



FAMILY SILVER

HIGHLIGHTS FROM THE LIANG YI COLLECTION

银器传承

兩依藏銀器选萃

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LIANG YI MUSEUM

HONG KONG

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Liang Yi Museum

Daniel Roberts

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Foreword and Acknowledgements

The LiangYi Museum is known for two of its most famous permanent collections: an 420-strong collection of classical Chinese furniture; and a collection of vanities (also known as *nécessaires* or *minaudières*) comprising 750 examples. In recent years, however, the Museum has also built up a not-inconsiderable collection of silver. We tested the interest of our local audience in 2016, when we collaborated with the Victoria and Albert Museum to present the exhibition *Masterpieces of British Silver*. This exhibition included notable highlights from the V&A's contemporary silver collection and their historical Gilbert collection, as well as 13 of our own silver pieces. Despite the impressive provenance of both our own and the borrowed pieces, it was quite frankly not the most popular show the Museum had mounted in its history. Our curators were both stumped and humbled, and it became obvious to us that more work was needed to educate and interest the public in what is, in our opinion, a truly significant collection of historical decorative art.

The LiangYi permanent collection of silver is in no way exhaustive, nor is this catalogue. Rather, we asked Daniel Roberts – the author – to put together what he believed were the highlights of the collection, which includes pieces from the most celebrated historical silversmiths such as Paul Storr; Jean-Baptiste Claude Odier; and Benjamin Smith. In keeping with the Museum's ethos of always trying to provide the historical context of these pieces, we were absolutely delighted when we were contacted by Joanna Longden, the great, great, great granddaughter of the 2nd Marquis of Sligo, Howe Peter Browne. The Marquis was the owner of the Westport candelabra (p.028), which were presented to him for his 'just and enlightened administration' of the government of Jamaica, by 'the Negroes of Jamaica' in 1837. Joanna kindly contributed an essay about the candelabra to this catalogue, providing not only a more personal perspective to this historical object, but also lending her insight from her perspective as a scholar on Black Atlantic studies.

Other notable essayists in this catalogue include Harry Williams-Bulkeley, Head of Silver at Christie's, who presided over many of the auctions in which the Museum purchased a number of these pieces, lending us his invaluable insight into not only the objects themselves, but also his perspective of watching a personal collection grow into a museum collection.

Collecting, in the end, is always a personal pursuit. Silver, in particular, has always struck me as something inherently personal. Pieces are passed down through the generations, both in times of glory and in times of need. After all, no one ever talks about selling the family gold. They are stamped with family crests, and often commissioned for the most intimate and happiest of occasions such as weddings and baptisms. As many of our readers may know, LiangYi Museum is also a family enterprise. My father, Peter Fung, is both the founder and the primary collector whose passion shapes our acquisitions; and as we selected which of the treasures to focus on in this catalogue together, we build further along this chain of connections. Through its publication, we are delighted that we will be sharing this with a wider audience, which was one of the primary reasons that we founded the Museum in the first place.

We would like to express our sincere gratitude to Kate Flintcroft for her invaluable counsel during the production of the publication. She also undertook the mammoth task of researching the origins of many of the objects herein.

We would also like to thank Harry Williams-Bulkeley for his kind assistance with identifying some of the more elusive coats of arms engraved on the collection.

Likewise, we are grateful to Joanna Longden and Karolina Stefanski for their eloquent essay contributions.

We hope that you enjoy this catalogue, and that it proves a worthy companion to our next silver exhibition at LiangYi Museum.

Lynn Fung
Director
LiangYi Museum

导言及鸣谢

两依藏向来闻名于两大永久收藏：达 420 件的古典中国家具及 750 件珠宝粉盒。然而近年本馆建立了一系列举足轻重的银器收藏。我们曾在 2016 年测试大众对我们银器收藏的兴趣，和维多利亚与艾伯特博物馆合作呈献《维多利亚与艾伯特博物馆之英国银器珍藏》展览。展览云集维多利亚与艾伯特博物馆当代银器精品和吉尔伯特收藏，以及 13 件本馆收藏。纵然双方银器出处不凡，但坦言这展览并非两依藏最受欢迎的展览。这令到我们的策展人陷入疑难，诚然我们需要更着力于教育及启发公众对我们认为历史装饰艺术中引人入胜的重要收藏的兴趣。

两依永久银器收藏丰富不能尽录，此图录亦然。因此，我们要求本图录作者 Daniel Roberts 将收藏品中的精萃集合于此，包括历史上著名的银匠如 Paul Storr、Jean-Baptiste Claude Odier 及 Benjamin Smith 作品。秉持博物馆致力提供作品历史背景的精神，我们很高兴与斯莱戈第二代侯爵 Howe Peter Browne 的来孙女 Joanna Longden 合作。侯爵曾为西港烛台（页 28）的拥有人，于 1837 年因担任牙买加总督时公正开明的行政能力而受到人民所礼赠。Joanna 为本图录烛台章节赐文，不但提供了个人对作品的见解，更以大西洋黑人研究学者角度作论述。

本图录另外值得细阅的文章由佳士得银器部门总监 Harry Williams-Bulkeley 撰写，他曾主持不少拍卖，两依藏亦从中收购了一定数量银器。文章中他就作品本身提供宝贵见解，以及论述他如何见证从个人收藏增长为博物馆级的收藏。

收藏，终极而言都是个人的追求。特别是银器，于我而言更是个人的项目。作品被代代传承，不论其兴隆或时势需要。毕竟，没有人会喜欢谈及出售家传之宝的事。作品被印上家族纹章，通常于最亲密及喜庆的情况，如婚礼及洗礼时委托订造。不少读者或朋友都知道，两依藏同时为家族事业。我的父亲冯耀辉兼为博物馆创办人及主要收藏家，并指导我们的收购方向，同时我们的联系亦随我们一起为本图录择录精选时进一步发展。透过这本图录，我们高兴与广大观众分享银器收藏内容，而这亦是我们建馆的首要原因。

我们谨向 Kate Flintcroft 为此书提供的宝贵意见表示最诚挚的谢意。她亦担当研究每件银器来源及出处的艰巨任务。

我们亦非常感谢 Harry Williams-Bulkeley 的慷慨帮助，令我们能确定银器上所刻画的纹章。最后，我们还要感谢 Joanna Longden 和 Karolina Stefanski 惠赐鸿文。希望你会喜欢此图录，以及成为你下次到两依藏参观银器展览时值得带上的同伴。

冯依凌
馆长
两依藏博物馆

The Liang Yi Museum Silver Collection

Harry Williams-Bulkeley

Head of Silver, Christie's Auction

A museum's collection can be perceived in many different ways: a source for education and study; an inspiration for design; a record of craftsmen's work; and a repository of history. The silver collection of Liang Yi Museum is all of these and more. The national and regional museums of the past were formed through the staged acquisition of works over many years, under the stewardship of a succession of patrons, directors and curators, their taste and perception changing and moulding the collection over the decades. In contrast to this, the collection from Liang Yi Museum has been formed by a singular eye – a personal taste which can be felt on many levels. This is most noticeable in the quality of the pieces, the standard of design and the high level of workmanship. The greatest silversmith of the 19th century are strongly represented with works by Garrard, Storr and Odier, to name only a few. Works from the 18th and 20th century feature in the collection, but it is the magnificently confident and grand creations of the 19th century from England and France that dominate.

In this catalogue, the collection has been divided into a number of thematic chapters – lighting, dining, display, the drinking of tea and other accessories. The divisions employed here (with essays which discuss these themes) enlighten the reader and broaden his knowledge of the subject. The individual catalogue entries have been formulated to give succinct information about each piece, its physical appearance, its particular design and where known, its original history.

The study of silver has been greatly assisted by the monetary value that has been attached to it for millennia. This led to the system of hallmarking, established in England in the 1300s and similarly used in other countries – a great gift to academics and curators – even though it was established originally to protect the consumer. The hallmarks which record the standard of the metal; the year or the period when they were tested; and the silversmith who oversaw the creation of the work; all ensured substandard metal was not used. Today, this system also enables us to plot the development of styles accurately to the year. Similarly, the output of a particular maker or workshop can be studied, with the attribution based on fact rather than opinion. In addition, the coat of arms or the crest of the original or subsequent owner is often engraved on the piece. It was predominantly there to display the social standing and the history of the family. It also recorded the rank of the individual if they were from the upper echelons of the aristocracy. Being titled, their rank is shown by the coronet above the arms or crest. An additional purpose was to record ownership in case of theft or loss. All this makes the study of silver a rich and diverse subject.

The wonderful range of pieces that form the Museum's collection have been on many and varied journeys before their arrival in Hong Kong. They were commissioned by a great range of people, passing through many collections. They represent the taste of the rich and the powerful of their time. Some were made for royalty, such as the charming double salt cellar (LYMS-H-182)

thought to have come from King Louis Phillippe of France's collection. Many belonged to the aristocracy of Europe – small unassuming items, made to amuse like the *tromp l'oeil* bread basket (LYMS-H-148) disguised as a folded napkin and plate made for the 4th Earl of Chesterfield; or the grandest of objects such as the Huntly Candelabrum centrepiece (LYMS-H-116). This was made by the Royal Goldsmith – Rundell, Bridge & Rundell – for presentation to the Marquess of Gordon on his marriage. The Marquess was a highly respected military man but one who lived well beyond his means. This was partly solved by his marriage in 1814 to the daughter of a rich merchant who traded with India. He succeeded his father as the 5th Duke of Gordon, but sadly he and his wife had no children so the family title and estates went to a cousin and the centrepiece was inherited by his wife's family, who eventually sold it in the 1950s.

The grand meat dish, with a stand and cover (LYMS-H-350) was made for a similarly aristocratic soldier by Queen Victoria's Royal Goldsmith, Robert Garrard, who had been appointed after the demise of Rundell, Bridge & Rundell. The dish was commissioned by the 7th Earl of Cardigan, who is chiefly remembered for his command of a brigade of cavalry during the Crimean War (memorialised in Tennyson's poem *The Charge of the Light Brigade*). He led the Light Brigade during the Battle of Balaclava in 1854, a disastrous cavalry charge against a heavily defended Russian position that brought terrible casualties. His choice of design is an interesting one. It shows a taste for revival silver, something seen throughout the 19th century, with classical, Rococo and gothic designs being revived and revised. Here Garrards were inspired by the silver of the Duke of Marlborough, Queen Anne's great general, made by the French silversmith Elie Pacot.

Historically inspired designs were also chosen by the Russian princely family Youssoupov for their extensive dinner service, which was created in medieval Scandinavian style, perhaps making reference to the family's antiquity. A tureen from the service is preserved in the Museum's collection (LYMS-H-021). The choice of the French silversmith, Alexandre Gueyton, underlines the international taste and outlook prevalent in the Russian court at the time. In the 18th century, Empress Catherine the Great had commissioned silver dinner services from English, German and French silversmiths and the Russian princely families collected works of art from across Europe.

The late 18th century saw the merchants classes getting richer as the countries of Western Europe traded across the new world. The Neave family, who originally owned the imposing centrepiece (LYMS-H-267), were wealthy soap manufacturers in the mid-18th century. James Neave left many thousands of pounds on his death in 1764. His son went to work for a West Indian trading house and died a gentleman with a title and a country estate. He had served as Governor of the Bank of England and chairman of the London Dock Company, whose directors presented him with this impressive silver centrepiece. In a similar manner George Hibbert was given a pair of classical soup tureens and covers (LYMS-H-022) by the Board of the West India Dock Company for his service. He came from a family with sugar estates in Jamaica.

In the 19th century, the Industrial Revolution – which had started in the second half of the 18th century – also created wealth amongst the manufacturers and industrialists. They aspired to the trappings of the aristocracy; fine houses furnished with paintings and costly furniture, porcelain and silver. In

some instances this was even celebrated on the silver itself. The Pétin Garniture (LYMS-018), realised in silvered bronze with its magnificently sculpted figures of foundry workers, was created for the greatest steel manufacturer of his time, the French industrialist François Henri Pétin. It has been seen as one of the Odier workshop's finest creations and was publicly exhibited at the Paris Exposition in 1867. This piece alone sums up the importance of industry in the development of the French economy in the second half of the 19th century. Proud of his achievements and his business, emblems of the industry abound on this work. The figures do not display allegorical classical attributes but steelmaking tools and are firmly rooted in their time.

One of the grandest works in the Museum's collection, the Fisher dinner service (LYMS-025), was made for American industrialist Lawrence P. Fisher (1881–1961), whose fortune was founded during the early years of the American motoring industry. It is said to have been one of the largest dinner services ever made in the United States and when sold in 2011, the weight was recorded as over 5,000 ounces troy, almost 160 kilograms. It incorporates all the elements of a traditional service but is very much of its time with the use of marble and hardstones to embellish the heavily chased borders.

These differing stories are intertwined within LiangYi Museum's collection. It gives us a glimpse into the past, bringing alive long-dead individuals, their lives and their legacies. Their taste and their ability to commission the best is extensively documented in this catalogue. Over the centuries, we see merchant and industrialists join the ranks of the aristocracy and royalty as patrons of the finest silversmiths. The Rococo style succeeds Baroque and is in turn trounced by neo-classicism, only to be taken over by the eclecticism of the 19th century with its profusion of styles. The allure of the silversmiths' art is constant, the audience forever changing. Through the LiangYi collection we can study these stories and styles.

两依藏银器收藏

Harry Williams-Bulkeley

佳士得拍卖银器部门主管

博物馆馆藏能以多种角度来理解：作为教育及研究资源、设计灵感、工匠作品纪录及历史数据库。两依藏的银器收藏涵盖上述、以及具更多面向。过往国家或地区博物馆多通过经年累月的分阶段收藏、在历任赞助人、馆长及策展人的管理下，由他们对藏品的理解和品味而构成。与之相反，两依藏靠一己之力在每类藏品中均表现出个人对品味的追求，当中正是藏品的质量、设计的准则以及工艺的超卓。十九世纪最伟大的银匠仅举数例，以 Garrard、Storr 及 Odier 作品为代表。两依藏馆藏有十八到二十世纪的银器作品，并主要以十九世纪的英法作品为主导。

此图录将馆藏的银器系列分为数个不同章节的专题：灯饰、餐具、装饰银器、其它用具及茶具。其分门别类（配有专题文章）将拓宽读者对主题知识的了解。图录内详细摘录每件作品的信息，包括其外观、设计及已知的历史来源。

千年来白银的金钱价值大力帮助了对银器的研究。其价值引领了英伦于十四世纪创立标志体系（hallmark）并被其它国家效仿，虽然它本来是为了保障消费者而设，但对学者及策展人而言亦是为佳音。标志记录了金属等级、测试年份或年代、银匠身份等，以确保低于标准的金属不被使用。时至今日，这制度让我们能以准确年份了解设计风格的发展脉络。同样，标志亦记录了所属银匠或银作坊，使研究特定银匠作品更准确。再者，作品上常记录了原主人或后人的纹章或徽章图案，以彰显家族的社会地位及记载历史。如拥有者来自上流贵族，银器便同时纪录了个人的社会等级：若获得赐封或被授予爵位时，可见冠冕纹章（coronet）被刻录在纹章之上。而刻上纹章的另外目的是万一物品被盗或丢失时，有其拥有人的记录作证。上述的特质令对银器的研究更为丰富及多样。

两依藏精彩的收藏品在录入博物馆经历不少的历程。这些作品由许多人委托订制并流传于不同藏家之手。它们代表了当时富人和权贵的品味，当中部份为皇室制作，如相信来自法国国王路易菲利普收藏的盐罐连架（LYMS-H-182）。不少藏品源自欧洲贵族用来娱乐的小件，例如为切斯特菲尔德四世制作仿折迭餐巾的面包篮（LYMS-H-148）；或曾属于亨特利侯爵的烛台中央摆件（LYMS-H-116）。这作品由皇家金匠商 Rundell, Bridge & Rundell 制作，呈予戈登侯爵婚礼。侯爵虽然是一位备受尊敬的军人，但过着艰苦的生活。1814 年侯爵与在印度营商的商人之女成婚，舒缓了他的生活压力。他继承父亲成为戈登第五代公爵，但遗憾夫妇二人并无所出，因此其家族头衔及庄园由其表亲继承，这中央摆件其后由其妻子家族继承，最后于 1950 年代出售。

华丽的带盖肉盘连底座（LYMS-H-350）同样为贵族军人而制，由维多利亚女皇御用银匠 Robert Garrard 制，他在 Rundell, Bridge & Rundell 结束营运后被成为皇室委任银匠。肉盘由卡迪根第七代伯爵订制，其主要功绩在克里米亚战争中指挥骑兵旅（Tennyson 诗作〈The Charge of

the Light Brigade》为纪念该战争而写）。他在 1854 年巴拉克拉瓦战役中领导轻骑兵旅对重度布防的俄军阵地冒死冲锋。他对肉盘设计的选择亦颇有趣，带有风行十九世纪的复兴风格，加上古典、洛可可及歌德设计。在此 Garrards 创作受到法国银匠 Elie Pacot 为安妮女王麾下伟大将军，马尔堡公爵所制银器的启发。

受历史启发的设计同样见于帝俄尤索波夫王子家庭的大型餐具，以中古北欧风格制作，推测以参考其家族古董所得灵感而设计。其大型餐具中的一件带盖汤碗现藏于两依藏（LYMS-H-021），由法国银匠 Alexandre Gueyton 制作，突显出当时帝俄皇室盛行的国际品味与视野。在十八世纪，叶卡捷琳娜女皇曾向英国、德国及法国银匠订制银制餐具；而各帝俄贵族家庭则从欧洲搜罗艺术品收藏。

十八世纪末，随着西欧国家在新大陆的贸易往来，商人阶级日益富裕。现藏两依藏的一件中央摆件（LYMS-H-267）的原拥有人 Neave 家族正是十八世纪中商裕的肥皂生产商。James Neave 在 1764 年去世后留下大笔财产。其儿子为西印度贸易公司工作，去世时留有绅士头衔及一乡郊庄园。他曾担任英格兰银行行长及伦敦码头公司主席，而这中央摆件正是由伦敦码头公司董事们所赠予。与此例类似，George Hibbert 受西印度码头公司董事会赠予一对古典带盖汤碗（LYMS-H-022）以表彰其服务。他的家族于牙买加拥有蔗糖庄园。

在十九世纪，始于十八世纪下半叶的工业革命同样为生产商及工业家创造了财富。他们向往贵族的服饰，和装饰有绘画、名贵家具、瓷器和银器的精美大宅。而银器本身亦是工业革命的时代缩影。带有精细的铸造工人雕像的一对烛台和中央摆件（LYMS-018），以铜镀银制成，是法国当时的钢铁制造商和工业家 François Henri Pétin 委托 Oidot 制作。它可视为 Oidot 工坊其中一件最精妙的创作，在 1867 年巴黎世界博览会中展出。这作品概括了法国十九世纪下半叶工业经济发展的重要性。Pétin 对自己的事业及成就感到自豪，作品上充满富有工业时代的象征。作品上的人像不以经典寓言作造型，反用炼钢工具来表达属于他们的工业时代。

两依藏中其中一套最华丽的作品是为美国工业家 Lawrence P. Fisher（1881–1961 年）制作的 Fisher 餐具（LYMS-025）。其财富于美国汽车工业早期开始建立。这套餐具可能为美国史上最大规模的餐具套装委托订单，在 2011 年出售时，其重量纪录达五千盎司，将近一百六十公斤。套装结合传统餐具的元素并以大理石及硬石装饰繁复镂雕的边框。

这些不同的故事交职于两依藏收藏之中。这些藏品让我们能一窥过去，活现逝者的生平传奇、品味及最出色的订制作品都广泛地收录于图录中。数世纪过去，我们可以看到商家及工业家加入贵族皇室之列，并成为银匠的赞助者。洛可可风继承巴洛克，再被新古典主义取代，再到十九世纪被折衷主义以其丰富风格所取代。观众不断更改，而银匠工艺的光辉永恒。这一切故事与风格都能透过两依藏品了解。





Chapter 1: Candelabra

第一章：烛台

What is a Candelabra?

Daniel Roberts

Candelabrum, plural candelabra, is a candlestick filled with a multitude of branches holding candles. The word 'candelabrum' in Latin means 'candle tree', describing its branch-like features. Although the word is relatively new, first defined in 1811, its roots are much older and was preceded by the Old English word 'candeltreow' indicating its ancient history.

A single candle on a table during meal time might provide just enough light to allow diners to identify what they are eating, but when it comes to reading or any detailed work, a single candle is simply not enough. Many early candlesticks were designed to be used with a single candle and occasionally came with an additional fitting for multiple candles such as LYMS-H-156 which is the modern origin of candelabra.

Watching a period drama on television today, you might be under the impression that candles were abundant at the time; lit on mantelpieces and sideboards and lighting each corner of a room. In fact, although candles were no longer associated with wealth by the beginning of the last century, they were an expensive luxury out of the reach of most families. For the majority, a simple rushlight, a stalk dipped repeatedly in animal fats, would have to suffice. Rushlights smoked badly, emitted a pungent smell and produced a dull light. More fortunate families would have been able to afford to burn one or two candles in the long northern European winter evenings. To make the most of what little light they had, Europeans used ingenious spherical bottles of water or oil held close to a light source, known as lace maker's lamps, to focus the dim light onto reading material or needlework. It is worth noting, however, that lace-maker's lamps would have been far too expensive for the tradespeople after which they were named.

History

Although pinpointing the exact origins of the candelabra may be challenging, they certainly have an ancient history. The earliest known surviving example is Etruscan, dating to 500–475 B.C. Its very elaborate design suggests that they were already well-established at the time of manufacture. Candles were not generally used for lighting in the Mediterranean region as the people of the region had an abundance of oils, particularly olive oil, which were used for the purpose. Candles were largely used for ceremonial and religious activities instead, sometimes as votive offerings, from which we get the term 'votive candle'.

According to tradition, the first candelabrum, in the form of a menorah, was described by God when speaking to Moses in the Bible (Exodus 25:31–40), in which God instructed that the menorah was to be made of hammered gold and of six branches on either side (three branches on each side) of a central column. The oldest depiction dates to about 2000 years ago, simply etched on a drainage pipe. A slightly more recent and elaborate depiction of an early menorah is found on the Arch of Titus in Rome, dating to 81 A.D. In a similar way to the earlier Etruscan tradition (and the later Christian tradition), menorahs were used to illuminate altars.

After the fall of the Western Roman Empire, during the Middle Ages (400–1400 AD), candles continued to remain available to religious institutions though they were also used by the wealthy

elite, while the rest of the populace had to make do with rushlights and fire light. At the time, the only source of wax for making candles was beeswax. Thus, bees became associated with religious orders. Even to this day, Christian religious regulations dictate that church candles have to be at least partly made of beeswax.

In the middle of the 18th century, the invention of a method for manufacturing candles from spermaceti changed the way in which people were able to light their homes. This new kind of candle was more affordable (although still only available to relatively wealthy families), burned without smoking and gave off a brighter light.¹ As a result, the better lighting and overall environment revolutionised the way people lived at home. Suddenly it was possible to decorate rooms in lighter colours without the worry of smoke stains from candles.

Naturally, candlesticks became more common and candelabra began appearing on dining tables. During this early period, a pair of candelabra would have stood out as particularly special. LYMS-H-156 were made by William Cripps between 1750 and 1760 and would have been produced for someone of importance. They are very simply constructed along the same lines of a singular candlestick with the addition of a two-branched attachment. Thinking about these in their early context, they would have stood on a dining table lighting the faces of elaborately wigged ladies and dressed brocade silks with wide panniers. From this point on, candelabra were an essential element on an upper-class dining table.

Candelabra not only displayed the wealth of the host but also saved room on dining tables, where dishes were served *à la français* – placing a large number of dishes geometrically on the table all at once including desserts.

By the beginning of the 19th century, candelabra had become a status symbol and were often made to commemorate special occasions such as weddings (in fact, up to this point, they had been a traditional wedding gift but not necessarily especially commissioned). The collection holds a number of fine pieces which were commissioned specifically for marriages, for example LYMS-116. Additionally, there are a couple which were produced to commemorate political successes; of particular interest is LYMS-009, whose story is told in Dr. Joanna Longden's essay on page 21. Many of the pieces in the collection derive their importance from their manufacturer or design but this pair of candelabra is uniquely important to the history of the slave trade as elaborated by Dr. Longden.

Towards the middle of the 19th century, as European manufacturing continued to prosper in addition to vast fortunes made in the colonies, table settings became wildly extravagant and were often centred around a large candelabrum. These centrepieces were frequently naturalistically modelled with fruiting vines and featured bacchanalian feasting scenes. At odds with Victorian moral standards, these scenes depicted excessive drinking and eating. In addition to candles these pieces were designed to hold fruit, flowers or sweetmeats². A wonderful example from the collection is LYMS-H-271 by Benjamin Smith III who was, after Paul Storr, one of the foremost silversmiths of the age. The

¹ A waxy substance found inside the heads of sperm whales. One sperm whale could yield as much as 1800 litres of spermaceti. In comparison, a beehive may only yield 1 kilogram of beeswax. It is also important to note that until the late 19th century, bee hives had to be destroyed in the process of harvesting the wax (and the honey), such expensive methods were reflected in the price of candles made from beeswax.

² An umbrella term for confectionary realistically modelled after real fruit, sometimes in marzipan. Also including candied fruit.

basket on the top was designed to hold accoutrements; particularly popular were exotic fruit such as pineapples, a notoriously expensive fruit, and even bananas which were successfully grown for the first time in England in 1835³.

Advances in technology in the middle of the 19th century led to new designs in candelabra-making. Although electro-plating had been invented previously, the technique was perfected by George Richards Elkington (1801–65). Up to this point the usual method was to make Sheffield plate, by fusing a sandwich of two plates of silver on either side of a copper plate from which the article would have been formed (alternatively, it was also possible to use the mercury method outlined by Dr. Karolina Stefanski in her essay, although this was expensive and toxic). In 1843 Elkington formed a partnership to exploit his new patents. Although the plated goods were initially viewed with suspicion, the relative affordability of his pieces soon sparked interest. Elkington also licenced his patent to other manufacturers and very quickly Sheffield plate was consigned to history. In addition to very affordable silver plated pieces, it was now possible to gild silver with relative ease. It might be considered wasteful to gild silver but its relative stability made the gilding last much longer than it does on other base metals such as copper. Furthermore, the clientele who were purchasing large centrepiece candelabrum appreciated that silver has a liquefiable value too. One excellent example made by Elkington & Co. is LYMS-002, which would have been considered very avant-garde at the time of manufacture. Elkington's method of plating also made parcel gilding much more popular. An example of which is LYMS-H-025, replete with flowers and swags, many of which have been embellished with a multitude of golden tones.

The opulence of the Victorian period reached its peak in the 1880s. Industrially made objects slowly lost their wonder and patrons began to look to the relative simplicity of previous periods. From the 1880s to the 1920s, the Arts and Crafts Movement prevailed with a special appreciation of unique handmade pieces. Needless to say, this did not only apply to silver, in fact the aim of the movement was to make craft pieces available to everyone. Within the collection is a pair of Danish candelabra (LYMS-058) embodying the appreciation of simplistic antiquated designs.

The collection of candelabra at LiangYi Museum broadly focuses on the 19th century, from the craft roots of the late 18th century to the industrial early Victorian and the opulent late Victorian period. The societal transformation spurred on by the prosperity of the age is reflected in each piece as are the changing tastes of an evolving society.

³ Due to advances in metal production, enormous glasshouses appeared for the first time. The most important was designed by Sir Joseph Paxton (1803–65), gardener to the Duke of Devonshire (1790–1858). Not only did Paxton design the greenhouses, but he also cultivated the Cavendish banana, named after his patron, now the most widely consumed variety of banana globally. Paxton also designed the Crystal Palace in London.

何谓枝状烛台？

Daniel Roberts

枝状烛台（candelabra）是一对设多枝蜡烛架的烛台，又为单枝烛台（candelabrum）的复数。

枝状烛台（candelabrum）在拉丁语指「蜡烛树」，形容其树枝状特点。虽然此词语相对崭新，于 1811 年才组成，其字根却十分古老，继承自古英语「candeltreow」，可见其长远历史。

用餐时在餐桌上燃点单一蜡烛可以足够进餐者辨别其餐点，但在阅读或进行精细布置时，单一蜡烛显然鞭长莫及。大多早期的烛台设计为单一蜡烛所用，其后渐渐增设配件以放置更多蜡烛，如馆藏 LYMS-H-156 正是现代枝状烛台的初型。

今天大家观看古装电视节目时，往往可见在壁炉架及餐柜上均有蜡烛照明，并照亮房间每个角落，形成认为当时蜡烛充裕的错觉。事实上，虽然以蜡烛照明在上世纪初已不再为与财力挂钩，然而这习惯亦为大部份家庭所不能负担的奢侈之举。对大部份人来说，一盏简单的探照灯，或在动物脂肪上插一根灯茎就已足够。然而，探照灯会产生大量黑烟并散发刺鼻气味，且灯光暗淡。更富裕的家庭在欧洲北部漫长的冬天黑夜中，或许能够负担点燃一到两根蜡烛。为发挥其微弱烛光到极致，欧洲人会巧妙地以内置水或油的球形樽靠近光源，将昏暗的光线聚焦到阅读或针织工作，称为「纺织灯」。然而这种灯对以其命名的纺织商人来说，仍然是太昂贵了。

枝状烛台的历史

纵然要明确点出枝状烛台的历史是一项挑战，它们确实拥有古老的历史。现存最早的例子为伊特鲁里亚人，可追溯到公元前 500 到 475 年。其招展装饰证明时人已有完备的生产能力。在地中海地区的人并非主要用蜡烛照明，该地区产油丰富，特别是橄榄油，能充当照明功能。蜡烛广泛应用于仪式及宗教活动，有时亦会成为「许愿产品」，因而又得名「许愿蜡烛」。

根据传统，有关第一个枝状烛台，是圣经中上帝向摩西传话的内容作设计（出埃及记 25:31-40），当中上帝指示烛台应为黄金锤打而成，在中央圆柱主干两边共设六个烛枝（即每边三个）。而最古老的描述能够追溯到 2000 年前，只简单地刻在排水管之上。较近代的详细描述可追溯至公元 81 年罗马的提图斯凯旋门上。与早期伊特鲁里亚人（及后基督教）传统相似，烛台被用作祭坛照明。

在西罗马帝国倒台后的中古世纪（400-1400 年），蜡烛继续为宗教组织所用，但亦被富人权贵所用，而其余大众则需要自制探照灯及生火照明。当时，制作蜡烛的唯一源材料为蜂蜡。因此，蜜蜂与宗教节令有所关联。甚或到今日，基督教规矩仍表明教堂用蜡烛需至少含有蜂蜡成份。

在十八世纪中叶，一种以鲸蜡¹生产蜡烛的发明改变了世人照亮家居的普及程度。这种新式蜡烛价格比较经济（虽然仍只是较为富有的家庭能购买），燃烧时不带烟瘴及更光亮。因此，较

佳的整体环境照明革新了人类的家庭生活。居室亦可以转浅颜色装饰而不用再担心蜡烛产生乌烟。

自然而然，烛台日渐普及，枝状烛台亦开始出现于餐桌之上。在此初期，一对枝状烛台是鹤立鸡群般特别。LYMS-H-156 为 William Cripps 于 1750 至 1760 年代，为身份重要的人制作。这对枝状烛台简单地以类近单支烛台的结构制作，上加两枝分叉。思考到其早期用途，应为置于餐桌之上，照亮女士们精致打扮的脸及配宽幅裙撑的织锦丝缎。由此可见，枝状烛台为上流社会餐桌不可或缺的元素。

枝状烛台不单反映宴会主办者的财力，同时节省了餐桌上的空间。当时菜肴以「法式摆盘」呈上，以大量餐碟将所有菜肴，包括甜品几何地设置于桌面。

在十九世纪初，枝状烛台成为身份象征并多为纪念特别日子如婚姻（事实上，枝状烛台仍为传统婚礼礼物，但不需特别订造）而制。两依藏拥有为数不少的精致枝状烛台是特别为婚礼而制，如 LYMS-116。另外，有数对收藏为纪念政治事迹而制，特别 LYMS-009 值得一提，其故事能在第 21 页 Joanna Longden 博士的论文中看到。两依藏收藏的枝状烛台中不少因其制作者设计而具备历史重要性，然而此对枝状烛台因与黑奴贩卖历史有关，而别具重要，详情将由 Longden 博士娓娓道来。

进入十九世纪中叶，欧洲生产业在殖民地取得巨大利润以外仍保持繁荣，桌上设置变得极度奢华并常置于大型枝状烛台之间。这些重点装饰通常以自然风格的葡萄藤及以酒宴场景作装饰特色。与维多利亚时代的道德标准不符，这些装饰场景通常包括吃喝无度。除蜡烛外，这些制品同时被设计作盛载水果、花卉或甜点²。其中一个来自两依藏的上善例子是由 Benjamin Smith III 制作的 LYMS-H-271。居于 Paul Storr 之后，他亦是当时最重要的银匠之一。顶部篮子设计成载物之用，特别常见的物品有异国水果如价格高昂的菠萝，或在 1835 年首次成功在英格兰种植的香蕉³

十九世纪中的科技进步引领新式枝状烛台制作设计。虽然电镀在较早前已出现，这技术为 George Richards Elkington (1801–1865 年) 所完善。此前的通常制作方式为制作包银铜板 (Sheffield plate)，造法将一块铜板夹在两块银板之间加以烧焊，再形成制品（或者以 Karolina Stefanski 博士在其文章所述的水银方法制作亦可，虽此方法昂贵而具毒性）。Elkington 在 1843 年与人合作开发其新专利。虽然世人最初对其电镀金属制品有所怀疑，其作品较亲民的价格迅即获得大众青睐。Elkington 同时将其专利授权予其他厂商。除了能制作价格经济的镀银制品，在银上镀金变得相对轻松简便。在银上镀金或许被认为是浪费之举，但这方法比在其它金属如铜上进行镀金更稳定合适，且能够维持更长久时间。而且，大型烛台亦因银器能被熔而在销售上较可观。其中一个 Elkington & Co. 制优秀例子为 LYMS-002，这作品在当时制品中被视为非常前卫。Elkington 的电镀技术同时让镀金日益流行，例子有 LYMS-H-025，布满鲜花及布帐装饰，当中不少以金色色调点缀。

维多利亚时代的华丽装饰在 1880 年代达致顶峰。工业制品慢慢失去惊喜而顾客开始追求过去时代相对简约的制品。由 1880 至 1920 年代，专注于手作制品的「美术工艺运动」盛行。不用多说，这运动的流行不只应用于银器之上，事实上这运动的目的正是令工艺品被大众所能接触购

买。两依藏的一对丹麦枝状烛台（LYMS-058）正体现当时的人对简约古典设计的爱好。

两依藏枝状烛台收藏广泛地专注于十九世纪，由十八世纪晚期的工艺根源到维多利亚早期工业化时代；及富裕的维多利亚晚期。由时代繁荣所鞭策的社会转变，以及不断转换的品味、不断发展的社会，正体现于每件藏品之中。

¹ 其蜡状物质于抹香鲸的头部发现。一头抹香鲸能产生多达1800公升的鲸蜡。与之比较，一个蜂巢只能产生一公斤的蜂蜡。同时值得留意是直至十九世纪末，蜂巢在采蜡过程中往往被摧毁（采蜜同样），这昂贵的方式往往反映于蜂蜡蜡烛的价格上。

² 模仿真实水果制作的糖果总称，有时为杏仁糖衣。同时包含蜜饯。

³ 因金属制作的演进，大量温室应运而生。其中一个最重要的设计由Joseph Paxton爵士（1803—1865年）设计，为德文郡公爵（1790—1858年）的园丁。Paxton不只设计温室，他亦培植出以顾客Cavendish命名香蕉，现时为世上最广泛选用的香蕉品种之一。Paxton更是伦敦水晶宫的设计人。



The Westport Candelabra

Joanna Longden, Ph.D.

Ever since they were crafted in London, in 1837 and 1838, by the London silversmith, James Charles Edington, these extraordinary candelabra have been considered a lasting testimonial to the ‘noble’ character of Howe Peter Browne, 2nd Marquis of Sligo, to whom they were presented for his ‘just and enlightened administration’ of the Government of Jamaica, during the last years of British engagement in slavery. Until 1983, when they were sold by the 11th Marquis, the candelabra graced the dining room of Sligo’s home, Westport House, Co. Mayo – admired by friends and family for their quality and for what they said of him, rather than what they might uniquely reveal about the world of British slavery and abolition in the West Indies.

Navigating the polarised perspectives of British plantation owners and the formerly enslaved community of Apprentices during the long transition from slavery to freedom from 1834 to 1838 was an impossible task, but one that Sligo attempted nonetheless in his role as Governor of Jamaica during this time. However, by 1836, having failed to rein in the partisan excesses and greed of the plantation owners in Jamaica, or to force the British Government to see the injustices of the apprenticeship system, Sligo reluctantly resigned. He returned to the British House of Lords as a vocal abolitionist, but his pride was wounded and much of his abolitionist energy was tied to the self-serving end of ensuring his governorship was remembered positively.

When the candelabra given to the 2nd Marquis were sold at auction by the 11th Marquis in 1983, Sotheby’s was careful to foreground his exceptional character, rather than that of the formerly enslaved community who gifted the first candelabrum to him and on whom the artistry of the second candelabrum also focusses. No detail was overlooked: Sotheby’s even ensured that the candelabra were photographed with one of the inscriptions on the triform bases turned firmly away from the camera’s lens. As can be seen here, it states that this first candelabrum was ‘Presented to the Most Noble Howe Peter Marquis of Sligo’ by the ‘Negroes of Jamaica’ in 1837. In a highly publicised presentation ceremony in March 1839 in London (curiously, long after the presentation date on the inscription itself), the Marquis was recorded as saying, ‘I value it so much that I would not exchange it for the highest distinction which the favour of my sovereign could bestow.’ And for nearly 200 years these magnificent pieces have been remembered and valued for just that – their magnificence and their aristocratic owner.

There is no doubt that Sligo was a man of integrity, whose strong sense of patrician duty compelled him to see those in his care treated equally. He was a committed abolitionist in his later life and was deeply moved to receive the testimonial by the ‘Negroes of Jamaica’. However, he was also a man of his time; his friendship and respect to people of colour in Jamaica – either free or Apprenticed – did not prevent him from continuing to own slaves himself on his three plantations; or to benefit from the pay-out of £20 million given to plantation owners in the West Indies; to compensate them for their ‘loss’ of slave labour after the British abolished slavery on the 1st August, 1834. It is this type

of contradiction which is often erased by the way the dominant history of colonialism has been reported. However, these candelabra work to contest this in the way that their story and decorative detail can remind us of the more interwoven racial history of the past. We just need to start looking at them a little differently.

The silver candelabra are themselves a majestic example of a European high-art form considered, by some, as superior to less 'valuable' African artistic traditions and yet, in these pieces, the silversmith used his skill to visually foreground and dignify the moment of freedom for African diasporan individuals. In doing so, he uniquely incorporated – and minutely detailed – elements of African culture and heritage in an idealised tableau of liberty that links Africa and Europe, rather than dividing them. The 106.5cm tall candelabra exquisitely depict African men, women and children, under the shade of two Areca palms (the West Indian tree of liberty), whose six branches stretch away from the detail of the central trunk, to end in cylindrical nozzles designed as palm fronds, that would ultimately hold dinner candles high above guests' heads in an Irish stately home.

It is to be celebrated that the six figures on the candelabra, of newly-freed Jamaicans of African descent, were carefully crafted with an attention to detail usually reserved for the depiction of Europeans. However, we must also be aware that this care and quality was not out of respect for the community depicted; rather it was intended to celebrate and aggrandise the role the 2nd Marquis of Sligo played, as Governor of Jamaica, in the final years of slavery in the British West Indies. However, the story the candelabra reveal – and the complex racial history they contain – is infinitely more fascinating than the traditional perspective of the Marquis of Sligo as a 'white saviour'. Their importance goes far beyond their status as valuable examples of a European art form, or as lasting reminders of Sligo's 'just and enlightened administration of the Government of the Island'. It lies, instead, in the fact that behind a complex story of manipulated colonial truths, self-serving publicity and political positioning.

With the Westport candelabra now finally housed in the Museum collection, we can look more closely at them. We can see beyond their aristocratic ownership and the colonial governance they celebrated – and look instead at how they depict and celebrate the dignity and self-determination of the freed Jamaican community. Having, for so long, suffered under slavery and then under the systemic injustices of the apprenticeship system, the Jamaicans of African descent are finally memorialised in the candelabra with positivity and dignity. We can delight in the figure of a woman tenderly breastfeeding her baby (fig. 1), illustrating and enacting the natural rights of a mother; a boy playing with a goat, reflecting both the rightful state of play for a child and the ability to domesticate one's own livestock; a man, smiling as he holds a baby aloft (fig. 2), foregrounding the new freedoms and choices of fatherhood for previously enslaved men and depicting a man who could now protect and make choices for his family. The final two male figures – one holding a book and the other holding a scroll (fig. 3) whilst treading, symbolically, on the broken chain of slavery – connect the newly free black community to the literacy and agency which had so long been denied to them. The date on the scroll is the 1st August 1838, which was the date the formerly enslaved community of Apprentices gained their full freedom.



Fig. 1



Fig. 2



Fig. 3: An inscription on the scroll reads: "Whatever be the fate of this Bill all shall be Free on my Estate on the 1st of August 1838"

Four years earlier, on the 1st August, 1834, the 2nd Marquis of Sligo stood on the steps of the governor's house in Jamaica and declared to a community who thought they were being set free, that 'Our good King [William IV]... has sent me out here to take care of you, and to protect your rights, but he has also ordered me to see justice done to your owners.' The transition period of apprenticeship from 1834–40 which followed was justified as a way to give the enslaved community a period of time in which to become accustomed to freedom, but was, in reality, a way for the comfortable economic benefits of slavery to continue for another six years. Sligo's intervention of freeing his own slaves in 1838 certainly helped bring forward the date of full abolition and his efforts on their behalf were noteworthy, but he was, essentially just doing his job. What is shocking is that we still find that egalitarianism extraordinary; it tells us so much about the racial hierarchy of the West.

The importance of the Westport candelabra can now be contextualised within the broader history of British colonialism and slavery, to serve as a memorialisation project to the formerly enslaved men and women of African heritage who contributed so much to the prosperity of the entire Atlantic region. The European craft of the silversmith and the African culture and heritage portrayed on the candelabra can now, with this new perspective, work to reflect the shared contribution of both European and African influences that makes up Western culture. They provide us with a rare opportunity to view this overlap by showing us members of the African diaspora celebrating freedom through their own endurance and resilience – and the high European tradition of a London silversmith.

The candelabra and the story they tell can help spark debate around important racial discourses and difficult moments of history. However, most importantly they can draw our eyes – not to the memory of Sligo as 'Emancipator of the Slaves' – but instead to the individuality, humanity and intelligence of generations of unknown victims of the transatlantic slave trade. We can see in these

valuable works of art evidence of agency and autonomy within the black community of Jamaica, rather than just evidence of their gratitude for white assistance. By shining a light back on those whose history has been whitewashed by dominant narratives, the Westport candelabra make a unique and important contribution to the memory of the millions of captive Africans and their descendants whose lives and communities were forever altered by slavery and its complex legacies.



Fig. 4 and Fig. 5: Edington included locally made implements and locally occurring vegetation to give the candelabra a sense of authenticity.

论《西港烛台》

Joanna Longden 博士

自 1837 及 1838 年由伦敦银匠 James Charles Edington 制作这套非凡烛台开始，它们一直被视为斯莱戈第二代侯爵 Howe Peter Browne 「贵族」品格的恒久见证，他在英国奴隶时代的最后岁月中，因在牙买加政府「公正而开明的行政」而被授予此礼赠。直到 1983 年由第十一代侯爵出售前，这对烛台一直被优雅地置于爱尔兰梅奥郡的斯莱戈西港大宅（Westport House）的饭厅，供朋友及家人欣赏其工艺品质和 Howe Peter Browne 的伟绩。它们亦揭示了英国在西印度群岛废除奴隶制度的独特历史。

从 1834 至 1838 年由奴隶制到解放的漫长转折中，同时顾及英国园主的两极分歧及被奴役小区是非常难胜任的工作，但 Howe Peter Browne 在此期间尽其所能做好牙买加总督角色。然而，到了 1836 年，Howe Peter Browne 因未能遏止牙买加种植场主的党派之争及贪婪，也未能令英国政府意识到学徒制度的不公而无奈辞职。他回国后虽然于上议院声援废奴，但过往经历令他自尊受挫，所以他支持废奴的主要目的在于挽回个人名誉。

当赠予第二代侯爵的烛台被第十一代侯爵于 1983 年进行委托拍卖时，苏富比避重就轻地描述第一件烛台是由奴隶社群所送赠，并聚焦第二件烛台的艺术性。苏富比甚至确保在拍摄烛台时，三角底座上的铭文隐藏于镜头后。当中第一件烛台描述于 1837 年「呈予最尊贵的斯莱戈侯爵 Howe Peter」（Presented to the Most Noble Howe Peter Marquis of Sligo）和「牙买加黑人」（Negroes of Jamaica）。在 1839 年三月伦敦一场广为人知的颁奖典礼中（令人好奇是，典礼远比铭文上的授予日期迟），纪录侯爵曾说道：「我非常重视此礼物，我不愿用它来换取君主所赐给我的最高荣誉。」在及后的 200 年，这对壮丽的作品因其豪华的装饰及主人的贵族背景仍被世人铭记及珍视。

不用置疑 Howe Peter Browne 是一名富诚信的人，他的贵族职责驱使他平等地对待不同的社群。他在晚年是坚定的废奴主义者，而获得「牙买加黑人」的肯定深受感动。然而，他仍属于其身处的时代，虽然他与牙买加有色人种（无论身份为「学徒」或已经获得自由的人）保持友谊和给予尊重，但他的三处种植场均拥有奴隶；亦从 1834 年 8 月 1 日英国《废奴令》的赔偿中受益二千万英镑。这种矛盾通常在殖民主义主流史叙述中被删除。然而，这对烛台的故事及装饰细节提供另一个角度以提醒我们过去错综复杂的种族历史。

这对银烛台为欧洲视觉艺术形态的华丽例子，对一些人而言这对烛台优于「较低价值」的非洲艺术传统；然而制作这对烛台的银匠透过其技艺，以可视化方式突出流散各地的非洲人重拾自由的时刻。在制作过程中，银匠将非洲的独特文化遗产元素以理想欧洲化的形式表现，将非洲和欧洲文化融合。高 106.5 公分的烛台细腻地描述非洲男士、女士及小孩栖于两棵棕榈树阴下（在西印度群岛代表自由的树），六枝烛架从主干细部一直延伸到设计成棕榈叶形状的圆柱形管嘴用以承托蜡烛。烛台用于其爱尔兰豪宅的餐桌上，在接待宾客用餐时使用。

烛台上的六个非裔牙买加人以常用于处理欧洲人的方式雕刻，着力于细节。然而，其用心制作并非源于对非裔社群的尊重，反只为庆贺及纪念 Howe Peter Browne 作为牙买加总督在英属西印度奴隶制晚期所作的贡献。烛台上诉说的故事以及作品承载的复杂种族历史，显然比传统叙述中 Howe Peter Browne 作为「白人救赎者」的视角更令人着迷。这对作品的重要性超于其作为欧洲艺术形式宝贵例子，或 Howe Peter Browne 在「牙买加岛上公正而开明管治」的长久证明。相反，作品实际见证 1830 年代白人操纵的殖民记录、自我宣传和政治定位。透过细心了解烛台上精细人像细节及物质文化，与主流史观经常忽略的社群作独特而珍贵的对照。

我们现在终于能在两依藏展览中更仔细地观赏这对烛台，了解其贵族背景及殖民管治的历史，及从侧面反观牙买加人如何描绘和庆祝获得自由的社群尊严及自决。在经历长久的奴役及学徒制度不公后，牙买加非裔人终以正面及具尊严的方式被铭记于烛台之上。烛台上的女士人像温柔地喂哺婴儿（图 1），表述作为母亲的自然权利；而一个正与山羊玩耍的男孩正反映儿童玩耍天性及其驯养牲畜的权力。至于一个手抱婴儿而面露微笑的男性人像（图 2），象征过往被奴役的男士重获自由及作为父亲的选择权，及保护家人及为家人作出承担的能力。最后的两个人像当中一人拿着书本、另一人拿着卷轴（图 3），象征奴隶制的完结，连结重获自由的黑人群体与长期被禁止的活动，如读书及兴商办事等。卷轴上刻上日期 1838 年 8 月 1 日，是曾被奴役的学徒们获得完全自由的一天。



图 1

图 2

图 3: 卷轴上刻文字：「不论此法案命途如何，所有在我庄园的人自 1838 年 8 月 1 日起均享自由。」

四年前，即 1834 年 8 月 1 日，Howe Peter Browne 在牙买加总督府台上向以为已经获得自由的社群宣告：「我们美善的国皇（威廉四世）…特派我到此关顾你们，以及保障你们的权益，同时亦要求我对你们的主人执行公义。」及后 1834 至 1840 年学徒制度的过渡期，被视为给予被奴役社群时间熟悉新的自由制度，但事实上，是透过学徒制度以延长奴隶制度六年之举。Howe Peter Browne 在 1838 年解放他的奴隶之举固然推进了全面废奴的进程，其举动虽然值得被称赞，但他亦只是完成其本职工作。时至今日，我们对平均主义仍觉得超凡，但其背后所反映的是西方种族等级制度的信息。

这对烛台现今的重要性在于，能在英国殖民主义及奴隶制度的广阔历史背景下，纪录过往被奴役的非裔男女对于整个大西洋地区的繁荣所做出的巨大贡献。烛台上彰显的欧洲银匠工艺及非洲文化及传统，现在能透过全新视角反思欧洲及非洲共同贡献及影响下构成的西方文化。作品为我们提供一个审视双重文化影响的罕有机会：透过散居海外的非裔人庆祝通过自身忍耐力与适应力而得到的自由，以及伦敦银匠所反映的欧洲上流传统。

烛台的历史背景能引发重要种族论述及历史上艰难时期的辩论。然而更重要的是，烛台能吸引我们的目光，并非 Howe Peter Browne 作为「奴隶解放者」的往事，而是注视奴隶贸易下历代无名受害者的身份、人性及智慧。我们应从这对珍贵艺术作品看到作为牙买加黑人小区的能动性和自主性，而非仅为他们感激白人所提供帮助的证据。回顾这些被主流历史论述所粉饰的社群，这对烛台成为纪念数以百万计被俘虏非裔人，被奴隶制度及其复杂遗产所影响的后代社群的一项独特而重要的贡献。



图 4 及图 5: Edington 在作品中包含了当地的工具与农作物，让烛台造型更具真实感。





001

LYMS-009

James Charles Eddington

London

1837

Height 90cm

James Charles Eddington

伦敦

1837 年

高 90 公分



A Victorian Silver-Gilt and Champlevé Enamel Nine Light Candelabrum

维多利亚时代银镀金内填珐琅烛台



002

LYMS-002

Elkington & Co.

London

1873

Silver-gilt and enamel

Height 71cm

This unique candelabrum is decorated with trailing stylised vine motifs in parcel gilt and *champlevé*. Adorning the base are allegorical figures thought to be Demeter, Victoria (or Nike) and Hermes. This candelabrum originally formed part of an extensive suite produced by the world-renowned Elkington & Co. Although Elkington & Co. produced sterling, they specialised in unique and exuberant plated pieces which epitomised the High Victorian era. The suite was produced for the 1862 International Exhibition held in London. Originally there were 13 pieces in the suite, the showpiece being this candelabrum.

The likely designer was Adolph Wilms who certainly designed a number of other components in the service. The location for the remaining pieces is currently unknown. A stylistically similar perfume burner by Wilms is in the collection of the Victoria and Albert Museum in London.

Elkington & Co.

伦敦

1873 年

银镀金及珐琅

高 71 公分

这个独特的烛台有镀金装饰及内填珐琅的藤蔓图案。底座上饰以三个神话人像，相信是得狄密特、尼姬及荷米斯。这件烛台原是由 Elkington & Co. 所生产的整套银器中的其中一件。Elkington & Co. 不但擅长制作纯银产品，其风格生动多变且独特非凡的镀金作品更是维多利亚时代的缩影。整套银器共有十三件，是为了 1862 年的伦敦世界博览会而制作的。

这个烛台的设计者推断是 Adolph Wilms，因为套装中的部分配件明显由他设计。套装中其他银器的具体收藏位置现在已经不可考究了。位于伦敦的维多利亚与艾伯特博物馆收藏了一款风格相若，同样由 Adolph Wilms 设计的香炉。



003

LYMS-018

Maison Odiot

Paris

1867

Silvered-bronze

Height 89cm

This pair of candelabra, part of a set of three including a table centrepiece, was originally commissioned by French industrialist and steel manufacturer Hippolyte Pétin (b. 1833). Pétin's firm was one of 19th-century France's foremost steel manufacturers employing over 5,000 people and producing 50,000 tonnes of iron and steel per year. Their core business was armaments and they produced naval artillery and armour plating for battleships during the Crimean War (1853–56).

The base of each candelabrum is adorned with male figures holding tools representing the steel manufacturing process. The sculptor, François Gilbert (1816–91), clearly went to considerable lengths to reproduce each tool and symbol in proportional accuracy. Above their heads are 12 lights adorned with foliage and classical ornament. Gilbert had recently joined the firm at the time of this commission and had previously worked with Christofle. One of his most important pieces was of a similarly masculine *surtout de table* commissioned by Napoleon III (1808–73).

Exhibited at the *Exposition Universelle*, Paris, 1867.

Maison Odiot

巴黎

1867 年

银镀青铜

高 89 公分

在法国工业家及钢铁制造商 Hippolyte Pétin（生于 1833 年）的委托下，Maison Odiot 制作了一套三件的银器作品——除了这对烛台，还有摆放在餐桌上的中央装饰品。Pétin 的钢铁公司是 19 世纪法国最重要的钢铁制造商之一，不但雇员超过五千人，而且每年生产五万吨钢铁。他们公司的核心业务是军备，在克里米亚战争（1853–1856 年）期间为战舰生产舰炮及装甲钢板。

每件烛台的底部都装饰有手持工具、代表钢铁制造过程的男性雕像。为了按比例精确地呈现每一件工具及符号，雕刻家 François Gilbert（1816–1891 年）显然费了大量心思。十二个蜡烛座以树叶和古典纹样装饰。Gilbert 在加入 Maison Odiot 前曾为 Christofle 工作过，其后当他加入公司时，正是这件委托开始之际。他受拿破仑三世（1808–1873 年）委托而制作的餐桌中央长盘正是他的代表作。

此对烛台曾于 1867 年在巴黎世界博览会中展出。

✦ A Pair of Italian Six-Light Candelabra
意大利烛台一对



004

LYMS-030

Luigi Avolio

Naples, Italy

c. 1935

Height 79cm

This pair of candelabra are modelled on the god Pan and a nymph, possibly Echo, atop classically inspired columns supported on ribbon tied wreaths. Each figure carries a basket of fruit from which emerges the stylised foliage supporting six sconces in each. Pan looks intently at the nymph as she looks shyly downwards.

Luigi Avolio

意大利, 那不勒斯

约 1935 年

高 79 公分

这对烛台以希腊神话中的潘神及仙女 (可能是厄科) 作模型, 靠在古典风格的柱子上并饰以丝带花环。两个雕像分别都举着一篮水果, 以树叶型态伸延至六个灯座。潘神凝视着仙女, 而她则害羞地望向地面。



005

LYMS-058
Michelsen Family
Copenhagen
c. 1920
Height 40cm

Bearing the tell-tale features of classical northern European baroque, these candelabrum are formed around inverted pear-shaped stems from which emerge branches bearing seven sconces. Designed with light reflection in mind, they would have glowed when lit owing to the extensive polished surface areas intermittently decorated with foliage.

Michelsen Family
哥本哈根
约 1920 年
高 40 公分

这对烛台具有典型的北欧巴洛克风格特征，七个灯座于倒梨形支柱上方伸延。由于考虑到光线反射的问题，叶状装饰围绕着这对表面经大面积抛光的作品，在烛光的映照下闪闪发亮。

 A Pair of Russian Candelabra
俄罗斯烛台一对



006

LYMS-063

Christian Andreas Iantzen

St. Petersburg, Russia

c. 1830s

Height 40cm

Each candelabrum, two of which are illustrated, are supported on a circular base chased with foliage, a knobbed stem with palmettes and engraved with the initials 'CG'. The sconces are in the form of campanas supporting an upper tier of four foliate scroll branches with wax pans, sockets and detachable nozzles.

Christian Andreas Iantzen

俄罗斯，圣彼得堡

约 1830 年代

高 40 公分

这两个烛台立于饰有叶纹的圆形底座作支撑，节状撑干有棕榈叶作装饰，并刻上缩写「CG」。灯座状似排钟，支撑着上层共四个卷叶状分支，并带有蜡盘、插座及可拆卸的管口。



A Bohemian Five-Light Chandelier

波希米亚吊灯



007

LYMS-072

Michael Josef Cocsell

Prague, Czech Republic

1723

Height 190cm

This immense chandelier of baluster form and in several tiers is intricately decorated with husked garlands, lambrequins and scale-work on a matted ground with scenes depicting the life of Saint Walburga (AD 710–25 February 777 or 779). It was most probably made to celebrate the coronation of Charles VI (1685–1740), Holy Roman Emperor in Prague in 1723.

Saint Walburga was an English saint born into an aristocratic Devonshire family who sought to spread Christianity among the pagans of Central Europe.

Unfortunately, the original intended location of this piece has been lost over time as are the details of the silversmith's life. Only one other piece by him is known: a chalice, which was commissioned around the same time as the chandelier for Neuzelle Abbey and is now in Münster Cathedral, Germany.

Michael Josef Cocsell

布拉格, 捷克

1723 年

高 190 公分

这盏巨大吊灯呈花瓶状、内部层层重迭并饰以花环、垂帷，并在吊灯表面大面积雕刻了圣沃尔普加 (710–777 或 779 年 2 月 25 日) 的事迹。这盏吊灯很有可能是为庆祝神圣罗马帝国皇帝查理六世 (1685–1740 年) 于 1723 年布拉格的加冕礼而制。

圣沃尔普加是一位出生于德文郡一个贵族家庭的英国圣人，曾尝试把基督教传播给中欧异教徒。

随着时间推移，这件作品原本的存放位置以及其制作者的详细数据已不幸遗失。目前只知他的另一件作品是现藏于德国圣保禄主教座堂，在同一时期被新策勒修道院委托而制的圣杯。

✦ A Pair of Italian Seven-Light Candelabra in the Rococo style
意大利洛可可风格烛台一对



008

LYMS-081

Probably by Salvadori Natale e Figlio

Florence, Italy

c. 1970

Height 168 cm

Each candelabrum is supported on three-clawed paws extending upwards to ram heads surrounded by foliage and garlands of fruit. The shaft is heavily decorated with yet more foliage terminating in devil's heads from whose mouths emerge branches supporting the sconces. The central shaft is also decorated with additional Baroque motifs including three diving swans and cherubs.

These monumental candelabra, which weight just over 66kg, are synonymous with the exuberant Baroque revival of the mid-seventies.

推测由 Salvadori Natale e Figlio 制作

意大利, 佛罗伦萨

约 1970 年

高 168 公分

每个烛台均以三足支撑, 向上延伸至被叶纹和花环围绕的公羊头。烛台的躯干以大量叶纹作装饰, 末端则是魔鬼的头, 其嘴巴吐出的分支支撑着各小灯座。此外, 中央柱干位置也饰以额外的巴洛克风格图案, 包括三只向下望的天鹅及智天使。

这对巨型烛台各重超过 66 公斤, 是 70 年代中期巴洛克主义复兴的代表。



009

LYMS-007

T. Werner

Warsaw

1875

Height 88cm

Each candelabrum is on a square base with a fluted foliage cast plinth and tapering stem. Bird mask-capped branches with spool-shaped socket. The central branch has a detachable flower cast finial. The inscription in Polish reads 'Drogim Rodzicom dnia 18 Czerwca 1876 Na Pamiatke Srebynego Wesela' which suggests they were made to celebrate a 25th wedding anniversary on the 18th June of 1876.

T. Werner

华沙

1875 年

高 88 公分

每个烛台的底托均是正方形，在其之上是附凹槽和叶纹的铸型底座及锥形撑干。烛台横干以鸟形雕塑覆盖装饰；中心撑干则有一个可拆卸的花形尖顶装饰。上面刻有波兰文字「Drogim Rodzicom dnia 18 Czerwca 1876 Na Pamiatke Srebynego Wesela」，意思是在 1876 年 6 月 18 日庆祝结婚 25 周年。

William IV Silver-Gilt Nine-Light Candelabrum
威廉四世银镀金烛台



010

LYMS-011

Benjamin Preston

London

1836

Silver-gilt

Height 80cm

This candelabrum is on a triform base with castacanthus and shell feet, the stem cast with scrolling foliage and flowers, rising to nine branches with integral sockets and wax pans, engraved with coat of arms to one side.

The coat of arms on the base is that of the Hawes family who lived at Tadworth Court in Surrey, England.

Benjamin Preston

伦敦

1836 年

银镀金

高 80 公分

烛台的三足底座上铸有叶形装饰；支柱部分则铸有涡卷形花叶，延伸往上是九个小灯座，内含完整的插槽及蜡盆，旁边刻有纹章。

在底座上的纹章属于住在英国萨里郡塔德沃思大院的霍斯（Hawes）家族。



011

LYMS-H-044
Wolfers Frères

Brussels
c. 1900
Height 42.5cm

Each candelabrum is on a circular base supporting a spirally fluted column accented with Baroque-inspired garlands and foliage. Moving upward the cast silver branches are heavily ornamented snakes signifying mortality and with stylised acanthus leaves, noteworthy as they symbolised immortality for the ancient Greeks. Acanthus was heavily used in classical architecture, most commonly seen adorning the capitals of Corinthian architecture columns.

Wolfers Frères

布鲁塞尔
约 1900 年
高 42.5 公分

每个烛台均设圆形底座，支撑着螺旋状支柱，并饰有巴洛克风格的花环及树叶。往上延伸可看见分支上装饰着大量象征死亡的蛇及莨苳叶图案。与蛇相反，这种植物对于古希腊人来说象征着永生。莨苳叶被大量使用在古典建筑中，常见于科林斯式立柱的柱头。

A George IV Four-Light Candelabrum
乔治四世烛台



012

LYMS-H-049

Benjamin Smith III

London

1827

Height 59cm

This monumental candelabrum is profusely decorated in an ornate garniture of roses and Rococo scrolls and rocaille. Unlike many similar pieces, the base which extends up to the branches of this candelabrum was cast in one solid piece making it exceptionally heavy and technically challenging to make. Most pieces of this size are cast in smaller segments and then cleverly fitted together to conceal the separate elements. Making a piece this large without overheating the silver as it goes into the mould is much more difficult than with smaller pieces. Overheating the molten silver causes bubbles and creases on the surface.

Benjamin Smith III

伦敦

1827 年

高 59 公分

这个巨型烛台以大量玫瑰、洛可可式卷叶及贝壳形、岩状装饰物作点缀。与许多类似的作品不同，此烛台从底座到分支都沿用同一块金属铸成，故它不但十分重，而且在技术上亦甚具挑战性。大部分这个尺寸的烛台都是由各配件组装而成，巧妙拼合后就能掩饰拼接的痕迹。要避免这类大件银器在进入模具时过热，往往比由小型配件组装的要困难得多。若在融银时过热，银的表面就会产生气泡和皱褶。



013

LYMS-H-082

John Samuel Hunt for Mortimer & Storr

London

1838–58

Height 61cm

This candelabrum is on a circular base with tapering baluster stem ornamented with floral motifs and anthemion. Each branch emerges from the mouth of a grotesque mask with canine features, supporting wax pans, spool-shaped sockets and detachable nozzles. The base and each of the wax pans are engraved with an owl representing the original owners. The base of the candelabrum is 20 years older than the branches and are both by the same manufacturer.

It is quite possible that the original owner commissioned the newer branches to keep up with changing tastes. The faces of the grotesques are particularly animated and are reminiscent of the early Aesthetic movement from the 1860s to 1900s.

John Samuel Hunt 为 Mortimer & Storr 制作

伦敦

1838–1858 年

高 61 公分

这个烛台设有圆形底座，配以饰有花状平纹装饰的锥形支柱。每个分支都是从一个具有犬类特征的怪诞头像口中延伸出来，并支撑着烛盘、涡卷状插槽及可拆卸管口。底座及每一个烛盘均刻了一只代表原主人的猫头鹰。烛台的底座和分支横干虽由同一厂商生产，前者的制作时间却比后者要早二十年。

这很可能是原主人为了迎合不断变化的品味喜好而委托厂商制作新的分支。那些怪异的头像栩栩如生，让人联想到 1860 年代至 1900 年代的唯美主义运动。

 A Pair of English Nine-Light Candelabra
英国九枝烛台一对



014

LYMS-H-090

E&J

Sheffield, England

2005

Height 83cm

Made in the style of the 1870s, each heavily cast candelabrum is supported on a triform base embellished with caryatids. The architectural columns are embellished with c-scrolls, foliage and lion masks. Above are two tiers of branches and a pineapple finial.

E&J

英国，谢菲尔德

2005 年

高 83 公分

以 1870 年代风格制作，每件装饰丰富的烛台以女性雕像为主题的三角底座支撑。建筑形支柱带卷轴、叶纹及狮子面具点缀。顶端带两层分枝及以菠萝装饰的顶尖。



015

LYMS-H-205

Francis Boone Thomas & Co.

London

1874

Height 70cm

The parcel-gilt candelabrum on a circular base is applied with three *putti* holding a book, a brush and palette and a horn - emblematic of literature, art and music. Both the stem and the base are ornamented with acanthus leaves, flowers and bound garlands. Elements of the decoration are highlighted with the remnants of gold plating. Each of the three scrolling bifurcated branches are further decorated with foliage.

Francis Boone Thomas & Co.

伦敦

1874 年

高 70 公分

圆形底座上的镀金烛台饰以三位分别手持书本、画笔调色板和号角的天使装饰，分别象征文学、艺术和音乐。支柱及底座均以茛苕叶、花卉及花环装饰，部分位置采用零碎镀金作点缀。三个涡轮状的分支更饰以叶形图案。

† A George II and a George III Silver-Gilt Two-Light Candelabrum
乔治二世和乔治三世烛台



016

LYMS-H-156
William Cripps

London
1750–60
Silver-gilt
Height 36.5 cm

Each candelabra is abundantly decorated with foliage and flowers in accordance with the Rococo movement which emerged from the late Baroque during this period. William Cripps' career lasted 28 years, and a large number of his pieces have survived and are represented in some of the most important public collections including the Victoria and Albert Museum in London.

In 1922, they were sold by Christie's on behalf of the executors of the estate of Mr. Asher Wertheimer (1843–1918). Mr Wertheimer was a leading London-born art dealer with a shop on Bond Street. Among other bequests in his will, he left his collection of 12 family portraits by John Singer Sargent (1856–1925), which he commissioned for his 25th wedding anniversary, to the nation. They are now in the Tate Gallery in London. They form the most important private commission by Sargent. He subsequently became a close friend of the family and frequently dined at their house at 8 Connaught Place, London. After 1922, the candelabrum were purchased by an individual called Comyns, possibly a member of the silversmithing dynasty of the same name.

William Cripps

伦敦
1750–1760 年
银镀金
高 36.5 公分

每个烛台均饰以大量树叶和花卉图案，与当时巴洛克晚期兴起的洛可可运动相符合。William Cripps 的职业生涯持续了二十八年，大量产自他手的作品得以保存，并收藏于举足轻重的公共机构，包括伦敦的维多利亚与艾伯特博物馆。

在 1922 年，佳士得拍卖行代表 Asher Wertheimer (1843–1918 年) 的遗产执行人出售这对烛台。Wertheimer 出生于伦敦，是一位首屈一指的艺术商人，于庞德街拥有一家商店。他的遗嘱中提到，把 25 周年结婚纪念时委托 John Singer Sargent (1856–1925 年) 拍摄的十二幅家庭肖像画送给国家，因此它们现正收藏于伦敦的泰特美术馆。对 Sargent 来说，这项私人委托为他的生涯挥下浓重一笔。后来，他与这个家庭成为了至交，经常在他们位于伦敦 Connaught Place 8 号的居所晚餐。1922 年后，一位名为 Comyns 的人入手这对烛台，他可能是一间同样名为 Comyns 的老牌银器制造厂的其中一位家族成员。



✦ A Victorian Seven-Light Candelabrum
维多利亚时代烛台



017

LYMS-H-249

Edward & John Barnard

London

1860

Height 71cm

The trefoil base of this candelabrum is ornamented with foliage, fruit garlands and scrollwork. Applied to the column are detachable cast geometric strapwork decorations. The branches and sockets are most unusual with an almost severe angularity. This piece was created by the Barnard family in 1860 during the height of their popularity. The Barnards were one of the most important silversmithing firms in London and counted Queen Victoria (1819–1901) among their clientele. In 1840, she commissioned them to make a baptismal font for private use by her family. Known as the Lilly Font, it is still in use for royal baptisms and is otherwise on display with the crown jewels in the Tower of London.

Edward & John Barnard

伦敦

1860 年

高 71 公分

烛台的三叶形底座上以叶子、水果花环及涡卷状图案作装饰。支柱上装置了可拆卸的几何交织图案。分支及灯座因角度上非常倾斜，而显得格外与别不同。这件作品是 1860 年 Barnard 家族的全盛期时制作。Barnards 是伦敦其中一个重要的银器制造商，维多利亚女皇（1819–1901 年）也是他们的客户。1840 年，女皇委托他们制作专供皇室使用、名为「百合礼盆」的洗礼盆。它现在仍用于皇室受洗仪式，并与不列颠王冠宝石一起在伦敦塔展出。



018

LYMS-H-271

Benjamin Smith III

London

1836

Height 74cm

This finely cast and chased candelabrum is one of the most prized pieces in the Museum's lighting collection. The feet on the triform base are formed of realistically sculpted lions. Directly above are three cartouches with applied decoration representing a feast with musical instruments, urns and garlands. Three cheering *putti* surround the base of the column, also accented with scrolls, flowers and leaves. The column is formed of two intertwined gnarled vines which are further adorned with leaves, grapes and tendrils. Three trifurcated reeded branches emerge from the top of the vines. On the very top there are partly fluted openwork basket-weave sides and floral border intended to hold flowers or fruit.

Benjamin Smith III

伦敦

1836 年

高 74 公分

这个精雕细铸的烛台是两收藏烛台藏品系列中最珍贵的作品之一。三足底座上各附一只栩栩如生的狮子雕像，正上方的三个滚动条形装饰结合了宴会现场的乐器、罐及花环。此外，三名欢喜雀跃的天使围绕着以涡卷、花卉和树叶作装饰的支柱底部。往上延伸可见两根粗糙藤蔓相互交缠，蔓上装饰着树叶、葡萄及卷须；三条三叉凹槽分支从藤蔓顶端冒出。烛台最上方有镂空设计及花卉镶边的金属织篮，用作放置鲜花或水果。

✦ A Victorian Six-Light Candelabrum Centrepiece
维多利亚时代烛台中央摆件



019

LYMS-H-299

Alexander Macrae

London

1867

Height 73cm

The base of this candelabrum is in the form of a dome on three beaded scroll feet supporting two realistically intertwined vines sprouting leaves, tendrils and fruit. Each of the three bifurcated branches terminate in a pair of nozzles. Above the branches there is a receiver for a glass bowl, unfortunately missing.

Alexander Macrae

伦敦

1867 年

高 73 公分

烛台的底座呈穹形，立在三个外卷腿足上，支撑着两根饰有叶子、卷须及果实缠绕在一起的藤蔓状支柱。三条开叉分支的末端均有一对管口，分支上方原有一个用来摆放玻璃碗的容器，但可惜已遗失。



020

LYMS-H-300

Walter & John Barnard

London

1887

Silver-gilt

Height 52cm

The border of the shaped elongated base is chased with ivy leaves and berries on a matted background. On each end sits an allegorical figure, one holding a harp and the other a brush and pen representing music and art. To one side, an unidentifiable coat of arms has been engraved, surmounted by a royal crown. From the centre emerges a bolstered stem chased with fruit with two tiers of branches, the lower tier terminating in two nozzles and the upper tier with a further five.

Walter & John Barnard

伦敦

1887 年

银镀金

高 52 公分

烛台的底座狭长，哑光座边围绕着常春藤叶及浆果图案。两边各竖立着神话人物，一个手持竖琴，另一个则手持画笔，她们分别代表音乐及艺术。在烛台正中刻有一个无法鉴别的纹章，上方由一顶王冠所覆盖。中央部分的支柱雕刻着水果，从支柱延伸出两层的分支，较下方的各边末皆以两个管口作结；较上方的则再有另外五个管口。



A Victorian Six-Light Candelabrum Centrepiece 维多利亚时代烛台中央摆件



021

LYMS-H-308

Mortimer & Hunt

London

1840

Height 68cm

The triform base on the cast feet ornamented with acanthus leaves is applied with three applied cast fixings, in addition to three heraldic motifs, possibly relating to a branch of the Scottish Campbell clan. On top are three ladies in classical dress surrounding a fluted stem issuing six foliate scroll branches and a central finial in the shape of a thistle, the symbol of Scotland.

The three inscriptions read: 'The Magna Charta of MCCXV', 'The Revolution of MDCLXXXVIII' and 'The Reform Act of MDCCCXXXII'. These refer to, respectively, the signing of the Magna Carta in 1215; The Glorious Revolution in which James II of England (1566–1625) was replaced with Mary II (1662–94) and William III (1650–1702); and the Scottish Reform Act 1832 which vastly increased the number of people entitled to vote in Scotland.

Furthermore, the inscriptions in the cartouches read: 'Cunninghame', 'Carrick' and 'Kyle'. These were three boroughs which were later amalgamated into the County of Ayrshire. It has been suggested that the candelabrum may once have belonged to historian and Whig politician Lord Thomas Babington Macaulay (1800–59), who was of Scottish descent.

Mortimer & Hunt

伦敦

1840 年

高 68 公分

铸制的三足底座上装饰了茛苕叶，各足上方均铸有可能与苏格兰坎贝尔家族分支有关的纹章。底座上竖立着三位身穿古典服饰的女士，围绕着带凹槽的支柱，上方则有饰以卷叶的六条横干，以及位于中央顶端的苏格兰象征——蓟花。

烛台上三个刻文：「The Magna Charta of MCCXV」、 「The Revolution of MDCLXXXVIII」 和 「The Reform Act of MDCCCXXXII」，分别代表 1215 年《大宪章》的签署、英国国王詹姆斯二世（1566–1625 年）被玛丽二世（1662–1694 年）及威廉三世（1650–1702 年）驱逐并取代的「光荣革命」，以及 1832 年令投票人数大幅飙升的《苏格兰改革法案》。

除此之外，在底座的滚动条形装饰上刻了「Cunninghame」、「Carrick」及「Kyle」，这三个市镇后来合并成艾尔郡。有人认为，此烛台可能曾经属于具苏格兰血统的历史学家及辉格党人汤玛士·麦考莱（1800–1859 年）。



022

LYMS-H-315
Robert Garrard
London
1848
Height 76cm

This Victorian five-light candelabrum has a spirally fluted bolstered stem on a moulded circular foot. The central nozzle and detachable branches are separated by a cast openwork bolster.

Robert Garrard
伦敦
1848 年
高 76 公分

这个维多利亚时代的五臂烛台设有圆形底座，并连接螺旋形凹槽支柱。中间管口及可拆卸分枝由镂空管导来分隔。

✦ A George III Silver-Gilt Tripod Candelabrum
乔治三世银镀金三脚架烛台



023

LYMS-H-359

Benjamin Smith II & James Smith

London

1809

Silver-gilt

Height 49cm

This candelabrum is on three feet adjoined by delicately crafted leaves bound by serpents' tails. Draped from the tops of each leg are garlands of exceptionally realistic and delicate leaves and grapes. Supported between the legs is a round classical frieze holding a glass bowl, intended for flowers, topped with a fined diaper pattern grill and rose finial. Three bifurcated branches project horizontally from the sides.

The design of this piece is most unusual and resembles silver plate more than sterling. It was probably designed by architect Charles Heathcote Tatham (1772–1842) and similar to one executed by Philip Cornman in 1805 for Thomas Douglas (1771–1821), 5th Earl of Selkirk, now in the Boston Museum of Fine Arts.

Benjamin Smith II & James Smith

伦敦

1809 年

银镀金

高 49 公分

这个烛台三足鼎立，毗连着精雕细琢的叶子和缠绕的蛇纹。各足顶端都垂着一圈非常逼真且精致、以树叶及葡萄组成的花环。三足承托着一个用来摆放花卉、具古典气息的圆形饰带玻璃碗，上面饰以精致的重复菱形花格图案及盖顶的玫瑰花。三对分支横干则水平地从旁边延伸出来。

这件作品的设计与别不同，虽然是银镀金的作品，但它更像镀银设计。它很可能是由建筑师 Charles Heathcote Tatham (1772–1842 年) 设计，并与 Philip Cornman 于 1805 年为塞尔扣克的第五代伯爵 Thomas Douglas (1771–1821 年) 设计、现藏于波士顿美术馆的一件作品有关。



024

LYMS-116

Paul Storr for Rundell Bridge & Rundell

London

1814

Height 105cm

This vast candelabrum is on a triform base supported on paws, foliage and classical motifs. The column is in the form of a palm tree surrounded by three highlanders in traditional Scottish dress. Below their feet are three Scottish deerhounds. From the centre of the palm tree fronds emerge acanthus-clad scrolling branches supporting 10 sconces.

The coat of arms on the plinth are those of the Marquess of Huntly. In addition, there is an inscription in English and Scots Gaelic which reads 'To The Most Noble GEORGE MARQUIS of HUNTLY, BARON GORDON . . . His Majesty's Lieutenant of Aberdeen Shire from The Deputy Lieutenants of the County in testimony of their sincere Esteem and Respect 11th December 1813' / 'Dóm Uasal Oirdheire DEORSA MARCUS HUNNTAIDH, BARON GORDON. Ard Fhlath ionaid na Rìgh Mhòrdhachd air Siorramachd Obairreadhain FHLAITHIBH - IONAID NA SIORRAMACHD a thaisbeanadh am FIOR-MHEASA 'S AN CRRAIM, Ant aon la deug don Deichmhiós. 1813'

This candelabrum was presented to General George Gordon, Marquess of Huntly (1770–1836) on the occasion of his wedding to Elizabeth Brodie (1794–1864), daughter of Alexander Brodie of Arnhall (1748–1818). The couple lived at Orton Hall, Peterborough, Cambridgeshire and eventually succeeded to the titles of Duke and Duchess of Huntly. On her death in 1864, the Duchess left the candelabrum to her cousin, William Brodie, 22nd Brodie of Brodie (1799–1824), who lived at Brodie Castle, Forres in Scotland. There it stayed until it was sold in 1951.

Paul Storr 为 Rundell Bridge & Rundell 制作

伦敦

1814 年

高 105 公分

这个巨大烛台以饰有兽爪、树叶和古典图案的三足底座作支撑。支柱状似一棵棕榈树，外围有三位身穿传统苏格兰服的高地人，三只苏格兰猎鹿犬伏于他们脚下。棕榈树支柱的中心部分覆盖着莨苳叶，向上延伸支撑着 10 个灯座。

底座上的纹章属于亨特利侯爵。此外，上面还用英语和苏格兰盖尔语刻了一段文字：「致最尊敬的亨特利侯爵，戈登男爵……阿伯丁郡的中尉见证他们的真诚和尊重，1813 年 12 月 11 日。」

这个烛台是亨特利侯爵乔治·戈登（1770–1836 年）与亚历山大·布洛迪（1748–1818 年）的女儿伊丽莎白·布洛迪（1794–1864 年）的结婚礼物。这对夫妇曾住在剑桥郡彼得伯勒奥尔顿厅，并在后来继承了亨特利公爵及公爵夫人的尊号。1864 年公爵夫人去世后，她把烛台留给她的堂兄，当时住在苏格兰布罗迪城堡，布洛迪家族的第 22 位成员威廉·布洛迪（1799–1824 年）。这个烛台一直留在该城堡，直至在 1951 年被卖出为止。

Two Matched Pairs of Silver-Gilt Candlesticks
巴黎银镀金单枝烛台四件套



025

LYMS-084
Pierre Paraud
Paris
1800-09
Silver-gilt
Height 28.5cm

These classical form candlesticks are on circular bases decorated with acanthus leaves. Two of the set have been engraved with unidentified coats of arms surmounted by a marquess' coronet indicating that these virtually identical pairs were probably not made as a set. Each have fluted stems and a central knob bordered by foliate friezes. They are finished with detachable wax pans decorated with classical friezes.

Pierre Paraud
巴黎
1800-1809 年
银镀金
高 28.5 公分

这对古典形态单枝烛台配上饰以茛苕叶花纹的圆形底座。这套单枝烛台雕刻上不知名纹章，旁边环绕着公爵之冠，指明这对几乎一样的烛台可能并非以成套制作。各带凹槽柱干，中间为旋扭卷叶纹边饰。这对烛台设有可装拆蜡盘，上饰以古典饰带。



026

LYMS-H-181

A.L (Unidentified)

St. Petersburg, Russia

c. 1820

Silver-gilt

Length of stand 20.5cm

The oblong stand has gadrooned sides with strolled ends and is exquisitely engraved with foliage and flowers. Accompanying the tray is a matched candle snuffer embellished with cast foliage. Both are engraved with the initials 'NK' surmounted with a marquess' coronet.

Before the introduction of self-consuming candle wicks in the 1820s, candles needed to be trimmed to stop them from smoking. The smouldering wick ends were known as 'snuff'. As the candles were trimmed the wick ends would be contained within the compartment, preventing them from staining tablecloths. The pointed end was used to prise candle stubs from sockets. These sets are usually accompanied by cone-shaped candle extinguishers.

A.L (未能辨认)

俄罗斯，圣彼得堡

约 1820 年

银镀金

底座长 20.5 公分

其长方形底座带卵形边沿及卷轴修边，并刻上丰富的叶纹及花卉。连同其托盘为一套的烛花剪饰以铸叶纹。两者皆刻有「NK」，字母上面饰有侯爵冠冕。

在 1820 年代自耗烛芯引进前，蜡烛需要特地剪熄以防止蜡烛烟雾化。因闷烧的烛芯末端英语被称为「鼻烟」，因而得名。在蜡烛剪熄后，烛芯末端会收纳于隔间内以防止烛蜡沾污台布等。烛花剪尾尖头是用以将蜡烛根从蜡烛座上撬出。这套装通常会配合锥形蜡烛灭火器使用。



Chapter 2: Silver for Dining

第二章：餐具

Silver and the Art of European Grand Dining from the 18th to the 21st Century

Karolina Stefanski, Ph.D.

Dining culture, as we know it today, developed from European royal court dining fashions over the past centuries. Royal dining was ceremonial and subject to strict directives and decorum, in which the ruler was ostentatiously displayed to his court and his citizens to affirm the legitimacy of his reign. An important and essential component of the royal dining spectacle were the precious and elaborately crafted silver and gold services displayed and used to represent the ruler's status, opulent wealth, taste and power.

The history of grand dining and dining etiquette in Europe begins during the Renaissance under the rule of the Italian Medici family, wherein the 16th century Renaissance banquets showed this sumptuous luxury not only as a measure of political power and social position, but as a distinction between the highest social class and those below. Guests played the role of standing spectators giving praise to their host. Sharing an extravagant or grand meal became the norm to celebrate events such as noble births, marriages, alliances and victories. A meal could unite or divide people, groups, alliances between states and even countries. The display of luxurious table arts, especially silver, silver-gilt (*vermeil*) and solid gold was a necessity for grand dining. It emphasised and characterised the apogee of absolutism.

Vermeil refers to silver-gilt and can be produced either by fire-gilding or by the more contemporary method of electrolysis. Until the end of the 19th century gold was applied on silver pieces through the process of fire-gilding. The procedure consisted of bathing the object with an amalgam of gold and mercury, and in a subsequent heating phase, the mercury evaporated while the gold adhered to the silver. By the end of the 19th century, France had banned this technique due to the fact that silversmiths, over time, developed blindness thanks to exposure to the mercury solution involved in the process. In addition, the *vermeil* counteracted the corrosive chemical effect of oxygen on the object. With a gilded vessel, specific foods such as salt and red wine could be served and used without corrosive action or changing the taste of the content. Examples of *vermeil* objects in the LiangYi Museum's collection are: a pair of George III silver goblets with gilded interiors by London silversmith Charles Fox (LYMS-H-077) and a set of four George III silver-gilt salt cellars by Paul Storr (LYMS-H-341). Examples of the more modern electrolysis gilded (gold-plated) objects are a 20th century German silver-gilt model of the Cellini salt cellar made in Hanau, Germany (LYMS-H-196) and a pair of London-made silver-gilt dessert stands by William Gibson and John Lawrence Langman for Goldsmiths & Silversmiths Co. Ltd. (LYMS-H-132). *Vermeil* objects are generally more valuable and durable than electrolysis gold-plated objects as their base is always sterling silver (.925 means 92.5% or of a higher silver content). The base metal for electrolysis gilded objects may be any metal. *Vermeil* objects also have a higher purity of gold and a thicker layer of gold expressed in microns.

Throughout history, European royal courts were known for their lavish and bountiful feasts. During the reign of the French king Louis XIV (1643–1715), also referred to as the Sun King (*le Roi Soleil*) and Louis the Great (*Louis le Grand*), it was the custom for the king to dine in public. King Louis XIV was known for his prodigious appetite and his public meal ritual or “*Grand Couvert*” took place in the evenings, attracting a standing crowd that watched the king and queen dine, with their court in attendance. The king and queen sat behind a large rectangular table, richly decorated with elaborate gold and silver flatware and hollowware displayed atop a white tablecloth. These precious silver serving vessels were only a small portion of the extensive estate services that numbered in the hundreds and used during formal royal dining. The sizeable services consisted of soup tureens, terrines, jardinières, sauce boats, cake baskets, entremets dishes, candelabra, candlesticks, flatware and other serving utensils, crafted in the latest fashionable matching style. The royal services were the epitome of regal dining culture during the *Ancien Régime*.

Until the mid 18th century, the king and the queen as well as aristocracy dined with silver plates and all courses were served in sumptuous silver or silver-gilt vessels¹. Soup tureens (e.g. LYMS-H-032), sauce boats and serving dishes were created by renowned silversmiths such as François-Thomas Germain and always presented in pairs. They were used to exhibit a symmetrically planned table setting in the French manner, referred to as ‘*service à la française*’. During the service setting plan, pairs of serving dishes were organised and placed in specifically aligned locations on the table at the same time, resulting in a geometrically balanced and structured setting design, with no empty spaces left on the table. Guests were expected to help themselves to various dishes within their reach. Eventually French court etiquette became standard and soon all European royal courts conformed.

During this period, an array of exotic fruits and spices, such as currants, raisins, dates, figs, apricots and pineapples were imported from overseas and served both as nourishment and as a manifestation of wealth. Specifically, sugar was a particularly prized and valuable commodity that was highly sought-after throughout the 18th century. During the 1700s, the Continent still relied on importing sugar from their West Indian colonies. Sugar was transported via the triangular trade route in exchange for enslaved people among the West Indies, the Americas, Africa, England and continental Europe. During the Napoleonic wars (1803–15), Napoleon I (1769–1821) tried to strategically weaken the British economy by prohibiting trade between Britain and France and all French allies. Britain in turn, attempted to blockade France’s trade with their Caribbean colony routes, nearly eliminating West Indian sugar imports, a situation that eventually gave rise to the planting of sugar beets on the Continent between 1810 and 1815. Because of its popularity with royalty and the nobility, sugar was excessively used in the preparation of meals throughout the 19th century. Fruit, cakes (also referred to as ‘sweetmeats’) and breads were served in beautifully crafted silver baskets, classic components of the dinner service from the 18th century. A stunning example is a bread basket from the LiangYi Museum collection (LYMS-H-013), crafted by London silversmiths

¹ With the discovery of porcelain in Europe (c. 1743), the table setting added porcelain dishes, first only for dessert, later also as serving dishes, such as terrines and platters, onto the table, mixing the use of porcelain with silver at the same time.

John Henry Vere & William Lutwyche in 1764. It features open wirework with decorative motifs that reference its function: fruit, vines and wheat.

The silver or *vermeil* centerpiece or *epergne*², usually consisting of a pyramidal object with several arms and a centre bowl or presentation platter played an important role during the *service à la française* (LYMS-H-068 and LYMS-H-288). It was placed in the middle of the table, where it stayed throughout the entire dinner. It was filled with fruits, sweets and often non-scented flower arrangements as to not interfere with the aromas of the food. By the end of the 18th century, the *epergne* or centerpiece was replaced by the *surtout de table*, a mirrored ‘tray-like’ base with a large centerpiece, figurines, vases, and matching candelabra.

By the end of the French Revolution the medieval associations of craftsmen’s guilds were dissolved to encourage free trade. France developed new technical manufacturing methods, which created a more competitive marketplace. The silversmith’s approach to his craft and artisanal work also changed. Silversmiths were no longer only artists of an individual object but craftsmen who produced components.

The emerging middle classes arose from the industrial revolution and became the new drivers of culture. Society’s structural changes brought about novel dining customs. Homes were divided into private and public areas and equipped with a separate dining space, a room entirely dedicated to the purpose of partaking in meals. These changes not only affected newly invented recipes, but also vessels, including shapes of dishes, tableware and cutlery, the structure of table service and table etiquette. During ceremonial dining occasions and formal dinners, meals were no longer necessarily artistically decorated, as they were during the *Ancien Régime*. Large decorative trays and platters which were served simultaneously and symmetrically arranged with guests accessing dishes within reach – *service à la française* – was no longer accepted as *de rigueur*.

Instead, while Napoleon I (1769–1821) was conquering and redrawing the boundaries of Europe, countless diplomatic dinners took place where servings were presented in small individual portions on heated plates previously prepared for the guest. This was referred to as ‘*service à la russe*’³. A domestic servant or personal attendant played the main role during this newly introduced serving method. The servant prepared the plates in the dining area on a sideboard, where the serving platters were kept, and where prepared portions were placed on individual serving plates. *Service à la russe* was divided into several courses consisting of various dishes and had the advantage of keeping the food warm and allowing for a less crowded table without diners reaching over one another and serving

²The word “*epergne*” comes from French and means “saving”, making a reference to save space on the table and the trouble of passing around dishes.

³The origin of this new type of serving did not come from Russia, as its name suggests, but from England. The Frenchman Louis Simond (1767–1831) discovered this way of serving the dishes during his stay in London between 1810 and 1811 and brought the method to Paris. According to Armand Lebaud (*La Table et le repas à travers les siècles*, Paris: Lucien Laveur, 1910), however, this type of serving was first introduced in France by the Russian Ambassador to Paris, Prince Alexander Borissovitch Kourakine (1752–1818), at a reception in Clichy in 1810.

themselves.

Books such as *La Nouvelle Cuisine* by Menon⁴ were important sources of inspiration for table décor, etiquette and menu suggestions of seasonal dishes. The renowned French chef Marie-Antoine Carême (1784–1833) – who prepared meals for Napoleon I (1769–1821), the English King George IV (1762–1830); the Russian Romanovs; and other wealthy European families such as the Rothschilds – published a series of influential cookbooks that impacted French cuisine for centuries to come. Carême staged his dishes in a new opulent table ritual that eventually became fashionable with the bourgeoisie and later imitated by other social classes.

The importance of maintaining and defining one's social status and differentiating oneself within the different social ranks became more important and was crucial in civilised society. While laws helped to retain class structure and hierarchy in the past, it was during the mid-18th century that high society reached a cultivated pinnacle of homogenous table manners in etiquette. Cross-table conversations were, for example, considered ill-mannered. During dinner table conversations, one spoke to his or her table neighbour on the right and left, but never across the table.

Throughout the French Empire period (1804–14), the art of silversmithing reached new heights while grand dining served primarily as a diplomatic tool and called for a high production of luxury tableware. Napoleon I (1769–1821), for example, supported local silver manufactories steadily, commissioning silver and silver-gilt services for his imperial court and family. The most renowned French Empire silversmiths were Martin-Guillaume Biennais (1764–1843), and Jean-Baptiste Claude Odier (1763–1850). In a duopoly, they dominated the French Empire silver production market. Both were commissioned by and crafted for Napoleon, as well as European and Russian aristocracy. One of Odier's design characteristics was the incorporation of miniature sculptures on his table décor vessels. This is visible in the silver tureen (LYMS-H-015) that shows winged female figurines forming a handle on each side of the vessel. The tureen's figurines, pawed feet and foliage finial were cast in a series of molds and attached to the tureen using bolts and vices. This method of assembly is known as 'cold-soldering' and was popular through the early 19th century as it allowed for a wide variety of options with a limited selection of decorative motifs in a timely manner.

Examples of formal silver produced throughout Europe for the bourgeoisie during the reigns of Napoleon I (1804–14) and King George IV (1820–30) are: a pair of silver entrée dishes with covers by Paul Storr (LYMS-H-030) and a pair of George III silver tureens with covers by John Parker II (LYMS-H-022). Since wines and champagnes accompanied all formal meals, wine-coolers were very popular for the duration of the 19th century. Some examples from the period are a pair of George IV campana-style silver wine-coolers by Benjamin Smith (LYMS-H-125); a pair of George III campana-style wine-coolers by the same silversmith (LYMS-H-167); a pair of wine-coolers by Charles Fox (LYMS-H-166); a pair of William IV wine-coolers by London silversmiths Joseph & John Angell from 1834 (LYMS-H-180); and a vase-shaped heavily ornamented wine-cooler by Benjamin Smith from 1818

⁴ Menon is a pseudonym of an 18th century French author who specialised in cook books. His true identity stays unknown.

(LYMS-H-259). Most of these individual pieces manifest a crest or inscription in a cartouche, indicating their ownership or provenance.

Dining decorum also called for the serving of selected rare wines and champagnes. Wine was served from vessels designed to air the wine before consumption in silver-gilt (LYMS-H-115) or crystal claret jugs. Claret jugs or wine decanters between 1740 and 1920 were usually made of glass, mounted with a silver or silvergilt cover and handle, such as the silver-gilt mounted etched glass claret jug by Parisian silversmith Edmond Tétard (LYMS-H-048) and the glass and silver-mounted claret jugs by Parisian silversmith Victor Boivin (LYMS-H-073). Most claret jugs show a light floral décor with festoons and cartouches. Others display various decorative motifs, alluding to its function, featuring grapes and vines (e.g. the colonial 19th century silver ewer from Calcutta, LYMS-H-020). Until about 1800, glasses and drinks were not part of the table setting. Private attendants carried claret jugs, decanters and glasses on salvers (LYMS-H-289 and LYMS-H-066) to the table.

It wasn't long before *service à la russe* surpassed *service à la française* in popularity in formal dining etiquette. This latest fashion of grand dining spread through imitation of aristocracy to the bourgeoisie who in turn acted as a reference for other stratum of society to imitate⁵.

Most silver produced for the bourgeoisie, especially during the second half of the 19th century and into the 20th century, was designed and manufactured in an 18th century French style as that was considered the highest and most tasteful style of any grand dining periods. An example is the soup tureen with stand and cover by renowned Parisian master silversmith Cardeilhac (LYMS-H-018), crafted in the fashionable Rococo revival style that emerged during the Second Empire (1852–70) in France and subsequently spread throughout Europe and North America. Other examples are a Tiffany & Co. pair of American manufactured dishes (LYMS-H-171) in the shape of a shell and with Rococo decorative motifs and the 20th century Fisher dinner service, crafted in the style of Louis XIV (LYMS-H-025).

An even more fashionable and exclusive version of grand dining consisted of dining vessels made of solid gold incorporating precious and semi-precious stones, as in the 18-carat gold service by American manufacturer Wallace Silversmiths (LYMS-H-280). Although created by William S. Warren (1887–1965) in 1941, the service is made in the 'Grande Baroque' pattern, featuring decorative motifs from the late Renaissance, Baroque and Rococo periods combined. The silver-gilt *écuelle* by renowned French silversmith Emil Puiforcat, also from the 20th century, is conceived in the English Regency style (1800–30) but includes Rococo decorative motifs (LYMS-H-133). Another contemporary example is a silver-gilt, gold and diamond-set serving dish (LYMS-H-199), an elaborately crafted vessel with a foliate border set in precious stones. These exquisitely crafted, highly valuable precious stones and costly metal objects added pecuniary value and distinguished cultural prestige, in addition to communicating an underlying message of status, wealth and refinement of taste.

In view of the rich complexity and the stylistic intricacy of silver and grand dining during the evolving periods from 18th through the 21st centuries, Liang Yi Museum's silver collection is a quintessential contribution to European material culture and decorative art history.

⁵This phenomenon is also known as the 'trickle-down effect', a term coined by German legal scholar Rudolf von Jhering (1818–92) at the end of the 19th century.

十八到二十一世纪欧洲盛宴中的银器与艺术

Karolina Stefanski 博士

餐饮文化如我们今日理解，衍生自过去数世纪欧洲皇室饮食风潮。皇室餐饮有诸多仪式，包含不少指令及礼节，为统治者向其臣民展现统治合法性。当中一项重要及必需元素为珍贵而华丽的银及黄金制餐具，以展示及象征统治者的尊崇地位、丰硕财库、品味及权力。

欧洲盛宴及餐桌礼仪的历史，可源于文艺复兴时期意大利 Medici 家族统治时代。十六世纪文艺复兴宴会的铺张豪华不止为衡量政治力量与社会地位的标准，更是断定社会最上流及其从属的子午区间线。客人扮演了「观众」的角色，给予主办宴会者赞美。分享奢靡或盛大的宴会成为庆祝活动如贵族诞辰、婚姻、订结同盟及凯旋回归的常态。餐饮能使个人、群体、城邦乃至国家团结或划分。展现豪华的餐桌艺术，特别银器、镀银及纯金器是盛宴中不可或缺之物品，亦点明及描绘出专权统治的最高境况。

「银镀金」（vermeil）指以火镀或较现代的电镀方法制作的银镀金。直到十九世纪末，银镀金多以火镀工艺将黄金镀至银器上。对象于过程中浸于黄金及水银的汞合金中，经过加热，水银会随之蒸发而黄金依附于银件之上。法国在十九世纪末禁止这种技术，因银匠日积月累于工序中接触水银溶液引致视力衰退。银镀金能抵消氧气对对象的腐蚀作用。特定食物如盐及红酒，以镀金器皿盛载亦能避免银器产生锈蚀反应或改变味道。两依藏的收藏例子包括：伦敦银匠 Charles Fox 制乔治三世镀金内衬银酒杯（LYMS-H-077）及 Paul Storr 制乔治三世银镀金盐樽四件套（LYMS-H-341）。而现代电镀（镀金）藏品例子有切利尼（Cellini）二十世纪产自德国哈瑙的银镀金盐樽（LYMS-H-196）及伦敦 William Gibson 与 John Lawrence Langman 为 Goldsmiths & Silversmiths Co. Ltd. 制银镀金甜品架一对（LYMS-H-132）。银镀金制品通常较电镀金物品名贵及耐用因其底材为纯度达 92.5% 或更高的纯银，相反电镀物品底材能够为任何金属。在显微镜下，银镀金制品同时有更高纯度的黄金及更厚的黄金涂层。

纵观历史，欧洲皇室以盛宴闻名。在「太阳王」路易十四（1643–1715 年）的统治下，皇帝于公众场所进餐为习俗。路易十四以其诺大胃口及公共进餐习惯或晚间「大食」知名（Grand Couvert），吸引群众观看国皇与皇后在内阁陪同进餐。国皇与皇后就席于后方一大长方形桌，桌面以丰富而精致的黄金及银制餐具置于白色台布上。这些珍贵的银制餐桌器皿只是数以百计，用于正式皇室宴会的大规模餐具中一少部份。大规模的餐具包括汤碗、有盖汤碗、蔬果箱、酱汁盘、糕点篮、调味品碟、烛台、餐具及其它餐具，并以最流行的风格制作。皇室餐饮器具可谓旧制度（Ancien Régime）时代富豪餐饮文化的缩影。

直至十八纪中，国皇与皇后以及贵族以银碟进餐，所有餐点均以豪华的银制或银镀金器皿呈上¹。汤碗（例子如 LYMS-H-032）、酱汁盘及餐碟由著名银匠如 François-Thomas Germain 制

¹ 自欧洲接触到瓷器（约 1743 年），餐桌布置增添了瓷碟。起初为盛载甜品，其后更盛载菜肴如肉酱及拼盘并置于桌上，与银器一同使用。

作，并常成对制作。餐具以法式餐桌礼仪对称地置放餐桌上，名为「法式摆盘」（service à la française）。在餐具置放格局中，每对餐碟会设置于桌上对齐位置，形成几何对称及布局严谨的餐桌设计，不留空隙。宾客在伸手可及的范围内自助增添不同的菜品进食。最终法国宫廷礼仪为全欧洲皇室所顺应的标准。

同期，热带水果及香料如黑加仑子、葡萄干、枣、无花果、杏子及菠萝由海外入口作营养补充品和财力的体现。在整个十八世纪，糖为特别高价及珍贵，且备受追捧的商品。在 1700 年代，欧洲大陆仍依赖由西印度殖民地入口糖。糖透过西印度、美洲、非洲、英伦及欧洲大陆交换奴隶的三角贸易运输。拿破仑战争时（1803–1815 年），拿破仑一世（1769–1821 年）尝试以禁止英国与法国及法国盟友贸易从战略上削弱英国经济。作为反制，英国尝试中断法国与其加勒比海殖民地贸易航线，此举几乎排除了西印度糖入口，结果引致 1810 至 1815 年间欧洲种植蔗糖数目上升。因糖在皇室及贵族间备受欢迎，糖在十九世纪被过度使用。水果、蛋糕及面包以装饰得美伦美奂的银篮盛载呈上。当中一个例子为由伦敦银匠 John Henry Vere 及 William Lutwyche 于 1764 年制的蛋糕篮（LYMS-H-013）。它以缕空银线加上水果、藤蔓及大麦主题作装饰。

银或银镀金制中央摆件（Centerpiece 或 Epergne）² 通常呈金字塔形，带数臂及中央碗子或展示碟。这器具在「法式摆盘」中具重要角色（LYMS-H-068 及 LYMS-H-288）。置于餐桌中央，这器具会在整个晚宴之上陈列至结束。它被用来盛满水果、甜点及不带香味的插花，以免干扰到食物的香气。在十八世纪末，Centerpiece 和 Epergne 被另一种名为「surtout de table」的中央摆件取代。带镜面底座的「surtout de table」通常设有大型人像雕像，并以花瓶及相应烛台一同展示。

在法国大革命末期，源自中古时期的工匠公会解散以促进自由交易。法国发展出新制作技艺，令市场竞争力提高。银匠制作的方式亦随之改变。他们不再只专注于单件制作，同时开始生产银器组件。

随工业革命而新兴的中产阶级成为新的文化带动者。社会结构的变动带动了新饮食习惯。居室划分为私人及公共区域并配备独立的用餐空间，一处专门以分享食物而设的地方。这些改变不但影响到新菜谱发明，更影响到餐饮器具，包括餐碟形状、餐桌用具及仪具和餐桌格局及礼仪。在正式晚餐时，菜肴不再需要如「旧制度」时代般加上精致装饰。「法式摆盘」所讲求大型装饰托盘及对称地摆放餐碟的标准，亦不再被视为必需。

与之相反，在拿破仑一世（1769–1821 年）征服及复位欧洲疆界的同时，无数外交餐饮中菜肴会预先分好并放在预热的碟上，再呈予食客。这习惯被称为「俄式摆盘」（service à la russe）³。家仆及侍从在新式送餐方式中担当中心角色。家仆会在存放餐桌器具的餐柜准备好餐碟以及分派菜肴。「俄式摆盘」分多道菜式，以多盘餐碟上菜以能够让食物保温，以及让宾客减少因自助与

² 「Epergne」一字源自法语，字面解作「节约」，意指节省餐桌空间及传递菜盘时的麻烦。

³ 「俄式摆盘」这种新式餐桌方式并非如其名源自俄罗斯，相反源自英国。据 Armand Lebaud 称（*La Table et le repas à travers les siècles*, Paris: Lucien Laveur, 1910），是法国人 Louis Simond（1767–1831 年）在 1810 及 1811 年旅居伦敦期间发现此上菜方式及带回巴黎。然而，这种上菜方式是由帝俄驻法国大使，Alexander Borissovitch Kourakine 王子（1752–1818 年）于 1810 年在克利希宴客时首先引进巴黎。

共享食物令餐桌拥挤。

书籍如 Menon 著《La Nouvelle Cuisine》⁴是餐桌布置、礼仪及时令菜单的重要参考数据。法国名厨 Marie-Antoine Carême (1784–1833 年) 曾为拿破仑一世 (1769–1821 年)、英皇乔治四世 (1762–1830 年)、帝俄罗曼诺夫皇室及其他富有的欧洲家族如罗斯柴尔德家族 (Rothschilds) 选用厨师。他出版了多个具深远影响的菜谱系列, 影响了日后数世纪的法国菜肴。Carême 将菜肴置于具丰富装饰的餐桌上, 日后成为资产阶级的潮流, 并为其他阶级所仿效。

维持及定义个人的社会地位, 及将个人与他人社会阶级作区分日益重要, 成为当时社会的关键。过去的法律保留阶层结构及等级制度, 上流社会到十八世纪中培养出餐桌礼仪的顶峰, 例如跨桌谈话被视为无礼之举。晚餐的交流大多为与邻座左右交谈, 而不会跨桌交谈。

纵观法兰西帝国时代 (1804–1814 年), 银匠工艺达到新顶峰, 当时盛宴被视为外交手腕, 奢华餐具的需求殷切。例如拿破仑一世 (1769–1821 年) 一直支持本土银器生产, 为其内阁及家庭订制银及银镀金餐具。当中最著名的银匠是 Martin-Guillaume Biennais (1764–1843 年) 及 Jean-Baptiste Claude Odiot (1763–1850 年)。两人垄断了法兰西帝国银制品市场, 他们的委托作品涵盖拿破仑、欧洲及俄罗斯贵族。Odiot 的其中一个设计特征是将小形雕像应用于其桌上摆件。这特征在银制盖碗 (LYMS-H-015) 上显而易见, 带翼女性人像组成器皿两边的手把。盖碗上的小雕像、爪形足及叶型顶尖以不同模具铸成并以螺丝及虎钳固定。这组装方式名为「冷焊」, 在十九世纪早期流行; 给当时有限的装饰图案提供更多快捷选项。

拿破仑一世 (1804–1814 年在位) 及乔治四世 (1820–1830 年在位) 时代为资产阶级制作的正式银制品例子有: Paul Storr 银制前菜碟连盖一对 (LYMS-H-030) 及 John Parker II 制乔治三世银制盖碗一对 (LYMS-H-022)。由于酒及香槟伴随所有正式餐饮宴, 冻酒器为在十九世纪非常流行。其中例子有 Benjamin Smith 制乔治四世冻酒器一对 (LYMS-H-125) 及乔治三世冻酒器一对 (LYMS-H-167); Charles Fox 制冻酒器一对 (LYMS-H-166); 伦敦银匠 Joseph & John Angell 于 1834 年制威廉四世冻酒器一对 (LYMS-H-180); 及 Benjamin Smith 1818 年制花瓶形冻酒器一件 (LYMS-H-259)。上述绝大部份的例子中均有雕刻上章纹或铭文, 以显示拥有人或出处。

完备的餐饮礼仪同时讲究呈献珍稀美酒与香槟。酒在饮用前会放入银镀金 (LYMS-H-115) 或水晶酒壶醒酒。1740 至 1920 年间的酒壶或醒酒器多以玻璃制, 加配银或银镀金盖及手把, 例如由巴黎银匠 Edmond Tétard 制银镀金玻璃酒壶 (LYMS-H-048) 及巴黎银匠 Victor Boivin 制玻璃及镶银酒壶 (LYMS-H-073)。大部份酒壶都有轻淡的花卉装饰, 配以彩饰及花饰。其余有的展现出不同的装饰符号, 配以葡萄及葡萄藤 (如制于印度加尔各答十九世纪殖民风格银制大口瓶, LYMS-H-020) 以暗示其具盛酒功能。直至 1800 年前后, 酒杯及饮品仍非餐桌布置一环。侍从会用托盘将壶、醒酒器及酒杯 (LYMS-H-289 及 LYMS-H-066) 带到桌上。

⁴ Menon 为一个十八世纪法国专门写作菜谱作家的笔名。显然其真实身份仍为未知之谜。

不久之后，正式餐桌礼仪中「法式摆盘」的餐饮习惯被流行的「俄式摆盘」取代。这最新的宴会潮流由模仿贵族开始流行至资产阶级，更成为其他阶级仿的对象⁵。

大部份为资产阶级制的银制品，特别是十九世纪下半叶到二十世纪初的制品，都以十八世纪法式风格设计和制作。该风格在当时被视为豪华餐桌器中最高等且最具品味。其中一个例子是由巴黎银器大师 Cardeilhac 制连底座及盖的汤碗（LYMS-H-018），这制器以流行于法兰西第二帝国（1852–1870 年）时期的洛可可复兴风格制，这风格其后传至全欧洲及北美。另一例子为美国 Tiffany & Co. 制，以贝壳形制作并设洛可可装饰符号银碟（LYMS-H-171）一对，以及二十世纪制路易十四风格 Fisher 晚餐器具（LYMS-025）。

一种更为流行及优秀的豪华餐饮习惯以纯金结合宝石和半宝石制器皿，如美国 Wallace Silversmiths 制 18K 金餐具（LYMS-H-280）。虽由 William S. Warren（1887–1965 年）制于 1941 年，这餐具以豪华巴洛克风格制作，结合文艺复兴晚期、巴洛克及洛可可时代结合的装饰符号。同为二十世纪产物，由法国著名银匠 Emil Puiforcat 制银碗（écuelle），为英国摄政风格（1800–1830 年）但包含洛可可装饰符号（LYMS-H-133）。另一现代例子是以银镀金、金及钻石镶嵌而成的餐盘（LYMS-H-199），叶状边框上镶有宝石。这些作品制作精巧，包含价值不菲的宝石和贵金属，增添作品金钱价值及文化声誉之余，同时流露出拥有人地位、财富及精致品味。

观乎十八至二十一世纪复杂丰富而多样的银器风格及豪华餐饮演进史，两馆藏银器收藏为贡献世人对欧洲物质文化及装饰艺术史了解的典范。

⁵ 这现象亦称作「流下效应」，由德国法学学者 Rudolf von Jhering (1818–1892 年) 于十九世纪末创作。



027

LYMS-H-013

John Henry Vere & William Lutwyche

London

1764

Length 31cm

This oval-shaped cake basket has an openwork foot, with gadroon borders, wirework sides embellished with fruiting vines and wheat. The undulating cast handle is further decorated with ribbons and ears of wheat. The base is decorated with *repoussé* classical palmettes, beads and flutes. In the centre of the base there is an engraved insignia in the form of a tower representing the original owner.

A number of pieces by the same makers, created during their partnership during the 1760s, are in the collection of the British Museum.

John Henry Vere & William Lutwyche

伦敦

1764 年

长 31 公分

这个椭圆形的蛋糕篮设有镂空底座，边缘饰以卵形刻纹，金属丝制品的侧边也饰以葡萄藤和小麦图案。起伏的铸制把手饰以丝带和麦穗。底座以传统敲花棕榈叶饰、珠子及凹槽装饰，其中央位置刻上一个塔状的图案，代表着这件蛋糕篮的最初持有者。

由同一制作者合作于 1760 年代制造的不少作品，现收藏于大英博物馆。



A Pair of Regency Entrée Dish Covers on a Pair of Dish Stands

摄政风格带盖盘架一对



028

LYMS-H-015

Paul Storr

London

1813-18

Height 26.8cm

The circular recessed covers with handles in the form of simulated acanthus leaves with lion heads are bordered along the bases by classical anthemions. The bases are supported by four scroll feet, with gadrooned borders embellished with foliage.

The coats of arms are those of Graham-Toler impaled with Brabazon. Hector John Graham-Toler (1789-1831), 2nd Earl of Norbury, married Elizabeth Brabazon (c. 1786-1859) in 1808. They lived at Durrow Abbey, Tullamore, County Offaly, Ireland.

Paul Storr

伦敦

1813-1818 年

高 26.8 公分

这个带凹槽的圆形盘盖饰以莨苕叶纹及狮子头图案，底座边沿饰以经典的棕叶纹饰。底座以四个卷轴形脚支撑，边沿饰以卵形刻纹和叶纹图案。

作品上刻上 Graham-Toler 与 Brabazon 的编组纹章。Norbury 的第二代伯爵 Hector John Graham-Toler (1789-1831 年) 与 Elizabeth Brabazon (约 1786-1859 年) 于 1808 年成婚。他们居于爱尔兰奥法利郡塔拉穆尔 Durrow 庄园。



029

LYMS-H-016

Paul Storr

London

1810

Height 23.5cm

This is a sculpted gadrooned lid with a two-tier dome, topped with an acanthus and lion head ornamented handle. The stand is similar, on four bun feet and two upturned handles at either end.

Both the lid and stand are engraved with an insignia of a lion and the motto 'SPE VERSUS' which belonged to the Scott family of Abbethune, Scotland. It is reasonable to assume that this piece belonged to Captain Robert Scott (1868–1912) of the Royal Navy. This piece was once in the collection of pianist Van Cliburn (1934–2013).

Paul Storr

伦敦

1810 年

高 23.5 公分

刻上卵形刻纹的两层盘盖，手把上面饰以莨苕叶及狮子头图案。

盘架整体与之相似，以四圆足支撑，两边各有一个朝上的把手。盘盖和盘架上均刻有狮子标志及苏格兰 Abbethune 家族的格言「SPE VERSUS」。由此推断，这件作品属于英国皇家海军上尉 Robert Scott (1868–1912 年)。这作品曾为钢琴家 Van Cliburn (1934–2013 年) 旧藏。

 A French Soup Tureen, Cover and Stand
法国带盖汤碗连底座



030

LYMS-H-018

Cardeilhac

Paris

c. 1900

Length 53.5cm

This soup tureen has a wide rectangular stand with curved corners. The oblong octagonal tureen on top is finely engraved with swirls and diaper grills reminiscent of Rococo designs but in a much simpler style. The cover is ornamented with an artichoke handle.

Cardeilhac

巴黎

约 1900 年

长 53.5 公分

这个汤碗配以一个宽长方形，带弯曲棱角的架子。顶部长八角形碗盖刻着精致的涡卷纹及菱形花纹，让人联想到洛可可风格的设计，但样式更为简单。盖子上装饰着一个朝鲜蓟把手。



031

LYMS-H-020
Hamilton & Co.
Calcutta, India
19th century
Silver-gilt
Height 38cm

This pear-shaped ewer is on a round base with stylised roses on a matted round. The body is surrounded by acanthus leaves which reach up towards the generously proportioned midsection. Above, there are applied fruiting vines completely concealing the neck. The handle is in the form of a vine branch foliage.

Hamilton & Co.
印度，加尔各答
十九世纪
银镀金
高 38 公分

这个梨形水注以圆形底座支撑，其交织的表面饰以风格化的玫瑰花纹装饰。主体部分围绕着茛苕叶图案，并向上延伸至作品的中部位置。在其上，葡萄藤图案完全围绕住瓶颈。手柄呈葡萄树枝形状图案。



032

LYMS-H-021

Maker Unknown

Retailed by A. Schmidt & Son

Probably New York, United States

c. 1900

Height 29cm

This oval-shaped tureen is supported on four pawed feet emerging from leaf and berry clusters. The fluted body is decorated with leaves and the handles generously emerge from either end. The pierced rim is modelled on summer flowers. The double-domed lid has a similar flower frieze and is topped off with a floral finial.

Although we do not know who created this, we can say that it is exceptionally well-made. Each feature has been masterfully conceived and cast. Most unusually, even the underside is decorated.

佚名工匠

由 A. Schmidt & Son 销售

推测美国，纽约

约 1900 年

高 29 公分

这个椭圆形的汤碗以四个爪形底座支撑，当中爪形从树叶和浆果串之中伸出。凹槽位置上饰以树叶，汤碗的两端设有把手。其口缘位置铸以夏日的花卉图案。

另外，双圆顶盖的位置有类似的花卉装饰，顶饰则采用叶形装饰。虽然未能确定这件作品的制作者，但能认定其制作精良。每一个特征都以巧妙构思铸造，即使底部都加以装饰。



033

LYMS-H-022

Attributed to John Parker II

London

1805

Height 35cm

These tureens are on a circular pedestal foot, with fluted lower bodies below gadroon borders. The fluted stalk side handles terminate at the body in two bearded masks. The plain circular covers come with bud finials on acanthus calyx, and each tureen is engraved with coats of arms with a wreathed cartouche on one side and presentation inscription on the other.

The coats of arms are of those of Hibbert and Fonnereau. Robert Hibbert (1750–1835) of Jamaica and Cheshire married Elizabeth Margaret Fonnereau (1784–1859) in 1784. They lived at Birtles Hall in Cheshire.

The inscription reads: 'To George Hibbert Esqr by the unanimous Vote of a General Court of the West India Dock Company on the 16th October, 1804. In grateful Testimony of his eminent Services in the Formation, Establishment and Direction of that grant and useful and successful Understanding.'

传 John Parker II 制作

伦敦

1805 年

高 35 公分

这对汤碗设有圆形底座，碗身的下半部饰以卵形刻纹。侧边两个面具中延伸出带凹槽的把手。这些简洁的圆形碗盖上的顶端采用花萼装饰，并饰以花萼图案。每个汤碗皆在一侧刻上纹章和涡卷装饰，而另一侧则刻上铭文。

这些纹章分别属于 Hibbert 与 Fonnereau 家族。出生于牙买加的 Robert Hibbert (1750–1835 年) 在 1784 年与 Elizabeth Margaret Fonnereau (1784–1859 年) 结婚。他们曾居于柴郡的 Birtles Hall。

铭文位置刻上「1804 年 10 月 16 日，西印度码头公司全体委员会一致通过决议，赠予 George Hibbert 绅士，以感谢他组织、建立和成功领导等卓越贡献。」



A Pair of George III Soup Tureens, Covers and Liners

乔治三世带盖连内胆汤碗一对



034

LYMS-H-024

Robert Garrard

London

1802

Height 25cm

Each tureen is supported on four scroll feet below an undulating beaded rim. Laurel branches embellish the upper rim. The lid is ornamented with a finely cast shell in addition to engraved family crests.

The crests belong to Thomas Philip Robinson, as 3rd Baron Grantham (1781–1859) K.G.¹. He lived at Wrest Park in Bedfordshire.

Robert Garrard

伦敦

1802 年

高 25 公分

每个汤碗皆饰以波浪形珠状口缘，以四个涡卷脚支撑。较上面的口缘饰以月桂枝叶。碗盖上除了刻有家族纹章之外，亦铸上精致的贝壳装饰。

这些纹章属于格兰瑟姆第三代男爵 Thomas Philip Robinson（1781–1859 年）。他曾居于贝德福郡的 Wrest Park。

¹ Knights of the Garter (K.G.) are appointed by the British Monarch. The Order of the Garter was established in 1348 by King Edward III and is the most senior order of chivalry in Britain.

¹ 嘉德骑士勋章 (K.G.) 由英国皇室授予。勋章于 1348 年由英皇爱德华三世创立，为英国最高等级的骑士勋章。



035

LYMS-H-028

Paul Storr

London

1812

Height 23.9cm

These entrée dishes are of oblong form with shaped sides. Above are gadrooned borders intermittently decorated with shells and acanthus motifs. The domed covers come with shell and stylised lotus borders, below a gadrooned band with shell and foliate corners. The handles are modelled on acanthus leaves with lion masks at their terminals.

Each dish is engraved with an unidentified coat of arms.

Paul Storr

伦敦

1812 年

高 23.9 公分

这些长方形主菜盘带棱角。上面边缘饰以卵形刻纹，并间隔地饰以贝壳及莨苕叶图案。圆顶的盘盖饰以贝壳和具风格的荷花装饰口缘，下面则饰以卵形刻纹、配上贝壳及叶形装饰边角。把手上饰以莨苕叶，并在把手末端位置饰以狮子面具。

每个主菜盘皆刻上未能确认的纹章。



A Pair of George IV Entrée Dishes and Covers

乔治四世带盖主菜盘一对



036

LYMS-H-030

Paul Storr

London

1828

Diameter 29.5 cm

The shaped circular dishes have plain gadrooned borders. The domes are fluted and have foliage decorated detachable handles. Although they were assayed in the same year by the same maker it is not likely they were intended for use together.

The engraved coats of arms are of Foljambe impaling Milner. George Savile Foljambe (1800–69) married Harriet Milner (1810–30) on the 9th December 1828. They lived at Osberton Hall, Nottinghamshire.

Paul Storr

伦敦

1828 年

直径 29.5 公分

这对圆形主菜盘边缘位置饰以简约的卵形刻纹。圆顶上采用凹槽设计，并设有可拆卸的叶形装饰把手。虽然它们是在同一年由同一家制造商检测，但不太可能是设计为一对使用。

作品刻上 Foljambe 与 Milner 的编组纹章。George Savile Foljambe (1800–1869 年) 于 1828 年 12 月 9 日与 Harriet Milner (1810–1830 年) 结婚。他们曾于诺丁罕郡的 Osberton Hall 定居。



037

LYMS-H-032

John Parker & Edwin Wakelin

London

1766

Length 42.5cm

The oval-shaped fluted body is raised on four scroll legs surmounted with skillfully sculpted goat heads. Surrounding the tureen are the branches, foliage and fruit of a spindle tree, also forming the handles. The gadrooned rim, intermittently accented with acanthus leaves is mirrored on the double domed lid. Crowning the top is a pumpkin finial.

John Parker & Edwin Wakelin

伦敦

1766 年

长 42.5 公分

这个椭圆形、采用凹槽设计的汤碗主体由四个涡卷状脚支撑，碗身饰以匠心雕刻的山羊头。汤碗由树枝、树叶和纺锤树果实等装饰围绕着，并以此花纹延伸成把手。饰以卵形刻纹的口缘间隔地点缀着茛苕叶图案，并倒映在双圆顶的碗盖之上。顶饰位置以南瓜藤作装饰。



038

LYMS-H-039
Fannièrè Frères
Paris
1870
Height 25.5cm

On a base, supported by dolphins and shells, two *putti* play under bulrushes surrounded by sea life. The dish has an applied dragon medallion with the inscription 'SOCIETE DES REGATES DU HAVRE 1870', meaning Le Havre Regatta Club 1870.

Fannièrè Frères
巴黎
1870 年
高 25.5 公分

作品底座以鱼龙和贝壳造型支撑、两个普蒂裸像在海洋生物围绕的芦苇下玩乐。银架上也装饰龙的图案，上面刻着铭文「SOCIETE DES REGATESDU HAVRE 1870年」，意指 1870 年 Le Havre Regatta 俱乐部。



039

LYMS-H-048

Edmond Tétard

Paris

c. 1890

Silver-gilt and glass

Height 32cm

The tapering glass body is part-fluted below etched floral festoons, applied with floral and foliate mounts, on a shaped circular part-fluted base with a vacant cartouche on the front. The hinged cover is in the form of a spray of buds.

Edmond Tétard

巴黎

约 1890 年

银镀金和玻璃

高 32 公分

这个呈圆锥形的玻璃酒壶刻以花彩装饰物设计。主体饰以花卉及树叶图案，并以圆形带凹槽及涡卷形装饰的底座支撑。作品的铰链盖是以花蕾的样式制成。

🍴 A George III Soup Tureen, Cover and Stand
乔治三世带盖汤碗连底座



040

LYMS-H-071
Benjamin Smith II
London
1812–19
Height 36cm

A baluster tureen with ovolo borders, on four pawed feet terminating at the body in acanthus leaves. A palmette frieze surrounds the rim and there are two stalk side handles ornamented with leaves. The partly fluted double domed lid is surmounted with a large acanthus leaf finial.

The associated stand is also partly fluted with cast scallop shell and foliage handles.

Benjamin Smith II
伦敦
1812–1819 年
高 36 公分

这个椭圆形的汤碗设有圆凸包边，以装饰上茛苕叶的四爪底座支撑。其口绿围绕着状似棕榈叶的装饰，两边把手上饰以树叶图案。采用部分凹槽设计的双圆顶盖在顶端位置饰以茛苕叶。

与作品相连的座盘也采用部分凹槽设计，把手亦铸以贝壳和树叶装饰。



041

LYMS-H-073

Boivin

Paris

c. 1900

Silver and glass

Height 31cm

This pair of tapering fluted claret jugs have glass bodies on circular bases. The mounts are pierced with foliage and ivy, with foliate scroll handle. The neck mounts have vacant cartouches on the front and wreath finials decorate the hinge covers.

Boivin

巴黎

约 1900 年

银和玻璃

高 31 公分

这对圆锥形带凹槽设计的水壶主体部分以玻璃制成，配以圆形底座。底座部分饰以叶形及长春藤图案，把手则采用卷叶纹装饰。另外，壶颈前面也以涡卷形装饰，铰链盖的顶饰则以树叶花环装饰。



042

LYMS-H-075

The Loring Andrews Company

Cincinnati, United States

Early 20th century

Height 28.5cm

This profusely chased ewer in the form of a helmet is decorated with chased early summer flowers and strawberries. The spout is inscribed with heavily stylised but indecipherable initials.

The Loring Andrews Company

美国，辛辛那提

二十世纪早期

高 28.5 公分

这个有大量刻纹的阔口水壶，装饰以初夏的花卉及草莓。壶嘴上刻有风格强烈但难以辨识的字母。



043

LYMS-H-077

Charles Fox

London

1811

Silver and silver-gilt

Height 13.7cm

This pair of globular goblets are half-fluted with a plain upper section and have conical feet which are round at the base with an egg and dart frieze.

Charles Fox

伦敦

1811 年

银和银镀金

高 13.7 公分

这对球形的酒杯下半部带有凹槽设计，上半部平白；并安在装饰有卵箭形包边的圆形底座。



Pair of Edward VII Muffin Dishes and Covers

爱德华七世带盖松饼盘一对



044

LYMS-H-089

Mark of Sydney Bellamy Harman

London

1904 & 1905

Silver and ivory

Height 18cm

This restrained pair of octagonal muffin dishes have drop-ring handles, domed covers with knobbed ivory finials. They are fitted with tight fitting liners creating a reservoir between the contents and base. When in use this reservoir would have been filled with hot water to keep the muffins warm.

The engraved coat of arms is that of Weetman Harold Miller Pearson (1882–1933), later 2nd Viscount Cowdray and his wife Agnes Beryl Spencer Churchill (1881–1948), daughter of Lord Edward Spencer Churchill (1853–1911) (grandson of the 6th Duke of Marlborough). They married in 1905 so this was most likely a wedding gift.

Sydney Bellamy Harman 印记

伦敦

1904 和 1905 年

银和象牙

高 18 公分

这对八角形松饼盘设有吊环把手和饰以象牙顶饰的圆顶盘盖。这对饼盘设有内胆储水空间，使用时可盛载热水，为盘内松饼保暖。

这对作品刻上 Cowdray 第二代子爵 Weetman Harold Miller Pearson (1882–1933 年) 和 Edward Spencer Churchill 勋爵 (1853–1911 年) (马尔伯勒第六代公爵的孙子) 的女儿 Agnes Beryl Spencer Churchill (1881–1948 年) 的纹章。二人于 1905 年成婚，因此作品很可能为其结婚礼物。



045

LYMS-H-095

Odiot

Paris

1838-56

Height 23cm

The shaped circular fluted domed cover is embellished with a finial naturalistically modelled as shot game lying on a bed of bulrushes. To one side is an engraved coat of arms representing the Dutch province of Friesland.

Odiot

巴黎

1838-1856 年

高 23 公分

这个盘盖采用带凹槽的圆拱型设计，顶端采用制作风格自然，伏于芦苇草间的猎鸭尸体。作品的一侧刻上代表荷兰菲士兰的纹章。



A Large German Soup Tureen, Cover and Stand

德国大型带盖汤碗连支架



046

LYMS-H-097

Mark of Georg Christian Friedrich Sick or Johann Christoph Sick

Stuttgart, Germany

c. 1800

Height 45cm

Of fluted tapering form, with four fluted monopodial supports terminating in paws and bound by a support with a classical frieze resting on a plain stepped base. Above the exposed base, the tureen is fluted and bound with a second classical frieze. The shallow domed lid is half fluted with a pinecone finial.

The coat of arms engraved on the lid are of the principality of Hohenzollern-Sigmaringen, a state in present-day Württemberg, Germany, annexed by Prussia in 1850 following the abdication of the sovereign as a result of the 1848 revolutions. The most likely original owner would have been either Anton Aloys, the 7th Prince (1785–1831) or Karl, the 8th Prince (1831–48) of Hohenzollern-Sigmaringen.

Georg Christian Friedrich Sick 或 Johann Christoph Sick 印记

德国，斯图加特

约 1800 年

高 45 公分

这个汤碗以四个带梯状的底座支撑，并由典型的横饰带将四个末端呈爪状的凹槽柱脚束在一起。汤碗主体上方采用凹槽设计，并连系着第二个横饰带。圆顶盖采用半凹槽设计，在顶饰部分以松果装饰。

碗盖上的纹章是霍亨索伦 - 锡格马林根的纹章（现为德国的符腾堡）。1848 年革命导致他们政权交接，最后在 1850 年被普鲁士吞并。这件作品最起初极有可能是属于霍亨索伦 - 锡格马林根七世皇子 Anton Aloys（1785–1831 年）或八世皇子 Karl（1831–1848 年）所有。



047

LYMS-H-101

Francis Higgins

London

1870

Silver-gilt

Length 14cm

This set of individually designed apostle spoons have fig-shaped bowls and twisted stems. The finial of each represents each of the twelve apostles of Jesus. Apostle spoons became popular in the early 15th century and have gone in and out of fashion ever since. Until the mid-20th century they were popular baptismal presents.

Francis Higgins

伦敦

1870 年

银镀金

长 14 公分

这套独立设计的勺子，匙斗呈无花果状，勺柄则呈扭曲型。每个勺子均在顶饰以耶稣的各个十二门徒。门徒匙自十五世纪早期开始快速流行，但亦很快过时。它们直到二十世纪中期仍是广受欢迎的受洗礼物。



A Victorian Silver-Gilt Varicoloured Gilt Claret Jug and a Pair of Goblets

维多利亚时代酒壶及一对酒杯



048

LYMS-H-114

Edward Barnard & Sons

London

1877–78

Silver-gilt

Jug height 29cm

The cylindrical bodies of these vessels are decorated with forget-me-nots and primroses on a matted ground. The bases are decorated with leaf and berry friezes. During the Victorian period, flowers were used to send simple messages; this fashion quickly developed and floriography was established. Although this was very likely an off-the-shelf set, the flowers would have been chosen by the silversmith during decoration. Primroses stand for 'I cannot live without you' while forget-me-nots represent true love.

To the front of the ewer there is an inscription which reads: 'Presented to Sir W.G. Anderson K.C.B. in recognition of valuable services to his family, by John Evelyn Gladstone 1830'.

Sir William George Anderson (1804–97) was a decorated civil servant who was made Knight Commander of the Order of the Bath for his services.

Edward Barnard & Sons

伦敦

1877–1878 年

银镀金

酒壶高 29 公分

这些圆柱型的作品在交织表面上饰以勿忘草和报春花花纹。其底座上围绕着叶形和浆果图案。在维多利亚时代，花卉被用作传播简单讯息，这项艺术后来迅速发展，并成为花艺。这套作品可能是一套现成的用具，而非委托所制，上面的报春花花语是「我不能没有你」；勿忘草则代表真爱。

在酒壶的前方刻有「1830 年由 John Evelyn Gladstone 赠送予 W.G. Anderson K.C.B. 爵士，以表彰他对家庭的宝贵贡献」。

William George Anderson 爵士（1804–1897 年）是一名授勋公务员。因其出色表现而被授予巴斯勋章。



049

LYMS-H-115
Benjamin Smith
London
1846
Silver-gilt
Height 33cm

Made of silver-gilt, these *bombé*-shaped jugs are cleverly chased with scrolling foliage, flowers and vines. On each side is a Rococo cartouche of which one on each jug is engraved with an unusual but unidentified insignia.

Benjamin Smith
伦敦
1846 年
银镀金
高 33 公分

这对圆拱型酒壶以银镀金制成，上面巧妙地饰以卷叶、花卉和藤蔓。作品每边亦饰以洛可可风格的装饰和一个不寻常但未能确认的纹章。



050

LYMS-H-123
Jean-Nicolas Boulanger
Paris
1798–1809
Height 32.5cm

The galleried circular base is supported by three pawed feet and a foliate frieze with classical faces in profile. On top is a trefoil frame with Egyptian revival motifs for three bottles. Rising from the centre the handle is composed of three sphinx bust capitals and topped with a garland of fruit.

Jean-Nicolas Boulanger
巴黎
1798–1809 年
高 32.5 公分

作品圆形的底盘由三个爪状脚座支撑，围绕在外部的饰带则饰以叶纹及古典面容图案。三个瓶子顶部各设有一个三叶草结构，上面饰以古埃及图案。由作品中央位置延续向上的把手由三个斯芬克斯的胸首像构成，顶饰则以水果花环装饰。



051

LYMS-H-125

Benjamin Smith

London

1823

Height 28cm

These campana-form wine coolers are on a round base with an egg and tongue frieze. The body is decorated with a frieze of palmettes, and beaded stalk side handles. On the top, the collars are fringed with an acanthus and shell border finished off with a beaded rim.

Engraved on either side and on the collars are coats of arms belonging to John Blackburne (1754–1833) of Hale Hall and Orford Hall in Lancashire. He was made High Sheriff of Lancashire in 1781 and elected Member of Parliament for Lancashire in 1784.

Benjamin Smith

伦敦

1823 年

高 28 公分

这对冻酒器设有圆形底座，围绕上面的饰带有卵箭形图案。冻酒器主体上围绕的饰带则饰棕榈叶图案，侧边设有珠状装饰把手。顶部的项圈装饰茛苕叶图案、配贝壳和珠状口缘。

作品上刻着属于来自兰开夏 Hale Hall 和 Orford Hall 的 John Blackburne (1754–1833 年) 纹章。他在 1781 年被任命为兰开夏的警长，并于 1784 年当选兰开夏议员。



A French Silver-Gilt Ewer

法国银镀金水注



052

LYMS-H-128

Maker Unknown

Paris

c. 1880 (although marked 1783)

Silver-gilt

Height 30.5cm

This casque-shaped ewer is chased with Rococo cartouches, diaper designs and rocaillie. The upper section has an architectural pediment and engraved pyramids on one side with castles on the other. Engraved below the spout is a crest of a heron and serpent from an unidentified previous owner. The marks for 'Paris 1783' have been identified as false. It was probably produced in Paris in the 1880s and embellished sometime afterwards.

This piece came from the collection of Djahanguir Riahi (1914–2014), a French-Iranian businessman who dedicated his life to collecting 18th century French furnishings.

佚名工匠

巴黎

约 1880 年（虽然带 1783 年印记）

银镀金

高 30.5 公分

这个阔口水注饰以洛可可风格的装饰、菱形花纹和石贝装饰。作品上半部分采用了建筑学上的楣饰设计，一边刻上金字塔、另一边则刻上城堡。壶嘴下方位置刻着未能确认的纹章，当中含有苍鹭和大蛇的图案。作品上刻着的「巴黎 1783」已证实为贗，推测原产自 1880 年代巴黎，并在后期进行过修饰美化。

这件作品曾是伊朗裔法国商人 Djahanguir Riahi（1914–2014 年）的旧藏，他一生致力于收藏十八世纪的法国家具陈设。



053

LYMS-H-132

1st Pair: William Gibson & John Lawrence Langman
for Goldsmiths & Silversmiths Co. Ltd.

2nd Pair: Goldsmiths & Silversmiths Co. Ltd.

London

1897–1920

Silver-gilt

Diameter 24cm

Each identical dish has fluted interiors and are chased on the generous rim with fruiting vines and Bacchic masks. The quatrefoil bases are partly fluted and decorated with scrolls, shellwork and leopard masks.

The pairs are virtually identical, the only difference being one pair is slightly more worn. It is possible that the original owner purchased the first pair new in 1897 and took them back to be copied by the same firm 23 years later.

第一对：William Gibson & John Lawrence Langman
为 Goldsmiths & Silversmiths Co. Ltd. 制作

第二对：Goldsmiths & Silversmiths Co. Ltd.

伦敦

1897–1920 年

银镀金

直径 24 公分

每件作品内部均采取凹槽设计，口缘位置饰以丰富的葡萄藤和巴克
斯面具。作品的底座呈四叶状，采用部分凹槽设计，饰以涡卷图案、
贝壳和豹面纹。

两对作品非常相似，唯一不同的地方是其中一对比较旧。推测原主
人在 1897 年买了第一对作品，并在 23 年之后带同该套作品到原厂
仿制。



A French Silver-Gilt *Ecuelle*

法国银镀金汤碗



054

LYMS-H-133

Emil Puiforcat

Paris

20th century

Silver-gilt

Diameter 29cm

This Regency-style round *ecuelle* has cast spatulate side handles with portrait medallions surrounded by foliage and terminating in scallop shells. The low-tiered dome is engraved with Rococo scrolls and geometric designs on a background of foliage. On top there is a round handle cast with a portrait in profile. Below there is an ovolo stand similarly engraved.

Ecuelles were used for serving individual portions of soup. As they usually appear as individual pieces (that is to say, not typically in sets) they may have been intended for dining alone. They are occasionally included in dressing table sets which suggest they may have been used for dining in bedrooms.

Emil Puiforcat

巴黎

二十世纪

银镀金

直径 29 公分

这个摄政风格的圆形汤碗铸有匙状把手带肖像徽章，并围绕着叶形图案及扇贝壳。圆拱形盖上刻着洛可可风格卷轴图案和以树叶作背景的几何图案。顶部铸有一个刻着肖像的圆形把手。下面有一个相似风格的圆凸面铸制底座。

汤碗是用作呈上一人分量汤的器皿，通常在晚餐时作单件使用，而非整套作使用。它们偶尔会出现在梳妆用品套装中，说明它们可能是在卧室中就餐的器皿。



055

LYMS-H-136

Mark of S. Kirk & Son Co.

Baltimore, United States

c. 1900

Diameter 23cm

This pair of circular vegetable dishes have shell and acanthus rims and are densely chased with summer flowers on a matted ground. The handles are also decorated with flowers and each has a pinecone motif.

S. Kirk & Son Co. 印记

美国，巴尔的摩

约 1900 年

直径 23 公分

这对圆型菜盘口缘位置饰以贝壳和茛苕叶，盘面交织的表面上密集地覆盖着夏季花卉。顶端的把手也饰以花卉和松果图案。



056

LYMS-H-148

John Mortimer & John Samuel Hunt

London

1840

Diameter 29cm

This *trompe-l'œil* bread basket is modelled as a carefully folded damask linen napkin with woven crest on a gadroon bordered plate with Bacchic faces. The hinged central square sections lift to reveal the contents.

The coat of arms is of George-Philip Stanhope (1805–66), 6th Earl of Chesterfield. He was a Tory politician and race-horse enthusiast. He lived at Bretby Hall in Derbyshire.

John Mortimer & John Samuel Hunt

伦敦

1840 年

直径 29 公分

这个「错视」面包篮精心制成一个可折叠的锻状亚麻餐巾，口缘采用卵形刻纹，并饰以巴克斯面容。将中间方形部分的铰接升起，就能展现内部。

上面的纹章属于切斯特菲尔德第六代伯爵 George-Philip Stanhope（1805–1866 年）。他是一位托利党政治家及赛马爱好者，居于德比郡的 Bretby Hall。



057

LYMS-H-152

Joseph Rodgers & Sons

Sheffield, England

1900

Silver and ivory

Height 29cm

The cylindrical body of this biscuit box is capped on both ends with silver fittings and ornamented with mythical creatures and foliate edges. Four bun feet support the base and tusk handles protrude on either side. In Japanese style, the superbly carved body is naturalistically decorated with birds and flowering branches.

Joseph Rodgers & Sons

英国，谢菲尔德

1900 年

银和象牙

高 29 公分

这个圆柱形的饼干盒两端皆有银制配件，并饰以神话生物和叶形图案口缘。底座部分由四个圆柱脚支撑，两边各设一个象牙把手。作品呈日本风格，精雕细琢的主体采用花鸟及树枝等自然风格图案作装饰。

 A Pair of French Silver-Mounted Glass Claret Jugs
 法国镶银玻璃酒壶一对



058

LYMS-H-161

Laurent-Charles Descaves

Paris

c. 1860

Silver and glass

Height 28cm

Globular in form on a circular ropework bordered foot. The bodies are mounted with an array of flowers and ribbons. The cartouches are engraved with an unidentified coat of arms with the motto 'Gardex Bien' meaning 'look after yourself'.

Laurent-Charles Descaves

巴黎

约 1860 年

银和玻璃

高 28 公分

酒壶呈球状，由饰以绳纹的底座支撑。壶体上装饰着一排鲜花和丝带图案，圆形口缘部分刻上一个未能确认的纹章及格言「Gardex Bien」，大意为「谨言慎行」。



059

LYMS-H-171

Tiffany & Co.

New York, United States

1892-1902

Length 29.5cm

Supported on four feet, these shell-shaped dishes are profusely chased with Rococo motifs. The edges are of flower and curls while the central section has sprays, garlands and open diaper-work cartouches.

Tiffany & Co.

美国，纽约

1892-1902 年

长 29.5 公分

这个贝壳状碟以四足支撑，整体饰以不少洛可可风格图案。其口缘位置饰以花卉及涡卷图案，中间部分则饰以水花、花环及菱形纹的装饰框架。

 A Pair of George III Sauce-Tureens
 乔治三世酱碗一对



060

LYMS-H-172

Rebecca Emes & Edward Barnard

London

1814

Height 13cm

These sauce-tureens are oblong with gadroon borders on four pawed and acanthus feet. The reeded foliate side stalk handles protrude from each end. The finials are in the form of foliate scrolls.

Both sides are engraved with the coats of arms of Dunbar with Brodie and once belonged to Lewis Dunbar-Brodie (1755–1827) and his wife Sophia Campbell (b. 1759). Together they built Burgie House in Scotland.

Rebecca Emes & Edward Barnard

伦敦

1814 年

高 13 公分

酱碗呈长方形，以四个饰上苜蓿叶的底脚支撑，其口缘位置饰以卵形刻纹。左右两侧末端各有一个带凹槽的叶柄把手。其顶饰呈带有叶饰的卷轴。

酱碗两边皆刻上 Dunbar 与 Brodie 的纹章，曾为 Lewis Dunbar-Brodie（1755–1827 年）及妻子 Sophia Campbell（生于 1759 年）所拥有。二人在苏格兰兴建 Burgie House。



061

LYMS-H-179

Joseph Rodgers & Sons

Sheffield, England

1895

Silver and ivory

Height 20cm

This silver mounted ivory cannister on three feet has a low domed lid topped with an ivory knob finial.

Engraved on one side is a coat of arms of the Cooper family. The inscription reads 'Presented to Samuel Joshua & Fanny Cooper on the occasion of their Golden Wedding by W. Womble, J. Hotchin, J. Tuke, F. Herring, Feb 9th, 1909'.

Samuel Joshua Cooper (1830–1913) was a coal mine owner who, on the death of his father, inherited a vast fortune. He was a prolific art collector and eventually bequeathed his collection of paintings to the nation. His bequest forms the core collection of the Cooper Art Gallery in Barnsley, Yorkshire.

Joseph Rodgers & Sons

英国，谢菲尔德

1895 年

银和象牙

高 20 公分

这个银和象牙制饼干罐以三足支撑，附设一个圆盖，顶饰部分则饰以象牙圆球把手。

一侧位置刻上 Cooper 家族的纹章，另外亦刻上「W. Womble、J. Tuke 和 F. Herring 在 1909 年 2 月 9 日 Samuel Joshua 及 Fanny Cooper 金婚纪念所赠礼物」。

Samuel Joshua Cooper (1830–1913 年) 曾是一名煤矿场主，在父亲去世后继承了大笔遗产。他拥有大量艺术收藏品，并最终将他的藏品赠送给国家。他的遗物后来更成为英国约克郡巴恩斯利 Cooper Art Gallery 的核心藏品。



062

LYMS-H-096

Abel-Etienne Giroux

Paris

1798–1809

Silver-gilt

Stand diameter 18cm

This circular *ecuelle*, with matching stand and lid, is ornamented with a laurel and berry frieze and engraved both floral strays and classical motifs. There are two bracket handles terminating in mythical birds' heads and a naturalistic swan finial on top.

The incongruity between the decorative features of this piece, that is to say, the naturalistic and the mythical, hints at its transitional nature. This piece was made during a time of artistic revolution from the Neoclassical period (c. 1700–c. 1800) to Romanticism (c. 1800–50). This rare example gives an insight into the development of changing tastes.

Abel-Etienne Giroux

巴黎

1798–1809 年

银镀金

底座直径 18 公分

这圆形汤碗配有同款底座及碗盖，饰以月桂及浆果顶饰并刻上花卉点缀及古典图案。其双支架手把末端饰有神话雀鸟头部，顶端带自然风格天鹅尾饰。

作品上不一致的装饰风格，即自然与神话风格并置，暗示作品诞生于风格过渡时期。此作品制于新古典主义（约 1700–1800 年）到浪漫主义（约 1800–1850 年）的艺术变革时代。故此，这罕有的作品让世人能了解不同时代品味转变的发展。



063

LYMS-H-182

Probably Jean Cheroux

Paris

c. 1840

Silver and silver-gilt

Height 15cm

In the form of two mythical water beasts holding a hinged, limpet shell-shaped containers with gilt interiors. Their entwined tails support the Rococo handle. The underside of the base is inscribed with 'Formerly the Property of Louis-Philippe King of the French' and a second description which reads 'Silver Wedding. C.J.D. A.E.D. 2 June 1912.'

Louis Philippe I (1773–1850) was King of France from 1830 to 1848. During the February 1848 Revolution he abdicated and fled to England on the invitation of Queen Victoria (1819–1901). He lived the final two years of his life at Claremont House in Surrey.

推测由 Jean Cheroux 制作

巴黎

约 1840 年

银和银镀金

高 15 公分

两只神话海兽上分别设有带铰链的贝状容器，内部镀金。两只海兽盘绕在一起的尾巴亦支撑着一个洛可可风格的中央把手。底部刻上「曾为法国国王路易 - 菲利普的财产」，及第二句「银婚。C.J.D. A.E.D. 1912 年 6 月 2 日。」

路易 - 菲利普一世（1773–1850 年）是 1830 年至 1848 年在位的法国国王。在 1848 年的二月革命中，他退位并应维多利亚女皇（1819–1901 年）的邀请到英国。在他生命的最后两年居于萨里郡的 Claremont House。



A Pair of Elizabeth II Silver-Gilt Salt Cellars

伊丽莎白二世盐皿一对



064

LYMS-H-186

Garrard & Co. Ltd.

London

1984

Silve-gilt

Height 7cm

These salt cellars are in the form of nautilus shells with gilt interiors resting on Rococo swirls.

Garrard & Co. Ltd.

伦敦

1984 年

银镀金

高 7 公分

这对盐皿呈鹦鹉螺壳状，内部镀金，并置在具洛可可风格的漩涡造型底座之上。



065

LYMS-H-195

Paul Storr

London

1803

Height 31.5cm

This dish is rectangular in shape with gadroon borders, with a partly fluted tiered domed cover with an oversized crest finial cast as an eagle emerging from a coronet.

Paul Storr

伦敦

1803 年

高 31.5 公分

菜盘呈长方形，口缘位置饰以卵形刻纹，附设采用部分凹槽设计的阶梯式圆形盘盖。盘盖上方为铸制顶饰，造型为一只鹰从花冠中现身。



A German Silver-Gilt Model of the Cellini Salt Cellar

仿切利尼德国银镀金盐皿



066

LYMS-H-196

Ludwig Neresheimer

Hanau, Germany

c. 1900

Silver-gilt

Width 18.5cm

The male figure, Poseidon, and the female figure, Gaia, representing sea and land respectively, recline on a base modelled as the sea complete with mythical aquatic creatures. Below is a concave frieze decorated with Hellenic symbols. Poseidon, holding a trident, reaches towards a ship which is intended for salt. Beside Gaia there is a box in the form of a temple with a removable lid for pepper.

Modelled after the original by Florentine sculptor and goldsmith Benvenuto Cellini (1500–71) which was created for Francis I of France (1494–1547) in 1543. Currently on display at the Kunsthistorisches Museum in Vienna, it is the only piece of silverware reliably attributed to Cellini.

Ludwig Neresheimer

德国，哈瑙

1900 年

银镀金

宽 18.5 公分

作品上的男性铸像是波塞冬；女性铸像是盖娅，他们分别代表海洋及陆地。两个铸像均躺卧在设计成海浪的底座之上，并伴随着一群神秘的海洋生物。下方的凹面装饰上希腊符号。手持三叉戟的波塞冬指向设计成小船的盐皿。盖娅旁边有一个设计成庙宇形状，带可拆卸盖子、能盛载胡椒粉的容器。

这件作品仿照了佛罗伦萨雕刻家及金匠 Benvenuto Cellini (1500–1571 年) 在 1543 年为法国国王法兰索瓦一世 (1494–1547 年) 创作的原作。这件原作现正在维也纳艺术史博物馆中展出，亦是唯一一件可以确定是出自切利尼之手的银器作品。



067

LYMS-H-197

John Hunt & Robert Roskell

London

1869

Silver-gilt

Diameter 24cm

The rims of these silver-gilt dishes are decorated with a border of oak leaves and acorns. Fluted sides terminate in a flat plain base.

John Hunt & Robert Roskell

伦敦

1869 年

银镀金

直径 24 公分

这些银镀金的菜盘口缘饰以橡木叶及橡木图案，中央部分由带凹槽包边延伸至平底。



A French Silver-Gilt, Gold and Diamond-Set Second-Course Dish

法国银镀金、金和钻石第二主菜盘



068

LYMS-H-199

Cardeilhac

Paris

c. 1900

Silver-gilt, gold and diamonds

Diameter 31cm

This dish is of a shaped circular form with a foliate and bead rim ornamented with scallop shells set with old-cut diamonds. The centre is simply engraved with a classical design and has a cypher in the centre.

Cardeilhac

巴黎

约 1900 年

银镀金、金和钻石

直径 31 公分

盘呈圆形，口缘位置饰以叶形及珠状图案，加上扇贝壳形装饰，配以老式切割钻石。作品的中央简约地刻上经典设计，并设有一个记号。



069

LYMS-H-241

Daniel & Charles Houle

London

1871-72

Silver-gilt

Ewer height 38cm

In the style of the late Italian renaissance, this densely decorated silver-gilt set of one ewer and two goblets is replete with finely chased animals, Bacchic masks, caryatid figures, foliage and fruit garlands set within a strapwork frame. The ewer has a figural handle and a hinged lid.

The distinctive Cellini pattern was inspired by the drawings of Italian master goldsmith Benvenuto Cellini (1500-71). Similar examples were created by a number of other British silversmiths during the late Victorian period, making it one of the most popular silver ewer designs of the period.

Daniel & Charles Houle

伦敦

1871-1872 年

银镀金

水注高 38 公分

这套银镀金的作品为意大利文艺复兴后期风格，并在框架内密集地饰以追逐的动物、巴克斯面容、女像柱图、叶形图案及水果花环。水注上设有一个面具人形象的把手及一个铰链盖。

作品中独特的切利尼图案灵感来自于意大利大师级金匠 Benvenuto Cellini (1500-1571 年) 的绘画。类似的作品多见于其他维多利亚时代晚期的英国银匠，并为当时最受欢迎的银壶设计之一。



070

LYMS-H-263

Tiffany & Co.

New York, United States

1877–91

Height 20cm

The water pitcher is bulbous in form with melon-fluted sides chased with sprays of dahlias with a half-fluted cylindrical neck. The handle is further embellished with foliage and flower buds.

Formerly in the collection of American senator Claiborne Pell (1918–2009) who reformed tertiary education in the United States by making financial aid available to qualifying prospective students.

Tiffany & Co.

美国，纽约

1877–1891 年

高 20 公分

这个水壶呈球根状，壶体采用带凹槽的瓜状设计，并遍布大丽花图案。而圆柱型的壶颈位置下半部同样采用凹槽设计。其把手位置饰以叶形及花蕾图案。

作品是美国前参议员 Claiborne Pell（1918–2009 年）的旧藏。他曾为美国高等教育进行改革，为合格的学生提供经济援助。



071

LYMS-H-265

Tiffany & Co.

New York, United States

1907-47

Height 25cm

This baluster form pitcher is on an organic shaped foot and decorated with daffodils. The angular handle is further applied with a single flower. Engraved to one side with the initials 'M.S.'.

Tiffany & Co.

美国，纽约

1907-1947 年

高 25 公分

这个花瓶状的水壶置立在自然形态的壶脚之上，饰以水仙花图案，把手饰有一枝花。水壶一边刻着缩写字母「M.S.」。

 An Elizabeth II 18-carat Gold Grand Baroque Table Service
伊丽莎白二世巴洛克 18K 金餐具一套



072

LYMS-H-280

Wallace Silversmiths

Sheffield, England

1998

Gold and stainless steel

This extensive solid gold table service for 12 people was designed and manufactured by Wallace Silversmiths, an American firm specialising in silver tableware. The Grande Baroque pattern was designed and developed by William S. Warren (1887–1965) in 1941 and remains one of the firm's most popular patterns. Rococo beaded swirls and acanthus motifs surround a flower spray, roses on the knives, daffodils on the forks and forget-me-nots on the spoons.

Comprising: 12 tablespoons, 12 table forks, 12 soup spoons, 12 dessert spoons, 12 dessert forks, 12 salad forks, 12 fish forks, 12 table knives, 12 dessert knives, 12 fish knives, 12 teaspoons, 12 coffee spoons, 12 iced teaspoons, 12 butter knives, 12 napkin clips.

Additionally, for serving: one sauce ladle, one large meat fork, one serving spoon and fork, one sugar spoon, one pierced serving spoon, one cake slice, one butter pick, one salad-serving fork, one large berry spoon, one fish slice, one pierced server.

Wallace Silversmiths

英国，谢菲尔德

1998 年

金和不锈钢

这套完整的十二人用黄金餐具由美国一家专门制造银器餐具的厂商 Wallace Silversmiths 所设计及生产。华丽巴洛克样式由 William S. Warren (1887–1965 年) 设计，后来更成为他旗下公司最受欢迎的样式图案。套装每件的柄尾部分由洛可可风格的珠状涡卷装饰及茛苕叶图案围绕着浪花。餐刀上饰以玫瑰、叉子上饰以水仙花，匙上则饰以勿忘草。

包括：

12 个餐匙、12 个餐叉、12 个汤匙、12 个甜品匙、12 个甜品叉、12 个沙律叉、12 个鱼叉、12 个茶匙、12 个咖啡匙、12 个冰茶匙、12 个牛油刀、12 个餐巾环。

还有 (侍者用)：

1 个酱油匙、1 个大肉叉、1 个上菜匙及叉、1 个糖匙、1 个公用匙、1 个蛋糕刀、1 个牛油用具、1 个沙律餐叉、1 个大匙、1 个分鱼刀、1 个穿孔器。



073

LYMS-H-281
C.B.H. Cante
Amsterdam
1852-70
Length 12cm

These teaspoons have deep angular bowls with reeded pattern bordering the edges of the pointed spatula handles.

C.B.H. Cante
阿姆斯特丹
1852-1870 年
长 12 公分

这些茶匙设有带棱角且深陷的匙斗，并与尖头匙柄的柄口相连。

🍴 A William IV Entrée Dish
威廉四世主菜盘



074

LYMS-H-302

Paul Storr

London

1836

Diameter 34cm

This dish is of a shaped circular form with a high-domed lid and round finial. The profusely chased surface has an Islamic trellis and flower pattern. On the base there is an applied cast coat of arms.

Originally belonging to Bertram Ashburnham (1797–1878), 4th Earl of Ashburnham, this piece was specially designed by Paul Storr and formed one of the greatest commissions in the latter part of his career. We do not know how many pieces were originally made as part of the original service. A large number of pieces from the set were offered for sale by Christie's in 1914 which still only represented a portion of the service. The pattern was later remade by Paul Storr's nephew.

Paul Storr

伦敦

1836 年

直径 34 公分

这个主菜盘整体呈圆形，设有高身且拱曲的盘盖及圆形顶饰。其表面采用了大量装饰，包括伊斯兰风格及花卉图案。其底座亦铸上纹章。

作品原为阿什伯纳姆第四代伯爵 Bertram Ashburnham (1797–1878 年) 所有。这件作品由 Paul Storr 亲自设计，更成为其职业生涯后期最具代表性的作品之一。我们并不清楚这系列作品有多少为原装。佳士得曾在 1914 年卖出大量同一系列作品，但推断这只是整个系列作品中一部分。这款样式的图案后来由 Paul Storr 的侄子重制。





075

LYMS-H-304

Theodore B. Starr

New York, United States

c. 1889

Fish dish length 56.5cm

Comprising a soup tureen, a pair of vegetable dishes, a pair of sauce boats, a bacon dish and a large fish dish. Each piece is decorated with a foliate rim and raised on four-pawed feet terminating in flowers and foliage. The double-domed lids are partly chased with acanthus leave and topped with foliate cast handles.

Theodore B. Starr

美国，纽约

约 1889 年

鱼盘长 56.6 公分

这套餐具包括一对汤碗、一对蔬菜盘、一对调味汁碟、一个培根碟及一个大鱼盘。每件作品口缘位置饰以叶形图案，并以带花卉、叶形图案的四脚底座支撑。双层圆顶的盖子部分位置饰以茛苕叶，顶部亦铸有叶形把手。



076

LYMS-H-313

Benjamin Smith III

London

1843

Length 28cm

These dishes are in the form of a shaped oval with partly reeded rims. The domed lids have detachable foliate handles with stylised lobed petal bases. The handles are detachable so the upturned lids can be used as containers.

The dishes were originally in the collection of Leopold David de Rothschild (1927–2012), a British banker and philanthropist.

Benjamin Smith III

伦敦

1843 年

长 28 公分

这对菜盘呈椭圆形，口缘部分位置带槽纹。拱曲的盖子装设了可拆卸的叶形把手及其附设的独特叶形花瓣底座。由于把手位置可拆卸，故上面的盖子也可以当作容器使用。

这套作品是英国银行家及慈善家 Leopold David de Rothschild（1927–2012 年）的旧藏。



077

LYMS-H-316
Naphthali Hart
London
1807–12
Tureen length 40cm

This set comprises a soup tureen, a pair of entrée dishes and a pair of sauce tureens. Each piece is shaped oval, with shell, foliate and gadroon borders with domed covers. The finials are cast as lion rampant crest. The soup and sauce tureens are on four-pawed feet with drop ring side handles.

Naphthali Hart
伦敦
1807–1812 年
汤碗长 40 公分

这套餐具包含一个汤碗、一对主菜盘及一对酱碗。每件作品均呈椭圆形，饰以贝壳、叶形图案，卵形刻纹边缘及拱曲盖子。顶饰位置铸以仰首狮子像。汤碗及酱碗以四足支撑，并设有垂环状把手。



078

LYMS-H-317

G.R. Collins & Co.

Birmingham, England

1835

Stand width 38cm

These dishes are of shaped oval form with fluted domed covers. Each have foliate scroll borders and detachable stalk handles modelled as fruiting vines. The Sheffield plate stand has a reservoir for hot water which would have been used to keep the contents warm.

G. R. Collins & Co.

英国，伯明翰

1835 年

盘架宽 38 公分

这套椭圆形作品附设带凹槽且拱曲的盖子。每件作品的口缘位置均饰以卷叶图案及设有可拆卸、饰以葡萄藤的把手。镍银板盘架有专门盛载热水的空间，可为食品保暖。

🍴 A Set of Four George III Entrée Dishes
乔治三世主菜盘四件套



079

LYMS-H-318
Benjamin Smith

London
1813
Diameter 27cm

These dishes are circular in form with bound reeded borders intermittently accented with leaf and berry segments. The high partly fluted domed covers have detachable foliate handles with a similar border. The unidentified crest engraved on each dome depicts a leaping Pegasus with the motto '*Labor Omnia Vincit*', meaning 'work conquers all'.

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

Benjamin Smith

伦敦
1813 年
直径 27 公分

这套作品呈圆形，口缘位置饰以槽纹，并间隔地饰以叶及浆果装饰。其部分高身位置设凹槽设计的拱曲盘盖设有可拆卸的叶形把手，其边缘位置亦饰以相似的设计。每个盘盖均刻有一个未能确认的纹章，描绘一只仰首的帕加索斯。另外，盖子亦刻上格言「*Labor Omnia Vincit*」，意指「劳动胜于一切」。

这套作品曾是告罗士打公爵亨利王子殿下（1900–1974 年）的旧藏。他是乔治五世（1865–1936 年）及玛丽王后（1867–1953 年）的第四子，曾获任命为澳洲总督。



080

LYMS-H-328

Joseph Carl Klinkosch

Vienna

1886–1922

Larger plates diameter 25cm

The set consists of 36 dinner plates and 48 dessert plates of a plain elegant design with simple beaded edges, all in their original oak boxes. Klinkosch was a well-known silversmith in Vienna and was given a Royal Warrant by the Court of Emperor Franz Josef I (1830–1916) of Austria.

The coat of arms is of the Rantzau family and this set once belonged to Gräfin zu Rantzau-Noer (d. 2014) from Schleswig-Holstein in Germany.

Joseph Carl Klinkosch

维也纳

1886–1922 年

较大碟子直径 25 公分

这套餐具由 36 个餐盘和 48 个甜品盘组成，设计简约优雅，边缘位置采用简单珠饰，全部均装放在原本的橡木盒之中。Klinkosch 是维也纳一位闻名银匠，曾获奥匈帝国皇帝法兰兹·约瑟夫一世（1830–1916 年）授予皇室认证。

上面的纹章属于 Rantzau 家族，这套作品是来自德国什勒斯维希-霍尔斯坦 Gräfin zu Rantzau-Noer（逝于 2014 年）的旧藏。

 A French Silver-Gilt Dessert Service
法国甜品餐具一套



081

LYMS-H-329

Pierre-François Queille

Paris

1838–46

Silver-gilt

This silver-gilt Rococo dessert service is ornamented with roses, acanthus leaves and swirls. It was cast with the initials 'DJ' in the French manner on the back.

The set comprises 155 pieces including dessert spoons, dessert forks, teaspoons, serving spoons, fruit knives, cheese knives, ice cream serving spoon and grape scissors.

The set is contained in their original brass-bound oak chest lined in velvet.

Pierre-François Queille

巴黎

1838–1846 年

银镀金

这套洛可可风格的甜品餐具饰以玫瑰、茛苕叶及涡卷图案。作品背部铸以法式风格的缩写字母「DJ」。

这餐具共 155 件，包括甜品匙、甜品叉、茶匙、餐匙、水果刀、芝士刀、雪糕匙及葡萄剪刀。

这套餐具装放在原本的包铜橡木盒之中，盒内带丝绒内衬。

A Set of Four George III Silver-Gilt Salt Cellars
乔治三世银镀金盐皿四件套



082

LYMS-H-341

Paul Storr

London

1806–13

Silver-gilt

Diameter 12cm

Each of the bodies of the circular salt cellars are decorated with blind trellis patterns and have acanthus leaf rims. The cast stands are plain with wheatear borders. The set has four associated shell and thread patterned salt spoons, also by Storr.

Paul Storr

伦敦

1806–1813 年

银镀金

直径 12 公分

盐皿身呈圆形，饰以菱格图案，口缘位置则饰以茛苕叶。皿碟边缘简单地铸上小麦图案。这套餐具有四个以贝壳及线纹装饰的盐匙，同样由 Storr 制作。



Three Elizabeth II Silver-Gilt Dishes

伊丽莎白二世银镀金盘三件套



083

LYMS-H-342

Adrian Gerald Benney

London

1985-95

Silver-gilt

Largest platter width 43.2cm

The dishes are of plain rectangular form with rounded corners, the borders are of textured bark design, pioneered by Adrian Gerald Benney.

Adrian Gerald Benney

伦敦

1985-1995 年

银镀金

较大盘宽 43.2 公分

作品呈带圆角的长方形，边缘位置带树皮质感纹理设计的装饰由 Adrian Gerald Benney 开创。



084

LYMS-H-350

Robert Garrard II

London

1842–49

Length 46.5cm

This meat dish, stand and cover are modelled in the style of Louis XIV. The octagonal base on eight foliate and reeded feet has pierced foliate and strapwork panels topped with a foliate frieze; the dish – also octagonal – has a foliate and shellwork edge. The top of the high domed lid is decorated with a diaper pattern and foliate band, chased with foliage on the upper section and topped with a crown finial.

This piece was modelled on a piece by renowned French silversmith Elie Pacot (1657–1721) and made for the Duke of Marlborough (1650–1722) when he was on campaign in France. It eventually passed into the hands of Garrard where it was used to produce a number of copies, this being one of the earliest.

The crest belongs to James Brudenell (1797–1868), 7th Earl of Cardigan who commanded the Light Brigade during the Battle of Balaclava in 1854. He lived at Deene Park in Northamptonshire.

Robert Garrard II

伦敦

1842–1849 年

长 46.5 公分

这肉盘、盘架和盘盖均为路易十四风格。其八角形的底座有八个叶形图案及带凹槽的脚座，底座饰以叶形图案及带箍线条饰面板，较上方位置亦饰以叶形横饰带。肉盘同样是八角形，边缘位置饰叶纹及贝壳图案。其高圆拱型盘盖上半部饰以菱形花纹及叶纹条饰，顶饰位置则为王冠。

这个肉盘仿照了著名法国银匠 Elie Pacot（1657–1721 年）为马尔堡公爵（1650–1722 年）制作的作品，当时公爵正参与法国的战事。这件最后传到 Garrard 手中，并用作原型仿制复制品，这个肉盘正是其中一个最早期的复制品。

盘上纹章属于 Cardigan 第七代伯爵 James Brudenell（1797–1868 年），他曾在 1854 年的巴拉克拉瓦战役中指挥轻骑兵旅。他曾居于北安普敦郡的 Deene Park。



085

LYMS-015

Jean-Baptiste Claude Odiot

Paris

1809–19

Height 35cm

This tureen is on four pawed feet, and the cylindrical base has a classical frieze decorated with griffins and female masks. The upturned conical stand is decorated with stylised palmettes and a further lotus band. Surrounding the main body is a second classical frieze featuring foliage, lionesses and female bacchanalian masks. Two winged classical figures form the handles. On the top there is a fruit and foliage finial.

Jean-Baptiste Claude Odiot

巴黎

1809–1819 年

高 35 公分

这个汤碗由四爪脚座支撑，底座呈圆柱形，横饰以古典的狮鹫及女性面具。其向上翘起的支架饰以棕榈叶饰及莲饰带。另一条饰以叶形图案、母狮子及女酒神的经典横饰带围绕着碗体。把手位置铸上两个带翼的古典人像。顶部则为水果及叶形顶饰。



086

LYMS-023

Jean-François Guion

Paris

1809-19

Height 28cm

The tureens are on a circular base supported on three kneeling bulls draped with floral garlands. Above is a classical frieze with anthemion and scrolls. The half-fluted body has a beaded laurel rim and two upturned stalk handles. A low domed lid is accented with a winged *putto*.

The applied cast coat of arms belonged to William Augustus Louis Maximilian Frederick, 8th Duke of Brunswick (1806-84). Brunswick was a former independent state situated in modern-day Lower Saxony, Germany.

Jean-François Guion

巴黎

1809-1819 年

高 28 公分

这对汤碗设有圆型底座支撑，上有三只披着花环的跪姿公牛。上面古典横饰带饰以棕榈叶及卷轴图案。其带半凹槽设计的碗身口缘位置饰以珠串月桂枝叶图案，并设有两边向上翘起的把手。其低矮圆碗盖以带翼的普蒂裸像作点缀。

汤碗上刻上的纹章属于不伦瑞克第八公爵（1806-1884 年）William Augustus Louis Maximilian Frederick。不伦瑞克曾为独立王国，现为德国下萨克森州。





087

LYMS-021

Alexandre Gueyton

Paris

1843–63

Height 24cm

The service has a tapering circular body with a domed cover cast and is applied with friezes of Slavonic strapwork. Additionally, it is ornamented with shells, bosses and foliage. It is engraved with a Russian inscription and applied with cast coat of arms finial.

This was made as part of the Youssoupov service which was commissioned by Prince Nikolai Borisovich Youssoupov (1750–1831) and Princess Tatiana Alexandrovna (1828–79). The service remained in the family until the Russian Revolution. Many of the family's valuables including their silver was hidden under the stairs of their home in 1917 and remained undiscovered until 1925. After they were seized by the government, most of the service was sold. A punch bowl from the service remains at the Hermitage Museum in St. Petersburg. Inscribed in either old Russian or dialect, it pertains to a blessing on a home, but an exact translation cannot be agreed upon.

Alexandre Gueyton

巴黎

1843–1863 年

高 24 公分

这个汤碗碗身呈圆锥形，设有一个圆形铸制碗盖，并饰以斯拉夫式的条带饰。汤碗也饰以贝壳、圆结及叶纹图案。另外，碗盖刻上俄罗斯文，顶饰位置铸上纹章。

这个汤碗是尤苏波夫宫餐具套装的其中一件，受 Nikolai Borisovich Youssoupov 王子 (1750–1831 年) 及 Tatiana Alexandrovna 公主 (1828–1879 年) 委托制造。直至俄国革命之前，这套餐具一直为他们家族所持有。在 1917 年，许多家族所收藏的贵重物品包括其银器都一直藏在家中的楼梯之下，直至 1925 年才被发现。政府在没收了这些物品之后，将大部分餐具卖出。该套餐具其中一件调酒碗现藏于圣彼得堡的艾米塔吉博物馆中。其铭文为古俄语或方言，与家庭祝福有关，但未有确切译文。



088

LYMS-025

Hans Brassler & Eleder-Hickok Co.

Newark, United States

c. 1936

Silver, silver-gilt and lapis lazuli

Centrepiece width 94cm

In the Louis XIV pattern with chased foliage and strapwork, each piece comprises gilt elements including ram heads, laurel garlands, birds and *putti*. All are marked with the letter 'F' within a strapwork lozenge.

This 25-place setting service was commissioned by Lawrence P. Fisher (1881–1961) in 1928, possibly as a gift for his wife's birthday. Completed in 1936 the service represents one of the largest American silver dinner services ever made costing over US\$266,000 at the time. The couple had 11 children which may explain its exceptional size.

The Fisher family were a Detroit-based manufacturer specialising in car bodies. In the very early days of motor cars, car bodies similar to horse-drawn carriages were used. As more and more powerful engines became available these wooden framed vehicles could not stand up to the increased vibrations. By 1916 the Fisher Body Corporation was established and supplied metal framed car bodies for many American car manufacturers including Buick, Cadillac, Chevrolet, Ford and Packard. The company continued to operate until 1984.

Hans Brassler & Eleder-Hickok Co.

美国，纽瓦克

约 1936 年

银、银镀金和青金石

中央摆件阔 94 公分

这套餐具为路易十四式风格，饰以叶形图案及条带饰。每件作品均有镀金部分，例如公羊头、月桂花环、雀鸟及普蒂裸像。全部餐具均刻上「F」字。

这套二十五人的餐具套装由 Lawrence P. Fisher（1881–1961 年）委托制作，推测是送给他妻子的生日礼物。这套餐具于 1936 年制成，是美国其中一个最大型的银器餐具系列，在当时市值超过 266,000 美元。这对夫妇育有十一个子女，或许因而能解释这餐具套装数目之大。

Fisher 家族为底特律汽车厂，专于制造车身。在汽车面世的早期，人们使用类似马车的车身。随着愈来愈强力的引擎出现，这些木制的车身无法承受日益强劲的震动。在 1916 年，Fisher Body 公司建立，并向不少美国汽车制造商售卖金属车身，包括别克、凯迪拉克、雪佛兰、福特和帕卡德。Fisher Body 公司最终于 1984 年结业。



 A Pair of William IV Dishes
威廉四世餐盘一对



089

LYMS-H-124
Robert Garrard II

London
1837
Diameter 34.5cm

Each dish has a shaped gadrooned border intermittently punctuated with shellwork decorations. Raised on four scroll-and-shell feet these dishes would have been used to display fruit or sweetmeats on a dining table during a meal.

Both have been engraved with a coat of arms, half of which belongs to the Montefiore family, the other half as yet unidentified. A crescent, marks of cadency, implies that this was made to celebrate the marriage of the second son of the Montefiore family. The unidentified half represents his wife's family.

Robert Garrard II

伦敦
1837 年
直径 34.5 公分

各盘边沿饰以卵形刻纹，并间断地设以贝壳形添饰。置于四贝壳形卷足之上，这对餐盘相信曾用于在餐桌上盛放水果或蜜饯。

两盘均设有纹章，纹章当中一半为蒙特菲奥雷家族，另一半未能辨认。其中的一个新月符号指明这对餐盘为庆祝蒙特菲奥雷家族二子结婚而制作。未能辨认的一半纹章则代表其妻子所属家族。



090

LYMS-H-275

Lionel Alfred Crichton

London

1908

Silver and ivory

Width 39cm

This breakfast dish is oval in form and has fluted rims, handles and supports terminating in paw feet. The revolving dome cover is engraved with a coat of arms and is fitted with an ivory handle to the front. A detachable reservoir is fitted in the interior and surmounted with a mazarine.

Breakfast dishes, usually placed on a sideboard, were used to keep food warm so guests could help themselves. The reservoir would be filled with hot water, the mazarine placed on top and then food. Silver is a highly conductive metal hence the insulative ivory button handle.

The arms are those of Sir Arthur John Evans (1851–1941), a noted archaeologist specialising in the Aegean civilisation. He eventually became Keeper of the Ashmolean Museum, Oxford.

Lionel Alfred Crichton

伦敦

1908 年

银和象牙

阔 39 公分

这个椭圆形早餐盘带凹槽边、手把及爪足支撑。其旋转圆顶盖刻有章纹并设象牙手把于前方。一个可装拆的装水池置于盘内并带穿孔盘。

早餐盘通常置于餐柜上，用以保持食物温暖以供宾客自助之用。装水池会放满热水，上置穿孔盘然后盛放食物。因为银是高传导能力金属，因此需设隔热的象牙手把。

作品纹章为 Arthur John Evans 爵士（1851–1941 年）所有，他是专门于爱琴海文明的著名考古学家并其后成为牛津阿什莫林博物馆馆长。



091

LYMS-H-207
Mappin & Webb
London
1974
18ct gold and silver
Tray diameter 37cm

This set consisting of a decanter, six goblets and a salver was made to commemorate the centenary of the birth of Sir Winston Churchill (1874–1974). The bottle form decanter is applied with a cast silver coat of arms of the Spencer–Churchill family and the goblets are further embellished with their crest, a seated lion wielding a flag, as is the lid of the decanter. The hex-foil salver, raised on three bracket feet, has a central fitting to stabilise the decanter.

The under-side of the salver is engraved with the words 'Set No 1' suggesting this may have been produced as a limited edition.

Mappin & Webb
伦敦
1974 年
18K 黄金和银
托盘直径 37 公分

这套装包括一个醒酒器、六个高脚杯及一个托盘，用以纪念云斯顿丘吉尔爵士（1874–1974 年）诞辰 100 周年。其瓶形醒酒器上有一银制史宾沙丘吉尔家族纹章，高脚杯上亦以其纹章添饰，而醒酒器盖上一摇旗坐狮像。其六角边箔金托盘由一个三脚架承托，中央配件用以稳定醒酒器。

托盘底刻字「Set No 1」，相信这套装为限量生产。



LYMS-126

Maker Unknown

Dagestan, Russia

Late 20th century

.875 silver and simulated niello

Height Ewer 24.5cm

This comprehensive service, extending to 62 pieces, including cups and saucers of various sizes, stemmed vessels, ewers and pots etc. has an intriguing story. This style of silver originates from a village called Kubachi in Dagestan, close to the Russian border of Azerbaijan. The village has been producing fine silver and metalware since the 15th century and has been mined for silver since the 4th century.

Although typical in form, the niello-like decoration is not what it seems. Niello is an ancient technique, the earliest examples of which date back to bronze age Syria. A dark compound, usually composed of sulphur, copper, silver, and lead is worked into a paste and then filled into a chased pattern. The object is then fired, melting the compound components. After the firing process the surface polished smooth resulting in an effect similar to *champlevé*. In this case the effect has been simulated with a sulphuric paint which stains silver black, giving an illusion of traditional niello.

Another interesting feature of the set are the silver tea cups and demitasse cups. Silver is an excellent conductor of heat making it an impractical material for drinking vessels for hot liquids. There are examples of silver tea cups in the silversmithing traditions of both France and Spain but these universally consist of silver receptacles with a ceramic insert. This, combined with the fact that none of the hot beverage vessels have handle insulators, indicates that the service was probably intended for display. Silver beverage services are regularly given as wedding presents in the Caucasus.

There are no hallmarks on this service which suggests it was made for domestic consumption in Dagestan.

佚名工匠

俄罗斯，达吉斯坦

二十世纪晚期

.875 银和仿黑金

水注高 24.5 公分

这套来历有趣的飲具套装多达 62 件大小各异器具，包括杯、杯碟、高足杯、水注及壶等。这种风格的银器源于达吉斯坦名为库巴奇的村落，该村落位处俄罗斯或阿塞拜疆边垂。库巴奇早自第四世纪就开采银矿，并于十五世纪开始生产精致银器及金属器具。

虽然这套作品形制典型，但其黑金并非如肉眼所见一般。黑金为一种古老工艺，其最早例子可追溯至青铜时期的叙利亚。它是由硫、铜、银及铅组成的暗黑色糊浆混合物，将之填缝于预先雕凿的空间之中。作品烧制时，混合物随之溶解，产生有如内填珐琅的效果。而这套作品的黑金效果为仿制，以硫磺涂料将银染黑，以造成如传统黑金的错觉。

这套装另一个有趣特点为其银制茶杯及小咖啡杯。白银因为具高导热性，因此不是实用的热饮用具材质。从传统法国及西班牙银匠例子中虽然都可见银制茶杯例子，但这些例子通常设有陶瓷内胆。而这套装中没有任何热饮器具带有隔热手把，说明这套装可能只为观赏之用。高加索地区流行以银制饮用器具作结婚礼物。

作品上并无标记，因此相信为供应达吉斯坦本地市场而制。





Grape Scissors

Grape scissors first appeared in the Regency Period (1811–20) but latterly became more numerous as advances in glass technology made glasshouses and therefore grapes increasingly accessible to the middle and upper classes. Throughout the 19th century fruit was often used to decorate table settings and guests were encouraged to help themselves after dinner was served.

Naturally they were often decorated with fruit and vine leaves; however, they appear in all forms. The early examples have sharp blades but those after the 1830s are usually blunt with a special flange to allow the diners to grip the grapes after they have been detached and elegantly place the fruit on their plates. Nearly all examples have rounded ends to prevent the fruit from being pierced.

葡萄剪刀

葡萄剪刀初见于摄政时期(1811–1820 年),随着玻璃工艺发展,温室增加,使更多中产及上流阶级渐渐有能力享用葡萄而普及。纵观十九世纪,水果多用作装饰餐桌,而宾客亦多在晚餐后自由享用。

自然而言,葡萄剪刀通常都饰以水果及藤叶纹,当然亦有不同形式。早期的剪刀多具锋利刀锋,但 1830 年代后的刀片制品多数较钝,让进餐者可以在葡萄剪落后手握并优雅地放置餐盘上。为防止水果被刺穿,几乎所有的剪刀末端都以圆形为主。



A Pair of Silver-Gilt Grape Scissors

银镀金葡萄剪刀一对



093

LYMS-H-058

William Eley & William Fearn

London

1815

Silver-gilt

Length 18.5cm

William Eley & William Fearn

伦敦

1815 年

银镀金

长 18.5 公分

A Pair of George III Silver Grape Scissors
乔治三世银葡萄剪刀一对



094

LYMS-H-061

William Eley & William Fearn

London

1815

Silver-gilt

Length 18cm

William Eley & William Fearn

伦敦

1815 年

银镀金

长 18 公分



A Pair of Silver-Gilt Grape Scissors

银镀金葡萄剪刀一对



095

LYMS-H-059

William Eley & William Fearn

London

1823

Silver-gilt

Length 17.2cm

William Eley & William Fearn

伦敦

1823 年

银镀金

长 17.2 公分

A Pair of George IV Silver Grape Scissors
乔治四世银葡萄剪刀一对



096

LYMS-H-062

Charles Price

London

1827

Silver-gilt

Length 18.5cm

Charles Price

伦敦

1827 年

银镀金

长 18.5 公分



A Pair of Silver-Gilt Grape Scissors

银镀金葡萄剪刀一对



097

LYMS-H-057

Charles Rawlings & William Summers

London

1836

Silver-gilt

Length 18.2cm

Charles Rawlings & William Summers

伦敦

1836 年

银镀金

长 18.2 公分



098

LYMS-H-063

John Tongue

Birmingham, England

1849

Silver-gilt

Length 18cm

John Tongue

英国，伯明翰

1849 年

银镀金

长 18 公分



A Pair of Victorian Silver Grape Scissors

维多利亚时代银葡萄剪刀一对



099

LYMS-H-060

George Adams

London

1853

Silver-gilt

Length 18.6cm

George Adams

伦敦

1853 年

银镀金

长 18.6 公分

A Pair of Elizabeth II Silver Grape Scissors
伊丽莎白二世银葡萄剪刀一对



100

LYMS-H-064

Goldsmiths & Silversmiths Co. Ltd.

Sheffield, England

1989

Silver-gilt

Length 16.5cm

Goldsmiths & Silversmiths Co. Ltd.

英国，谢菲尔德

1989 年

银镀金

长 16.5 公分



Mazarine

Mazarines are pierced plates which were designed to be used in conjunction with deeper, wider serving dishes. Nearly universally oval in form, they consist of a plate pierced with an intricate design often encompassing a coat of arms and four short supports. Poached fish, cooked in the kitchen, would have been brought to the dining room in the cooking liquid to prevent it from cooling down. The fish would then be transferred onto a mazarine to drain before serving.

The earliest surviving examples date from the mid-18th century although their origins are unclear. There are various theories regarding their etymology, the most plausible being that they derived their name from Hortense Mancini, Duchesse de Mazarin (1646–99) who was a mistress of Charles II (1630–85).

穿孔盘

「Mazarines」为穿孔盘之意，其设计用以配合更深及宽的餐盘使用。几乎所有盘的形状均为椭圆形；穿孔盘由一块带刺穿孔平板的设计构成，通常设有纹章及四短支撑足。在厨房做好的水煮鱼会连同烹调时的水汁带到餐厅以防鱼块冷却。然后鱼块会被转移到穿孔盘上沥干以备食用。

虽然现存最早的例子可以追溯到十八世纪中期，但真正出现的时期已不可考。穿孔盘之所以名为「Mazarine」的理由众说纷纭，最可信的说法是来源于侯尔坦丝·曼奇尼，马萨林公爵夫人（1646–1699 年），英国国王查理二世（1630–1685 年）的王室情妇。

🍴 A Pair of George II Mazarines
乔治二世穿孔盘一对



101

LYMS-H-188
Edward Wakelin
London
1749 and 1751
Length 49cm

Although these pieces were not hallmarked in the same year, they are both identically pierced and engraved with the coat of arms of George William Coventry, 6th Earl of Coventry (1722–1809). He succeeded to his title in 1751 suggesting they may have been ordered together, probably as part of a service, to mark the occasion.

Edward Wakelin
伦敦
1749 和 1751 年
长 49 公分

虽然这对作品的标注年份不尽相同，但有相同的穿孔图案及考文垂第六代伯爵 George William Coventry（1722–1809 年）的纹章。他于 1751 年继承名衔因此相信这对穿孔盘为成对订制，可能为纪念场合而使用的餐具套装之一。





102

LYMS-H-189

Edward Wakelin

London

1748

Length 38.5cm

Geometrically pierced and engraved with a motto 'Tuebor' meaning 'I will defend' accompanied by a pair of crests; a heraldic antelope and an arm holding the colours of 31st (Huntingdonshire) Regiment of Foot. These devices represent Field Marshal John Byng, 1st Earl of Strafford (1772–1860).

According to the records of silversmith and retailer George Wickes (1698–1761), this mazarine was originally supplied to Admiral John Byng (1704–57) on the 27th May, 1748. John Byng was the great-granduncle of the 1st Earl of Strafford. He was court-martialled and executed for failing to relieve a British garrison on the Spanish island of Minorca during The Seven Years' War (1754–66). John Byng had a long and illustrious career in the navy and his conviction was very divisive.

Edward Wakelin

伦敦

1748 年

长 38.5 公分

带几何分布穿孔图案及刻上格言「Tuebor」，意「吾将捍卫」，配以一对羚羊形纹章及一个手持第 31（亨廷登郡）步兵团军旗的手臂图案。这图案配置代表了斯特拉福德第一代伯爵 John Byng 元帅（1772–1860 年）。

根据银匠及销售商 George Wickes（1698–1761 年）纪录，此穿孔盘原于 1748 年 5 月 27 日供应予提督 John Byng（1704–1757 年）。John Byng 原为斯特拉福德第一代伯爵大公。他因在七年战争（1754–1766 年）中未能为西班牙梅诺卡岛上英军解围而被军事审判并处死。他在海军中有着长久而杰出的服役记录，因此其定罪引起了极大争议。



103

LYMS-H-230

John Scofield

London

1786

Length 38cm

The raised centre is pierced with a diaper pattern surrounding a central cartouche engraved with an unidentified coat of arms. The periphery is pierced with a stylised foliage design reminiscent of honeysuckle.

This piece was once in the collection of the Holland-Hibbert family of Munden House in Hertfordshire.

John Scofield

伦敦

1786 年

长 38 公分

中央凸起并饰以菱形花纹图案，环绕中央刻有未能辨认纹章的漩涡图案。盘边饰以叶纹风格的图案，让人联想到金银花。

这作品曾为 Holland-Hibbert 家族在赫特福德郡 Munden House 的藏品之一。



Chapter 3: Tea and Coffee Services

第三章：茶具

Tea in the United Kingdom

Daniel Roberts

Tea was first imported to Europe by the Dutch East India Company in the 1610s and was brought to England for the first time between 1652 and 1654 from The Netherlands. This tea was traditional green tea, likely to be *song luo* tea from Anhui province. Virtually all tea imported from China in this early period came from either Anhui or Fujian. The English word tea is derived from the Xiamen dialect ‘tê’. Originally tea in Europe was used for medicinal purposes. In 1667, diarist Samuel Pepys recorded that he ‘went away and by coach hom, and there find my wife making of tea, a drink which Mr. Pelling, the Potticary¹, tells her is good for her cold and defluxions².³ However, it was quickly adopted as a customary beverage.

Although tea had been stocked by the royal court of Charles II (1630–85) since 1660⁴, it did not become a popular drink among courtiers until after the arrival of his wife in 1662. Catherine of Braganza (1638–1705) came from Portugal where tea was already popular and imported from China via Macau. As dictated by tradition, the upper classes looked to the royal family for fashion trends and thus, tea-drinking quickly became an important pastime. Coffee was already a well-established drink but seen as masculine. Coffee houses, the original cafés, were all over the City of London and mostly catered to men. In addition to serving coffee they were considered important centres for news, philosophy and politics. Ladies sometimes drank chocolate but tea proved a much more convenient hot beverage to prepare.

During this early period, tea drinkers tried to emulate the style of tea-drinking in China. Ships returning from China also brought Chinese porcelain, in addition to tea, which became wildly popular. Imported pieces of furniture, screens and pictures spurred a craze in all things Chinese. The term *chinoiserie* was coined to describe decorative pieces made in the Chinese taste. Special tilt-top⁵ tea tables, often made of Chinese lacquerware, became common in drawing rooms. Ladies’ tea parties soon gained a reputation for scandalous conversation. A contemporary satirist, John Bowles, wrote of ‘chief seat of slander’ where ‘at each Sip a Lady’s Honour dies’. Clearly this was intended to be an exaggeration but it does reflect the sentiment at the time.

As time went on, a uniquely English style of tea-drinking became established. Too important a duty to delegate to a member of staff, the hostess would prepare tea for her guests in the reception

¹ Chemist

² Sinus issues.

³ Interestingly, Pepys, a fastidious record keeper, also mentions his first encounter with tea in September 1660: ‘And afterwards I did send for a cup of tee (a China drink) of which I never had drank before, and went away.’

⁴ Charles II was gifted a mere 2oz of tea (56g) which seems a remarkably tiny gift for a king.

⁵ The tops of these table could flip up so they could be stored easily. Rooms were quite multifunctional in the late 17th century before the advent of dining rooms.

rooms of her home. Considering that having virtually everything done for you during this period was an essential element of being upper-class, this is noteworthy. Guests, usually only women, would visit during designated hours for short periods and would keep their hats on to show they did not intend to stay long. First, boiling water dispensed from a silver kettle⁶, LYMS-H-091 is a particularly handsome late 18th century example, was used to scald the teapot, the contents then poured into a slops bowl⁷ and finally tea leaves were added. Boiling water was then poured over the tea which was left to brew before it was poured into cups. The very earliest English silver teapot was made in 1670 and was modelled after coffee pots of the time. The earliest distinctive style of the English teapot dates to the first quarter of the 18th century and is similar in form to LYMS-H-347.

The popularity of tea kept increasing. In 1699, 40,000lbs of tea were imported into England and by 1708 this figure had risen to 240,000lbs. In 1706, the very first tea room was opened by Twinings in London. Remarkably, they are still operating on the same premises today.

In tandem with tea, sugar also became a significant import. Sugar plantations in the West Indies, Jamaica in particular, produced affordable sugar which accompanied tea. Around the same time people also began to use milk in tea.

During the 18th century, silver tea sets became essential in fashionable homes. Technological developments in silversmithing – in addition to historically low silver prices – meant that they were more affordable than ever for the middle and upper classes. Conversely, servants during this period were notoriously badly paid and so tea was kept under lock and key⁸. LYMS-H-014 is a good example of a mid-18th century caddy set. The wooden case is decorated with tropical hardwood marquetry, once brightly coloured. The crimson velvet interior contains three cannisters, two to contain different varieties of tea and a larger one to contain a blend. At the time, green tea and oolong were particularly popular among the upper class. The lids of each cannister were designed to measure out the appropriate amount of tea leaves into teapots. Jane Austen (1775–1817) enjoyed drinking bohea tea, a type of oolong, which she bought from Twinings in London.

Towards the end of the 18th century, Britain was spending an increasingly alarming amount of revenue on Chinese tea. As Chinese merchants were largely uninterested in European goods, a trade triangle emerged between Britain, India and China. Britain exported products to India, which were swapped for textiles, in turn these were traded with Chinese merchants for tea and porcelain. Silver was also a significant trade commodity which, as the currency was largely made of silver, caused concern. Traders looked for other commodities to trade which would be less harmful to the British economy and eventually turned to opium from India. Publicly, the British East India Company⁹ denounced the use of opium as a commodity trade, however they did not deter independent

⁶ Kettles usually had burners fitted into their stands which kept the water hot; alternatively, some had inserts for heated coals or iron rods such as LYMS-H-002.

⁷ Slops bowls were used to contain water, cold tea, leftover, and discarded tea leaves.

⁸ Servants occasionally had an allowance of tea and sugar added to their employment contracts.

⁹ The East India Company acted as the Crown's representative in certain jurisdictions and were granted trade monopolies.

British merchants from trading in it. Opium was a restricted substance in China which led to much antagonism between traders and the Chinese government and ultimately culminated in the two Opium Wars (1839–42 and 1856–60).

The vast quantities of tea being imported meant that prices were driven down far enough for virtually everyone to afford it. A Swedish visitor to London in 1809 remarked that ‘All classes consume it. In the morning one may see in many places small tables set up under the open sky around which coal carters and workmen empty their cups of the delicious beverage’. Prior to the introduction of cheaply available tea, most people including children, drank beer¹⁰ in place of water, as water was too polluted in urban areas. Needless to say, the sobering effect of tea was much praised, particularly among independent religious organisations and industrialists. Later in the 19th century, Charles Dickens (1812–70) who based many of his characters on the very poorest people in London, depicted most of his characters drinking tea. In both *Oliver Twist* (1837) and *Great Expectations* (1860), tea was used to treat unwell characters.

By the 1830s, old monopolies granted to the British East India Company were drawing to a close. It was no longer in the company’s best interest to trade solely in Chinese tea so they sought to find alternative sources. Little was known about how tea was produced. Most foreigners, with a few exceptions for religious orders, were not allowed to enter China so the secrets of tea-making remained an enigma. However, botanist Robert Fortune (1812–80) smuggled some tea plants out of China and exported them to India where new tea plantations were successfully established. Remarkably, the same species of tea (*camellia sinensis*) was later found in the wild in India; so little was known about tea production they were not even able to identify the plant which it was made from until this point. When it came to producing a marketable product, the complexities of making green tea were considered too arduous, so black tea was preferred and became standard in Britain.

Back in Britain, advances in candle production and oil lamps in the 1840s meant that most middle and upper class homes were able to continue entertaining with ease later into the evening. Traditionally dinner was served at around 5pm, while there was still enough natural light. Those who could afford better lighting started dining later and later, and eventually settled at around 8pm, creating a long gap between lunch and dinner (and paving the way for afternoon tea).

Unlike so many traditional customs, we can attribute the popularisation of afternoon tea to a particular person. Anna Russell, 7th Duchess of Bedford (1783–1857), a close friend of Queen Victoria’s (1819–1901), is said to have complained of ‘having that sinking feeling’ during the afternoon. She invited her friends to have tea accompanied by a simple snack with her in her bedroom at Woburn Abbey. Queen Victoria also enjoyed tea and noted in her diary that ‘[tea] has

¹⁰ A light beer, known as small beer, was most commonly drunk. The alcohol content ranged from 0.05% to 2.8%.

ever ranked high in royal favour', in total she mentioned tea 7,787 times.¹¹

The practice of taking tea in the afternoon was soon adopted by other hostesses and it became an established daily event, taking place in either the drawing room or garden¹². Ladies changed into floor-length dresses known as tea gowns and often wore hats and gloves, too. Contrary to the usual Victorian habit of overcomplicating social events, afternoon tea was not hampered by numerous convoluted rules. Just two rules applied: guests had to stay for at least 30 minutes and servants left the drawing room during tea to encourage free conversation. In addition to tea, scones, small cakes and dainty sandwiches were served. The ritualisation of afternoon tea led to increasingly ornate tea services. LYMS-H-141 is a particularly attractive example consisting of a coffee pot, a teapot, a hot water jug, a cream jug, a sugar bowl and a teapot stand. Certain patterns of tea services became commonplace but this one specifically would have been considered very prestigious as only a handful of pieces were ever made in this pattern.

The golden age of tea parties may be in the past; nevertheless, a cup of tea with a snack continues to be an important ritual in everyday life for many people. The popularity of commercial afternoon teas in hotels has preserved this particularly feminine Victorian form of entertaining in a unique way. No other historic mealtime ritual is so sincerely performed to the same degree. In Hong Kong where Liang Yi Museum is based, it is not uncommon to see queues of visitors lining up to take afternoon tea at the historic Peninsula Hotel, or the Mandarin Oriental. It is perhaps also worth noting that outside of London, most of the more performative afternoon teas tend to take place in grand hotels in former colonies such as Hong Kong, Singapore and India.

¹¹ Although not well-known for her literary accomplishments, Victoria's diary runs to 43,000 pages, making her one of the most prolific diarists of the age.

¹² Curiously, during the early days of afternoon tea, men did not join in. Later, men were permitted to join if tea was taking place outdoors. By the end of the 19th century tea was no longer considered an exclusively female activity.

英伦茶文化

Daniel Roberts

茶最初由荷兰东印度公司于 1610 年代引入欧洲，并于 1652 及 1654 年间首次由荷兰引进英格兰。这种茶为传统绿茶，可能为安徽的松萝茶。实际上，早期由中国进口的茶都是由安徽或福建出产。英文「tea」一字由厦门方言衍生。起初茶在欧洲被用作医疗用途。1667 年，日记作者 Samuel Pepys 记录道：「乘马车回家时，看到妻子正在煮茶，药剂师¹Pelling 先生告诉她这是一种能舒缓伤风及鼻窦不适²的饮品」。³然而茶很快便被视为日常饮品。

虽然茶自 1660 年便被查理二世（1630–1685 年）皇室所储藏⁴，但直到 1662 年他迎娶葡萄牙布拉干萨的公主凯瑟琳（1638–1705 年）始风行全国。其时饮茶已于葡萄牙普及，茶叶自中国经澳门入口。上流阶级素来视皇室作潮流指标，故饮茶亦很快成为上流阶级的消遣活动。咖啡当时已立足欧洲，然而被视为男性的饮品。咖啡馆遍布伦敦市，主要服务男性顾客。除了饮用咖啡，咖啡馆更被视为重要的新闻、哲学及政治交流中心。而女士有时会饮用朱古力，但茶冲泡更方便。

在早期，欧洲人尝试模仿中国饮茶的方式。从中国回航的船在运送茶叶的同时会带回当时风行于欧洲的中国瓷器。进口家具、屏风及绘画等一切中国事物均被欧洲狂热追捧。「中国风」（Chinoiserie）一词描述以中国品味制作的装饰物。以中式漆器制作的可折叠⁵的茶桌亦常见于客厅里。女士的茶会逐渐变成闲聊八卦的场合。当时的讽刺作家 John Bowles 创作了《首席诽谤》（Chief Seat of Slander），内述「每饮一口都代表女士荣誉的流逝」。这显然为夸大的记录，但的确反映时人情操。

随时间推移，独特的英式饮茶风格日渐成形。女主人会亲自在家中的会客室为宾客准备欢迎茶点。值得注意的是，当时上流社会人士的一切都有人打点妥当。茶会客人通常只有女性，她们会在指定的时间内短暂到访，帽子亦不会摘下以示不会停留太长时间。首先，从银壶⁶（LYMS-H-091 是十八世纪末的优秀例子）中倒出已烧热的水，用以烫热茶壶，然后将水倒进剩茶盆⁷，最后加入茶叶。接下来将热水倒在茶叶上，茶叶泡好后再倒进杯中。最早期的英国银茶壶制于 1670 年，造型模仿当时的咖啡壶。最早具英国特色的英式茶壶见于十八世纪上半叶，与 LYMS-H-347 形制相仿。

随着饮茶日益流行，在 1699 年，英格兰茶叶入口为 40,000 磅；到 1708 年，数量爬升到

¹ 药剂师，原文为「Potticary」

² 鼻窦问题，原文为「defluxions」

³ 有趣的是，记录员 Pepys 知名于其挑剔性格，他曾在 1660 年 9 月首次接触茶的经验纪录：「其后我买了一杯我从未饮过的茶（一种中国饮品），然后就离开了。」

⁴ 查理二世被送予 2 安士（56 克）的茶叶，对国王而言这礼物显得特别微不足道。

⁵ 这种桌子的面板能摺叠以方便收纳。在饭厅出现前的十七世纪晚期，房间通常作多用途。

⁶ 茶壶通常设燃烧具在壶架上，为热水保温。相反，有些能放入烧煤或铁棒如 LYMS-H-251。

⁷ 剩茶盆用作盛载热水、凉茶、多馀物及丢弃茶叶。

240,000 磅。在 1706 年，川宁于伦敦开办首家茶室，运营至今。

糖亦成为重要的入口物品。西印度群岛，特别是牙买加的蔗糖种植园生产出可观的蔗糖，添加到茶里饮用。大约在同一时期，人们亦开始在茶中加入奶。

在十八世纪，银制茶具套装成为时尚家庭的必备物品。随着制银技术的发展，加上银价处于历史低位，中上层阶级渐能负担得起购买银制饮茶套装。相反，当时仆人的收入低，因此茶叶通常会被锁起妥善保管⁸。LYMS-H-014 是十八世纪中期茶叶罐的例子。木盒以色彩鲜艳的热带硬木制作，以深红色天鹅绒作内胆。盒内装有三个小罐，两个用以收纳不同品种的茶叶，而较大的一个收纳混合茶叶。当时绿茶与乌龙茶在上流社会特别流行。茶罐的盖子用来量度茶叶份量以适当倒入茶壶。珍·奥斯汀（1775–1817 年）喜欢饮用一种购自伦敦川宁，名为武夷茶的乌龙茶。

直到十八世纪末，英国人花费惊人的金额于中国茶叶上。中国商人大多对欧洲物品不感兴趣，英国、印度与中国因而出现三角贸易关系。英国出口商品到印度以换取纺织物，以此与中国商人交易茶叶及瓷器。货币以大量白银制造，但与此同时，银器亦为重要贸易商品。贸易商开始寻求其它对英国经济损害较少的贸易商品，最后从印度觅得鸦片。英国东印度公司⁹曾公开谴责将鸦片作商品，然而他们并没有阻止独立英国商人从事鸦片贸易。而当鸦片在中国被禁，贸易商与中国政府之间产生许多对抗，最终白热化致两次鸦片战争（1839–1842 年及 1856–1860 年）。

大量进口茶叶令其价格下降至几乎所有人都能够负担。1809 年一名在伦敦旅行的瑞典人形容「所有阶级的人都消费（茶叶）。早上你能在街头看到露天架起小桌，运煤者和工人们饮用这美味的饮料。」城市地区的水污染实在太严重，在价格低廉的茶叶引进前，大部份人包括小孩都以啤酒¹⁰代替水。无用置疑，茶的提神效果广受赞誉，特别于独立宗教组织及工业家而言。在其后的十九世纪，查尔斯·狄更斯（1812–1870 年）笔下很多角色都是以伦敦最低社会阶层人物作原型，而大部份有饮茶习惯。在其作品《苦海孤雏》（1837 年）及《远大前程》（1860 年）中，茶用来治疗身体不适的人。

直到 1830 年代，英国东印度公司被授予的垄断权接近尾声。单一以中国茶叶作贸易已不符合公司的最大利益，由此开始寻找其它收入来源。茶叶的制作方法鲜为人知。除少数宗教人士，大部份外国人不得进入中国，因此制作茶叶的方法仍为秘密。然而，植物学家福钧（1812–1880 年）从中国走私茶树到印度并成功建立新的茶园。值得注意的是，同一品种的茶叶（香花茶）其后亦在印度野外发现。此前，英国人对茶叶制作所知极少，甚至不能辨认茶种。茶商在开发迎合市场的产品时，发现制作绿茶的复杂程度过于艰巨，因此红茶被认定为较合适的产品，并成为英式标准用茶。

1840 年代英国生产蜡烛及油灯的工艺进步代表大部份中产及上流阶级家庭在晚上入黑后亦能招待客人。传统上晚餐约五时开始，因这时间仍有充足日光。而能负担较佳灯具的人用餐时间

⁸ 仆人偶尔会得到购买茶叶及糖的补贴，并收录于其雇佣合约中。

⁹ 东印度公司在部份司法管辖区中为皇室代表，并被授予贸易垄断权。

¹⁰ 人们最常喝的淡啤酒，又名小啤酒。酒精含量在 0.05%到 2.8%之间。

越来越晚，最后定为约晚上八时，形成午餐及晚餐中间的长时间空档，为下午茶的流行铺路。

不同于大部份传统习俗，下午茶的流行归因于一人。贝德福德第七代公爵夫人安娜·罗素（1783–1857 年）是维多利亚女皇（1819–1901 年）的亲密好友，据信她曾抱怨在下午「有一种沉没的失落感」。她于是邀请朋友在其沃本修道院的卧室中饮茶与享用一些轻便小食。维多利亚女皇同样享受饮茶并在其日记中记述「（茶）为皇室高度宠爱的物品」；由她的日记提及茶达 7,787 次可见一斑。¹¹

在下茶饮茶的习惯，很快就被其他妇人采纳并成为在客厅或花园中进行¹²的日常活动。女士们会穿上名为「茶礼服」(Tea gown) 的连衣裙并戴上帽子及手套。与维多利亚时代过于复杂的社交活动相比，下午茶不受众多繁锁礼节限制。下午茶只有两道守则：宾客需参与最少三十分钟，此外，仆人会 在饮茶期间避席以便自由交谈。除热茶外，松饼、小蛋糕及精致的三文治均会呈上。下午茶的仪式化引致装饰茶具日渐多见。LYMS-H-141 是其中一套例子，套装包括一个咖啡壶、茶壶、热水壶、奶油壶、糖碗及茶壶架。特定的茶具形制变得越来越普遍，但这套茶具的样式少见，因此别具声望。

茶会的黄金时代可能已经过去，但饮茶及品尝点心依旧继续成为很多人日常生活的重要仪式及习惯。流行的酒店商业下午茶以特别的方式将这种维多利亚式女性娱乐活动保育。历史上没有其他用餐文化能与下午茶仪式比拟。在两依藏坐落的香港，不难见到访客在历史悠久的半岛酒店或文华东方酒店排队等候享用下午茶。或许亦值得留意除伦敦外，大部份下午茶活动都在英国前殖民地如香港、新加坡和印度的豪华酒店中继续盛行。

¹¹ 虽然维多利亚女皇的文学成就并不著名，但她长达 43,000 页的日记，令她成为当时最多产的日记作家之一。

¹² 有趣的是，在下午茶面世的早期，男性并没有参与。其后，男性获许参加室外茶会。在十九世纪末，饮茶不再被视为仅限女性的活动。







104

LYMS-019

Charles-Nicholas Odiot

Paris

20th century

Silver, silver-gilt and ivory

Kettle height 35cm

This set comprises a kettle on a stand, teapot, coffee pot, sugar bowl, cream jug and waste bowl. Each piece is heavily ornamented with cast acanthus feet and naturalistic floral finials. Of the highest quality, this set is engraved with the coat of arms of an unidentified Count with the motto '*Honor et Fides*', meaning honour and faith.

This set was once in the collection of the The Royaumont Abbey Palace in northern France. Completed in 1787, the palace passed into the hands of the Rothschild family who, in 2011, turned it into a conference and seminar venue and dispersed some of the collection. Contained within its original oak and brass case when it was acquired by the Museum, it was wrapped in newspaper dated to 1942 suggesting it may have been put into storage during World War II (1939–45).

Charles-Nicholas Odiot

巴黎

二十世纪

银、银镀金和象牙

水壶高 35 公分

这套用具包括带底座水壶、茶壶、咖啡壶、糖碗、奶罐及废水碗。每一件的腿足均以涡叶形及自然主义风格的花卉作装饰。这套高质量的作品除了刻有佚名伯爵的纹章，亦刻上了拉丁文格言「*Honor et Fides*」，意指荣誉及忠诚。

这套作品曾收藏于法国北部的罗伊奥蒙特修道院。罗伊奥蒙特修道院于 1787 年竣工，后来易手至罗斯柴尔德家族。2011 年，罗富齐家族把修道院变成一个会议及研讨会场所，并将部分藏品出售。当这套作品被两依藏收藏时，它安放在原本的橡木及黄铜制的箱中，并以一张 1942 年的报纸包裹着，表示它可能是在二战期间（1939–1945 年）被保存起来的。



A Dutch Tea-Kettle and Stand

荷兰茶壶及壶架一套



105

LYMS-H-002

Theodorus Gerardus Bentvelt

Amsterdam

Late 19th century

Height 36.5cm

This substantial kettle, supported on a rectangular base with anthemion and foliate scrollwork uprights, is replete with an array of stylistic symbols from differing artistic movements. With Rococo scrolls, classical palmettes and a *chinoiserie* faux bamboo spout. In line with the quality of work produced by Theodorus Gerardus Bentvelt, this piece is exceptional in its attention to detail. Taking the acorn as an example, the craftsman took his time to carve the undulating surface of a real acorn including their typical seams and grooves.

This piece was retailed by Bonebakker & Zoon in Amsterdam. Established in 1792, they are still an ongoing enterprise and have handled some of the most important commissions in the Netherlands during their long history. In 1840 they produced a crown for King Willem II (1792–1849) which is still used by the Dutch royal family.

Theodorus Gerardus Bentvelt

阿姆斯特丹

十九世纪晚期

高 36.5 公分

长方形底座饰以花状平纹和向上伸展的涡卷叶图案，上面的茶壶装饰充满不同艺术运动风格的符号包括洛可可风格的涡卷形装饰、古典棕叶装饰，以及中国风竹子。如 Theodorus Gerardus Bentvelt 的其他作品，这套作品的质量也很高，而且非常注重装饰细节。就以橡果部分为例，工匠耗时雕刻表面，把握外观凹槽等细节，呈现出真实橡果典型的接缝及起伏表面。

这件作品曾在阿姆斯特丹的 Bonebakker & Zoon 销售。该公司成立于 1792 年，至今仍在经营，在其悠久历史中更处理过荷兰重要的委托交易。1840 年，他们为威廉二世（1792–1849 年）制作了一顶皇冠，至今仍被荷兰皇室使用。



106

LYMS-H-014

Samuel Taylor

London

1752

Height 15cm

This pear-shaped set consisting of a pair of tea caddies and a mixing bowl have gadrooned borders and an artichoke finial. Contained within their original oval satinwood box, the interior is lined with crimson velvet. The exterior is decorated with floral swags in marquetry surmounted with a silver ring handle.

Tea caddies, which became increasingly popular during this period, usually came in pairs contained within a lockable box. At the time, tea was fantastically expensive so it needed to be locked up. Each caddy contained different teas (usually black tea and green tea), which were measured in the especially designed caddy lids and blended together in the mixing bowl. For most of the 18th century, tea was prepared in relatively small pots and drunk from Chinese-style tea bowls.

Samuel Taylor

伦敦

1752 年

高 15 公分

这套梨状用具包含一对茶叶罐及一个搅拌钵，边缘围绕卵形凹凸刻纹，顶端位置饰以朝鲜蓟装饰。这套作品安放在原来的椭圆形缎木盒子中，以绯红色丝绒作内衬，外部则以花卉图案作装饰，并镶嵌着一个银色环柄。

茶罐在十八世纪变得越来越流行，但由于茶叶价格高昂，茶罐通常成对装在一个可上锁的盒子中。每个茶罐装的茶叶（通常是红茶和绿茶）各有不同，这些茶叶是在特别设计的茶叶罐盖中测量出来，然后倒入搅拌钵中。当时人们用相对较小的壶泡茶，用中式茶杯喝茶。



107

LYMS-H-052

Tiffany & Co.

New York, United States

c. 1880

Silver and ivory

Kettle height 41.5cm

This service comprises a kettle on a stand with a spirit lamp, teapot, milk jug and sugar bowl. Globular in form, each piece has been profusely chased with flowers and ferns on a matted ground.

Tiffany & Co.

美国，纽约

约 1880 年

银和象牙

水壶高 41.5 公分

这套作品包含一个水壶连壶架、酒精灯、茶壶、奶罐及糖碗。每一件作品均呈球状，哑光表面饰满鲜花和蕨类植物的图案。



108

LYMS-H-054
Benjamin Smith III
London
1837
Silver, silver-gilt and ivory
Hot water jug height 24cm

This set comprising a teapot, hot water jug, sugar bowl and milk jug is heavily ornamented with cast features. Each piece is on a shaped circular Rococo foot and the sides are decorated with chased floral swags. Naturalistic floral finials adorn the teapot and the hot water jug. Both jugs are engraved with an unidentified coat of arms.

Benjamin Smith III
伦敦
1837 年
银、银镀金和象牙
热水壶高 24 公分

这套用具由茶壶、热水壶、糖碗及奶罐组成，并饰以大量铸型装饰。每件作品均安放在洛可可风格的圆形底座之上，侧面则饰有垂挂的花卉装饰。茶壶及热水壶上的顶尖分别装饰着自然主义的花卉图案，两者均刻有未能确认纹章。



An Empire-Style Tea Urn

帝国风格茶壶



109

LYMS-H-074

Jacques-Henri Fauconnier

Paris

1819–38

Silver-gilt and ivory

Height 50.5cm

The tapering cylindrical body of this tea urn is raised on a square pedestal and is replete with neoclassical ornamentation. A classical scene of *putti* in boats playing with swans surrounds the main body and the spout is in the form of a lioness' head. Two classical upright handles terminate in masks of Neptune and the lid is surmounted with a pineapple finial.

Jacques-Henri Fauconnier

巴黎

1819–1838 年

银镀金和象牙

高 50.5 公分

这个瓶形的茶壶座落在方形的底座之上，上面饰满新古典主义的装饰。普蒂乘船与天鹅玩乐的经典图案环绕着茶壶主体，壶嘴呈母狮头形状，两个把手的末端均饰以涅普顿的面具，盖子上则以尖顶菠萝作装饰。



110

LYMS-H-084

John Robins

London

1802

Height 47cm

The tapering cylindrical demi-fluted body of this tea urn is supported on four reeded straps on a square paw-footed base. On either side are two lion mask drop handles. On top, the stepped semi-fluted domed cover is surmounted with a simple ball finial.

John Robins

伦敦

1802 年

高 47 公分

这个推拔圆柱状的半凹槽茶壶以四条槽纹带支撑，安放在带爪足的方形底座上。壶身两旁各有一个狮子面具环柄；顶部的半凹槽圆盖则以球形顶饰作结。



An Austrian Tea Service

奥地利茶具八件套



111

LYMS-H-078

Josef Carl Klinkosch

Vienna

c. 1880

Silver, silver-gilt and ivory

Kettle height 26cm

This unusually comprehensive set consists of a kettle on a stand, teapot, coffee pot, hot water jug, milk jug, cream jug, sugar bowl and mounted etched glass tea caddy with hinged cover. Their simple utilitarian design and generous ivory handles are consistent with Austrian tastes at the end of the 19th century.

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

Josef Carl Klinkosch

维也纳

约 1880 年

银、银镀金和象牙

水壶高 26 公分

这是一套非常全面的茶具，包含水壶连壶架、茶壶、咖啡壶、热水壶、奶罐、奶油壶、糖碗和带铰链盖的玻璃茶叶罐。简洁实用的设计以及大范围地使用象牙把手都与十九世纪末的奥地利人品味非常一致。

每一件作品都精心刻上带皇冠的花押字「BS」。推测这套茶具曾属于意大利贵族和政治家 Scipione Borghese 王子（1823–1892 年），亦为萨尔维亚蒂公爵。





Edwardian Kettle and Stand 爱德华式茶壶及壶架一套



112

LYMS-H-085

Lionel Alfred Crichton

London

1909

Britannia silver and fruitwood

Height 33.5cm

This pear-shaped kettle sits on a tri-form stand with a spirit lamp. The domed cover is surmounted by a turned fruitwood finial similar to the overhead handle. This piece has been carefully hand planished creating a very subtle undulating surface. Planishing is a method of flattening metal by carefully hammering the surface.

Britannia silver is composed of 958 parts of silver per 1000, as opposed to the usual 925 found in sterling silver, making it more pliable for handcrafting.

Lionel Alfred Crichton

伦敦

1909 年

不列颠银和果木

高 33.5 公分

这个梨形水壶固定在三柱式底座之上，并附设一个酒精灯。圆顶盖上的尖顶与水壶把手一样都是用果木制成的。这件作品以平锤的方法经人手精心打磨，塑造出一个有轻微起伏的表面。平锤是一种把金属表面压平的手法。

不列颠银是一种合金，银含量高达千分之 958，比起通常的 925 银更适合于手工制作。



113

LYMS-H-091

Paul Storr

London

1796

Height 42.5cm

This restrained silver kettle has a plain body and reeded rims topped off with a leather covered bail handle overhead. The front of the spigot is fluted with a demilune wooden handle. The base has four reeded legs terminating in simple paw-feet.

Paul Storr

伦敦

1796 年

高 42.5 公分

这个水壶的壶身设计简约、边缘带槽纹，顶部则有皮革覆盖的半环把手。前面壶嘴位置有一个半月形木制阀。底座位置有四条槽纹柱腿，柱腿末端是简洁的兽足。



A French Four-Piece Tea and Coffee Service

法国茶及咖啡器具四件套



114

LYMS-H-111

Charles Harleux

Paris

c. 1900

Silver and ivory

Coffee pot height 27.5cm

This service comprises a teapot, coffee pot, cream jug and sugar bowl. Each piece is of *bombé* form and on circular domed feet. Throughout, the surface has been decorated with *guilloché* and embellished with further etchings featuring simplified classical motifs and borders. Garlands of fruit form the finials.

Centred on the bodies of each piece are the initials of the original owner 'PV'.

Charles Harleux

巴黎

约 1900 年

银和象牙

咖啡壶高 27.5 公分

这套作品包含了茶壶、咖啡壶、奶油壶和糖碗。每件皆呈圆肚形，配以穹形底座。整个表面都饰以扭索纹装饰，并进一步以蚀刻手法点缀简约的古典图案及边框；顶尖部分则饰以水果花环。

每件作品的中央部分均刻有原主人的首字母缩写「PV」。



115

LYMS-H-121

Odiot

Paris

c. 1860

Silver and ivory

Height 34cm

The tapering body of this pot is raised on three scroll supports surmounted on a circular domed foot. A classical bacchanalian scene surrounds the body featuring reclining figures one of which appears to be a garlanded Bacchus. Both the handle and the spout are heavily cast with foliage and a cornucopia ornaments the terminus of the handle. On the top, a garland of fruit and foliage form the finial.

This form of coffee pot was exhibited at the *International Exposition* of 1867 in Paris and the design has been attributed to Paul Edouard Récipon, an associate at Odiot.

Odiot

巴黎

约 1860 年

银和象牙

高 34 公分

此锥形壶以从穹形底座延伸的三条卷轴作支撑，主体上围绕着经典的酒神节场景，其中一人相信是带着花环的酒神巴克斯。把手及壶嘴皆铸上叶形图案，把手末端位置则饰以丰饶角。顶端以一个由水果和树叶组成的花环作装饰。

这款咖啡壶曾在 1867 年于巴黎世界博览会上展出，推测由 Odiot 的工作伙伴 Paul Edouard Récipon 所设计。



A Victorian Tea and Coffee Service 维多利亚时代茶及咖啡器具一套



116

LYMS-H-141

John Hunt & Robert Roskell

London

1866–67

Silver, silver-gilt and ivory

Coffee pot height 25cm

This six-piece service comprises a coffee pot, teapot, hot water jug, cream jug, sugar bowl and teapot stand. In the distinctive Ashburnham pattern, the melon-form bodies of each piece have been exquisitely ornamented with an arabesque trellis and flower design.

The cartouches have been etched with what look to be crows. This may relate to the motto on the teapot stand '*veritas praevalere*', meaning 'the truth will out' in Latin.

The Ashburnham pattern was originally commissioned by the 4th Earl of Ashburnham, Bertram Ashburnham (1797–1878) in 1836. A piece from the original commission is also in the collection: LYMS-H-302.



John Hunt & Robert Roskell

伦敦

1866–1867 年

银、银镀金和象牙

咖啡壶 25 公分

这套作品包含了咖啡壶、茶壶、热水壶、奶油壶、糖碗及茶壶架。作品采用独特的阿士伯罕 (Ashburnham) 纹式设计，每件呈蜜瓜网纹的作品都饰以阿拉伯式格子 and 花卉图案。六件作品的中央部分均以

蚀刻方式饰以乌鸦，可能与茶壶上意指「真相将会浮现」的拉丁文箴言「*veritas praevalerebit*」有所关联。

阿士伯罕纹式最初是受阿士伯罕家族第四代伯爵 Bertram Ashburnham (1797–1878 年) 委托创造的，其中一件亦属于两依藏的银器藏品：LYMS-H-302。



A French Coffee Pot

法国咖啡壶



117

LYMS-H-217

Maker Unknown

France

c. 1860s

Silver and ivory

Height 38cm

This piece relates closely to another in the collection (LYMS-H-121). Although we do not know who made it, we do know that the original design was created by Paul Edouard Récipon who exhibited it with Odiot in 1867. Marked simply with the Minerva stamp, used to indicate purity in French silver.

佚名工匠

法国

约 1860 年代

银和象牙

高 38 公分

这件作品与本馆另一银器藏品（LYMS-H-121）有密切关系。虽然咖啡壶的制作者未能确定，但原设计者可以肯定为 Paul Edouard Récipon，他在 1867 年与 Odiot 一起展示了这件作品设计。作品刻上法国银制品用以表明纯度的密涅瓦盖章。



118

LYMS-H-242
Fouquet-Lapar
Paris
Early 20th century
Silver and ivory
Kettle height 44cm

Depicted with an unrelated tray, this unusually comprehensive service comprises a kettle, coffee pot, chocolate pot, teapot, sugar bowl and milk jug. Raised on stepped domed feet, the rounded faceted surfaces form elegant outlines with their generous ivory fittings.

Fouquet-Lapar
巴黎
二十世纪早期
银和象牙
水壶高 44 公分

这套作品包含水壶、咖啡壶、巧克力壶、茶壶、糖碗、奶罐和一个并非套装一部分的托盘。作品皆以有阶状穹形底座支撑，整体圆形配以刻面形成优雅的轮廓，并毫不吝啬地使用象牙作配件。



A George III Tea Urn

乔治三世茶壶



119

LYMS-H-251

John Wakelin & William Taylor

London

1791

Silver and ivory

Height 43cm

The squat circular body of this kettle is supported by a square pedestal base applied with *paterae*. Naturalistic leaves encircle the base of the body mirroring the bud finial. From the front emerges a faceted spigot topped with a simple ivory handle. The coat of arms of the Kermmis family of Shaen Castle, County Laois, Ireland are engraved on the detachable lid.

Most unusually the ledgers from Wakelin and Taylor survive and suggest that this was part of a matching set including a coffee urn, sugar bowl and cream jug.

John Wakelin & William Taylor

伦敦

1791 年

银和象牙

高 43 公分

这个矮圆茶壶以方形底座作支撑。壶体下部围绕着自然主义风格的叶子，与盖顶的嫩芽互相映衬。前方刻面壶嘴上的把手采用象牙制成。在可拆卸的盖子上方刻有爱尔兰莱伊什郡尚恩堡凯尔米斯（Kermmis）家族的纹章。

最出乎意料的是，从 Wakelin 和 Taylor 遗留下来的账本中可得知这件作品原是一套咖啡和茶具的一部分，其他套件包括咖啡壶、糖碗和奶油罐。



120

LYMS-H-264

Edmond Tetard

Paris

Late 19th century

Coffee pot height 17cm

This coffee service includes a coffee pot, sugar bowl, cream jug and tray. Decorated in the Japanese manner, which was incredibly in vogue at the time, it features blossoming branches, bamboo and even lozenges with Japanese characters. This craze was spurred on by the opening of Japanese ports in 1854.

Edmond Tetard

巴黎

十九世纪晚期

咖啡壶高 17 公分

这套咖啡具包含了咖啡壶、糖碗、奶油罐和托盘。日本风格的装饰在十九世纪晚期非常流行，如绽放花蕾的树枝、竹子以及含日本字的图案装饰。这一热潮是由 1854 年日本港口开放所引致。



An American Tea Service

美国茶具五件套



121

LYMS-H-284

Arthur J. Stone

Massachusetts, United States

c. 1932

Silver and wood

Kettle height 30.3cm

This service comprises a kettle on a stand, teapot, sugar bowl, slop bowl and cream jug together with an earlier tray (1915) by the same maker. Of a slightly swollen oval form, their utilitarian simplicity embodies the late American arts and craft movement.

Arthur J. Stone (1847–1938) was a leading US-based silversmith who specialised in hand-wrought silver. He was born in Sheffield where he trained as a silversmith. He also studied in Edinburgh before emigrating to the USA in 1884. He eventually settled in Gardner, Massachusetts where he continued creating until he sold his workshop in 1937.

Arthur J. Stone

美国，马萨诸塞州

约 1932 年

银和木

壶高 30.3 公分

这套作品包含水壶连壶架、茶壶、糖碗、剩水钵、奶油罐及一个由同一设计师较早时于 1915 年制造的托盘。椭圆形的设计简约实用，风格体现出美国「美术工艺运动」晚期的格调。

Arthur J. Stone (1847–1938 年) 是美国著名的银匠，专门从事手工银器制作。他在谢菲尔德出生，并在那儿接受银匠训练。在 1884 年移民美国之前，他曾在爱丁堡学习。他最终在麻萨诸塞州加德纳定居并继续创作，直至在 1937 年出售工作室。



122

LYMS-H-296

John Smith

Maryland, United States

c. 1820

Silver, silver-gilt and ivory

Coffee pot height 25cm

This set comprises a coffee pot, teapot, sugar bowl and slop bowl. Each piece is raised on stepped domed feet etched with minute intricate banding. The bodies are bounded by a garland of fruiting vines. Both the coffee pot and teapot have emerging bud finials.

John Smith

美国，马里兰州

约 1820 年

银、银镀金和象牙

咖啡壶高 25 公分

这套用具包含咖啡壶、茶壶、糖碗和剩水钵。每件作品皆立于镶边精致的阶状穹形底座上，主体位置则围绕着葡萄与叶子交错的花环图案。咖啡壶及茶壶皆以嫩芽作为顶饰。



123

LYMS-H-298

Tiffany & Co.

New York, United States

1881–91 (predominantly), 1907–47 (tray and one creamer)

Silver, silver-gilt and ivory

Tray diameter 33cm

The chrysanthemum patterned service consists of a coffee pot, teapot, sugar bowl, two cream jugs and a matching tray. This pattern, which is still in production by Tiffany & Co., was designed in 1880. The profusion of naturalistic flowers and organic shapes embodied the Art Nouveau movement which was popular at the time.

Tiffany & Co.

美国，纽约

1881–1891 年（大部分套件），1907–1947 年（托盘及一奶油壶）

银、银镀金和象牙

托盘直径 33 公分

这套饰上菊花图案的作品包括咖啡壶、茶壶、糖碗、两个奶油罐和托盘。这个于 1880 年设计的纹饰获 Tiffany & Co. 沿用至今。大量自然主义风格的花卉和有机形状反映出当时流行的「新艺术运动」。



124

LYMS-H-200

Paul Storr

London

1823

Silver and ivory

Height 26cm

The design of this pear-shaped coffee pot is more typical of the mid-18th century and is likely to have been commissioned as opposed to an off-the-shelf purchase. The body is chased with flowers which, unusually, are depicted growing in soil in addition to an unidentified coat of arms. An ivory handle is also unusual for an English piece of this type, which would typically be of fruitwood or silver with ivory insulators.

Paul Storr

伦敦

1823 年

银和象牙

高 26 公分

这个梨形咖啡壶设计属于十八世纪中期的典型造型，很可能是因为需经委托制作而非现成购买。咖啡壶主体部分饰以花卉图案，但与别不同的是上面描绘了花从泥土中生长的场景和一个未能确认的纹章。象牙制的把手在这类型的英国艺术品中很罕见，因为把手通常由果木或银制，隔热部分才会用到象牙。



LYMS-H-301

Majority by John Hunt & Robert Roskell (with additions by Goldsmiths & Silversmiths Co., London (1903) and Alfred Benson & Henry Hugh Webb, London (1890))

London

1866–1901

Silver, silver-gilt and ivory

Coffee pot height 35cm

Although this service looks as though it forms part of the same set, it is actually composed largely of a typical tea and coffee service with later additions. As the later additions bear the same insignia they were likely commissioned by the same family. The main set comprises a coffee pot, a teapot, a cream jug and a sugar bowl. The kettle was

produced by Alfred Benson & Henry Hugh Webb in 1890; the hot milk jug was made by Hunt & Roskell in 1901; and the warming stands supporting the hot milk jug and the coffee pot were made by Goldsmiths & Silversmiths Co. in 1903.

Paul Storr originally designed the patterns for the 4th Earl of Ashburnham, Bertram Ashburnham (1797–1878) in 1836. Subsequently, Storr's successors Mortimer & Hunt and latterly Hunt & Roskell continued to replicate the same pattern for other clients. It is possible that they also licenced the designs to other craftsmen as they bear a very close relationship to the originals. Interestingly the kettle, which was made by an unrelated firm in 1890 has a virtually identical stand to one produced by Hunt & Roskell in 1869, now in a private collection.

LYMS-H-141 and LYMS-H-302 are further examples of this rare pattern.



大部分由 John Hunt & Robert Roskell 制作（部分是伦敦 Goldsmiths & Silversmiths Co., (1903 年) 和伦敦 Alfred Benson & Henry Hugh Webb (1890 年) 制作）

伦敦

1866–1901 年

银、银镀金和象牙

咖啡壶高 35 公分

虽然这套作品乍看之下是同一系列，但实际上它是由一个茶壶、一个咖啡壶和后来补充的套件而成。由于后来加入的作品上都有相同的标志，因此很可能是同一家族委托制作。这套作品的主要用具包括咖啡壶、茶壶、奶油罐和糖碗。水壶由 Alfred Benson & Henry Hugh Webb 在 1890 年制造；热奶罐由 Hunt & Roskell 在 1901 年

制造；支撑热奶罐的架和咖啡壶则由 Goldsmiths & Silversmiths Co. 在 1903 年制造。

1836 年，Paul Storr 为第四任阿士伯罕家族伯爵 Bertram Ashburnham (1797–1878 年) 设计这些图案。后来，他的继承者 Mortimer & Hunt，以及后来的 Hunt & Roskell 继续在其他客户的作品上沿用这款图案。此外，他们亦有可能把这些设计授权给其他工匠，因为作品与原来的设计有非常密切的关系。有趣的是，这件由一家无关连的公司于 1890 年制造的水壶，与 Hunt & Roskell 在 1869 年制造的作品几乎一模一样（现属另一私人收藏）。

LYMS-H-141 及 LYMS-H-302 为另外两件以此罕见纹饰作主题的作品。



An American Tea and Coffee Service

美国茶及咖啡器具六件套



126

LYMS-H-306

Gorham Manufacturing Company

Rhode Island, United States

1913

Silver and ivory

Tray width 82cm

This comprehensive service comprises a kettle, teapot, coffee pot, cream jug, sugar bowl and tray. Each piece is of baluster form on four scroll feet, chased with scrolls and foliage. Atop the kettle, teapot and coffee pot are foliate finials. The tray is rectangular with side handles, the border cast with foliage and shells at intervals. Each piece is engraved with the monogram 'MDB'.

This service once belonged to Mary Semans née Duke Biddle (1920–2012), an American heiress, politician and philanthropist.

Gorham Manufacturing Company

美国，罗得岛洲

1913 年

银和象牙

托盘宽 82 公分

这套作品的器具齐全，包含水壶、茶壶、咖啡壶、奶油罐、糖碗和托盘。每件作品皆呈花瓶状并以四个饰以卷叶图案的外卷腿足作支撑。水壶、茶壶和咖啡壶的顶端则饰以叶子。托盘呈矩形，两侧设有把手，边沿铸有树叶和贝壳。每件作品皆刻上字母「MDB」。

这套作品曾为美国政治家和慈善家 Mary Semans（原姓 Duke Biddle）（1920–2012 年）旧藏。



127

LYMS-H-307

Matvei Gretchushnikov

Moscow

1815 and 1831

Silver and bone

Tray width 60cm

This Russian tea service comprises a coffee pot, teapot, milk jug and sugar bowl together with an earlier associated tray. The angularity of this set combined with the restrained foliate geometry of the decoration creates a modern feel. The tray is older than the set (c. 1815) and by an unidentified maker.

Matvei Gretchushnikov

莫斯科

1815 和 1831 年

银和骨

托盘宽 60 公分

这个俄罗斯套装包含咖啡壶、茶壶、奶罐、糖碗及一个制作年份较早的托盘。棱角分明的设计及简练严谨的几何叶形图案结合起来，使整体具现代感。未能确定是谁製造较套装旧的托盘（製于约 1815 年）。



An American Tea and Coffee Service

美国茶及咖啡器具四件套



128

LYMS-H-309

Nicholas J. Bogert of Tiffany & Co.

New York, United States

c. 1865

Silver and ivory

Coffee pot height 24cm

The handles and spouts of this set have a textured finish with architectural embellishments. Surrounding the bodies are bands of stylised foliage etching and simple geometric strapwork. Each cover is etched with a starburst and topped with spiked knobs. The initials 'IMM' are engraved throughout.

Tiffany & Co. 旗下 Nicholas J. Bogert

美国, 纽约

约 1865 年

银和象牙

咖啡壶高 24 公分

这套作品的把手及壶嘴皆有纹理，并以建筑风格装饰作结。主体部分围绕着风格别树一帜的叶饰及简约的几何条状装饰。每个盖的表面皆刻上星束，令人联想起四射的光芒，而顶部有尖刺状旋钮装饰。整套作品都刻有首字母缩写「IMM」。



129

LYMS-H-346

S. Kirk & Son Co.

Maryland, United States

Early 20th century

Silver and ivory

Height 23.5cm

Of bolster form, this profusely decorated coffee pot has been finely chased with spring flowers on a matted ground. To the top is a naturalistically cast flower and foliate finial.

S. Kirk & Son Co.

美国，马里兰州

二十世纪初

银和象牙

高 23.5 公分

这个装饰繁复的咖啡壶呈筒状，凹凸不平的表面刻满春天的花朵，顶端则铸以花卉和树叶图案。



A Danish Coffee Service

丹麦咖啡套装



130

LYMS-047

Georg Jensen (Designed by Sigvard Bernadotte)

Denmark

1950s

Silver and raffia

Coffee jug height 23cm

This coffee set comprising a coffee jug, creamer, sugar bowl and matching tray is typical of the modernist simple designs which were produced by Jensen in the middle of the 20th century. Known as model 1015, it was created by Sigvard Bernadotte in 1952 and was manufactured until 1977.

Sigvard Bernadotte (1907–2002) trained at the Kungliga Konstakademien in Stockholm in 1929 and joined Jensen the year after. He worked closely with Jensen throughout his career.

Georg Jensen (由 Sigvard Bernadotte 设计)

丹麦

1950 年代

银和酒椰

咖啡壶高 23 公分

这咖啡套装包括一个咖啡壶、奶壶、糖碗及托盘，为二十世纪中 Jensen 常见的简约现代设计。得名为 1015 型号，这套装由 Sigvard Bernadotte 于 1952 年创作并生产至 1977 年。

Sigvard Bernadotte (1907–2002 年) 于 1929 年在斯德哥尔摩 Kungliga Konstakademien 受训并在一年后加入 Jensen。他的整个工艺生涯与 Jensen 合作无间。



131

LYMS-051&053

George Jensen

Denmark

1945–77

Silver, glass and ivory

Coffee pot height 20cm

This is an unusually extensive set comprising a coffee pot, tea pot, sugar bowl, creamer, a lidded jam dish and two trays. This is an assembled service as opposed to as a set. Jensen started designing the Magnolia pattern in c. 1905 and added to it throughout his career. The robust features and oversized finials have made this pattern an icon of the *skovirke* (meaning ‘beautiful work’) movement in Denmark, similar to Arts and Crafts in England.

George Jensen

丹麦

1945–1977 年

银、玻璃和象牙

咖啡壶高 20 公分

这是一套非常普及的用具组合，包括一个咖啡壶、茶壶、糖碗、奶壶、连盖果酱盘及两个托盘。这称之为用具组合多于套装。Jensen 于约 1905 年开始以木兰花图案作设计并在其整个职业生涯中取用。其坚固而夸大的顶饰为丹麦新艺术风格中标志设计，类似于英国工艺美术运动。



A Danish Coffee Service

丹麦咖啡套装



132

LYMS-CO-011

Georg Jensen (Designed by Johan Rohde)

Copenhagen

1933–77

Silver and ebony

Tray length 33cm

This set comprising two coffee pots, two creamers, two sugar bowls and a tray was designed by Johan Rohde (1856–1935). Known as the ‘cosmos’ pattern, it was designed by Rohde in 1915 and has become an icon of Scandinavian design. The partly reeded bodies of the coffee pots reference the classical designs which Rohde favoured. Rohde and Jensen collaborated on a number of projects between 1906 and 1935 including the acorn pattern which has become Jensen’s most recognisable work.

Georg Jensen (由 Johan Rohde 设计)

哥本哈根

1933–1977 年

银和乌木

托盘长 33 公分

这套装包括由 Johan Rohde (1856–1935 年) 设计的 2 个咖啡壶、2 个奶壶、2 个糖碗及一个托盘。得名于 Rohde 在 1915 年设计的「宇宙」图案，此亦成为北欧设计的代表。咖啡壶壶身干参考了 Rohde 喜爱的古典设计。Rohde 和 Jensen 于 1906 到 1935 年间合作了不少项目，当中包括 Jensen 最知名的橡果图案作品。



133

LYMS-CO-012

Georg Jensen (Designed by Johan Rohde)

Copenhagen

1920

Silver and ebony

Height 35.5cm

This pear-form tea-urn stands on a tri-form base with a detachable spirit burner. Each of the feet are mounted with ebony carved to resemble berries as are the flying scroll handles, spigot and finial. Many of the pieces designed by Rohde formed part of extensive collections which were manufactured on a prolific scale. This example however is something of an anomaly. The only examples known were made in c. 1920 and it does not seem to be part of a particular pattern.

Georg Jensen (由 Johan Rohde 设计)

哥本哈根

1920 年

银和乌木

高 35.5 公分

此梨形茶缸座置于一个三角形带可拆式烧水器底座之上。各足装于乌木之上，带上扬的卷轴手把、出茶口及顶端雕刻浆果形。大量 Rohde 的作品都是以大规律生产作设计考虑。然而此例子一反其常态，唯一已知例子制于约 1920 年，而且并非特定形式之例。



LYMS-H-347

Ubaldo Vitali

New Jersey, United States

Late 20th century

Gold, silver and ivory

Teapot height 16cm

Globular in form, this tea set has applied silver eagles carrying American flags in their bills. Etched on both sides of the teapot is the inscription 'For my sweetheart my Gracie Love, Bobby'.

Although this set makes a modern statement, the design harkens back to the early days of American silversmithing in the mid-18th century.

Ubaldo Vitali

美国，新泽西州

二十世纪晚期

金、银和象牙

茶壶高 16 公分

这套球状的茶具正面饰以银鹰，喙上还带着美国国旗。茶壶的两面皆刻上「献给我的爱人鲍比」。

虽然这套作品整体营造出现代感觉，但其设计可以追溯到十八世纪中期冒起的美国银器制作业。



135

LYMS-H-357

Antip Kuzmichev
Retailed by Tiffany & Co.

Moscow

1899–1908

Silver-gilt and *cloisonné* enamel

Tray width 38cm

This service encompassing a coffee pot, teapot, milk jug, sugar tongs, strainer and two-handed tray was produced in Russia for retail at Tiffany's in New York. The entire surface has been copiously enamelled with a profusion of colours typical of Russian *cloisonné* enamel.

Notoriously fragile, this form of enamelling is a very easily damaged and hard to repair, making this complete set in perfect condition a rare survivor.

Antip Kuzmichev
由 Tiffany & Co. 销售

莫斯科

1899–1908 年

银镀金和掐丝珐琅

托盘宽 38 公分

这套作品包含了咖啡壶、茶壶、奶罐、糖钳、滤茶器和带把手的托盘，在俄罗斯生产并由纽约 Tiffany & Co. 售卖。整套作品的表面呈现了典型俄罗斯掐丝珐琅技术中非常丰富的色彩。这种珐琅比较脆弱，不但容易损坏，而且修复困难，所以这套作品完整无缺实属难得。



A Russian Silver-Gilt and Champlevé Enamel Tea and Coffee Service

俄罗斯茶及咖啡器具一套



136

LYMS-H-358

Pavel Ovchinnikov

Moscow

1876

Silver-gilt, ivory and *champlevé* enamel

Tray diameter 39.7cm

This service comprising a teapot, coffee pot, covered sugar bowl, cream jug, waste bowl, sugar tongs, tea strainer, sugar shovel, 12 teaspoons and tray are thoroughly with *champlevé* enamelling. The patterns are based on traditional Russian geometric borders and stylised foliage.

Similar to LYMS-H-357, which features *cloisonné* enamelling, this service is decorated with *champlevé* enamelling. *Cloisonné* is made by attaching wires to a surface to form a pattern and then filling the negative space with molten glass. On the other hand, *champlevé* uses negative spaces created in smooth surfaces to receive the molten glass, making a much smoother surface.

Made by possibly the one of the greatest silversmiths in Russian history, Pavel Ovchinnikov was born to a poor family in Moscow in 1830. He was sent to learn a trade by Prince Dimitri Wolkonsky (1808–82) where he eventually gained his freedom in 1850. By 1865, he became so skilful that he was given a royal warrant by Tsar Alexander III (1845–94). Ovchinnikov's successful career continued until his death in 1888. A large number of his pieces have found their way into both the British Museum and the Royal Collection.

Pavel Ovchinnikov

莫斯科

1876 年

银镀金、象牙和内填珐琅

托盘直径 39.7 公分

这套作品包含茶壶、咖啡壶、有盖糖碗、奶油罐、剩水钵、糖钳、滤茶器、糖铲、十二个茶匙和托盘，均饰以内填珐琅。作品上的纹饰是基于俄罗斯传统的几何纹饰及别具风格的叶形图案。

与运用了掐丝珐琅的 LYMS-H-357 相似，这套作品则以内填珐琅作装饰。掐丝珐琅是一种将金属丝焊接在表面形成图案，然后以玻璃浆填充内部空间。内填珐琅则是让玻璃浆填满较为平整的内部空间，务求做出更光滑的表面。

这套作品可能是由俄罗斯其中一位史上最伟大的银匠 Pavel Ovchinnikov 所制。他在 1830 年出生于莫斯科一个贫穷家庭，曾被德米特里·沃尔孔斯基王子（1808–1882 年）派去学习一门手艺，最终在 1850 年学成。1865 年，他的技术已经变得炉火纯青，更被沙皇亚历山大三世（1845–1894 年）授予皇家委托状。Ovchinnikov 的成功事业一直延续至 1888 年他离世为止。他的大量作品均被纳入大英博物馆及皇家收藏之中。

A Russian Silver-Gilt and Champlévé Enamel Tea and Coffee Service
俄罗斯茶及咖啡器具一套





LYMS-143

Gerald Benney

London

1968–71

Silver, silver-gilt and ebonised wood

Coffee pot height 25cm

This iconic tea and coffee service bears all of the visual trademarks of its creator Gerald Benney (1930–2008). Consisting of a coffee pot, teapot, hot milk jug, hot water jug, sugar bowl, milk jug and napkin ring, this set was assembled between 1968 and 1971. Each piece is of a plain utilitarian form enhanced with the classic ‘Benney Bark Finish’. The four larger vessels have ebonised wood insulators preventing the handles from becoming too hot. The sugar bowl, milk jug and napkin ring are partly gilded.

Both the coffee pot and the hot water jug bear identical inscriptions;

‘To John and Patricia for their silver wedding 26th of October 1971’ above engraved facsimile signatures which read ‘Mummy/Dodo, Dickie/Daddy, Pammy, David’.

These inscribed pieces were given to John Ulick Knatchbull, 7th Baron Brabourne (1924–2005) and his wife Patricia Edwina Victoria Knatchbull née Mountbatten (1924–2017). They were married at Romsey Abbey, Hampshire in 1946 and the wedding was attended by the Royal Family. Both Princess Elizabeth (future Queen Elizabeth II (b. 1926)) and Princess Margaret (1930–2002) acted as bridesmaids.

The facsimile signatures refer to;

Mummy/Dodo = Doreen Knatchbull, Baroness Brabourne née Browne (1896–1979), John’s mother.

Dickie/Daddy = Louis Mountbatten, 1st Earl Mountbatten of Burma (1900–79), Patricia’s Father. He was a British Royal Navy officer, statesman and uncle to Prince Philip, Duke of Edinburgh (b. 1921). He was most well-known for being the last Viceroy of India.

Pammy and David = Lady Pamela Hicks née Mountbatten (b. 1929) and her husband, David Hicks (1929–98). Patricia’s sister and brother-in-law.

Gerald Benney

伦敦

1968–1971 年

银、银镀金和仿乌木

咖啡壶高 25 公分

这套具标志性的茶及咖啡套装云集了代表工匠 Gerald Benny (1930–2008 年) 的所有商标。套装製于 1968 年到 1971 年之间, 包括咖啡壶、茶壶、热牛奶壶、热水壶、糖碗、奶壶和餐巾环。每一件茶具的设计均简约实用, 并以经典的「Benney 式树皮纹」加以装饰表面。相对较大的四件器具添上仿乌木的绝缘体, 防止把手过热。糖碗、奶罐和餐巾环部分镀金。

咖啡壶和热水壶刻有相同铭文:

「送给 John 和 Patricia 以纪念他们 1971 年 10 月 26 日的银婚」, 上面则有摹本签名「妈妈 / Dodo, Dickie / 爸爸, Pammy, David」。

这套刻有铭文的作品送给了第七代 Brabourne 男爵 John Ulick Knatchbull (1924–2005 年) 和他的妻子 Patricia Edwina Victoria Knatchbull (婚前姓 Mountbatten) (1924–2017 年)。他们于 1946 年在汉普郡的罗姆西修道院结婚, 皇室成员亦有参加婚礼。伊丽莎白公主 (后来的女王伊丽莎白二世 (生于 1926 年) 和玛格丽特公主 (1930–2002 年) 都担任过伴娘。

摹本签名指的是:

妈妈 /Dodo = Doreen Knatchbull, Brabourne 男爵夫人, 婚前姓为 Browne (1896–1979 年), John 的母亲。

Dickie / 爸爸 = Louis Mountbatten, 第一任缅甸蒙巴顿伯爵 (1900–1979 年), Patricia 的父亲。他是英国皇家海军军官、政治家, 亦是爱丁堡公爵菲利普亲王 (生于 1921 年) 的叔叔。他因出任印度最后一任总督而闻名。

Pammy 和 David = Pamela Hicks 夫人 (婚前姓 Mountbatten) (生于 1929 年) 和她的丈夫 David Hicks (1929–1998 年)。Patricia 的妹妹和妹夫。

An Elizabeth II Tea and Coffee Service
伊丽莎白二世茶及咖啡器具一套





Chapter 4: Display Silver

第四章：裝飾銀器

The Splendour of Display Silver

Karolina Stefanski, Ph.D.

The term ‘display silver’ refers to highly decorative and embellished silverware, including cutlery and hollowware, created for exhibition rather than actual use. This category of silver consists of: elaborately fabricated drinking and eating utensils; commemorative plates; ewers; presentation bowls; trays; salvers; shields; drinking cups; and reliquaries intended for religious ceremonies. Many of these bore inscribed and decorative designs commemorating a particular theme; an award; an engraved family crest; a coat of arms; initials; or specific insignia.

Although the craft of fabricating silver can be divided between the craftsman silversmith and the manufacturing silversmith, display silver was first recognised during the Middle Ages (400–1400AD) and generally referred to as municipal silver. Municipal silver included treasures of precious and ostentatious silver and silver-gilt tableware intended for representation purposes in the townhall and were only used during formal or festive occasions. German-speaking territories (present-day Germany and Switzerland) had especially large municipal silver collections. Cities such as Bremen, Cologne and Hamburg are known for and bear witness to the heyday of municipal silver from the late Middle Ages to early modern times. Municipal silver was also a form of investment. In times of need, the town or city, king or nobleman, could melt down valuable vessels, which could then be used to mint coins and help the local economy recover.

As we move into the Renaissance period, a higher demand from wealthy clients called for gold- and silversmiths to supply more luxurious and elaborately worked vessels. The gold- and silversmithing craft flourished and silver products from the German cities of Augsburg and Hanau were especially renowned and valued in European courts.

Municipal silver was generally commissioned by towns or cities, guilds, aldermen¹ and wealthy citizens from the most highly trained and skilled gold- and silversmiths. The commissioned vessels were usually bestowed as gifts or donations and were often part of a social practice in diplomatic gift-giving and exchange among municipalities, nobility and high-ranking persons.

During court banquets the room in which dining took place featured a large baroque cupboard or sideboard stacked with precious silver and silver-gilt tableware for the exhibition of taste and wealth. The shapes and decorative motifs of the silver and silver-gilt display vessels were coordinated and uniform in a specifically arranged design. The elaborately wooden carved cupboard or sideboard and its displayed presentation of precious silver was a symbol of the sovereign’s power and status. Over time the sideboard would continue to be filled with more silver and served as a staged ritual for special celebratory occasions.

By the 16th century, the traditional sources of European silver (for example Goslar in Germany) were supplemented by the enormous silver deposits discovered in the New World and silver became

¹ Alderman refers to a country or borough council; in today times similar to a position of a mayor.

popular with a larger population. Although the tradition of municipal silver gift exchange flourished from the Middle Ages through the end of the *Ancien Régime*, the abolishment of the European guild system brought about major changes in the manufacturing and production of silver objects.

Municipal silver also played an important role during the practice of the common meal, especially with its significant drinking customs and the legal symbolism of drinking often connected with it. This included, for example, the 'drink of honour' in specific vessels known as the welcome drink. The drink also played a role in legal life, for example in the agreement and settlement of contracts. The public character of municipal silver is also evident in the fact that guilds were represented through specific types of vessels, for example each merchant guilds of a certain town would have had a symbolic beaker. A 20th-century example of a set consisting of a silver-gilt ewer and six beakers by Emile Puiforcat (1897–1945) crafted in the Régence style (LYMS-H-323) represents this ancient custom.

The traditional custom of a common meal has been known for centuries and is identifiable at a courtly table; a monastic table; or at festive and formal banquets celebrating important events, such as unifications, marriages and brotherhoods. During a guild's banquet, for example, the guild's statutes would be read aloud during the meal. This custom brought about a constant self-assurance and renewal of the community. The meal also had a religious dimension through a connection with the church service. These associations typically owned magnificent silver and silver-gilt hollowware.

Some examples of display silver salvers from the 18th century in the Liang Yi Museum collection are the George II silver salver by William Grundy (active 18th century) (LYMS-H-066), which features four female figures in contemporary dress holding cornucopia and baskets of fruit, surrounded by decorative motifs of fruiting vines, scrolls and flowers and cartouches contained initials. The decorative motifs on this piece refer to a luxurious celebration of abundance, and was possibly a heirloom piece for the marriage of Sir Gilbert Heathcote (d.1785), 3rd Baronet of Normanton Park, Rutland; and Lady Margaret Yorke (d.1769), daughter of Philip Yorke (1690–1764), 1st Earl of Hardwicke. Another George III salver by British silversmith Richard Rugg (active 18th century) from 1761 (LYMS-H-289) has an elegant gadrooned border cast with shells and scrolls and the centre shows an engraved coat of arms of the Duke of St. Albans. A round silver-gilt display dish by John Edwards (1671–1746) from 1739 (LYMS-005) presents a heavily cast and wide border with winged dragons and masks of Venus, surrounded by Rococo scrolls, shellwork, foliage and flowers. The centre features an engraving of two initials 'GG', indicating its owner Gregory de Ligne Gregory (1786–1854).

The beginning of the 19th century brought about an end to the traditional historic gold-and silversmithing craft as new manufacturing tools allowed craftsmanship to become more precise. But the custom of celebrating special occasions with silver gifts and silver-gilt tableware continued, utilising these new tools. A Georgian silver-gilt cup with lid by Daniel Pontifex (active 1781–1811) from 1802 (LYMS-H-252), for example, displays the newly advanced manufacturing methods of pressing the metal with the help of a machine.

The early 19th century was also an era of diplomacy and formal dining, which demanded display silver to be ceremonial, commemorative and celebratory for elaborate social purposes. During this era, display silver was not necessarily displayed on a cupboard or sideboard (which incidentally became known as a credenza in the late 19th century), but rather incorporated onto the dining table.

Such silver vessels included centerpieces (LYMS-H-068), such as the one produced by renowned British silversmith Robert Garrard I (active 1780-1818) (LYMS-H-267), commemorating Sir Richard Neave 1st Baronet (1731-1814) for his services as Chairman of the Court of Directors at the London Dock Company. In addition, we see the so-called *garniture de table* (LYMS-H-303), late 19th century version by Charles Harleux and LYMS-H-305, late 19th century version by Wilson & Gill Ltd., made in the Empire style. A *garniture de table* was an essential set of decorative table accessories consisting of vases for various contents such as sweetmeats; fruits and flowers; candelabra; and a centrepiece. Trays were also a common form of diplomatic and commemorative gift. A George III tray by Thomas Hannam and John Crouch II (LYMS-H-310) perfectly exemplifies this. The oval form with four scroll feet and a gadrooned border with handles shows an engraved border with scrolling foliage and a coat of arms. The underside is inscribed with a text paying tribute to Philip Harold Wade (n.d.), for his service as Director and Manager of the National Discount Co. Lt. Silver salvers were also routinely gifted. A round George III salver by William Pitts (LYMS-H-056) features a Rococo border of foliage and scrolls accented with four masks, representing seasons. The centre showcases a coat of arms, commemorating a marriage. Large display pieces, such as cups with lids (LYMS-010), traditionally designed Warwick vases (LYMS-001) or campana form wine-coolers (LYMS-012) were also presented as gifts and part of the table decoration destined for display only. Another important role display silver played was the prominent demonstration of rank through an engraved coat of arms, as it disclosed the owner's noble rank and provenance, in addition to serving as an insignia of hierarchy and power.

By the end of the 19th century and the close of the historicism period, display silver continued to be popular and municipal silver experienced a rebirth throughout Europe with upper echelons of classes and high-ranking officials.

Industrial production of silver also made it possible for the bourgeoisie to acquire silverware that was based on the aristocratic models and its ceremonial customs and table manners. As previously mentioned, silver became more accessible to a wider range of customers. It continued to be part of one's valuable family heritage, passed from one generation to the next, unless economic need forced a sale.

A few remarkable examples from the Liang Yi Museum collection of display silver from the late 19th century include a pair of Persian silver bowls with wide and heavily ornamented borders (LYMS-H-045), illustrating the relationship between state and religion through engraved decorative motifs. Another exceptional piece is a *jardinière*, a type of ornamental vessel for the display of flowers on the table, by renowned Parisian silversmith house Odier (LYMS-H-112) in the Beaux-Arts style, featuring Baroque, Rococo and neo-Renaissance decoration, presents a commemorative plaque, paying homage to a French statesman. Finally, a Victorian silver tray with handles and high embellishment of decorative motifs, portraying a hunting scene (LYMS-H-243) and prominently displaying a family crest in the centre makes up the most significant examples of display silver in this collection.

Today, because of its high value, silver is still used to an extent in creating objects related to religious rituals, such as goblets; incense burners; tazzas; relics containers; and votive offerings. However, in modern times, it is also common to find them as commemorative and personalised gifts; including cups or spoons for newborns (Tiffany & Co., still being a popular destination for such gifts), tea and coffee services; and salvers for marriages among others.

装饰银器的辉煌历史

Karolina Stefanski 博士

「装饰银器」一字指丰富装饰及繁华点缀的银器，包括餐具及凹形器皿，这些制品为展示多于实际使用。这类别的银器包括：精制饮食用具、纪念碟、大口瓶、展示碗、托盘、大型托盘、纪念盾、杯及用于宗教仪式的圣物。当中大部份刻有纪念性主题、奖章、家族徽章、纹章、姓名缩写或其它特别徽章的铭文及装饰设计。

虽然制作装饰银器能分为工匠银匠及制造业银匠，装饰银器首次公认于中古世纪（400–1400年）并泛指市政银器。市政银器包括珍贵及炫目的银及镀金桌具，旨在装饰市政厅，并只在正式或节庆场合使用。德语地区（包括今日德国和瑞士）特别拥有大规模的市政银器收藏。城市如不莱梅、科隆及汉堡正知名于及见证了中古世纪末到近代市政银器的繁盛期。市政银器同时是投资的一种，在需要时，乡镇或城市、国王或贵族能熔炼具价值的银器，用以铸币及恢复本地经济。

进入文艺复兴时代，富裕顾客对金及银匠供应更多奢华器皿的需求增加。来自德国奥格斯堡及哈瑙的金及银匠所制作的银制品，在当时欧洲皇室特别享誉并受重视。

市政银器通常为乡镇或城市、公会、市长（aldermen）¹及富裕市民向训练有素及熟练的金及银匠所订造。所订造的器皿通常作礼物或奉献用途，是当时的社会习俗中直辖市、贵族及社会上流用作外交礼物互赠的一部份。

在皇室宴会举行的场地常设有大型巴洛克风格的木制餐橱柜或摆满珍贵银及镀金餐具的餐柜以展示拥有人的品味及财富。展示的银及镀金装饰器皿的形状及装饰符号会符合统一的设计，主权及地位的象征。随时间推移，餐柜继续放满更多的银器，在特别仪式举行时派上用场。

到十六世纪，新大陆（美洲大陆及邻近群岛）中丰硕的银矿矿床补充了欧洲白银的传统来源（如德国戈斯拉尔地区），白银变得更为流行。虽然传统市政银器互赠在中古世纪到旧政权结束时仍然盛行，欧洲公会系统的废除为银制品生产及制作带来巨大影响。

市政银器在共餐中亦扮演重要角色，特别是其中的饮酒习俗，经常和法律象征连结。例如「荣誉之酒」盛载在特定器皿作为欢迎饮品，亦在签订协议及合约时饮用。市政银器的公共性能在各公会均有其特定类型的器皿中佐证，例如各城市的商会有其象征性烧杯。由 Emile Puiforcat（1897–1945 年）以摄政风格制作的二十世纪镀金洗手瓶及六件烧杯套装（LYMS-H-323）正正代表这古老习俗。

共餐的古老习俗已知有数世纪的历史，能透过宫廷桌、修道院中桌子或节庆及庆祝重要节日如统一、婚姻及兄弟情谊的正式宴会中看到共餐存在。在公会宴会中，公会法规会在共餐中高声朗读。这习俗为各团体带来不断的自我肯定，并团结及巩固群体。在宗教方面，共餐更有与教

¹ 「Alderman」意指国家或自治市议会，类似今日市长的职能。

会联系的意义。这些组织因此拥有壮观的银及镀金凹形器皿收藏。

部份两依藏十八世纪银制装饰托盘例子为：William Grundy（活跃于十八世纪）制乔治二世装饰托盘（LYMS-H-066），盘边装饰有四个穿上当时服饰，手拿「富裕之角」及水果篮的女士，旁边围绕葡萄藤、卷轴及花卉与包含字母的装饰。其装饰符号代表丰饶，推测为英国拉特兰诺曼顿公园第三代男爵 Gilbert Heathcote（逝于 1785 年）与哈德威克第一代伯爵 Philip Yorke（1690–1764 年）之女 Margaret Yorke（逝于 1769 年）联婚的传家之宝。另一个由英国银匠 Richard Rugg（活跃于十八世纪）于 1761 年制作的乔治三世装饰托盘（LYMS-H-289）上有优雅的卵形刻纹边框及贝壳与卷轴图案；中央展示出圣奥尔本斯公爵的纹章雕刻。John Edwards（1671–1746 年）于 1739 年制的圆形镀金装饰盘（LYMS-005）上宽大边框以翼龙及维纳斯之面具装饰，由洛可可风卷轴、叶纹及花卉环绕。中央刻有「GG」字母，指出其主人为 Gregory de Ligne Gregory（1786–1854 年）。

十九世纪初结束了历史上金及银匠手作并传统。新的制作工具让工艺品更加精准。但以银制礼品及镀金桌上器皿庆祝节庆习俗仍存在，利用新工具继续制作。例如由 Daniel Pontifex（活跃于 1781–1811 年）于 1802 年制作的格鲁吉亚镀金连盖杯（LYMS-H-252）展示出以机器协助压制金属的新制作方法。

十九世纪早期同时为外交与正式晚餐的时代；需要以装饰银器作为仪式、纪念及庆祝等社交目的。其时，装饰银器不一定只置于橱柜或餐柜作装饰，反而多用于餐桌之上。这些银制器皿包括：桌上中央装饰（LYMS-H-068），例如由著名英国银匠 Robert Garrard I 制的一件作品（LYMS-H-267），以纪念 Richard Neave 第一代男爵（1731–1814 年）在伦敦港公司作为董事会主席。此外，值得留意「餐桌装饰」（garniture de table）（例如十九世纪末 Charles Harleux 制 LYMS-H-303 及 Wilson & Gill Ltd. 以帝国风格制 LYMS-H-305）。「餐桌装饰」为装饰餐桌配件中不可或缺的套装，包括不同功能的瓶子以盛载甜肉、水果及花卉、烛台及中心装饰品。托盘器具亦常用作外交及纪念礼品。由 Thomas Hannam & John Crouch II 制乔治三世托盘（LYMS-H-310）完美地说明此功能。椭圆外形配以四卷足及带手把卵形刻纹边框，展示出卷叶纹及纹章雕刻边框。底部题上向 Philip Harold Wade 致敬的文字，感谢他在 National Discount Co. Lt. Silver 担任主席及经理。银制托盘同时能作常规礼物用。由 William Pitts 制乔治三世圆形银托盘（LYMS-H-056）设有洛可可风叶纹及卷轴边框，上带四个面具，代表不同的季节。托盘中央展示一个纹章，用以纪念联婚。大型装饰制品如带盖杯（LYMS-010），传统华威花瓶（LYMS-001）或坎帕纳式冻酒器（LYMS-012）均为送礼及用作桌上装饰之用。另外一个装饰银器的重要角色为透过纹章彰显地位，因纹章除了是代表等级及权力的标志，更表明银器拥有人的贵族等级及出身。

在十九世纪末及历史主义时代的结束，装饰银器继续流行；而市政银器在欧洲上流及高级官员间亦再重新风行起来。

银器生产工业化让资产阶级能够购买参考贵族形式、礼节习俗及餐桌礼仪的银器。如前述，银制品对广大顾客而言日益可及，它亦同时继续成为重要家族传统的一环，代代相传，除非因经济需要而售出。

两馆藏十九世纪末装饰银器中几个杰出例子有：带宽大及丰富装饰边沿的一对波斯银碗（LYMS-H-045），透过雕刻装饰符号细说国家与宗教的关系。另外一件非凡作品为著名巴黎银器工坊 Odier 以美术风格制作的花架（LYMS-H-112），以巴洛克、洛可可及新文艺复兴装饰，为一份赠送十九世纪法国政治家的礼物。最后，一个维多利亚风格银制带手把托盘以高度装饰符号点缀，刻画出狩猎风景（LYMS-H-243）及家族纹章。这几件作品成为两馆藏装饰银器中最重要的例子。

时至今日，白银因其高价值仍然在一定程度上用以制作与宗教习俗有关器物，如高脚杯、香炉、圣物容器及奉献箱。然而，在现代社会，银器亦常见于纪念及个人订制礼物，如杯或送给新生婴儿的匙勺（Tiffany & Co. 仍然知名于制作此类礼物）、茶具及庆祝婚姻的纪念托盘。



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LYMS-H-029

John Samuel Hunt

London

1856

Diameter 70cm

The shaped circular outline of this tray has an openwork border formed of four cast female masks representing winter, spring, summer and autumn with shell-work and fruiting vines between. The surface has been chased with peacocks, eagles and parrots surrounded by foliage and flowers intertwined with serpents. To the centre, a Rococo cartouche contains the back to back initials 'BB'.

John Samuel Hunt

伦敦

1856 年

直径 70 公分

这个圆型托盘设有镂空边缘，边缘铸上代表春、夏、秋、冬四个季节的女性面容，在她们之间饰以贝壳及葡萄藤装饰。托盘表面上饰以孔雀、鹰、鹦鹉，以花叶及蛇纹围绕。托盘中央刻有一个具洛可可风格的图案，上面刻上缩写「BB」。



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LYMS-H-045

Maker Unknown

Probably Persian

c. 1850

Diameter 35.5cm

The striking wide borders of this pair of bowls are ornamented with palmettes, flowers and birds (possibly hoopoes), on a matted ground. Intermittently, cartouches containing scimitar-wielding lions with rising suns on their backs. The main body of the bowl has been flat-chased with fruiting vines. Each stand on four scroll feet decorated with fruit and foliage.

The lion and the sun have been used in Persia (modern-day Iran) since at least the 12th century and featured on previous flags. Although there are several interpretations of the meaning of the symbol, the dominant theory suggest that they represent the relationship between state and religion.

佚名工匠

推测为波斯工匠

约 1850 年

直径 35.5 公分

这对锅盘的阔边饰以棕榈叶花卉及鸟（可能为戴胜鸟）于交织表面上。涡卷装饰上有挥舞弯刀的狮子及背景有上升太阳。盘主体平刻上葡萄藤图案。各盘带四个卷足底座，装饰以水果及叶纹。

狮子及太阳自十二世纪起用于波斯（今日伊朗）艺术及展示于其旧国旗之上。虽然这组图案具数种解读，主流理论认为这组图案代表了国家及宗教的联系。



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LYMS-H-056

William Pitts

London

1814

Diameter 67cm

The circular shaped outline of this salver has a cast Rococo border consisting of foliage and scrolls intermittently accented with four masks, three female and one male representing the seasons. The centre has been flat-chased with more Rococo symbols and augmented with a profusion of fruit. To the centre is a large coat of arms with an earl's coronet.

The coat of arms represents the marriage of Joshua Vanneck (1778–1844), 2nd Baron Huntingfield to Lucy Anne Blois (c. 1799–1889), daughter of Sir Charles Blois, 6th Baronet (1766–1850). They were married on the 6th January 1817 and lived at Heveningham Hall in Suffolk.

William Pitts

伦敦

1814 年

直径 67 公分

这个圆形托盘的边缘铸上洛可可风格的叶纹及涡卷图案，并间隔地饰以四个面容。其中三个是女性，一个是男性，分别代表四季。托盘内体平刻上更多洛可可风格的图案，饰以丰富的水果主题。中间位置刻上一个大纹章，上有伯爵的宝冠图案。

这个纹章象征 Huntingfield 第二代男爵 Joshua Vanneck (1778–1844 年) 与 Charles Blois 第六代男爵 (1766–1850 年) 女儿 Lucy Anne Blois (约 1799–1889 年) 联婚。他们在 1817 年 1 月 6 日结婚，并住在沙福郡的 Heveningham Hall。



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LYMS-H-068

Matthew Boulton

Birmingham, England

1816

Silver and glass

Height 38.4cm

The base of this *epergne* is a shaped square raised on four scroll feet and decorated with a lily frieze. From the central column emerges four detachable foliage-clad branches with cut-glass bowls. The central column rises above the branches and is topped with a larger cut-glass bowl with extra foliate supports.

Epergnes were used for displaying flowers and fruit on a dining table. Occasionally they were also used for serving or displaying confectionary.

Matthew Boulton

英国，伯明翰

1816 年

银和玻璃

高 38.4 公分

这件摆件的底座呈方形，以四个涡卷状脚座支撑，并饰以百合花图案。摆件的中间柱干延伸出四个可拆卸的叶形金属分枝，上面安放着切割玻璃碗。摆件的中间柱干顶部置有一只更大的切割玻璃碗。

这款摆件以往用作摆放花卉和水果在餐桌上，亦偶尔会以这款摆件来上菜或摆放糖果。



LYMS-H-066

William Grundy

London

1749

Diameter 66cm

This shaped circular salver on four rocaille feet has a cast pierced border heavily ornamented with fruiting vines, scrolls and flowers. Intermittently four female figures in contemporary dress holding cornucopia and baskets brimming with fruit appear. The centre has been flat-chased with Rococo scrolls and diaper work interspersed with cartouches containing reversed initials. The coat of arms of Heathcote impaling Perceval is engraved in the centre.

In 1825 Sir William Heathcote, 5th Baronet (1801–81) married Caroline Frances (d.1835), daughter of Charles Perceval, 2nd Baron Arden (1756–1840). The couple lived at Hursley House in Hampshire.

The salver was made in the same year as the marriage of Sir Gilbert Heathcote, 3rd Baronet (d.1785) of Normanton Park, Rutland and Lady Margaret Yorke (d.1769), daughter of Philip Yorke, 1st Earl of Hardwicke (1690–1764). It is possible that it was an heirloom engraved for the occasion.

William Grundy

伦敦

1749 年

直径 66 公分

这个圆形装饰托盘以四个罗卡尔风格的脚座支撑，边缘位置铸上大量丰富的装饰元素，包括葡萄藤、涡卷纹和花卉。边缘位置间隔地饰以四个女性角色，她们穿上当代的衣服，手持「丰裕之角」及装有水果的篮子。托盘中央饰以洛可可风格涡卷纹及菱形，包括名字缩写装饰。托盘中央刻上了 Heathcote 与 Perceval 家族的编组纹章。

在 1825 年，Heathcote 第五代男爵 William Heathcote (1801–1881 年) 与 Arden 第二代男爵 Charles Perceval (1756–1840 年) 的女儿 Caroline Frances (逝于 1835 年) 结婚。他们居于汉普郡的 Hursley House。

这个装饰托盘制作那年正正是拉特兰 Normanton Park 第三代男爵 Gilbert Heathcote (逝于 1785 年) 与 Hardwicke 第一代伯爵 Philip Yorke (1690–1764 年) 的女儿 Margaret Yorke (逝于 1769 年) 结婚的同年。这个托盘很可能是为婚礼而制作的传家之宝。





An Italian Silver-Gilt Vase and Stand

意大利银镀金带底座花瓶



143

LYMS-H-086

Mario Buccellati

Milan, Italy

1950s

Silver-gilt

Height 31.5cm

This striking amphora form vase has been chased in high relief with mulberry fruit and leaves. The chased domed base stands on its matching tray with classical egg and tongue border. The upright scrolled ropes form the handles.

Mario Buccellati (1891–1965) was a master goldsmith better known for his jewellery than his silverware. His silver creations are often very naturalistic in form.

Mario Buccellati

意大利，米兰

1950 年代

银镀金

高 31.5 公分

这个双耳花瓶采用高浮雕装饰，饰以桑树果及叶。其圆拱形的雕刻底座能安在大小合适的碟盘之上，口缘位置饰以经典卵箭纹边沿。把手制成垂直且涡卷的绳索。

Mario Buccellati (1891–1965 年) 是大师级金匠，其珠宝设计比银器更闻名。他的银器作品通常具自然主义特色。



144

LYMS-H-112

Jean-Baptiste Gustave Odiot

Paris

c.1859

Silver and silver-gilt

Length 57cm

Formed as a shaped oval, the fruiting vine clad *jardinière* has a removable silver-gilt container and is supported on four straining *putti*. The base is similarly decorated and is on four bun feet. To each side are vacant cartouches. Complete with its original leather-covered wooden storage chest, an applied brass plaque reads 'La ville de Brest à Monsieur Le Baron de Lacrosse' meaning 'From the town of Brest to Baron de Lacrosse'.

Bertrand Théobald Joseph Baron de Lacrosse (1796–1865) was a rear admiral, abolitionist and politician who was born in Brest and eventually became governor of the region in 1834. By 1848 he was appointed Minister of Public Works under Louis-Napoleon Bonaparte (1809–73). After the coup d'état in 1851, de Lacrosse was appointed to the advisory commission and President of Marine and Finances of the provisional state council. The following year he was named Senator of the Second Empire. He eventually became Secretary of the Senate and held the position until his death in 1865.

The creator of this piece, Jean Baptiste Gustave Odiot (1823–1912), was the third generation of the Odiot family to run the business. Although the original designs for this commission are now lost, a similar example was commissioned in 1859 by Henri d'Orléans, Duke of Aumale (1822–97) and son of King Louis Philippe I (1773–1850).

Jean-Baptiste Gustave Odiot

巴黎

约 1859 年

银和银镀金

长 57 公分

这个以葡萄藤包层的花盆呈椭圆形，设有可拆卸的镀金容器，并由四个站立的普蒂裸像支撑容器。其底座采用相近的装饰，以四个小圆脚座支撑。每边均采用素面装饰。花盆附设原装覆盖皮革的木箱，上有一黄铜小牌，刻着法文「La ville de Brest à Monsieur Le Baron de Lacrosse」，意指「由布雷斯特市镇予 Baron de Lacrosse」。

Bertrand Théobald Joseph Baron de Lacrosse (1796–1865 年) 是一个海军少将、废奴主义者和政治家。他在布雷斯特出生，并在 1834 年成为该区域的管治者。在 1848 年，他被拿破仑三世 (1809–1873 年) 任命为国务部长。在 1851 年政变之后，他被委任为临时国务院海事及财政咨询委员会主席。次年，他被委任为第二帝国参议员；并最终成为参议院秘书长直到 1865 年离世。

这件作品的制作者 Jean Baptiste Gustave Odiot (1823–1912 年) 是 Odiot 家族第三代继承人。虽然这件委托作品原来的设计现已丢失，但类似的例子可参考路易 - 菲利普一世 (1773–1850 年) 儿子欧马勒公爵 Henri d'Orléans (1822–1897 年) 于 1859 年委托制作的作品。



145

LYMS-H-139

Odier

Paris

c. 1900

Length 69cm

Oval in form on four acorn feet, the pierced sides are banded with a deep ribbon-tied laurel frieze. On either end are bifurcated handles in the form of swirls and foliage. Four removable mesh containers are fitted in the centre. To each side are cartouches containing the initials 'CCSC'.

Jardinières are used to contain floral displays. In this case the mesh helps the flowers to stay in place.

Odier

Paris

约 1900 年

长 69 公分

花盆呈椭圆形，以四个橡果状脚座支撑。其镂空的边框以丝带及月桂叶作点缀。两端各有一个分叉的涡卷状及卷叶状把手。中央设有四个可装卸带网孔容器。每边涡卷装饰刻上字母缩写「CCSC」。

花盆以往被用作摆放花卉装饰。这个花盆内置的网孔可以固定花卉的位置。



146

LYMS-H-149

Tiffany & Co.

New York, United States

1907-47

Height 29cm

The deep pierced basket of this piece has been sparingly chased with stylised blackberry fruit and leaves. A rim cast with more fruit and foliage adorns the edge and there is a similar cast pail handle engraved with the letter 'R'.

Tiffany & Co.

美国，纽约

1907-1947 年

高 29 公分

这镂空设计的蛋糕篮广泛刻上大片的黑莓和叶纹。其铸制口缘上饰以更多水果和叶，上方设有类似图案的铸制把手，刻上字母「R」。

LYMS-H-142

Monteith

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

Ladle

Maker Unknown
London
1728
Silver-gilt
Length 47cm

Adapted by Edward Farrell, London in c. 1820

On a circular spreading foot chased with fruiting vines, scrolls and foliage on a matted ground, the body was latterly embellished with bacchanalian scenes of drunken *putti* riding animals and playing instruments. Two scroll handles ornamented cast with female figures and acanthus leaves adorn either side. The characteristic undulating rim has been attached with rivets and decorated with lion masks and scallop shells.

The associated silver-gilt punch ladle has been extensively chased with flowers on a matted ground and bears a cast finial of Venus and Cupid embracing.

A monteith is a large punch bowl with a scalloped rim which is usually fixed, although in this case it has been riveted in place, possibly at a later date. According to tradition the undulating rim was used to hold wine glasses upside down in water to keep them cool. They were popular from 1680–1730 although they experienced a resurgence in the 19th century. The name reputedly derives from a Scottish man, known as ‘Monsieur Monteigh’, who wore a choker with a scalloped hem.

Edward Farrell (c. 1779–1850) rose to exalted heights during a period of increased interest in classical art and history spurred on by the Grand Tours of Europe. His most significant commission was from Prince Frederick, Duke of York and Albany (1763–1827) in 1824. Just three years later in 1827 the Duke died and his collection was dispersed at an auction conducted by Christie’s. Several pieces from this auction are in the Victoria and Albert Museum. One piece in particular bears a striking resemblance: V&A Museum number: LOAN:GILBERT.852:1 to 3–2008

This set was reimagined by Farrell in around 1820 using much older silverware. It was not unusual to have silver redecorated, and as there are no retailers’ marks – which is common among Farrell’s works – this set was probably brought to Farrell by the original owner for modification.

冻酒器

Patrick Robertson
英国，爱丁堡
1782 年
银镀金
直径 54 公分

长柄勺

佚名工匠
伦敦
1728 年
银镀金
长 47 公分

由 Edward Farrell 在伦敦改造，约 1820 年

在圆形底座的交织表面上刻以葡萄藤、卷轴及卷叶图案；其主体部分装饰上酒神节的场景，醉酒的普蒂裸像骑着动物、演奏着乐器。冻酒器把手位置铸上女性人物，每边饰以莨苕叶。其甚具特色的波浪形边缘以铆钉连接，饰以狮面和扇贝壳装饰。

与冻酒器一套的长柄勺雕上大量的花卉于交织表面，顶端部分铸上相拥的维纳斯和丘比特。

冻酒器是一种带有扇形边缘的大型酒碗，其边缘通常是一体固定的，此冻酒器的边缘却以铆钉连接，估计可能是后来加上。传统而言，波浪形的口缘是用来将酒杯倒挂在水中以保持冰爽。冻酒器在 1680–1730 年间流行，又在十九世纪间曾经复兴。据说冻酒器的原文「Monteith」源自苏格兰人 Monsieur Monteigh，他常身穿着一件带有扇形边缘的斗篷。

得益于欧洲壮游时期，人们对古典艺术及历史愈发感兴趣，Edward Farrell (约 1779–1850 年) 的声望亦提高至一个新高度。他最具代表性的作品是来自约克及奥尔巴尼公爵弗雷德里克王子 (1763–1827 年) 于 1824 年的委托作品。三年后的 1827 年，公爵逝世，其藏品在佳士得拍卖会上分销。部分藏品后来落入维多利亚与艾伯特博物馆。他们其中一件藏品与这个冻酒器的特征非常相似，请参阅维多利亚和艾伯特博物馆藏品编号：LOAN:GILBERT.852:1 to 3–2008。

这套作品是 Farrell 在 1820 年左右以更古老的银器重新设计。将银器作品重新装饰并非罕见，而且作品上没有分销商落款，这情况在 Farrell 的作品中很常见。这件作品很可能是由其持有者带到 Farrell 重新装饰。





148

LYMS-127
John Bridge
London
1827
Diameter 42cm

This circular wicker-work basket has been heavily applied with cast fruiting vines around the rim suggesting that it was intended to be used for fruit, rather than the usual cakes. There is a substantial pail handle modelled as a vine branch topped with a Duchess coronet over the cast initials 'H St A'.

The plain centre has been inscribed with a verse;

'In love connubial formed to live and Last, This gift records a blissful twelve months past We claim then boldly claim thy fitch Dunmow First of the blest who keep they marriage vow! June 10th, 1828'

This basket was a gift from William Beauclerk, 9th Duke of St Albans (1801–49) to his wife Harriet Mellon (1777–1837) on the occasion of their first anniversary.

Harriet who had been an actress in at Drury Lane, London married Thomas Coutts (1735–1822), the founder of Coutts' Bank, in c. 1815. After his death in 1822 she inherited one of the finest collections of silver in the UK in addition to a substantial stake in the family bank where she played an active role. In 1827 she married secondly William Beauclerk, 9th Duke of St Albans (1801–49) who was 22 years her junior. Upon her death in 1837 her fortune passed to step-granddaughter Angela Burdett-Coutts, 1st Baroness Burdett-Coutts (1814–1906).

At the Coutts dispersal sale at Christies in 1914 it was purchased by a Mr Heming, very possibly one of the Hemings from Heming & Co, a famous Regent Street retailer. It was subsequently in the collection of Walter Samuel, 2nd Viscount Bearsted (1882–1948).

John Bridge
伦敦
1827 年
直径 42 公分

这圆形柳条篮边缘饰以大量水果藤纹铸饰，说明此篮应为盛载水果用，而非平常的糕点篮。带有坚固的提篮手把，手把铸以葡萄枝形，顶部字母「H St A」上带公爵夫人冠饰。

提篮中央平坦处刻上诗句：

「夫妻之爱活之至尾， 以此礼记过去十二蜜月， 我们大胆祈求盟誓作证， 证实佳偶永记成婚誓言！ 1828 年 6 月 10 日」

此篮是由圣奥尔本斯第九代公爵 William Beauclerk (1801–1849 年) 于纸婚赠予妻子 Harriet Mellon (1777–1837 年) 的礼物。

Harriet 曾于伦敦德鲁里巷（皇家剧院）担任演员，并于约 1815 年嫁予顾资银行创办人 Thomas Coutts (1735–1822 年)。在 1822 年丈夫去世后她继承了全英国其中一批最精妙的银器收藏，以及她所活跃于的家族银行中为数可观的股份。她于 1827 年再婚予 St Albans 第九代公爵 William Beauclerk，而公爵年龄比她小 22 岁。她在 1837 年过身后，她的财产继承予其继孙女，Burdett-Coutts 第一男爵夫人 Angela Burdett-Coutts (1814–1906 年)。

当 Coutts 家族旧藏于 1914 年佳士得拍卖时，此篮由 Heming 先生购得，他极有可能是摄政街著名零售商 Heming & Co 中 Hemings 家族一员。其后此作品成为 Bearsted 第二代子爵 Walter Samuel (1882–1948 年) 旧藏。



149

LYMS-H-150

Anglo-Indian

Early 19th century

Silver-gilt

Height 21cm

This pair of filigree cassolettes are adorned on either side with festive garlands terminating in distinctly contented-looking goats' heads. On four bun feet, the stepped spare foot is decorated with simulated lotus leaves. The body is formed as a grill infilled with filigree swirls. Atop each is a reversible finial, one side terminates in a bud, the other is a candleholder.

This design was made popular in England Scottish architect Robert Adam (1727–92). Birmingham industrialist Matthew Boulton (1728–1809) produced similar cassolettes in ormolu-enriched marble in reasonably large numbers indicating their popularity.

These examples were commissioned in India through the East India Company to adorn bedrooms in the 'Etruscan Columbarium fashion' which was popular towards the end of the 18th century.

英印工匠

十九世纪早期

银镀金

高 21 公分

这对金银丝制的花瓶两边皆饰以节日花环，瓶肩位置铸上公羊头。在四个小圆脚支撑，踏脚之上装饰着荷叶图案。花瓶瓶身以格栅制成，布满金银丝的旋涡纹。在每边均有一个倒转的顶饰，其中一个为终止发芽的植物，另一个是烛台。

这款设计由苏格兰建筑师 Robert Adam（1727–1792 年）在英国引起热潮。伯明翰实业家 Matthew Boulton（1728–1809 年）制造了大量由仿金铜及大理石制、类似这件作品的花瓶，说明其时很受欢迎。

这对作品于印度由东印度公司委托制成，用以装饰卧室，以仿照在十八世纪末流行的伊特拉斯坎壁龛时尚。



150

LYMS-H-160
Frederick Elkington
Birmingham, England
1870
Silver and cut-glass
Height 32cm

Oval in form this centrepiece is supported on four winged mythical creatures with feline masks and hooves. A rim, chased with palmettes, contains the original cut-glass bowl.

Frederick Elkington
英国，伯明翰
1870 年
银和切割玻璃
高 32 公分

这个甜品架呈椭圆形，以四个戴猫科面具及有蹄和的神秘带翼生物支撑。甜品架口缘饰以棕榈叶，上面安放一个切割玻璃皿。



151

LYMS-H-162

John Samuel Hunt

London

1849

Parcel-gilt

Width 45cm

This pair of trays are of oval form with richly cast rims applied with grotesque masks and paterae. On each end the cast bifurcated handles are similarly embellished. Both the rims and the handles have been augmented with partial gilding.

John Samuel Hunt

伦敦

1849 年

鎏金

宽 45 公分

这对托盘呈椭圆形，口缘位置铸以大量装饰，包括怪诞面具及圆盘形花瓣图案。每边末端铸以分叉把手，均采取相似的装饰。托盘的口缘部分及把手均有部分位置镀金。



152

LYMS-H-166

Charles Fox

London

1838

Silver-gilt

Height 20.2cm

This pair of wine-coolers are of a slightly bolstered shape supported on a foliate openwork cast foot. Hart's-tongue fern leaves surround the lower halves of the bodies. Two foliate and scroll handles are mounted on either side of each and a ruffled rocaille rim forms the top. Unidentified crests in Rococo cartouches are etched on both sides of each.

Both coolers have liners which create a cavity wall which would have been filled with iced water or salted crushed ice. Salting the ice reduces the temperature.

Charles Fox

伦敦

1838 年

银镀金

高 20.2 公分

这对冻酒器稍呈圆枕状，以镂空铸制叶形脚座支撑。其主体下半部分位置围绕着蕨叶。两端设有卷叶把手，上端口缘位置饰以石贝装饰。两边均刻上不能辨识的洛可可风卷涡状冠。

两个冻酒器皆设有空隙，制成一个空间，可以倒入冰水或者加盐的碎冰。将冰块加盐能降低温度。



153

LYMS-H-167
Benjamin Smith
London
1819
Height 27cm

This pair of campana-shaped wine-coolers with ovolo borders are neoclassical in form. Surrounding the bodies is a frieze of palmettes and each has a pair of stalk handles.

Both are etched on one side with the coat of arms of the Platt family of Wiggin in Lancaster.

Benjamin Smith
伦敦
1819 年
高 27 公分

这对冰酒器呈铃铛形，设有圆凸包角，颇具新古典主义风格。主体的横饰带位置饰以棕榈叶，两端各设一个树茎形把手。

两个冻酒器上的其中一边各刻上来自兰卡斯特威金 Platt 家族的纹章。

 A Pair of William IV Wine-Coolers
威廉四世冻酒器一对



154

LYMS-H-180

Joseph & John Angell

London

1834

Height 25cm

Cylindrical in form, raised on four cast feet and pierced with bulrushes. The cast vine handles are connected by a band for fruiting vines. A cast Rococo flaring and undulating shell rim surrounds the top.

Engraved on each side is the coat of arms of Robinson impaling Moore. This piece once belonged to Sir Richard Robinson, 2nd Baronet (1787–1847) and Lady Helena Eleanor Moore (d.1859) who lived in Rokeby Hall, County Louth, Ireland.

Joseph & John Angell

伦敦

1834 年

高 25 公分

冻酒器呈圆柱形，以四个饰以芦苇的铸制脚座支撑。其铸制藤形把手与主体上的葡萄藤相连，口缘位置围绕着洛可可风格装饰和波浪形贝壳图案。

两边刻上 Robinson 及 Moore 的纹章。这对冻酒器曾是 Robinson 家族第二代男爵 Richard Robinson（1787–1847 年）和 Helena Eleanor Moore 女士（逝于 1859 年）的旧藏，他们居于爱尔兰劳斯郡的 Rokeby Hall。



155

LYMS-H-243

G. R. Collis & Co.

Birmingham, England

1838

Width 58cm

This highly chased tray has been embellished with a profusion of elements relating to hunting and the countryside. An unusually wide range of flora including oak, roses, fuchsia, acanthus, shamrock, forget-me-nots and thistles abound. The tray is further chased with doves, squirrels, deer, hounds, rabbits, pheasants, geese, snipe, mute swans and a setter. Either side of the central family crest are two scenes, one of a deer stalker with a kill in highland dress, the other of three hounds resting in front of a fire. The rim and handles are further decorated with foliage, flowers and bacchanalian masks.

The coat of arms belonged to Richard Paul Hase Jodrell, Baronet (1818–55) of Sall House in Norfolk. He married Lady Anna Moore (b. 1828) in 1848, daughter of Stephen Moore (1792–1883), 3rd Earl of Mount-Cashell, County Tipperary, Ireland.

G.R. Collis & Co.

英国，伯明翰

1838 年

宽 58 公分

这雕饰繁复的托盘采用大量包括乡村及狩猎元素的图案。饰以种类繁多的植物，如橡木、玫瑰、倒挂金钟属植物、蕺菜叶、三叶草、勿忘草和蓟。托盘中还有鸽子、松鼠、鹿、猎犬、兔子、野鸡、鹅、鹫、疣鼻天鹅和长毛猎犬。中央位置的纹章两侧刻上两幅景象，一幅是身穿苏格兰高地服饰，带着猎物的猎鹿人；另一幅是三只猎犬在篝火前休息。托盘口缘位置和把手均饰以叶形图案、花卉和酒神面容。

其纹章属于诺福克 Sall House 男爵 Richard Paul Hase Jodrell (1818–1855 年)。他在 1848 年迎娶了爱尔兰蒂珀雷里郡第三代伯爵 Stephen Moore (1792–1883 年) 的女儿 Anna Moore (1828 年出生)。



156

LYMS-H-252

Cup

Daniel Pontifex
London
1802
Silver-gilt
Height 45cm

Cover

Maker Unknown
London
1828
Silver-gilt

This circular cup is supported on a square pedestal base and has part fluted sides. The rim has been cast and cased with fruiting vines. On either side, foliate and scroll handles terminate in lion masks. Unusually this piece has a later-produced cover which was undoubtedly made for the piece.

Originally in the collection of Walter Samuel, 2nd Viscount Bearsted (1882–1948) who lived at Upton House in Warwickshire.

杯

Daniel Pontifex
伦敦
1802 年
银镀金
高 45 公分

杯盖

佚名工匠
伦敦
1828 年
银镀金

杯呈圆形，以方形底座支撑，侧边采用部分凹槽设计。其口缘位置铸以葡萄藤图案。杯两边的卷草纹把手上饰以狮面装饰。这件作品有不寻常的地方，它有一个后期制成的杯盖，而这无疑是为这件作品制作的。

这件作品曾是第二代子爵夫人 Walter Samuel (1882–1948 年) 的旧藏，她居于华威郡的 Upton House。



157

LYMS-H-254

Emile Sanner

Paris

c. 1900

Height 40cm

This simple tapering ewer is chased with rocaille on the lower half of the body and below the rim in a very similar fashion to the circular basin. Completed with an acanthus adorned scroll handle.

Emile Sanner

巴黎

约 1900 年

高 40 公分

这个简约圆锥形水注的壶体下半部分饰以石贝图案装饰，口缘下方的装饰与圆盘上的图案非常相似。其卷状把手则饰以茛苕叶图案。



158

LYMS-H-255
Benjamin Smith
London
1849
Height 30cm

This campana form wine-cooler is supported on a rocaille foot. Heavy realistically cast applied fruiting vines surround the main body. The matching rocaille cast rim forms the top with sea-spray borders. See LYMS-012 for a similar example.

Benjamin Smith
伦敦
1849 年
高 30 公分

这个冻酒器呈铃铛形，以石贝装饰制成的脚座支撑。冻酒器主体部分铸上大量逼真的葡萄藤。其口缘位置饰以与主体部分配搭的波浪形设计。类似例子见 LYMS-012。



159

LYMS-H-256

Shreve & Co.

San Francisco, United States

c. 1899

Height 33cm

This Arts and Crafts punch bowl has a shaped circular form with a carefully hammered surface. Applied throughout are *trompe l'oeil* riveted strapwork which give this piece a hand-hewn feel. Engraved to one side with the letter 'F' and dated 1899.

Shreve & Co.

美国，旧金山

约 1899 年

高 33 公分

这个美术工艺运动风格的酒碗呈圆形，碗体表面采用锤打方式精心制成。酒碗采用「视觉陷阱」设计，其铆接部份使人产生作品是手工制作的错觉。酒杯一边刻上字母「F」和年份 1899 年。



160

LYMS-H-257

Probably Robert Gainsford

Sheffield, England

1823

Diameter 30cm

This campana-shaped wine-cooler is supported on a shaped circular foot. Both the base and the body have been heavily embossed with Rococo scrolls, flowers and foliage around a rocaille cartouche. Two bifurcated reeded handles adorn either side.

An unidentified crest is engraved in the cartouche with the words 'Deo Omnia'.

推测由 Robert Gainsford 制作

英国，谢菲尔德

1823 年

直径 30 公分

冻酒器呈铃铛形，以圆形底座支撑。其底座及主体饰以大量洛可可风格涡卷图案及花叶装饰。两端各有一个分叉带凹槽的把手。

作品上刻上身份不明的纹章及「Deo Omnia」字词。



161

LYMS-H-258

H. Fres & Cie

Paris

c. 1900

Height 32cm

This tapering cylindrical wine-cooler on a circular foot has been chased with a geometric pattern and embellished with applied lion masks. Two side scroll handles terminate with masks of bearded men.

Originally retailed by Boin-Taburet in Paris.

H. Fres & Cie

巴黎

约 1900 年

高 32 公分

这个圆柱形冻酒器顶部收窄，以圆形脚座支撑，上面饰以几何图形及狮面装饰。其两端各有一个涡卷把手，较上位置饰以满面胡须的男性面容。

作品曾由 Boin-Taburet 于巴黎销售。



162

LYMS-H-259

Benjamin Smith II & Benjamin Smith III

London

1818

Silver-gilt

Height 46.5cm

This vase-shaped wine-cooler is raised on an applied base of three reclining lions cast with wings. An elaborate classical frieze of warriors, musicians playing lyres and animals surrounds the main body amidst further foliage and feasting symbols. Two reeded foliate stalk handles adorn either side. On top, the rim is formed of fruiting vines and topped with a stepped domed lid with a vine finial.

Benjamin Smith II & Benjamin Smith III

伦敦

1818 年

银镀金

高 46.5 公分

冻酒器呈花瓶状，底座饰以三个铸制、躺着的带翼狮子。其主体上围绕着古典战士、正在弹奏竖琴的音乐家和动物，又饰以叶形图案及盛宴的符号装饰。两边各设有一个带凹槽的叶茎状把手。作品上方的口缘饰以葡萄藤，附设一个呈阶梯形式的盖子，顶饰位置为带藤葡萄。



163

LYMS-H-267

Robert Garrard I

London

1807

Height 45.5cm

This elaborate pedestal centrepiece is supported by a square base with four paw feet. Each side has a lozenge with a coat of arms and an inscription in addition to further friezes and embellishments. Four eagles form the central column supporting a wide shallow dish with four reeded handles.

The inscription reads 'To Sir Richard Neave Bart from the Proprietors of the London Dock by the Unanimous Vote of a General Meeting on the 25 July 1806 in Testimony of Their Sincere Gratitude for his Services During Many Years as Chairman of the Court of Directors'.

Sir Richard Neave 1st Baronet (1731–1814) was a member of a successful family of London merchants. He served on a number of important boards such as the Hudson Bay Company and the Bank of England, which he eventually became governor of in 1783.

Robert Garrard I

伦敦

1807 年

高 45.5 公分

这件精心制作的摆件以方形底座支撑，附设四个爪状脚座。作品的每一边皆刻上菱形花纹，并进一步饰以纹章和铭文点缀。其中心柱干设有四只鹰支撑着上面宽而浅的盘子。盘子上方设有四个带凹槽的把手。

作品上刻着一句铭文，大意为「1806 年 7 月 25 日伦敦码头业主股东大会一致通过决议，将这件作品呈予 Richard Neave Bart 爵士，以表示他们衷心感谢爵士担任董事会主席多年的贡献。」

Richard Neave 第一代男爵（1731–1814 年）来自伦敦一个成功的商业家族。他曾在哈德逊湾公司及英格兰银行等多个重要董事会任职，他最后更于 1783 年成为英格兰银行总裁。



164

LYMS-H-268

Edward, Edward Jr., John & William Barnard

London

1839

Height 52cm

This centrepiece stands on a triform base with three acanthus-clad scroll feet. The classical female figures stand outward-facing holding an openwork basket with cast wildflowers.

The coat of arms of Bolitho quartering Borlase and Trevillian was engraved for William Bolitho (1773–1856) who, along with his elder brother, was granted the coat of arms in 1851. William was a banker in Ponsandane and Penzance in Cornwall.

Edward, Edward Jr., John & William Barnard

伦敦

1839 年

高 52 公分

这个摆件以三角底座支撑，配以饰以茛苕叶的涡卷状座脚。作品设有经典的女性角色，她们朝外站立，握着一个镂空的花篮，花篮上铸有野花。

Bolitho 纹章上的四分之一分别有 Borlase 及 Trevillian 标志，为 William Bolitho（1773–1856 年）和他的哥哥在 1851 年被授予的纹章。William 是一位康瓦尔郡 Ponsandane 和 Penzance 的银行家。



165

LYMS-H-269

Neresheimer & Sohnes

Hanau, Germany

1898

Silver-gilt

Height 74cm

This spirally-fluted baluster form flagon has an intricate frieze of angels playing musical instruments, each one different. The handle is formed by a mythical reptile which is latched onto the hinge. On top there is an architectural structure, reminiscent of medieval gothic buttressing, containing an eagle.

Neresheimer & Sohnes specialised in producing exquisite reproductions of historic pieces of silver and pieces of historical fantasy.

Imported to England by Berthold Muller, Chester.

Neresheimer & Sohnes

德国，哈瑙

1898 年

银镀金

高 74 公分

酒壶带螺旋槽，呈瓶状，上面饰以复杂的装饰，包括各个造型不同，正在演奏乐器的天使。把手位置连接着铰链盖，制成神话中爬行生物形态。顶部有一个建筑结构，令人联想到中世纪哥德式扶壁，内部有一只鹰。

Neresheimer & Sohnes 擅于制造精美的银器古物复制品和具历史感的幻想制品。

作品由切斯特的 Berthold Muller 引进到英国。

 A Victorian Silver-Gilt Sideboard Dish
维多利亚时代银镀金餐柜盘



166

LYMS-H-270
James Garrard
London
1885
Silver-gilt
Diameter 51.5cm

With a dished centre, the borders have been chased and cast with shells and foliage in the French Regency style.

Originally in the collection of Jean-Pierre François, banker and advisor to French President François Mitterrand (1916–96).

James Garrard
伦敦
1885 年
银镀金
直径 51.5 公分

盘中心部分边缘位置铸以法式摄政风格的贝壳和叶形图案。

作品曾是银行家及法国总统顾问 Jean-Pierre François (1916–1996 年) 的旧藏。



167

LYMS-H-286

Maker Unknown

Austrian or French

c. 1880

Silver and silver-gilt

Height 45cm

A shallow bowl garlanded with oak branches is supported by four flower and foliate brackets. Sitting on acanthus leaves halfway up the column are four *putti* holding a garland of flowers. Four pierced scroll and foliate feet for the base with a circular fruit garland above.

佚名工匠

奥地利或法国

约 1880 年

银和银镀金

高 45 公分

以橡树枝环绕的浅碗由四个花叶形的托架支撑。在柱干中间位置，有四个手持着花环的普蒂裸像坐在茛苕叶装饰上方。底座位置由四个卷叶脚座组成，较上位置环住一个圆形水果花环。

 A Group of Austrian Silver and Silver-Gilt Drinks Trays
奥地利银和银镀金饮品托盘一套



168

LYMS-H-287

Joseph Carl Klinkosh

Vienna

c. 1880

Silver and silver-gilt

Maximum diameter 39.5cm

This set comprises a large drinks tray and three silver-gilt condiment trays. With receivers for 12 glasses and two decanters it has a finely pierced gallery with anthemions. A pair of matching condiment plates have a double-dished centre and are engraved with fruiting vines and a coat of arms topped with a baron's coronet to the centre. The remaining dish is of a similar design with the same crest.

Joseph Carl Klinkosh

维也纳

约 1880 年

银和银镀金

最大直径 39.5 公分

这套用具包含一个盛载饮料的大托盘和 3 个银镀金的调味品盘。托盘上有 12 个玻璃杯座和 2 个酒瓶座，配合精致的棕榈叶镂空设计。那对调味品盘有双碟形中心，刻上葡萄藤和纹章，及上面刻有男爵宝冠的纹章于正中央。余下的碟采用相似设计，并刻上一样的纹章。



169

LYMS-H-288

Tiffany & Co.

New York, United States

c.1860

Silver and glass

Height 73cm

This *epergne* has a domed base supported on four scroll feet and is chased with oak leaves, acorns and ivy on a matted background surrounding a cartouche engraved with the initials 'JN'. An onion-shaped stem supporting a circular plateau is decorated with four lion masks issuing the four lower branches terminating in four cut-glass bowls. A further central trumpet stem supports a larger cut-glass bowl. The mirror plateau is similarly chased and on four anthemion scroll feet.

Tiffany & Co.

美国, 纽约

约 1860 年

银和玻璃

高 73 公分

这个摆件设有拱曲的底座，以四个涡卷脚座支撑。其交织表面上饰以橡叶、橡子和长春藤，并围绕着一个刻着缩写「JN」的装饰框。其洋葱状的柱干支撑着一个圆形银盘，上面饰以四个狮面。狮面又延伸出四个下分枝，安放着四个雕花玻璃碗。银盘上方的柱干支撑着较大的雕花玻璃碗。下方带镜摆件采用相似设计，并以四个卷叶脚座支撑。



170

LYMS-H-289
Richard Rugg

London
1761
Diameter 67cm

This very large silver salver is on four foliate scroll feet with a shaped gadrooned border cast with shells and scrolls. The centre has been engraved with the coat of arms of the Duke of St. Albans which indicates it may have belonged to George Beauclerk, 3rd Duke of St. Albans (1730–86). See LYMS-127 for another piece from the St. Albans Collection.

Richard Rugg

伦敦
1761 年
直径 67 公分

这个大型银制饰托盘以四个卷叶脚座支撑，边框位置采用卵形刻纹设计，铸以贝壳和涡卷形装饰。其中心位置刻上 St. Albans 公爵的纹章，显示这件作品可能属于 St. Albans 第三代公爵 George Beauclerk（1730–1786 年）所有。另一 St. Albans 旧藏请见 LYMS-127。



171

LYMS-H-297

Atkin Brothers

Sheffield, England

1894

Width 52cm

This shaped oval tray on four paw feet has a gadrooned border intermittently cast with shell and foliage. Protruding from either end are two foliate handles. The centre has been engraved with rococo scrolls and foliage around a cartouche bearing the initials 'DSM'.

Atkin Brothers

英国，谢菲尔德

1894 年

宽 52 公分

托盘呈椭圆形，以四个爪状脚座支撑。其口缘位置采用卵形刻纹，间隔地铸上贝壳和叶形图案。两边末端延伸出两个叶状把手。其中间位置刻上洛可可风格的卷轴与叶形图案，并围绕着缩写「DSM」。



172

LYMS-H-303

Charles Harleux

Paris

c. 1890

Maximum height 59cm

This set comprises one large centrepiece with two slightly smaller versions. Each has a stepped, shaped oval base on four fluted feet. Sitting back to back two female figures in classical dress support a semi-fluted central dish chased with foliage. A receiver in the form of flames holds a trumpet-shaped glass dish.

At the time this set was made they would have been considered a little out of fashion. It is possible these were commissioned to complement an existing table service or interior.

Charles Harleux

巴黎

约 1890 年

最大高度 59 公分

这套摆设包含一个大型摆件和一对较小而相同设计的摆件。每件摆件均设呈椭圆形的梯形底座，并以四个带凹槽的脚座支撑。有两个身穿古典服饰，背对背的女性支撑着中间半凹槽、饰以叶形图案的银盘。其火焰状架座安放着一个喇叭状的玻璃盘。

在这套作品推出的时候，其设计风格已略为过时。这套作品有可能是被委托制造出来配合当时已有的餐具，或成为内部配件。



173

LYMS-H-305

Wilson & Gill, Ltd.

London

1909

Silver and silver-gilt

Centrepiece height 43cm

This set comprises a large centrepiece bowl on a stand and a pair of smaller similar examples. On triform stepped bases with three paw-footed supports topped with winged creatures, the larger example has an additional finial in the form of Mercury. Each stand supports an openwork receiver pierced with Vitruvian scrolls for a circular dish with bound garlands and applied at intervals with masks. The detachable bowls are relatively plain with applied masks and beaded rims.

Wilson & Gill, Ltd.

伦敦

1909 年

银和银镀金

中央摆件高 43 公分

这套摆件包含一个大型摆件碗连架和一对设计相似但较小的摆件。摆件底座为梯式，呈三角状，设有三个爪状脚座，上面支撑着三只带翼生物。最大的那件设额外一个墨丘利（罗马神话中的神）装饰。每个碗架之上均设有一个镂空带维特鲁维式涡纹碗座，用作摆放圆碗，上面以花环和间隔面具装饰。上方可拆卸的碗相对上较为简洁，饰以面容和卵形刻纹。



174

LYMS-H-310

Thomas Hannam & John Crouch (II)

London

1804

Width 42cm

Oval in form on four scroll feet with a gadrooned border and foliate leaf-capped side handles on either end. The centre has been engraved with a border of scrolling foliage, and an unidentified coat of arms within a cartouche.

The underside has a later inscription which reads, 'Presented to Philip Harold Wade, Director & Manager of the National Discount Co. Ltd., Chairman of the London Discount Houses Committee from 1922 to 1925 and dated December 1923'.

Thomas Hannam & John Crouch (II)

伦敦

1804 年

宽 42 公分

托盘呈椭圆形，以四个涡卷脚座支撑，边框采用卵形刻纹设计，两端各设一个叶形把手。中间碟部位置的边缘刻以卷叶图案；中间则刻有一个身份不明的纹章。

底面位置刻上一个后加的铭文，为「于 1923 年 12 月赠序 National Discount Co. Ltd. 总监及经理、1922 到 1925 年 London Discount Houses Committee 主席 Philip Harold Wade」。



175

LYMS-H-323

Emile Puiforcat

Paris

20th century

Silver-gilt

Maximum height 26cm

In the Regency style, the casque-shaped ewer has a hexagonal foot and leaf-capped scroll handle. The lower half of the body is applied with cut-card work on a matted ground. The upper half have been carefully engraved with diaper work and foliage.

Each of the tapering cylindrical beakers have slightly flaring rims and are supported on cast circular feet.

Contained in their original green leather case.

Emile Puiforcat

巴黎

二十世纪

银镀金

最大高度 26 公分

这套作品呈摄政风格，其盔状水注设有六角形的底座和卷叶形把手。作品主体的下半部分在交织表面上应用了刻片工艺；上半部分则精心刻上菱形和叶形图案。

每个锥形圆柱烧杯口缘略开，并铸造圆脚支撑。

这套作品配有原装的绿色皮革盒。



176

LYMS-H-325

Edward Barton

London

1829

Diameter 66cm

This shaped circular salver on four acanthus and dolphin feet has a heavily cast and chased rim with woodland scenes of hunting and mythological stories intermittently interrupted by Bacchic masks. The centre has been flat-chased with Rococo scrolls and foliage around a coat of arms.

The coat of arms belongs to John Hearle Tremayne (1780–1851) and his wife Caroline Matilda (d. 1864), daughter of Sir William Lemon, 1st Baronet of Carclew (1748–1824). They lived at Heligan in Cornwall, now famed for its garden.

The presentation inscription reads: *'In Grateful and Affectionate Remembrance of a Much Regretted Friend Francis, Lord de Dunstanville and Basset...5th February 1835'*.

Francis Basset, 1st Baron de Dunstanville and Basset (1757–1835) of Tehidy, Cornwall, was a major political figure. He is a frequently occurring character in the Poldark novels by Winston Graham.

Edward Barton

伦敦

1829 年

直径 66 公分

这个托装饰盘呈圆形，以四个饰以莨苕叶和海豚的脚座支撑。托盘采用了大量装饰，边缘位置铸上森林狩猎场景和神话故事等装饰，并间隔地饰以酒神面容。作品中间位置平刻上洛可可风格的卷轴和叶纹图案，围绕着一个纹章。

这个纹章属于 John Hearle Tremayne (1780–1851 年) 及其妻子 Caroline Matilda (逝于 1864 年)，卡勒夫第一代男爵 William Lemon (1748–1824 年) 之女。他们居于康瓦尔郡的 Heligan。Heligan 现在闻名于其花园。

作品刻上铭文，为「对一个非常遗憾的朋友 Francis, Lord de Dunstanville and Basset 满怀感激与深深怀念…1835 年 2 月 5 日」。

康沃尔 Tehidy 第一代 Dunstanville and Basset 男爵 Francis Basset (1757–1835 年) 是一位重要政治人物。他在 Winston Graham 笔下的波尔达克小说中经常出现。



177

LYMS-H-326

Robert Garrard II

London

1834

Diameter 66cm

This shaped circular salver stands on tree scroll feet and has a gadrooned rim interspersed with foliage cascading into a rocaille border. The centre is engraved with two coats of arms below a marquess' coronet. The salver is contained within its original case.

The coats of arms are those of Bruce quartering Brudenell, the second is unidentified. This piece was probably made for the 1834 marriage of Rt. Hon. Lord Ernest Augustus Charles Brudenell-Bruce, 3rd Marquess of Ailesbury (1811–86) and the Hon. Louisa Elizabeth Horsley-Beresford (1814–91).

Robert Garrard II

伦敦

1834 年

直径 66 公分

这个圆形托盘以卷树脚座支撑，口缘位置采用卵形刻纹设计，并饰以叶形装饰，与具洛可可风格的边缘串联在一起。中间侯爵宝冠之下刻上两个纹章。托盘安放在它的原装盒子之中。

其中一个纹章属于 Bruce，当中四分一有 Brudenell 标志，另一个纹章的身分不明。这件作品可能是在 1834 年为 Ailesbury 第三代侯爵 Rt. Hon. Lord Ernest Augustus Charles Brudenell-Bruce (1811–1886 年) 与 Hon. Louisa Elizabeth Horsley-Beresford (1814–1891 年) 阁下婚姻而制作。



178

LYMS-H-327

The Mauser Manufacturing Company

New York, United States

Early 20th century

Width 79cm

This shaped oval tray with shell and foliate borders is chased with sprays of roses and wildflowers. Applied at intervals with fairies supporting garlands of flowers and foliage forming blank cartouches.

The Mauser Manufacturing Company

美国，纽约

二十世纪初期

宽 79 公分

这个椭圆形托盘边缘位置饰以贝壳及叶形装饰，以及玫瑰和野花。托盘上间隔地饰以仙子托着花环，形成中空饰框。



179

LYMS-H-351

Eduard Steiter

Vienna

c. 1900

Width 94.5cm

This shaped oval tray has a border of moulded flowers and foliage intermittently augmented with open lattice work. The centre has been flat-chased with more foliage in the Rococo style. A later cartouche has been applied, possibly to cover an existing monogram.

Eduard Steiter

维也纳

约 1900 年

寬 94.5 公分

这个托盘呈椭圆形，边缘位置铸以花叶图案，并间隔地饰以镂空格饰。中央位置平刻着更多洛可可风格的叶饰。托盘有后来加上的饰框，可能是用来遮蔽原有的字母组合。



180

LYMS-001

Charles Boyton

London

1815–89

Height 64.8cm

Based on a vase unearthed at Hadrian's Villa in Rome in 1771, this vase has Bacchic masks and bifurcated twisted handles raised on a square foot. The rim is further decorated with cast and chased fruiting vines. The separate base, modified by Boyton in c. 1889 but dated 1815, is raised on four monopod griffin's paws and has four square cartouches engraved with two coats of arms, one out of view.

The first coat of arms is engraved on two sides with a seal and the motto '*Provincias Unidas del Río de la Plata*'. This seal represents the General Constituent Assembly of 1813 for the United Provinces of the Río de la Plata (River of Silver) in Argentina, which emerged from the May Revolution in 1810 and remained a province until 1831.

The second coat of arms is for the Earl FitzHardinge with the motto '*Justum et Tenacem*', meaning 'just and resolute'.

Charles Boyton

伦敦

1815–1889 年

高 64.8 公分

这个花瓶仿照 1771 年在罗马哈德良别墅出土的花瓶设计，饰以酒神面具，并有分叉扭曲手把置于方形脚座之上。口缘位置铸上及雕刻以葡萄藤。其可分拆方形底座由 Boyton 约在 1889 年修饰，但刻上 1815 年。底座以四个单腿的狮鹫支撑，上面饰以四个方形饰框，刻上两个纹章，其中一个已难以阅读。

第一个纹章刻在两边，内有印章和格言「*Provincias Unidas del Río de la Plata*」。这个纹章象征 1813 年阿根廷拉布拉他河（白银之河）的联合省的制宪议会，拉布拉他河从 1810 年五月革命后成立，直到 1831 年仍保留省地位。

另一个纹章属于 FitzHardinge 伯爵，内刻拉丁格言「*Justum et Tenacem*」，意指「公正而果断」。



181

LYMS-003

Robert Garrard

London

1881

Height 67cm

The circular body has a dolphin and green man¹ border around a plain centre and is raised on a shaped pedestal foot with chased tendrils and scrolling foliage in addition to mythical creatures. The cylindrical neck is cast and chased with Adam-style imagery. A shaped pail handle terminates in *putti* and tortoises.

Robert Garrard

伦敦

1881 年

高 67 公分

这个抱月瓶瓶身边缘饰以鱼龙和绿人¹，并围绕着设计平白的中间部分，以一个台形底座支撑，上面饰以蔓、卷叶及神话生物。圆柱形瓶颈位置，铸以亚当式装饰。其桶状把手末端饰以普蒂裸像和乌龟。

¹ Green Men are humanoid decorative masks composed of branches and leaves. Medieval in origin, they are closely associated with the English Jacobean revival in the mid to late 19th century.

¹ 绿人是由枝叶组成的人形装饰面具。源于中古时期，这装饰与十九世纪中到晚期英国雅各布复兴运动紧密相连。

 A William IV Silver-Gilt Cup
威廉四世银镀金杯



182

LYMS-004

Paul Storr

London

1834

Silver-gilt

Height 94.5cm

This cylindrical form cup stands on a lobed circular foot with a knopped stem ornamented with bearded masks between three curved foliate brackets. An intricate Roman battle scene has been chased around the main body of the cup with alternate shell and masks underneath. A lobed foliate rim is topped with a stepped domed lid complete with a finely cast centurion.

This piece is an example of historicism which is a school of art drawing inspiration from antiquity, sometimes recreating antique pieces. In this case, Storr has incorporated a combination of elements from both Roman and northern-European extraction. Its pair mate is in the Royal Ontario Museum.

Paul Storr

伦敦

1834 年

银镀金

高 94.5 公分

这件圆柱形作品，由圆形底座支撑，在三个卷曲叶纹支架之间，装饰上带胡须的面具及打结茎图案。杯体围绕刻上复杂的罗马战争场景，较下位置饰以贝壳和面具。杯的口缘位置饰以叶形图案，其较上位置设有梯式拱曲形杯盖，杯盖之上竖立着一个精制百夫长铸像。

这件作品是历史主义的例子之一，这类艺术流派会以古代为灵感，有时更会重制古董作品。在这件作品中，Storr 结合了罗马和北欧元素而成。其另一杯现藏于皇家安大略博物馆。



183

LYMS-005

John Edwards

London

1739

Silver-gilt

Diameter 50cm

This shaped circular silver-gilt sideboard dish has a heavily cast rim replete with imagery. Winged dragons are surrounded by Rococo scrolls, shellwork, foliage and flowers. Four masks of Venus at intervals complete the rim. The dished centre has been left plain with a circular band containing a cartouche inscribed with the initials 'GG'.

This piece once belonged to Gregory de Ligne Gregory (1786–1854) who lived at Harlaxton Manor, Lincolnshire. In his will he left it to Sir Glynne Earle Welby-Gregory 3rd Baronet (1806–75), Member of Parliament for Grantham.

John Edwards

伦敦

1739 年

银镀金

直径 50 公分

这个银镀金圆形盘的边缘位置有大量装饰且充满意象。带翼的龙被洛可可风格的涡卷、贝壳及花叶图案围绕，并间隔地饰以四个维纳斯面具。盘中间位置设计平白，在圆形的饰框上刻有卷涡雕饰，并刻上缩写「GG」。

这件作品是 Gregory de Ligne Gregory（1786–1854 年）的旧藏；他居于林肯郡的哈莱克顿庄园。在他的遗嘱中，他将这件作品赠予格兰瑟姆议会成员之一 Glynne Earle Welby-Gregory 男爵三世（1806–1875 年）。

 A Victorian Ewer and Basin
维多利亚时代水注带底座



184

LYMS-006

Charles Frederick Hancock

London

1855

Height 73.5cm

This vase-shaped ewer is supported on a circular foot surrounded by three galloping horses. Similar to LYMS-004, a Roman military scene surrounds the main body, and below is a classical frieze with vacant cartouches surrounded by laurel wreaths. The scene is topped with a rich garland of exotic fruit. Supporting the scroll and foliate handle with swan finial, there is a winged mermaid with a bifurcated and intertwined tail. Garlands, masks and foliage ornament the basin which has a dished centre, matted and chased with petalled motifs.

Although the piece was made by Hancock it was designed by Raffaele Monti (1818–81) who was a Milanese sculptor, author and poet. He was best-known for marble works, some of which exhibit his uncanny ability to portray fabric.

Charles Frederick Hancock

伦敦

1855 年

高 73.5 公分

这个水注呈花瓶状，以圆形脚座支撑。底座位置被三只正在奔跑的马围绕着。与 LYMS-004 相似，这个水注壶体围绕着罗马军事场景图案，较下方位置采用经典的横饰，以月桂冠围绕着装饰镜板。而场景的上方围绕着异国水果环装饰。花瓶以一个带翼的美人鱼铸像支撑着卷叶把手和天鹅顶端，牠带有分岔而纠缠的尾巴。水注盘饰以花环、面具和叶形图案，其中心位置交织纹饰以花瓣状图案。

虽然这件作品由 Hancock 制作，但其实是由 Raffaele Monti (1818–1881 年) 设计。他是一位米兰的雕刻家、作者及诗人。盛名于其大理石作品，当中部份描绘出如真实织物一般不可思议的能力。



185

LYMS-010

Paul Storr

London

1808

Silver-gilt

Height 52cm

Supported on a spreading circular foot, the part fluted bodies are cast and chased with ribbon-tied garlands of flowers, foliage and fruit emanating from eagle's mask side handles. The detachable spool-shaped lids are ornamented with foliate bead and dart borders and have domed covers with pineapple finials. Each has been differently engraved.

One engraving is the coat of arms of the Duke of Newcastle-under-Lyme for Henry, 4th Duke of Newcastle-under-Lyme K.G. (1785–1851) who married Georgina Elizabeth (d.1822) daughter of Edward Miller-Mundy Esq. (1750–1820) of Shipley, Derbyshire in 1807. The couple lived at Clumber Park in Nottinghamshire.

The second engraving is representative of the Baronets of Kilkerran in Ayrshire, Scotland.

The model for these cups is based on the drawings of Jacques Stella (1596–1657), which were published after his death by his daughter in 1667. These vases are a rare example of Rundell, Bridge & Rundell working in the Baroque style. The vast body of their work was inspired by the engravings of Giovanni Battista Piranesi (1720–78). A copy of the Jacques Stella engravings (*Livre de Vases*) is held in the Victoria and Albert Museum.

Paul Storr

伦敦

1808 年

银镀金

高 52 公分

作品以圆形脚底支撑，其主体部分采用凹槽设计，并铸以由花、叶及水果图案组成的花环，在两端位置设有鹰面把手。其可拆卸线轴形盖子饰以珠状、叶形、卵箭形图案，并采取拱曲形设计配搭菠萝形顶饰。各个杯上均设不同雕刻。

上面刻上的其中一个纹章属于 Newcastle-under-Lyme Henry 公爵 (1785–1851 年)，他 1807 年与德比郡 Shipley 的 Edward Miller-Mundy (1750–1820 年) 之女 Georgina Elizabeth (逝于 1822 年) 结婚。他们居于诺丁汉郡的 Clumber Park。

另一个雕刻属于苏格兰艾尔郡的 Kilkerran 男爵。

这对作品的原型来自 Jacques Stella (1596–1657 年) 的画作。在他逝世后，他的女儿在 1667 年将他的画公开。这些作品是 Rundell, Bridge & Rundell 罕见的巴洛克风格作品。他们大部份作品的灵感来自 Giovanni Battista Piranesi (1720–1778 年) 的雕刻。Jacques Stella 的其中一件雕刻作品「*Livre de Vases*」现藏于维多利亚与艾伯特博物馆。



LYMS-012

Benjamin Smith II

London

1831

Silver-gilt

Height 40cm

This campana form wine-cooler is supported on a circular foot ornamented with foliate swags. Heavy realistically cast-applied fruiting vines surround the main body and form two side handles. The rocaille cast rim forms the top with sea-spray borders. The engraved coat of arms belongs to Sir George Warwick Bampfylde (1786–1858) Baron of Poltimore in the County of Devon. He was elevated to the peerage in 1831: this might have been commissioned to celebrate this.

Benjamin Smith II

伦敦

1831 年

银镀金

高 40 公分

这个冻酒器呈铃铛形，以饰以叶形垂花饰的圆形底座支撑。冻酒器主体部分围绕着大片写实葡萄藤铸饰，并形成两端的把手。其上方口缘位置铸上具罗卡耶风格的波浪形边缘。作品上刻上的纹章属于德云郡 Poltimore 男爵 George Warwick Bampfylde (1786–1858 年)。他在 1831 年被跃升为贵族，推测这个冻酒器是为了庆祝这场合而委托制作。



187

LYMS-014

Benjamin Smith

London

1822

Silver-gilt, amethyst and hardstone

Height 45cm

The tapering stem and domed foot are heavily chased with Rococo flowers and scrolling acanthus leaves. A pierced foliate support for the top supports a hardstone top in the form of a pansy and is inlaid with amethyst and hardstones. On the base there is a further amethyst layer.

Adapted from a candelabrum.

Benjamin Smith

伦敦

1822 年

银镀金、紫水晶和硬石

高 45 公分

其柱干和拱曲底座矫饰以洛可可风格的花卉和卷叶图案。上面的叶饰镂空支撑一块硬石制三色堇花状设计，上面镶嵌着紫水晶和硬石。其底座上还有一块紫水晶。

此摆件由烛台改造而成。

 A French Silver-Gilt Trophy
法国银镀金奖杯



188

LYMS-020

Maker Unknown

Paris

1863

Silver-gilt

Height 60cm

佚名工匠

巴黎

1863 年

银镀金

高 60 公分

This vase-shaped trophy with domed lid stands on a circular base chased with trefoils and acanthus on a matted ground. The body is part fluted with a band of acanthus swags. It has a spool-shaped fluted neck topped with a lid on which sits a *putto* waving laurel garlands. Two scroll handles terminate in horse masks. Engraved with the words 'Grand Prix de Paris MDCCCLXIII'; 'Offert Par S.M. / L'Empereur'; and 'Won by The Ranger with 4,000 pounds added by the City of Paris'.

Made to commemorate the winner of the inaugural Grand Prix de Paris in 1863 which was won by The Ranger owned by Henry Savile (1820–81).

Although the maker of this important piece is unknown the importance of the commission suggests it must have been, made by one of the top silversmiths working in Paris at the time (possibly Odier, Christoffe or the Fanni re brothers).

这个花瓶状奖杯设有拱曲形杯盖，并在交织表面饰以三叶草和茛苕叶的圆形底座之上。杯体部分位置采用凹槽设计，又饰以茛苕叶垂花饰。杯颈位置呈线轴形，上方顶有一个盖子，顶饰部分铸有一个正坐着且摇动月桂冠的普蒂裸像。两端卷涡把手的末端饰以马面装饰。作品刻上「Grand Prix de Paris MDCCCLXIII」、「Offert Par S.M. / L' Empereur」及「The Ranger 胜出，获得由巴黎市政府额外奖励 4000 磅」。

这件作品制作以纪念 1863 年巴黎大赛首届优胜者。这次比赛由 The Ranger 胜出，马主为 Henry Savile (1820–1881 年)。

虽然不清楚制作者的身份，但因为这是一件重要的委托品，可以推测出是出自当时巴黎最顶级的银匠之手（可能是 Odier、Christoffe 或 Fanni re 兄弟手笔）。



189

LYMS-022

Joseph Chaumet

Paris

c. 1918

Height 35cm

This pair of circular wine-coolers are supported on cast and chased fluted feet. The *bombé* sides are cast with foliate panels and applied with ribbon-tied bellflower swags surrounding cartouches engraved with interlaced initials 'ARP' to each side.

This pair of wine-coolers was originally part of a dinner-service commissioned by Bolivian industrialist Simón Iturri Patiño (1860–1947) from Chaumet & Cie in 1918. They were once engraved with the monogram of Simón Iturri Patiño's wife Albina Rodriguez (1870–1953), and were re-engraved with the initials 'ARP' for their son Antenor Rodriguez Patiño (1896–1982). Simón Iturri Patiño was one of the world's wealthiest men in the 1940s with an estimated USD 81.2 billion in today's currency. Much of his wealth was amassed from mining.

Joseph Chaumet

巴黎

约 1918 年

高 35 公分

这对圆形冻酒器，以铸制带凹槽脚座支撑。其庞比曲线面铸以叶形装饰，又饰以系上缎带的风铃草垂饰，围绕着两边的饰框刻上缩写字母「ARP」。

这对冻酒器本是由玻利维亚工业家 Simón Iturri Patiño (1860–1947 年) 在 1918 年委托 Chaumet & Cie 制作的晚餐餐具套装的一部分。这对冻酒器曾刻上 Simón Iturri Patiño 的太太 Albina Rodriguez (1870–1953 年) 的字母组合，后来为他们的儿子 Antenor Rodriguez Patiño (1896–1982 年) 重刻上缩写「ARP」。Simón Iturri Patiño 是 1940 年代世上最富有的人之一，按现今市值计算，估计他财产高达 812 亿美元。他以采矿业累积其财富。



LYMS-024

Tiffany & Co.

New York, United States

1878-91

Height 50cm

This pair of ewers are on a circular foot chased with lion masks, swirls and foliage. Chased with romantic pastoral scenes, the body is replete with flowers and foliage. An angular handle has been applied with a ram's mask and terminates in an asparagus tips.

190

Tiffany & Co.

美国, 纽约

1878-1891 年

高 50 公分

这对水注以圆形底座支撑，饰以狮面、漩涡及卷叶图案。壶体围绕着浪漫田园风景并饰花叶图案。其带角的把手装饰公羊面，顶端位置则饰以芦笋形状。



191

LYMS-H-041

Maker Unknown

Possibly Hanau, Germany

Silver-gilt and Vernis Martin

Height 50.5cm

This highly unusual ewer has a bifurcated figural handle in the form of an embracing classical couple which appears to emulate the scene depicted on the body. The scene is thought to depict Neptune's ravishing of the maiden Caenis.

Vernis Martin is a special technique which was originally developed to replicate Asian lacquer work and latterly romantic and classical scenes. This process was named after the Paris-based Martin brothers who were active in the first half of the 18th century. Although they did not invent the process, they were however the most celebrated firm specialising in it. They were appointed *Vernisseurs du Roi* or Varnishers to King Louis XV (1710–74).

佚名工匠

德国，哈瑙

银镀金和马丁漆

高 50.5 公分

这个非比寻常的水注带分叉人形手把，以情侣相拥的仿古典形态呈现，有如人体素描场景。相信为描绘海王涅普顿对凯妮丝的迷恋。

马丁漆为一种源自仿制亚洲漆艺及其后浪漫及古典主义场景而发展出的特别工艺。这工艺得名于活跃在十八世纪上半叶巴黎的马丁兄弟。虽然他们并非这工艺的发明者，然而他们是专精于此工艺的最具盛名制作者。他们曾被国王路易十五（1710–1774 年）任命为皇室清漆师。



A Pair of Victorian Silver-Gilt Dessert Stands

维多利亚时代银镀金甜品架一对



192

LYMS-CO-009

John Hunt & Robert Roskell

London

1872

Silver-gilt

Height 19.5cm

This pair of trumpet-form dessert stands are on a circular base supported by three scroll, shell and foliage feet. Both have been ornamented with detachable cast fruiting vines and a basket weave body. Engraved with the crest of an eagle.

John Hunt & Robert Roskell

伦敦

1872 年

银镀金

高 19.5 公分

这对甜品架呈喇叭状，设有一个圆形底座，以及三个饰以卷叶和贝壳的脚座支撑。每个甜品架均设有可拆卸的铸制葡萄藤装饰和一个篮形织体。甜品架上也刻着鹰章。



193

LYMS-H-116

Carrera y Carrera

Spain

Late 20th century

18ct gold, rock crystal and gems

Height 30cm

Modelled as a dancing female standing on a rock crystal circular plinth with three foliate feet. She carries a mesh wrap fringed with ruby beads. Engraved on the base with 'oro 18 kts'.

Carrera y Carrera

西班牙

二十世纪晚期

18K 黄金、水晶及宝石

高 30 公分

此作品塑造为站立于三个卷叶足上设水晶底座之跳舞女性像。女性塑像披着饰以红宝石的网状流苏。底部刻上「oro 18 kts」。

 A Edwardian Silver-Gilt Centrepiece Bowl
爱德华时代银镀金中央摆件碗



194

LYMS-CO-010

Edward James Watherston

London

1902

Silver-gilt

Length 35cm

This oval-shaped centrepiece is in the form of an 18th century bread basket upon a more modern base with four pierced roccaille feet. Garlands of cast and chased flowers decorate each side. The feet of this piece are uniformly curved, suggesting that it may have been made to stand on a round base.

Edward James Watherston

伦敦

1902 年

银镀金

长 35 公分

这个摆件呈椭圆形，在十八世纪的面包篮设计形式上，采用更现代的底座设计，饰以四个镂空石贝装饰。摆件每边均饰以铸制花环。有趣的是，这个摆件的腿部一致地弯曲，说明它可能原本设于一个圆形底座之上。



195

LYMS-H-219

Tiffany & Co.

New York, United States

1923-47

18ct gold

Height 22cm

This trumpet-form vase has a flared foot and is embellished with a semi-reeded body and classical frieze. The initials 'LSD' are engraved on the body.

Tiffany & Co.

美国，纽约

1923-1947 年

18K 黄金

高 22 公分

这个喇叭形花瓶带火炬形足，并以半芦苇形瓶身及古典饰带点缀。瓶身上刻「LSD」字母。



196

LYMS-H-278

Maker Unknown

Retailed by Cartier

Paris

1970

Silver-gilt, quartz, pyrite and emeralds

Width 69cm

Standing on a substantial pyrite block, this piece is solid cast providing the essential support for the outstretched wings and substantial body. Made using the lost wax technique, each element was individually formed in clay and then pushed together while the clay was still wet. This is particularly evident from the numerous fingerprints throughout the piece. Two cabochon emeralds form the eyes which just catch the light under the heavy brow.

According to Cartier, this piece was made in November 1970.

佚名工匠

由卡地亚销售

巴黎

1970 年

银镀金、黑水晶、黄铁矿和祖母绿

阔 69 公分

鹰站立于坚固的黄铁矿石上，这作品为实心铸造以支撑展翼及其坚实躯干。以失蜡法制作，作品每个部件都以粘土独立塑形，然后在粘土仍湿润时组合而成。此工艺可以从作品上无数的指纹印中佐证。以两枚圆形祖母绿作为双眼，在深邃眉眼下一展光芒。

据卡地亚记录，此作品制于 1970 年 11 月。



197

LYMS-077

Edward Barnard & Sons Ltd.

London

1929

Height 53cm

This pair of pilgrim flasks are supported on oval gadrooned feet and have been decorated with lobed strapwork. A pair of male masks decorate the sides and are attached to suspension chains which lead to the domed cover. The top is completed with a bolster finial. Each flask has been engraved on one side with a coat of arms.

This form of flask, originally made of pottery or leather, is thought have been first used by the Romans, the chains allowing them to be carried over the shoulder. Similar examples have been found in China made from porcelain. From the 12th to 16th centuries, pilgrimages became popular in England and it is thought that pilgrims carried similar bottles for drinking water throughout their journeys. In the late 17th and early 18th century silversmiths started to recreate these bottles in silver. Huguenot silversmiths popularised the concept of the large pilgrim flask for use as display silver, arranged on side boards during formal banquets. Pierre Platel (1659–1719) created a number of designs for pilgrim flasks, some of which are in the Royal Collection and the Victoria and Albert Museum. This pair encompass elements of his designs borrowed by the Barnard's from these 18th century creations.

The engraved coat of arms belong to the Earls of Camperdown who were based at Camperdown Park, Dundee, Scotland.

Edward Barnard & Sons Ltd.

伦敦

1929 年

高 53 公分

这对抱月瓶由一个椭圆卵形足支撑并以叶状带饰点缀。瓶边设一对男性面具装饰，上以银链连系面具与圆顶盖上。顶端以套管添饰。各瓶一侧均刻上纹章。

这形式的抱月瓶起初由罗马人所取用，以陶瓷或皮革制作；其锁链让使用者可以携行于肩膀上。类似例子见于中国，以陶瓷制成。十二到十六世纪英国流行朝圣活动，朝圣者曾携带于此相近的水瓶作旅行饮水之用。在十七世纪晚期到十八世纪早期，银匠开始以白银重制这类抱月瓶。胡格诺银匠流行将大型抱月瓶在正式宴会中置于餐柜上，作装饰银器之用。Pierre Platel (1659–1719 年) 设计了一系列的抱月瓶，当中部份为皇家及维多利亚与艾伯特博物馆收藏。这对 Barnard 抱月瓶当中元素正是借鉴了 Platel 十八世纪的创作。

其纹章为坎珀当第一代伯爵所有，其封地位于苏格兰登地坎珀当公园。



Buccellati Animals: *Lavorazione A Pelo*

Gianmaria Buccellati (1929–2015), son of renowned silversmith Mario Buccellati (1891–1965), created this special technique, known as '*lavorazione a pelo*' or 'hair-like workmanship' to give the appearance of hair and feathers. Short filaments of varying widths are individually soldered onto an internal wirework frame. These pieces are made of .900 silver, as opposed to the usual .925 because the intense heat created by hours of soldering hours would melt the piece.

Sometimes embellished with planished or silver-gilt sections each piece depicts a realistic animal. The early examples were often in aggressive or defensive poses, newer examples tend to be more endearing.

Buccellati 动物系列：发丝工艺

Gianmaria Buccellati（1929–2015 年）为著名银匠 Mario Buccellati（1891–1965 年）之子，他创立了一种名为「*lavorazione a pelo*」或「发丝工艺」的特别技术，让作品能呈现毛发及羽毛质感，其工艺以不同宽度的短银丝独立焊接到作品内丝线框架上而成。这系列的作品以 .900 白银制作，不同于平常的 .925 白银，因为长时间焊接的热力会令白银溶解。

各作品均勾勒生动的动物形态，时而饰以浮雕或镀金。其早期动物作品多见于凶猛或防卫姿态，其较晚期例子的姿态造型则较温驯。



198

LYMS-026

Gianmaria Buccellati

Milan, Italy

20th century

Silver-gilt

Length 60cm

Gianmaria Buccellati

意大利，米兰

二十世纪

银镀金

长 60 公分



199

LYMS-027

Gianmaria Buccellati

Milan, Italy

20th century

Length 80cm

Gianmaria Buccellati

意大利，米兰

二十世纪

长 80 公分



Chapter 5: Other Accessories

第五章：其它用具



A Victorian Silver-Gilt Inkstand
维多利亚时代银镀金墨水架



200

LYMS-H-027

Robert Garrard II

London

1874

Silver-gilt and cut-glass

Width 32.8cm

This quatrefoil form inkstand is raised on four shell and scroll feet with a fluted gadrooned border. A central compartment has a hinged cover ornamented with two cast sighthounds. A pair of mounted and cut-glass ink bottles, one for black ink and one for red, sit in receivers on either side.

Robert Garrard II

伦敦

1874 年

银镀金和雕花玻璃

宽 32.8 公分

这个四叶形墨水架立于四个有贝壳装饰且有沟槽边框的外卷腿足之上。中间隔层设有铰链盖，盖上有两只猎犬。两边底座分别架设雕花玻璃墨水瓶，用以放置红墨及黑墨。





A Victorian Silver-Gilt Inkstand 维多利亚时代银镀金墨水架



201

LYMS-H-146

Edward James Watherston

London

1883

Silver-gilt

Height 15.5cm

This tri-form based inkstand is supported on three stylised dolphin feet. The partly fluted body has an acanthus and laurel cast rim. Finished with a domed hinged lid and bolster finial. There is a glass liner inside to receive the ink. During this period, most ink was made from oak galls which was slightly acidic and would react with silver. Therefore, silver inkstands always had glass liners or associated glass bottles.

Edward James Watherston

伦敦

1883 年

银镀金

高 15.5 公分

这个三足墨水架以三条抽象的鱼龙支撑。主体的部分以莨苕叶花纹及桂冠装饰边缘，通体以穹形铰链盖作结。墨水瓶内设玻璃胆，用以承载墨水。十九世纪的墨水主要以栎瘿制造，由于材料带有少量酸性并会与银产生化学反应，故当时的墨水瓶一般附有玻璃内胆或直接以玻璃瓶存放。



202

LYMS-H-157**Froment-Meurice**

Paris

Mid-19th century

Silver-gilt

Width 36cm

This shaped rectangular form inkstand is supported on four paw feet with a fine acanthus frieze. At either end there are two tapersticks terminating in swans. A mounted cut-glass box in the centre contains two inkpots and a pounce pot.

Pounce is a very fine powder, often made from cuttlefish or resin, which was used to smooth out fine paper and dry ink.

Froment-Meurice

巴黎

十九世纪中期

银镀金

宽 36 公分

此长方形墨水架立于四足，主体饰有莨苳叶纹样。两侧各竖立一根烛台，皆有天鹅依偎在下方。中间部分架设了一个雕花玻璃盒，内含两个墨水瓶和吸墨粉罐。

吸墨粉是一种非常幼细的粉末，一般以墨鱼或树脂所制，主要用作抚平纸张和弄干墨水。



A George V Treasury Inkstand

乔治五世宝物墨架



203

LYMS-H-098

Omar Ramsden

London

1924

Length 29cm

Rectangular in form and raised on four claw and ball feet the top is centrally hinged to reveal two silver topped glass inkwells on one side. The remaining space would have been used to store pounce (a powdered tree-gum used to prepare the paper), seals, sealing wax and pens. The very first 'Treasury Inkstand' was ordered in 1686 by Philip Hildyard (n. d.), then Lord Chamberlain, for the Treasury. This is now in the Government Art Collection.

The cover has been engraved with the badge and motto of Alliance Assurance in commemoration of their centenary '1824 Multi Societate Tutiores 1924'. Alliance Assurance now forms part of RSA Insurance Group.

As is typical of this silversmith's work there is a further inscription on the base which reads 'Omar Ramsden me fecit in urbe Londinii MCMXXIV' (Omar Ramsden made me in the City of London in 1924).

Omar Ramsden

伦敦

1924 年

长 29 公分

长方形盒子下面设球形四爪足，盒面中央为铰接形式，揭开其中一侧盖子，内藏两个银盖的玻璃墨水瓶。其余的空间可以用作收纳吸墨粉（一种树胶粉末用于预备纸张用）、印章、封蜡及钢笔。首个

「宝物墨架」由 Philip Hildyard（生卒年不详）于 1868 年订制，其后由张伯伦勋爵收藏。此例现藏于英国政府艺术收藏中。

盒盖刻上保障联盟（Alliance Assurance）徽章及格言，以纪念联盟成立 100 周年：「1824 Multi Societate Tutiores 1924」。保障联盟现为 RSA 保险集团旗下。

作为常见的银匠作品之一，作品底部亦有刻字：「Omar Ramsden me fecit in urbe Londinii MCMXXIV」，意指 Omar Ramsden 于 1924 年在伦敦市制造。



204

LYMS-H-174

William Bateman II

London

1837

Silver-gilt

Diameter 15.5cm

This circular inkstand is naturalistic in form, and the base has been etched with the leaves and distinctive tendrils of morning glory which also appears as applied mounts. There are three flowerheads, one forming a taperstick and two forming pen-rests. The inkbottle has a screw-off lid, which suggest that it might have been used for travelling. To one side, there is a simple loop handle surmounted with a butterfly and a detachable candle-snuffer.

William Bateman II

伦敦

1837 年

银镀金

直径 15.5 公分

此圆形墨水架走自然主义路线，底部铸上牵牛花的叶子和卷须。墨水瓶上设三朵花：一个是烛台，另外两个则是笔架。墨水瓶有一个可拧开的盖子，推测可便携。墨水架的一边亦有一个简约的环形把手，用蝴蝶作装饰并附有可拆卸的蜡烛罩。



A Victorian Silver-Gilt Inkstand
维多利亚时代银镀金墨水架



205

LYMS-H-356

John Mortimer & John Samuel Hunt

London

1841

Silver-gilt

Width 41cm

This shaped oval inkstand has a moulded base with a cast and chased flower and foliate border and two handles on either end. Three fruit-shaped ink containers with glass liners sit in receivers and floral finials. Each has been engraved on the lid with a cipher with a baron's coronet above.

John Mortimer & John Samuel Hunt

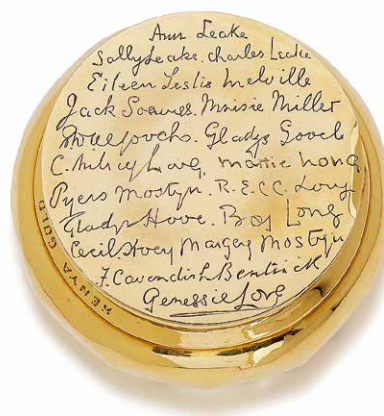
伦敦

1841 年

银镀金

宽 41 公分

这个椭圆形的墨水架有一个模压的底座，上面铸着花朵和叶缘，两端各有一个把手。三个水果状、内含玻璃胆的墨水瓶固定在花尖处。每个盖子上均刻上男爵的宝冠。



206

LYMS-124

Thomas Bradbury & Sons

Sheffield, England

1935

18ct gold

Height 5cm

A faceted circular paper weight on a round reeded base. The words 'Kenyan Gold' are inscribed on the base indicating the gold may have come from the Kakamega gold rush which took place in Kenya in the early 1930s. Before this period, gold was mined in on a small scale in Kenya but after the discovery of a rich gold seam in Kakamega the area saw a huge influx of miners and their families.

The underside has been inscribed with a list of names with the appearance of autographs which is typical of the period. The names read:

1. Ann Leake
2. Sally Leake
3. Charles Leake
4. Eileen Leslie-Melville
5. Jack Soames
6. Maisie Miller
7.
8. Gladys Gooche
9. C... Love
10. Mattie Long
11. Piers Mostyn (Sir Piers George Joseph Mostyn, 11th Bt (1893–1937))
12. R.E.C.C. Long
13. Gladys Hove
14. Boy Long
15. Cecil Stoey
16. Margery Mostyn (Lady Margery Mostyn née Marks (1896–1982))

Thomas Bradbury & Sons

英国，谢菲尔德

1935 年

18K 黄金

高 5 公分

设于圆形底座上的镇纸底部刻上「肯尼亚黄金」一词表明其黄金材质可能取自 1930 年代早期肯尼亚卡卡梅加淘金热时期。此前肯尼亚只有小规模采矿活动，但在卡卡梅加地区发现丰富黄金蕴藏后，即吸引大量矿工及其家人涌进该区。

镇纸底部刻上了一列名字，为当时常见的手写字体样式，分别有：

1. Ann Leake
2. Sally Leake
3. Charles Leake
4. Eileen Leslie-Melville
5. Jack Soames
6. Maisie Miller
7.
8. Gladys Gooche
9. C... Love
10. Mattie Long
11. Piers Mostyn (Sir Piers George Joseph Mostyn 爵士，第十一代男爵 (1893–1937 年))
12. R.E.C.C. Long
13. Gladys Hove
14. Boy Long
15. Cecil Stoey
16. Margery Mostyn (Margery Mostyn née Marks 女爵士 (1896–1982 年))



207

LYMS-125

Garrard & Co. Ltd.

London
1921
18ct gold
Length 28.5cm

This rectangular casket is raised on a Rococo stand consisting of four acanthus scroll feet with a wide anthemion and shell border. A brightly enamelled coat of arms of the City of London from the focal point on the front of main body and either end have been applied with the initials 'ML'.

The monogram 'ML' is for H.R.H. Princess Mary, Princess Royal, daughter of King George V (1865–1936), and later Countess of Harewood (1897–1965) and her husband Viscount Lascelles, later 6th Earl of Harewood (1882–1947).

An inscription on the back panel reads 'Corporation of the City of London. Presented with an Address of Congratulation to Her Royal Highness Princess Mary and Viscount Lascelles, D.S.O. On Their Marriage. Guildhall.E.6. 22nd February, 1922.'

This casket, now empty, would have originally contained a scroll granting The Earl and the Countess of Harewood the freedom of the city of London. The freedom of London is traditionally granted to high ranking members of the Royal Family, as well as distinguished members of the public.

Garrard & Co. Ltd.

伦敦
1921 年
18K 黄金
长 28.5 公分

此长方形置物盒置于洛可可风底座，下设四卷草足，带宽阔花状平纹与贝壳纹边框。亮丽的珐琅制伦敦市徽注目地置于盒身主体上，两端设有字母「ML」。

「ML」二字为乔治五世（1865–1936 年）之女 H.R.H. 玛丽长公主殿下缩写，亦即后来哈伍德伯爵夫人。其丈夫为拉塞尔斯子爵，亦即后来第六代哈伍德伯爵（1882–1947 年）。

盒背板上刻有文字：「伦敦市公司敬赠，祝贺玛丽长公主殿下与拉塞尔斯子爵 D.S.O. 大婚之喜。Guildhall.E.6.，1922 年 2 月 22 日。」

此盒内部现已空置，其时应有伯爵与哈伍德伯爵夫人获授予伦敦城荣誉自由名衔的卷轴。伦敦城荣誉自由名衔传统上授予重要皇室成员，以及受尊敬的公众人物。





208

LYMS-H-187
Frédéric-Jules Rudolphi

Paris
c. 1845
Width 26cm

This oval casket on four scroll and foliate feet is profusely cast and chased with snakes, snails, doves, crustaceans and serpents among ivy. On top, a woman holding a mirror reclines on a leopard.

Frédéric-Jules Rudolphi

巴黎
约 1845 年
宽 26 公分

这个椭圆形的小匣立于四个叶形涡卷脚足之上，通体铸上丰富多样的装饰，包括蛇、蜗牛、鸽子、甲壳类动物及在常春藤上游走的蛇。此外，顶部亦饰有一位拿着镜子的女性斜靠在一头美洲豹身上。



209

LYMS-CO-007

Franz Jauner

Vienna

c. 1850

Silver-gilt, lapis lazuli, ivory and gems

Inkstand length 19cm

This set, which comprises an inkstand, a snuffer, a bell, an ivory-bladed paperknife and a candlestick, has been inlaid with lapis lazuli among other gems. Figures on the inkstand depict the legend of St. George and the Dragon. St. George, with a female figure, is holding a coronet set with rubies and pearls. A dragon is on the left and two prisoners on the right.

This piece was presented by Franz Josef I (1830–1916) to Count Eduard Clam-Gallas (1805–91) and Clothilde von Dietrichstein (1828–99), daughter of Prince Joseph-Franz von Dietrichstein (1798–1858). Applied to the border is the coat of arms of Clam-Gallas and von Dietrichstein *accolé* below a Count's coronet, and the coat of arms of Franz Josef I Emperor of Austria (1830–1916).

Franz Jauner

维也纳

约 1850 年

银镀金、青金石、象牙和宝石

墨水架长 19 公分

这套装包含墨水架、蜡烛罩、小铃、象牙裁纸刀及烛台，均镶嵌了青金石和其他宝石。墨水架呈现了「圣乔治屠龙」的传奇故事，圣乔治手举镶嵌红宝石和珍珠的宝冠，身旁站着一名女性；左右两侧各有一条龙及两名囚犯。

这一套作品是奥地利皇帝法兰兹·约瑟夫一世（1830–1916 年）赠送给爱德华·克拉姆·葛拉斯伯爵（1805–1891 年）及法兰兹·约瑟夫·冯·迪特里希施泰因王子（1798–1858 年）之女克洛蒂尔·冯·迪特里希施泰因（1828–1899 年）的礼物。墨水架的边缘位置刻有一伯爵宝冠，宝冠之下除了有克拉姆·葛拉斯和冯·迪特里希施泰因的纹章，还有奥匈帝国皇帝弗朗茨·约瑟夫一世（1830–1916 年）的纹章。



LYMS-H-138

Omar Ramsden

London

1926

Silver and cedar wood

Length 20cm

This plain silver box has been engraved with two badges, one belonging to the Prince of Wales' North Staffordshire Regiment, and the second belonging to the 22nd London Regiment (The Queen's). Between them there is a banner which reads '*Pristinae Virtutis Memor*' meaning 'Mindful of Former Valour'. In addition, there is an inscription on the base which reads 'I was wrought for Major K.E.B. Mackenzie-Kennedy, M.C. by command of the officers of the 22nd London regiment (The Queen's) October 1926'. The interior is cedar to maintain atmospheric humidity for tobacco.

Kenneth Edward Bisdee MacKenzie-Kennedy (1886–1956) was an Indian-born veteran of WWI (1914–18), who was awarded the Military Cross. Silver was often given to a high-ranking military officials upon their retirement by their colleagues. Maj. MacKenzie-Kennedy turned 40 in 1926 making him eligible for retirement which may explain the commission.

Omar Ramsden

伦敦

1926 年

银和雪松木

长 20 公分

这款简约的银盒上刻了两枚徽章，一枚是属于威尔士亲王的北斯塔福德郡团，另一枚则是女皇伦敦第 22 团。两者之间的一面横幅，刻上「谨记以往的英勇」的拉丁文。另外，盒上亦刻了「于 1926 年 10 月受女皇伦敦第 22 团之命，为 Mackenzie-Kennedy K. E. B. M. C. 少校制作」。盒子内部以雪松制作，以维持存放烟草的适当湿度。

Kenneth Edward Bisdee MacKenzie-Kennedy (1886–1956 年) 是出生于印度的一战 (1914–1918 年) 老兵，曾获授军功十字勋章。高级军官退役时通常会获赠由战友送赠的银器。而 MacKenzie-Kennedy 少校在 1926 年已年届四十的退役年龄，因而亦解释这特制烟盒出现的原由。



211

LYMS-H-010

Barker Brothers Silver Ltd.
 Retailed by Garrard & Co. London
 Birmingham, England
 1950
 Silver and stainless steel
 Length 17.7cm

This pair of scissors are intricately chased with flowers and foliage and have gilt steel, razor sharp blades. Contained within their original gilt-tooled red leather fitted case. An inscription on the top reads 'FERODO LIMITED / CAERNARVON, 16TH MAY 1962'.

Originally from the collection of H.R.H. Princess Margaret, Countess of Snowdon (1930–2002), they were presented to her when she formally opened Ferodo Limited, Caernarfon, Wales. Ferodo Limited was a British manufacturer specialising in car parts.

Barker Brothers Silver Ltd.
 由伦敦 Garrard & Co. 销售
 英国, 伯明翰
 1950 年
 银和不锈钢
 长 17.7 公分

这对剪刀带钢镀金的锋利刀片, 并饰以错综复杂的花卉及卷叶纹并。与其原装镀金红色皮革收纳盒一套, 盒上字句为「FERODO LIMITED CAERNARVON, 1962 年 5 月 16 日」。

此剪刀原为斯诺登伯爵夫人玛嘉烈公主 H.R.H (1930–2002 年) 旧藏, 她在参加威尔士卡纳芬 Ferodo Limited 公司的正式开幕时获赠。Ferodo Limited 为英国专门生产汽车部件的公司。



A Pair of Silver-Gilt Presentation Scissors

银镀金剪彩剪刀一对



212

LYMS-H-099

Deakin & Francis

London

1973

Silver-gilt

Length 8.5cm

The handles are decorated with chased foliate scrolls and the blades are silver-plated steel. Contained in their original gilt tooled red leather case, an inscription on the cover reads 'Re-Opening at Elstree of the Haberdasher's Aske's Girls' School by Her Royal Highness The Princess Margaret, Countess of Snowdon, on 1st October, 1974'. The interior is lined with crimson velvet, the interior of cover is further lined in oyster silk and stamped 'by appointment to H.M. the Queen Silversmiths Mappin & Webb Ltd. Queen Victoria Street, London, E.C.'. This pair of scissors was presented to H.R.H. The Princess Margaret, Countess of Snowdon (1930–2002) on her visit to open Haberdashers 'Aske's Girls' School in Elstree, Hertfordshire in 1974.

Deakin & Francis

伦敦

1973 年

银镀金

长 8.5 公分

手把饰以卷叶纹卷轴，刀片为银镀钢。收纳于其原装红色皮革盒，盒上设字「1974 年 10 月 1 日于埃尔斯特里由斯诺登伯爵夫人玛嘉烈公主见证哈博戴斯阿斯克女子学校重开」。盒内衬以深红色丝绒，顶盖内更衬以蚝丝绒并印上字句「由女皇陛下授权银匠 Mappin & Webb Ltd. 制作于伦敦域多利皇后街 E.C.」。。

这对剪刀于 1974 年斯诺登伯爵夫人玛嘉烈公主 H.R.H (1930–2002 年) 莅临赫特福德郡埃尔斯特里，哈博戴斯阿斯克女子学校重开典礼时获赠。



213

LYMS-082

Mario Buccellati

Milan, Italy

20th century

Length 5cm

Beautifully detailed and naturalistically modelled pill-box in the form of a snail. The shell hinges open to reveal a small compartment.

Mario Buccellati

意大利，米兰

二十世纪

长 5 公分

此药丸盒美观而精细，以生动的蜗牛塑形而成。打开其蜗牛壳形盖能看到内有一小空间。



An Italian Silver Tortoise

意大利银制小龟



214

LYMS-083

Mario Buccellati

Milan, Italy

20th century

Length 3cm

Attractively detailed and realistically modelled pill-box in the form of a tortoise. The shell opens to reveal a compartment.

Mario Buccellati

意大利，米兰

二十世纪

长 3 公分

此药丸盒以令人着迷的精细工艺塑形成乌龟模型。打开其龟壳形盖能看到内有一小空间。



215

LYMS-H-087
Mark of Boulanger
Paris
Late 19th century
Diameter 22cm

The tapering cylindrical body of this chamber pot is supported on a collet foot and has a generous scroll handle. Silver chamber pots were more common in continental Europe than in England although some early examples survive from the 17th century.

Boulanger 印记
巴黎
十九世纪晚期
直径 22 公分

其向下收窄的圆柱体壶身由筒夹底座支撑，并带宽阔的卷状把手。
银制夜壶在欧洲大陆较英国更加常见，虽然有部份早期例子见于十七世纪。



216

LYMS-H-137

William Pitts

Retailed by William Shaw

London

1801

Height 28cm

This bugle is of a standard military form and engraved with the coat of arms of the Earls of Craven in addition to the name 'Lord Craven'. Bugles have been used since at least Roman times to announce messages. Troops learn the various tunes representing particular orders and therefore can react swiftly. This form of bugle, usually made of brass, was first used as a military signalling device in Hannover, Germany in 1758 and introduced to England in 1764 where it quickly became popular with the infantry.

Major-General William Craven, 1st Earl of Craven (1770–1825) was created 1st Earl of Craven and 1st Viscount Uffington on the 18th June, 1801. He served as Aide-de-Camp to King George III (1760–1820) between 1798 and 1805. In 1799 he was promoted to Lieutenant-Colonel in the 2nd Somersetshire Regiment. In 1807 he married Louisa Brunton (c. 1785–1860), a prominent actress and lived predominantly at Coombe Abbey, Warwickshire. Craven served as Lord Lieutenant of Berkshire from 1819 until his death in 1825.

William Pitts

由 William Shaw 销售

伦敦

1801 年

高 28 公分

此号角为标准军用号角制式，上刻 Craven 伯爵纹章并设「Craven 勋爵」名字。号角最早自罗马帝国时代使用以传递讯息。部队需学习听取代表不同特定号令的律调以作迅速响应。此一形式的号角通常以黄铜制成，于 1758 年首次由德国汉诺威公国采用作军事号令，并于 1764 年传入英国并随即流行于步兵之间。

Craven 第一代伯爵 William Craven 少将（1770–1825 年）于 1801 年 6 月 18 日被授予 Craven 第一代伯爵及 Uffington 第一代子爵名衔。他于 1798 及 1805 年间于英皇乔治三世（1760–1820）麾下担任侍从官，于 1799 年晋升为萨默塞特郡第二团中校。他于 1807 年与杰出演员 Louisa Brunton（约 1785–1860 年）成婚，并长居于沃里克郡 Coombe Abbey。Craven 由 1819 年起担任伯克郡郡尉至 1825 年去世。



217

LYMS-H-183

Omar Ramsden

London

1922

Ebony and silver

Height 8.5cm

The core of the simple container is made of turned ebony and applied with an array of silver mounts. Ebony is a dense wood making it ideal for creating the threads for the screw-on lid. The silver mounts, in addition to foliage and other embellishments are engraved with the name 'Marie' and 'I was wrought for Marie Buchanan by desire of Hilda Saunders Dec 22 1922'. The lid is also mounted with an insignia of an arm holding a sword and the motto 'Audacia et Industria' meaning 'by boldness and diligence'.

This piece was most likely intended to contain a cotton bag of face power, similar to talcum powder which was used in a similar way to foundation or concealer. Moisturiser would have been applied and then the bag gently shaken to dust their faces with an even coat of powder.

Omar Ramsden

伦敦

1922 年

乌木和银

高 8.5 公分

这简洁容器盒身以乌木制成，上镂一轮白银图案。乌木为高密度木材，因此适合于木盖上用到螺丝固定银片；而其银制轮圈除带叶纹及其它点缀外，上刻名字「Marie」及字句「此盒于 1922 年 12 月 22 日受 Hilda Saunders 之命为 Marie Buchanan 而制」。盖面镂上的银片带提刀手臂图案及「Audacia et Industria」格言，意「大胆而勤奋」。

这作品最有可能是用以收纳类似滑石粉的蜜粉锦袋，两者均用作底妆或遮瑕用。搽上保湿霜然后轻轻摇晃粉袋，将蜜粉均匀搽于全脸。



LYMS-H-118

Omar Ramsden

London

1922

Silver and maple wood

Diameter 13.3cm

On spreading foot with rope-twist rim the maple wood body of this mazer is mounted with a silver rim engraved with a Latin inscription, 'Animus Laetus Bene Afficit Vultum' (A merry heart maketh a cheerful countenance, Proverbs 15:13). The interior has been applied with rose-head bosses. An inscription on the foot reads 'I was wrought for Geoffrey Stephenson in the year of our Lord MCMXXII'. A further inscription on the base reads 'Omar Ramsden Me Fecit' (I was made by Omar Ramsden).

This form of vessel, which was a particular favourite of Ramsden, are thought to have originated in the Middle Ages, the earliest surviving example dates to the 14th century. They came in various sizes and were usually made from either oak or maple wood. This particular size is believed to have been used to toast the birth of a child. The name is derived from the High German word 'masa' meaning spot, a feature of maple wood.

Although we do not know who Geoffrey Stephenson was, we can say with certainty that he was an enthusiast of Ramsden's work. A number of pieces commissioned by him survive.

Omar Ramsden

伦敦

1922 年

银和枫木

直径 13.3 公分

置于饰扭绳边沿的圆足上，这个大盏碗的枫木碗身设白银边，上刻拉丁文「Animus Laetus Bene Afficit Vultum」，意指「心中喜乐，面带笑容，箴言 15:13」。碗内则饰以玫瑰。碗足刻上文字，意指「此碗受 Geoffrey Stephenson 命锻造于公元 MCMXXII 年」。而底部刻字为「Omar Ramsden Me Fecit」，即「此碗由 Omar Ramsden 制作」。

此容器的形态为 Ramsden 最喜爱的形态之一，相信源于中古世纪，当中最早传世例子见于十四世纪。各有不同大小，大盏碗通常由橡木或枫木制成。这特定大小的盏碗相信曾用以庆祝新生婴儿。英文名称源于高地德语「masa」，意「斑点」，为枫木的特征之一。

据我们对 Geoffrey Stephenson 的了解，可确信他热爱 Ramsden 的作品。当中为数不少受他委托的作品传世。



219

LYMS-H-333

William Comyns & Sons

London

1889

Silver, wood and velvet

Height 71cm

This shaped rectangular mirror is profusely chased with a wide array of playful *putti*, bacchanalian figures, animals and mythical beasts. A vacant cartouche surrounded by *putti* is on top. The silver mountings are attached to a blue velvet-clad easel stand.

William Comyns & Sons

伦敦

1889 年

银、木和丝绒

高 71 公分

这长方形镜子，广泛地饰以嬉戏的普蒂裸像、酒神、动物和神话野兽。顶部普蒂裸像围绕着空白的漩涡饰框。其银支架固定在蓝色丝绒包裹的框架之上。



Easel Mirror

畫架鏡



220

LYMS-H-352

Maker Unknown

Possibly Paris

c. 1890

Height 52cm

A French silver oval form easel mirror with *guilloché* surround ornamented with applied cast *trompe l'oeil* ribbon work. A pair of adjustable naturalistic candle sconces spring from either side.

The uppermost section of the frame has been applied with *coronet* of a French Count, as yet unidentified, and the motto '*Potius Mori Quam Foedari*' means 'Rather to die than to be dishonoured'.

佚名工匠

推测为巴黎

约 1890 年

高 52 公分

此椭圆形法国画架镜边框饰以「视觉陷阱」风格的扭索装饰。一对可调较的自然主义风格蜡烛座由镜子两边展开。

镜框顶端饰有一组法国伯爵的纹章与冠饰，唯现时未能考证出处；并刻有座右铭「*Potius Mori Quam Foedari*」，意指「士可杀，不可辱」。



221

LYMS-H-334

Eugène Lefebvre

Retailed by Boucheron

Paris

Late 19th century

Silver-gilt

Height 63cm

This rectangular shaped free-standing mirror has two acanthus feet ornamented with floral garlands.

Complete with its original bevelled glass, the wooden back was made from tropical hardwood and fitted with brass fastenings.

Eugène Lefebvre

由宝诗龙销售

巴黎

十九世纪晚期

银镀金

高 63 公分

这个长形独立式镜子设有两个茛苕叶脚底，上面饰以花环。

镜子附设原装斜角玻璃，其木制背部以热带硬木制成，配以黄铜扣栓。



A Victorian Dressing Table Mirror

维多利亚时代梳妆台镜



222

LYMS-H-360

Alfred Menu for Boucheron

Paris

c. 1880

18ct Gold

Height 15.5cm

The body of this easel-form frame has been decorated with foliate fretwork designs surrounding original glass which has been specially ground to magnify the image. Both the top and bottom are embellished with strapwork reminiscent of filigree. A single x-frame leg chased with foliage supports the back.

Alfred Menu 为 Boucheron 制作

巴黎

约 1880 年

18K 黄金

高 15.5 公分

这画架形相框中身饰以镂空叶纹设计，环绕着特别制作能放大影像的镜。顶端及底部均以饰带装饰，予人金银丝装饰之感。梳妆台镜由一饰以叶纹的交叉脚从背后支撑。



223

LYMS-H-353

Odiot

Paris

c. 1870

Silver-gilt

Width 33cm

Engraved in the centre with the initials 'DD' topped with an unidentified royal crown, this barbers bowl is of a universal design found throughout western Europe from the middle of the 18th century. The semi-circular section, cut out of the wide rim, fitted under the chin while the face was being soaped and washed. The rim is especially rolled to make it comfortable for the user.

Earlier examples of this form of bowl showed that it served another purpose. Travelling barbers in the 18th century also performed, minor surgical operations and were known as 'barber surgeons'. These bowls were also used to catch blood during surgery and medicinal bloodletting. The origins of barber's poles also date from this period. To help the flow of blood, barbers had a special pole, painted red to disguise the blood, which the patient would grip to help the flow of blood. In lieu of a signpost he would wrap the pole in a bandage and leave it outside his lodging to announce his arrival.

Odiot

巴黎

约 1870 年

银镀金

阔 33 公分

中央刻上字母「DD」以及未能辨认的皇冠，这理发用的碗是十八世纪中开始在西欧广传的设计。从宽边中切出的半圆部份，能接合于下巴底而让面部能搽上肥皂及清洗。而其宽边亦带弧度，让使用者更舒适。

这种剃须碗的较早例子说明此类碗有其它用途。十八世纪的旅行理发师同时会进行小型手术，名为「理发外科医生」。这种碗同时亦用作手术时盛载血液及医学放血用。「理发师牌照杆」的起源亦可追溯于此时期。为求令血液流动，理发师会以一伪装如血液红色的特制小杆，让受诊者手握以助血液流出。亦可作标记用，理发师会以绷带包裹小杆并放置在住所之外，以示他到访诊治。



A Danish Silver Bowl

丹麦银碗



224

LYMS-CO-013

Georg Jensen

Copenhagen

c. 1923

Diameter 13.5cm

Supported on a circular spreading foot the wide, shallow body is simply planished. A support in the centre of the bowl attaches to three bifurcated handles which form beaded tendrils where they attach to the body. Although we do not know who designed this piece, it appears to be unique. English import marks date it to c. 1923.

Georg Jensen

哥本哈根

约 1923 年

直径 13.5 公分

座于圆形展足上，这个宽而浅的简约银碗从刨平而成。碗中央设三个分叉的串珠卷草形手柄连系碗身。虽然我们并不清楚这作品的设计师，但相信这作品独一无二。其英国入口标记日期为约 1923 年。

Glossary

词汇表

Acanthus Leaves: Native to the Mediterranean region, the acanthus plant motif was frequently used to decorate buildings in ancient Greece, especially Corinthian columns. The symbolism and meaning associated with the acanthus is immortality, and the plant is traditionally displayed at funerals.

茛苕叶: 原产于地中海地区，茛苕植物符号经常用以装饰古希腊建筑，特别见于科林斯柱饰。其象征意义为永生，传统于葬礼上展示。

Acorn: Acorns are the fruit of oak trees. Venerated by the Druids in pre-Christian Britain, oak sprigs with acorns are commonly featured on coats of arms and represent independence.

橡子: 橡树果实。连橡子的橡树枝被基督教在英国风行前的德鲁伊信徒尊崇，通常用于纹章之上并代表独立。

Anthemions: A flat decorative form of radiating petals from classical architecture loosely based on honeysuckle flowers. They are regularly used in continuous patterns such as friezes.

忍冬饰: 基于古典建筑上金银花图案衍生的扁平向外伸延花瓣形装饰。它们经常用于连贯的图案如条带饰。

Bacchanalian: The word derives from the Roman god Bacchus, also known as Dionysus to the Greeks, patron saint of the grape-harvest, winemaking, wine, fertility, ritual madness, religious ecstasy, and theatre. Bacchanalian scenes regularly include a small number of revellers, partly dressed or nude. Frequently, a bearded older male figure, representing Bacchus himself, appears with the revellers drinking wine to excess.

酒神祭: 衍生自古罗马神话中酒神巴克斯（相当于古希腊神话中的戴欧尼修斯），为葡萄丰收、酿酒、葡萄酒、生育、狂欢仪式、宗教狂喜及戏剧的守护神。酒神节场景通常描绘数个穿着部分衣物或全裸的狂喜者。酒神经常化身为带胡须的老年男性，与狂欢者一起狂饮。

Baluster Form: A shaped column with a wide central point and narrower on either end, usually capped on both ends. Baluster supports are among the oldest classical decorative motifs with origins in Assyria (present-day Iraq, 2500BC–600BC). The term is derived from the Greek word for pomegranate.

花瓶状: 柱中央宽阔，向两端收窄封顶的圆柱形。花瓶形支撑是古老的古典装饰符号，源于亚述（今伊拉克，公元前 2500–公元前 600 年）。这字词由希腊文「石榴」衍生。

Bifurcated handles: A handle which divides into two branches to form the supports attached to the main body of a vessel.

分叉把手: 两叉交织的把手以构成支撑，并连接到容器主体之上。

Bombé form: An outward-curving profile protruding beyond the margins of the top and the bottom.

庞比形: 外型腹部鼓垂，向外弯曲突出轮廓。

Bulrushes: An aquatic family of plants often colonising the edges of bodies of water. They have long distinctive leaves which are tightly clustered together. Some species have thick, furry, brown fruiting spikes.

芦苇: 水生类植物，通常寄生于水边。独特的长叶紧密地簇拥在一起。部份品种有浓密带毛的褐色果穗。

Cartouche: An ornamental frame intended to contain an engraving or inscription. The word cartouche is derived from the French word for paper scroll.

装饰框 / 卷轴装饰 / 涡卷形边框: 一种带雕刻或铭文的装饰边框。由法文中「纸卷轴」一字衍生而来。

Cassolette: An urn-shaped ornament with a globular oblong body, a waisted supporting column and flared feet, usually made in pairs. Silversmith Matthew Boulton (1728–1809) popularised cassolettes. He originally copied the design from one borrowed from Lady Mary Wortley Montagu (1689–1762).

百花香瓶: 带瓮状瓶身，喇叭形的脚支撑，通常成对制作。银匠 Matthew Boulton (1728–1809 年) 曾引领百花香瓶的风潮。而他最初的设计模仿自一件向 Mary Wortley Montagu 夫人 (1689–1762 年) 借来的香瓶。

Champlevé: A specialised enamelling technique by which negative spaces are etched onto an otherwise smooth surface. These spaces are then filled with a mixture of powdered coloured glass and almond oil. After the excess oil is wicked away, the object is fired in a kiln to melt the glass. When cool, the surface is polished flat, leaving a uniform exterior. The earliest examples of *champlevé* were made by the Celts as early as 300BC.

内填珐琅: 一种珐琅技术，将原本光滑的表面蚀刻，然后将彩色玻璃粉及杏仁油混合物填充这些空间。排除多余的油后，物件放进窑内烧制以熔解玻璃。当物品置凉，将表面打磨至平整均一。内填珐琅的最早例子见于公元 300 年前由凯尔特人制作。

Cornucopia: Also known as the horn of plenty, cornucopia were symbols of abundance and nourishment. Horn-shaped baskets were traditionally worn by harvesters on their belts so their hands would be free for picking fruit. Its origin is in Greek mythology: Zeus, king of the gods, was raised by, among others, Amaltheia, sometimes depicted as a goat. While playing, Zeus accidentally broke off one of her horns which he discovered was filled with limitless food.

「丰裕之角」: 亦名为「丰余之角」，丰裕之角象征丰富及营养。传统上，收割者于腰带上系上角形的篮子，其双手则可以自由采摘果实。丰裕之角的典故源自希腊神话：众神之王宙斯是由阿

玛尔忒娅抚养长大，而阿玛尔忒娅抚会以山羊形象示人。一次当宙斯玩耍的时候，意外地弄断了她其中一角，发现角里装有无穷无尽的食物。

Domed Feet: A round base with a hemispherical outline. In the context of silver, these are usually shaped along the edges and in profile.

拱曲底座: 带半球形轮廓的圆底座。在银器中，通常沿边缘及轮廓成形。

Ecuelle: A small French soup tureen for a single portion of soup or stew. They were made for dining alone but also sometimes associated with bedroom sets which suggests they might have been used for in-room dining.

小汤碗: 一种用以盛载一人份量汤或炖品的法国汤碗。为单人用餐而设计，有时候卧室套装亦会包含其中，用于卧室内进餐用。

Epergne: A large dining table centrepiece with a number of branches intended to hold flowers, sweet meats or fruit. Popular in the 18th century, their name derives from the French word 'to save' (*épargner*); although the origins of the term are not known it is thought that they would have held desserts which were 'saved' until the end of the meal.

餐桌摆件: 大形餐桌中央摆件，带有多重支架以盛载花卉、甜食或水果。流行于十八世纪，其名称衍生自法文「备用」(*épargner*)一字；虽然这名称的来源并不可考，但相信这摆件为盛载甜品，以「备用」到餐饮结束。

Festoons: Festoons are garlands or wreaths forms of foliage, flowers or fruits bound by ribbons and hanging from points forming a curve. The word festoon is derived from the Italian *festone* meaning 'decorations for a feast'.

花彩: 为花环或花圈形叶子，由丝带绑起花卉和果实，形成帘幕状。花彩一字由意大利文「festone」衍生，意指「盛宴的装饰」。

Filigree: A form of intricate metalware in which scrolls and small beads, usually made of gold or silver, are soldered together to form a structure. The origins of filigree work are unclear with ancient examples for filigree work emanating from China, India, the Middle East and the Mediterranean region.

金银丝细工: 一种带涡卷及小珠的交缠金属线细工，通常以金或银制成，透过焊接构成形态。金银丝细工来源未明，但古中国、印度、中东及地中海地区都能发现古老例子。

Foliage: A quantity of leaves from single plant or multiple plants.

叶形图案: 一定数量的叶子形成单株或多株植物。

Gadrooning: A convex moulding of a series of curved flutes usually forming a band.

卵形刻纹：以连串弯曲装饰凹槽的凸模，通常连为一带。

Guilloché: A decorative technique where patterns are mechanically engraved into the surface of an object, usually metal, to create an intricate repetitive pattern. The term derives its name from a French engineer, called Guillot, who invented a machine which made the process much easier.

扭索装饰：一种装饰技巧将图案以机器刻进通常为金属的物品表面，以制成复杂的重复图案。Guilloché 一字衍生自一位；名为 Guillot 的法国工程师，他发明了一部令这工艺制作更简易的机器。

Hart's-tongue fern: A common European woodland fern with glossy green single fronds. A hart is an adult male red deer (scientific name: *Asplenium scolopendrium*).

东北对开蕨：一种欧洲常见林地蕨类植物，带有光泽的绿色单叶（学名：阿尔泰铁角蕨）。

Hoopoe: A genus of colourful birds migrating between Asia, Europe and Africa, noted for their distinctive crown (scientific name: *Upupidae*).

戴胜鸟：一种在亚洲、欧洲及非洲之间迁徙的彩鸟，特征为其独特乌冠（学名：戴胜科）。

Jardinière: An ornamental container for holding plants. The term is derived from the French word for female gardener.

花盆：盛载植物的装饰容器。「Jardini」一字衍生自法文女园丁。

Laurel: A small evergreen tree from the Mediterranean region with glossy green aromatic leaves. They are also known as 'bay trees' from which we get bay leaves for cooking. Laurel wreaths were used in ancient Greece and Rome as symbols of martial victory.

月桂：地中海地区常绿树木，具光泽的芳香树叶。亦知名为「月桂树」，月桂叶可以用作烹调。月桂花环在古希腊及罗马为军事胜利的象征。

Monopodial: Having a single stem.

单足：单茎的。

Palmette: A decorative motif based on the fan-shaped leaves of palms. Dating back to the Egyptians, this emblem was unswervingly popular with the ancient Greeks and the Romans. With the revival of classical design in Europe in the middle of the 18th century, palmettes once again became a popular motif in friezes and decorative banding.

棕榈叶饰：可追溯到古埃及，基于棕榈树扇形叶的装饰符号。这符号在古希腊及罗马持续流行。随着十八世纪中叶欧洲古典设计的复兴，棕榈叶再次成为流行的饰带图案。

Paterae: In the context of silver, paterae are round decorative plaques, often featuring masks, applied to a surface. They derive their name from ancient Greek libation cups.

圆盘形花瓣饰: 在银器中，圆盘形花瓣饰通常配以面具图案。「Paterae」一字衍生自古希腊祭酒杯。

Pedestal foot: A single supporting foot, waisted in the middle with a flaring-out at the base.

底座足: 单支足，中间带束腰及突出底座。

Putto: *Putto* (plural: *putti*) are a genre of figures heavily utilised in Baroque art. Taking the form of nude male toddlers, sometimes with wings, these figures originated in the ancient classical world. At the beginning of the 14th century they experienced a resurgence in popularity, attributed to the Florentine artist Donato di Niccolò di Betto Bardi (c.1386–1466). Featured in both religious and secular art, most *putti* are decorative and do not usually play a part in narratives. Cherubs are always winged and are generally associated with Christian art as opposed to *putti* which are allegorical.

普蒂裸像: 在巴洛克艺术中反复使用的人像主题。外形为起源于古典时代的裸体男幼儿，有时带翼。十四世纪初这类主题再次流行，得力于佛罗伦萨艺术家多那太罗（约 1386–1466 年）。普蒂裸像均用于宗教及世俗艺术，大部份为装饰用，通常不带叙事角色。智天使通常带翼，并一般与基督教艺术有关。与之所比，普蒂裸像多为寓言性质。

Quatrefoil form: A decorative feature consisting of four lobes. Usually symmetrical, they derive their name directly from four-leafed clovers.

四叶状: 带四叶片的对称装饰。直接得名于四叶草。

Repoussé: A method of decorating metalwork by hammering from the reverse side of an object creating a design in low relief. This technique is usually used in conjunction with chasing (hammering from the outward side).

敲花: 装饰金属作品的方法。在物品反面以槌子敲打制成低浮雕设计。这工艺通常配合雕镂（在外侧锤击）使用。

Rocaille: A French form of exuberant ornamentation which uses curves, counter curves, foliage and shells. This style originated during the reign of Louis XV (1710–74).

石贝装饰: 法国盛行的装饰，以曲线、反曲线、叶纹及贝壳结合。这风格源于路易十五（1710–1774 年）时代。

Salver: A flat tray, without handles, used to serve glasses, plates of food or latterly to present letters. In a royal or noble household both food and drinks were tasted by designated members of staff, known as assays, before being consumed by the family and their guests. After tasting, food and drinks were then placed on these special trays to show they had been tested. The term is derived from the Spanish *salva* meaning to ‘preserve from risk’.

托盘: 不带手把的扁平托盘，用以盛放玻璃器皿、餐盘或后来用以呈信。在皇室或贵族家庭，食物及饮品均有指定人员先作试食才呈予家庭及其宾客进餐。食物及饮品在试食后会置于这种托盘

上，以表明这此食品已经被试验过。「Salver」一字衍生自西班牙文「salva」，意思为「免于风险」。

Tapersticks: In the form of diminutive chambersticks or candlesticks, tapersticks hold tapers, a slender candle used to light other candles.

细蜡烛烛台：用以盛载一种用于点燃其它蜡烛的细尖蜡烛。

Tazza: A wide shallow dish mounted on a footed stem; used for serving small portions of food and date back to the Ptolemaic peiod (305BC–30BC) in ancient Egypt.

高脚盘：安装在底座之上的浅盘，用以呈上少量食物；最初使用可追溯到埃及托勒密王朝（公元前 305 前公元前 30 年）时代。

Trompe l'oeil: Derived from the French 'to deceive the eye', this artistic technique uses realistic imagery to create optical illusions in three-dimensional form.

「视觉陷阱」：溯生自法文字词，意为「蒙骗眼睛」。这工艺技巧以逼真的三维视觉效果造成视觉错觉。

Trumpet form: Of cylindrical form, wide at one end and tapering to a point at the other.

喇叭状：从宽口一端逐渐缩为尖端的圆柱。

Appendix of Silversmiths

银匠通览

George ADAMS (1809–95)

Married Mary-Ann Chawner (1818–97), daughter of renowned silversmith Mary Chawner in 1838. Although he registered his own mark, he also became sole partner of Chawner & Co. until the firm was sold in 1883. They were most well-known for producing exceptional quality cutlery.

与著名银匠 Mary Chawner 之女 Mary-Ann Chawner (1818–1897 年) 于 1838 年成婚。虽然他有注册其个人标志，他亦是 Chawner & Co. 的独家合伙人直至公司于 1883 年售出。他们最著名于生产超卓餐具。

Joseph & John ANGELL

Founded by Joseph (I) in Clerkenwell, London in 1811 and joined by his nephew John in 1831. Later joined by Joseph's son – also called Joseph Angell Jr. Exhibited at the *Great Exhibition* in London in 1851.

由 Joseph (I) 于 1811 年在伦敦克勒肯维尔创立，其外甥 John 于 1831 年加入。其后 Joseph 儿子 Joseph Angell 加入。曾于 1851 年伦敦举办的万国工业博览会参展。

Atkin Brothers

Sheffield-based firm first established by Thomas Law in c.1750. In 1824 Henry Atkin joined the firm and it became known as Jos. Law, Jn Oxley & Henry Atkin. After the deaths of both Law and Oxley, Atkin updated the name to Henry Atkin & Co at 32 Howard Street, Sheffield. Upon his death in 1853, the firm passed to his sons Harry Wright Atkin, Edward Thomas Atkin and Frank Shaw Atkin, who grew the firm into one of the largest in the United Kingdom.

总部设于英国锡菲，由 Thomas Law 于约 1750 年创立。1824 年，Henry Atkin 加入公司并改名为 Jos. Law, Jn Oxley & Henry Atkin。在 Law 和 Oxley 去世后，Atkin 于锡菲霍华德街 32 号的公司改名为 Henry Atkin & Co。Atkin 于 1853 年逝世，公司亦由其子 Harry Wright Atkin、Edward Thomas Atkin 和 Frank Shaw Atkin 接手管理，他们领导公司成为英国其中一家最具规模的银器公司。

Eugenio & Luigi AVOLIO

Firm of silversmiths based in Naples, Italy. Eugenio Avolio (1876–1929) was a renowned sculptor, silversmith and engraver who served his apprenticeship under Vincenzo Gemito. His son Luigi Avolio (active from 1935 to c. 1971) specialised in silver sculptures and immense pieces inspired by 17th century Baroque and classical Art.

设于意大利拿坡里的银匠公司。Eugenio Avolio (1876–1929 年) 为著名雕塑师、银匠及雕刻师，曾拜雕塑家 Vincenzo Gemito 为师渡过其学徒生涯。其子 Luigi Avolio (活跃于 1935–约 1971 年)

专于银雕塑及创作从十七世纪巴洛克及古典艺术作灵感的作品

BARKER Brothers

A Birmingham based firm originally founded by Mary Barker (n. d.) in c. 1801. In 1885, then headed by William Thomas Barker (n. d.) and Matthias Barker (1833–1905), grandson and great-grandson of the founder, they changed the name of the firm to Barker Brothers. The company was operational until 1992.

设于伯明翰的公司，由 Mary Barker（生卒年不详）创立于约 1801 年。自 1885 年起由创办人孙儿及曾孙 William Thomas Barker（生卒年不详）及 Matthias Barker（1833–1905 年）主理，他们将公司更名为 Barker Brothers。公司运作至 1992 年。

Barnard Family

Established by Anthony Nelme in c. 1680 in Ave Maria Lane, London, possibly the oldest firm of silversmiths in the world. Francis Nelme inherited the business in 1722 and ran it until 1739 when Thomas Whiphham took over. In 1756 his son Thomas Whiphham Jr. inherited the business and brought Charles Wright into the partnership. Thomas retired in 1775 and the business was continued by Wright. Henry Chawner, his neighbour, amalgamated the business in 1786. In 1796 he brought John Emes into the partnership with the agreement that Emes became the owner after Chawner's retirement. Emes died in 1808 and his widow Rebecca took Edward Barnard (I) as partner. Rebecca Emes withdrew in 1829 and Edward Barnard (I) became the owner with his sons Edward Barnard (II), John Barnard and William Barnard, trading under the name Edward Barnard & Sons. After the retirement of Edward Barnard (I), the firm was continued by Edward Barnard (II) (1846–51), John Barnard (I) (1846–68), William Barnard (1846), Edward Barnard (III) (1868), Walter Barnard (1868–1903), John Barnard (II) (1868–1903), Michael Barnard (1896–1903), Stanley Barnard (1896–1903) and Robert Dubcock (1896). The firm continued to operate until 1977 when it was taken over by Padgett & Braham Ltd.

由 Anthony Nelme 约 1680 年于伦敦 Ave Maria Lane 成立，可能是世上最古老的银匠公司。Francis Nelme 于 1722 年继承公司直到 1739 年被 Thomas Whiphham 收购。1756 年其子 Thomas Whiphham Jr 继承产业并与 Charles Wright 合作。Thomas 在 1775 年退休，公司由 Wright 继续经营。其邻居 Henry Chawner 在 1786 年将两所公司合并。1796 年 Chawner 邀请 John Emes 加入合作并协议在自己退休后由 Emes 继承公司。Emes 于 1808 年去世，其遗孀 Rebecca 选择 Edward Barnard (I) 为合作伙伴。Rebecca Emes 于 1829 年退出，而 Edward Barnard (I) 与其子 Edward Barnard (II)、John Barnard 与 William Barnard 一并成为公司拥有人并以 Edward Barnard & Sons 名义进行贸易。在 Edward Barnard (I) 退休后，公司分别由 Edward Barnard (II)（1846–1851 年）、John Barnard (I)（1846–1868 年）、William Barnard（1846 年）、Edward Barnard (III)（1868 年）、Walter Barnard（1868–1903 年）、John Barnard (II)（1868–1903 年）、Michael Barnard（1896–1903 年）、Stanley Barnard（1896–1903 年）及 Robert Dubcock（1896 年）管理。公司最后经营直至 1977 年被 Padgett & Braham Ltd 收购。

Edward BARNARD & Sons

See Barnard Family above.

见上述 Barnard Family。

Edward, Edward Jr., John & William BARNARD

See Barnard Family above.

见上述 Barnard Family。

Walter & John BARNARD

See Barnard Family above.

见上述 Barnard Family。

Edward BARTON

Mark was registered in 1822 and based in 104 Hatton Garden, London. Possibly the father of Alfred Barton, also of Hatton Garden.

于 1822 年注册商标，选址于伦敦哈顿花园 104 号。推测为同样来自哈顿花园的 Alfred Barton 父亲。

William BATEMAN (II)

London-born silversmith apprenticed to his father from 1815 to 1822. In 1827 he registered his first independent hallmark and was active until his death sometime between 1874 and 1877.

出身于伦敦的银匠，由 1815 到 1822 年师承其父。他于 1827 年注册首个个人标志并一直活跃至 1874 到 1877 年间逝世。

Adrian Gerald BENNEY

Born in 1930 in Hull, England into an artistic family. His mother, also a silversmith, encouraged him to follow the family trade and he attended art school where he studied under Dunstan Pruden (1907–74). Heavily influenced by both the Arts & Crafts movement and Scandinavian design, he became the first British craftsman to hold four Royal Warrants at one time. One day, while using a broken hammer he accidentally created the bark texture which became his signature decoration, now known as the ‘Benney Bark Finish’. Also noted for leading a resurgence in the art of enamelling. He passed away in 2008.

生于 1930 年英格兰侯城艺术世家。其同为银匠的母亲鼓励他追随家庭传统并入读艺术学校师从 Dunstan Pruden（1907–1974 年）。深受「美术工艺运动」及北欧设计影响，他成为首个同时间获得四项皇室认证的英国工匠。他偶然用一把坏槌子进行制作时意外地制作出如树皮纹理的作品，更成为其标志性装饰，现得名为「Benney Bark Finish」。他同时知名于引领珐琅工艺。于 2008 年逝世。

Alfred BENSON & Henry Hugh Webb

Little is known about this London-based partnership: active from c. 1890–95 and closely associated with the firm Hunt & Roskell.

缺乏这段设于伦敦的历史资料，于约 1890–1895 年活跃并与 Hunt & Roskell 有紧密合作。

Theodorus Gerardus BENTVELT

Dutch silversmith based in Amsterdam. Born in 1782 and died in 1853.

位于阿姆斯特丹的荷兰银匠。生于 1782 年及逝于 1853 年。

Nicholas J. BOGERT

Dutch-born American silversmith, apprenticed in c. 1789 to William Garret Forbes (1751–1840). Established his own independent workshop in New York City in 1801 before moving to Montgomery in upstate New York two years later where he continued silversmithing until his death in 1843.

生于荷兰的美国银匠，约 1789 年成为 William Garret Forbes（1751–1840 年）学徒。于 1801 年在纽约成立个人工作室，两年后搬到纽约州蒙哥马利县并继续其银匠生涯至 1843 年逝世。

Victor BOIVIN

Parisian silversmith based in 5 rue de Montmorency, Paris. He was active at the end of the 19th century and specialised in Louis XV-inspired pieces.

工作室设于巴黎 Rue de Montmorency 5 号。他活跃于十九世纪末并专于路易十五风格作品。

Boucheron

Founded by Frédéric Boucheron in 1858, first shop was opened in the Galerie de Valois, at Palais-Royal. In 1866 Frédéric created his atelier and won a gold medal at the *Exposition Universelle* of 1867. Boucheron, now owned by Gucci, is still operational.

由 Frédéric Boucheron 于 1858 年创立，首家商店位于巴黎皇家宫殿内 Galerie de Valois。在 1866 年 Frédéric 创立其专为专业艺术者而设的工作坊，并在 1867 年世界博览会赢得金奖。宝诗龙现在为 Gucci 集团拥有。

Jean-Nicolas BOULANGER

French-based master silversmith based in 9 Cour de Palais, Paris. Active in the late 18th to early 19th century.

位于巴黎 Cour de Palais 9 号的法国大师级银匠。活跃于十八世纪末到十九世纪初。

Matthew BOULTON

Born in Birmingham in 1728, his father, also called Matthew, was a toymaker and silver stamper

specialising in shoe-buckles. Boulton was left in charge of the business after the death of his father in 1759. In 1762, Boulton took John Fothergill (1730–82) into an unofficial partnership and began to make pieces in Sheffield plate and pioneered sterling silver thread edging, which concealed the copper underneath. Boulton soon became the largest manufacturer of Sheffield plate. In 1765 Boulton began to make pieces in solid silver. Boulton & Fothergill entered their first joint mark in c. 1770. After the death of Fothergill in 1782, Boulton reverted to using his own hallmark. He died on the 17th of August, 1809.

1728 年生于伯明翰，其父亦名 Matthew，为玩具制作师及专于鞋扣的银压模师。Boulton 在 1759 年父亲死后独力主理事业。在 1762 年，他邀请 John Fothergill（1730–1782 年）作非正式合作并开始制作包银铜板（Sheffield plate），并首创隐藏铜板的技术。Boulton 很快成为包银铜板的最大生产商。1765 年 Boulton 开始以纯银制作。Boulton & Fothergill 的首个联合商标于约 1770 年登记。在 1782 年 Fothergill 过身后，Boulton 沿用其个人商标。他于 1809 年 8 月 17 日逝世。

Charles BOYTON

Family-run firm established by Charles Boyton (I), first registered in 1825 although he had been in business since 1809. Based in Clerkenwell, London, a son, grandson and great grandson, all of whom were called Charles, managed the business until it was wound up in 1933.

由 Charles Boyton (I) 创立的家族企业。于 1809 年开业但直到 1825 年才首次注册。公司位于伦敦克勒肯维尔，其子、孙及曾孙均名为 Charles 且管理公司直到 1933 年结业。

Hans BRASSLER

German-born American silversmith who studied jewellery design in Paris where he reputedly won a medal at the *Exposition Universelle* of 1900. Founded The Brassler Company in Newark, New Jersey in 1909; served as artistic director and chief designer. Noted for his Art Nouveau and Arts & Crafts designs. Remained affiliated with the company until 1916. Acquired by the jewellery maker Jones & Woodland in 1933.

生于德国的美国银匠，于巴黎学习珠宝设计并在 1900 年世界博览会赢得奖牌。1909 年于新泽西州纽瓦克创立 Brassler 公司，为其艺术总监及首席设计师。知名于其「新艺术」及「美术工艺运动」风格设计，他一直隶属该公司直至 1916 年。于 1933 年被珠宝商 Jones & Woodland 收购。

Mario BUCCELLATI

Italian designer and jeweller based in Milan who opened his first shop in 1919. Further establishments followed in Rome and Florence and a number of locations in the United States. Buccellati was commissioned to create an icon by Pope Pius XII (1876–1958) for Princess Margaret, the Countess of Snowdon (1930–2002). After his death in 1965, the firm remained under the control of his four sons. Buccellati is currently owned by Cie Financiere Richemont, a Swiss-based holding company.

设位于米兰的意大利设计师及珠宝师，于 1919 年开立首家商店。其后进一步在罗马及佛罗伦

萨以及美国开办业务。Buccellati 曾受教宗庇护十二世（1876–1958 年）的委托，予斯诺登伯爵夫人玛嘉烈公主（1930–2002 年）创作一个图标。在 1965 年过身后，公司由其四位儿子继承。Buccellati 现由瑞士控股公司 Cie Financiere Richemont 拥有。

C.B.H. CANTE

Dutch silversmith based in Amsterdam, active at the end of the 19th century.
于阿姆斯特丹的荷兰银匠，活跃于十九世纪末。

Cardeilhac

Maison Cardeilhac was founded in 1804 by Antoine-Vital Cardeilhac, and won prizes at several of the *Expositions Universelle* held in Paris. Successive generations of the family ran the business until 1951 when they were bought by Christofle.

由 Antoine-Vital Cardeilhac 于 1804 年创立，在巴黎世界博览会中屡获奖项。由家庭经营数代直到 1951 年被 Christofle 收购。

Cartier

Originally founded in Paris in 1847 by Louis-François Cartier (1809–1904). The company gained an unprecedented reputation for excellence from the beginning of the 19th century and secured an array of commissions from European Royalty. King Edward VII of England (1841–1910) commented that Cartier was ‘jeweller of kings and the king of jewellers’. The company remained in the family until 1963 and is currently owned by Cie Financiere Richemont.

1847 年由 Louis-François Cartier（1809–1904 年）于巴黎创立。公司由十九世纪开始因其超卓名声而取得前所未有的声誉，并在欧洲皇室御用商中占重要一席。英皇爱德华八世（1841–1910 年）曾称誉 Cartier 为「帝皇珠宝师及珠宝师之皇」。公司直至 1963 年为家族事业，而现时为瑞士 Richemont 集团持有。

Joseph CHAUMET

Parisian silversmith who married, in 1885, into a well-established firm, Fossin & Morel, with origins dating back to 1780. Working largely in the Renaissance style, he was also inspired by Japanese art. He was succeeded by his son in 1928. Chaumet is now a global brand owned by LVMH.

巴黎银匠。于 1885 年与起源自 1780 年的著名公司 Fossin & Morel 结合。大部分作品以文艺复兴风格制作，他同时亦受日本艺术启发。公司由儿子于 1928 年继承。Chaumet 现为国际品牌，由 LVMH 所有。

Jean CHEROUX

Parisian silversmith based in Paris at 69 rue Sainte-Avoye, from 1827 until c. 1854.

位于 Rue Sainte-Avoye 69 号的巴黎银匠，由 1827 到约 1854 年营运。

Michael Josef COCSELL

Leading Viennese silversmith, granted citizenship of Prague in 1717 becoming one of the leading Baroque goldsmiths in the region.

维也纳的卓越银匠，于 1717 年取得布拉格市民身份并成为该区其中一个领导巴洛克风格的金匠。

William COMYNS & Sons

Established by William Comyns in 1859 when he purchased the business dating back to c. 1730. In 1885 his two sons, Charles Harling Comyns and Richard Harling Comyns joined the partnership and it was renamed William Comyns & Sons. William Comyns died in 1916 soon followed by Charles in 1925. The business was incorporated as William Comyns & Sons Ltd. in 1930, with Richard Comyns as director. Richard died in 1953, and the company was bought by Bernard Copping. One of the few silversmithing firms in London still in business.

可追溯到约 1730 年由 William Comyns 于 1859 年收购，公司 1885 年其两子 Charles Harling Comyns 和 Richard Harling Comyns 加入合作并改名为 William Comyns & Sons。William Comyns 于 1916 年逝世而 Charles 亦于 1925 年去世。公司于 1930 年合并为 William Comyns & Sons Ltd.，Richard Comyns 作总监。Richard 于 1953 年去世，而公司则被 Bernard Copping 收购。为伦敦少数仍在经营的银匠。

G. R. COLLIS & Co.

In 1835 George Richmond Collis succeeded to a silver manufacturing company based in Birmingham owned by Sir Edward Thomason (c.1769–1849) on his retirement. George had been an apprentice to renowned silversmith Matthew Boulton. After the takeover, he continued producing the wide range of products established by Sir Edward and eventually opened a branch on Regent Street, London. Appointed Vice-Consul of France, Russia, Portugal and Turkey in c. 1839. The company was taken over in 1888 by Carrington & Co., however they continued to trade under their original name until c. 1893.

1825 年 George Richmond Collis 于 Edward Thomason 爵士（约 1769–1849 年）退休后继承这间伯明翰的制银公司。George 曾为知名银匠 Matthew Boulton 的学徒。在接手后，他继续生产一系列由 Edward 爵士创立的产品，最终于伦敦摄政街开办分店。约 1839 年被法国、帝俄、葡萄牙及土耳其任命为副领事。公司于 1888 年被 Carrington & Co. 收购，但他们仍以原名进行贸易至约 1893 年。

Crichton Brothers

Established in 1890 by Lionel Alfred Crichton in 29 Church Street, Kensington, London. Lionel Crichton held exhibitions of rare old silver alongside reproduced copies. Collector of early silver

and paintings for over 40 years, upon his death in 1938 his collection was offered to the Victoria and Albert Museum in London.

由 Lionel Alfred Crichton 于 1890 年在伦敦肯辛顿教堂街 29 号创立。Lionel Crichton 曾举办展览，将罕见古典银器与其仿制品一并展出。他为具超过 40 年收藏早期银器及画经验的收藏家，在他 1938 年逝世时其收藏赠予伦敦维多利亚与艾伯特博物馆。

Lionel Alfred CRICHTON

See Crichton Brothers above.

见上述 Crichton Brothers。

William CRIPPS

A prominent silversmith based in London. Apprenticed to David Willaume Jr. in 1731, Cripps gained his freedom in 1738 registering his first mark in 1743 at Compton Street, London. Cripps, following in the footsteps of Willaume, specialised in the Rococo style. Died in 1767 and his business was taken over by George Coyte (1717–82) and in turn by Mark Cripps, possibly a relative of William's.

伦敦杰出银匠。1731 年成为 David Willaume Jr. 学徒。Cripps 于 1738 年出师并在 1743 年于伦敦康普顿街注册首个商标。Cripps 跟随 Willaume 的作风，专精于洛可可风格。他逝于 1767 年，其事业被 George Coyte（1717–1782 年）收购，及后由 Mark Cripps 接管，可能为 William 亲戚。

Laurent-Charles DESCAVES

Parisian silversmith active in the mid-19th century.

活跃于十九世纪中期的巴黎银匠。

James Charles EDINGTON

An important English silversmith apprenticed to William Ker Reid. Registered his first mark in 1828 at 43 Berwick Street, London. In 1837 he moved to 23 Leicester Square, London where he worked until his retirement in c. 1869. Chief supplier to Green, Ward & Green of Cockspur Street, London.

曾为 William Ker Reid 学徒，是一位重要的英国银匠。1828 年于伦敦伯威克街 43 号注册首个商标。1837 年搬到伦敦李斯特广场 23 号一直至约 1869 年退休。他为伦敦卡斯博街上 Green, Ward & Green 的首席供货商。

Eleder-Hickok Co.

Silver manufacturing company based in Newark, United States. Active in the first half of the 20th century.

位于美国纽瓦克的制银公司。活跃于二十世纪上半叶。

William ELEY & John Ferne

A London based partnership active from 1814 until 1829. William Eley was apprenticed to John Ferne in 1770. Both William and his son, also called William, worked closely with Ferne for the rest of his career. William II succeeded to the business when both Ferne and his father retired.

活跃于 1814 到 1829 年伦敦的合作社。William Eley 于 1770 年为 John Ferne 学徒。William 及其同名为 William 的儿子两人终其职业生涯与 Ferne 紧密合作。William II 在 Ferne 及父亲退休后继承其事业。

Elkington & Co.

Silver manufacturer based in Birmingham, England. Founded by George Richards Elkington and his cousin, Henry, prior to 1836. The brothers were joined by Josiah Mason in 1842 and the company was renamed Elkington, Mason & Co. Early pioneer of silver-plating technology, the company perfected the technique and patented their improvements. From 1849, under licence, they allowed other firms to use their technique, Christofle & Cie being one of the first. After the death of George Elkington in 1865, his sons (Frederick, James, Alfred and Howard) continued the firm under the name Elkington & Co., becoming one of the most prolific silver manufacturers of the 19th century. The company was subsequently bought out in 1963 by British Silverware Ltd. and was wound up in 1971.

位于英国伯明翰的银器生产商。由 George Richards Elkington 与其表亲 Henry 于 1836 年前创立。1842 年 Josiah Mason 加入并将公司重新命名为 Elkington, Mason & Co.。该公司是镀银工艺的先驱者，并就此获得专利。从 1849 年起在专利权下，他们与其它公司共享技艺，当中包括 Christofle & Cie。在 1865 年 George Elkington 过世后，其子 Frederick、James、Alfred 和 Howard 以 Elkington & Co. 之名继承事业，成为十九世纪最高盈利的银器生产商。公司最后于 1963 年被 British Silverware Ltd. 收购并在 1971 年结业。

Frederick ELKINGTON

See Elkington & Co. above.

见上述 Elkington & Co.。

Rebecca EMES & Edward BARNARD

See Barnard Family above.

见上述 Barnard Family。

Fannièrre Frères

Fannièrre Frères was founded in Paris in 1839 by brothers François-Auguste Fannièrre (1818–1900) and François-Joseph-Louis Fannièrre (1820–97). In addition to producing their own works they also

took commissions to large firms such as Odiot and Christofle. They were awarded a first class medal at the 1855 *Exposition Universelle*.

1839 年由 François-Auguste Fanni re (1818–1900 年) 及 Fran ois-Joseph-Louis Fanni re (1820–1897 年) 兄弟于巴黎创立。除制作自家作品外, 他们亦受 Odiot 及 Christofle 等大公司委托制作银器。于 1855 年世界博览会中夺得一等奖。

Edward FARRELL

London-based silversmith (b. 1779). Firstly based in Holborn Hill, London and moved to Covent Garden, London in 1818 where he stayed for the rest of his career. In addition to making his own pieces he also modified and redecorated existing silver. Likely chief manufacturer for Thomas Hamlet as many of his pieces were stamped by him. Most significant commission was from Prince Frederick, Duke of York and Albany (1763–1827) in 1824. Died in 1850.

伦敦银匠 (生于 1779 年)。起初创业于伦敦 Holborn Hill, 及后于 1818 年搬到伦敦柯芬园。除制作自家作品外, 他亦会更改及重新装饰现有银器。Thomas Hamlet 的很多作品上都能发现他的标记, 推测为其首席制造商。其最重要的作品为 1824 年受约克和奥尔巴尼公爵弗雷德里克王子 (1763–1827 年) 委托。于 1850 年逝世。

Jacques-Henri FAUCONNIER

French silversmith based in Paris (b. 1779). Trained in the workshop of Jean-Baptiste Claude Odiot (1763–1850) and established his own workshop in c. 1823. Died in 1839.

居于巴黎的法国银匠 (生于 1779 年)。在 Jean-Baptiste Claude Odiot (1763–1850 年) 的工作坊受训并於约 1823 年成立其个人工作坊。于 1839 年离世。

Fouquet-Lapar

A Parisian silver manufacturing company based at 25 rue de Choiseul and founded by Alphonse Fouquet in 1860. In 1891 he was joined by his son Georges Fouquet-Lapar. The company closed in 1925.

由 Alphonse Fouquet 於 1860 年创立, 位於 Rue de Choiseul 25 号的巴黎银器生产商。1891 年其子 Georges Fouquet-Lapar 加入。公司於 1925 年结业。

Charles, Thomas & George FOX

No record of Charles Fox's (I) apprenticeship. Registered his first mark, in partnership with James Turner, in 1801 at 3 Old Street in London. The partnership was dissolved in 1804 and in 1822 Charles was joined by his son, Charles Fox (II). They both continued to use the same mark until Charles (I) retired in 1827. Charles (II) continued to use their mark until his sons Charles Thomas Fox (1801–72) and George (1816–1910) took over the family business. In 1860 Charles Thomas retired leaving George as sole partner. He continued using their mark, C.T. & G. Fox and was joined

by his son Robert Frederick Fox (b. 1845), who eventually inherited and was active until 1921.
Charles Fox (I) 的学徒生涯并不可考。1801 年于伦敦老街 3 号与 James Turner 注册其首个商标。他们的合作关系于 1804 年结束。1822 年其子 Charles Fox (II) 加入。他们继续使用同一商标直到 Charles (I) 于 1827 年退休。Charles (II) 继续沿用原商标直至其子 Charles Thomas Fox (1801–1872 年) 和 George (1816–1910 年) 接手家族生意。Charles Thomas 于 1860 年退休, George 成独营者。他继续使用 C.T. & G. Fox 商标, 其子 Robert Frederick Fox (生于 1845 年) 其后加入, 最后继承事业并活跃至 1921 年。

Charles FOX (II)

See Charles, Thomas & George FOX

见 Charles, Thomas & George FOX。

Charles FOX (III)

See Charles, Thomas & George FOX

见 Charles, Thomas & George FOX。

George FOX

See Charles, Thomas & George FOX

见 Charles, Thomas & George FOX。

H. FRES & Cie

French silversmithing firm based in Paris in the second half of the 19th century. Known to have supplied Maison Boin-Taburet (established 1873).

十九世纪下半叶位于巴黎的法国银匠公司。为 Maison Boin-Taburet (成立于 1873 年) 的供货商。

François-Désiré FROMENT-MEURICE

One of France's most celebrated silversmiths (1802–55). Studied at the Lycée Charlemagne. After completing an apprenticeship, he took over his step-father's workshop and soon started exhibiting both at home and abroad. Appointed chief goldsmith to the City of Paris and was commissioned to make a ceremonial cradle to mark the birth of Napoléon, Prince Imperial (1856–79). Died in 1855 at the height of his career. Succeeded by his son Émile Froment-Meurice (1837–1913).

法国其中一个最受赞誉的银匠 (1802–1855 年)。于 Lycée Charlemagne 就读, 在结束学徒生涯后, 他接手其养父工作坊, 并开始于本地及海外举行展览。他被委任为巴黎首席金匠并受委托制作纪念拿破仑四世 (1856–1879 年) 的纪念摇篮。于 1855 年去世, 当时他的事业正如日中天。其子 Émile Froment-Meurice (1837–1913 年) 继承父业。

Robert GAINSFORD

Sheffield-based silversmith. Active in the first half of the 19th century, based mostly at 90 Eyre Street. 居于锡菲的银匠。活跃于十九世纪上半叶，主要于 Eyre Street 90 号工作。

Garrard & Co. Ltd.

Founded by George Wickes in 1722. In 1792 Robert Garrard (I) joined the firm and became sole partner in 1801. Upon his death in 1818, his sons - Robert (II), James and Sebastian - took over the business, based at Panton Street, London. In c. 1835, James retired and the remaining brothers continued trading as R & S Garrard. After the deaths of Sebastian (d. 1870) and Robert (II) (d. 1881), the company was run by their nephew James Mortimer Garrard (b. 1834), and Benjamin Whippy Garrard (d. 1891), in addition to a number of other partners. After the death of James Mortimer in 1900, the company was run by Sebastian Henry Garrard (1868–1946) as senior partner and last member of the Garrard family. In 1909 the company became Garrard & Co. Ltd. In 1952 the company merged with the Goldsmiths & Silversmiths Co. Ltd. and has since changed hands several times. It is currently owned by an American private equity firm, Yucaipa Companies. Appointed Crown Jewellers by Queen Victoria (1819–1901) in 1843, which lasted for six reigns until 2007. Also made the America's Cup in 1848.

由 George Wickes 创立于 1722 年。1792 年 Robert Garrard (I) 加入并于 1801 年开始独自经营。在其 1818 年去世后，其子 Robert (II)、James 和 Sebastian 接管位于 Panton Street 的事业。在约 1835 年，James 退休而其余两兄弟继续以 R & S Garrard 之名作生意。在 Sebastian（逝于 1870 年）及 Robert (II)（逝于 1881 年）去世后，公司由其外甥 James Mortimer Garrard（生于 1834 年）、Benjamin Whippy Garrard（逝于 1891 年）及其余数名合伙人营运。在 James Mortimer 于 1900 年去世后，公司由 Garrard 家族最后成员 Sebastian Henry Garrard（1868–1946 年）出任主要合伙人。公司于 1909 年更名为 Garrard & Co. Ltd.。在 1952 年与 Goldsmiths & Silversmiths Co. Ltd. 合并并在其后数次易手。公司现时由美国私募股权公司 Yucaipa Companies 持有。公司于 1843 年被维多利亚女皇（1819–1901 年）授予皇室认证，一直维持六代至 2007 年；亦为 1848 年美洲杯帆船赛奖杯制作商。

Garrard Robert Garrard I and II

See Garrard & Co. Ltd. above.

见上述 Garrard & Co. Ltd.

William GIBSON & John Lawrence LANGMAN

A late 19th century partnership which resulted in the formation of Goldsmiths & Silversmiths Co. Ltd. Gibson was a successful Belfast-based silversmith. Little is known about Langman prior to his involvement in Goldsmiths and Silversmiths Co. Ltd.

二人于十九世纪末的合作引领到 Goldsmiths & Silversmiths Co. Ltd. 的成立。居于北爱尔兰贝尔法

斯特的 Gibson 是位成功的银匠。Langman 在加入 Goldsmiths & Silversmiths Co. Ltd. 前的生平鲜为人知。

Goldsmiths & Silversmiths Co. Ltd.

Established in 1880 on Regent St, London by William Gibson (1838–1913) and John Lawrence Langman (1846–1928). Merged with Garrard & Co. Ltd. in 1952. Prolific manufacturers, they exhibited both in the UK and internationally, including, Paris, Chicago, and California.

1880 年由 William Gibson（1838–1913 年）和 John Lawrence Langman（1846–1928 年）创立于伦敦摄政街。1952 年与 Garrard & Co. Ltd. 合并。作为多产的制造商，他们曾出展英国、巴黎、芝加哥及加州展览。

Gorham Manufacturing Company

Found in 1831 by Jabez Gorham and Henry L. Webster in Providence, United States. After the company was taken over by John Gorham upon the retirement of his father in 1847. Received a commission in 1859 for a tea and dinner service from Mary Todd Lincoln (1818–82) for use in the White House, now in the Smithsonian National Museum of American History in Washington. Currently one of the largest silverware manufacturers in America and has been owned by the Lenox Corporation since 2009.

1831 年由 Jabez Gorham 和 Henry L. Webster 于美国罗得岛普罗维登斯创立。1847 年，John Gorham 在他父亲退休后接手公司。在 1859 年受美国第十六任总统夫人玛丽托德（1818–1882 年）委托制作茶具及餐具套装用于白宫，现藏于华盛顿美国国家历史博物馆。现为美国最大银器生产商之一，并自 2009 年由 Lenox Corporation 拥有。

Matvei GRETCHUSHNIKOV

Russian silversmith based in Moscow in the mid-19th century.

十九世纪中居于莫斯科的俄罗斯银匠。

William GRUNDY

London silversmith, largely based at Fetter Lane in London. Served his apprenticeship from 1731–39 under the supervision of Edward Vincent. Entered first independent mark in 1743. Went into partnership with Edward Fernell in 1779 and died within a year. Produced a large quantity of tea ware, mostly chased in low relief with flowers.

伦敦银匠，主要设于 Fetter Lane。1731–1739 年于 Edward Vincent 的指导下完成其学徒生涯。于 1743 年首次使用个人标志。1779 年与 Edward Fernell 合伙但在同年去世。他制作大量茶具并多饰以花卉浮雕。

Alexandre GUEYTON

French goldsmith and jeweller based in Paris. Supplied Emperor Napoleon III (1808–73) and the Dutch Royal Court, exhibited at the *Great Exhibition* in London in 1851.

居于巴黎的法国金匠及珠宝师。为拿破仑三世（1808–1873 年）及荷兰皇室供货商，曾参展 1851 年伦敦万国工业博览会。

Jean-François GUION

French silversmith based at 15 rue St. Denis, Paris at the beginning of the 19th century. Participated at the *Exposition des Produits de L'industrie Française* of 1806, awarded a silver medal.

十九世纪初位于巴黎 Rue St. Denis 15 号的法国银匠。曾参与 1806 年法国工业产品博览并获得银奖。

Hamilton & Co.

Established by Robert Hamilton (1772–1848) in Calcutta in 1808, mainly catered to European tastes. Although Hamilton himself was only active for 9 years, his partners continued the business under his name. Received commissions from Queen Victoria (1819–1901) as well as top London firms including Rundell Bridge & Rundle. The company is still operational today.

1808 年由 Robert Hamilton（1772–1848 年）于印度加尔各答创立，主要迎合欧洲顾客品味。虽然 Hamilton 的职业生涯只活跃了 9 年，但其合作人仍以其名义继续经营。他曾获得维多利亚女皇（1819–1901 年）及伦敦顶级公司如 Rundell Bridge & Rundle 委托。公司今日仍在营运。

Charles Frederick HANCOCK

London-based firm established by Charles Frederick Hancock (b. 1807) in 1849 after he left his partnership with Storr & Mortimer (See: Paul STORR). Opened first shop on Bruton Street, London and granted a Royal Warrant by Queen Victoria (1819–1901). Exhibited at the *Great Exhibition* of 1851 in London. In 1856, the firm was commissioned to make the first Victoria Cross, the highest British military award which the firm still produces today. Charles retired in 1870 and was succeeded by his sons Mortimer and Charles Frederick Jr. The firm is still extant and based in Burlington Arcade under the name Hancock's & Co.

1849 年 Charles Frederick Hancock（生于 1807 年）脱离与 Storr & Mortimer（见 Paul STORR）的合作关系后于伦敦成立。首店位于伦敦布鲁顿街并得到维多利亚女皇（1819–1901 年）授予皇室认证。曾在 1851 年伦敦万国工业博览会参展。公司于 1856 年受委托制作首个维多利亚十字勋章，至今仍在生产，是英国最高级别军事奖章。Charles 于 1870 年退休并由其子 Mortimer 和 Charles Frederick Jr. 继承公司。公司至今仍存在并以 Hancock's & Co. 名义设于伯灵顿拱廊街。

Thomas HANNAM & John CROUCH (II)

Apprenticed to John Caffé in 1754, Thomas gained his freedom in 1761 and in 1765 he went into partnership with John Crouch (I) (which was dissolved in c. 1790) and then with Crouch's son,

also called John, in 1799. Both partnerships, based at Monkswell Street, London, were renowned for producing salvers and trays.

Thomas 于 1754 年从师于 John Café, 其后于 1761 年结束学徒生涯并在 1765 年与 John Crouch (I) 合作, 其后于约 1790 年解散。于 1799 年与 John Crouch (II) 合作。两家公司均设于伦敦 Monkswell Street, 以生产托盘闻名。

Charles HARLEUX

French silversmith based in Paris at 32–34 rue Pastourelle at the end of the 19th century.
十九世纪末位于巴黎 Rue Pastourelle 32–34 号的法国银匠。

Sydney Bellamy HARMAN

London-based silversmith with a workshop at 177 New Bond Street (b. 1871). Apprenticed to George Lambert in 1886. Succeeded by his wife Jean Shannon Harman upon his death in 1920.
生于 1871 年, 工作坊位于伦敦新庞德街 177 号的伦敦银匠。于 1886 年从师 George Lambert。1920 年过身后由其妻 Jean Shannon Harman 继续经营。

Naphthali HART

London-based silversmith with a workshop at Finsbury Square. Active from 1791–1834 and succeeded by his son John.
工作坊位于芬斯伯里广场的伦敦银匠。活跃于 1791–1834 年, 其后由其子 John 继续经营。

Francis HIGGINS & Sons Ltd.

London-based company established by Francis (I) in the late 18th century and specialised in spoons and forks. First official mark registered in 1817 by Francis Higgins (II) (c. 1792–1880). Francis (II) brought his son Francis (III) (1818–1908) into the company in 1868, at which date the business was changed to Francis Higgins & Son. Francis (III) succeeded the business in 1880 following the death of his father. The company closed down in 1940.

由 Francis (I) 于十八世纪末于伦敦创立的公司并专制匙叉。于 1817 年由 Francis Higgins (II) (约 1792–1880 年) 注册首个标志。Francis (II) 于 1868 年与其子 Francis (III) (1818–1908 年) 共同经营公司, 并由当天起更名作 Francis Higgins & Son。Francis (III) 于 1880 年父亲逝世后继承家业。公司于 1940 年结业。

Daniel John HOULE & Charles HOULE

London-based partnership established in 1845 by brothers Daniel and John in Clerkenwell and operated until 1884.

由 Daniel 和 John 两兄弟于 1845 年在伦敦克勒肯维尔创立的工作坊, 营运至 1884 年。

John HUNT & Robert ROSKELL

A firm owning its origins to Paul Storr & John Mortimer, a partnership which lasted from 1822 to 1838. Upon Storr's retirement, John Samuel Hunt took his place, changing its name to Mortimer & Hunt. When Mortimer retired in 1843, he was succeeded by John Samuel Hunt's son John Hunt and Robert Roskell Jr., a watchmaker and merchant from Liverpool. After John Samuel Hunt's death in 1865, John Hunt and Robert Roskell registered their own mark. The company was sold to J. W. Bensen of Ludgate Hill in 1889 and operated until the 1960s. Granted the Royal Warrant from Queen Victoria (1819–1901) and received commissions from the Russian court.

前驱为从 1822 年至 1838 年合作的 Paul Storr & John Mortimer。在 Storr 退休后，John Samuel Hunt 代替其位置并更名为 Mortimer & Hunt。1843 年 Mortimer 退休，由 John Samuel Hunt 之子 John Hunt 和来自利物浦的制表师及商人 Robert Roskell Jr. 继承。1865 年 John Samuel Hunt 逝世，John Hunt 和 Robert Roskell 始注册其标志。公司于 1889 年售予 Ludgate Hill 的 J. W. Bensen 并营运至 1960 年代。曾得到维多利亚女皇（1819–1901 年）授予皇室认证及受帝俄皇室委托制作。

John Samuel HUNT

See John HUNT & Robert Roskell

见 John HUNT & Robert Roskell。

Christian Andreas IANTZEN

St. Petersburg-based Russian silversmith active in the second quarter of the 19th century.

居于圣彼得堡的俄罗斯银匠，活跃于 1825 至 1850 年。

Franz JAUNER

Viennese silversmith active in the second half of the 19th century.

活跃于十九世纪下半叶的维也纳银匠。

S. KIRK & Son Co.

Established by Samuel Kirk (1793–1872), Kirk & Son was a leading American silversmithing manufacturer based in Baltimore, United States. Known for their excellent *repoussé*, expanded by subsequent generations until 1979, bought out by Stieff, now known as Kirk Stieff.

由 Samuel Kirk（1793–1872 年）创立，Kirk & Son 为位于美国巴尔的摩的主要银器制作商。知名于其优秀敲花工艺，公司由后代继承至 1979 年被 Stieff 收购，现名为 Kirk Stieff。

Joseph Carl KLINKOSCH

Austrian silversmith based in Vienna, granted a Royal Warrant by Emperor Franz Josef I (1830–1916) of Austria.

居于维也纳的奥地利银匠，曾获得奥地利皇帝法兰兹·约瑟夫一世（1830–1916 年）授予皇室认证。

Antip KUZMICHEV

Moscow-based Russian silversmith (b. 1856). Rival of Fabergé who secured commissions from both the Russian royal family and Tiffany & Co. Died in 1917.

生于 1856 年的莫斯科银匠。Fabergé 之对手并从帝俄皇室及 Tiffany & Co. 取得委托订单。逝于 1917 年。

Eugène LEFEBVRE

French master silversmith based in Paris. Active at the turn of the 19th century and specialised in the Art Nouveau style.

居位于巴黎的法国大师级银匠。活跃于十九世纪初并专精于「新艺术」风格。

Loring Andrews Company

Loring Andrews (b. 1845) was an American-born silversmith. Set up the Loring Andrews Company in c. 1895. Specialised in profuse naturalistic *repoussé*.

Loring Andrews（生于 1845 年）为美国银匠。约 1895 年设立 Loring Andrews Company。专精于自然主义的敲花工艺。

Alexander MACRAE

London-based silversmith recorded at 32 Bow Street, Covent Garden, London in 1856. Partnered with Martin Goldstein in 1870, forming the firm Macrae & Goldstein. Supplied many of the great firms such as Elkington, Harry Emanuel and Hunt & Roskell.

1856 年注册于伦敦柯芬园 Bow Street 32 号的银匠。1870 年与 Martin Goldstein 合作组成 Macrae & Goldstein 公司。为很多著名公司如 Elkington、Harry Emanuel 及 Hunt & Roskell 的供货商。

MAPPIN & Webb

With roots dating back to 1775 the firm first became known as Mappin & Webb in 1859 when John Newton Mappin and Gorge Webb formed a partnership. They quickly became one of the most prolific silver manufacturing companies in the world and are currently one of the last 18th century silversmiths still in business today.

其起源可追溯至 1775 年，公司于 1859 年首次因 John Newton Mappin 及 Gorge Webb 合作而改名为 Mappin & Webb。他们随即成为世上最著名的银器生产商，并为今日硕果仅存由十八世纪营运至今的银匠。

Mauser Manufacturing Company

Founded by Frank Mauser (d. 1908) in 1887 in North Attleboro, United States. After several mergers and acquisitions the company was eventually purchased by Gorham in 1920 and wound up in 1923.

1887 年由 Frank Mauser（逝于 1908 年）于美国北阿特尔伯勒创立。经历数次并购后公司最终被

Gorham 于 1920 年吞并直至 1923 年结束。

Alfred MENU

A French goldsmith born in 1828. He was apprenticed to Louis Benoist for four years in 1840 where he subsequently spent the first 10 years of his career. Afterwards he worked for Marret & Jarry for a further eight years. In 1862 he established his own workshop where he received commissions from Boucheron in addition to other notable retailers.

生于 1828 年的法国银匠。在 1840 年为 Louis Benoist 学徒实习 4 年，并在其公司渡过随后 10 年事业生涯。其后 8 年于 Marret & Jarry 任职。1862 年成立个人工作坊并得到 Boucheron 及其他知名零售商委托订单。

Michelsen Family

Anton Michelsen (1809–77), from a long line of metal workers, completed his apprenticeship in Odense, Denmark in 1830 before returning to Copenhagen where he trained in the workshops of court jeweller J.B. Dalhoff. Left Denmark in 1836 to further his education in Germany and France. Returned to Denmark in 1841 and founded his own workshop and was appointed by Christian VIII (1786–1848) to become Crown Jeweller to the Royal Court of Denmark in 1848. Exhibited at the *Exposition Universelle* in Paris in 1855. Succeeded by his son Carl Michelsen (1853–1921) upon his death in 1877. Carl Michelsen was joined by his son Poul Ulrich (1881–1957) in 1914 who in turn was succeeded by his own son Jørgen Michelsen (1912–91). Merged with Holmegaard Glasværk and Georg Jensen under the name Royal Copenhagen in 1985.

Anton Michelsen (1809–1877 年) 的家族为金属工人。他于 1830 年在丹麦欧登塞完成学徒生涯并回到哥本哈根，在皇室珠宝师 J.B. Dalhoff 工作坊受训。他在 1836 年离开丹麦，到德国及法国深造。于 1841 年回到丹麦及创立其个人工作坊，在 1848 年被克里斯蒂安八世 (1786–1848 年) 委派为丹麦皇室珠宝师。1855 年参展于巴黎世界博览会。1877 年过身后由其子 Carl Michelsen (1853–1921 年) 继承家业。Carl Michelsen 之子 Poul Ulrich (1881–1957 年) 于 1914 年加入公司，其后由其子 Jørgen Michelsen (1912–1991 年) 继承。1985 年与 Holmegaard Glasværk 和 Georg Jensen 合并并更名为 Royal Copenhagen。

John MORTIMER & John Samuel HUNT

See John HUNT & Robert Roskell

见 John HUNT & Robert Roskell。

Neresheimer & Sohnes

Founded in 1890 by August and Ludwig Neresheimer with Jean Schlingloff in Hanau, Germany. One of the most prolific manufacturers in the region. Specialised in copies of historic silver and

historically inspired pieces.

1890 年由 August 和 Ludwig Neresheimer 与 Jean Schlingloff 于德国哈瑙创立。为区内产量最高的生产商。专于复制历史银器及受历史启发作品。

Maison ODIOT

Founded in 1690 by Jean-Baptiste Gaspard Odier. Reached its peak under the artistic direction of his grandson Jean-Baptiste Claude Odier (1763–1850) and was patronised by Napoléon's court in addition to other royal courts. Exhibited at the *Exposition Internationale l'Industrie* in Paris in 1802 and won a gold medal. Appointed silversmith to Napoléon Bonaparte (1769–1821) before his accession to the throne. Commissioned to make sacred sceptre and sword in addition to many other pieces. Upon retirement in 1823, succeeded by his son Charles Nicolas and continued to be patronised by the French royal family. Upon Charles Nicolas' retirement in 1856, the firm was handed to his son Gustave until he sold it in 1906. Odier is still operational.

1690 年由 Jean-Baptiste Gaspard Odier 创立。在其孙 Jean-Baptiste Claude Odier (1763–1850 年) 监督下达到顶峰并受拿破仑皇室及其他皇室委托制作银器。曾参与 1802 年万国工业博览并得到金奖。在拿破仑·波拿巴 (1769–1821 年) 得到皇位前已受其委托制作神圣令牌、剑及其他物品。在 1823 年退休后, 事业由其子 Charles Nicolas 继承并继续受法国皇室采用。在他 1856 年退休时, 公司传到其子 Gustave 直至 1906 年出售。Odier 现今仍在营运。

Charles-Nicolas ODIOT

See Maison Odier

见 Maison Odier。

Jean-Baptiste Claude ODIOT

See Maison Odier

见 Maison Odier。

Jean-Baptiste Gustave ODIOT

See Maison Odier

见 Maison Odier。

Pavel OVCHINNIKOV

Born in Moscow in 1830 apprenticed to a jeweller with the help of Prince Dimitri Volkonski (1805–59). Granted his freedom in 1850 and opened his own workshop in 1853 which grew to over 100 silversmiths. Appointed court jeweller to Tsar Alexander III (1845–94) in 1865. Exhibited globally and was appointed court jeweller to both the Danish and Italian royal families. Shortly before his death in 1888 he established a technical school for training silversmiths and jewellers. Left company

to his sons Mikhail, Aleksandr, Pavel and Nikolai who ran it until the outbreak of the Russian Revolution in 1917.

1830 年生于莫斯科，在 Dimitri Volkonski 王子（1805–1859 年）的帮助下成为一位珠宝师的学徒。在 1850 年完成学徒后于 1853 年开立其个人工作坊，并发展至雇用超过 100 名银匠的公司。1865 年受沙皇亚历山大三世（1845–1894 年）委任为皇室珠宝师。他曾参与环球展览并受丹麦及意大利皇室委托为其皇室珠宝师。在 1888 年逝世前成立训练银匠及珠宝师的技术学校。其公司由其子 Mikhail、Aleksandr、Pavel 和 Nikolai 经营至 1917 年俄国革命爆发。

John PARKER & Edward WAKELIN

London-based partnership which lasted from 1760 until 1777 when Edward (d. 1784) retired. Edward's son John took over his father's place in the partnership.

由 1760 年起的伦敦合作关系，至 1777 年 Edward（逝于 1784 年）退休为止。Edward 之子 John 继承其父亲的位置。

William PITTS (II)

London-based silversmith apprenticed to his father, Thomas Pitts from 1769 to 1784 at his workshop in Piccadilly. Early in his career William (I) specialised in making baskets and *epergnes* with his partner Joseph Preedy. For a time, he also worked for Paul Storr (See: Paul STORR) as a designer. His son William (II) served his apprenticeship under his guidance from 1806. William (II) was still in business until at least 1818 by which time he was known for producing excellent sideboard dishes.

居位于伦敦的银匠，1769 到 1784 年为其父亲 Thomas Pitts 于皮卡地里街的工作坊当学徒。William (I) 事业早期专于与其伙伴 Joseph Preedy 制作篮及餐桌中央摆件。其时他亦为 Paul Storr（见 Paul STORR）的设计师。其子 William (II) 1806 年在其监督下成为其学徒。William (II) 知名于制作上盛餐柜碟，一直任职至 1816 年。

Daniel PONTIFEX

London-based silversmith. First appeared in the records in partnership with William Fountain in 1791. Later recorded in Clerkenwell in 1811 and died in 1826 in Wales.

位于伦敦的银匠。首次纪录为 1791 年与 William Fountain 合作。其后记录 1811 年于克勒肯维尔及 1826 年在威尔士去世。

Benjamin PRESTON

London-based silversmith, served his apprenticeship under the guidance of Edward Barnard (d. 1855) from 1810 until 1817. Active until his death in 1887.

1810 至 1817 年 Edward Barnard（逝于 1855 年）的学徒。活跃至 1887 年逝世。

Puiforcat

Founded in Paris in 1820 by Emile and Joseph-Marie Puiforcat partnered with their cousin Jean-Baptiste Fuchs. Internationally renowned due to the artistic talents of his great-grandson Jean Puiforcat (1897–1945), who was inspired by the Art Deco movement. In 1941 Jean left France and lived in Mexico where he died in 1945. His descendants owned the company until 1993 when it was acquired by Hermès.

1820 年由 Emile 和 Joseph-Marie Puiforcat 与他们的表亲 Jean-Baptiste Fuchs 合伙创立于巴黎。由其曾孙 Jean Puiforcat (1897–1945 年) 受「装饰艺术运动」启发的艺术才华而闻名国际。1941 年 Jean 离开法国移居墨西哥至 1945 年去世。其后代拥有公司至 1993 年被 Hermès 收购。

Pierre-François QUEILLE

Parisian silversmith (1781–1846).

巴黎银匠 (1781–1846 年)。

Omar RAMSDEN

Sheffield-born silversmith, spent the majority of his career in London. Collaborated with Alwyn Carr (1872–1940), establishing the Ramsden & Carr studio together in Chelsea in 1898, which ended in 1918. Ramsden specialised in hand-beaten silver and became one of England's leading silversmiths. In addition to hallmarking, also inscribed OMAR RAMSDEN ME FECIT (Latin: 'Omar Ramsden made me') on each piece.

生于英国锡菲的银匠，其大部份事业生涯于伦敦渡过。与 Alwyn Carr (1872–1940 年) 合作于 1898 年在车路士设立 Ramsden & Carr 工作室，到 1918 年结束。Ramsden 专于手工打制银器并为英格兰其中一位重要银匠。每件作品除了标准的标志外，亦有「OMAR RAMSDEN ME FECIT」(拉丁文：Omar Ramsden 造就我) 的标记。

Charles RAWLINGS and William Summers

Charles Rawlings was apprenticed in 1810 to a London-based watch case maker and entered his own mark in 1817. He established a partnership with William Summer in 1826. They specialised in snuff boxes and grape scissors.

Charles Rawlings 于 1810 年在伦敦一家钟表盒制造商作学徒，并于 1817 年取得其个人标志。他与 William Summer 于 1826 年开始合作，专门制作鼻烟盒及葡萄剪刀。

John ROBINS

London-based silversmith. Served his apprenticeship under the direction of both Richard Wade and David Whyte from 1764 until 1771. Based for the majority of his career at Clerkenwell. Died in 1831.

伦敦银匠。1764 至 1771 年在 Richard Wade 和 David Whyte 的指导下完成其学徒实习。事业生涯

大部份于克勒肯维尔渡过。逝于 1831 年。

Joseph RODGERS & Sons

Sheffield-based firm founded by Joseph Rodgers in 1682. Taken over by his sons Maurice and Joseph in the 1730s. Renowned for making cutlery and pocket knives. Subsequent generations of the family continued this tradition and the company was appointed Royal Cutler in 1821, a title which it held until the 1930s. In 1986 the firm was sold to The Egginton Group who still produce cutlery under the name Joseph Rodgers & Sons.

由 Joseph Rodgers 于 1682 年创立于英国谢菲尔德。由其子 Maurice 和 Joseph 于 1730 年代接手。知名于制作餐具及口袋刀。家族后代继承此传统，并在 1821 年得到皇家餐具委托，名衔直至 1930 年代。公司于 1986 年售予 The Egginton Group，仍继续以 Joseph Rodgers & Sons 之名制作餐具。

Frédéric-Jules RUDOLPHI

Born in Denmark in 1808, he moved to Paris in c. 1835. Went into partnership with Charles Wagner in 1840. Wagner died a year later. Purchasing Wagner's workshop, Rudolphi established his own business which flourished until his death in 1872.

1808 年生于丹麦，他在约 1835 年移居巴黎。1840 年与 Charles Wagner 建立合伙关系，Wagner 于一年后去世。Rudolphi 收购 Wagner 的工作坊并建立其个人事业，一直兴盛至 1872 年去世。

Richard RUGG

London-based silversmith. Served his apprenticeship under James Gould from 1738 until 1746. Largely based in Clerkenwell, his son became apprenticed to him and eventually took over the business upon his death in c. 1795.

伦敦银匠。1738 至 1746 年在 James Gould 指导下作学徒。他大部份时间居于克勒肯维尔，其子成为他的学徒并最后在他约 1795 年逝世后接手家业。

Salvadori Natale e Figlio

Italian silversmithing firm operating in Florence in the second half of the 20th century.

二十世纪下半叶在佛罗伦萨营业的意大利银匠公司。

Emile SANNER

Paris-based silversmith operating at 9 rue du Quatre-Septembre in the latter half of the 19th century.

十九世纪下半叶在巴黎九月四路营业的银匠。

John SCOFIELD

A London-based silversmith active at end of the 18th century. He registered his first mark, in partnership with Robert Jones in 1776. By 1778, he registered his own mark. Unfortunately, very

little information has survived about this remarkable silversmith. According to Grimwade, the restrained designs of the time in which he was working prevented him from expressing his full talent. A number of his creations are in the Victoria and Albert Museum.

活跃于十八世纪晚期的伦敦银匠。他与 Robert Jones 合作并于 1776 年取得首个标志。直至 1778 年他开始注册其个人标志。可惜只有非常少关于此著名银匠的信息传世。据 Grimwade 指，当时流行的拘束设计阻碍了他发挥全部才华于设计之中。其部份作品现藏于维多利亚与艾伯特博物馆。

Shreve & Co.

Founded in 1894 by George Rodman and Albert J. Lewis, Shreve & Co. was based in San Francisco. Still operational and considered the oldest commercial establishment in San Francisco.

由 George Rodman 和 Albert J. Lewis 1894 年于旧金山创立 Shreve & Co.。至今仍然营运并被视为旧金山最古老的商业公司。

Georg Christian Friedrich SICK

German silversmith based in Stuttgart (1794–1863).
居位于德国斯图加特的银匠（1794–1863 年）。

Benjamin SMITH II & James

See Benjamin Smith & Son below.
见下述 Benjamin Smith & Son。

Benjamin SMITH & Son

Born in Birmingham in 1764, first worked for Matthew Boulton and went into partnership with him in 1792. After a disagreement in 1802 Benjamin left the company and moved to Greenwich, London where he went into partnership with Digby Scott until 1807. His brother James joined him in 1809, a partnership which was dissolved in 1812. From 1808 until 1821 his son, Benjamin (III) served as apprentice to him, registering a conjoined mark in 1816. Mostly manufactured retail pieces for Rundell and Bridge. After his death in 1823, he was succeeded by his son until his death in 1850. Produced the Jamaica service in 1803, now in the Royal Collection. Their association with Rundell and Bridge explains their similarity in design to Paul Storr.

1764 年生于伯明翰，先为 Matthew Boulton 工作，其后与他在 1792 年建立合作关系。到 1802 年出现分歧并离开公司移居伦敦格林威治，与 Digby Scott 合作至 1807 年。其兄弟 James 于 1809 年加入，合作至 1812 年解散。由 1808 到 1821 年，其子 Benjamin (III) 为其学徒，在 1816 年注册共有标志。主要为 Rundell & Bridge 制作销售品。在 1823 年逝世后，其子继承父业直到 1850 年去世。在 1803 年制作现存于皇家收藏中的牙买加套装。他们与 Rundell & Bridge 的关系，可解释其作品与 Paul Storr 设计相近的因由。

John SMITH

American silversmith partnered for a time with Samuel Kirk of Baltimore, United States.
美国银匠，曾与美国巴尔的摩 Samuel Kirk 合作。

Theodore B. STARR

American firm of silversmiths founded in 1862 in New York by Theodore Starr. Inherited by his son in 1907. Acquired by Reed & Barton who operated it until 1923.

1862 年由 Theodore Starr 创立于美国纽约的银匠公司。由其子于 1907 年传承。后来被 Reed & Barton 收购并营运至 1923 年。

Eduard STEITER

Austrian silversmith based in Vienna and was active from 1899 to c. 1920.
位于奥地利维也纳，活跃于 1899 至约 1920 年的银匠。

Arthur J. STONE

Born in Sheffield, England in 1847 where he trained as a silversmith. Specialised in handwrought silver. Studied in Edinburgh before emigrating to the United States in 1884. Settled in Gardner, Massachusetts where he continued creating until he sold his workshop in 1937, passing away the following year.

1847 年生于英国谢菲尔德，亦于此训练为银匠。专于手工制作银器。他亦曾在爱丁堡学习，于 1884 年移民美国并居于马萨诸塞州加德纳创作至 1937 年出售工作坊，并于翌年去世。

Paul STORR

Born in London in 1770. Apprenticed to Swedish-born Andrew Fogelberg in Soho in 1785. Entered into partnership with William Frisbee in 1792 which lasted under a year, after which registered his own mark which he maintained for the rest of his career. Long association with royal silversmiths Rundell, Bridge & Rundell, joined their firm in 1807. Under their patronage, Storr produced some of the finest pieces of silver made in the 19th century. The Victoria & Albert Museum alone has over 100 pieces. Set up his own premises in 1822 in partnership with John Mortimer, founding Mortimer & Storr based on New Bond Street. Partnership lasted until his retirement 1838. Died in 1844.

1770 年生于伦敦。1785 年在伦敦苏豪区为瑞典银匠 Andrew Fogelberg 学徒。在 1792 年与 William Frisbee 合作，但不足一年，其后注册个人标志并沿用整个事业生涯。与皇家银匠 Rundell, Bridge & Rundell 长期合作至 1807 年加入其公司。在他们的委托下，Storr 制作出十九世纪最精巧的银器作品，单在维多利亚与艾伯特博物馆已收藏超过 100 件他的作品。1822 年与 John Mortimer 于新邦德街建立首家公司 Mortimer & Storr。他们合作至 1838 年 Storr 退休。于 1844 年逝世。

Samuel TAYLOR

London-based silversmith operating in the middle of the 18th century. Known for tea caddies.
十八世纪中的伦敦银匠。知名于制作茶叶罐。

Tétard Frères

Founded in Paris in 1880 by Edmond Tétard (1860–1901). Specialised in tableware. Edmond won a gold medal at the *Exposition Universelle* in Paris in 1889. Edmond died in 1901 and his sons Georges, Henri and Jacques inherited the firm, changing the name to Tétard Frères. From then on, the firm focused on Art Deco design for which they gained wide recognition, winning 10 medals in the 1931 *International Colonial Exhibition* in Paris.

1880 年由 Edmond Tétard（1860–1901 年）创立于巴黎。专制餐桌用具。Edmond 在 1889 年巴黎万国博览会中赢得金奖。1901 年去世后由其子 Georges、Henri 和 Jacques 继承，并更名为 Tétard Frères。由此起，公司专门制作「装饰艺术」风格设计并广受赞誉，在 1931 年巴黎国际殖民展览中夺得 10 个奖项。

Francis Boone THOMAS

London firm of retail silversmiths, with origins dating back to a company started by John William Thomas in 1759. Francis Boone joined the firm aged 21 in 1851. Took control in 1871 and ran the company until his death in 1900. After his demise the firm was operated by remaining partners C.H. Townley and J.W Thomas. Continued to trade until its closure in 1941.

伦敦银器销售公司，其历史起源可追溯至 1759 年由 John William Thomas 创立。1851 年 Francis Boone 以 21 岁之龄加入公司。他在 1871 年取得公司控制权并营运至 1900 年去世。在他去世后公司由剩余成员 C.H. Townley 和 J.W Thomas 营运贸易，直至 1941 年结业。

Tiffany & Co.

Founded in New York in 1837 by jeweller Charles Lewis Tiffany (1812–1902) and business partner John B. Young, the firm was made famous by the artistic talents of his son, Louis Comfort Tiffany (1848–1933). Louis was closely associated with the Art Nouveau and Aesthetic movements. Tiffany's currently has over 400 shops.

1837 年由珠宝师 Charles Lewis Tiffany（1812–1902 年）和商业伙伴 John B. Young 创立于纽约，公司因其子 Louis Comfort Tiffany（1848–1933 年）的艺术才华而广为人知。Louis 的作品与「新艺术运动」及「唯美主义运动」有紧密风格关联。Tiffany's 现有超过 400 间专门店。

Ubaldo VITALI

American-Italian silversmith based in New Jersey (b. 1940). Moved to the United States in 1967.
位于新泽西的美籍意大利银匠（生于 1940 年）。于 1967 年移居美国。

Wallace Silversmiths Inc.

Established in 1833 by Robert Wallace (1815–92) in Connecticut, United States. Currently one of the largest manufacturers of sterling silver in the United States.

1833 年由 Robert Wallace (1815–1892 年) 于美国康涅狄格州成立。现为美国其中一家最具规模的纯银制作商。

Watherston & Son

London-based firm. James Henderson Watherston and his son Edward James Watherston went into business on Pall Mall in 1864. His son inherited the business which operated until c. 1910. Best-known for manufacturing gold chains and exhibited at the *Exposition Universelle* in Paris in 1867.

伦敦银匠公司。1864 年 James Henderson Watherston 和儿子 Edward James Watherston 于伦敦帕摩尔成立。其子传承事业并营运至约 1910 年。著名于制作金链及在 1867 年巴黎世界博览会中参展。

August Teodor WERNER

Born to a German family in Warsaw, Poland in 1836. Preferred to go by Teodor. Completed his apprenticeship under Karol Filip Malcz (1797–1867). Purchased part of a factory from his father-in-law in 1865, which grew into a major manufacturer of silverware and *guilloché*. Died in 1902, his factory – run by his descendants – became the largest metalware producers in the Second Polish Republic (1918–39).

1836 年出身于波兰华沙的一个德国家庭。喜以 Teodor 为名，在 Karol Filip Malcz (1797–1867 年) 麾下完成学徒生涯。1865 年从岳父手中购买部份厂房，并发展成主要银器及扭索珐琅生产商。1902 年逝世，其工厂由其后代传承，成为波兰第二共和国 (1918–1939 年) 最具规模的金属器制造商。

Wilson & Gill, Ltd.

Samuel Wilson and Robert Gill were formally employed at Goldsmiths & Silversmiths Co. Ltd. before establishing their own shop in 1894 on Regent Street in London. Known for relatively modern designs. Occupied leading position at the *Exposition Internationale d'Anvers* in 1894. Remained in business together until Wilson retired in 1914.

Samuel Wilson 和 Robert Gill 原受雇于 Goldsmiths & Silversmiths Co. Ltd., 至 1894 年在伦敦摄政街创立其商店。知名于相对现代的设计，在 1894 年安特卫普国际博览中领导群雄。二人一起营运到 1914 年 Wilson 退休。

Wolfers Frères

Opened in Brussels in 1850 and is still operating today. Their shop on rue d'Arenberg was considered so iconic that the Royal Museums of Art and History in Brussels exhibited its interior as conceived by the celebrated architect Victor Horta (1861–1947), one of the founders of the Art Nouveau

movement.

1850 年于布鲁塞尔创立并营运至今。位于 rue d'Arenberg 并营运至今的店铺由「新艺术运动」始创人之一 Victor Horta（1861–1947）设计，其标志性程度至高，甚至布鲁塞尔的皇家艺术与历史博物馆亦展出其内部装饰设计。

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