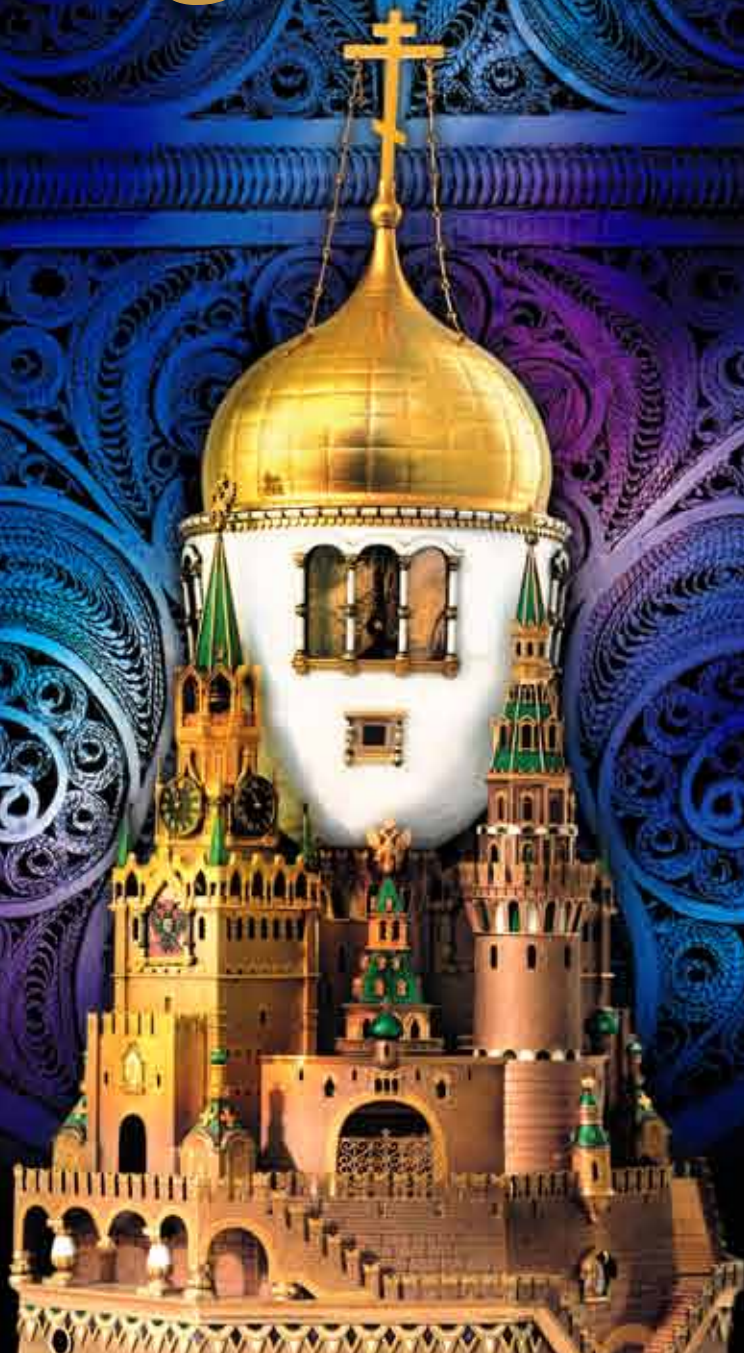


*Fabergé*

法貝熱 俄羅斯宮廷遺珍

LEGACY OF IMPERIAL RUSSIA





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法貝熱

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LEGACY OF IMPERIAL RUSSIA

康樂及文化事務署主辦  
香港文化博物館、莫斯科克里姆林宮博物館與費斯曼礦物博物館聯合籌劃  
Presented by the Leisure and Cultural Services Department  
Jointly organized by the Hong Kong Heritage Museum,  
the Moscow Kremlin Museums and the Fersman Mineralogical Museum





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## 引言 *Introduction*



法貝熱是十九世紀末俄羅斯一代工藝的結晶。不久俄國革命爆發，它的光采雖然暫時淡去，但它那令人驚歎的工藝水平終為世人所認識，使它得以再次發光發亮，其璀璨奪目的光芒轉眼間已化為永恆。在法貝熱的眾多工藝產品中，最為人津津樂道的莫過於呈獻給俄羅斯皇帝



的復活蛋。這些復活蛋不單為皇室主人帶來連年驚喜，也為今天世界各地的觀賞者帶來驚豔。

是次展覽得到莫斯科克里姆林宮博物館和費斯曼礦物博物館借出二百七十多件秘藏，藉著各種巧奪天工的珠寶用器和飾物，包括舉世矚目的復活蛋，將俄羅斯王朝的工藝秘珍重現眼前；透過這些難得一見的宮廷遺珍，讓觀眾緬懷法貝熱的顯赫歷史。

A master jeweller and goldsmith, Peter Carl Fabergé was a leading figure in the rise of Russian jewellery craftsmanship in the late 19th century. Although the fame of the House of Fabergé faded for a while following the outbreak of the Russian Revolution, its worldwide renown persisted thanks to the fabulous masterpieces that it produced. Of the numerous items that the House of Fabergé created for the Russian court, its imperial Easter eggs are undoubtedly its most spectacular works: designed as an Easter surprise for the royal family, they continue to amaze us even today.



The Fabergé Easter eggs on display are undoubtedly the highlight of this exhibition, but they are accompanied by many other rare and exceptional artworks and pieces of jewellery in a variety of precious metals and stones that bear witness to the fine craftsmanship of the former Russian Empire, while also offering visitors a chance to learn more about the illustrious history of the House of Fabergé. The exhibits, numbering over 270 in total, are on loan from the collections of the Moscow Kremlin Museums and the Fersman Mineralogical Museum of Russia.

## 法貝熱的歷史 *History of Fabergé*



每當人們提起法貝熱，首先想到的就是他為俄羅斯皇室所製作的復活蛋。這些復活蛋雖然只佔法貝熱眾多工藝產品中的一小部份，但是它們卻是代表著法貝熱工藝的巔峰。



法貝熱的成功，在於他能夠銳意革新，並且能夠接受各種形式和風格流派的工藝技術，將之兼容並蓄。瑪利亞·費奧多羅芙娜皇后甚至稱他為其時代「最偉大、最無可比擬的天才」，而其成功亦為十九世紀末至二十世紀初的俄羅斯珠寶業奠定基礎，令這一時期湧現了大批著名的藝術家和珠寶工匠。




The name Fabergé is usually associated with the imperial Easter eggs created by Peter Carl Fabergé for the Russian royals. Despite being the masterpieces of the jeweller's art, these jewelled eggs only represent a small part of Fabergé collection of exquisite crafts.

The success of Fabergé stemmed from his dedication to innovate and open mind to combine and embrace the craftsmanship and techniques from different forms and artistic styles. Tsarina Maria Fyodorovna, for example, called him “a great, incomparable genius” of his times. Fabergé's accomplishment as a jeweller also established a solid foundation for the Russian jewellery industry in the late 19th century to early 20th century, giving rise to a massive number of renowned artisans and jewellery masters during the period.


## 法貝熱是誰?



作為個人的名字，彼得·卡爾·法貝熱（1846年5月30日-1920年9月24日）未必為世人所熟悉，但法貝熱復活蛋卻是舉世知名。法貝熱是俄羅斯首屈一指的珠寶首飾匠，同時又是俄國宮廷御用珠寶師。在他的眾多作品中，以他所製作的復活蛋最負盛名。

卡爾·法貝熱出生於聖彼得堡，其祖輩早年從法國移居到俄羅斯，而他的父親古斯塔夫·法貝熱亦是一位珠寶匠。卡爾年輕時接受正規  的藝術教育，此後在多位著名珠寶匠的指導下深造珠寶製作工藝，同時在他父親的支持下，到過多座充滿藝術氣息的歐洲城市遊歷，為他日後的藝術造詣和經營手腕奠下基礎。1872年，他返回聖彼得堡接手管理家業。

1882年莫斯科舉行全俄羅斯工業藝術展，他也在被邀參展之列，同時贏得金獎。他於1885年被沙皇阿歷山大三世任命為御用珠寶師，隨後他每年都為沙皇製作一枚復活蛋（其後每年增至兩枚）。

 1897年，瑞典和挪威皇室任命法貝熱為御用金匠，他又於1900年代表俄羅斯參加於法國巴黎舉行的世界博覽會，1910年他獲封為俄羅斯皇室的御用金匠，這時法貝熱的事業也到達頂峰。可是，1917年爆發的十月革命卻一下子摧毀了他的王國。革命期間，他眼見國家陷入一片混亂，為免受到波及，遂倉卒避走，輾轉間到了瑞士洛桑並客死他鄉，隨後遷回法國康城安葬。

## Who is Fabergé?



Peter Carl Fabergé (30 May, 1846 - 24 September, 1920) might not be as well known as a person's name, but the Fabergé Easter eggs are popular worldwide. He was a court jeweller and goldsmith of the Romanov dynasty in Russia, and his name has become synonymous with the famous Fabergé Easter eggs.

He was born in St. Petersburg, Russia to the jeweller Gustav Fabergé, and his ancestors had emigrated from France to Russia in the early years. Carl received formal education in art in his early age, gained decent artist training by working with well-known jewellery masters, and with his father's help, travelled to many European cities rich in history of art, which had laid a solid foundation for his artistic craftsmanship and ability in business affairs. In 1872 he returned to St. Petersburg to join his father's business and took over management of it.

Carl was invited to the All-Russian Industrial Art Exhibition held in Moscow in 1882 and won a gold medal at the exhibition. In 1885, Tsar Alexander III appointed him the Imperial Supplier. Thereafter Fabergé made an egg each year and consequently two eggs for the royal family.

In 1897 the Swedish and Norway court appointed Fabergé Court Goldsmith, and in 1900 his work represented Russia at the 1900 Exposition Universelle in Paris. He became the Tsar's Court Goldsmith in 1910, marking the climax of his career. However, the outbreak of the October Revolution in 1917 led to the decline of Fabergé's golden times and crashed his empire. In the chaos of the revolution, he hastily fled away from his country. He died a few years later in Lausanne, Switzerland, and was buried in Cannes, France.

彼得·卡爾·法貝熱  
Peter Carl Fabergé



## 法貝熱公司



法貝熱家族的業務始於1842年。這一年，古斯塔夫·法貝熱在聖彼得堡開設了一家製作黃金和鑽石製品的小作坊。1872年，他的事業由兒子彼得·卡爾·法貝熱繼承。此後的三、四十年間，卡爾把這個小作坊發展成為一個珠寶王國。



1881年，卡爾把工作坊和商店遷到聖彼得堡大海街。1885年法貝熱被任命為御用供應商，從此開始了與俄羅斯皇室的往來。卡爾的作品在國內外的藝術展覽上屢次獲得金獎；同時，他的公司又替皇室購置珠寶擔任顧問，並根據其訂單製作珠寶飾品。在1880年至1900年間，法貝熱公司不僅成了俄羅斯最重要的珠寶公司，也在國際上廣受讚譽，吸引眾多慕名而來的顧客。

在高峰時期，法貝熱公司擁有超過五百名的工匠和藝術家，並裝備有現代化的生產器材。隨著它的業務不斷擴大，公司接連在莫斯科（1887年）、奧德薩（1900年）、基輔（1905-1910年）和倫敦（1903年）開設了分店。和其他家族產業一樣，法貝熱公司的運作在很大程度上有賴其家族成員的貢獻。卡爾的弟弟阿加豐·古斯塔沃維奇於1882年加入公司，作為一名具備天賦的設計師，在此後十三年內不斷創作優秀的珠寶設計。隨後，卡爾的四名兒子也加入了公司。



在卡爾·法貝熱和其家族成員的努力下，該公司一直是一個集製造、經銷珠寶、銀器和各種金屬、寶石製品於一身的大型企業，在世界享有盛譽，與卡地亞、寶詩龍等國際品牌齊名。直至1918年公司被布爾什維克政府收歸國有，它的光芒才暫時淡去。

法貝熱的成功，可說是十九世紀下半葉俄羅斯經濟技術發展的縮影。

## The House of Fabergé



The House of Fabergé started its business in 1842, when Gustav Fabergé opened a small modest workshop in St. Petersburg, producing gold and diamond articles. His career was followed by his son Peter Carl Fabergé. By 1872, Carl took over the family business, and transformed it into a great jewellery empire in several decades.

In 1881, Fabergé moved the studio and store to Bolshaya Morskaya Street at St. Petersburg. In 1885, the House of Fabergé was appointed Supplier to the Imperial Court, beginning an association with the Russian tsars. The works of Carl Fabergé won him a lot of gold medals at national and international art exhibitions. Meanwhile, his firm worked closely with the royal family, consulting on the purchase of jewellery and completing special commissions. In the last two decades of the 19th century the firm not only became the most important jewellery enterprise in Russia, but also gained international recognition and had many overseas admirers.

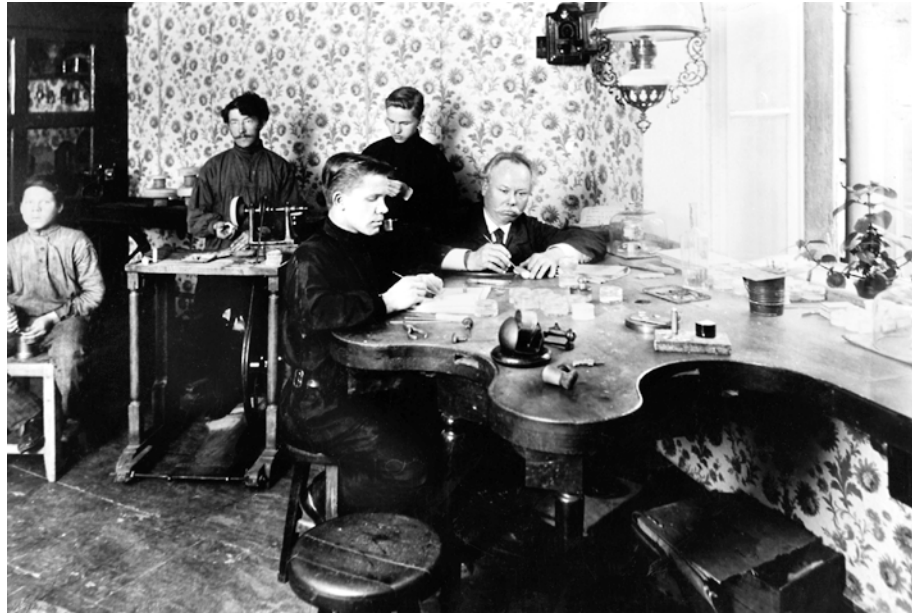
At its peak, the firm had over five hundred masters and artists working with modern technical equipment. As business expanded, branches in Moscow (in 1887), Odessa (in 1900), Kiev (from 1905-1910) and London (in 1903) were opened. Like other family businesses, the family members played a significant role in the firm. Carl's younger brother Agafon Gustavovich joined the business in 1882. He kept providing fresh ideas as a talented designer until his death thirteen years later. Later on, Carl Fabergé's four sons contributed to the firm.

With the effort of Carl Fabergé and his family, the firm had always been a powerful commercial and industrial enterprise in the production of jewellery, silver and other pieces made of metals and stones, enjoying equal fame with Cartier, Boucheron and other famous brands worldwide, until it was nationalized by the Bolsheviks in 1918.

The success of Fabergé is an example of Russia's technical and economic boom in the latter half of the 19th century.



法貝熱的工作坊，聖彼得堡。(費斯曼礦物博物館檔案)  
Fabergé's workshop, St. Petersburg. (Archive of the Fersman Mineralogical Museum)



法貝熱商店，聖彼得堡，十九世紀末。注意店面上的國徽。  
Fabergé's store at St. Petersburg, late 19th century. The State Emblem has already been in use.

## 宮廷掠影 *A Glimpse of Imperial Russia*



在莫斯科克里姆林宮高牆之內的軍械庫，歷來都是俄羅斯沙皇的寶藏，它作為一個藝術殿堂，內裡所藏除了盡是象徵皇權的物品和珍貴的器物外，也包括自十九世紀末以來俄羅斯眾多工匠所打造的大量無價之寶。

在這些珠光寶氣的寶物身上，我們不單看到俄羅斯工匠的精湛技藝，也隱隱然讓我們看到一個王朝的身影。在光芒背後，這些寶物將末代王朝的歷史為我們一一娓娓道來。

The Armoury surrounded by the tall walls of the Moscow Kremlin has long been housing treasures of the tsars. As the hall of fame for art, it has preserved not only the artifacts and valuable objects that symbolize imperial authority, but also priceless treasures created by various Russian artisans since late 19th century.

These dazzling jewellery items on one hand demonstrate the superb craftsmanship of Russian artisans, and on the other, allow its viewers a glimpse of Imperial Russia. The stories and histories of Russia's last dynasty unfold in their sparkles.

## 法貝熱工藝的巔峰



### 復活蛋

法貝熱公司為俄羅斯皇室製作了大量的工藝品，其中以復活蛋最負盛名。復活節是慶祝耶穌基督復活的重要宗教節慶日，也是俄羅斯東正教曆法中最重要節日。在俄羅斯帝國時代，復活節的慶典包括一系列儀式和宴飲活動，也包括互贈復活蛋的習俗。這些復活蛋象徵著基督被釘十字架後復活。



法貝熱公司在**1885**年被皇室指定為御用供應商，並開始為亞歷山大三世製作復活蛋，用以送給妻子瑪利亞·費奧多羅芙娜皇后。從這一年起，法貝熱每年都要為皇室主人製作一枚復活蛋。他運用巧思設計出既新穎而又巧奪天工的復活蛋，為皇室主人帶來連年驚喜，而每一枚復活蛋都會勾劃俄羅斯王朝不同的事情或歷史片段。亞歷山大三世死後，他的兒子尼古拉二世繼位，法貝熱更要每年製作兩枚復活蛋：一枚送給皇太后瑪利亞·費奧多羅芙娜，另一枚則用來送給沙皇的妻子亞歷山德拉·費奧多羅芙娜皇后。這兩位沙皇是該公司最重要的主顧。據統計，自**1885**年起至**1917**年間，法貝熱公司一共為俄國皇室製作了五十多枚復活蛋。其中八枚在**1917**年的俄國革命後便不知所終。在留存至今的四十二枚皇室復活蛋中，有十枚為莫斯科克里姆林宮軍械庫所藏。



這部份的展品包括四枚皇室復活蛋，以及羅曼諾夫王朝兩位末代沙皇和其家族成員曾經使用過的物品。

## Pinnacle of the Art of Fabergé



### Easter Eggs

Of the numerous items that the House of Fabergé created for the Russian court, its imperial Easter eggs are undoubtedly its most spectacular works. Easter is a Christian festival celebrating the resurrection of Jesus Christ, and the most important holiday in the Russian Orthodox calendar. During Easter celebration in Russia Empire, a series of ceremonies and feasts were followed with a custom of exchanging Easter eggs which symbolize Christ's resurrection from his grave.



The House of Fabergé started to make Easter eggs for the royal family since 1885, the same year as it was appointed as an Imperial Supplier and commissioned by Tsar Alexander III to make an Easter gift for his wife the Tsarina Maria Fyodorovna. Each year Fabergé produced an Easter egg that would astonish the royal family with innovative design and splendid craftsmanship. Each Easter egg also depicted a different event or theme in Russia's history. After the death of Alexander III, during the reign of his son Tsar Nicholas II, the masters of the firm began to make two Easter gifts every year, one for the Dowager Tsarina Maria Fyodorovna and the other for Nicholas II's wife, the Tsarina Alexandra Fyodorovna. Tsar Alexander III and Tsar Nicholas II were the major clients of the firm. It was estimated that from 1885 to 1917, more than fifty Easter eggs were created for the royal family. Eight imperial Easter eggs disappeared after the 1917 Revolution. Among the forty-two that remained, ten of them are stored in the Armoury Chamber of the Moscow Kremlin.



On display in this section are four Fabergé Easter eggs along with other artworks that used to belong to the last two tsars of the Romanov dynasty as well as their family members.



## 皇室餽贈



俄羅斯皇室有一項傳統，就是向珠寶匠訂製名貴禮品送贈給大臣和外交使節。這些皇室餽贈都是透過一個專責的部門——皇家辦公室下達訂單。這些送給臣民的餽贈通常都是珠寶珍品，是沙皇與皇后青睞與仁政的象徵。這些餽贈在官方典禮中尤其扮演著特殊的角色，並且成為官方禮儀中的重要部份。俄羅斯帝國的統治者慷慨地將「君主秘藏」中的珍品送贈給臣民和外國顯要，這些餽贈包括各式各樣的戒指、別針、鼻煙盒、小盒墜子、煙盒和手錶等，為這個君王主政的國度營造成財富取之不盡的樣子，以彰顯羅曼諾夫王朝的威望，誠如時人所記那樣，這種派頭充斥著「揮霍無度的奢華氣象」。



俄羅斯當時首屈一指的珠寶匠的主要業務都是為皇家辦公室效力，這些地位特殊的宮廷供應商包括有：**C·法貝熱**、**F·科希里**、**K·伯克**、**C·E·博林**家族、**奧夫欽尼科夫**公司和**I·薩奇科夫**公司。然而，隨著顧客圈子的擴大，這些珠寶公司也透過大量生產和銷售取得了更為豐厚的利潤。

## Official Gifts



It was a traditional feature for the Russian imperial court to order official gifts from the jewellers and give them to subjects and foreigners. The official gifts from the Tsar were ordered through a special department - the Office of His Imperial Majesty. Numerous gifts given by Tsars and Tsarinas to their subjects as signs of royal favour and benevolence were generally items of jewellery. The precious articles played an exceptional role in court life: they had a special role in official ceremonies and in this way were also an integral part of etiquette. From the storeroom of the Office, the "sovereign's treasure chest", the powerful empire's rulers generously gave gifts to their subjects and foreigner dignitaries. All sorts of sets of precious rings, pins, snuffboxes, lockets, cigarette cases and watches were given as gifts, creating the impression of unlimited wealth during the sovereigns' great reign, endorsing the prestige of the dynasty and the "atmosphere of wasteful splendour", as contemporaries wrote.

Serving the Office of His Imperial Majesty was the basic activity of a number of the best Russian jewellers at that time, who had the title Supplier to the Court: C. Fabergé, F. Kekhli, K. Bock, the jewellers of the C. E. Bolin family, the firm of P. Ovchinnikov and I. Sazikov. However, as production developed and the circle of clientele expanded, jewellery firms prospered more from mass production.





沙皇亞歷山大三世於1891年贈送給  
皇后瑪利亞·費奧多羅芙娜的復活節禮物  
1891年，聖彼得堡

法貝熱公司

雞血石、海藍寶石、明亮式切割鑽石、玫瑰式切割鑽石、紅寶石、  
黃金、白金、白銀、天鵝絨；鑄造、雕花、鑿刻、雕刻

莫斯科克里姆林宮博物館藏

The Easter gift presented by Tsar Alexander III to  
Tsarina Maria Fyodorovna in 1891

St. Petersburg, 1891

The House of Fabergé

Heliotrope, aquamarine, brilliants, rose-cut diamonds, ruby, gold,  
platinum, silver, velvet; casting, chasing, engraving, carving on stone

Collection of Moscow Kremlin Museums

#### 驚喜之處 Surprise

復活蛋內有一艘「亞速之回憶」巡洋艦的縮微模型。  
在海藍寶石的「海面」上，縮微版船身上的裝備都一一仿製  
出來，如小船、錨和錨鏈、金絲桅杆和「亞速」的字樣  
都能清晰看到。

The surprise inside the imperial egg is a miniature replica of the Imperial  
Russian Navy cruiser Pamiat Azova (“Memory of Azov”). Set on a piece of  
aquamarine the colour of sea water, it is skilfully executed down to the smallest  
details that replicate the rigging of the cruiser: tiny platinum boats, anchors  
on chains, cobweb thin ropes of the finest gold on masts and in microscopic  
letters the name “Azov” can all be seen with the naked eye.

#### 歷史現場 History Revealed

這枚復活蛋是為紀念沙皇亞歷山大三世的兩位王子——皇儲  
尼古拉·亞歷山德羅維奇(後來的尼古拉二世)和格奧爾基·  
亞歷山德羅維奇大公在1890至1891年的遠東之旅而創作的，  
而此行也有途經香港。此行的目的是要擴闊兩位王子的  
眼界，以備將來繼承皇位。

This egg was made to commemorate the journey undertaken by the Tsar  
Alexander III's sons, Tsarevich Nicholas Alexandrovich (the future Tsar  
Nicholas II), and Grand Duke Georgy Alexandrovich, to the Far East in  
1890-1891 to broaden the outlook of the future Tsar and his brother.  
They also visited Hong Kong during this trip.



「亞速之回憶」巡洋艦模型復活蛋 · “Memory of Azov” Easter Egg



沙皇尼古拉二世於1900年贈送給  
皇后亞歷山德拉·費奧多羅芙娜的復活節禮物

1900年，聖彼得堡

法貝熱公司

黃金、白金、白銀、玫瑰式切割鑽石、紅寶石、  
縞瑪瑙、水晶、木、絲綢、天鵝絨；琺瑯

莫斯科克里姆林宮博物館藏

The Easter gift presented by Tsar Nicholas II  
to Tsarina Alexandra Fyodorovna in 1900

St. Petersburg, 1900

The House of Fabergé

Gold, platinum, silver, rose-cut diamonds, ruby, onyx, crystal,  
wood, silk, velvet; enamel

Collection of Moscow Kremlin Museums

#### 驚喜之處 Surprise

復活蛋內有一列「西伯利亞火車」的縮微模型。火車頭中設置了複雜精巧的機械裝置，只要用一把小鑰匙轉動發條就能開動微型火車。小小的白金蒸氣火車頭上有著以紅寶石做成的小燈與鑽石製成的前照燈，後方拉著五節以黃金製成的車廂。第一節車廂刻有銘文寫著「直通西伯利亞」，第二、三和四節車廂就分別刻上「婦女專用」、「吸煙區」和「禁煙」等字樣，而最後一節車廂則是禱告室。

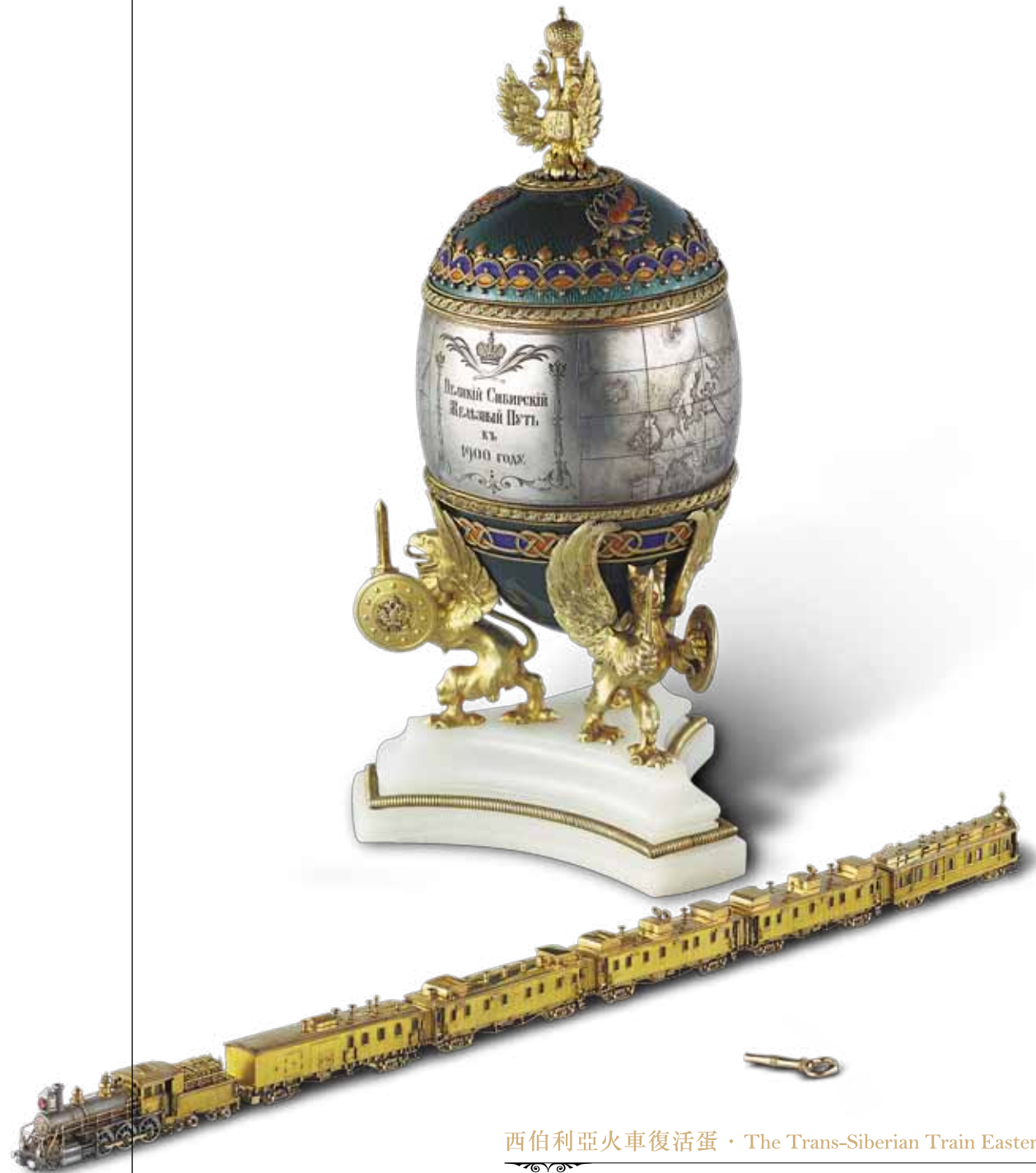
The surprise inside of the egg is a miniature Trans-Siberian train.

The craftsman placed a complex mechanism inside the locomotive so that the miniature train could be set in motion by winding the mechanism with a tiny gold key. The train consists of a platinum locomotive and has five gold carriages with rock crystal windows, labelled “direct Siberian communication”, “ladies only”, “smoking” and “non-smoking”, while the last carriage is a chapel.

#### 歷史現場 History Revealed

這枚復活蛋是為紀念跨西伯利亞鐵路的工程而在1900年製作的，此時這項鐵路工程已接近完成階段。亞歷山大三世的夙願是要這條鐵路貫通俄羅斯歐亞兩洲的地區，其規模的宏大並不亞於蘇彝士運河的開通，而這條鐵路更被譽為「俄羅斯的脊椎」。復活蛋上的銀面刻有整條鐵路的路線圖。

This egg was made in 1900 to commemorate the building of the Trans-Siberian Railway, in which year its construction work was almost completed. The construction of the Far East segment of the railway, which, in Alexander III's dream, was to connect the European and Asian parts of the country. The scale of this massive project was considered an event not inferior to the building of the Suez Canal, and it was referred to as the “vertebral spine of giant Russia”. A route map of the railway is engraved across the face of the egg.



西伯利亞火車復活蛋 · The Trans-Siberian Train Easter Egg



沙皇尼古拉二世於1906年贈送給  
皇后亞歷山德拉·費奧多羅芙娜的復活節禮物  
1904-1906年，聖彼得堡

法貝熱公司

黃金、白銀、縞瑪瑙、玻璃；機刻琺瑯彩、  
琺瑯彩、鑄造、雕花、鑿刻、油畫

莫斯科克里姆林宮博物館藏

The Easter gift presented by Tsar Nicholas II to

Tsarina Alexandra Fyodorovna in 1906

St. Petersburg, 1904-1906

The House of Fabergé

Gold, silver, onyx, glass; guilloché enamel, painted enamel, casting, chasing,  
engraving, oil painting

Collection of Moscow Kremlin Museums

#### 驚喜之處 Surprise

復活蛋的基座裡有一個音樂盒，可以播放兩首由  
A·D·卡斯塔斯基（1856-1926）作曲的傳統復活節詩歌。

Inside the gold turret-and-wall structure there is a music box that plays two  
traditional Easter festival hymns composed by A. D. Kastalsky (1856-1926).

#### 歷史現場 History Revealed

這枚復活蛋是為紀念1903年復活節沙皇尼古拉二世與皇后  
亞歷山德拉·費奧多羅芙娜造訪舊都莫斯科而製作的。復活蛋  
的白色琺瑯表面和上部金頂的造型源自聖母升天大教堂——  
俄羅斯沙皇舉行加冕儀式的場所。支撐著復活蛋  
的基座則以克里姆林宮的角樓為創作原型。

This egg was created in memory of the visit Tsar Nicholas II and  
Tsarina Alexandra Fyodorovna paid to the old capital Moscow in 1903.  
The egg, with its white enamel surface and a gold dome, was inspired by  
the Cathedral of the Assumption where all Tsars were crowned.  
The structure that supports the egg has four Kremlin turrets.



莫斯科克里姆林宮復活蛋 · The "Moscow Kremlin" Easter Egg



1866年，聖彼得堡

微型肖像畫家：A·羅克什圖爾，珠寶師：S·阿恩特

白銀、黃金、牛骨、鑽石、玫瑰式切割鑽石、玻璃；水彩、水粉

莫斯科克里姆林宮博物館藏

St. Petersburg, 1866

Miniature portrait painter: A. Rockstuhl, jeweller: S. Arndt

Silver, gold, bone, diamonds, faceted rose diamonds, glass; watercolour, gouache

Collection of Moscow Kremlin Museums

這串手鏈是沙皇亞歷山大二世送給妻子瑪利亞·亞歷山德羅芙娜的銀婚紀念日禮物。手鏈上由九枚橢圓形肖像組成，分別繪有沙皇亞歷山大二世(居中)和他的八位孩子們，這種微型人物肖像畫在當時非常流行。位於左三的是後來成為沙皇的亞歷山大三世，而位於左二的是阿列克謝·亞歷山德羅維奇大公，他曾於1872年訪問香港。

Tsar Alexander II gave this bracelet to his wife Maria Alexandrovna as a gift to commemorate their 25th wedding anniversary. The bracelet comprised of 9 oval portraits – of Tsar Alexander II (middle) and his eight children.

This type of miniature portraits was very popular at the time. Third from left was who later came to the throne as Tsar Alexander III. Second from the left was Grand Duke Alexei Alexandrovich, who had visited Hong Kong in 1872.



手鏈 · Bracelet



1904年，聖彼得堡  
法貝熱公司  
黃金、玫瑰式切割鑽石、萊茵石、骨；琺瑯、水彩  
莫斯科克里姆林宮博物館藏  
St. Petersburg, 1904  
The House of Fabergé  
Gold, rose-cut diamonds, rhinestone, bone; enamel, watercolour  
Collection of Moscow Kremlin Museums

相框中是尼古拉二世夫婦五名子女的微型肖像畫，分別是女大公瑪利亞、奧爾嘉、塔季揚娜、阿納斯塔西婭和皇儲阿列克謝。這五幅微型畫鑲嵌在鑽石畫框內。這是1904年11月26日，尼古拉二世贈送給皇后亞歷山德拉·費奧多羅芙娜結婚十周年的禮物。

This frame contains miniatures of the five children of Nicholas II and his wife. They are the Grand Duchesses Maria, Olga, Tatiana and Anastasia, and the Tsarevich Alexei. The miniatures are mounted within diamond-set borders. The frame was a gift from Nicholas II to Alexandra Fyodorovna on their tenth wedding anniversary, 26 November 1904.



紫羅蘭花 · “Pansies”



1908-1917年，聖彼得堡

法貝熱公司

黃金、白銀、祖母綠、軟玉

器身：縞瑪瑙

底座：蛇紋石玉；雕刻、鑄造

費斯曼礦物博物館藏

St. Petersburg, 1908-1917

The House of Fabergé

Gold, silver, emeralds, nephrite

Vessel: onyx marble

Pedestal: noble serpentine (bowenite); carving on stone, casting

Collection of Fersman Mineralogical Museum

法貝熱的花卉系列產品十分寫實和造型簡約，其創作靈感應是源自日本的花道。

Fabergé's flowers are very realistic. They are strikingly simple, and the source of inspiration seems to be the Japanese art of flower arranging.



松樹和紫藤 · Pine-tree and Wisteria Flowers



十九世紀末至二十世紀初，聖彼得堡  
法貝熱公司  
黃水晶、藍寶石、黃金；雕刻  
莫斯科克里姆林宮博物館藏  
St. Petersburg, late 19th - early 20th centuries  
The House of Fabergé  
Citrine, sapphires, gold; carving on stone  
Collection of Moscow Kremlin Museums

俄羅斯宮廷十分流行小動物的擺設。瑪利亞·費奧多羅芙娜皇后喜歡購買並贈送動物小雕像予親友。沙皇尼古拉二世的女兒塔季揚娜養了一頭鬥牛犬，就是這件小雕像的原型。法貝熱公司先為動物製作蠟像，再用與動物真實顏色相近的寶石進行雕琢裝飾。

Animal figurines were very popular in the Russian court. Tsarina Maria Fyodorovna was fond of buying and gifting friends and families with animal figurines. Tatiana, daughter of Tsar Nicholas II, petted a bulldog, which was used as the prototype for this figurine. The House of Fabergé first made a wax figure of the animal, and gemstones with colours similar to the life-form were carefully cut and mounted as decoration.



鬥牛犬 · Bulldog Figurine





1915年，聖彼得堡

法貝熱公司

黃金、白銀、碧玉、蛇紋大理石、偉晶岩；雕刻、鑄造、馬賽克式浮雕

費斯曼礦物博物館藏

St. Petersburg, 1915

The House of Fabergé

Gold, silver, jasper, opicalcite, pegmatite; carving on stone, casting, relief in mosaic

Collection of Fersman Mineralogical Museum

法貝熱公司生產了一批極為寫實的人物像，但和復活蛋一樣，這些人物像的生產量極少。

Together with the imperial Easter eggs, figurines are among the rarest thing Fabergé produced. They are characterized by a high degree of realism.





預備役士兵 · Reserve Soldier

## 美的再現 *Representation of Beauty*

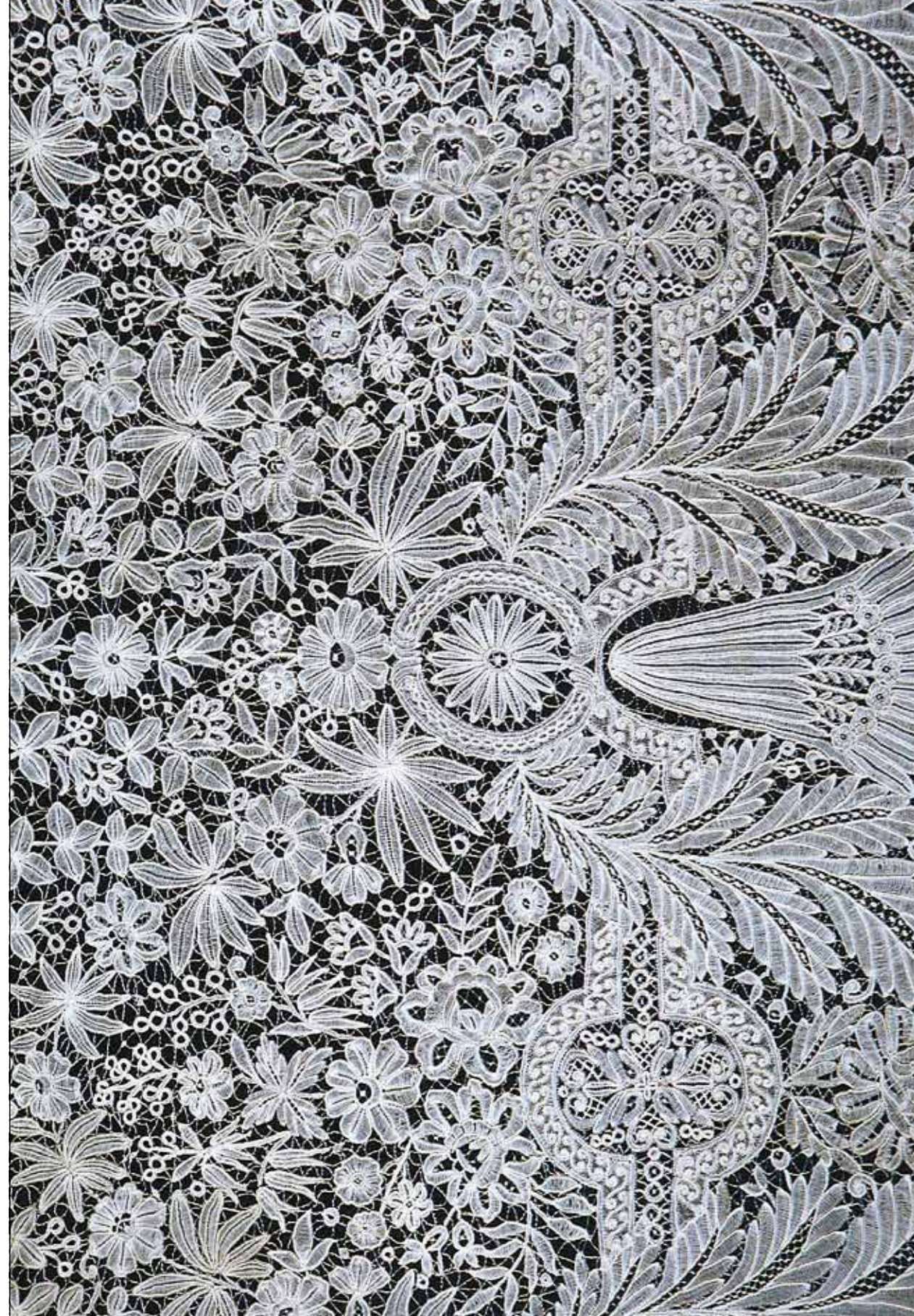


俄羅斯工匠以他們高超的製作技藝，將不同的技術，比如傳統的掐絲工藝、鑿胎琺瑯和釉上彩、雕鏤、鐫刻等各種工藝發揮得淋漓盡致，由此而表現出種類繽紛、精巧繁複、多姿多彩的俄羅斯藝術，並表現於宗教器物以及民間所使用的銀器和珠寶等裝飾物上。

他們又從過去不被關注的自然界那裡尋求靈感，並且  重新發現了動物和各種花鳥昆蟲與生俱來的美：翩翩起舞的蝴蝶、色彩各異的昆蟲、蜻蜓伸展著輕盈剔透的翅膀……這些都為工匠們帶來無限創意，並在他們的巧手之下化成幾可亂真的栩栩型態。

Using their exceptional craftsmanship, Russian artisans combined a wide array of techniques – including the traditional crafts of filigree, enamel etching and glazing, chasing, engraving, etc. – to portray incisive and vivid beauty, turning them into a profusion of sophisticated, ingeniously created and diversely beautiful Russian works of art. They are expressed on ecclesiastical objects and decorative silvers and jewels  used by commoners.

The natural beauty of animals, flowers, birds and insects were rediscovered as artisans look for their inspiration in the once neglected nature. Fluttering butterflies, colourful insects, the transparent and aerodynamic wings stretched out by dragonflies... were all fountains of creativity for crafts masters, whose skilful hands gave life to exquisitely made adornments.



## 宗教器物



當我們欣賞十九、二十世紀俄羅斯東正教這些美輪美奐的藝術品時，



除了雕刻師、琺瑯工匠、鑄刻工和掐絲工匠的精湛技藝讓我們驚歎外，這些金銀工藝的歷史與俄羅斯人民的精神世界其實是密不可分的。

對信奉東正教的俄羅斯人民來說，聖像(比如耶穌、聖母、聖人)在他們的生活中無處不在，伴隨著他們一生所經歷的喜樂與哀愁：當一個新生嬰孩誕生的時候，教會會為他揀選一位聖人作守護者，並以該聖人的名字為其命名；當舉行婚禮時，新人會得到相關神明的祝福；在戰爭時期，人們會向戰士的守護者聖喬治尋求庇護。聖像信仰貫徹著人們生活的每個細節，以至於每種疾病和災劫都分別對應著一位能夠訴求的聖人。每個東正教家庭都擁有聖像，人們將之或置於床頭、或放在桌上、或掛在牆上。人們又會把小聖像當作吊墜戴在胸前，在旅行的時候又會攜帶可以折疊起來的三聯聖像。



當時的社會上有專門製作宗教用品的工廠或者工作坊，比如P·I·奧夫欽尼科夫及其兒子們的公司是俄羅斯最大的宗教用品生產公司，也是宮廷指定的御用供應商，專門製造十字架、聖母像、聖像框和教士法衣等。眾多的珠寶公司和工廠也兼做宗教用品。享有盛名的I·阿列克謝耶夫工廠以製作複雜奢華的琺瑯聖像框而聞名。法貝熱公司也製作過宗教用品，不過留存下來的數量不多。

## Ecclesiastical Objects



When we look at the fabulous Russian ecclesiastical articles of the 19th and 20th century, we do not only see the jewellery masterpieces created by carvers, enamellers, engravers, and filigree craftsmen. The history of Russian gold and silver work is inseparable from the spiritual world of Russian people.



As Eastern Orthodox Christians, Russians could not imagine life without icons. Icons were constant companions in times of happiness and sorrow. When a child was born, the event was blessed by the namesake of a “maternity” icon with a designated patron saint. Marriage was blessed by wedding icons. When at war people turned to Saint George the patron of soldiers. The worship of icons penetrated into people’s everyday life so thoroughly that every kind of disease and misfortune was corresponded with a saint they can pray to. Every house belonged to Orthodox Church has icons, either placed over headboard, or set on table, or hung on walls. Small icons were worn on the chest under clothing. For a journey, a kind of foldable triptych icon was taken along.

There were special factory and workshop producing religious items. The firm of the Sons of Porfirius Ivanovich Olovyanishnikov manufactured crosses, panagias, frames for icons and priestly vestments. It was the biggest firm in Russia which produced items for the church, and also an appointed Supplier to the Imperial Court. Many jewellery firms made religious items as well. The well-known factory of I. Alekseyev was famous for making frames for icons with splendid enamel finishing. Fabergé also produced ecclesiastical articles, though not many were preserved.



## 民間珍寶

### 銀器

十九世紀是一個復古主義盛行的世紀。在這個時代，歷史上不同時期的藝術風格兼容並蓄。珠寶公司的大師們順應著潮流，製作了路易十五時期、文藝復興、新古典主義、民族浪漫主義等各種風格的產品。十九、二十世紀之交正當「新藝術」風潮席捲歐洲之際，大師們敏感的觸覺亦察覺到風尚的改變而趕上潮流。新藝術風格在莫斯科尤其流行，而聖彼得堡的權貴們卻傾向於追隨古典的風格。

按照十九世紀末二十世紀初的審美原則，即使是機刻珐瑯鐘錶、托盤、錢包和裁紙刀這些日常用品的製作，也不僅僅是滿足其實用功能，而是成為美輪美奐的藝術品。



除了應私人訂單的特殊要求而製作獨一無二的作品外，法貝熱公司也大量生產一些迎合社會不同階層需要的產品。法貝熱在莫斯科、聖彼得堡、奧德薩和基輔的工作坊與工廠生產了大量的銀餐具和時髦的珠寶飾物，以及價格從幾盧布到幾十萬盧布不等的小物件和紀念品。

另一個經營廣泛業務的公司是**K·E·博林**公司，它是當時俄羅斯最具名氣的珠寶公司之一。它的門市在莫斯科和聖彼得堡均位於最顯貴的地區，且距離法貝熱的門市不遠。這部份的展品便包括了其公司在莫斯科的工廠生產的一些銀器和裝飾品，此外還包括**I·赫列博尼科夫**和**P·奧夫欽尼科夫**兩家公司，以及**I·薩爾特科夫**、**G·克林格特**、**M·謝苗諾娃**等工作坊，還有莫斯科珠寶合作社的作品。



## Treasures of the People

### Silverwares



The 19th century is a “historical” century, during which art styles of different past cultures coexisted or even mixed up. The masters of jewellery firms made articles in the styles of Louis XV, Renaissance, neo-classicism, national romanticism and etc., depending on the demands of fashion. When the Art Nouveau became extremely popular in Europe at the turn of the 19th and 20th century, the masters soon followed the changes in fashion with great sensitivity. The new style was especially popular in Moscow. In contrast the prim aristocrats of St. Petersburg remained faithful to classic styles.

Following the aesthetic principle of the late 19th century and early 20th century, even everyday objects like guilloché enamel clocks, trays, note cases, and paperknives were not only made functional, but with as much care as works of fine art.

In addition to unique works made individually on special commissions, the House of Fabergé created mass produced articles to suit wider demands of various social groups. The firm’s workshops and the factories in Moscow, St. Petersburg, Odessa and Kiev produced large numbers of silver tableware, fancy modern finery, jewellery adornments, and a variety of trinkets and souvenirs ranging in price from several roubles to hundreds of thousands of roubles.

Another firm that produced a wide range of articles was “K. E. Bolin”, one of the most famous jewellery firms of the time. Its stores were located in the most aristocratic districts of both capitals, not far from Carl Fabergé’s stores. Silver articles and adornments made at the firm’s Moscow factory are displayed along with those of Fabergé. Articles made at the factories of I. Khlebnikov and P. Ovchinnikov, as well as workshops of I. Saltykov, G. Klingert, M. V. Semenova, and the Moscow Artels are also included in this section.



## 民間珍寶



### 珠寶飾物

這個部份的展品來自莫斯科克里姆林宮博物館收藏的十九世紀下半葉至二十世紀初期的俄羅斯珠寶首飾。這批藏品要到**1970**年代才漸成規模，其原因是珠寶首飾很難完整地保存下來，也很難找得著。那些



奢華的項鍊、王冠、戒指、耳環等一般為俄羅斯帝國的上層社會人士擁有。在**1920**年代，這些首飾上的寶石，尤其是那些大顆和珍貴的，往往被人從托架上取下銷往海外，而托架則會被毀掉或者熔化。另一個珠寶首飾難以保存的原因是，隨著時尚潮流的變化，舊首飾上的珠寶會被取下，用來製作配合潮流的新首飾。這些俄羅斯珠寶匠們創造出來的作品既容易受到破壞又稍縱即逝，因此只有極少數得以保存至今。

幸運的是，**1990**年在莫斯科索里亞卡大街**13**號發現的十三件珠寶飾物，為我們提供了法貝熱公司珠寶產品的更多實例。這批珍寶體現了二十世紀初期法貝熱珠寶作品的兩個獨創性，第一是設計師以大量碎鑽襯托珍珠，這是在珠寶製作中前所未見的；第二是工匠以白金代替銀製作托架。由於白金具有良好的延展性，托架可以造得極其纖巧，因而能夠隱蔽地鑲嵌於寶石之間。



這批珍寶現與卡爾·法貝熱公司在莫斯科與聖彼得堡分部所出品的其他珠寶飾物一起展出。這些珠寶飾物可以和當時其他公司或工匠的作品互相對照，比如宮廷珠寶匠**C·伯克**、俄羅斯最古老的珠寶公司**C·E·博林**公司，以及卡爾·法貝熱公司的合作伙伴**F·洛里**公司。這些珠寶公司不單為皇室服務，同時也生產一系列面向中產階級消費者的時尚首飾、紀念品和實用物品。

## Treasures of the People



### Jewellery Adornments

The exhibits in this section are Russian jewellery adornments dated from the second half of 19th century to early 20th century in the collection of Moscow Kremlin Museums. The collection began to take shape as late as in 1970s for the reason that jewellery could seldom remain intact and thus hard to get. Luxurious necklaces, diadems, rings, and earrings usually belonged to the high ranking personages of the Russian Empire. In 1920s, precious stones, especially large, rare ones, were taken out of their settings and sold abroad, while the mountings destroyed or melted down. Another reason for the rarity of original jewellery is that gems taken off from their mountings were also reused to make more fashionable new jewellery. As a result, only few fragile and ephemeral creations of Russians jewellers were preserved.



A discovery of thirteen jewellery adornments during the reconstruction of a house at no. 13 on Solyanka Street, Moscow, in 1990, fortunately offered more examples of Fabergé's jewellery work. These treasures reveal two innovations of Fabergé jewellery made in the beginning of 1900s. First, the designer combined pearl with large quantity of small diamonds, which was not a common practice. Second, platinum was used to replace silver. Because of its high degree of ductility, the setting can be made so thin and light that it is not visible among adjacent gems.

In the exhibition the Solyanka treasures are presented together with other jewellery adornments from the Moscow and St. Petersburg branches of the House of Fabergé. These jewellery adornments can be compared with those created by other firms and jewellers, such as court jeweller C. Bock, masters of the imperial firm "C. E. Bolin" – the oldest jewellery firm in the Russian Empire, and the famous Moscow firm of F. Lorie, whose owners closely cooperated with the House of Fabergé. These firms did not only serve the court and the nobles, but also produced a wide range of fashionable jewellery, souvenirs, and practical objects for customers of middle class with reasonable price.





1899-1908年，莫斯科

I·塔拉布羅夫

黃金、白銀、玫瑰式切割鑽石、祖母綠、淡水珍珠、玻璃、木、織物；  
雕花、鍍金、掐絲琺瑯彩、混合技藝(油彩及蛋彩)

莫斯科克里姆林宮博物館藏

Moscow, 1899-1908

I. Tarabrov

Gold, silver, rose-cut diamonds, emeralds, pearls, glass, wood, cloth;  
chasing, gilding, enamel on filigree, mixed technique (oil and tempera)

Collection of Moscow Kremlin Museums

聖母是俄羅斯人普遍崇拜和向其尋求庇護的神祇。1579年，喀山城發生大火，據說喀山聖母像是由一名小女孩按著聖母顯靈的指示而發現。沙皇其後命人在發現聖像的地點建造教堂供奉聖母。在這幅奢華的喀山聖母像中，聖母和聖子的衣著以雪白的珍珠拼成，象徵著他們的純潔。

Virgin Mary was revered by most Russians for her blessing and protection. After a fire destroyed the Virgin of Kazan in 1579, it was said that the Virgin appeared to a girl and told her where to find the precious image again. The Tsar later requested a church dedicated to the Virgin to be built where the icon was found. On this luxuriant version of the Virgin of Kazan, the clothes of Virgin Mary and Jesus were tiled with white pearls to represent their innocence and purity.



「喀山聖母」像 · Virgin of Kazan



1908-1917年，莫斯科

P·I·奧洛夫亞尼什尼科夫兒子的合夥公司

黃金、藍寶石、海藍寶石、淡水珍珠、翠榴石、非貴重金屬、木(?)、玻璃、絲綢；鑿刻、雕花、掐絲、編織

莫斯科克里姆林宮博物館藏

Moscow, 1908-1917

The partnership company of P. I. Olovyanishnikov's sons

Gold, sapphires, aquamarine, pearls, demantoids, non-precious metal, wood (?), glass, silk; engraving, chasing, filigree, weaving

Collection of Moscow Kremlin Museums

至聖聖母像由主教們佩戴，藉以標識自己在教士群體中的最高等級身份。器物中央有一幅周圍環飾珍珠的小型「聖母顯靈」木畫像。這種類型的聖母像是最為俄羅斯東正教推崇的聖像之一，它以聖母雙手高舉做祈禱狀的姿態和胸前的聖子像為特徵。

The Panagia is a pectoral sign worn by bishops, representatives of the highest rank of clergy. In the centre of the round gold panagia there is a small wooden icon with the image of the "Mother of God of the Sign", surrounded by icon-setting, adorned with pearls. This is one of the most respected icons in the Russian Orthodox Church. It shows the figure of the Mother of God with hands raised in prayer and the image of the Divine Infant on her breast.



帶穗子的至聖聖母像  
Panagia with a Figure of "The Mother of God of the Sign" with a Braid



十九世紀，俄羅斯  
黃金、白銀、鑽石、紫水晶  
莫斯科克里姆林宮博物館藏  
Russia, 19th century  
Gold, silver, diamonds, amethysts  
Collection of Moscow Kremlin Museums

十九世紀的珠寶匠熱衷於使用有色珠寶，紫水晶尤為熱門之選。產自俄羅斯烏拉爾山脈的紫水晶產量豐富且質素優良。作為純潔、奉獻與信仰的象徵，紫水晶常被用於製作聖母聖子像、聖像畫框、福音書、禮拜器具與高階教士的配飾等。其中最為常見的，就是這類供教士或統治者佩戴在胸前的十字架。

Such crosses, worn on chest by abbots and bishops, were often gifts of parishioners who commissioned them from the best jewellers. Jewellers of the 19th century paid very close attention to the coloured stones, such as turquoise, topaz, garnets, and especially amethysts. The deposits of amethyst in Russia were rich in quality. As symbol of purity, devotion, and faith, amethyst were often used in the decoration of panagias (pectoral icons worn by high clergy), precious icon frames and gospels, liturgical instruments, and, above all, pectoral crosses.



胸飾十字架 · Pectoral Cross





1875-1900年，聖彼得堡  
工匠花押字：M. G.

白銀；鑄造、雕花

莫斯科克里姆林宮博物館藏

St. Petersburg, the last quarter of the 19th century

Master's monogram: M. G.

Silver; casting, chasing

Collection of Moscow Kremlin Museums

十九世紀末至二十世紀初，動物小雕像十分流行。它們以不同物料如石、瓷、銅和白銀等製成，當作玩具或是禮品。受十九世紀浪漫主義和俄羅斯人熱愛狩獵的影響，雕像題材如鳥、熊和狗最受歡迎。

Animal figurines were all the rage in late 19th century to early 20th century. They were made of different materials such as stone, porcelain, copper and silver, and were used as toys or gifts. Figurines of birds, bears and dogs were the most popular in the 19th century as a result of influence from romanticism and Russians' love for hunting.



熊 · Bear Figurine



1905-1910年，俄羅斯

白銀；掐絲

莫斯科克里姆林宮博物館藏

Russia, 1905-1910

Silver; filigree

Collection of Moscow Kremlin Museums

十九世紀，以銀製掐絲做成的物件種類繁多，包括這類仿真度極高的小型玩具馬車或汽車。這輛玩具汽車複製自一輛生產於1905至1910年間的轎車，敞篷後座有一扇打開的門，車上還有車燈、手刹杆和變速杆等細節。

A wide array of silver filigree objects were created in the 19th century. These include highly life-like miniature toy carriages or automobiles. This toy automobile was a replica of a saloon made during 1905 to 1910. The door behind the back seat of the convertible was open, and details such as the headlights, the handbrake and the gear-lever were all included.



玩具汽車 · Toy Automobile



銀質結構：1908-1917年，莫斯科

I·赫列博尼科夫公司

水晶杯身：二十世紀初，西歐

水晶、白銀、綠玉髓、石膏；切割、雕花、捶揲、掐絲琺瑯彩

莫斯科克里姆林宮博物館藏

Mount: Moscow, 1908-1917

The firm of I. Khlebnikov

Crystal: Western Europe, early 20th century

Crystal, silver, chrysoprase, gypsum; cutting, chasing, punchwork, enamel on filigree

Collection of Moscow Kremlin Museums

賓治酒源於印度，由英國引進至歐洲。賓治酒最初是由五種原料組成：朗姆酒、水、糖、檸檬汁和茶，有時加入各式香料。賓治酒的製作過程是先把蘸滿朗姆酒的方糖放在杯沿的架子上，然後點燃杯中紅酒，慢慢地加熱至糖融化，再滴入酒中。火焰的光芒在水晶杯身上跳動閃耀，看來就像一塊燃燒中的寶石。

Punch was originally an Indian beverage that travelled to Europe through England. The primitive punch was made of five ingredients: rum, water, sugar, lemon juice and tea, sometimes seasoned with spices. Feuerzangenbowle, or fire-tong punch, was made by putting a rum-soaked sugar cube on a suspended holder over the glass rim and then setting the wine on fire. Sugar melted by the heat would drip back into the glass. The flame danced in the crystal bowl, as if a gemstone is burning.



賓治酒杯 · Bowl for Punch



1873年，莫斯科  
A·M·波斯季尼科夫工廠  
白銀、烏銀；鑿刻、鍍金  
莫斯科克里姆林宮博物館藏  
Moscow, 1873  
The A. M. Postnikov Factory  
Silver, niello; engraving, gilding  
Collection of Moscow Kremlin Museums

1871至1872年間，沙皇亞歷山大二世的四子阿列克謝·亞歷山德羅維奇大公前往美加、日本和遠東作外交訪問。這套以莫斯科河岸邊的克里姆林宮為題材的傳統精製烏銀茶具及咖啡具，便是透過此行送給當時香港總督堅尼地爵士的妻子，而英國維多利亞女皇亦曾使用過這套餐具。前蘇聯總統戈爾巴喬夫訪問意大利期間獲贈此套餐具，1990年入藏克里姆林宮博物館。

From 1871 to 1872, Grand Duke Alexei Alexandrovich – the fourth son of Tsar Alexander II – visited the U.S., Canada, Japan and the Far East. This set of traditional handcrafted niello silver tea and coffee service features Kremlin along the bank of Moscow River. It was a gift presented to the wife of the Hong Kong Governor Kennedy during the trip, and the service had been used by Queen Victoria. Former Soviet leader Gorbachev was given this as gift during his visit to Italy. The set became part of the Kremlin Museums' collection in 1990.



茶具和咖啡具(九件套) · Tea and Coffee Service with 9 Items



帶環大骨：1904年，聖彼得堡

法貝熱公司

扇骨和扇面：二十世紀初，法國

黃金、白銀、玫瑰式切割鑽石、貴橄欖石、珠母、  
山羊皮、閃光片、棉紗；機刻琺瑯彩、繪畫(帶膠)

莫斯科克里姆林宮博物館藏

Upper guard with handle end: St. Petersburg, 1904

The House of Fabergé

Mount and stick with blades: France, early 20th century

Gold, silver, rose-cut diamonds, chrysolites, mother-of-pearl,  
leather, sequins, thread; guilloché enamel, glue painting

Collection of Moscow Kremlin Museums

這把法國製的華麗摺扇是由一位皇室成員所擁有。扇面由皮革製成，描繪一群貴族漫步於凡爾賽宮花園之中。扇子的邊緣有纏枝紋作裝飾，以閃片作點綴。至於扇骨則由十八個精緻的珠母組成，粉紅色琺瑯彩繪製的大扇骨更是法貝熱首席工藝大師之作。

This exquisite French-made folding fan belonged to a member of the royal family. Depicted on the leather mount was a picture showing aristocrats strolling around the Versailles. The edge of the fan was decorated with interlock branch patterns and embellished with sequins. The 18 blades of the fan was crafted with delicate mother-of-pearls. The main blade, made of pink enamel on picturesque, was the masterpiece of a chief craftsman at the House of Fabergé.



摺扇 · Folding Fan



1881年，莫斯科  
P·奧夫欽尼科夫公司  
白銀、天鵝絨；掐絲琺瑯彩、鍍金  
莫斯科克里姆林宮博物館藏  
Moscow, 1881  
The firm of P. Ovchinnikov  
Silver, velvet; enamel on filigree, gilding  
Collection of Moscow Kremlin Museums

十九世紀民族主義興盛，王公貴胄不但喜愛作復古打扮，而具古代俄羅斯特色(或是拜占庭特色)的物品也非常流行，因此珠寶匠重新對中世紀的珠寶技術產生興趣，尤其是琺瑯工藝；而一些屬於新時代產物的飾物如項鍊和胸針等均會被放進這些復古的珠寶匣中。

Nationalism was at its height in the 19th century. While princes, dukes and aristocrats were fond of vintage look, items that featured ancient Russian style (or Byzantium) were also in vogue. As such, jewellers once again became interested in medieval jewel techniques, especially in enamels. Certain accessories that belong to the new era, such as bracelets and brooches, were put into these vintage casket boxes.



珠寶匣 · Casket Box



1899-1908年，莫斯科

法貝熱公司

黃金、白銀、明亮式切割鑽石、玫瑰式切割鑽石；機刻琺瑯彩

莫斯科克里姆林宮博物館藏

Moscow, 1899-1908

The House of Fabergé

Gold, silver, brilliants, rose-cut diamonds; guilloché enamel

Collection of Moscow Kremlin Museums

這是法貝熱公司莫斯科廠房生產的一件「明亮式切割鑽石」代表作。這裡主要製作優雅的女士珠寶系列，以迎合各種顧客口味和各個階層的需要。這件胸針應用二十世紀初的新古典主義風格，講求嚴謹對稱。它不同於風行一時的新藝術主義，後者主張帶有浪漫色彩的隨意線條和形式。不過在兩者的影響下，胸針的輪廓線條於對稱中亦充滿了表現力。

This is an iconic masterpiece of a brilliant-cut diamond created by the Moscow plant of the House of Fabergé. The plant specialized in elegant ladies' jewellery catered for different customer segments. The brooch featured the style of early 20th century neo-classicism, which stressed strict symmetry. It was rather different from the once-fashionable Art Nouveau style, which emphasized romantic and arbitrary lines and forms. Under the influence of both, the brooch has exceptionally stylish symmetrical contours.



胸針吊墜 · Brooch-Pendant



1899-1908年，莫斯科

法貝熱公司

黃金、鑽石、玫瑰式切割鑽石、祖母綠、木、織物、  
非貴重金屬；鑄造、雕花

莫斯科克里姆林宮博物館藏

Moscow, 1899-1908

The House of Fabergé

Gold, diamond, rose-cut diamonds, emeralds, wood, cloth, non-precious metal;  
casting, chasing

Collection of Moscow Kremlin Museums

新藝術時期認為女性是自然的象徵，因女性之美和神祕而受到讚美。大量使用女性身體、手臂和頭部元素的作品湧現，成為新藝術設計最典型的標誌。這枚胸針可作吊墜，上有可拆除的掛環，下方有一金色罌粟花鑲梨形鑽的可拆除托架，用途巧妙多變。

Women were symbolic of nature in Art Nouveau, and their beauty and mystery were praised. Pieces that featured decorative elements of the female body, her arms and heads emerged in large quantity, becoming the latest typecasts of Art Nouveau. This brooch could also be used as a pendant, as it came with a detachable loop. The versatile design also consisted of a lower part, which was a detachable golden poppy flower holder mounted with a pear-shaped diamond.



胸針吊墜和可拆除的  
掛環及鑽石吊墜

Brooch-Pendant with Detachable  
Loop for Hanging and  
Detachable Diamond Holder





十九世紀末至二十世紀初，俄羅斯  
黃金、白金、珍珠、明亮式切割鑽石、玫瑰式切割鑽石、祖母綠  
莫斯科克里姆林宮博物館藏  
Russia, late 19th - early 20th centuries  
Gold, platinum, pearls, brilliants, rose-cut diamonds, emeralds  
Collection of Moscow Kremlin Museums

相對於傳統的古典形式，莫斯科的珠寶匠受新藝術運動影響，創造了這件具強烈現代風格的作品。以大顆珍珠、亮色寶石和特色切割的鑽石，栩栩如生地表現了蜻蜓的樣態。這時期的藝術家很熱衷於這一題材，因為蜻蜓纖巧輕盈的形體，充份地體現了新藝術運動以流動性的線條表現動態的宗旨。

Comparing to the traditional classic styles, this is a strongly modern item created by Moscow's jewellers who were more influenced by Art Nouveau. Embellished with big pearls, shiny gemstones and specially cut diamonds, the dragonfly was vividly portrayed. Artisans of the period were very fond of this type of subjects, because the slim and graceful form of a dragonfly could reveal the Art Nouveau objective of presenting motion with flowing lines.



胸針 · Brooch

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