統並重。它們在功能性軍事裝備與備受尊崇的地位與權力象徵之間維繫著微妙的平衡；騎術在實戰中的重要性，以及騎術在武士道哲學思想中的重要性；以及武藝（bu）與文藝（bun）藝術的關係等。馬鐙從簡單的環形到後來擁有標誌性造型的演變，都象徵著武士武器防具在日本社會、文化和工藝地位上的變遷，與武士階層本身在社會政治上的轉變相呼應。



4  
*Abumi* (Stirrups)  
Masahide  
Japan, Edo period (1615-1868)  
Iron, silver, and lacquer  
28.5 x 24.5 x 13.5 cm (each)  
Liang Yi Museum (LYMHS - 3ab)

馬鐙  
正秀  
日本，江戶時代（1615-1868 年）  
鐵、銀和漆  
28.5 x 24.5 x 13.5 公分（每個）  
兩藝博物館藏（LYMHS - 3ab）

5  
*Abumi* (Stirrups)  
Unknown artist  
Japan  
Edo period  
Iron and silver  
26.5 x 25 x 13 cm (each)  
Liang Yi Museum (LYMHS - 2ab)

馬鐙  
佚名  
日本，江戶時代（1615-1868 年）  
鐵和銀  
26.5 x 25 x 13 公分（每個）  
兩藝博物館藏（LYMHS - 2ab）

# 糖果盒

## BONBONNIÈRES

121  
**Bonbonnière**  
Japan, 1915  
Silver  
2.5 x 6 cm

糖果盒  
日本，1915年  
銀  
2.5 x 6 公分

LYMS-142



122  
**Bonbonnière**  
Japan, 1925  
Silver  
2 x 5.5 x 4.3 cm

糖果盒  
日本，1925年  
銀  
2 x 5.5 x 4.3 公分

LYMS-135



123  
**Bonbonnière**  
Japan, 1925  
Silver  
8.4 x 5.5 x 6.3 cm

糖果盒  
日本，1925年  
銀  
8.4 x 5.5 x 6.3 公分

LYMS-147



124  
**Bonbonnière**  
Japan, 1928  
Silver  
7 x 4.5 cm

糖果盒  
日本，1928年  
銀  
7 x 4.5 公分

LYMS-132



125  
**Bonbonnière**  
Japan, 1928  
Silver  
4.8 x 5 x 5 cm

糖果盒  
日本，1928年  
銀  
4.8 x 5 x 5 公分

LYMS-155





# 煙管

## KISERU

## Toxic Tastes: The Art of Smoking

Frank Feltens

Smoking is an art, at least in Japan. The culture of creating elaborate accoutrements for this most unhealthy of habits began almost as soon as tobacco and smoking were introduced to the country. Liang Yi Museum's extensive collection of pipes and other items that aestheticise the consumption of tobacco and elevated it to an expression of taste, time, and money is a testament to the art of smoking in Japan. The lavish *maki-e* lacquer décor of a Meiji-era tobacco tray (*tabakobon*) in the Museum's collection speaks of the devotion and continuity among Japanese consumers and artists that turned the use of tobacco into an elaborate form of recreation and inspiration (figs. 1 and 2 – tobacco tray).

But the tray holds a twist that embodies the association of smoking and writing—both pensive pastimes—in traditional Japan. The tray is a writer's tool in disguise, with brushes concealed as pipe stems, a quirky yet elegant pun on two customs of leisure that often find themselves connected.

Ironically the aestheticisation of smoking obscures its undeniably toxic nature. Instead, the tray declares that the consumption was as much a celebration as an expression of status. The tray reminds us that time was and is a luxury. As today's Japan becomes increasingly—if reluctantly—aware of the devastating health effects induced by actively and passively inhaling tobacco smoke, it is a good moment to step back and



1-2  
Tabakobon-Shaped Yatate  
Koma Kansai  
Japan, Meiji period (1868-1912)  
Maki-e lacquer over wood and silver  
Height 11.5 x Width 10.5 x Length 8.6 cm  
Liang Yi Museum (LYMY-241)

煙草盆形硯箱  
古滿寛哉  
日本，明治時期（1868-1912年）  
木胎時繪和銀  
高11.5 x 寬10.5 x 深8.6公分  
兩依藏博物館藏（LYMY-241）



3  
Southern Barbarians in Japan  
Japan, 17th century  
Ink, colour and gold on paper  
Height 153 x Width 221cm  
Freer Gallery of Art Collection  
Purchase — Charles Lang Freer Endowment (F1965.22-23).



南蠻人於日本  
日本，17世紀  
紙本設色  
高 153 x 寬 221 公分  
弗利爾美術館藏  
查爾斯·朗·弗利爾購買並捐贈 (F1965.22-23)



4  
Indoor Occupations  
Japan, 1568-1615  
Ink, colour and gold on paper  
Height 58.9 x Width 232.7cm  
Freer Gallery of Art Collection  
Gift of Charles Lang Freer (F1903.208)

室內職人  
日本，1568-1615年  
紙本設色  
高 58.9 x 寬 232.7 公分  
弗利爾美術館藏  
查爾斯·朗·弗利爾購買並捐贈 (F1903.208)

reflect on the history of tobacco use on the archipelago.

Tobacco originated in Central and South America, where the burning of dried tobacco and inhaling the smoke had been a custom since at least the second century BCE (Nagano 1996, p. 6). From there, in the late 15th century, Christopher Columbus is said to have brought back to Europe tobacco leaves that quickly gained traction as a coveted stimulant and elite diversion. Among the global network of trade, colonialism, and oppression, tobacco consumption arrived in Japan with Portuguese traders around the late 16th century. Contemporaneous records give various accounts on the exact timing, but scholars agree that the period between the 1570s and 1610s is the most likely window when smoking was adopted and began to proliferate (Nagano, 1996, p. 6). During the first fifty years or so after its arrival, tobacco was associated with Portuguese traders, whose unusual outfits and unfamiliar habits provided the Japanese with subjects of ridicule and admiration alike.

Smoking, just like the balloon trousers and strange textile patterns of the Portuguese, offered templates of taste that often fused seamlessly with the cutting-edge of urban fashion at the time, it did not take long for the habit to take literal roots in Japan—the first tobacco plants were cultivated in the first decade of the 17th century. Those efforts formed the basis of a domestic tobacco agriculture and cottage industry that gave rise to home-grown accoutrements of consumption. The habit and affect of smoking proved addictive enough that a string of legislations trying to ban smoking between 1616 and 1624 proved so ineffective that they were dropped soon after (Tobacco and Salt Museum, 2010, p. 29). In cities and towns made largely of wood and paper, smoking was a fire hazard where an unattended pipe or brazier could incinerate entire neighbourhoods. Laws of the mid-17th century first banning

then permitting smoking in private homes and designated premises inside Edo Castle reflect both official fears and succumbence to public pressure.

Throughout the Edo period (1603-1868) smokers were everywhere. Paintings, prints, and other depictions of contemporary life from the 17th into the 19th centuries are replete with people smoking pipes, carrying pipes, selling pipes, and otherwise engaging in the sale and consumption of tobacco and tools for smoking. The pipes (*kiseru*) used were a science unto themselves. About a dozen basic shapes were produced throughout the Edo-period and into the Meiji-era (Nagano, 1996, p. 82). Liang Yi Museum's collection ranges from the slender *kōbone* shape to the stubby *natamame* form.

The basic construction of a traditional Japanese tobacco pipe is split into three detachable sections. The stem, or *suikuchi* (literally “mouth for inhaling”), in silver or some other metal, was followed by a tube, or *rau*, made of bamboo, antlers, bone, or other materials. The *stummel*—composed of the bowl and shank—is called *gankubi*, or “goose’s head.” The *gankubi* is also made of metal and the bowl—called *bizara* (“fire plate”)—holds the kind of finely cut tobacco that was customary in Edo-period Japan. The variety and intricacy of pipes and tobacco trays illustrates how important and pervasive the custom of smoking was between the Edo-period and the Meiji-era—two periods when traditional aspects intersected with new imports.

The visual culture of the Edo-period and the Meiji-era afterwards showcase the different facets of tobacco consumption. Smoking was both a habit and a trope. For example, an 18th-century print by Suzuki Harunobu (1724-1770) shows a sex worker holding a pipe that she lit using a tobacco tray that is not unlike the one in Liang Yi Museum’s collection.



5  
*Rau-Kiseru*, Pipe with red lacquer stem, decorated in family emblem, bowl and mouthpiece are silver and cloisonné  
Japan, mid-Edo period  
Lacquer, silver and cloisonné  
Length 42.3cm  
Liang Yi Museum (LYMP-040)

羅宇煙管  
日本，江戶中葉  
漆、銀和珐瑯  
長 42.3 公分  
兩依藏博物館藏 (LYMP-040)



6  
*Nobe-Kiseru*, Pipe with pattern of DoJoji story (Anchin & Kiyohime)  
Gyokkyoken Katunori  
Japan, Meiji period (1868-1912)  
Silver, *shibuichi*, gold and *shakudo*  
Length 26cm  
Liang Yi Museum (LYMP-012)

延べ煙管  
玉陽軒勝則  
日本，明治時期 (1868-1912 年)  
銀、四分一、金和赤銅  
長 26 公分  
兩依藏博物館藏 (LYMP-012)



Her smoke emanates upwards forming the words of the print's inscription, as if the woman's thoughts materialise through the puffing of her pipe.

The trope of tobacco smoke manifesting as words or thoughts is used in other works as well and highlights how smoking was an idle pastime more often than not performed quietly, its intoxicating effect perhaps inducing the lofty daze that is manifest in many such works, just like the art of writing. Smoking, like writing, evoked allure and intimacy.

7

Beauties of the Yoshiwara: Ayasato  
Japan, 1615-1868  
Ink and colour on paper  
Height 21.3 x Width 14.7 cm  
Freer Gallery of Art Collection  
Gift of the family of Eugene and Agnes E. Meyer (F1974.48)

青楼美人：綾裏  
日本，1615-1868年  
水墨設色紙本  
高 21.3 厘米 x 寬 14.7 厘米  
佛利爾美術館藏  
Eugene 和 Agnes E. Meyer 家族捐贈 (F1974.48)



The joining of pipes to share a lit fire is another visual trope that carried connotations of love and comradeship, not unlike issuing a poem that the recipient responds to.

Similar connotations of leisure, companionship, and eroticism continued to be linked with tobacco smoking well into the Meiji-era. Around the time when Liang Yi Museum's tobacco tray was made, the artist Tomioka Eisen (1864-1905) conjured the image of a young woman underneath a blanket with a pipe in front and a tobacco tray next to her.

The picture likely captures a night-time scene or afternoon rest, though the woman's thoughts seem to wander elsewhere. Unlike in the image by Harunobu a hundred years earlier, the smoke of her pipe does not rise up to make visible her thoughts, we are left guessing instead. She wears two rings, one on each hand, as if to alert us to a promise whose weight lies heavy on her mind. Where is the person who gave her these rings? The pipe and tobacco tray here take on the role as amplifiers of thought and reminders of the restlessness of our minds even—or especially—during idle hours.

The Museum's tobacco tray-turned-writing box is another such reminder, where tradition of carefully crafted lacquer culminates in an object of contemplation and use during times of self-indulgence. In Japanese imagery, the posture and moments of smoking are often likened to the act of writing. The leisurely posture of a person smoking, reclining on an armrest or underneath a blanket, is the same as the age-old image of a poet or writer gazing into the distance as they ponder a thought.

The same linkage of smoking and writing occurs in the Meiji-era tobacco tray that doubles as a tool for calligraphy. The tray is fully functional, with a drawer for ash, a brazier to hold fire, and two sets of hooks for pipes to rest. Yet the pipe stems conceal brushes that are ready to be used whenever inspiration strikes, bridging the two diversions in one object.

In this way, the art of smoking and its tools in Liang Yi Museum also serve as reminders of the fluid boundaries between the different traditional arts in Japan—lacquer, painting, woodwork, prints, and so on—where distinctions between genres, themes, and materials were not as clear-cut as modern art history proposes. Similarly, the connections between tobacco as an unhealthy if popular stimulant and its use for expressing wealth, refinement, and simply free time permeate Japanese arts from the 17th well into the 19th centuries. Just as in the works of Harunobu, Hokusai, and Eisei, where smoking evokes lofty thoughts and introspection, capturing those thoughts in writing offered the ultimate goal, reminding us in our busy lives that creativity requires time and quiet to be at its best.

*Frank Feltens is Curator of Japanese Art at the Smithsonian's National Museum of Asian Art in Washington, D.C.*

#### Selected bibliography

Nagano Masato, *Kiseru to sbokunin ten*, Shimada: Shimada-shi Hakubutsukan, 1996.  
Tobacco and Salt Museum, ed., *Tobacco & Salt Museum*, Tokyo: Tobacco & Salt Museum, 2010.

## 成隱之趣：煙霧濃淡間的藝術

Frank Feltens

吸煙，至少於日本，可謂一門藝術。自煙草及吸煙傳入該國伊始，為此不益之習製作精緻裝備的文化便應運而生。兩依藏博物館所藏煙管等物即為日本吸煙藝術的證明，這些物件美化了煙草的消費，並將其提升為品味、時間和金錢的外現。博物館所藏的明治時期煙草盆 (tabakobon) 華麗的蒔繪裝飾，印證了日本消費者和藝術家對煙草文化的熱愛和虔誠投入，將吸煙嗜好提升為一種精緻入微的娛樂和靈感來源的持續傳統。(圖 1 和 2)

而此煙草盆又有一獨到之處：它體現了吸煙和書寫在傳統日本的兩者作為沉思冥想消遣的關聯，煙草盆是書寫用具的偽裝，毛筆實則隱藏於煙管管身中。

諷刺的是，這般對吸煙的美化掩蓋了其本身的危害性。煙草盆的存在說明煙草消費是宣揚反映社會地位的手段，從古至今皆為奢侈。當下，日本已愈發意識到吸入煙草對健康造成的嚴重影響，在此不妨藉本文回溯吸煙在島國的發展歷史。

煙草起源於中南美洲，自公元前二世紀起，該地區就有燃燒乾煙草並吸入其煙霧的習俗 (永野勝人，1996 年，頁 6)。據悉，15 世紀末航海家哥倫布將煙葉帶回歐洲，隨即成為備受追捧的興奮劑和備受上流社會青睞的消遣。在全球貿易和殖民主義下，煙草在 16 世紀末由葡萄牙商引入日本。雖然，史料記載中對煙草傳入的確切時間各執一筆，但諸學者一致認為，吸煙約在 1570 至 1610 年之間開始於日本開始盛行 (永野勝人，1996 年，頁 6)。大約在煙草傳入的頭五十年，煙草一直與葡萄牙商人掛鉤，葡商充滿異域風情的裝束和生活習慣一度成為日本人嘲笑和借鑑的對象。

吸煙猶如葡萄牙人的燈籠褲及其奇特的紡織花紋般，與日本當時的都市潮流無縫融合，隨即紮根於日本。第一批本土煙草種植於 17 世紀初，為日本煙草農業和家庭手工業奠定了基礎，催生了自產自銷的煙草經濟。吸煙是如此令人上癮，即使日本政府於 1616 至 1624 年間頒布一系列禁止條例也無事於補



8  
Woman Holding a Tobacco Pipe  
Katsushika Hokusai (1760-1849)  
Japan, 1814-1815  
Ink and colour on silk  
Height 71.9 x Width 26.9cm  
Freer Gallery of Art Collection  
Gift of Charles Lang Freer (F1898.107)

手持煙管的女性  
葛飾北齋 (1760-1849 年)  
日本，1814-1815 年  
絹本設色  
高 71.9 x 寬 26.9 公分  
佛利爾美術館藏  
查爾斯·朗·佛利爾捐贈 (F1898.107)





9  
Amorous Couple  
Okumura Masanobu (1686-1764)  
Japan, early 18th Century  
Monochrome woodblock print; ink and colour on paper  
Height 26.4 x Width 35.6 cm  
The Francis Lathrop Collection, Purchase by Frederick C. Hewitt Fund, 1911 (JP683)

恩愛夫妻  
奧村政信 (1686-1764 年)  
日本，18 世紀初  
單色木刻版畫；紙本設色  
高 26.4 x 寬 35.6 公分  
大都會博物館藏  
Francis Lathrop 舊藏，1911 年  
由 Frederick C. Hewitt 基金購買 (JP683)

（煙草與鹽博物館，2010 年，頁 29）。而在當時主要由木與紙搭建的城鎮中，吸煙又是一種火災隱患，無人看管的煙管或火盆可能會燒毀整個社區。17 世紀中葉關於在私人住宅及江戶城內指定場所吸煙的法律，從禁止到允許，反映了官方對於火災的擔憂，但最終仍屈服於輿論壓力。

在整個江戶時代（1603-1868 年）吸煙者隨處可見。繪畫、版畫以及其他一些對 17 至 19 世紀日本生活的描繪均有涉及人們使用、攜帶、出售煙草以及從事相關買賣的情景。日本的煙管（kiseru）本身就是一門學問。從江戶到明治時代，大約出現十多種基礎的煙管形狀（永野勝人，1996 年，頁 82）。兩依藏博物館收藏的煙管形狀從纖細的河骨形（kōbone）到矮胖的豆形（natamame）不等。

傳統日本煙管的基本結構分為三個可拆卸的部分：由銀或其他金屬製成的煙嘴（suikuchi，吸口）；由竹子、鹿角、骨頭或其他材料製成的管子（rau，羅宇）；和金屬製成的「雁首」（gankubi）連「火皿」（hizara）。火皿持江戶時代日本人慣用的細切煙草。煙管及煙草盆的種類繁多、設計精巧，反映了吸煙習慣在江戶至明治時期的廣泛流行，傳統元素與新引進事物交織並存。

江戶及其後的明治時代的視覺文化反映了吸煙習慣的多重面向。吸煙是一種習慣，也是一種隱喻。例如，18 世紀的版畫家鈴木春信（1724-1770 年）的作品中，就描繪了一名從事性工作的女性手持煙管，並使用一件與兩依藏博物館藏品類似的煙草盆點燃煙草。



10  
Woman with pipe and tobacco tray  
Tomioka Eisen (1864-1905)  
Japan, late 19th century  
Ink and colour on paper  
Height 21.9 x Width 29.2 cm  
National Museum of Asian Art Collection  
Robert O. Muller Collection late 19th century (S2003.8.2524)

泡茶  
富岡永洗 (1864-1905 年)  
日本，19 世紀末  
紙本設色  
高 21.9 x 寬 29.2 公分  
史密森尼國立亞洲藝術博物館藏  
Robert O. Muller 舊藏 (S2003.8.2524)



11  
Woman smoking and reading  
Japan, 1615-1868  
Full colour on silk  
Height 30.3 x Width 67 cm  
Freer Gallery of Art Collection  
Gift of Charles Lang Freer (F1903.135a-c)

藝妓躺讀樂譜  
日本，1615-1868 年  
絹本設色  
高 30.3 x 寬 67 公分  
佛利爾美術館藏  
Charles Lang Freer 捐贈 (F1903.135a-c)

煙霧從女人的手口間升起，化為版畫題款上的文字，彷彿女性的思緒正隨著煙斗的吐煙而實體化。

將煙霧化為文字或思維的隱喻手法，也可見於其他作品中，突出吸煙是一種閒適的消遣行為，也表達內心醞釀的狀態，與書法藝術有異曲同工之妙。吸煙好比書法，都蘊含著迷人的親密感。

此外，共享點燃煙管的火種這一視覺隱喻，也暗示了愛情與友誼，就如同回贈詩歌一般。

這些與閒適、友誼和情色相關的暗喻，一直延續到明治時代。與文中煙草盆形硯箱製作年份相約的一幅畫作中，藝術家富岡永洗（1864-1905 年）描繪了一位年輕女性身蓋毯子手持煙管，身旁放著一個煙具托盤的畫面。

這幅畫作似乎在描繪一個夜間或午後休憩場景，儘管畫中女人的思緒好似正遊離於此。與 100 年前春信的作品不同，這幅畫中女人煙管中的煙霧並未上升化為顯現其思緒的形態，反而讓人猜測她的心事。她戴著兩隻戒指，似乎在提醒我們有某種沉重的承諾壓在她心頭。送她戒指的人在哪裡？畫作中的煙管和煙草盆似乎在暗示，即使在閒暇時刻，人們也不免思緒萬千。

兩依藏博物館的煙草盆形硯箱也蘊含著相似的暗示，這件製作精良的傳統漆器可在自我放縱的時刻，牽起使用者的思緒。在日本的意象中，吸煙的姿勢和時刻常與寫作行為為聯繫。斜倚在扶手上或蓋

在毯子下吸煙的悠閒姿勢，與詩人或作家凝視遠方沉思的古老形象如出一轍。

吸煙與書寫的聯繫也存在於兼煙草盆與書法工具為一體的煙草盆形硯箱之中：有存放灰燼的抽屜；用作燃火的火盆；兩組用來放煙斗的掛鉤。然而，煙管中內藏毛筆，只要靈感來襲，便能即刻提筆，將兩種消遣方式巧妙融合。

藉此方式，兩依藏博物館所藏煙草用具提醒我們日本傳統藝術的界線是流動的 - 如漆藝、繪畫、木工、版畫等，反觀現代藝術史所提出的類別、主題和材質差異並不像表面般明確劃分。同樣地，煙草作為一種普及但有害的興奮劑，與其用於表達財富、優雅和閒適時光之間的關聯，貫穿了日本 17 至 19 世紀的日本藝術。正如鈴木春信、葛飾北齋和溪齋英泉一般，以書畫的形式捕捉吸煙喚起崇高的思想和內省，提醒我們在忙碌的生活中，只有時間的沉澱與安靜的周遭才能使人的創造力發揮至極致。

Frank Feltens 為華盛頓特區史密森國家亞洲藝術博物館日本藝術館長。

參考書目：

永野勝人：《きせると職人展》，島田市：島田市博物館，1996 年。  
たばこと塩の博物館編：《たばこと塩の博物館》，東京たばこと塩の博物館，2010 年。



126

**Pipe**

Japan, Edo period (1603-1868)  
Lacquer, silver and cloisonné enamel  
Length 42.3 cm

**煙管**

日本，江戸時期（1603-1868 年）  
漆、銀和掐絲琺瑯  
長 42.3 公分

LYMP-040



128

**Pipe**

Gyokkyoken Katunori (n.d.)  
Japan, Meiji period (1868-1912)  
Silver, shibuichi, gold and *sbakudo*  
Length 26 cm

**煙管**

玉陽軒 勝則  
日本，明治時期（1868-1912 年）  
銀、四分之、金和赤銅  
長 26 公分

LYMP-012



127

**Pipe**

Japan, Edo period (1603-1868)  
Silver, bamboo and antlers  
Length 21.3 cm

**煙管**

日本，江戸時期（1603-1868 年）  
銀、竹和鹿角  
長 21.3 公分

LYMP-078



129

**Pipe**

Japan, Meiji period (1868-1912)  
Ceramic  
Length 13.8 cm

**煙管**

日本，明治時期（1868-1912 年）  
陶瓷  
長 13.8 公分

LYMP-102



130  
Set of Five Coloured Glass Pipes  
Japan, Meiji period (1868-1912)  
Glass  
Length 20 cm

五色玻璃煙管一組  
日本，明治時期（1868-1912年）  
染色玻璃  
長20公分

LYMP-143-147





# 矢立

## YATATE

131  
**Yatate**  
Japan, End of Edo/Early Meiji (19th century)  
Copper, shakudo and gold  
Length 14 cm

矢立  
日本，江戸幕府末年至明治初年（十九世紀）  
銅、赤銅和金  
長 14 公分

LYMY-125



132  
**Yatate**  
Japan, Meiji period (1868-1912)  
*Maki-e* lacquer over wood and ivory  
Length 20.5 cm

矢立  
日本，明治時期（1868-1912年）  
木胎蒔繪和象牙  
長 20.5 公分

LYMY-242



133

**Yatate**

Ogawa Shomin (1847-1891)  
Japan, Meiji period (1868-1912)  
Wood, lacquer and silver  
21.5 x 2.8 cm

**矢立**

小川松民 (1847-1891 年)  
日本，明治時期 (1868-1912 年)  
木、漆和銀  
21.5 x 2.8 公分

LYMY-029



134

**Yatate**

Japan, Meiji period (1868-1912)  
*Maki-e* lacquer over wood, mother-of-pearl, ivory and metal  
10.8 x 4.5 x 3 cm

**矢立**

日本，明治時期 (1868-1912 年)  
木胎蒔繪、珍珠母、象牙和金屬  
10.8 x 4.5 x 3 公分

LYMY-207



135

**Yatate**

Kansai (n.d.)  
Japan, Meiji period (1868-1912)  
*Maki-e* lacquer over wood and silver  
8.6 x 11.5 x 10.5 cm

**矢立**

寛哉  
日本，明治時期 (1868-1912 年)  
木胎蒔繪和銀  
8.6 x 11.5 x 10.5 公分

LYMY-241





蒔  
繪

MAKI-E

136  
A set of Writing Desk (*Bundai*) and Writing box (*Suzuribako*)  
Japan, 19th century  
*Maki-e* lacquer over wood and silver  
Writing desk : 44 x 67.2 x 37.5cm  
Writing box : 5.5 x 24.5 x 27.5 cm

文台和硯箱一組  
日本，十九世紀  
木胎蒔繪和銀  
架子：44 x 67.2 x 37.5 公分  
硯箱：5.5 x 24.5 x 27.5 公分

LYMA-089



137

**Tiered Box (*Jūbako*)**

Kajikawa Bunryūsai (1751–1817)

Japan, 19th century

*Maki-e* lacquer over wood

18.9 x 20.3 x 26.7 cm

**重箱**

梶川文龍齋 (1751–1817 年)

日本，十九世紀

木胎蒔繪

18.9 x 20.3 x 26.7 公分

LYMA-090



138

**Shelf for Cosmetic Boxes (*Kurodana*)**

Japan, 19 century

*Maki-e* lacquer over wood

90.5 x 44.5 x 89.5 cm

**黒棚**

日本，十九世紀

木胎蒔繪

90.5 x 44.5 x 89.5 公分

LYMA-092





139  
Shelf for Cosmetic Boxes (*Kurodana*)  
Japan, 19th century  
*Maki-e* lacquer over wood  
80.5 x 40.2 x 102 cm

黒棚  
日本，十九世紀  
木胎蒔繪  
80.5 x 40.2 x 102 公分

LYMA-093



140  
Storage Trunk (*Nagamochi*)  
Japan, Edo Period (1603-1868)  
*Maki-e* lacquer over wood  
35 x 64.5 x 46 cm

長持  
日本，江戸時期（1603-1868 年）  
木胎蒔繪  
35 x 64.5 x 46 公分

LYMA-104



安藤花瓶

141

Vase

Ando Jubei (1876-1953)

Japan, Meiji period (1868-1912)

Cloisonné enamel

18.8 x 25 cm

花瓶

安藤重兵衛 (1876-1953 年)

日本，明治時期 (1868-1912 年)

金屬胎掐絲琺瑯

18.8 x 25 公分

LYMA-103

ANDO VASES







142  
**Vase**  
 Ando Jubei (1876–1953)  
 Japan, Meiji period (1868-1912)  
 Cloisonné enamel  
 24 x 13 cm

**花瓶**  
 安藤重兵尉 (1876–1953 年)  
 日本，明治時期 (1868-1912 年)  
 金屬胎掐絲琺瑯  
 24 x 13 公分

LYMA-151

144  
**Vase**  
 Ando Jubei (1876–1953)  
 Japan, Showa period (1926–89)  
 Cloisonné enamel  
 16 x 15.5 cm

**花瓶**  
 安藤重兵尉 (1876–1953 年)  
 日本，昭和時期 (1926-89 年)  
 金屬胎掐絲琺瑯  
 16 x 15.5 公分

LYMA-033



143  
**Vase**  
 Ando Cloisonné Company  
 Japan, c. 1920  
 Cloisonné enamel  
 31 x 13.3 cm

**花瓶**  
 安藤七寶店  
 日本，約 1920 年  
 金屬胎掐絲琺瑯  
 31 x 13.3 公分

LYMA-107



145  
**Vase**  
 Ando Jubei (1876–1953)  
 Japan, Showa period (1926–89)  
 Cloisonné enamel  
 17 x 23 cm

**花瓶**  
 安藤重兵尉 (1876–1953 年)  
 日本，昭和時期 (1926-89 年)  
 金屬胎掐絲琺瑯  
 17 x 23 公分

LYMA-035



# COMBS

## 髮梳

146  
**A Set of Combs (Kushi)**  
Japan, 18th century  
Maki-e lacquer over wood and gold  
Dimensions vary

櫛一組  
日本，十八世紀  
木胎蒔繪和金  
多種尺寸

LYMC-232



147  
**Hairpin (Kanzashi)**  
Japan, 20th century  
Silver and tortoiseshell  
12.6cm

髮簪  
日本，二十世紀  
銀和玳瑁  
12.6公分

LYMC-099



148  
**Hairpin (Kanzashi)**  
Japan, 19th century  
Tortoiseshell, lacquer and  
mother-of-pearl  
15.5cm

髮簪  
日本，十九世紀  
玳瑁、漆和貝母  
15.5公分

LYMC-2943





149

**A Set of Makeup Tools and Hairpin (Kanzashi)**

Japan, Edo period (1603-1868)

Silk, copper, silver and lacquer

16.4 x 7.4 x 4.3 cm

**化妝道具**

日本，江戶時期（1603-1868 年）

絲綢、銅、銀和漆

16.4 x 7.4 x 4.3 公分

A-196





150

A Set of Trousseau

Japan, Edo period (1603-1868)

*Maki-e* over wood, ivory, lacquer, inkstone and metal

Dimensions vary

婚禮道具

日本，江戶時期（1603-1868年）

木胎蒔繪、象牙、漆、硯石和金屬

多種尺寸

LYMC-M-44





大谷家舊藏  
御賜小袋

IMPERIAL POUCHES  
FROM THE OTANI COLLECTION

151  
Pipe Case with Tobacco Pouch (*Tabako-ire*)  
Japan, 20th century  
Textile  
Pipe case : 0.8 x 21.4 x 24.4 cm  
Tobacco pouch : 1.6 x 10 x 7.4 cm

煙草袋與煙管套  
日本，二十世紀  
紡織品  
煙管套：0.8 x 21.4 x 24.4 公分  
煙草袋：1.6 x 10 x 7.4 公分

LYMV-JP-55





152  
Cosmetic Cases  
Japan, 20th century  
Textile  
2 x 8.3 x 10.5 cm (Left)  
2.1 x 8.5 x 10.7 cm (Right)

化妝袋一對  
日本，二十世紀  
紡織品  
2 x 8.3 x 10.5 公分 (左)  
2.1 x 8.5 x 10.7 公分 (右)

LVMV-JP-64



154  
Cosmetic Case  
Japan, 20th century  
Textile  
1.5 x 18.4 x 9 cm

化妝袋  
日本，二十世紀  
紡織品  
1.5 x 18.4 x 9 公分

LVMV-JP-32



155  
Cosmetic Case with Mirror  
Japan, 20th century  
Textile, metal and tortoiseshell  
2 x 15.7 x 8.2 cm

化妝袋  
日本，二十世紀  
紡織品，金屬和玳瑁  
2 x 15.7 x 8.2 公分

LVMV-JP-28



153  
Pipe Case with Tobacco Pouch (*Tabako-ire*)  
Japan, 20th century  
Textile and metal  
Pipe case : 0.3 x 25 x 4 cm  
Tobacco pouch : 6.6 x 22.4 x 13 cm

煙草袋與煙管套  
日本，二十世紀  
紡織品和金屬  
煙管套：0.3 x 25 x 4 公分  
煙草袋：6.6 x 22.4 x 13 公分

LVMV-JP-5





浮世繪

UKIYO-E

156  
Famous Restaurants from the Eastern Capital (*Tōto kōmei kaijeki tsukushi*)  
Utagawa Kunisada (1786-1865)  
Japan, 1853  
Ink and colour on paper  
25.2 x 36.5 cm

東都高名會席盡  
歌川国貞 (1786-1865 年)  
日本, 1853 年  
設色紙本  
25.2 x 36.5 公分

LYMA-065





157

**Samurai Calligrapher - Twelve Months of Geographical Names (*Chimei Juni ka Getsu no Uchi*)**

Kunichika Toyohara (1835-1900)  
Japan, c. 1890  
Ink and colour on paper  
23.5 x 35.5 cm

地名十二ヶ月之内三月 尾上菊五郎 小島三郎

豊原國周 (1835-1900 年)  
日本，約 1890 年  
設色紙本  
23.5 x 35.5 公分

LYMA-078



158

**Mirror of Historical Eras (*Jidai Kagami*)**

Toyohara Chikanobu (1838-1912)  
Japan, 1897  
Ink and colour on paper  
37.5 x 25.5 cm

時代之鏡

楊洲周延 (1838-1912 年)  
日本，1897 年  
設色紙本  
37.5 x 25.5 公分

LYMA-066



159

**A Copperplate Print of a Yatate and Kiseru Shop**

Ryusendo (Publisher)  
Japan, Meiji period (1868-1912)  
Ink and colour on paper  
8.3 x 7.8 cm

愛知縣商家銅版畫

龍泉堂 (出版)  
日本，明治時期 (1868-1912 年)  
設色紙本  
8.3 x 7.8 公分

LYMA-077

Copyright © 2024 Liang Yi Museum  
ISBN: 978-988-74954-2-0  
Design by OM Publishing  
Published in Hong Kong