

FABERGÉ AND CARTIER

RIVALS, VISIONARIES, MASTERSMITHS



表衣
LIANG YI MUSEUM
HONG KONG

PALAIS ROYAL
HONG KONG

FABERGÉ AND CARTIER:
RIVALS, VISIONARIES, MASTERSMITHS

法貝熱與卡地亞：
異境同臻

衣衣

LIANG YI MUSEUM

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FOREWORD

I began my career as an apprentice at the age of nineteen, working with a major expert in Fabergé and Russian *objets de vertu*. After a few years of learning from him, I embarked on my personal quest into French jewellery. I quickly connected with renowned names like Cartier, Boucheron, and Van Cleef & Arpels, alongside several brands that have since faded from prominence, such as Lacloche, Falize, and others that have since waived in terms of the technical excellence they displayed, like Mauboussin and Vever. At that time, they all exemplified French excellence in jewellery.

As an art dealer and collector, I can attest that understanding Fabergé represents one of the most challenging endeavours — by “understanding,” I mean being able to trade these pieces without making costly mistakes. Most jewellery dealers tend to shy away from Fabergé because the risk of being burned is too high, especially with the number of fakes that have proliferated in the market since the 1930s. A significant publication on this topic is currently in the works.

Transitioning from Fabergé to French jewellery is an easier step than the reverse, as one can easily recognise quality. Fabergé maintained a strict commitment to quality in his workshops, and was known not to make any compromises in this regard. Very few jewellers produced such a large volume of objects, I would say only two did: Fabergé and Cartier. We can note a subtle intertwinement between the two; Fabergé, the largest jewellery company in the world by 1900 with over 600 employees, began creating pieces inspired by 18th-century French objects, such as snuff boxes. Louis Cartier, who also admired this period and sought to attract Fabergé’s royal and aristocratic clients, decided to make similar *objets de vertu*. However, it was only after Fabergé became known for this that Cartier ventured into this territory; even then, Cartier never competed with Fabergé in terms of design, quality, or enamel craftsmanship until the Art Deco period where he really created his own style.

Tragically, we will never know what Fabergé could have achieved during this period, as the revolution of 1917 was soon followed by the exodus of major jewellers from Russia, marking the end of applied arts that were deemed bourgeois until the fall of the Berlin Wall. We have also decided to showcase some Art Deco pieces from Cartier and his contemporaries to illustrate the profound stylistic transformation of the era and to highlight why Cartier is regarded as the greatest Art Deco jeweller.

As an expert and dealer in Cartier and a collector of Fabergé, Palais Royal has built numerous collections, even publishing an important book based on three collections we have assembled, along with the research of Olivier Bachet. This has been possible thanks to the combined insights of both myself and Tom Korpershoek. I truly recognise that Tom’s expertise, cultivated through a lifetime steeped in fine jewellery and vintage pieces, is a pillar of the mutual eye and taste we have derived from our collaboration and continued to develop over the time we have spent working alongside each other. His journey from the Diamond Bourse in Antwerp to co-founding Palais Royal has been pivotal in shaping our vision. Together, our shared appreciation for artistry and commitment to quality has allowed us to assemble an extraordinary collection, showcasing the best of both French and Russian craftsmanship. After many years of close collaboration with the Liang Li Museum, we have always wished to pay homage to Fabergé and other Russian artists. We are delighted that Peter and Lynn were so enthusiastic about co-organising this exhibition, mixing pieces from both collections, and we are thrilled to include a few pieces from two of our esteemed collectors.

We now turn to a piece that exemplifies the pinnacle of this artistry: the “Tsesarevich” egg of 1905. This iconic creation not only highlights the intricate detail and innovation that characterise Fabergé’s work, but also invites us to explore the profound legacy that these remarkable *objets de vertu* hold in the world of fine jewellery and history.

Gilles Zaluyan
Co-Founder
Palais Royal Hong Kong
February 2026

前言

我於十九歲時以學徒身份開啟職業生涯，師從一位研究法貝熱與俄羅斯珍貴工藝品的頂級專家。經過數年的學習，我開始踏上個人對法國珠寶藝術的探索之路。很快我便與卡地亞、寶詩龍、梵克雅寶等知名品牌建立了聯繫，同時也接觸到一些如今已不再顯赫的品牌，如拉洛克、法利茲等，以及部分在技術精湛度上有所起伏的品牌，例如莫布森和維弗爾。在那個時代，它們都代表了法國珠寶工藝的卓越典範。

身為藝術商與收藏家，我可以證實：理解法貝熱是最具挑戰性的課題之一——這裡所說的「理解」，指的是能夠在交易這些作品時避免付出昂貴代價。多數珠寶商往往對法貝熱敬而遠之，因為失誤的風險太高，尤其是自1930年代以來市場上湧現大量贗品。目前正有一部關於此主題的重要著作在籌備中。

從法貝熱轉向法國珠寶比反向而行更為容易，因為人們能輕易辨識品質。法貝熱的工作室始終恪守嚴格的品質標準，且眾所周知從不妥協。有趣的是，極少珠寶商能產出如此大量的作品；我認為僅有兩家：法貝熱與卡地亞。我們可以察覺兩者之間微妙的交織：法貝熱在1900年時已成為擁有超過600名員工的全球最大珠寶公司，並開始創作靈感源自18世紀法國物件（如鼻煙盒）的作品。同樣推崇此時期、並試圖吸引法貝熱皇室與貴族客戶的路易·卡地亞，也決定製作類似的珍貴工藝品。然而，直到法貝熱以此聞名後，卡地亞才涉足此領域；即便此時，卡地亞在設計、品質或琺瑯工藝上始終未與法貝熱競爭，直到裝飾藝術時期才真正創立自身風格。

可惜的是，我們永遠無法知道法貝熱在這一時期可能達成何種成就——1917年革命爆發後，俄羅斯主要珠寶商紛紛流亡，標誌著被視為布爾喬亞風格的應用藝術走向終結，此狀況直至柏林圍牆倒塌才改變。有趣的是，我們也決定展示一些卡地亞及其同代人的裝飾藝術作品，以闡釋該時代深刻的風格變革，並凸顯卡地亞為何被譽為最偉大的裝飾藝術珠寶商。

作為卡地亞的專家與經銷商，同時也是法貝熱的收藏者，我司 Palais Royal 已建立多個系列收藏，奧利維耶·巴謝 (Olivier Bachet) 的研究出版了一部重要著作。這一切得益於我與另一位創辦人湯姆·科珀舒克 (Tom Korpershoek) 的共同見解。我深切體認到，湯姆在高端珠寶與古董領域浸潤一生所培育的專業知識，是我們透過合作淬鍊、並在並肩工作中持續發展的共同眼光與品味的支柱。他從安特衛普鑽石交易所到共同創立 Palais Royal 的旅程，對塑造我們的視野至關重要。我們對工藝的共鳴與對品質的堅持，讓我們得以匯聚非凡的收藏，展現法法與俄羅斯工藝的巔峰之作。在與兩依藏博物館多年緊密合作後，我們一直希望能向法貝熱及其他俄羅斯藝術家致敬。我們非常欣喜馮耀輝先生和馮依凌小姐對共同策劃此展覽充滿熱情，將兩方藏品交融呈現，並榮幸納入兩位尊貴收藏家的部分珍品。

現在，讓我們聚焦一件代表此藝術巔峰的作品：1905年的「沙皇太子彩蛋」彩蛋。這件標誌性創作不僅彰顯法貝熱作品特有的複雜細節與創新精神，更引領我們探索這些非凡珍品在高端珠寶與歷史長河中所承載的深遠遺產。

Gilles Zaluyan
聯合創辦人
Palais Royal Hong Kong
2026年2月

INTRODUCTION

It is my pleasure as Director of Liang Yi Museum to write the introduction to this special exhibition, *Fabergé and Cartier: Rivals, Visionaries, Mastersmiths*.

All art comes from collaboration and conversation; and the starting point of this exhibition is no different. Palais Royal is a gallery specialising in vintage jewellery which opened in Hong Kong in 2013, just one year before Liang Yi Museum's own opening. It was co-founded by Gilles Zalulyan and Tom Korpershoek, both dealers and specialists instrumental in helping source and acquire a significant number of Liang Yi's own collection of vanities. So, when Gilles approached us to discuss co-hosting an exhibition based on the works of the houses of Fabergé and Cartier, it was an easy proposal to agree to.

The maisons of Fabergé and Cartier need no introduction of course, both being giants in the world of jewellery, but what enticed me about this exhibition was the opportunity to delve further into not only their influences on one another; but also to look into some of the discourse and techniques that surround these two masters.

When discussing Fabergé, one cannot get away from his famed Easter eggs, and in this exhibition, we will indeed be showcasing the Tsarevich Egg from 1905. It is of disputed provenance and the controversy surrounding the ongoing attempt to establish it as "authentic" is, to me, an extremely interesting conversation. Working in the museum world, establishing authenticity and provenance is a topic that is often divisive, at times outright taboo. But I believe that in the right space, it can also be an arena in which everyone (academics, historians, gallerists, art-lovers) is invited to examine the evidence, hear opposing arguments, and form their own opinions. I am very happy for Liang Yi Museum to be one of those safe spaces.

Another category of objects which I'm particularly excited to host in this exhibition are the Cartier clocks on loan to us from Palais Royal. Cartier clocks are one of the most universally popular categories, drawing the admiration of horologists, collectors and jewellers alike. I have a particular affection for them, as they very much epitomise the perfect combination of beauty and function that our museum has long prized. They are also ideal showcases for the technique of *guilloché* enamel; leading to the friendly comparison of examining who truly was the master of this technique: Fabergé or Cartier?

Finally, for the sake of brevity and catchiness, we have primarily focused on the works of Fabergé and Cartier, but they would not be so celebrated if they did not in turn influence a whole generation of jewellers, including Boucheron, Lacloche, and Van Cleef and Arpels, whose works are also shown in this exhibition. May this exhibition continue in this fine tradition of inspiring dialogue and debate, innovation and ingenuity.

Lynn Fung
Director
Liang Yi Museum
February 2026

導言

身為兩依藏館長，深感榮幸能為此次特別展覽《法貝熱與卡地亞：異境同臻》撰寫引言。

一切藝術皆源於協作與對話，本次展覽亦不例外。Palais Royal 為專營古董珠寶的藝廊，由知名行家 Gilles Zalulyan 與 Tom Korpershoek 共同創立，2013 年於香港開幕，恰較兩依藏早一年。承蒙二位協助，本館得以蒐羅諸多珍品珠寶粉盒，奠定重要館藏基礎。故當 Gilles 提出合作籌辦法貝熱與卡地亞專題展覽時，我們欣然應允。

法貝熱與卡地亞這兩大珠寶世家，其盛名自無須贅言。然本次展覽最引人入勝之處，在於不僅能深入探究二者如何相互影響，更可窺見圍繞兩位大師的藝術論述與工藝技法。

談及法貝熱，便繞不開其驚世絕豔的復活蛋。本次展出的〈1905 年沙皇太子彩蛋〉，不僅是一件藝術珍品，其來源與歸屬更是學界一道待解的謎題。而隨之而來關於「真偽之辨」的綿延議論，在我看來，恰是一場極富價值的智識對話。在博物館界，藝術品的真偽與源流考證，歷來是幽微而複雜的課題，時而諱莫如深。然而我始終相信，若能構築一個包容而嚴謹的平臺，此類討論便足以成為匯聚學者、史家、藝廊知己與藏鑒同好的契機，讓各方得以審視實證、交匯觀點，最終沉澱思緒，形成獨到見解。兩依藏願成為這樣一方天地，我對此深以為慰。

展中另一令人期待之焦點，乃 Palais Royal 所藏的卡地亞時鐘。時計作品向來備受鐘錶學家、收藏家及珠寶匠推崇，而我對其尤為鍾愛——它們完美體現本館長期推崇的「美學與功能兼具」之理念。這些時鐘更是展示「璣鏤珐瑯」工藝的絕佳載體，引發我們饒富興味地探問：法貝熱與卡地亞，究竟誰才是此技法的真正巨擘？

限於篇幅與展題聚焦，本展雖以法貝熱與卡地亞為主軸，然他們的深遠影響實則啟迪了整個世代的珠寶匠，包括寶詩龍、拉克洛什及梵克雅寶等。這些大師的作品亦於本展同場呈現，願此展延續這優良傳統，持續激發靈感對話與匠心創新。

馮依凌
館長
兩依藏博物館
2026 年 2 月



EASTER EGG

復活節彩蛋





1
The “Tsesarevich” Egg of 1905
Carl Fabergé
1905

Gold, silver-gilt, enamel, sapphire and diamond
Height 6.3 cm
Private Collection; Courtesy of Palais Royal Hong Kong Ltd
Exhibited:
Fabulous Carl Fabergé, Geneva, 2-6th November 2022.
Organised by Igor Carl Fabergé Foundation
Published:
Fabulous Carl Fabergé, 2022, no. 119
*The stand was later added

1905 年「沙皇太子」彩蛋
卡爾·法貝熱
1905 年

金、銀鍍金、琺瑯、藍寶石和鑽石
高 6.3 公分
私人收藏，Palais Royal 香港有限公司贊助借展
展出紀錄：
2022 年 11 月 2 日至 6 日，日內瓦「璀璨法貝熱」特展
(由伊戈爾·卡爾·法貝熱基金會主辦)
出版紀錄：
《璀璨法貝熱》，2022 年，編號 119
*彩蛋支架為後期訂製

From Misattribution to Masterpiece: The Extraordinary Story of The “Tsesarevich” Fabergé Imperial Easter Egg

Michel Kamidian

Sales of Russian art and works by Carl Fabergé’s firm confiscated in Russia began in the early 1920s. They were mainly held in London, New York, Paris, and later in Geneva. In the United States, the brothers Armand and Victor Hammer launched an active commercial operation in the 1930s selling works of art, allegedly once belonging to members of the Imperial Family, which partially corresponded to the truth. Travelling exhibitions organised by them in well-known department stores played a large role in the marketing and distribution of Russian art in general and works by Carl Fabergé’s firm in particular.

In Europe, interest in Russian art and the works of former suppliers of the Imperial Court increased, especially after the economic crisis of the 1930s and the Second World War.

In England, this was facilitated by the Royal Family, which possessed a large collection of works by the London branch of the Fabergé firm established by Queen Alexandra, the elder sister of Empress Maria Feodorovna. Later, Queen Mary, wife of King George V, passionately extended this collection to become one of the best collections of Fabergé in the world.

Due to the great interest shown in the art of Carl Fabergé, in 1949, the first book dedicated to the work of the court jeweller of the Imperial Court was published in London: *Peter Carl Fabergé Goldsmith and Jeweller to the Russian Imperial Court*. The book was published under the authorship of Henry Bainbridge, even though all the information came from the eldest son of Carl Fabergé — Eugene Fabergé, as well as from Franz Birbaum, Fabergé’s main designer. Two exhibitions were timed to coincide with the book’s release; one in London at the Wartski store, the other in New York at the À la Vieille Russie store.

Bainbridge had been employed since 1907 in the new London branch of the firm C. Fabergé but was fired in 1915 for misconduct. After 1915, he was replaced by the youngest son of C. Fabergé, Nikolai Karlovich, who ran the new London store until 1917.

In 1938, in an interview, Bainbridge said that Carl Fabergé would remain an eternal surprise for him, and in support of this, he admitted that despite his personal acquaintance and years of work at the firm, he was ignorant about the annual production of Imperial Easter eggs. Subsequently, Bainbridge would “forget” this fact forever.

Such an admission from an outstanding expert and biographer speaks volumes because after the Paris exhibition of 1900, C. Fabergé’s jewelled Easter eggs were widely known and were inextricably associated with C. Fabergé and Russia.

Leon Greenberg was one of the owners of A la Vieille Russie. The company was founded in 1851 in Kiev together with Jacques Zolotnitsky, from where it moved to Paris in the early 1920s, and later, in the early 1940s, to New York.

L. Greenberg was well-acquainted with the sons of Fabergé and having read Bainbridge’s book, he wrote to Eugene and Alexander Fabergé:

“[...] I got Bainbridge’s book [...] Good book! There will never be a better book about Henry Charles Bainbridge. Yet, a book about Fabergé remains to be written. It is your sacred duty to do this while you have the strength and memory. You must do this in memory of your father, in honour of



1

The Monogram of Grand Duke Alexander Mikhailovich
亞歷山大·米哈伊洛維奇大公的花押字

your firm, and for the joyful satisfaction of all who love and appreciate F.¹"

"I read the London Book with an incessant sense of irritation; those scant bits of information that are scattered in it could have been presented in a single chapter [...]" (ibid.)

"[...] I'm tired of Bainbridge's unbearable chatter. Everything could be summed up in a few pages." (ibid.)

Greenberg repeatedly asked Evgeniy Karlovich to write about the history of the firm of C. Fabergé:

"Write, write, write, every day, at least a few lines [...]" (ibid.)

All the subsequent numerous publications by Western authors about the firm of C. Fabergé, such as those by K. Snowman, later G. Habsburg, A. Solodkoff, and others, published before 1990, lack objective data about the firm.

As the demand increased for the works of the great master of jewellery, the number of those who claimed the title of leading expert would also increase. Over time, this would allow them to control the emerging market for Russian art and Fabergé. From that time to the present day, the leading experts continue to make professional mistakes, both regarding significant works, such as the Imperial Easter eggs by K. Fabergé, and regarding less significant works of the firm.

For an illustrative example, let us consider the case of sales of a given lot presented in London from 1966 to 2016 by different auction houses.

On November 29, 2016, in London, at a thematic auction of Sotheby's dedicated to Russian art: Russian Art, Fabergé and Icons, the auctioneer recorded the sale of lot no. 351 for £35,000 excluding 27.5% commission, with an estimate of £18,000–25,000. Catalogue description:

A Fabergé jewelled gold and enamel scent bottle in a Stroganov enamel box, workmaster Michael Perchin, St Petersburg, circa 1890.

The scent bottle of egg form, the surface enamelled in translucent red over banded wavy engine-turning, set with a rose-cut diamond and cabochon sapphire-set flowerhead, its stem forming a question mark when upright, the lid inset with a 1-poltina gold coin of Empress Elizabeth Petrovna dated 1756, partly enamelled in red and blue, within gadroons, gold-mounted cork stopper; struck with workmaster's initials, 56 standard; the egg-form box likewise enamelled in red over waves, one side applied with gilt ecclesiastical crowned cypher A, the reverse with Kh V for "Christ is Risen", silver mounts, green chrysoprase thumbpiece, the lid with silk lining, in original wood case.

Quantity: 2

Height of scent bottle 2.5cm, 1 1/8 in.; height of egg 6.6cm, 2 5/8 in.

Provenance:

Sotheby's London, 21 March 1966, lot 112

Bonhams London, 8 June 2009, lot 146A

£18,000 – 25,000. €20,000–27,800. \$22,500–31,000

This was the third time that this lot, shrouded in a veil of mystique, was offered at auctions in London. It had first appeared at a Sotheby's auction before Easter 1966.²

It is interesting to note that back then, in the description of the presented lot, it was indicated that the egg-shaped, strawberry-red colour golden "perfume bottle" is by Mikhail Perkhin and is contained in a silver Easter egg made in the Stroganov workshops (correctly the workshops of the Imperial Stroganov School - M.K.), with the monogram of the late Grand Duke Alexander Mikhailovich, (in fact, someone else's monogram — M.K.) in a fitted box (fig. 1).

The lot was sold for £440, excluding commissions, to a certain Mr Bullough. This auction was also attended by Mr Kenneth Snowman, owner of the famous Wartski store, a leading adviser and supplier of the British royal family on Fabergé, who preferred to buy for £580 the previous lot #111 — a stone ashtray in a gold frame by the Fabergé firm.

In 2009, after 43 years of absence from the antique market, the lot appeared again at a Bonhams auction under #146A. Catalogue description:

"A guilloché enamelled and jewelled gold scent bottle. St. Petersburg circa 1890.

The ovoid body enamelled translucent strawberry-red over wavy ground [...] contained within [...] enamel Easter egg with silk lining marked in Cyrillic for the Imperial Stroganoff School, [...] applied with a crowned "A" and Cyrillic "Kh. V" to reverse [...]"

The lot was valued £3,000-4,000 and sold for £28,800. It was eventually acquired by Chris Martin, the former owner of "Iconastas", a famous London antique shop specialising in Soviet and Russian art. The total commission received by the auction house from this sale was about £8,000, which is twice the estimate of the value of the lot itself.

We must give credit to the experts of Bonhams and their consultant Ms. Cynthia Coleman Sparke, who, unlike the experts of Sotheby's, correctly pointed to the egg's producer — the Imperial Stroganov School (I.S.U), indicating its close relationship and cooperation with the firm of C. Fabergé. However, despite the presence of the marks of the I.S.U. and the Moscow Assay Office in the form of a woman's head in a kokoshnik facing left (1899–1908), they made a mistake in dating its production.

Ms. Cynthia Coleman Sparke, positioned as an international expert consultant on Russian art, is the author of the book: *Russian Decorative Arts*. On the title page of her book, as well as in the chapter on enamels on page 62, there is a photograph of the above lot, the "perfume bottle", made in the workshop of M. Perkhin and the egg of strawberry-red enamel made by the Imperial Stroganov School. It seems

1 L.Greenberg, 1949, The Fabergé family archives, V. Skurlov, 2016.

2 Статья квадратные яйца, выставка «Блестящая эпоха Фаберже» 1992г.

that Ms. Coleman Sparke attaches particular importance to these two items, the production date of which she attributes to approximately 1890. In this connection, she refers to Viktor Ivanovich Butovsky (1815–1881), the acting director of the school at that time, under whose leadership the enamel egg was produced, she suggests.

In 1900, the Stroganov School took part in the epochal Parisian Exposition, where it was awarded two Grand Prix, three silver medals, and a bronze medal. In 1901, in connection with its 75th anniversary, it was awarded the “Imperial” title and patronage of the Grand Duchess Elizabeth Feodorovna, and the School began to style itself the “Imperial Stroganov School” (I.S.U). The enamel workshop at the I.S.U was opened in 1902; therefore, the strawberry-red enamel egg with the “I.S.U.” mark cannot be dated earlier than 1902 in any way, which clearly contradicts the dating to around 1890, and the relation with director V. Butovsky.

From 1885, the School was headed by Fedor Lvov (1823–1885), who improved its educational and pedagogical structure, while for the period 1886–1917, he was replaced by Nikolai Vasilievich Globa, who proved himself an outstanding organiser, and the School began to develop at a rapid pace with his arrival, also facilitated by numerous government orders.

The hallmark of the Stroganov School—“ I.S.U”, was unknown for many years, even to such researchers as T.G. Goldberg; F.Y. Mishukov; M.M. Postnikova-Losev; N.G. Platonov; and B.L. Ulyanov, authors of the 1967 book *Gold and Silver Jewellery in the XV-XX centuries*.

The I.S.U. hallmark first appeared in the republished 1983 edition of the above book, as an addition to the existing maker’s marks, described as I.S.U. (The Imperial Stroganov School, under a two-headed eagle (known after 1908) (fig. 2). The mark of master Feodor Rückert was also indicated there for the first time: ФР (fig. 3).

From the above descriptions of the lot, it becomes clear that two disparate items were offered for sale: an enamel perfume bottle and an egg-shaped “box” or “case” of the same colour with a monogram. Only due to a coincidence of circumstances, the integrity of the lot was not destroyed, unlike in the case of the Imperial egg “Diamond Trellis” of 1892. When K. Snowman noticed an English import mark of 1908 in addition to the Russian marks on the silver base of the Imperial Easter egg “Diamond Trellis” of 1892, he assumed that the work was English and separated the base in the form of a sculptural composition of three putti from the egg itself, destroying the integrity of the composition. It is possible that the surprise in the form of an elephant automaton—which was recently rediscovered in the collection of the British Royal Family—was similarly removed from the egg. Unfortunately, such an oversight became the reason for the loss of the stand and the original branded box. Such mistakes speak volumes.

In the case of the third sale in 2016, i.e. 50 years after the first auction, Sotheby’s approached this unusual lot rather carelessly again. The Imperial Crown above the monogram “A” was misidentified as an “ecclesiastical crown”, and its true importance was ignored. It should be noted that there is no concept of “ecclesiastical crown” in Orthodox Christianity, which leading experts on Russian art should be aware of.³



2
Illustration of I.S.U
帝國斯特羅加諾夫學校的印記

It is not clear for what reason the auction houses forgot to indicate the presence of a partially torn note pasted on the base of the wooden box:

“Russian egg of the 19th century. made by the Court Stroganov Central Technical Art School, for the Grand Duke Alexander (Alexander Mikhailovich—M.K.), containing an original perfume bottle.”

The unknown author of the note, attributing the egg’s ownership to the Grand Duke Alexander Mikhailovich, attached a special “grand-ducal” meaning to this work; however, he was mistaken about its actual beneficiary.

Leading experts to this day continue to make mistakes in the attribution of monograms; here we have a good example:

“The porcelain egg with the initials AN (fig. 4) under an Imperial Crown is attributed to Tsarevich Alexei Nikolaevich by Habsburg.” (Catalogue of the exhibition *Fabergé Revealed* of the Virginia Museum of Fine Arts (USA) 2011, on p. 297, cat. number 203)

“A porcelain egg with the initials “AN” under the Imperial Crown, possibly with the monogram of Tsarevich Alexei Nikolaevich.” (Cat. Christie’s #362, November 29, 2010)

“Porcelain egg with the initials “AN” under the Imperial Crown, with the monogram of Tsarevich Alexei Nikolaevich.” (Cat. Sotheby’s June 13, 1990, #183)

“Egg with the monogram “AN”, attributed to Tsarevich Alexei Nikolaevich.” (Russian Imperial Porcelain Easter Eggs, Tamara Kudryavtseva 2001, p. 61, cat. no. 27 (RGIA, f.468, op.26, d.289, l. 196)

In fact, the monogram “AN” is the monogram of the Grand Duchess Anastasia Nikolaevna (Stana), the wife of Nikolai Nikolaevich (the younger).

3 Sotheby’s catalogue: *Russian Works of Art, Fabergé e3 Icons*.

從誤傳到傑作：法貝熱「皇太子」皇家復活節彩蛋的非凡故事

米歇爾·卡米迪安

自 1920 年代初期，俄羅斯藝術品及卡爾·法貝熱公司遭沒收的作品開始在市場流通，主要於倫敦、紐約、巴黎及日後的日內瓦進行拍賣。1930 年代，美國的阿曼德·哈默與維克多·哈默兄弟發起大規模商業行動，銷售據稱曾屬俄羅斯皇室成員的藝術品，其中部分確屬真品。他們在知名百貨公司舉辦的巡迴展覽，對俄羅斯藝術乃至法貝熱作品的市場推廣起了關鍵作用。

歐洲對俄羅斯藝術及前宮廷供應商作品的興趣，在 1930 年代經濟危機和二戰後顯著提升。在英國，皇室家族對此風潮具有重要影響——由瑪麗亞·費奧多羅夫娜皇后之姊亞歷山德拉皇后建立的法貝熱收藏，後經喬治五世之妻瑪麗皇后熱衷擴充，成為全球最卓越的法貝熱收藏之一。

隨著對法貝熱藝術的熱潮，1949 年倫敦出版了首部專述這位宮廷珠寶匠的著作：《卡爾·法貝熱：俄羅斯帝國宮廷金匠與珠寶商》。該書雖署名亨利·班布里奇，實則所有資料皆源自法貝熱長子尤金·法貝熱及其首席設計師弗朗茨·比爾鮑姆。此書出版之際，倫敦瓦茨基藝廊與紐約「舊俄羅斯」藝廊同步舉辦了展覽。

班布里奇自 1907 年受雇於法貝熱倫敦分部，1915 年因行為不當遭解，其職務由法貝熱幼子尼古拉·卡洛維奇接替，後者經營倫敦分店直至 1917 年。

1938 年，班布里奇受訪時坦言，卡爾·法貝熱對其而言始終是個謎；他承認儘管與法貝熱相識且任職多年，卻對帝國復活節彩蛋的年產量一無所知。此後，班布里奇卻「遺忘」了此一事實。這位「權威」傳記作家的自白頗具深意，因自 1900 年巴黎博覽會後，法貝熱的珠寶彩蛋已聞名遐邇，成為其與俄羅斯的標誌。然而，班布里奇多年來仍巧妙偽裝成他從不具備的專業人士形象。

「舊俄羅斯」藝廊聯合創辦人萊昂·格林伯格，與法貝熱諸子熟識。讀畢班布里奇著作後，他致信尤金與亞歷山大·法貝熱：

「我閱畢班布里奇之書……佳作！然此書僅堪稱亨利·查爾斯·班布里奇個人傳記。關於法貝熱的著作仍有待書寫。趁體力與記憶尚存，此為汝等神聖職責——為紀念汝父、榮耀汝之工坊，亦為所有熱愛並珍視法貝熱之人。」

格林伯格反覆敦促尤金·卡洛維奇撰寫法貝熱公司歷史：

「書寫吧，每日書寫，即便僅數行……」

1990 年前西方作者諸如 K. 斯諾曼、G. 哈布斯堡、A. 索洛多科夫等人，均缺乏對該公司的客觀記述。

隨著對這位珠寶巨匠作品的需求增長，自「權威專家」者亦日增。他們逐漸掌控了新興的俄羅斯藝術與法貝熱市場。時至今日，這些「權威專家」仍持續犯下嚴重專業錯誤，無論是對法貝熱帝國彩蛋等重要作品，或對較次要作品皆然。

以 1966 年至 2016 年間倫敦多家拍賣行多次上拍的一件藏品為例，2016 年 11 月 29 日，倫敦蘇富比「俄羅斯藝術、法貝熱與聖像」專場中，第 351 號拍品以 35,000 英鎊（不含 27.5% 佣金），專家估價為 18,000-25,000 英鎊。圖錄描述：

「一件法貝熱鑲嵌珠寶黃金珙瑯香水瓶，置於斯特羅加諾夫風格珙瑯盒內，工坊大師米哈伊爾·佩爾辛制作，聖彼得堡，約 1890 年。」

香水瓶呈蛋形，飾有透明草莓紅珙瑯波浪紋，鑲嵌玫瑰切工鑽石與弧面藍寶石花飾；瓶蓋嵌一枚 1756 年伊麗莎白·彼得羅夫娜皇后時期波盧比金幣，金幣部分飾紅藍珙瑯。瓶塞為黃金製，鑄有工匠印記，純度標記為 56。蛋形盒同樣飾草莓紅波浪紋珙瑯，一側飾鍍金教會冠冕字母『A』，另一側為西里爾字母『Ф.В.』（意為『基督復活』），銀質鑲嵌，配綠玉髓按鈕，內襯絲綢。附原裝木盒（圖一）。



3
F.R. Marks
奧多爾·呂克爾特印記

尺寸：香水瓶高 2.5 公分；蛋形盒高 6.6 公分。

來源：

倫敦蘇富比，1966 年 3 月 21 日，第 112 號拍品

倫敦邦瀚斯，2009 年 6 月 8 日，第 146A 號拍品

此為該拍品第三次於倫敦拍賣，首現於 1966 年復活節前的蘇富比拍賣。當時圖錄描述為「草莓紅金質香水瓶，出自米哈伊爾·佩爾辛，置於斯特羅加諾夫工坊製銀復活節彩蛋內（實為帝國斯特羅加諾夫學校工坊——M.K.），飾已故亞歷山大·米哈伊洛維奇大公姓名縮寫（實為他人縮寫——M.K.），配專屬木盒」。該拍品以 440 英（不含佣金）售予某位布拉夫先生。知名瓦茨基藝廊主、英國皇室法貝熱顧問「權威專家」肯尼斯·斯諾曼亦在場，但他以 580 英（第 111 號）——一件法貝熱公司製石質煙灰缸。

2009 年，該拍品 43 年後重現邦瀚斯拍場，編號 146A。圖錄描述為「一件機刻琺瑯鑲珠寶黃金香水瓶，聖彼得堡約 1890 年……置於內襯絲綢的復活節彩蛋內，標有西里爾文『帝國斯特羅加諾夫學校』……一側飾冠冕『A』字，另一側為西里爾文『Ф.В.』」。估價 3,000-4,000 英鎊，最終以 28,800 英鎊成交。

拍品由專營蘇聯及俄羅斯藝術的倫敦古董商「Iconastas」前主人克里斯·馬丁購得。拍賣行佣金總計約 8,000 英，達拍品估價兩倍。值得肯定的是，邦瀚斯專家及其顧問辛西婭·科爾曼·斯帕克女士正確指出彩蛋產自帝國斯特羅加諾夫學校（I.S.U.），並提及與法貝熱公司的緊密合作。然而，儘管有 I.S.U. 標記及莫斯科檢驗所 1899-1908 年間「向左側女子頭像」戳記，仍錯誤推斷其製作年代。

斯帕克女士身為國際俄羅斯藝術「專家」顧問，著有《俄羅斯裝飾藝術》一書。該書扉頁及第 62 頁琺瑯章節中，均刊載上述「香水瓶」及草莓紅琺瑯彩蛋圖片，並將年代定為約 1890 年。校長維克多·伊萬諾維奇·布托夫斯基（1815-1881 年）任內。然歷史事實為：斯特羅加諾夫學校於 1900 年巴黎世博會榮獲兩項大獎、三枚銀牌及一枚銅牌；1901 年建校 75 週年之際，獲授「帝國」稱號及伊麗莎白·費奧多羅夫娜大公夫人贊助，自此改稱「帝國斯特羅加諾夫學校」。學校琺瑯工坊於 1902 年設立，故帶有 I.S.U. 標記的草莓紅琺瑯彩蛋絕不可能早於 1902 年，這與約 1890 年的斷代及布托夫斯基的關聯明顯矛盾。

1885 年後學校由費奧多爾·利沃夫（1823-1885 年）主持，其改進了教學體系；1886 年至 1917 年由尼古拉·瓦西里耶維奇·格洛巴接任，後者以卓越組織能力推動學校蓬勃發展，政府訂單亦大幅增加。

斯特羅加諾夫學校的「I.S.U.」標記多年來不為人知，連 1967 年著作《十五至二十世紀金銀珠寶》的作者 T.G. 戈德堡、F.Y. 米舒科夫等學者亦未識別。該標記首見於 1983 年該書再版，作為新增製造商標記，描述為「I.S.U.（帝國斯特羅加諾夫學校），雙頭鷹下方（1908 年後已知）」（圖二）。書中亦首次記載工匠費奧多爾·呂克爾特標記「X.P.」（圖三）。

綜觀歷次拍賣描述，可明確此拍品實為兩件獨立物件：

4

The Monogram of Montenegrin
Grand Duchess
Anastasia Nicholaevna (Stana)
黑山公主阿納斯塔西婭·尼古拉耶
夫娜（斯塔娜）姓名縮寫



一件琺瑯香水瓶，與一枚同色帶姓名縮寫的蛋形「盒」。幸運的是，它們未被拆散，但類似憾事曾發生於 1892 年帝國彩蛋「鑽石格網」——當斯諾曼發現銀座底部的 1908 年英國進口標記後，竟誤判其為英國製品，將底座三名小天使雕塑與彩蛋分離，破壞了作品完整性。彩蛋內驚喜——一隻自動機械大象（後於英國皇室收藏重現）很可能亦遭移除。此類疏忽導致底座及原裝品牌盒遺失，對「權威專家」而言尤為諷刺。

2016 年第三次拍賣（即首拍 50 年後），蘇富比專家對此特殊拍品再次輕率處理：將姓名縮寫「A」上方的帝國皇冠誤判為「教會冠冕」，忽視其真正重要性。須知東正教並無「教會冠冕」概念，此為俄羅斯藝術專家理應熟知的常識。

拍賣行專家未說明為何「遺忘」木盒底部一張部分破損的貼條註記：

「十九世紀俄羅斯彩蛋，由宮廷斯特羅加諾夫中央技術藝術學校為亞歷山大大公（亞歷山大·米哈伊洛維奇—M.K.）製作，內含原裝香水瓶。」

註記作者誤將彩蛋歸屬亞歷山大·米哈伊洛維奇大公，賦予其「大公級」意義，然實際受益者另有其人。

時至今日，「權威專家」仍持續在姓名縮寫歸屬上犯嚴重錯誤，例如：

哈布斯堡認定此枚帶有皇冠 AN 縮寫的瓷蛋（圖 4）屬於皇儲阿列克謝·尼古拉耶維奇（《法貝熱珍品展》圖錄，美國弗吉尼亞美術博物館，2011 年，第 297 頁，編號 203）

佳士得拍賣行圖錄描述：「帶『AN』縮寫及帝國皇冠的瓷器彩蛋，可能為皇儲阿列克謝·尼古拉耶維奇姓名縮寫」。（2010 年 11 月 29 日，第 362 號拍品）

蘇富比圖錄描述：「帶『AN』縮寫及帝國皇冠的瓷器彩蛋，為皇儲阿列克謝·尼古拉耶維奇姓名縮寫」。（1990 年 6 月 13 日，第 183 號拍品）

塔瑪拉·庫德里亞夫采娃《俄羅斯帝國瓷器復活節彩蛋》（2001 年）第 61 頁編號 27 記載：「帶『AN』縮寫彩蛋，歸於皇儲阿列克謝·尼古拉耶維奇」。

事實上，「AN」縮寫屬於尼古拉·尼古拉耶維奇（幼者）之妻阿納斯塔西婭·尼古拉耶夫娜（斯塔娜）大公夫人。

The “Tsesarevich” Egg of 1905

Michel Kamidian

*For there is nothing covered,
that shall not be revealed;
neither hid, that shall not be known.
Luke 12:2*

In this article, we will consider lot no. 351 that was auctioned in 2016 at Sotheby’s (fig. 1):

A double-leafed, highest silver standard (91 zolotnik) egg of strawberry-red enamel, with each leaf decorated in a different *guilloché* pattern. The egg opens with chrysoprase buttons (one chrysoprase is missing).

One side of the egg is decorated with cyrillic letters X.B.—Christ is Risen, and the other with the Old Slavonic letter “A” (А) under the Imperial Crown of the Russian Empire (fig. 2), which together form the monogram of Tsesarevich Alexei Nikolaevich, granted to him from the day of his birth, and not a letter “A” under an “ecclesiastic crown”. The egg was made in the workshops of the Imperial Stroganov School, as evidenced by the I.S.U. maker’s mark, as well as a silk lining with the logo of the School. The date of manufacture is 1904–1905, and not around 1890, which is confirmed by the assay mark in the form of a woman’s head facing to the left (1899–1908), as well as the fact that an enamel workshop was opened in 1902.

The egg is made from the highest standard silver, which is 91 in the zolotnik system. The egg contains a surprise—an egg-shaped child’s golden wax seal stamp, and not a “perfume bottle” at all. The hollow handle of the seal most likely serves as a reservoir for the storage of holy anointing oil (chrism).

Background

In 1888, during the return of the Imperial Family from their holidays in Livadia to Petersburg, the imperial train derailed next to Borki station. Many victims were killed in the disaster, but somehow miraculously, all members of the Imperial Family survived, and only some of them were injured. The consequences of this terrible train disaster would also affect the health of Emperor Alexander III, possibly resulting in his later kidney failure.

The first signs of the Emperor’s disease appeared in 1892; however, the Emperor’s illness was carefully hidden due to international tensions and Russian foreign policy considerations. The disease affected him especially strongly in early 1894. The Russian Imperial Family was invited to the wedding of Duke Ernst Ludwig, which took place on April 19, 1894.

Due to the Emperor’s illness, Grand Duke Sergei Alexandrovich, his wife, Grand Duchess Elizabeth

Feodorovna, and Tsesarevich Nikolai Alexandrovich attended in Coburg, despite not being present on the original guest list. The wedding ceremony was one of the most magnificent events in Europe at the time.

During this trip, the unexpected engagement of Tsesarevich Nikolai Alexandrovich and Princess Alix of Hesse, the younger sister of Elizabeth Feodorovna, also took place—“A wonderful day in my life, the day of my engagement with my beloved Alix” (from the diary of Tsarevich Nikolai Alexandrovich).

Upon learning of the engagement, the imperial couple sent a courier with gifts to Coburg: an emerald bracelet and the Order of Catherine.

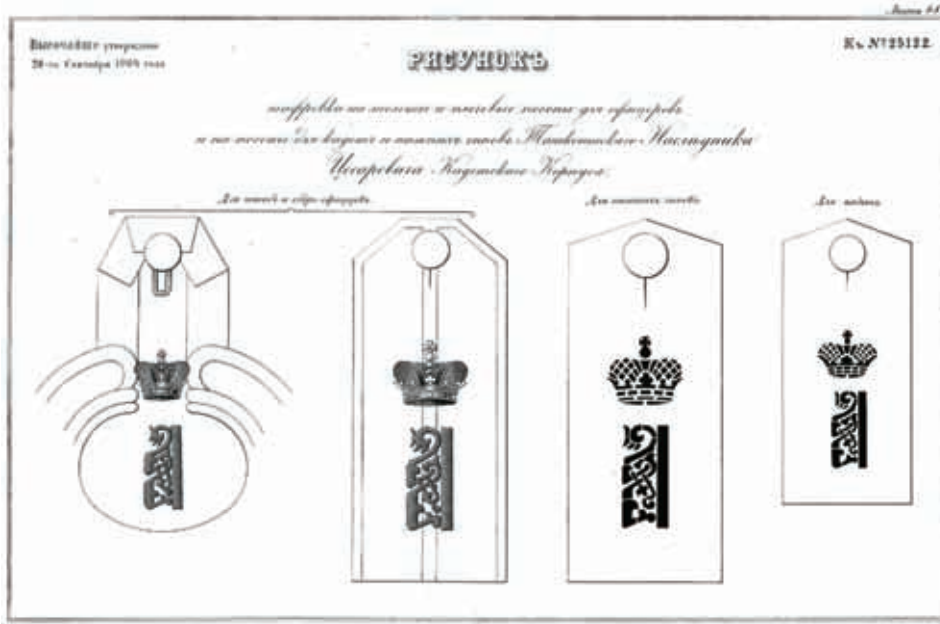
A few days later, in honour of the Easter holiday, the future spouse also received a special gift—an Easter egg. (Elizabeth Heresch: *Alexandra*, 1998)

“I was so flattered when I received your beautiful order, and I am very grateful for it, as well as for a lovely egg and a lovely letter— all this deeply touched me [..] I will forever thank you for them and kiss your hand.”

— —*Edinburgh Palace, Coburg, April 30, 1894, Alix’s first letter to Empress Maria Feodorovna (Elizabeth Heresch, Alexandra, 1998)*

1
The “Tsesarevich” Egg of 1905
1905年「皇太子」彩蛋





2
 Monogram of the Tsesarevich Alexei approved on 20th of September 1904 by the highest authority
 沙皇太子阿列克謝的徽章，經最高權威於1904年9月20日批准。

Soon, Alix started preparing for the wedding, choosing a dress and other accessories with the help of her grandmother, Queen Victoria.

For an official wedding gift, Nikolai Alexandrovich offered Alix the choice of a gift on behalf of the imperial couple. Alix chose a jewelry set from C. Fabergé: a necklace and ring of rare pink pearls. This was one of the most expensive one-time purchases ever made by an emperor from the famous jeweller.

The luxury and value of the gifts embarrassed even Queen Victoria: “Don’t spoil her too much,” she admonished Nicholas lovingly. (Elizabeth Heresch, *Alexandra*, 1998)

At the beginning of October, the disease entered an acute stage, and from October 3, the *Government Gazette* began to publish regular updates about the health of the Emperor.

The Tsarevich’s bride, Princess Alix of Hesse, was also urgently summoned, arriving on October 10.

In the following days, the condition of Alexander III worsened even further. On the fateful day, October 20, despite the deteriorating condition of the Emperor, he still remembered the birthday of his beloved bride, Grand Duchess Elizabeth Feodorovna (October 20–November 2), Alix’s older sister, and congratulated her on her thirtieth birthday.

In the last minutes of his life, the dying Emperor asked to be left alone with Tsarevich Nikolai Alexandrovich, advising him about fulfilling his public duties.

Emperor Alexander III died on October 20, 1894. The next day, the rite of transition to Orthodoxy through chrismation took place for the German princess, who henceforth would be called Alexandra Feodorovna.

Under such circumstances, and in a completely unexpected way, the throne of the Russian Empire was passed to the Heir Apparent Nikolai Alexandrovich, whose coronation took place two years later in May 1896, in Moscow.

On November 14 (26), 1894, a few days after the Emperor’s funeral, despite the one-year mourning declared

according to protocol, and the indignation of the members of the Imperial family, at the insistence of Nikolai Alexandrovich, the marriage took place on the birthday of Empress Maria Feodorovna.

“For me, it was a real nightmare and such suffering ... To be obliged to appear in public like this, with a broken, bleeding heart, was more than a sin, and I still don’t understand how I could make it.” —Maria Feodorovna, letter to her son George
“It was painful to look at the poor empress. In a simple, cut-out dress covered with white crepe with pearls around her neck, she seemed even paler and thinner than usual, like a victim being slaughtered. It was inexpressibly difficult for her to appear in front of thousands of eyes at this difficult and inconvenient time for her.” —Grand Duke Konstantin Konstantinovich

Since April, it had been obvious to Fabergé that soon it would be necessary to develop projects of jewellery gifts for both empresses and also for the future heir, the Tsarevich. In all likelihood, this was the situation in which the artists of the firm and Mikhail Perkhin began to work on the concept of the three eggs for Easter 1895.

For the future Tsesarevich, a double-leafed *guilloché* enamelled egg framed in gold (fig. 3), with two horizontal diamond stripes and two large portrait diamonds would be developed, with an enamelled chicken that concealed a miniature print.

On Easter 1895, Nikolai Aleksandrovich presented his beloved wife with the “Rosebud” egg, and his mother with the “Blue Serpent Clock” (fig. 4), which were already in development during the life of Alexander III.

Henceforth, on the Easter holiday, Nicholas II would give one Easter egg to his wife, the Empress, and another to his mother, the Dowager Empress.

The “Rosebud” is a strawberry-red enamel egg with a surprise in the form of a rosebud, which contains a miniature crown studded with diamonds and a cabochon ruby pendant. The crown symbolised the new title—Empress of the Russian Empire, and the ruby pendant symbolised the passionate love of Nicholas II for his wife.

In the original invoice of the Fabergé firm, the Rosebud egg is designated as an enamelled egg with a crown. It is the first jewellery Easter egg presented by Nikolai to his beloved wife.

O.T.M.A.¹

In November 1895, the couple’s daughter Olga, was born. The birth of the first daughter was commemorated with the 1897 “Mauve” egg. To date, the egg is considered lost, with only its surprise remaining—a heart-shaped frame of strawberry-red enamel with miniature portraits of the imperial couple and the Grand Duchess Olga Nikolaevna.

The long-awaited birth of an heir did not come true in 1898 either. The unclaimed egg has remained in the firm’s safe for the third year already. The craftsmen were paid for their work after the sale of the products. Due to this circumstance, the company considered the option of selling it, taking into account that in the event of the birth of an heir, there will be enough time to replace it with a new one.

In 1899, the imperial couple had a third daughter, Maria, and in 1901, a fourth, Anastasia. The portraits of Maria and Anastasia, as well as the portraits of their older sisters, were presented on a four-leafed clover—the surprise in the Easter egg “Clover” of 1902. Thus, the birth of all daughters was duly reflected in the Imperial Easter eggs of the Carl Fabergé firm.

In 1903, the empress was ready to give birth once again. The many years of prayers by the imperial couple were heard, and after ten years of marriage, on July 30, 1904, in Alexandria (Peterhof), the Empress gave birth to a long-awaited boy, who was named Alexei (fig. 5). The joy of the birth of the long-awaited heir, however, was soon darkened by the discovery of his haemophilia, which became a carefully hidden state secret until 1912. The hereditary illness of the beloved boy left a deep mark on the Empress’s health and noticeably affected her behaviour.

For His Highness the Heir Apparent Tsarevich Grand Duke, an official monogram in the form of an old Russian letter “A” (А) under the Imperial Crown was developed and established, with which his personal belongings would henceforth be designated, as well as to be worn on the shoulder straps (fig. 6) of chief officers, and the badges of the 51st Lithuanian Infantry Regiment, Alekseevskoe Military

School, 12th East Siberian Rifle Regiment, 16th Tver Dragoon Regiment, and Tashkent Cadet Corps. (fig. 7) of the imperial regiments, over which he would command.

In 1904–1905, during the Russo-Japanese War, many craftsmen were called up for service, and the firm’s activities were re-profiled for the needs of the front.. The war led to the necessity of loans, and a huge national debt was formed.. Due to these circumstances, moral and ethical considerations, it was decided to reduce expenses as much as possible, and instead of the originally conceived expensive egg, a simple silver enamel egg was ordered. M. Perkhin, who made the original Easter egg and surprise conceived for the future heir back in 1894, died in August 1903. For this reason, the order for the manufacture of a new egg was placed at the Imperial Stroganov School in Moscow.

There has been a long tradition of a close cooperative relationship between the Imperial Stroganov School and the firm of Carl Fabergé. The Fabergé firm, as always, supplied the manufacturer with its drawings when placing its orders.

The 1905 Tsesarevitch egg is almost similar in size and colour to the Rosebud egg of 1895. The dimensions of the surprises are also almost identical: the seal is 2.5 cm, and the rosebud is 3 cm. The seal and the egg are not marked with the inventory numbers (fig. 8).

Franz Birbaum, the chief master artist of the company, recorded the following case in his memoirs:

*“Important events in the Emperor’s family life served as the subject for the annual Easter gifts-eggs”.*²

*“[...] In the year of birth of the Heir, we were discussing the project of the next Easter egg, wishing to align its subject to this event [...]”.*³



3
The Hen of Kelch-
Bazanova
凱爾赫巴扎諾娃彩蛋

1 The initials of the Grand Duchesses: Olga, Tatiana, Maria, Anastasia.

An Egg is Dear on Christ's Day

In 1905, on the bright holiday of Easter, Nicholas II presented his long-awaited son, the heir, with his first Easter gift—a jewelled enamel egg. The egg was decorated with the personal monogram of the Tsarevich, inside which was a child's seal.

In the series of Easter eggs, five of them stand out. Unlike the rest of the Imperial Easter eggs, they are strawberry-red in colour, resembling the parable of the egg presented by Mary Magdalene to Emperor Tiberius. These are the following:

- “Caucasus” egg, 1893 (Empress Maria Feodorovna)
- “Rosebud” egg, 1895 (Empress Alexandra Feodorovna)
- “Hen egg” (erroneously attributed to Bazanova-Kelch, 1898, it was actually created circa 1903 for the heir)
- “Tsarevich” egg, 1905, made for the Heir Apparent Alexei Nikolaevich to celebrate his first Easter.
- “Scandinavian” egg 1902, inv. Number 5356 sold to Captain Vidkun Quisling

In the literature devoted to the Imperial Fabergé Easter eggs, the first egg attributed to Tsarevich Alexei is the 1907 “Cradle with Garlands” egg, the surprise of which is a miniature with all the imperial children. In the original invoice, this egg is designated as “The Blue Egg [...] with miniatures of the Majestic Children.” The surprise is lost.⁴ The 1910 egg known as “Colonnade” is indicated in the original invoice by the C. Fabergé firm as a large egg in the shape of a pavilion. It is decorated with five figurines of the imperial children —as amorini (cupids), and their parents as two doves.

The surprise of the “Tsarevich” egg of 1912 is the Russian Imperial double-headed eagle studded with diamonds, with a miniature portrait of Alexei Nikolaevich.

The egg was presented to Empress Alexandra Feodorovna on Easter 1912, which also coincided with her 40th birthday. In all likelihood, her miniature portrait should have been in the eagle. However, the critical state of health of the beloved heir led to the replacement of the portraits.

In 1912, the Tsarevich was very ill, and his life hung on a thread. His parents were preparing for the worst, but the disease receded, and Alexei miraculously recovered. We should note that regarding the heir Alexei Nikolaevich, the correct form of address is “Tsesarevich”, his proper title, and not “Tsarevich”, as indicated in almost all Western sources. The surprise of the egg known as the “Mosaic” of 1914, which uses a pattern similar to variegated cross-stitching, is a cameo with the portraits of all the imperial children, while the surprise of the egg “Steel Military” of 1916 is an easel with a painting of Nicholas II and Alexei surrounded by chief officers of the Army.

The egg “Constellation” planned for the 10th anniversary of the heir was postponed due to various events and left unfinished. From the memoirs of F. Birbaum, it is known that the egg represented the Constellation Leo under which the Tsarevich was born. The above examples confirm the fact that the “Tsesarevich” egg, made by the Imperial Stroganov School, with a surprise in the form of an egg-shaped seal, previously made by M. Perkhin, is the first egg presented by Emperor Nicholas II to his long-awaited son and heir, Tsesarevich Alexei Nikolayevich in Easter 1905.



4
The Blue Serpent Clock of Empress Maria Feodorovna
瑪麗亞·費奧多羅夫娜皇后藍蛇時鐘彩蛋

2 История фирмы Фаберже, Воспоминания Франца Бирбаума—главного мастера фирмы Фаберже», В.В. Скурлов, 1992 г.

3 История фирмы Фаберже, Воспоминания Франца Бирбаума—главного мастера фирмы Фаберже», В.В.

4 The Fabergé Imperial Easter Eggs, Christies, 1997 г. Скурлов, 1992 г.

1905 年「沙皇太子」彩蛋

米歇爾·卡米迪安

因掩藏之事終必顯露，
隱秘之事終必明彰。
——《路加福音》12:2

本文將聚焦 2016 年蘇富比第 351 號拍品（圖一）：

雙開蓋高純度銀（91 標準）草莓紅琺瑯彩蛋，每片蓋飾不同機刻紋。以綠玉髓按鈕開啟（缺失一枚）。蛋體一側飾西里爾字母「X.B.」——「基督復活」，另一側為古斯拉夫字母「A」置於俄羅斯帝國皇冠下，共同構成皇太子阿列克謝·尼古拉耶維奇自出生即獲授的姓名縮寫，絕非「教會冠冕下的字母 A」（圖二）。

彩蛋製於帝國斯特羅加諾夫學校工坊，此由 I.S.U. 製造商標記及帶校徽絲綢內襯可證。製作年代為 1904-1905 年，非約 1890 年——此斷代以「向左側女子頭像」檢驗戳記（1899-1908 年）及 1902 年琺瑯工坊設立之事實為據。

彩蛋以 91 標準高純度銀製成。內藏的驚喜實為蛋形兒童黃金火漆印章，絕非「香水瓶」。印章的空心柄很可能用作聖油儲存器。

歷史背景

1888 年，皇室家族自利瓦季亞返聖彼得堡途中，皇家列車於博爾基站附近偏離軌道。事故死傷慘重，皇室成員卻奇蹟生還，僅數人受傷。此次災難影響亞歷山大三世健康，可能是導致其後腎衰竭的原因。

皇帝病症首現於 1892 年，然因國際局勢及外交考量被嚴密隱瞞。1894 年初病情急劇惡化。

俄羅斯皇室受邀參加 1894 年 4 月 19 日恩斯特·路德維希公爵婚禮。因皇帝病重，原未在賓客名單的謝爾蓋·亞歷山德羅維奇大公、其妻伊麗莎白·費奧多羅夫娜大夫人及皇儲尼古拉·亞歷山德羅維奇代表出席。此次婚禮為歐洲當時最盛大事件之一。

此行期間，皇儲尼古拉·亞歷山德羅維奇與伊麗莎白·費奧多羅夫娜之妹黑森公主阿麗克絲意外訂婚。

「我生命中美妙之日——與摯愛阿麗克絲訂婚之日。」（摘自皇儲尼古拉·亞歷山德羅維奇日記）

得知訂婚消息，皇帝夫婦遣信使贈禮至科堡：一枚祖母綠手鐲及聖凱瑟琳勳章。復活節前夕，未來新娘另獲特殊禮物——一枚復活節彩蛋。

「獲贈精美勳章令我深感榮幸，誠摯感謝……另承蒙賜予可愛彩蛋與信件，這一切深深觸動我心……我將永懷感激，親吻您的手。」——科堡愛丁堡宮，1894 年 4 月 30 日（摘自阿麗克絲致瑪麗亞·費奧多羅夫娜皇后的首封信函，摘自伊麗莎白·赫雷施：《亞歷山德拉》，1998 年）

阿麗克絲隨後在祖母維多利亞女王協助下籌備婚禮，選定婚紗及配飾。皇儲尼古拉請阿麗克絲以皇室夫婦名義選擇正式婚禮禮物，她選定法貝熱珠寶套組——稀有粉珍珠項鍊與戒指。此為皇帝向該珠寶商所作最昂貴單次購置之一。

禮物之奢華令維多利亞女王亦感不安：「勿過度寵溺她。」她慈愛告誡尼古拉。

1894 年 10 月初，皇帝病情惡化，自 10 月 3 日起《政府公報》定期發布其健康公告。皇儲未婚妻黑森公主阿麗克絲亦被緊急召見，於 10 月 10 日抵達。



5
Tsar Nicolas II and Tsarina Alexandra Feodorovna with the Tsesarevich Alexei commemorating Easter 1905
Picture from the collection of Louise and David Braver
沙皇尼古拉二世與沙皇妃亞歷山德拉·費奧多羅夫娜以及太子阿列克謝共同慶祝 1905 年的復活節
圖自路易斯和大衛·布雷弗的收藏



6
Shoulder Strap with the Monogram of
Tsesarevich Alexei
含皇儲阿列克謝名字縮寫肩章

隨後數日，亞歷山大三世狀況持續惡化。10月20日——其生命最後一日，儘管病重，他仍記得摯愛姻親伊麗莎白·費奧多羅夫娜大公夫人（阿麗克絲之姊）三十歲誕辰（10月20日），並向其致賀。

彌留之際，垂危皇帝要求與皇儲尼古拉獨處，囑其履行公眾職責。

亞歷山大三世於1894年10月20日駕崩。次日，德國公主受膏禮皈依東正教，得名亞歷山德拉·費奧多羅夫娜。

此般情勢下，俄羅斯帝國皇位意外傳予皇儲尼古拉·亞歷山德羅維奇，其加冕禮於兩年後（1896年5月）在莫斯科舉行。

1894年11月14日（26日），皇帝葬禮數日後，儘管依禮儀進入一年國喪期，且遭皇室成員反對，尼古拉仍堅持於瑪麗亞·費奧多羅夫娜皇后誕辰日舉行婚禮。

「於我而言，此實為噩夢與苦難……心碎洩血之際仍須公開露面，此罪莫大焉，我至今不解如何承受。」（瑪麗亞·費奧多羅夫娜致其子喬治信函）

「見可憐皇后令人心痛。素白縐紗珍珠項鍊襯其蒼白瘦削身形，宛如獻祭羔羊。此刻強現於萬眾目光前，對她實難言喻之煎熬。」（康斯坦丁·康斯坦丁諾維奇大公）

自1895年4月，法貝熱明確需為兩位皇后及未來皇儲設計珠寶禮物。公司藝術家及米哈伊爾·佩爾辛很可能由此著手構思1895年復活節三枚彩蛋。

為未來皇儲設計的彩蛋為：雙開蓋黃金鑲邊機刻珐瑯彩蛋，飾兩道水平鑽石帶及兩枚大型肖像鑽石，內藏珐瑯母雞，雞腹隱藏微型印章（圖三）。

1895年復活節，尼古拉·亞歷山德羅維奇贈愛妻「玫瑰蓓蕾」彩蛋，贈母后「藍蛇時鐘」彩蛋——兩者皆於亞歷山大三世在世時已著手製作（圖四）。

此後每逢復活節，尼古拉二世將贈妻子（皇后）一枚彩蛋，另贈母親（皇太后）一枚。

「玫瑰蓓蕾」為草莓紅珐瑯彩蛋，內藏驚喜為玫瑰花蕾，蕾中隱鑽石鑲嵌皇冠及弧面紅寶石吊墜。皇冠象徵新尊號——俄羅斯帝國皇后，紅寶石吊墜象徵尼古拉二世對妻子熱烈愛戀。法貝熱原始發票記載此彩蛋為「帶皇冠珐瑯彩蛋」，此為尼古拉贈愛妻首枚珠寶復活節彩蛋。

1895年11月，皇室長女奧爾加誕生。1897年「淡紫」彩蛋紀念此誕辰。該彩蛋現已遺失，僅存驚喜——草莓紅珐瑯心形相框，內嵌皇室夫婦及奧爾加·尼古拉耶夫娜女大公微型肖像。

1898年，期盼已久的皇儲仍未誕生。連續三年未被需求的彩蛋留存公司保險庫。工匠薪酬於作品售出後支付，故公司考慮出售此彩蛋——若皇儲誕生，仍有時間替換新作。

1899年，皇室迎三女瑪麗亞；1901年，四女阿納斯塔西婭誕生。瑪麗亞與阿納斯塔西婭肖像，連同兩位姊妹肖像，呈現於1902年「三葉草」彩蛋驚喜——四葉幸運草中。

由此，眾女誕生皆於卡爾·法貝熱公司帝國復活節彩蛋中得當體現。

1903年，皇后再度臨產。皇室夫婦多年祈願終得回應——婚後十年，1904年7月30日，皇后於亞歷山德里

7
Badge with the Monogram of
Tsesarevich Alexei
含皇儲阿列克謝名字縮寫徽章



亞宮（彼得霍夫）誕下期待已久的男嬰，命名阿列克謝（圖五）。然皇儲誕生之喜迅即蒙陰影——其血友病確診，此成嚴守國家機密直至1912年。愛子遺傳病症深烙皇后身心，顯著影響其行為舉止。

皇儲殿下獲正式姓名縮寫：古俄羅斯字母「А」置於帝國皇冠下。其私人物品、所轄軍團（第51立陶宛步兵團、阿列克謝軍事學校、第12東西伯利亞步槍團、第16特維爾龍騎兵團及塔什干士官生團）軍官肩章及徽章自此皆標此縮寫（圖六和七）。

1904-1905年日俄戰爭期間，眾多工匠應徵入伍，公司業務轉向軍需生產。戰爭導致貸款需求及巨額國債。鑑此情勢及道德考量，決議盡量縮減開支，原定昂貴彩蛋改為簡約銀質瑤瑯彩蛋。原為未來皇儲設計彩蛋及驚喜的米哈伊爾·佩爾辛於1903年8月逝世，故新彩蛋訂單委託莫斯科帝國斯特羅加諾夫學校製作。

帝國斯特羅加諾夫學校與法貝熱公司素有密切合作傳統。法貝熱下單時總提供設計圖予製造方。

1905年「沙皇太子」彩蛋在尺寸與顏色上與1895年「玫瑰蓓蕾」彩蛋近乎一致。兩者驚喜尺寸亦極接近：印章高2.5公分，玫瑰蓓蕾高3公分。印章與彩蛋均未標示庫存編號（圖八）。

公司首席藝術大師弗朗茨·比爾鮑姆回憶錄記載：

「皇帝家族重大事件構成每年復活節彩蛋禮物主題……皇儲誕生之年，吾等探討新彩蛋設計，期以此事件為主題……」

基督節日之珍貴彩蛋

1905年復活節，尼古拉二世贈期盼已久的兒子——皇位繼承人首份復活節禮物：鑲珠寶瑤瑯彩蛋，飾皇太子個人姓名縮寫，內藏兒童印章。

史料記載，此復活節皇帝除與皇室成員及愛子阿列克謝互致祝福，亦按東正教傳統親吻1600名信徒。

復活節彩蛋系列中，五枚草莓紅色彩蛋尤為突出，令人聯想瑪麗亞·瑪達肋納獻羅馬皇帝提庇留之蛋的典故：

- 「高加索」彩蛋 1893年（瑪麗亞·費奧多羅夫娜皇后）
- 「玫瑰蓓蕾」彩蛋 1895年（亞歷山德拉·費奧多羅夫娜皇后）
- 「母雞」彩蛋（1898年，誤歸巴扎諾娃·凱爾赫，實為1903年為皇儲製作）
- 「沙皇太子」彩蛋 1905年，為慶祝皇儲阿列克謝·尼古拉耶維奇首個復活節製作
- 「斯堪的納維亞」彩蛋 1902年，庫存編號5356，售予維德孔·吉斯林上尉

法貝熱帝國復活節彩蛋研究中，首枚歸於皇儲阿列克謝的彩蛋常被誤為1907年「花環搖籃」彩蛋——其驚喜為皇室全體子女微型肖像。原始發票記載此彩蛋為「藍色彩蛋……飾皇室子女微型肖像」。該驚喜已遺失。

1910年「柱廊」彩蛋在法貝熱原始發票中記為「亭形大彩蛋」，飾五尊皇室子女像（小愛神）及父母像（雙鵝）。

1912年「沙皇太子」彩蛋驚喜為鑽石鑲嵌俄羅斯帝國雙頭鷹，內嵌阿列克謝·尼古拉耶維奇微型肖像。此彩蛋於復活節贈亞歷山德拉·費奧多羅夫娜皇后，適逢其四十誕辰。按理肖像應為皇后本人，然皇儲病危導致肖像替換。1912年皇儲命懸一線，父母備最壞打算，然其奇蹟康復。需註明：對皇儲阿列克謝·尼古拉耶維奇的正確尊稱為「皇太子」(Tsesarevich)，此為其正式封號，而非西方文獻普遍誤用的「皇子」(Tsarevich)。

1914年「馬賽克」彩蛋驚喜為皇室全體子女寶石浮雕；1916年「鋼鐵軍旅」彩蛋驚喜為尼古拉二世與阿列克謝環繞陸軍將領的繪畫擺件。

原計劃慶祝皇儲十歲誕辰的「星座」彩蛋，因故推延且未完成。比爾鮑姆回憶錄提及，此彩蛋表現皇儲誕生星座——獅子座。上述例證確認：帝國斯特羅加諾夫學校製作、內藏米哈伊爾·佩爾辛早年所製蛋形印章驚喜的「皇太子」彩蛋，實為尼古拉二世皇帝於1905年復活節贈期待已久的兒子——皇太子阿列克謝·尼古拉耶維奇的首枚彩蛋。

8
The Surprise of The 'Tsesarevich' Egg of 1905, in the Form of a Seal
1905年皇太子彩蛋內的隱藏驚喜



GUILLOCHÉ ENAMEL

機鏤琺瑯



2

Inkwell

Chaumet

c. 1890

Silver gilt, enamel and rock crystal

Height 9 cm

Palais Royal Hong Kong Ltd Collection

墨水瓶

尚美

約 1890 年

銀鑲金、琺瑯和岩水晶

高 9 公分

Palais Royal 香港有限公司收藏



3

Photo Frame

Workshop of Victor Aarne, Carl Fabergé
Inventory number 3081
c. 1900
Enamel, diamond, gold, silver and mother-of-pearl
Width 4.5 cm
Palais Royal Hong Kong Ltd Collection

相框

卡爾·法貝熱，維克·多阿恩工作室
庫存編號 3081
約 1900 年
琺瑯、鑽石、金、銀和珍珠母
寬 4.5 公分
Palais Royal 香港有限公司收藏

4

Perfume Bottle

Workshop of Mikhail Perkhin, Carl Fabergé
Fabergé
c. 1900
Gold, enamel and diamond
Length 6.5 cm
Palais Royal Hong Kong Ltd Collection

香水瓶

卡爾·法貝熱，米哈伊爾·佩爾欣工作室
約 1900 年
金、琺瑯和鑽石
長 6.5 公分
Palais Royal 香港有限公司收藏



5

Bell Push

Workshop of Mikhail Perkhin, Carl Fabergé
c. 1900
Silver-gilt, gold, enamel, chalcedony, pearl
Width 5 cm
Provenance: Grand Duchess Elena Vladimirovna and Prince Nicholas of Greece
Palais Royal Hong Kong Ltd Collection

按鈴

卡爾·法貝熱，米哈伊爾·佩爾欣工作室
約 1900 年
銀鍍金、金、琺瑯、玉髓和珍珠
寬 5 公分
來源：俄羅斯女大公埃琳娜·弗拉基米羅芙娜和希臘王子尼古拉斯
Palais Royal 香港有限公司收藏



6

Powder Box

Workshop of Henrik Wigström, Carl Fabergé
Inventory Number 24960
c. 1900
Silver-gilt and enamel
Diameter 4 cm
Palais Royal Hong Kong Ltd Collection

粉盒

卡爾·法貝熱，亨利克·威格斯特羅姆工作室
約 1900 年
銀鍍金和琺瑯
直徑 4 公分
Palais Royal 香港有限公司收藏





7

Cartier Silver Plaque *GUILLOCHÉ* Enamel Samples

c. 1900

Silver-gilt and enamel

Length 16. x Width 10.2 cm

Palais Royal Hong Kong Ltd Collection

卡地亞銀版機鏤珐瑯樣本

約 1900 年

銀鍍金、珐瑯

長 16. x 寬 10.2 公分

Palais Royal 香港有限公司收藏

8

Cigarette Case

Workshop of August Hollming, Carl Fabergé

Inventory Number 23841

1900

Vermeil, enamel and diamond

Length 6 cm

Palais Royal Hong Kong Ltd Collection

煙盒

卡爾·法貝熱，奧古斯特·霍爾明工作室

庫存編號 23841

1900 年

銀鍍金、珐瑯和鑽石

長 6 公分

Palais Royal 香港有限公司收藏



9

Binoculars

Cartier

c. 1900

Enamel, mother-of-pearl, gold and stone

Length 9 x Width 2.5 x Height 3.5 cm

Liang Yi Collection

望遠鏡

卡地亞

約 1900 年

珐瑯、珍珠母、金和寶石

長 9 x 寬 2.5 x 高 3.5 公分

兩依藏博物館藏





10

Photo Frame

Gold

c.1904

Workshop of Heinrich Yahr (Carl Fabergé firm) for Cartier

Enamel, silver-gilt and yellow gold

Height 6.2 cm

Palais Royal Hong Kong Ltd Collection

相框

約 1904 年

海因里希·亞爾工作室（卡爾·法貝熱公司）為卡地亞製
琺瑯、銀鍍金和黃金

高 6.2 公分

Palais Royal 香港有限公司收藏

11

Powder Box

Attributed: Alexander Tillander

1904-1908

Silver, enamel and beryl

Diameter 5.13 x Height 2.12 cm

Liang Yi Collection

粉盒

應為亞歷山大·蒂蘭德

1904-1908 年

銀、琺瑯和綠柱石

直徑 5.13 x 高 2.12 公分

兩依藏博物館藏



12

Whip Pommel

Cartier

1907

Silver and enamel

Height 7.3 cm

Provenance: Maurice Ephrussi

Palais Royal Hong Kong Ltd Collection

馬鞭握柄

卡地亞

1907 年

銀和琺瑯

高 7.3 公分

來源：莫里斯·埃弗魯西

Palais Royal 香港有限公司收藏





13
Hair Comb

Cartier
1907
Silver-gilt, platinum, enamel, tortoiseshell, diamond
Length 8.5 x Width 10.4 cm
Palais Royal Hong Kong Ltd Collection

髮梳
卡地亞
1907 年
銀鍍金、鉑金、琺瑯、玳瑁和鑽石
長 8.5 x 寬 10.4 公分
Palais Royal 香港有限公司收藏

14
Belt Buckle

Cartier
c. 1910
Gold, silver, platinum, enamel, diamond
Length 8.5 x Width 7.1 cm
Palais Royal Hong Kong Ltd Collection

皮帶扣
卡地亞
約 1910 年
金、銀、鉑金、鑽石和琺瑯
長 8.5 x 寬 7.1 公分
Palais Royal 香港有限公司收藏



15
Locket Pendant
French made 1910
Gold and enamel
Diameter 3.2 cm
Palais Royal Hong Kong Ltd Collection

盒式吊墜
法國製 1910 年
金和琺瑯
直徑 3.2 公分
Palais Royal 香港有限公司收藏





16
Compact
 Cartier
 1910s
 18k yellow gold, diamond, enamel and nephrite
 Length 11.3 x Width 4.9 x Height 3 cm
 Liang Yi Collection

粉盒
 卡地亞
 1910 年代
 18k 黃金、鑽石、琺瑯和軟玉
 長 11.3 x 寬 4.9 x 高 3 公分
 兩依藏博物館藏

17
Nécessaire
 Attributed: Henri Lavabre
 Signed: Cartier
 c. 1910
 Gold, enamel, sapphire and ivory
 Length 8.74 x Width 5.52 x Height 1.35 cm
 Liang Yi Collection

化妝盒
 亨利·拉瓦布
 署名：卡地亞
 約 1910 年
 金、琺瑯、藍寶石和象牙
 長 8.74 x 寬 5.52 x 高 1.35 公分
 兩依藏博物館藏



18
Nécessaire
 Fabergé
 1910s
 18k yellow gold (56 zolotnik), diamond and enamel
 Length 11 x Width 4.2 x Height 2 cm
 Liang Yi Collection

化妝盒
 法貝熱
 1910 年代
 18k 黃金（56 佐洛特尼克）、鑽石和琺瑯
 長 11 x 寬 4.2 x 高 2 公分
 兩依藏博物館藏



19
Desk Display with Pen Stand
 French Workmaster A.C, probably for Fabergé or Hahn
 c. 1913
 Silver and enamel
 Length 22 cm
 Palais Royal Hong Kong Ltd Collection

桌面文具組合筆座
 法國工匠大師 A.C，為卡爾·法貝熱或 Hahn 製
 約 1913 年
 銀和琺瑯
 長 22 公分
 Palais Royal 香港有限公司收藏



20
Russian Enamel Bonbonnière Set with Catherine II Gold Coin
 c. 1915
 Enamel and gold
 Diameter 5.8 cm
 Palais Royal Hong Kong Ltd Collection

俄羅斯琺瑯糖果盒鑲嵌凱薩琳二世金幣
 約 1915 年
 琺瑯和金
 直徑 5.8 公分
 Palais Royal 香港有限公司收藏



21
Nécessaire
 Signed: Cartier
 c. 1915
 Gold, enamel and diamond
 Length 11.3 x Width 4.24 x Height 1.78 cm
 Liang Yi Collection

化妝盒
 署名：卡地亞
 約 1915 年
 金、琺瑯和鑽石
 長 11.3 x 寬 4.24 x 高 1.78 公分
 兩依藏博物館藏



22
Nécessaire
 Signed: Cartier
 1920-1930
 Gold, enamel and diamond
 Length 9 x Width 4.4 x Height 0.95 cm
 Liang Yi Collection

化妝盒
 署名：卡地亞
 1920-1930 年
 金、琺瑯和鑽石
 長 9 x 寬 4.4 x 高 0.95 公分
 兩依藏博物館藏

23

Nécessaire

Attributed: Fabergé, marked 'A. H.'

1920-1930

Gold, enamel and diamond

Length 10.9 x Width 4 x Height 1.6 cm

Liang Yi Collection

化妝盒

法貝熱，帶有“A. H.”印記

1920-1930年

金、琺瑯和鑽石

長 10.9 x 寬 4 x 高 1.6 公分

兩依藏博物館藏



24

An Art Deco Enamel and Silver Box

Cartier

c. 1920

Enamel and silver

Diameter 15.3 x Height 4.6 cm

裝飾藝術風格琺瑯銀盒

卡地亞

約 1920 年

琺瑯和銀

直徑 15.3 x 高 4.6 公分

25

Compact

Signed: Cartier

c. 1910

Enamel, gold and diamond

Diameter 5.3 x Height 0.9 cm

Liang Yi Collection

粉盒

署名：卡地亞

約 1910 年

琺瑯、金和鑽石

直徑 5.3 x 高 0.9 公分

兩依藏博物館藏



26

Compact

Signed: Fabergé

c. 1900

Silver, gold and enamel

Length 5.5 x Width 3.9 x Height 1.53 cm

Liang Yi Collection

粉盒

署名：法貝熱

約 1900

銀、金和琺瑯

長 5.5 x 寬 3.9 x 高 1.53 公分

兩依藏博物館藏

Cartier & the Tsars: A Franco-Russian Jewellery Dialogue

Olivier Bachet

At the end of the 19th century, thanks to the favourable historical context of the Franco-Russian alliance, French objects of vertu enjoyed a renewed popularity. From 1891, this appreciation was consecrated by the presentation of such luxury items in the artistic Parisian salons. Furthermore, Russia was the guest of honour at the Universal Exhibition in 1900 (fig. 1), making the event a veritable Franco-Russian affair. If any reminder were needed, one need only look to the most beautiful bridge in Paris, built for the occasion and named for the Tsar of All the Russias: the Pont Alexandre III.

For Russian collectors, the Francophile cultural tradition was revived, and the privileged ties between a wealthy clientele and their suppliers encouraged the influx of French works of art into Russia. A new style began to emerge, blending French neoclassicism with Russian elements. Baptised the “Narischkine Baroque” after a powerful Russian family—who were also Cartier clients—this style referenced the French 18th century. It filled Russian palaces and the aristocratic homes built on the Côte d’Azur from the late 19th century onward, a style in which Cartier would soon excel. It evoked the chic of both Louis XVI and Fabergé, aiming to match the interior decoration of these new palaces perfectly. Neoclassicism endured at Cartier due to the admiration their Russian, American, and British clients held for the style, to the extent that Cartier incorporated *guilloché* enamel, a technique that had achieved great success at Fabergé.

Needless to say, Fabergé’s presence at the 1900 Paris Universal Exhibition was a topic of conversation and admiration among the Cartier brothers. He exhibited not only functional and decorative objects in *guilloché* enamel and hardstone but, for the first time, several Imperial Easter Eggs lent by the Russian Imperial Family. Carl Fabergé had excelled in creating these eggs, using his extraordinary talent for *guilloché* enamel combined with his personal interpretation of the late Louis XVI style, enriched with a Russian touch. This helped re-energise the Parisian artisans’ taste for the 18th century, an important source of inspiration for Cartier.

Following Fabergé’s lead, Cartier launched into the creation and manufacture of objects of vertu and accessories to complement its jewellery collections. In addition to extremely precious and expensive items, Cartier produced a large number of utilitarian objects.

This direction was motivated, on the one hand, by a desire to compete with Fabergé to attract a wealthy Russian and international clientele who were visiting Paris with increasing frequency, and on the other, by the development of new modes of transport, which spurred demand for small, luxurious daily objects to enhance the comforts of travel. These were called “objects of vertu” in the Latin sense of the term—objects of excellence and luxury. They were tastefully made from expensive materials, often decorated with gemstones, and executed with both refinement and ingenuity.

Initially, Cartier offered pieces that followed St. Petersburg fashion and sourced objects from Russian suppliers, catering to the many Fabergé clients who stopped in Paris en route to the Côte d’Azur or the Basque coast. Moreover, after the assassination of Tsar Alexander II in 1881, some Russian aristocrats settled in Paris, fearing revolution in their homeland. This, of course, encouraged Cartier to develop its Russian clientele by proposing objects to their taste.

The outlines and shapes were not distinctly Slavic; only the décor was Russian in inspiration. Cartier’s Russian essence was deliberately discreet. Pure Russian taste was rarely used in its French production and only on special occasions. When not driven by commercial imperative, it was seen merely as an exotic style gleaned from Universal Exhibitions or popular novels like Jules Verne’s *Michel Strogoff*. At Cartier, Russian influence appeared through certain forms, such as the rounded triangle—a typical Slav and Byzantine motif—and the “bulbous” shape of Russian church towers, used for some art objects.

A typical example of this “Russian” taste in Cartier’s production is an object made in 1906: a purple *guilloché* enamel gold egg (fig. 2 and 3), set with platinum and diamond motifs, adorned with a band of white and green enamel embellishments, and surmounted by an Imperial crown of pearls and diamonds. The egg rests on a fluorite cushion with a fringe of platinum and diamond braiding, itself set on a partially violet-enamelled gold *guilloché* base. The egg, which opens to reveal a photo frame for a portrait of the Tsarevich, was presented by the Paris town hall to Tsar Nicholas II in 1912 as a gift symbolising Russia. The Tsar placed it in his office at the Alexander Palace in Tsarskoye Selo. The design was heavily inspired by Fabergé’s eggs, using numerous



1
 Le Pont Alexandre III and the Grand Palais during the Universal Exhibition of 1900 in Paris. Image courtesy of the Brown University Library.
 1900年巴黎萬國博覽會期間的亞歷山大三世橋與大皇宮。圖片由布朗大學圖書館提供。

diamond highlights and representing the imperial crown in a manner that undoubtedly imitated Fabergé's creations.

If French art was considered a model by the Russian elite, the opposite was also true. French interest in Russian art redoubled after the 1906 exhibition *Two Centuries of Russian Painting and Sculpture* at the Grand Palais. This preference only increased with the innovative aesthetic shock of the Ballets Russes after 1909. Louis Cartier and Charles Jacquau, director of the design studio at Cartier Paris, were profoundly influenced, attending performances by Diaghilev's company and star dancer Nijinsky at the Théâtre du Châtelet.

In 1904 and again in 1905, Pierre Cartier travelled to Russia, staying in St. Petersburg and Moscow, where he made contacts among Russian goldsmiths, lapidaries, and enamellers. Louis, in turn, travelled to Russia in December 1909 to deliver a diamond and sapphire tiara (fig. 4) commissioned by Grand Duchess Maria Pavlovna. Charles Jacquau joined him in January 1910 to handle special orders. He visited churches, museums, and palaces, immersing himself in Russian art and filling a 14-page notebook with detailed descriptions of Russian works of art, notably pieces by Fabergé. This trip hastened the transition to a modernity flavoured with exoticism that the House had begun in 1904.

Accordingly, Cartier strengthened its links with its Russian clientele. In 1906 and 1907, visits to the Rue de la Paix by Grand Duchess Xenia and then her mother, Dowager Empress Maria Feodorovna, helped Cartier secure the Imperial warrant as purveyor to "the Court of His Majesty the Emperor of Russia." The Empress expressed a wish to purchase these

"wonders" of French refinement in St. Petersburg. The solution was a selling exhibition organised for Christmas 1907, continuing until February 1908 at the Grand Hotel d'Europe.

In March 1908, Désiré Sarda, representing Cartier in Russia, came to Paris to discuss the next Christmas season. Pierre Cartier and his assistant, Paul Cheyrouze, went to St. Petersburg in December. Pierre wished to avoid Moscow to avoid competing with Boucheron, established there since 1899. Cheyrouze rented rooms in a building belonging to Grand Duchess Vladimir at 28 Quai de la Cour. Renovations were completed by the 9th of December. From 1908 to 1914, two annual exhibitions took place at Christmas and Easter.

For the Christmas 1908 exhibition, Cartier sent 562 invitations, causing discontent among local jewellers, who circulated false rumours about Cartier's excessive prices. The event was an advertising success but a financial failure, with costs exceeding profits. Cartier exhibited its latest platinum and diamond designs, 35 watches and desk clocks, and the famous enamel egg later gifted to Tsar Nicholas II. Cartier also displayed art objects at a charity fair under the aegis of Grand Duchess Maria Pavlovna. On the 21st of December 1908, Cheyrouze was granted an audience with the Tsar and Tsarina, who bought only a small brooch, citing the need to support local jewellers. Sarda urged a year-round presence, but Alfred Cartier refused due to financial and personnel needs for the upcoming New York opening and Russia's political instability. He preferred two annual exhibitions with Sarda as permanent representative.

The selling exhibitions were met with some success. In March 1912, Cartier again sent numerous invitations for an exhibition at the Hotel de l'Europe, prompting local jewellers to complain and attack the foreign jeweller in court. On the whole, Cartier did not try to present many Russian-inspired objects in a town dominated by local jewellers and Fabergé, although many of their first models were, in fact, made in Russia.

Louis returned to Russia in 1911, writing to his father on the 10th of January: “[...] I am only just starting to arrange an audience with the Emperor, to visit the magnificent Hermitage

currently has no orders—merchandise ordered by us from drawings. At least I am going to look for artisans already employed by Fabergé and discover their sources of rough stones. I think that for our new venture and to justify our presence in the eyes of our clientele, we must offer a selection of new objects which I can only imagine in Russian or even Persian styles. I am, at this point, renewing my ideas and am delighted to be here. I shall prolong my stay until the 1st or maybe the 10th of February, as I am sure there is very little for me to do in Paris where ideas are concerned (...). When I return, I shall give you my opinion on Russia, which is a



2 and 3
A 1906 purple *guilloché* enamel gold egg gifted to Tsar Nicholas II. Image courtesy of Cartier.
於 1906 年製，贈予沙皇尼古拉二世的紫色雕紋琺瑯金蛋。圖片由卡地亞提供。

museum, and to parley with the Imperial Cabinet to try to purchase wonderful hardstones from the Emperor's mines, cut or uncut, and endeavour to become the official agent in Paris for the wholesale and private sales of these unexploited resources. I have long entertained this idea, which I believe holds a propitious future. My idea would be to take this merchandise on consignment, payable on the 31st of January each year for the sales of that year. Also, we could buy rough material directly for our own stock made in Paris, or even finished pieces from an imperial workshop in Siberia, which

fascinating country with a strong central power that can only progress rapidly. Only the pleasure-seeking, lazy character of many and the considerable administrative formalities prevent business from developing. To give you an idea, a civil servant from the Imperial Cabinet told me the emerald mines weren't making a profit because of thieves [...].

Already, at the turn of the century, when Louis XVI-inspired neoclassicism prevailed, the Cartier brothers decided to import objects from Russia that recalled Russian elegance, with enamel as the predominant feature. In January 1904,

Louis wrote to Gustav Yahr, a goldsmith and enameller in Moscow, asking for two colour palettes with a range of enamel colours. Additionally, models sent from Paris and hardstone objects bought from Svietchnikov, another Russian goldsmith, were to be sent to Yahr for setting before being returned to Paris. A February 1904 letter detailed which stones were to be set on which objects and referred to new designs and “all the objects that Mr. Pierre Cartier had bought at Woerfell in St. Petersburg.”

The first pieces from Yahr arrived in Paris in March 1904: 14 silver-gilt and enamel frames, one in pale green *guilloché* enamel gold with a white enamel border. The shapes of most objects were not Russian-inspired. However, this supply system had its inconveniences, about which Cartier consistently complained to Yahr. It was difficult to control, expensive, and some pieces arrived disappointing or damaged.

An order for 160–165 objects from Yahr was only partially fulfilled because many artisans were mobilised for the war against Japan. Yahr suggested Cartier do the work in Paris, but Cartier refused. By October 1905, 70–80 objects remained unmade. Nonetheless, Cartier continued to send orders: for 3 cigarette cases, 2 vanity cases, 18 lipstick holders, 4 bell-pushes, 4 wax seal cases, 3 desk clocks, 7 magnifying glasses, 6 powder compacts, 5 matchboxes, and 5 pin cases. Other letters confirmed a list of 36 hardstone objects sent from St. Petersburg.

Cartier also sent Yahr orders with technical drawings: how to create an opening in an enamel plaque for a timepiece, how to make a spring opening for a match case, or how to arrange the interior compartments of a vanity or cigarette case. However, their relationship worsened. In August 1907, Cartier complained: “Fabergé continues to come up with new ideas. It would be good for us if you could keep abreast of these and send us drawings regularly.” Another 1907 letter inquired about a cigarette case designed three years prior but never delivered, which had appeared in a competitor’s window on Rue de la Paix. Other letters criticised the quality of white and pink enamel on certain pieces while asking Yahr to lower his prices. Cartier ordered two gold articles to compare prices with similar pieces made in Paris. Despite this, Cartier continued to order items and send Sèvres porcelain to be mounted by Yahr. While having pieces made by French goldsmiths, Cartier continued enamelling in Russia and assembling in France. Overall, Cartier’s decorative motifs were more restrained than their Russian counterparts’. Their colour palette was not as extensive as Fabergé’s, but they used bold, audacious combinations for the time. Furthermore, in a country dominated by Fabergé, Cartier’s exhibitions from Christmas 1907 featured fewer Russian-style pieces and more novelties from Paris. Finally, Cartier concluded that French workshops were equally capable of producing high-standard

objects, and correspondence with Yahr ceased. Import tariffs also influenced the decision to buy exclusively in France.

The Revolution of 1917 disrupted the relations that Cartier enjoyed with its wealthy Russian clientele. Princess Vera Lobanoff Rostoff, an important client for Cartier, had left Russia just after the beginning of the Russian Revolution in 1905 to live in Switzerland. She had transferred all her works of art, including her jewellery there. Although her family resented her costly relationship with Cartier’s, her intuition, which had caused her to leave the banks of the Neva for the calmer shores of Lake Geneva, allowed her to finish her days in relative comfort between Paris, Switzerland and the Côte d’Azur. She left a magnificent collection of jewellery, which was sold according to her wishes as stated in her will by Louis Cartier as expert for the sale. Louis Cartier wrote: “I was thus called to Lausanne to organise the sale of 270 lots which took place between the 12th and 17th January 1920; it was a great success (...). The exhibition which we organised attracted buyers from all over the world. It was at this moment that I had the great honour of showing the collection to Her Majesty Queen Olga of Greece, who was herself Grand Duchess of Russia, to her ladies in waiting and numerous personalities such as the Princess Dolly Radziwill and the Countess Pallfy. The sale itself reached nearly double the figure that we had hoped for, the prices hit the imaginations of all and sundry, and the news spread not only all over Europe but across the world (fig. 5).”

The Princess was not the only exiled Russian forced to sell her jewels. From 1917, many aristocrats and Russian fortunes who had fled the Bolshevik Revolution needed to sell their jewellery to survive. Prince Youssoupov, living in Paris, wrote to his wife that Jacques Cartier came to his home to give an estimate for a pair of earrings which had come from Marie-Antoinette’s jewellery box. In 1923, Youssoupov, having heard of the successful sale in Lausanne, went to New York in the hopes of selling a collection of jewellery and personal objects. In his diary, he wrote about this experience during his stay in the United States: “After a long conversation, we concluded that it was impossible not to be supported by Cartier”, proof, if needed, of Cartier’s inescapable position in the world. In the epilogue to Cartier’s Russian adventure, circumstances were such that he bought back pieces from some who were at the beginning of the 20th century among their most loyal customers at rue de la Paix. In the currents of history, these treasures carrying the faded glory of empires ultimately witnessed the passing of an era.

卡地亞與沙皇：一段法俄珠寶對話

奧利維爾·巴切特

得益於法俄同盟的有利歷史背景，法國工藝品於十九世紀末再度風靡。自 1891 年起，這類精緻器物在巴黎藝術沙龍的展出鞏固了其藝術地位。與此同時，俄羅斯亦作為主賓國亮相 1900 年巴黎萬國博覽會，儼然使這場盛會成為了法俄交流的慶典。若需佐證，我們只需瞻望巴黎最美的橋樑——專為此盛事建造，也以俄羅斯沙皇亞歷山大三世為名（圖一）。

對俄羅斯收藏家而言，此時復興的親法文化傳統及富裕客戶與供應商之間的緊密聯繫，都促進了法國藝術品流入俄羅斯。一種融合法國新古典主義與俄羅斯元素的新風格應運而生，以權傾一時的卡地亞客戶——納里什金家族為名，稱作「納里什金巴洛克」。這些承襲了法國十八世紀風韻的藝術品不僅在俄羅斯宮殿種隨處可見，更點綴著貴族們於十九世紀末以來在蔚藍海岸興建的宅邸。這種風格成為了卡地亞彼時的標誌性語彙，同時喚起路易十六時期的優雅與法貝熱風格的華麗，旨在與這些新造宮殿的室內裝飾完美契合。

新古典主義在卡地亞得以延續，源於其俄羅斯、美國及英國客對此風格的推崇。正因如此，卡地亞更將會在法貝熱作品中大放異彩的璣鏤珞瑯工藝融入其創作工藝之中。毋須多言，法貝熱在 1900 年巴黎萬國博覽會的亮相為卡地亞兄弟津津樂道。他不僅展出了採用璣鏤工藝的珞瑯、彩色硬石及半寶石實用與裝飾物件，更首度呈現了數枚俄羅斯皇室借出的復活節彩蛋。卡爾·法貝熱以非凡才華打造了這些彩蛋，將獨創的璣鏤珞瑯技藝與對晚期路易十六風格的個人詮釋相結合，並注入俄式情韻。此次亮相重新激發了巴黎工匠對十八世紀美學的熱忱——這正是卡地亞重要的靈感源泉。

承襲法貝熱的開拓精神，卡地亞在其珠寶系列之餘，亦開始投入精緻器物與配飾之創作。除了極盡奢華的珍品，卡地亞亦生產大量實用物件。此方向的動機其一在於與法貝熱競爭日益頻繁造訪巴黎的俄羅斯及國際富豪客戶，其二在於交通方式的發展激發了對提升旅行舒適度的日常隨身小物的需求。這些作品被稱作「美德之物」（取拉丁文「卓越」本義），意指以珍貴材質精製、常鑲嵌寶石的奢華精品，其製作工藝精妙又富巧思。

因眾多法貝熱客戶有在前往南法蔚藍海岸或巴斯克海岸前於巴黎中轉的習慣，卡地亞起初提供遵循聖彼得堡式樣的作品，及俄羅斯供應商採購貨品。加之 1881 年沙皇亞歷山大二世遇刺後，部分俄羅斯貴族因憂心國內革命而定居巴黎，這自然促使卡地亞通過投其所好的作品來拓展俄羅斯客源。

這些作品的輪廓與造型並非典型的斯拉夫風格，僅裝飾靈感源自俄羅斯。卡地亞的俄式精髓始終保持刻意的含蓄，純粹的俄式品味在其法國製作品中罕有運用，僅於特殊場合出現。若非出於商業考量，這種風格多被視為源自萬國博覽會或如儒勒·凡爾納《米歇爾·斯特羅戈夫》等通俗小說中的異國情調。在卡地亞，俄羅斯影響

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Maria Pavlovna Wearing a Cartier Diamond and Sapphire Tiara.
瑪麗亞·帕夫洛夫娜女大公佩戴卡地亞鑽石與藍寶石頭冠。
圖片由卡地亞提供。



體現於某些特定形態：如典型的斯拉夫與拜占庭紋樣「圓潤三角形」，以及源自俄羅斯教堂鐘樓「洋蔥頂」造型的藝術品設計。

卡地亞作品中「俄羅斯」風格的典型範例可見於1906年製作的珍品：這是一枚紫色璣鑲珉瑯金蛋，飾以鉑金與鑽石鑲嵌紋樣，點綴白綠珉瑯飾帶，頂部冠以珍珠與鑽石鑄就的帝國皇冠（圖二及圖三）。彩蛋置於帶鉑金鑽石流蘇的螢石軟墊上，底座為局部紫羅蘭色珉瑯黃金璣鑲工藝製成。這枚內藏沙皇太子肖像相框的彩蛋，於1912年由巴黎市政廳贈予沙皇尼古拉二世，作為象徵俄羅斯的榮譽禮品。沙皇將其陳設於皇村亞歷山大宮的辦公室中。這件禮品的設計深受法貝熱彩蛋啟發，不僅運用大量鑽石點綴，帝國皇冠的呈現方式無疑也模仿了法貝熱的製作手法。

若說法國藝術被俄羅斯貴族視為典範，反之亦然——1906年於大皇宮舉辦的「俄羅斯繪畫雕塑二百年」展覽後，法國對俄羅斯藝術的興趣與日俱增。這種偏愛隨著1909年後「俄羅斯芭蕾舞團」帶來的創新美學衝擊愈發強烈。路易·卡地亞與巴黎卡地亞設計總監查爾斯·雅克深受震撼，多次前往夏特萊劇院觀看迪亞吉列夫舞團及其明星舞者尼金斯基的演出。

1904年及1905年，皮埃爾·卡地亞兩度遊歷俄羅斯，駐留聖彼得堡與莫斯科，結識當地金匠、寶石匠與珉瑯匠人。路易亦於1909年12月親赴俄羅斯，為瑪麗亞·帕夫洛夫娜女大公呈獻訂製的鑽石及藍寶石頭冠（圖四）。1910年1月，查爾斯·雅克前往協助處理特別訂單。他遍訪教堂、博物館、宮殿，沉浸於俄羅斯藝術之中，並藉此機會完成長達14頁的筆記，詳細記錄俄羅斯藝術品尤其是法貝熱作品的細節。此行加速了卡地亞自1904年開啟的、融入異國風情的現代風格轉型。

由此，卡地亞加強了與俄羅斯客戶的聯繫。1906至1907年間，克謝尼亞女大公及其母瑪麗亞·費奧多羅芙娜皇太后親臨和平街店鋪，使卡地亞獲頒「俄羅斯帝國宮廷御用珠寶商」認證。皇太后更表示期望能在聖彼得堡購得這些她在巴黎目睹的法式精粹「奇珍」，促成1907年聖誕節於歐洲大酒店舉辦並持續至1908年2月的銷售展覽。

1908年3月，卡地亞俄羅斯代表德西雷·薩爾達赴巴黎商討下個聖誕季事宜。同年12月，皮埃爾·卡地亞與助手保羅·謝魯茲前往聖彼得堡。為避免與1899年即進駐莫斯科的寶詩龍競爭，皮埃爾刻意避開莫斯科。謝魯茲租下女大公弗拉基米爾所屬建築內的房間（宮廷河岸街28號），裝修於12月9日前完工。1908至1914年間，卡地亞每年定期舉辦聖誕與復活節兩場展覽。

1908年聖誕展覽，卡地亞發出562份邀請函與自薦信，引發當地珠寶商不滿並散佈卡地亞定價過高的謠言。展廳雖造成宣傳轟動，卻因成本超過收益而以財務失敗告終。卡地亞展出了最新鉑金鑽石設計、35款腕錶與桌鐘，以及後來由巴黎市贈予尼古拉二世的著名珉瑯彩蛋。卡地亞還將藝術品陳列於瑪麗亞·帕夫洛夫娜女大公主主持的「貴族圈」慈善義賣會。1908年12月21日，謝魯茲獲沙皇夫婦在皇村接見。君主僅購入一枚小胸針，藉口是需要考量本地珠寶商的產品。薩爾達力勸卡地亞開設全年營業店面，但阿爾弗雷德·卡地亞因紐約新店籌備所需資金與人力，以及俄羅斯政社動盪而拒絕，傾向由薩爾達作為常駐代表每年舉辦兩場展覽。

銷售展覽頗具成效。1912年3月，卡地亞再次為歐洲大酒店展覽發出大量邀請。此舉再度引發本地珠寶商投訴，並對這家外國珠寶商提起訴訟。總體而言，在當地珠寶商（尤其是法貝熱）主導的城市中，卡地亞並未大量推出俄式風格作品，儘管其許多早期模型實則產自俄羅斯。

1911年再訪俄羅斯，在1月10日致父親信中寫道：「……我剛開始籌謀謁見沙皇、參觀壯麗的艾爾米塔什博物館，並與帝國內閣磋商，試圖購入沙皇礦場的硬石，無論切割與否，努力成為帝國內閣在巴黎的官方代理，負責這些未開發資源的批發與私售。此構想醞釀已久，相信前景可期。我建議以寄售方式取貨，每年1月31日結算當年銷售款項。同時我們可直接向帝國內閣採購原石作為巴黎庫存，或甚至向西伯利亞現無訂單的皇家工坊訂製圖稿設計的成品。至少我將尋訪法貝熱麾下工匠，探查其原石來源與採購渠道。為新據點立足並向客戶證明存在價值，我們必須提供新穎作品，我構想應具俄羅斯或波斯風格。此行令我不斷更新理念，欣喜萬分。現決定延長停留至2月1日或10日，因巴黎在創意方面能給我的啟發實在有限……」。歸國後我將匯報對俄觀感：這是個中央集權強大且必將飛速發展的迷人國度，唯多人耽於享樂的情性與繁瑣行政程序阻礙商業發展。舉例而言，帝國內閣官員告知我，因盜採問題，由公司經營的祖母綠礦脈並未盈利……」。

早在世紀之交，當路易十六風格的新古典主義風行之際，卡地亞兄弟已決定引進展現俄式優雅且以珉瑯為特色的俄羅斯器物。1904年1月，路易致信莫斯科金匠珉瑯師古斯塔夫·雅爾，要求寄送兩套珉瑯色譜。此外，從巴黎寄出的模型與向另一位俄羅斯金匠斯維亞特奇尼科夫採購的硬石器物，均將送交雅爾鑲嵌後再寄回巴黎。1904年2月的信函詳細說明了寶石與器物的搭配設計，並提及新增圖稿與「皮埃爾·卡地亞在聖彼得堡沃爾費爾店鋪所購全部器物」。

首批雅爾作品於 1904 年 3 月抵達巴黎，包括 14 件銀鍍金和琺瑯相框，其中一件為淺綠色鑲鑽琺瑯金框配白琺瑯邊飾。這些器物大多造型並非俄式靈感，但此供應體系存在卡地亞持續向雅爾抱怨的弊端：難以監控且成本高昂，部分作品到貨後令人失望甚至損壞。

向雅爾訂購的 160 至 165 件器物僅部分交付，因許多工匠被徵召參與日俄戰爭。雅爾建議卡地亞在巴黎完成製作，但遭拒絕。至 1905 年 10 月，仍有 70 至 80 件未交貨。卡地亞仍持續下單，在 1905 年 10 月再次訂購 3 件香煙盒、2 件化妝盒、18 支口紅管套、4 個按鈴、4 件火漆印盒、3 座桌鐘、7 枚放大鏡、6 件粉盒、5 件火柴盒與 5 件針盒。其他信函確認了從聖彼得堡發送的 36 件硬石器物清單。

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Jewellery once owned by Princess Vera Lobanoff Rostoff. Image taken from *Catalogue des Joyaux, Colliers de Perles, Joailleries, Perles et Brillants*.

維拉·洛巴諾夫·羅斯托夫公主的珠寶收藏。圖片取自《珠寶目錄：珍珠項鍊、珠寶首飾、珍珠與鑽石》一書。



卡地亞還向雅爾寄送附技術圖紙的訂單：包括如何在琺瑯板上開孔安裝時計，如何製作火柴盒彈簧開關，乃至化妝盒內部分隔結構或帶火柴匣與磨擦片的香煙盒設計圖。但雙方關係惡化，1907 年 8 月卡地亞抱怨道：「法貝熱不斷推陳出新，望您能緊跟這些創意並定期寄送新作圖稿。」同年另一封信中，卡地亞質詢三年前設計卻從未交付、竟現身和平街競爭商櫥窗的香煙盒進度。其他信函批評某些作品的琺瑯質素，同時要求俄羅斯金匠降價，並訂製兩件金器以比對巴黎同類產品報價。儘管如此，卡地亞仍續訂 3 件卡片盒與 9 件香煙盒，並寄送多件塞夫爾瓷器請雅爾鑲嵌。

無論出於何種考量，卡地亞在委託法國金匠與珠寶商製作部件的同時，仍堅持在俄羅斯完成琺瑯工序，於法國進行組裝。總體而言，其裝飾母題較俄羅斯同業更為克制，色譜雖不及法貝熱豐富，但卡地亞運用的色彩組合前所未見，在當時無疑大膽前衛。此外，在法貝熱珠寶主導的國度，卡地亞自 1907 年聖誕展覽起，減少了俄式風格作品，更多呈現巴黎新奇設計。最終卡地亞認定法國工坊同樣能打造同等高標準作品，遂終止與雅爾及其同業的通信。進口關稅也是卡地亞決定專注法國採購的考量因素。

1917 年革命打破了卡地亞與俄羅斯富豪客戶的緊密聯繫。維拉·洛巴諾夫·羅斯托夫公主作為卡地亞重要客戶，在 1905 年俄國革命爆發後即離開俄羅斯定居瑞士，並轉移了所有藝術品與珠寶（圖五）。儘管家族不滿她與卡地亞的奢靡往來，但離開涅瓦河畔前往日內瓦湖寧靜岸邊的直覺，使她得以在巴黎、瑞士與蔚藍海岸間安度餘生。她遺留的璀璨珠寶收藏，按遺願由路易·卡地亞作為銷售專家負責拍賣。路易寫道：「我應邀至洛桑籌辦 270 件拍品的銷售，於 1920 年 1 月 12 日至 17 日舉行，大獲成功……。我們組織的預展吸引全球買家，其間榮幸向希臘奧爾加王后（她本身亦是俄羅斯女大公）、其侍女及多位名流展示藏品。成交額近乎預期兩倍，轟動價格引發各界遐想，消息傳遍歐陸乃至全球。」

公主並非唯一被迫變賣珠寶的流亡俄羅斯人。自 1917 年起，眾多逃離布爾什維克革命的俄羅斯貴族與富豪需靠變賣珠寶維生。定居巴黎的尤蘇波夫親王在信中告訴妻子，雅克·卡地亞曾親赴其宅邸鑑估來自瑪麗·安托瓦內特珠寶盒的一對耳環。1923 年，得知洛桑拍賣成功的尤蘇波夫親赴紐約希望售出珠寶與私藏，他在美國日記中寫道：「長談後我們認定，必須倚仗卡地亞支持」，足證卡地亞無可撼動的全球地位。

卡地亞的俄羅斯傳奇終章，竟是在二十世紀初曾為和平街忠實顧客的舊主手中回購昔日珍品。歷史流轉間，這些承載帝國餘暉的瑰寶，最終見證了一個時代的落幕。

GUILLOCHÉ CLOCKS

機鏤珐瑯鐘



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Desk Clock

Cartier

c. 1905

Silver, sapphire, enamel and agate
Length 5.5 x Width 4.5 x Height 9.5 cm
Palais Royal Hong Kong Ltd Collection

桌鐘

卡地亞

約 1905 年

銀、藍寶石、珐瑯和瑪瑙

長 5.5 x 寬 4.5 x 高 9.5 公分

Palais Royal 香港有限公司收藏



28
Quarter Repeating Desk Timepiece
 Cartier
 1907
 Silver-gilt, gold, enamel and amethyst
 Height 9.5 cm
 Palais Royal Hong Kong Ltd Collection

刻問時桌鐘
 卡地亞
 1907年
 銀鍍金、金、琺瑯和紫水晶
 高 9.5 公分
 Palais Royal 香港有限公司收藏

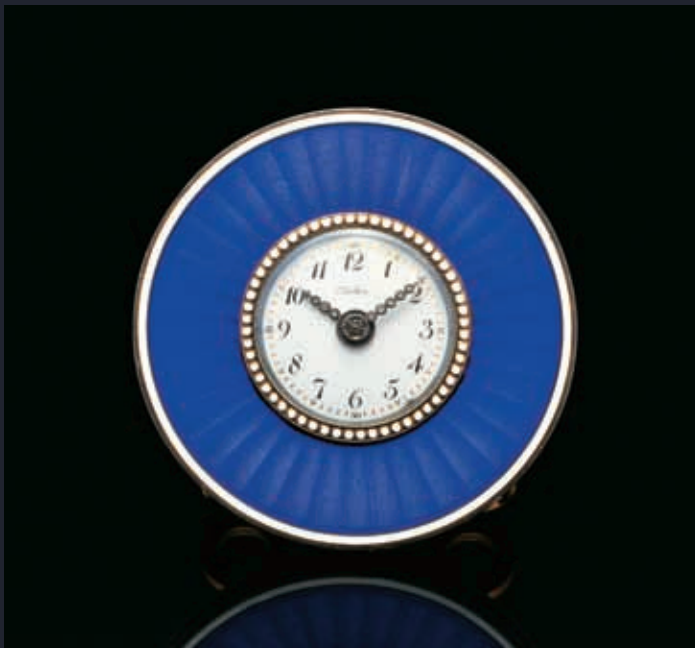
29
Dashboard Gauges
 Cartier
 1907
 Enamel, gold and silver
 Length 14.5 x Width 8.2 x Height 2 cm
 Palais Royal Hong Kong Ltd Collection

儀表板儀錶
 卡地亞
 1907年
 琺瑯、金和銀
 長 14.5 x 寬 8.2 x 高 2 公分
 Palais Royal 香港有限公司收藏



30
Clock
 Cartier
 c. 1908
 Silver, silver-gilt, gold and enamel
 Diameter 6.5 cm
 Palais Royal Hong Kong Ltd Collection

卡地亞琺瑯鐘
 卡地亞
 約 1908 年
 銀、銀鍍金、金和琺瑯
 直徑 6.5 公分
 Palais Royal 香港有限公司收藏





31
Barometer
 Cartier
 1908
 Silver and enamel
 Height 14.5 cm
 Palais Royal Hong Kong Ltd Collection

氣壓計
 卡地亞
 1908 年
 銀鍍金、金、蛋白石和琺瑯
 高 14.5 公分
 Palais Royal 香港有限公司收藏

32
Desk Clock
 Cartier
 c. 1908
 Enamel, silver and gold
 Height 12 cm
 Palais Royal Hong Kong Ltd Collection

桌鐘
 卡地亞
 約 1908 年
 琺瑯、銀和金
 高 12 公分
 Palais Royal 香港有限公司收藏



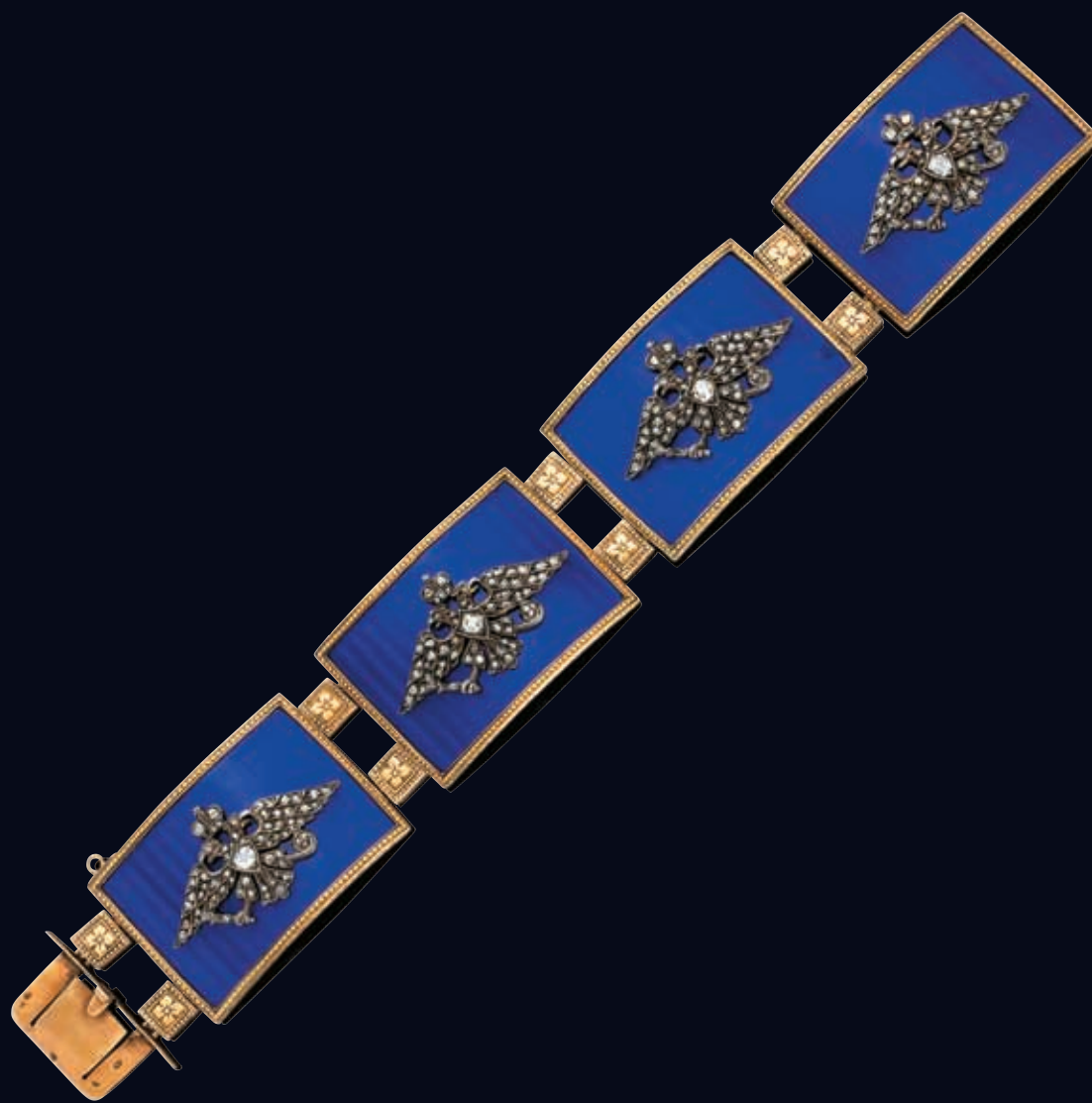
33
Desk Clock
 Cartier
 c. 1920
 Silver-gilt and enamel
 Height 9 cm
 Palais Royal Hong Kong Ltd Collection

桌鐘
 卡地亞
 約 1920 年
 銀鍍金和琺瑯
 高 9 公分
 Palais Royal 香港有限公司收藏



JEWELLERY

珠寶



34

“Double-Headed Eagle” Bracelet

French Workmaster P?, probably for Carl Fabergé or Bolin

1913

Gold, enamel, silver and diamond

Length 18.5 cm

Palais Royal Hong Kong Ltd Collection

「雙頭鷹」手鍊

法國工匠大師 P?，可能為卡爾·法貝熱或 Bolin 製

1913 年

金、琺瑯、銀和鑽石

長度 18.5 公分

Palais Royal 香港有限公司收藏



35

A Set of Buttons

Workshop of August Holström, Carl Fabergé
Inventory Number 73005
c. 1900
Gold, silver, enamel, diamond
Diameter 1.3 cm each
Palais Royal Hong Kong Ltd Collection

鈕扣一組

卡爾·法貝熱，奧古斯特·霍爾明工作室
庫存編號 73005
約 1900 年
金、銀、琺瑯和鑽石
直徑各 1.3 公分
Palais Royal 香港有限公司收藏

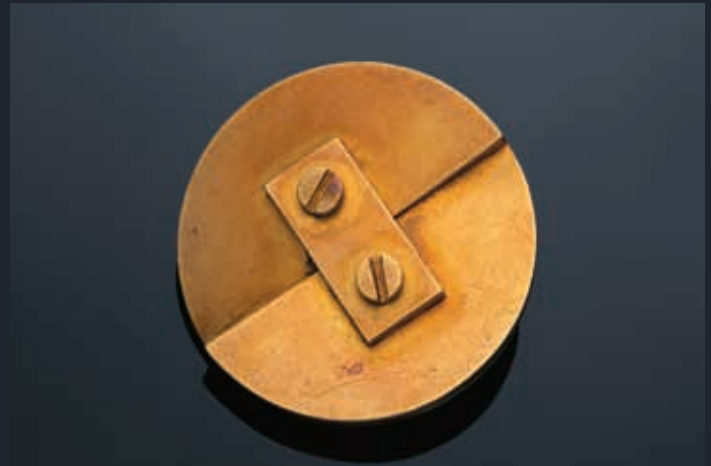
36

Brooch

Ivan Flink, Moscow
Created for Fabergé or Bolin
Before 1899
Gold
Diameter 3.3 cm
Palais Royal Hong Kong Ltd Collection

胸針

伊凡·弗林克，莫斯科
為法貝熱或博林製作
1899 年之前
金
直徑 3.3 公分
Palais Royal 香港有限公司收藏



37

Brooch

Carl Fabergé
Inventory Number 15932
1899
Gold, ruby and diamond
Diameter 2.8 cm
Provenance: Empress Maris Feodorovna of Russia
Palais Royal Hong Kong Ltd Collection

胸針

卡爾·法貝熱
庫存編號 15932
1899 年
金、紅寶石和鑽石
直徑 2.8 公分
來源：俄羅斯皇后瑪麗斯·費奧多羅芙娜
Palais Royal 香港有限公司收藏



38

Pendant

Workmaster illegible, Moscow
c. 1900
Gold, silver and diamond
Height 4.6 cm
Palais Royal Hong Kong Ltd Collection

吊墜

工作室不詳，莫斯科
約 1900 年
黃金、銀和鑽石
高 4.6 公分
Palais Royal 香港有限公司收藏





39
Brooch
 Fabergé
 c. 1900
 Gold, silver, enamel, diamond and ruby
 Diameter 3 cm
 Palais Royal Hong Kong Ltd Collection

胸針
 法貝熱
 約 1900 年
 黃金、銀、琺瑯、鑽石和紅寶石
 直徑 3 公分
 Palais Royal 香港有限公司收藏

40
“Pansy” Brooch
 Fabergé
 c. 1900
 Silver, gold, enamel and diamond
 Height 2.8 cm
 Private Collection

「三色堇」胸針
 法貝熱
 約 1900 年
 銀、金、琺瑯和鑽石
 高 2.8 公分
 私人收藏



41
Sautoir
 Van Cleef & Arpels
 c. 1910
 Platinum, enamel and diamond
 Length 3.2 x Width 2.6 cm
 Palais Royal Hong Kong Ltd Collection

長項鍊
 梵克雅寶
 約 1910 年
 鉑金、琺瑯和鑽石
 長 3.2 x 寬 2.6 公分
 Palais Royal 香港有限公司收藏



42
Pendant
 Carl Fabergé
 Inventory Number 6591
 c.1902
 Retailled by Lacleche Frères
 Nephrite, gold, ruby and diamond
 Height 4.5 cm
 Palais Royal Hong Kong Ltd Collection

吊墜
 卡爾·法貝熱
 庫存編號 6591
 由拉克洛什兄弟銷售
 約 1902 年
 軟玉、金、紅寶石和鑽石
 高 4.5 公分
 Palais Royal 香港有限公司收藏





43

Brooch

Workshop of Henrik Wigström, Carl Fabergé
Inventory Number 1418
1896-1908
Gold, silver, enamel, diamond
Height 3 x Length 4.5 cm
Palais Royal Hong Kong Ltd Collection

胸針

卡爾·法貝熱，亨利克·威格斯特羅姆工作室
庫存編號 1418
1896-1908 年
金、銀、琺瑯和鑽石
高 3 x 長 4.5 公分
Palais Royal 香港有限公司收藏

44

Lapel Watch

Cartier
c. 1906
Platinum, gold, diamond, ruby and enamel
Height 6.5 cm
Palais Royal Hong Kong Ltd Collection

襟針錶

卡地亞
約 1906 年
鉑金、金、鑽石、紅寶石和琺瑯
高 6.5 公分
Palais Royal 香港有限公司收藏



45

Gold Coin Brooch with the Effigy of Catherine the Great

Workshop of August Holström, Carl Fabergé
1908
Gold, silver, ruby and diamond
Diameter 4 cm
Palais Royal Hong Kong Ltd Collection

飾有凱薩琳大帝肖像金幣胸針

卡爾·法貝熱，奧古斯特·霍爾明工作室
1908 年
金、銀、鑽石和紅寶石
直徑 4 公分
Palais Royal 香港有限公司收藏



46

Pendant

Carl Fabergé
c. Early 20th century
Rhodonite and gold
Height 2.8 cm
Palais Royal Hong Kong Ltd Collection

吊墜

卡爾·法貝熱
二十世紀早期
薔薇輝石和黃金
高 2.8 公分
Palais Royal 香港有限公司收藏





47

"Boule de Genève" Watch with Neckchain

Workshop of Heinrich Yahr (Carl Fabergé firm) for Cartier
c. 1910

Silver, gold, enamel, pearl and diamond

Pendant diameter 2.2 cm

Neckchain length 56.5 cm

Palais Royal Hong Kong Ltd Collection

「日內瓦球」懷錶配項鍊

海因里希·亞爾工作室（卡爾·法貝熱公司）為卡地亞製作
約 1910 年

銀、金、琺瑯、珍珠和鑽石

懷錶直徑 2.2 公分

項鍊長 56.5 公分

Palais Royal 香港有限公司收藏

48

Powder Compact

Workshop of Feodor Afanasiev, Carl Fabergé

Inventory Number 20298

1911

Silver, gold and enamel

Diameter 3.1 x Width 3 cm

Palais Royal Hong Kong Ltd Collection

粉盒

費奧多爾·阿法納西耶夫工作室，卡爾·法貝熱

1911 年

銀、金和琺瑯

直徑 3.1 x 寬 3 公分

Palais Royal 香港有限公司收藏



49

"Snowflake" Brooch

Carl Fabergé

According to the design of Alma Pihl

1913

Diamond and platinum

Diameter 3.2 cm

Palais Royal Hong Kong Ltd Collection

「雪花」胸針

卡爾·法貝熱

根據阿爾瑪·皮爾的設計

1913 年

鑽石和鉑金

直徑 3.2 公分

Palais Royal 香港有限公司收藏

50

"Red Cross" Egg Pendant

c. 1914

Ruby, diamond, rock crystal and platinum

Height 2 cm

Palais Royal Hong Kong Ltd Collection

「紅十字」蛋形吊墜

1914 年

紅寶石、鑽石、岩水晶和鉑金

高 2 公分

Palais Royal 香港有限公司收藏



SILVER AND GOLD

金銀



51
A Russian Silver-Gilt Salt Cellar
Ivan Gubkin, Moscow
1862
Silver-gilt
Length 8 x Width 8 x Height 8 cm
Liang Yi Collection

俄羅斯銀鍍金鹽皿
伊萬·古布金，莫斯科
1862年
銀鍍金
長8 x 寬8 x 高8公分
兩依藏博物館藏

52

A Russian Silver-Gilt Salt Cellar
Unidentified Maker's Mark of M?I.N. (Cyrillic), St. Petersburg
1880
Silver-gilt
Height 10 x Diameter 11 cm
Liang Yi Collection

俄羅斯銀鍍金鹽皿
製造商標記 M?I.N. (西里爾文)，聖彼得堡
1880年
銀鍍金
高10 x 直徑11公分
兩依藏博物館藏





53

Seal Case

Boucheron

c. 1885

Silver, gold and semi-precious stones

Length 2.5 x Width 3 x Height 10.7cm

Liang Yi Collection

印章盒

寶詩龍

約 1885 年

銀、金和半寶石

長 2.5x 寬 3 x 高 10.7 公分

兩依藏博物館藏

54

Imperial Presentation "Minni 1897" Cigarette Case

Carl Fabergé Moscow workshops

Inventory Number 11554

1897

Silver, gold, diamond, ruby and sapphire

Length 7.7 x Width 5.2 cm

Provenance: Empress Maris Feodorovna of Russia, better known to her family as "Minni"

Palais Royal Hong Kong Ltd Collection

沙皇皇室御用珍品「Minni 1897」香菸盒

卡爾·法貝熱，莫斯科工坊

庫存編號 11554

1897 年

銀、金、鑽石、紅寶石和藍寶石

長 7.7 厘米 x 寬 5.2 厘米

來源：俄羅斯女王瑪麗絲·費奧多羅芙娜，其家人暱稱為「Minni」

Palais Royal 香港有限公司收藏



55

A French Silver-Gilt Dressing Table Mirror

Eugène Lefebvre, Paris

Late 19th century

Silver gilt and mirror

Height 63 x Width 45 cm

法國銀鍍金梳妝鏡

歐仁·勒費弗爾，巴黎

十九世紀末

銀鍍金和鏡面

高 63 x 寬 45 公分

56

Silver Kettle with Stand and Burner

Carl Fabergé's Moscow workshops

1901

Silver

Length 19.5 x Width 23.5 x Height 24 cm

Palais Royal Hong Kong Ltd Collection

銀壺連座及暖爐

卡爾·法貝熱莫斯科工坊

1901 年

銀

長 19.5 x 寬 23.5 x 高 24 公分

Palais Royal 香港有限公司收藏



57

Monumental Wine Cistern or Jardinière

Fabergé, Moscow

1899-1908

Silver

Length 33 x Width 62 x Height 39 cm

Liang Yi Collection

巨型俄羅斯銀製酒甕

法貝熱，莫斯科

1899-1908 年

銀

長 33 x 寬 62 x 高 39 公分

兩依藏博物館藏

59

Compact

Unknown maker

c. 1910

Gold and sapphire

Length 10.86 x Width 4.23 x Height 1.58 cm

Liang Yi Collection

粉盒

製造商不詳

約 1910 年

金和藍寶石

長 10.86 x 寬 4.23 x 高 1.58 公分

兩依藏博物館藏



60

Compact

Signed: Laclache Frères Paris

1910-1920

Gold, sapphire and diamond

Length 8.5 x Width 4.94 x Height 1.22 cm

Liang Yi Collection

粉盒

署名：拉克洛什兄弟，巴黎

1910-1920 年

金、藍寶石和鑽石

長 8.5 x 寬 4.94 x 高 1.22 公分

兩依藏博物館藏

61

"Samorodok" Cigarette Case

Workshop of August Holmström, Carl Fabergé

1876-1926

Gold and sapphire

Height 9.5 cm

Palais Royal Hong Kong Ltd Collection

「仿天然礦紋肌理」煙盒

卡爾·法貝熱，奧古斯特·霍爾明工作室

1876-1926 年

金和藍寶石

高 9.5 公分

Palais Royal 香港有限公司收藏





58

Star Sapphire Inkwell

c. 1900

Friedrich Köchl, Russia

Sapphire, diamond, ruby, yellow gold and rose gold

Width 9 cm

Palais Royal Hong Kong Ltd Collection

星光藍寶石墨水瓶

約 1900 年

弗里德里希·科赫爾，俄羅斯

藍寶石、鑽石、紅寶石、黃金和玫瑰金

寬 9 公分

Palais Royal 香港有限公司收藏



62

“Pandora’s Box” Frame

Israel Roukhomovsky, Paris

c. 1910

Silver gilt and enamel

Height 33 cm

Palais Royal Hong Kong Ltd Collection

「潘朵拉盒子」相框

以色列·魯霍姆夫斯基，巴黎

約1910年

銀鍍金和琺瑯

高33公分

Palais Royal 香港有限公司收藏

This exceptional enameled silver-gilt “Pandora’s Box” frame, created in Paris circa 1910, is the work of the master goldsmith Israel Roukhomovsky. Born in 1860 in present-day Ukraine, Roukhomovsky trained as a traditional jeweler in Odesa, where his astonishing talent for minute detail and technical precision quickly distinguished him. Working independently, he produced intricate miniatures, chased objects, and engraved pieces that circulated discreetly among collectors and local patrons.

Roukhomovsky rose to international renown in 1903, when he revealed himself as the author of the celebrated Tiara of Saitaferne, a gold masterpiece that had been sold to the Louvre as an ancient Scythian royal artefact. Demonstrating his method and reproducing elements of the tiara before experts in Paris, he exposed the dealers’ deception and, in the process, earned a gold medal at the Salon of Decorative Arts. The episode transformed him from an obscure Odesa craftsman into a virtuoso admired across Europe.

Following the pogroms of 1905, Roukhomovsky relocated permanently to Paris, where he continued to work with the same imaginative refinement and extreme technical rigor. His Paris period produced some of his most sophisticated creations—miniature sculptures, enamelled pieces, and exquisitely chased objects—works that today stand comfortably alongside those of the Fabergé ateliers in craftsmanship and ambition.

The “Pandora’s Box” frame exemplifies this mature style: luminous enamel panels, finely wrought silver-gilt ornamentation, neoclassical architectural elements, and a lively procession of cherubs and mythological motifs. Though he was not formally part of the Fabergé workshops, Roukhomovsky’s work occupies a parallel artistic sphere—one defined by virtuosity, playful invention, and the luxurious decorative language of the early 20th century. This frame is a superb testament to his unique place among the great goldsmiths of his era.

這件非凡的銀鍍金琺瑯「潘朵拉寶盒」相框，約製作於 1910 年的巴黎，出自金匠大師以色列·魯霍莫夫斯基之手。魯霍莫夫斯基於 1860 年出生在現今的烏克蘭，早年在敖德薩接受傳統珠寶匠訓練，其對精微細節的驚人天賦與精湛工藝迅速嶄露鋒芒。他以獨立匠人身份創作細密的微雕、鑿刻器物與雕金作品，在收藏家與當地鑑賞家間悄然流傳。

魯霍莫夫斯基於 1903 年聲名鵲起，當時他親口揭露自己正是轟動一時的《賽塔弗尼斯金冠》的作者——那件曾被羅浮宮當作古代斯基泰王室珍品購入的黃金傑作。他在巴黎專家面前演示製作技法、重現金冠細節，揭穿了古董商的騙局，並因此榮獲裝飾藝術沙龍金獎。這場風波使他從敖德薩的無名匠人，一躍成為全歐洲讚嘆的藝術巨匠。

1905 年反猶騷亂後，魯霍莫夫斯基永久移居巴黎，繼續以同樣的奇思妙想與極致工藝進行創作。他的巴黎時期誕生了許多最精妙的代表作——微型雕塑、琺瑯作品與精緻鑿刻器物，其技藝水準與藝術境界，至今仍可與法貝熱工坊的作品並駕齊驅。

這件「潘朵拉寶盒」相框正是其成熟風格的典範：流光溢彩的琺瑯面板、細膩鑄造的銀鍍金紋飾、新古典主義建築元素，以及活潑生動的小天使與神話主題浮雕。儘管他並非法貝熱工坊的正式成員，魯霍莫夫斯基的作品卻自成一派藝術天地——那裡充滿鬼斧神工的技藝、趣意盎然的創意，以及二十世紀初華美的裝飾語彙。這件相框以其卓越風采，見證了這位大師在時代巨匠中的獨特地位。



63
Commemorative Plaque for the
"Pantera" Submarine
First Silver Artel, Carl Fabergé
1914
Silver
Length 10 cm
Palais Royal Hong Kong Ltd Collection

「潘特拉號」潛水艇紀念牌匾
卡爾·法貝熱 第一銀藝合作社
1914 年
銀
長 10 公分
Palais Royal 香港有限公司收藏





64
“Griffins” Tray
Moscow Carl Fabergé’s workshops
c. 1910
Silver
Length 36.8 cm
Palais Royal Hong Kong Ltd Collection

「鷹頭獅」托盤
卡爾·法貝熱莫斯科工坊
約1910年
銀
長36.8公分
Palais Royal 香港有限公司收藏

STONES

硬石



65

Parasol Handle

Workshop of Mikhail Perkhin, Carl Fabergé

Inventory Number 59958

c. 1890

Enamel, bowenite, diamond, gold and silver

Height 7.5 cm

Palais Royal Hong Kong Ltd Collection

陽傘柄

卡爾·法貝熱，米哈伊爾·珀欣工作室

庫存編號 59958

約 1890 年

琺瑯、鮑文玉、鑽石、金和銀

高 7.5 公分

Palais Royal 香港有限公司收藏



66

Desk Seal

Fabergé

c. 1900

Gold, nephrite, enamel, diamond and ruby

Height 12.3 cm

The seal matrix engraved with the coat of arms of Gorchakov's family

Palais Royal Hong Kong Ltd Collection

桌用印章

法貝熱

約 1900 年

黃金、軟玉、琺瑯、鑽石和紅寶石

高 12.3 公分

印章模具上刻有戈爾恰科夫家族的族徽

Palais Royal 香港有限公司收藏

67

Bookmark

Workshop of Mikhail Perkhin, Carl Fabergé

Inventory Number 2976

c. 1900

Rock crystal, enamel, and gold

Length 11 cm

Palais Royal Hong Kong Ltd Collection

Provenance: Empress Maria Fedorovna of Russia

書籤

卡爾·法貝熱，米哈伊爾·珀欣工作室

庫存編號 2976

約 1900 年

岩水晶、琺瑯和金

長 11 公分

Palais Royal 香港有限公司收藏

來源：瑪麗亞·費奧多羅芙娜皇后



68

Powder Box

Signed: Boucheron Paris

c. 1900

Gold, enamel and nephrite

Diameter 6.5 x Height 3.32 cm

Liang Yi Collection

粉盒

署名：寶詩龍，巴黎

約 1900 年

金、琺瑯和軟玉

直徑 6.5 x 高 3.32 公分

兩收藏博物館藏



69

"Three Turtles" Bell Push

Carl Fabergé

Inventory Number 5513

1901

Agate, bowenite, garnet and gold

Diameter 8.4 x Height 4 cm

Provenance: Empress Maria Feodorovna

Palais Royal Hong Kong Ltd

「三龜」按鈴

卡爾·法貝熱

庫存編號 5513

1901 年

瑪瑙、鮑文玉、石榴石和金

直徑 8.4 x 高 4 公分

來源：瑪麗亞·費奧多羅芙娜皇后

Palais Royal 香港有限公司收藏

70

Study of an Orchid

1907

Cartier

Aventurine, agate, enamel, sapphire, gold, bronze and glass

Height 26.8 cm

Palais Royal Hong Kong Ltd Collection

仿蘭花花卉盆栽

1907 年

卡地亞

東陵玉、瑪瑙、珐瑯、藍寶石、金、銅和玻璃

高 26.8 公分

Palais Royal 香港有限公司收藏



74

Flower Study

Cartier

c. 1910

Enamel, hardstone, onyx, glass and bronze

Length 11 x Width 11 x Height 18 cm

Palais Royal Hong Kong Ltd Collection

仿花卉盆栽

卡地亞

約 1910 年

珐瑯、硬石、縞瑪瑙、玻璃和銅

長 11 x 寬 11 x 高 18 公分

Palais Royal 香港有限公司收藏



71

Cigarette case

Cartier

1907

Gold, nephrite, diamond and enamel

Height 9 cm

Private Collection

煙盒

卡地亞

1907年

金、軟玉、瑤瑯和鑽石

高9公分

私人收藏



72
Scent Flask
 Cartier
 c. 1908
 Agate, gold, silver, enamel and diamond
 Height 7.7 x Width 8.2 cm
 Palais Royal Hong Kong Ltd Collection

香水瓶
 卡地亞
 約 1908 年
 瑪瑙、金、銀、琺瑯和鑽石
 高 7.7 x 寬 8.2 公分
 Palais Royal 香港有限公司收藏

73
“Marabou Stork” Paper Weight
 Cartier
 c. 1910
 Jasper, diamond, nephrite and 18k yellow gold
 Height 11 cm
 Palais Royal Hong Kong Ltd Collection

「鸛鳥」紙鎮
 卡地亞
 約 1910 年
 碧玉、鑽石、軟玉和 18k 黃金
 高 11 公分
 Palais Royal 香港有限公司收藏



75
Lovebird Carving
 Cartier
 c. 1910
 Fluorite, rose quartz and diamond
 Height 17.5 cm
 Palais Royal Hong Kong Ltd Collection

愛情鳥雕塑
 卡地亞
 約 1910 年
 螢石、玫瑰石英和鑽石
 高 17.5 公分
 Palais Royal 香港有限公司收藏



76
Fan
 Cartier
 c. 1910
 Diamond, platinum and tortoiseshell
 Length 23 x Width 2 cm
 Palais Royal Hong Kong Ltd Collection

扇子
 卡地亞
 約 1910 年
 鑽石、鉑金和玳瑁
 長 23 x 寬 2 公分
 Palais Royal 香港有限公司收藏

77
Raspberry Study Elements comprising Rhodonite Fruits and Nephrite Leaves
 Attributed to Carl Fabergé
 c. 1910-1917
 Rhodonite and nephrite
 Palais Royal Hong Kong Ltd Collection

仿覆盆子盆栽元素，由薔薇輝石果實和軟玉葉片組成
 應為卡爾·法貝熱製
 約 1910-1917 年
 薔薇輝石和軟玉
 Palais Royal 香港有限公司收藏



78
Daffodils Study Elements comprising Three Bowenite Flowers and Nephrite Leaves
 Attributed to Carl Fabergé
 c. 1910-1917
 Bowenite and nephrite
 Palais Royal Hong Kong Ltd Collection

仿水仙花盆栽元素，由三朵鮑文玉花與軟玉葉片組成
 應為卡爾·法貝熱製
 約 1910-1917 年
 鮑文玉和軟玉
 Palais Royal 香港有限公司收藏





79

Miniature Frame

Cartier

c. 1920

Nephrite, enamel, sapphire and gold

Length 4.8 x Width 3.8cm

Palais Royal Hong Kong Ltd Collection

迷你相框

卡地亞

約 1920 年

軟玉、琺瑯、藍寶石和金

長 4.8 x 寬 3.8 公分

Palais Royal 香港有限公司收藏

CLOISONNÉ ENAMEL

掐絲琺瑯



80

Tea and Coffee Service

Pavel Ovchinnikov with the Imperial Warrant, Moscow
1876

Silver-gilt and enamel

Tray: Diameter 39.7 cm

Liang Yi Collection

茶咖啡套組

帕維爾·奧夫奇尼科夫（持有皇家認證），莫斯科
1876年

銀鍍金和琺瑯

托盤：直徑 39.7 公分

兩依藏博物館藏



81

Purse

Attributed: I.D. Saltykov
1880-1900

Silver, enamel and gusset

Length 8 x Width 7.7 x Height 1.8 cm

Liang Yi Collection

錢包

I.D. 薩爾特科夫

1880-1900 年

銀、琺瑯和三角形嵌片

長 8 x 寬 7.7 x 高 1.8 公分

兩依藏博物館藏

82

Carnet de Bal

Antip Kuzmichev, Moscow

Retailed by Tiffany & Co.

1894

Enamel, silver, lapis lazuli, pearl and gold

Length 10 x Width 6.8 x Height 1.6 cm

Liang Yi Collection

舞會筆記本

安蒂普·庫茲米切夫，莫斯科

蒂芙尼經銷

1894 年

琺瑯、銀、青金石、珍珠和金

長 10 x 寬 6.8 x 高 1.6 公分

兩依藏博物館藏



83

Plique-à-Jour Enamelled Beaker

Pavel Ovchinnikov, Moscow

Before 1899

Silver and enamel

Diameter 5.5 x Height 6 cm

Liang Yi Collection

透光琺瑯酒杯

帕維爾·奧夫奇尼科夫，莫斯科

早於 1899 年

銀和琺瑯

直徑 5.5 x 高 6 公分

兩依藏博物館藏



84
Whist Game Tokens
 Boucheron
 c. 1890
 Cloisonné enamel

惠斯特牌戲籌碼
 寶詩龍
 約 1890 年
 掐絲琺瑯

86
Purse
 Unknown maker, Russia
 c. 1900
 Enamel and vermeil
 Length 6.93 x Width 4.8 x Height 1.92 cm
 Liang Yi Collection

錢包
 俄羅斯（作者不詳）
 約 1900 年
 琺瑯和銀鍍金
 長 6.93 x 寬 4.8 x 高 1.92 公分
 兩依藏博物館藏



87
Compact
 Antip Kuzmichev
 1896-1908
 Silver, enamel and silver-gilt
 Length 9 x Width 6.2 x Height 1.7 cm
 Liang Yi Collection

粉盒
 安蒂普·庫茲米切夫
 1896-1908 年
 銀、琺瑯和銀鍍金
 長 9 x 寬 6.2 x 高 1.7 公分
 兩依藏博物館藏



88
Purse
 Possibly Russian
 c. 1900
 Silver, enamel, ruby, watered silk and leather
 Length 7.8 x Width 5.2 x Height 2.4 cm
 Liang Yi Collection

錢包
 應為俄羅斯製
 約 1900 年
 銀、琺瑯、紅寶石、波紋綢和皮革
 長 7.8 x 寬 5.2 x 高 2.4 公分
 兩依藏博物館藏





85
Vide-poches
 Frédéric Boucheron
 c. 1900
 Silver and enamel
 Height 9 cm
 Palais Royal Hong Kong Ltd Collection

置物碟
 弗雷德里克·寶詩龍
 約 1900 年
 銀和琺瑯
 高 9 公分
 Palais Royal 香港有限公司收藏

89
Russian Enamel Plate
 Khlebnikov, Moscow
 1908-1917
Guilloché, champlevé, plique-à-jour enamel and silver-gilt
 Diameter 19.1 x Height 1.3 cm
 Liang Yi Collection

俄羅斯琺瑯盤
 赫列布尼科夫，莫斯科
 1908-1917 年
 紋刻琺瑯、內填琺瑯、彩繪玻璃琺瑯和銀鍍金
 直徑 19.1 x 高 1.3 公分
 兩依藏博物館藏





91

Evening Bag

Signed: Cartier

c. 1925

Silver, enamel and ruby

Length 11.5 x Width 8.5 x Height 4.2 cm

Liang Yi Collection

晚宴包

署名：卡地亞

約 1925 年

銀、琺瑯和紅寶石

長 11.5 x 寬 8.5 x 高 4.2 公分

兩依藏博物館藏

92

Compact

Signed: Cartier

1925-1930

Gold, enamel, platinum and diamond

Diameter 3.22 x Height 1.2 cm

Liang Yi Collection

粉盒

署名：卡地亞

1925-1930 年

金、琺瑯、鉑金和鑽石

直徑 3.22 x 高 1.2 公分

兩依藏博物館藏



ART DECO

裝飾藝術



92

Compact

Unknown maker

c. 1900

Rock crystal, diamond, sapphire and platinum

Length 8.4 x Width 6.1 x Height 1.9 cm

Liang Yi Collection

粉盒

製造商不詳

約 1900 年

水晶、鑽石、藍寶石和鉑金

長 8.4 x 寬 6.1 x 高 1.9 公分

兩依藏博物館藏



93
Compact with Integral Clock
 Signed: Cartier
 c. 1920
 Gold, silver, enamel and diamond
 Length 7.6 x Width 5.3 x Height 1.3 cm
 Liang Yi Collection

內嵌時鐘粉盒
 署名：卡地亞
 約 1920 年
 金、銀、琺瑯和鑽石
 長 7.6 x 寬 5.3 x 高 1.3 公分
 兩依藏博物館藏

94
Compact
 Signed: Cartier, 18k
 c. 1920
 Gold, enamel, sapphire, jade, diamond and fine stone
 Length 7 x Width 4.2 x Height 0.95 cm
 Liang Yi Collection

粉盒
 署名：卡地亞，18k
 約 1920 年
 金、琺瑯、藍寶石、玉、鑽石和細石
 長 7 x 寬 4.2 x 高 0.95 公分
 兩依藏博物館藏



95
Cigarette Case
 Unknown maker
 1920s
 Agate and diamond
 Length 8.7 x Width 6.1 x Height 1.5 cm
 Liang Yi Collection

煙盒
 製造商不詳
 1920 年代
 瑪瑙和鑽石
 長 8.7 x 寬 6.1 x 高 1.5 公分
 兩依藏博物館藏

96
Nécessaire
 Signed: Cartier
 c. 1920
 Enamel, diamond, sapphire, pearl and ivory
 Length 8.88 x Width 4.71 x Height 0.92 cm
 Liang Yi Collection

化妝盒
 署名：卡地亞
 約 1920 年
 琺瑯、鑽石、藍寶石、珍珠和象牙
 長 8.88 x 寬 4.71 x 高 0.92 公分
 兩依藏博物館藏





97

Nécessaire With a Comb

Signed: Plaque Makowsky
c. 1925

Silver, enamel, fine stone, tortoiseshell and coral
Length 9.2 x Width 6.9 x Height 1.5 cm
Liang Yi Collection

帶梳子化妝盒

署名：普拉克·馬科夫斯基
約 1925 年
銀、琺瑯、細石、玳瑁和珊瑚
長 9.2 x 寬 6.9 x 高 1.5 公分
兩依藏博物館藏

98

Nécessaire

Signed: Laclouche Frères
c. 1925

Gold, onyx, diamond, jadeite, rock crystal and pearl
Length 8.74 x Width 4.6 x Height 1.23 cm
Liang Yi Collection

化妝盒

署名：拉克洛什兄弟
約 1925 年
金、縞瑪瑙、鑽石、硬玉、水晶和珍珠
長 8.74 x 寬 4.6 x 高 1.23 公分
兩依藏博物館藏



99

Compact

Attributed: Plaque Makowsky
c. 1925

Lapis lazuli, gold, mother-of-pearl, enamel, fine stone, diamond
Length 7.08 x Width 5.44 x Height 1.7 cm

粉盒

應為普拉克·馬可夫斯基
約 1925 年
青金石、金、珍珠母、琺瑯、細石和鑽石
長 7.08 x 寬 5.44 x 高 1.7 公分



100

Compact

Signed: Laclouche
c. 1925

Gold, lacquer, mother-of-pearl, diamond and tortoiseshell
Length 7.1 x Width 5.4 x Height 1 cm
Liang Yi Collection

粉盒

署名：拉克洛什
約 1925 年
金、漆、珍珠母、鑽石和玳瑁
長 7.1 x 寬 5.4 x 高 1 公分
兩依藏博物館藏





101
Nécessaire
 Signed: Laclouche Frères
 c. 1925
 Gold, carnelian, enamel, jade, diamond and ivory
 Length 9.19 x Width 4.1 x Height 3.78 cm
 Liang Yi Collection

化妝盒
 署名：拉克洛什兄弟
 約 1925 年
 金、紅玉髓、琺瑯、玉、鑽石和象牙
 長 9.19 x 寬 4.1 x 高 3.78 公分
 兩依藏博物館藏

102
Compact
 Signed: Cartier
 1928
 Gold, enamel, jade, diamond and lapis lazuli
 Length 7.7 x Width 5.4 x Height 1.4 cm
 Liang Yi Collection

粉盒
 署名：卡地亞
 1928 年
 金、琺瑯、玉、鑽石和青金石
 長 7.7 x 寬 5.4 x 高 1.4 公分
 兩依藏博物館藏



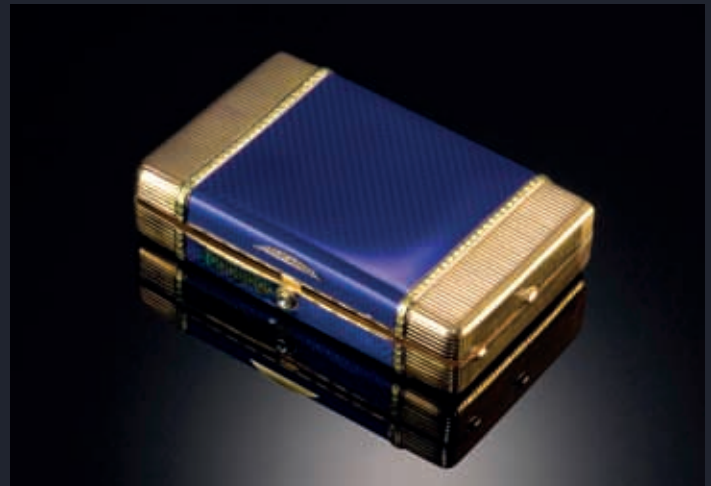
103
Compact
 Signed: Cartier
 c. 1930
 Gold, enamel and diamond
 Length 6.1 x Width 3.8 x Height 0.8 cm
 Liang Yi Collection

粉盒
 署名：卡地亞
 約 1930 年
 金、琺瑯和鑽石
 長 6.1 x 寬 3.8 x 高 0.8 公分
 兩依藏博物館藏



104
Nécessaire
 Signed: Fabergé
 1950-1960
 Gold, enamel and diamond
 Length 10.39 x Width 6.68 x Height 2.41 cm
 Liang Yi Collection

化妝盒
 署名：法貝熱
 1950-1960 年
 金、琺瑯和鑽石
 長 10.39 x 寬 6.68 x 高 2.41 公分
 兩依藏博物館藏



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