



*The Ullens
Collection
of Important
Chinese
Gold*

尤倫斯男爵
藏中國重要金器專場

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MR. GUY ULLENS

Guy Ullens has always been fascinated by Chinese culture and started to collect passionately old scrolls and Chinese antiquities at the end of the eighties.

Wu Erlu helped him to pick some true gems of classical paintings, which were sold at auctions for record prices: among others, a Wang Xizhi scroll from the 4th Century was sold over US\$ 10 million, a record price for calligraphy at that time (record that has since been surpassed) and Emperor Huizhong' album of birds (now in Long Museum, Shanghai) which sold for over US\$ 9 million.

Guy Ullens' painting collection was shown in May 2002 at the Forbidden City paintings hall.

The first piece of gold acquired by Guy Ullens was a Liao box dated 1026 that he bought in 1991 from the antique dealer Giuseppe Eskenazi . The following year he bought 2 more gold Liao boxes of same provenance from Christian Deydier and Gisèle Croës. These 3 boxes were the largest and most important pieces among a group of gold treasures excavated at the site the official residence of Prince Wenzhong at Zhou Lu in Hebei province.

For all his acquisitions of Chinese antiquities and gold pieces, Guy Ullens was advised by the experts in the field, Gisèle Croës, Christian Deydier, Giuseppe Eskenazi and JJ. Lally. All the gold pieces have been promoted by these dealers and acquired and authenticated by them.

It is interesting to note that these dealers were also selling similar pieces to museums, among them the Miho museum in Japan and the Guimet museum in Paris where similar pieces can be found. The museums, together with the Caixa Museums of Madrid and Barcelona, also borrowed from the Ullens collection for their thematic exhibitions, for instance the 2 Northern Wei sets of ornaments, which were loaned to Guimet Museum for their show "l'Asie des Steppes, d'Alexandre le Grand a Genghis Khan" in 2001.

Those 2 admirable sets of funeral ornaments from Northern Wei Dynasty, that the curators at the St Petersburg's Hermitage museum estimated so highly were bought in 1993 from JJ Lally and in 2001 from Gisèle Croës.

The 2 bowls and whisk in the collection, reproduced in the book "l'Or des Steppes ", have been acquired from Christian Deydier in 2003.

蓋伊·尤倫斯 (Guy Ullens) 始終是中國文化的追隨者，自上世紀80年代起，他便投身於中國古代書畫和古董收藏。

在吳爾鹿博士的協助下，尤倫斯將諸多上乘古畫收入囊中，這些珍寶曾在拍賣場上賣出天價，其中，一幅16世紀的王羲之手書的成交價逾一千萬美元，

這個價格破了當時書法成交價的記錄（現在已被超越），

另一套宋徽宗的花鳥冊頁（現藏於上海龍美術館）則賣了九百萬美元。

2002年5月，蓋伊·尤倫斯的書畫收藏在故宮博物館展出。

在收購所有的古董和金器時，蓋伊·尤倫斯都採納了相關領域專家的建議，如吉賽爾·克勞斯、戴克成、埃斯肯納齊以及藍理捷 (James J. Lalley)。所有藏品中的金器都經由這些古董商提供、收購並鑒定。

值得一提的是，這些古董商還將類似的文物也出售給了博物館，

其中有日本的美秀博物館，巴黎的吉美博物館，

它們與馬德裏和巴塞羅那的儲蓄銀行美術館都曾為了組織專題展覽，

而向尤倫斯收藏租借文物。本次拍賣中的兩套北魏金配飾就曾租借給吉美博物館，

並在2001年的《亞洲的草原：從亞歷山大大帝到成吉思汗》展覽中展出。

這兩組令人矚目的北魏金配飾曾在聖彼得堡的冬宮博物館展出，

當時的策展人對它們給予了極高的評價，

它們是尤倫斯夫婦在1993年從藍理捷和吉賽爾·克勞斯處收購的。



3301

A PAIR OF GOLD TURQUOISE-
INLAID DISK-SHAPED 'DRAGON'
ORNAMENTS

Gold Turquoise

L: 7.7.cm; W: 5.8cm; D: 0.3cm

Eastern Zhou Dynasty (771-256 B.C.)

Provenance: Acquired from Gisèle Croës in 2003

龍紋碟形飾一對

金、綠松石

長：7.7公分；寬：5.8公分；厚：0.3公分

東周（771-256 B.C.）

來源：2003年購於Gisèle Croës

HK: 230,000-300,000

USD: 29,500-38,500



A PAIR OF GOLD TURQUOISE-INLAID DISK-SHAPED 'DRAGON' ORNAMENTS

This pair of circular ornaments is made of gold foil, decorated with a design of interlinked band of stylized kui-dragons. The claws, horns and fins of the dragons protrude from the body and are outlined along its shape. Their long sharp teeth point towards each other in the centre of the ornament. The eyes are clearly carved in the circular band and several turquoises are also finely inlaid onto the dragons' body to give a stylized pattern that is a classical Zhou Dynasty motif. Some part of the plaque is covered with heavy red patina.

Gold ornament of plaque form of this period is rare. Another gold plaque in Warring States in similar shape but with different pattern is illustrated in Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 7. And *Chinese Gold and Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 7.







本件對飾圓型，造型為咬尾夔龍，龍口伸出尖牙，以陰線刻畫暗紋，上嵌綠松石，色彩古樸典雅。其主紋高出地紋，上再加飾纖細的線紋，造型立體，雖形制不大卻極為繁雜，具有震心奪魄的力量感，有典型的東周特色。同類型飾物非常罕見，非常珍貴。

3302

A GOLD OPEN-WORK CYLINDER

Gold

L: 6.5.cm D: 2cm; Weight: 14g

Yuan Dynasty (1279-1368 A.D.)

Provenance: Acquired from Elegant House –
Chinese Curios, HK, in 1992

鏤空柱型金飾

金

最長：6.5公分；厚：2公分；重量：14公克

元代（1279-1368A.D.）

來源：1992年購於Elegant House - Chinese Curios, HK

HK: 230,000-300,000

USD: 29,500-38,500



A GOLD OPEN-WORK CYLINDER

Cylindrical in shape, this finely wrought pendant hangs from two circular rings. This rich parure combines techniques of granulation and filigree, methods practised in the East since antiquity-before reaching Upper Asia by the silk roads. The fabrication of the filigrees is traditionally achieved from threads stretched to a certain thickness and passed through a drawing plate. The thread, which is then set in grooves, comes out with a granulated relief, said to 'pearled', 'barrelled' or 'spiralled', depending on the effect desired by the goldsmith. The technique of granulation consists of placing tiny gold granules onto the surface to be decorated and fixing them without altering the fineness. These two methods allow the fabrication of jewels that form a veritable lace of embroidered metal, such as this pendant decorated with a rinceau of starred flowers and pearled at the centre. These techniques, well established in China from the Tang Dynasty (1368-1644) onwards, would regularly be used to create refined jewellery but also vases and other decorative objects reserved for the aristocracy.





這個經過精細鍛造的圓筒狀墜飾透過兩個圓環垂掛。

這副華麗的首飾由網狀金絲和其上堆疊的細小而精美的顆粒組成：

這些工藝在順著絲綢之路到達上亞細亞前，自古都是東方所使用的鍛造方法。

從傳統工藝的角度來講金屬絲線的製造是將金屬絲拉伸至特定厚度並足以通過一個模板，放上凹槽，再根據金匠期望的效果做出「珍珠」、「筒狀」或「螺旋型」的顆粒浮雕。

造粒技術需要將微小的金色顆粒放置在待裝飾的表面上，並將其固定且不破壞外觀。

這兩種技術使得珠寶製造可以真正形成金屬鑲邊的花紋，

譬如這個墜飾裝飾著星星狀的卷花紋、中間裝飾著圓珠。

這些技術早已在中國發展成熟，自唐代起便經常地用於製造精美的珠寶，

同時也可用於特別為貴族所製作花瓶和其他裝飾品。





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3303

BRACELET INCRUSTED
WITH PEARLS

Gold

H: 2cm; D: 8.3cm; Weight: 80g

Tang Dynasty (618-907 A.D.), 7-8th century

Provenance: Acquired from Elegant House –
Chinese Curios, HK, in 1993

嵌珍珠金鐲

金

高：2公分；直徑：8.3公分；重量：80公克

唐（618-907 A.D.）西元7-8世紀

來源：1993年購於Elegant House - Chinese Curios, HK

HK: 620,000-700,000

USD: 79,500-89,700



BRACELET INCRUSTED WITH PEARLS

Bracelets (zhuozi), known to exist in stone, bone and jade from the neolithic period, start to be fashioned in gold under the Shang Dynasty (approx. 1500-1050 Before Common Era). Their use grows during the Western Dynasty (206 BCE to 25 CE) and, influenced by jewellery sets represented on bodhisattvas, the forms and decoration diversify during the Sui Dynasty (580-618). From the Tang period onwards, emphasis is placed on the richness of the motifs and the sparkle of the colours. The bracelets can be 'open' (an incomplete circle) or composed of two half-circles attached by mobile axes. They are worn as a pair, they become very ornate over time.

This delicate bracelet is created from two metal layers and a complete piece of gold leaf decorated on the outside with fishnet that forms a garland of flowers adorned with a pearl at its centre. The background is decorated with miniscule granules of gold. This granulation technique, of Western origin, was transmitted to China via Central Asia. Semi-precious stones, since disappeared, would have embellished the floral rinceau. The edges are lined with a row of little joined-up circles and enlivened with a row of pearls, inspired by the gold craftsmanship of Central Asia. The inside is covered with carefully engraved rinceau on a stamped background. Although decorations composed of separate motifs are traditional in this period, such a bracelet, which must have been richly incrustated, remains exceptional. Engraved open-bracelets and hairpins are more common in sepulchres. This adornment is an indication of the wealth and social status of the person who wore it.

Compared to the usual cut-out and engraved decoration, the thin netting of gold embellished with pearls and precious stones foreshadows the creations of the Yuan (1279-1368) and Ming (1368-1644) Dynasties.





新石器時代以來，手鐲的材質便有石頭、骨頭和玉，商代（公元前約1500-1050年）開始以金做鐲。金鐲於公元前206年到公元25年的西漢、新莽朝代開始盛行，並受到以菩薩為創作題材的瓔珞珠寶裝飾的影響，形式和裝飾在隋代（580-618）變得更加多元。自唐代起，手鐲的裝飾風格轉向裝飾繁複的華麗風格。這類手鐲或者是「開放」的（不完整的圓圈），或者是由移動軸所連接的兩個半圓所組成。這些手鐲通常成對配戴，隨著時間的推移顯得更加繁複華麗。

這件精緻的手鐲分為兩層，外側有一片完整的金葉和像花環一樣的網狀裝飾，中間綴著珍珠，背景裝飾著微小的黃金顆粒。這種源自於西方的顆粒狀工藝，經過中亞傳到中國。

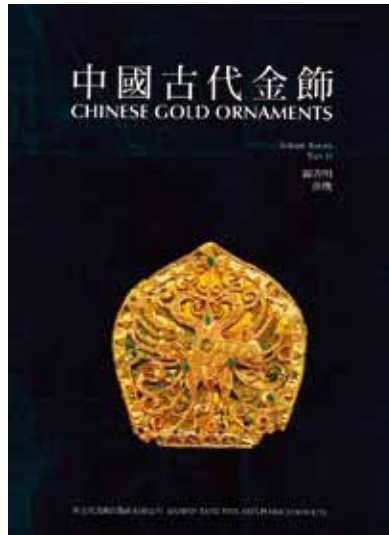
手鐲上可能有部分寶石消失了，可能由它來點綴花草紋飾。金鐲的外緣連續排列著一排小圓圈，與那排珍珠相映成趣，這是受到中亞黃金工藝的影響。內側的沖壓背景上印有仔細雕刻過的卷葉紋。

雖然在這個時期，綴有不同主題的配飾很常見，但這件雙層製作繁複而華麗的手鐲仍然是這一時期非常少見而特殊的作品。顯示出擁有者的財富與社會地位。

像此件手鐲上獨特的黃金薄網綴有珍珠和寶石的切割技術，雕刻風格對元代（1279-1368）及明代（1368-1644）之后的金器創作產生深遠影响。







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Engel 1999, p. 72-73, n°34, ill. I:I.



3304

A SET OF GOLD CROWN AND
ORNAMENTS

Gold, Coloured Glass

Varlous Size

Northern Wei Dynasty (386-534 A.D.)

Provenance: Acquired from Gisèle Croës in 2001

金冠及金配飾一組

金、玻璃

尺寸不一

北魏 (386-534 A.D.)

來源：2001年購於Gisèle Croës

估價待詢

Estimate Upon Request



A SET OF GOLD CROWN AND ORNAMENTS

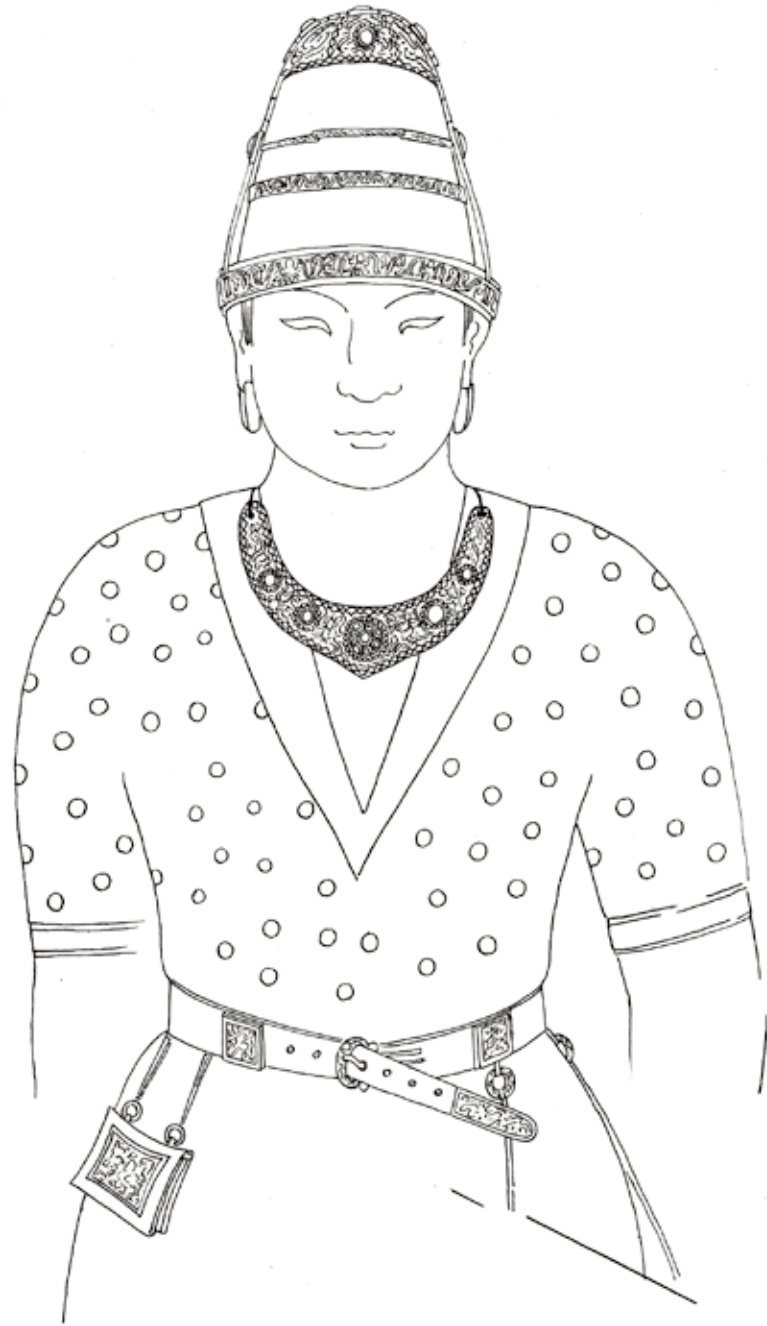
This ensemble of ornaments has already been the subject of a first description by Jean-Paul Desroches in the catalogue accompanying the exhibition *Asia of the Steppes*, which was held in Barcelona in 2000 and at the Guimet Museum in Paris, then at Madrid in 2001 (*L'Asie des Steppes, d'Alexandre le Grand à Gengis Khan*, Reunion des Musées nationaux, Fundacio 'La Caixa': n°153). Like the previous ensemble, it is made up of a crown-headress that includes a domed oval skullcap that measures 15 by 9.5cm. It is extended by two lateral strips to which are attached, by three rings, flexible lateral additions decorated with a strip. This third strip becomes bifid where it meets a rose that contains cabochons, before slotting into the carved notches in a section that forms a sort of band surrounding the base of the headress.

The oval-shaped skullcap and the lateral additions have been made from a single leaf of hammered gold, decorated with repoussé motifs and, in places, delicate engravings. In addition, there are translucent or blue cabochons of glass paste. These cabochons are arranged in a grid of geometric shapes spreading from the central rose, which is made up of one big round cabochon surrounded by

ten pieces in a semi-circle. All the cabochons are inserted in cloisonné partitions that are soldered to the skullcap and set with pearled threads. The rows of cabochons that spread out from the central rose delineate six compartments decorated with tigers, fantastical animals and composite creatures, whose bodies from curls that fit fluently and dynamically into a palmette and plant-rinceau design.

Five narrow strips (0.8cm wide) decorated with plant rinceau, with perforations at the ends allowing them to fit together, must have formed a band that encircled the crown-headress, as suggested by the reconstruction by Boris Marshak and Valentina Raspopova. A similar but wider band (1.4cm), made up of two strips 25cm in length that were originally sewn together, also encircled the crown-headress. This band was situated between the narrower one mentioned above and the wider one at the base of the crown-headress into which the lateral bifid additions fit. This band is 2.6cm wide and 66.5cm long. Its decoration was fashioned with the same mould as the band encircling the base crown-headress n°6. It depicts a frieze of identical small figures, dressed in leaf loincloths.







Although in terms of form this pectoral can be compared to those that the numerous statues of Bodhisattva bear, notably in the Wei and Northern Qi style, it stands apart due to a rich repoussé decoration enriched with delicate engravings: dragons at the tips and scenes of animal combat that, as we have already indicated, fit into the distant heritage of steppe art. Either side of the central rose are featured hunt scenes in a mountainous landscape indicated by undulations of the ground, in accordance with an ancient Chinese convention.

There are numerous examples of this in scenes decorating caves in Dunhuang or on various reliefs. We can, for example, point to the presence of palmette and rinceau similar to those adorning the skullcaps of the two crown-headdresses on the base of a stone pillar discovered near Datong, dating from the Northern Wei period. There is a similar line of mountains dominated by a frieze of dragons that are close, stylistically speaking, to those that feature on the headdresses and on the pectoral (Catalogue: China, 5000 years, Innovation and Transformation in the Arts. Guggenheim Museum 1998: n° 153). Trees in the form of big mushrooms, decorated like ridge mountains, complete the landscape. To the left of the

central medallion, a horseman attacks a tiger with a spear, while, to the right, another horseman is turning around to fire an arrow, in the Parthian style, towards a fantastical animal. These two horsemen are wearing caftans, one of which bears a decoration of what is likely to be round pastilles, and, on their heads, a bonnet that fits into the spirit of various hunt depictions inspired by Parthian-Sassanian art. The horses are depicted in accordance with the convention of the flying gallop. On the right-hand horse a crupper is featured with small discs hanging from it. This type of harness is present on several gilded-silver plates including the famous plate depicting Shapur II turning around to fire an arrow at a lion, which is held at the Hermitage at Saint Petersburg (Exposition: Splendour of the Sassanians, Brussels 1993, n°50).

A whole ensemble of other elements obviously formed part of a belt, of which Boris Marshak and Valentina Raspopova provide a convincing illustrated reconstruction. It consists of: four rectangular tablets of 3cm by 2.9 cm; another tablet of the same width but 6cm long; and another one that is 2.5cm by 6cm with one rounded edge. To this ensemble is added a buckle with two fixing strips and three circular pendants, one of which is decorated with rinceau on one





side. These tablets are provided with rivets that in all likelihood served to attach them to the leather of the belt, the end of which, having been passed through the buckle, ended with the round-edged tablet.

The inside of these tablets features repoussé and delicately-engraved decoration that forms a tangle of more or less fantastical animals, whose sinewy profiles fill the whole surface in dynamic fashion.

A rectangular tablet of 5.3 by 6.9 cm and weighing 2g depicts a horseman on a galloping mount, whose harness is clearly visible, particularly the chin strap and bridle. This horseman is dressed in trousers and wears a pointed hat reminiscent of a Phrygian one.

The presence of a Phrygian hat so far from the regions of Western Asia is not surprising. We do have access to several depictions of important figures wearing Phrygian hats; they served as assistants to the Buddha on reliefs decorating the chapels of the Gandhara monasteries in the 2nd and 3rd centuries. One of these figures, who is evoking the god Mitra, doubtless comes from the Swat District in the north of Pakistan. This piece featured in the exhibition entitled *Sérinde, Terre de Bouddha* (Réunion des Musées Nationaux, Paris 1995, n°19).

This horseman is not carrying a weapon in either of his hands, the palms of which are open to face the



viewer of the tablet in a way that is slightly reminiscent of the Buddha mudra indicating the absence of fear. A tiger occupies the space behind the horseman, while a goat-antelope is running in the upper left-hand section. Under the feet of the horseman - and according to the Chinese convention already pointed out in reference to the belt tablets - undulations indicate that the scene takes place in mountainous landscape, while two stylized trees in the shape of a mushroom rise above the relief on the extreme left. The absence of holes means we do not know what this tablet was attached to. However, Boris Marshak thinks, very plausibly, that it was placed in a frame made of perishable material, wood or leather, and that it must have been attached to the belt with the help of straps and two little gold loops.

As for the two triangular-shaped pieces with open-worked surfaces - one measuring 13.2 by 11.5cm, the other 13.4 by 12.5cm and weighing 22 and 18g respectively - they are decorated with a number of little mobile discs attached by a braided thread. We find the same type of decoration on three bands, also gold, with lengths of 22, 46.5 and 56.5cm and widths of 2.8cm for the two shortest and 3.2cm for the longest. These bands weigh 8, 28 and 38g. This

type of mobile-disc design is witnessed on numerous objects, in particular from the 1st century CE in the rich necropolis of Tillya Tepe, in north-west Afghanistan, notably on the crown from Tomb VI 5 (catalogue: *Afghanistan: les trésors retrouvés*, Paris 2006: 134; and *Afghanistan: Hidden Treasures from the National Museum Kaboul*, New York 2009: 215).

As far away as Korea where this design serves to decorate several crowns of the Silla Kingdom in the 5th and 6th centuries. At the time of the exhibition *Asia of the Steppes*, J.-P. Desroches made a connection between the two triangular pieces with the winged sections of headdresses belonging to the Scythians, Parthians and Caka. However, this proposition is not very compatible with the reconstruction put forward by Boris Marshak. He and Dr Jenny So suggest interpreting these two tablets as elements of footwear. It is worth pointing out that in Tomb VI of the Tillya Tepe one of the nomadic princesses is buried with two gold soles, whose perforated holes indicate they were attached to elements that have since disappeared. As for the three bands that are obviously connected with the tablets, their use is not easy to determine. They might have served as straps.







這組飾物初次見錄是在戴活石 (Jean-Paul Desroches) 策劃的展覽圖錄中，展覽名為《亞洲的草原》，它先是於2000年在巴塞羅那展出，同年又巡展至巴黎的吉美博物館，後又在2001年在馬德里展出（《亞洲的草原：從亞歷山大大帝到成吉思汗》，國家博物館聯盟和凱克薩基金會主辦，第153頁）。與上另一組裝飾類似，這組裝飾包含一頂冠式頭飾，其主體是一個高拱的橢圓形無檐帽，帽長1.5厘米，寬0.5厘米，帽兩側下延兩條側面條片，條片盡頭由三枚小圓環銜接著柔軟的附屬部件。第三條條帶上裝飾著一枚玫瑰形寶石，寶石以下，條帶分為兩股，最後分別插入環繞頭冠的底部條帶上預留的凹槽。

這頂高拱的橢圓形無檐帽以及它兩側的附屬部件均由一整片金葉錘制而成，通體飾以沖壓花紋，在某些地方有著精緻的雕花。此外，帽上鑲嵌著透明或藍色的玻璃或寶石，它們以幾何網格狀分布，它們的中心是一塊玫瑰形寶石——由一塊圓形大寶石和排列成半圓的十枚小寶石組成。所有的寶石都嵌在以掐絲工藝分隔出的小空間中，並以掐成珠串狀的細線焊接在帽子上。從中央的玫瑰輻射出來的寶石連線將帽子分割為六個部分，六個部分中分別裝飾著老虎、神獸、虛構動物等圖案，這些動物身體的線條流暢且生動，它們蜷曲著，構成了棕櫚葉和卷草紋似的圖案。





五條窄小的條片（0.8厘米寬）均裝飾著卷草紋，尾端均有小孔，以便彼此相連，

根據鮑裏斯·馬爾沙克（Boris Markak）和瓦倫蒂娜·拉斯波波娃（Valentina Raspopova）的復原，這些條片一定可以連起來環繞頭冠一圈。

一條類似的、但更寬的條帶也是環繞頭冠一圈的，

它是由兩個原本縫在一起的部分組成，總長25厘米，寬14厘米。

這一條環帶應位於上文提到的窄小條片和另一條更寬的底層環帶

——也就是分為兩股的頭冠附屬部件連接的條帶之間。

中層環帶寬2.6厘米，長6.5厘米，其紋飾與底層環帶一樣，

都用了一樣的模具，裝飾著一排完全相同的、穿著葉片腰布的人物浮雕。

若論造型，這組飾物中的頸飾與許多菩薩造像的頸飾相近，特別是魏和北齊時期的。

但它又有所不同，因為它有著豐富的沖壓花紋，

滿飾精緻的雕花：正如上一篇文章中提到的，末端的龍紋和動物爭鬥的場景都屬於遙遠的草原藝術遺產。

中央的玫瑰形寶石兩側，描繪了在起伏連綿的山地中打獵的場景，與古代中國傳統並無一致。

敦煌石窟以及其他諸多浮雕場景中都可以找到類似的例子。

例如，大同附近的一根北魏時期的石柱基部上的圖案，就與無檐帽上的棕櫚葉和卷草紋圖案十分相似。

大同的石柱上同樣飾有一排類似的山脈，圖案主體是一排條帶狀龍紋，從風格上來看，

與這組飾物中的頭飾和頸飾上的花紋都很相近（參見圖錄：《中華五千年：藝術的創新與變革》，

古根海姆博物館，1998年，第153頁）。













巨型蘑菇似的樹像山脊一樣連綿起伏，構成了一個完整的景觀。在左側中央，一名騎兵正在用長矛刺向一只老虎，與此同時，在右側，另一名騎兵正在轉身朝著一只帕提亞造型風格的神獸射箭。

這兩名騎兵都身著阿拉伯男式上衣，其中一件裝飾著小圓片似的圖案，二人頭戴軟帽，其狩獵場景描繪符合一貫的帕提亞薩珊藝術風貌。

馬的圖案則符合傳統中馬匹奔騰的形象，右手邊的馬臀部上裝飾著小圓片，這類的馬具見於許多鍍銀盤，其中包括藏於聖彼得堡的冬宮博物館著名的沙普爾二世銀盤，銀盤描繪了沙普爾二世轉身向一頭獅子射箭的場景

（參見展覽圖錄：《薩珊王朝珍寶》，布魯塞爾，1993年，第50頁）。

其余的一整套組件很顯然是腰帶的一部分，

鮑裏斯·馬爾沙克和瓦倫蒂娜·拉斯波波娃為它們提供了很有說服力的可視化復原。

組件分別由四個3厘米×2.9厘米長方牌子組成，還有一個同樣是2.9厘米寬，但6cm長的長方形牌，以及另一個2.5厘米×6厘米長的、有著圓角稜邊的長方形零件。

這一套組件中，還有一個腰帶扣，兩個固定條帶狀零件，以及三個圓形墜飾，其中一件的一側飾以卷草紋。

方牌上有鉚釘，很可能是用於銜接腰帶的皮革部分的，腰帶的皮革部分最後會穿過腰帶扣，末端再接上圓角稜邊的方牌。

方牌的內側滿飾沖壓花紋和精美的雕刻裝飾，它們組成了一圈類似於神獸似的圖案，這些神獸肌肉發達，它們的側面形象使畫面極具動感。

兩塊三角形金片的尺寸分別為1.32×1.5厘米和1.34厘米×1.25厘米，重達22克和18克，上邊裝飾著許多連接著編結線的、活動的小片。

在那三條條帶上，同樣也有著的一模一樣的金質裝飾，這三條條帶分別長22厘米、46.5厘米和56.5厘米，短的兩條寬2.8厘米，最長的一條寬3.2厘米，它們分別重8克、28克和38克。

類似的、可活動小片裝飾見於諸多文物，特別是阿富汗西北的地利亞·泰貝大型墓葬區中的隨葬物，其中4號墓中出土的王冠就是極具代表性的一例（參見圖錄《阿富汗發現的寶藏》，巴黎，2006年，第134頁；《阿富汗：喀布爾國家博物館館藏文物》，紐約，2009年，第215頁）。

類似的裝飾還出現在了5至6世紀的朝鮮新羅王朝。

在《亞洲的草原》展覽期間，戴浩石指出這兩塊三角形金片與西賽亞、帕提亞和賈卡頭飾兩側的翼狀部分之間的聯系。

但這一假設與鮑裏斯·馬爾沙克的復原背道而馳。

後者和蘇芳淑博士（Dr. Jenny So）認為這兩塊金片是鞋履的一部分。值得指出的是，在地利亞·泰貝4號墓中，

其中的一名游牧公主的隨葬品中也包括兩只黃金鞋底，上面的穿孔說明它們曾與已經腐蝕掉的其他部分相連。

而那三個條帶則明顯與三角金片有關，但其功能尚不明確，有可能是鞋的綁帶。

另一個長方形牌寬5.3厘米，長6.9厘米，重2克。

描繪了一個騎在飛騎上的騎兵，馬具清晰可見，特別是馬銜和馬轡。

這名騎兵身著褲子和一頂尖帽，帽子類似於弗裏幾亞錐形帽。

對於弗裏幾亞錐形帽出現在距離西亞如此之遠的地方，我們並不感到驚訝，

我們的確可以找到數個頭戴弗裏幾亞帽的形象，

它們出現在公元二世紀和三世紀健陀羅寺廟中佛祖協侍的頭上，其中的一尊是米特拉神，

它無疑來自巴基斯坦北部的斯瓦特地區，曾在展覽《西域：佛地》中展出

（國家博物館聯盟，巴黎，1995年，第19頁）。

這位騎兵雙手未持武器，他手掌朝向觀眾一方，很像是佛祖象征無畏的手勢。

一只老虎占據著騎兵身後的空間，而一頭山羊或是羚羊則在左側上方的部分中奔騰著。

根據上文描述腰帶方牌時提及的中國傳統，

騎兵腳下崎嶇不平的地面說明了這個場景發生在山地地區。

在最左側，兩顆高度風格化的、蘑菇狀的樹，在浮雕圖案中高高凸起。

方牌沒有孔洞，因而我們無從得知它應連接什麼部件。

但鮑裏斯·馬爾沙克有理有據地指出，

這個方牌應該是嵌在了一個易於腐蝕的材料——木頭或者皮革——制成的框子中，

再由組件中的兩根固定條帶狀組件和金質小圓墜件聯結到腰帶上。





3305

A SET OF GOLD CROWN AND
ORNAMENTS

Gold

Varlous Size

Northern Wei Dynasty (386-534 A.D.)

Provenance: Acquired from J.J. Lally & co in 1993

金冠及金配飾一組

金

尺寸不一

北魏 (386-534 A.D.)

來源：1993年購於J.J. Lally & co

HK: 11,500,000-15,000,000

USD: 1,474,400-1,923,100





A SET OF GOLD CROWN AND ORNAMENTS

This remarkable ensemble of ornaments must be studied in parallel with the similar ensemble that features at F17A053 in this catalogue of the Ullens Collection.

In both cases, the layout of the pieces at the time of their fortuitous discovery is not one we are familiar with. It remains difficult to know for certain how they combine to form sets of jewellery that are exceptional in the history of China and its neighbouring regions of Upper Asia. Nevertheless, the reconstructions put forward by our late-lamented colleague Boris Marshak and his wife, even taking into account their hypothetical nature, notably because of the rarity of reasonably contemporary comparative elements, seem entirely convincing and can serve as a common thread in the description of these ensembles, particularly of what we might term the crown-headdress.

The first crown-headdress, at a height of 23cm, is made up of an oval-shaped domed skullcap that measures 23x15cm. It is extended by two lateral strips attached by three rivets to further strips that, at a circular section, become bifid. The weight of the skullcap and the lateral additions is 60g. The bifid strips fit into a band, also made of gold, with the help of three slots. We only possess two sections of this band. All the parts of the crown-headdress are made from hammered gold leaf of a thickness of approxi-

mately 2.4mm.

The presence of a number of holes, added afterwards with a stamp and spread out evenly around the edge of the skullcap and along the lateral strips and the strips making up the band at the base of the headdress, indicates that all the elements were sewed onto a textile mount or, more likely, a felt one. It is this type of headdress, in the Scythian tradition, that features in the reconstruction of the clothes of two princess in the Tillya Tepe necropolis in Afghanistan, found in Tombs I and III. The Tillya Tepe necropolis dates from the 1st century CE. It was excavated by Viktor Sarianidi and probably occupied by the Yuezhi nomads, who were originally from the frontiers of China and ancestors of the Kushan emperors. Even though the tombs prefigure the period of the Northern Wei by a long time, they have delivered up a rich ensemble of jewellery sets and objects, notably in gold, which show techniques and a decorative aesthetic that goldsmiths of Upper Asia and the northern regions of China would subsequently develop, as illustrated by the funeral jewellery sets in the Ullens Collection.

As for the rich decoration of this ensemble, it was created by the technique of repoussé and by carving. The skullcap is divided into four compartments framed by plant rinceau and combinations of palmette. Inside these compartments are represented





animals with sinewy contours that, aesthetically speaking, combine remarkably well with the plant decoration around them. In two of the compartments a sort of phoenix with a raptor's beak spreads out its wings amongst acanthus leaves and stylised palmette.

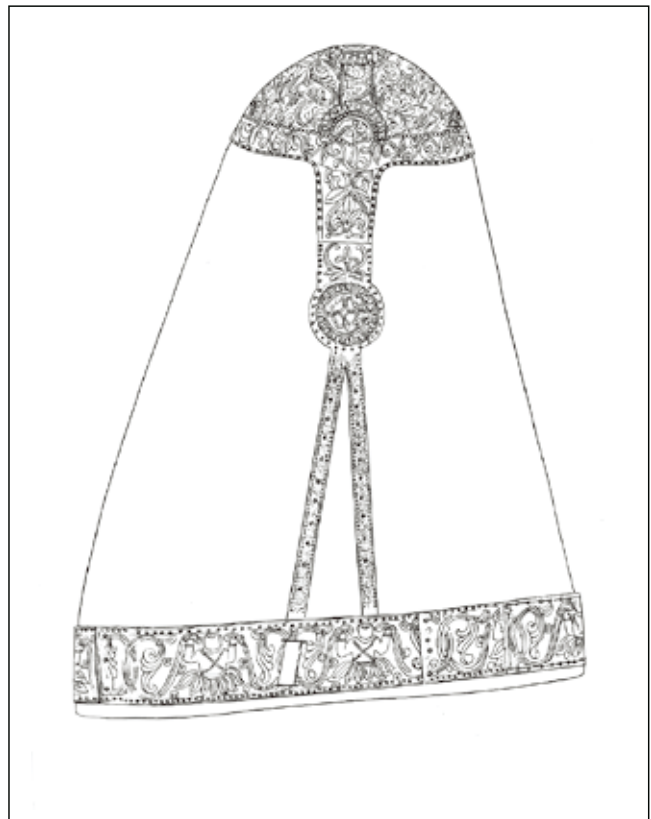
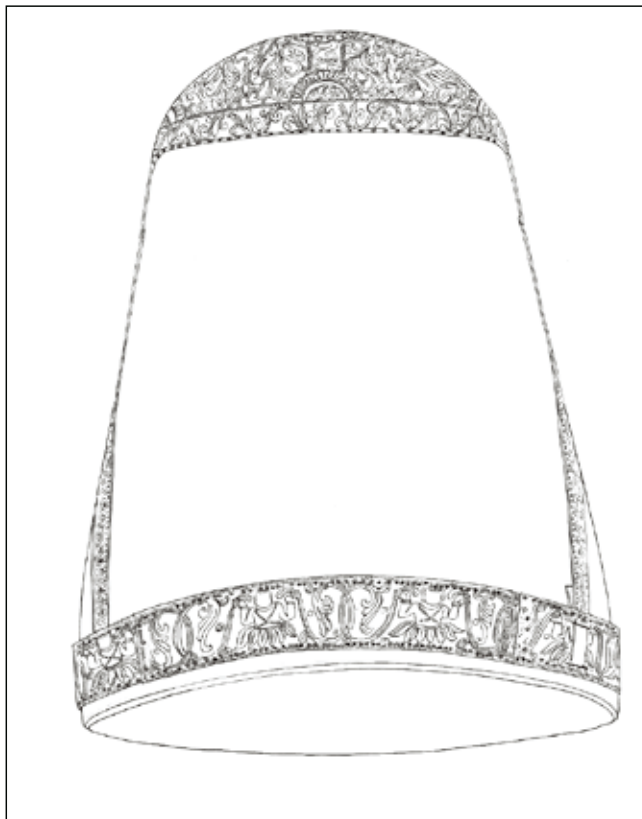
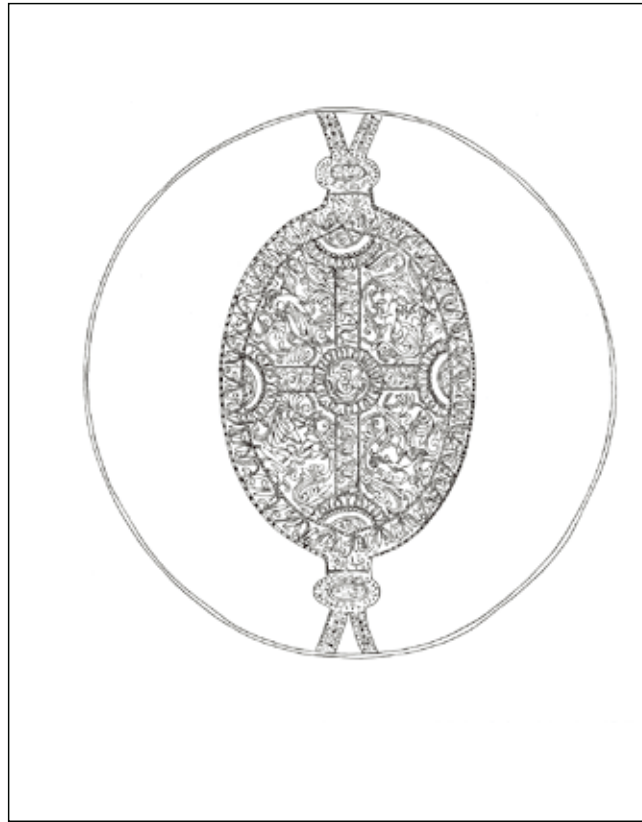
In the other two, also amongst acanthus leaves and stylised palmette, a fight between animals is represented, which fits into the long tradition of the art of the steppe region but is nevertheless treated in a very original way and in a style that obviously brings out the Chinese aesthetic. A fantastical wild beast with a thin muzzle, apparently endowed with a wing, attacks a goat-antelope, while a large phoenix-like bird flies overhead. A tiger, a fantastical bird and a quadruped with hooves appear in the other compartment. It is worth underlining the quality of this decorative work, which combines motifs spreading out from the skullcap down the additional sections to the lateral gold bands.

The two sections that form part of the gold band around the base of the crown-headress, and which are equipped with slots allowing them to be fixed to the lateral bifid additions (as indicated above), are decorated with a frieze of small characters dressed in leaf loincloths, their arms raised up like atlantes and holding criss-crossed laurels in their hands. We shall see that the same mould was apparently used to fashion the elements decorating the band at the

base of the crown-headress n°7. These bands each have a width of 2.8cm. One is 14.4cm long, the other 14.6cm.

According to the information available, a whole ensemble of other gold objects was associated with the owner of the crown-headress. It is difficult to know what use they were put to, but it is likely they were items used as pendants or bracelets. Thus, eleven straps are attached to motifs of flowers with seven or eight petals. Their heights vary between 6.5 and 8.2cm and their maximum width is between 2 and 3.2cm. Eight other similar straps are fixed to a rose that is variously notched. Their heights vary from 6.9 and 7.3cm and their widths from 1.8 to 2cm. There are thirty-nine small ornaments in the shape of drops, with hanging holes, that are not more than 1.1cm tall and have a maximum width of 1cm. Six other ornaments are made up of little sleeves of gold rolled up in a cone with a laced edge containing pearls of carnelian. Each of these pearls contains traces of an eroded silver thread. The objects' heights vary between 2.5 and 3.2cm and their maximum width is 1.1cm.





這一組超凡的裝飾需要與本圖錄中編號3304、
來源於尤倫斯收藏的那一組飾物做對比研究。

從佈局上看，

這兩組在當時偶然發掘的飾物元件和我們熟悉的樣式十分不同。
放之於中國以至於其周邊的上亞細亞地區的歷史之中，
它們都可被稱為鳳毛麟角的瑰寶。

但至今，我們仍不得而知它們是如何組合的。

不過已故的伯里斯·瑪律沙克（Boris Markov）先生
曾和他的妻子對飾物元件進行了復原。

很多組合方法雖然只是出於假設，

但因為罕見地展現出了一些與同時代物品的共性特徵，

所以其設想頗具有說服力，

並為解釋這一類的飾品元件提供了一個通用的思路，

特別是針對我們所謂的冠式頭飾。



這件頭飾上有許多孔洞，孔洞是在最後由模具統一添加的，均勻地分佈在無簷帽的邊緣、側面條片，以及頭飾的底部環帶上，這說明所有的零件都是被縫製在一個織物或者皮制基底上的。

這種特殊的頭飾，其樣式與斯基泰傳統文化、阿富汗黃金之丘大墓地一號墓穴、

二號墓穴中兩位公主重新拼合後的衣冠樣式相吻合。

黃金之丘大墓地的歷史可追溯至西元一世紀。

墓葬是由維克托·薩里西迪（Viktor Sarianidi）挖掘而出，

但有可能被從中國邊疆遊牧而來、貴霜帝國先祖的月氏族人所佔領。

雖然這些墓葬遠遠早於北魏時期，但墓葬中出土了豐富的珠寶和文物，其中許多都以黃金打造而成。

這組尤倫斯收藏中的隨葬首飾，

展示了上亞細亞地區與中國北部地方在西元一世紀之後

即將衍發出來的冶金技術與裝飾美學。

這件組合後的隨葬品外觀華美，

是由衝壓花紋與雕刻的技術共同製成。

無簷帽則由棕櫚葉和卷草紋飾分隔為四個部分。

每個部分中都有珍禽異獸的紋樣，

它們健壯有力的造型輪廓與周邊的植物浮雕相映生輝。

其中兩個部分中，

有類似於鳳凰的猛禽在阿坎瑟斯葉和風格化的棕櫚葉紋飾中引喙展翅。



第一件冠式頭飾高33釐米，
由一個23釐米×15釐米的橢圓形無簷帽構成。
其左右各有圓形截面，
從截面上各延伸出一片由三個鉚釘固定的側面條片，
再經由一個圓形部分後，側面條片進而分成兩股。
無簷帽和側面條片的重量共60克。
兩股下面各有黃金製成的三槽束帶，
而我們手中的束帶只剩下一槽。
冠式頭飾的整體均由2.4毫米厚的金葉錘製而成。



在另外兩個部分中，同樣在阿坎瑟斯葉和風格化的棕櫚葉紋飾之間，展現了猛獸相爭的圖景。

這正符合了草原地區的悠久藝術傳統，

但它用一種十分原始的方式突出了清晰的中國美學觀。

一隻短顎獨翼的神獸，正在襲擊一隻山羊或羚羊，

而它的頭頂掠過了一隻形如鳳凰的飛禽。

另一個部分中，則有虎、異鳥與一隻四蹄奇獸。

值得一提的是，這些浮雕裝飾不僅品質上佳，

而且與無簷帽延伸下來的金條片上的表現主題相合。





環繞冠式頭飾的底部環帶是由兩個部分組成的，

其上有可以固定側面條片兩股垂帶的凹槽（如前所述）。

這兩部分上飾以一排身著葉片腰布的人物，前臂高高抬起，手捧華麗的II的桂冠。

而我們會發現，在製作冠式頭飾的底部環帶時，製作者明顯使用了同一套模具。

環頻寬2.8釐米，一根長1.4釐米，另一根長1.4.6釐米。

根據現有的資料，其他的金制元件都與冠式頭飾的主人有關。

雖然它們的用途破朔迷離，但有可能是吊墜或手鐲。

十一枚條片分別銜接著雕有七瓣或八瓣的花朵，

它們的高度在0.5釐米到0.2釐米之間，最寬處則在2釐米到3.2釐米之間。

有八個類似的條片也分別固定在八朵玫瑰上不同的凹槽中，

它們的高度從0.6釐米到1.3釐米不等，寬度則為1.8釐米至2釐米。

此外，還有三十九個水滴狀的、帶有掛孔的掛件，

它們的長度不超過1.1釐米，最大寬度為1釐米。

另外六個裝飾品則是由金片卷成錐形，口沿鑲有珍珠和瑪瑙。

每一顆珍珠中都有著腐蝕過的銀線的痕跡，

它們的高度在2.5釐米和3.2釐米之間，最大寬度為1.1釐米。





3306

A GOLD PETAL-SHAPED PINS, XIA PI

Gold

L: 7.9cm; W: 5.2cm Weight: 32g

Song Dynasty (960-1279 A.D.)

Provenance: Acquired from J.J. Lally & co. in 1992

金霞帔

金

長：7.9公分 寬：5.2公分 重：32克

宋朝（960-1279 A.D.）

來源：1992年購於J.J. Lally & co.舊藏

HK: 160,000-200,000

USD: 20,500-25,600



A PAIR OF GOLD PETAL-SHAPED PINS, XIA PI

This scent box, said to be in the shape of a 'drop of water or an 'apricot leaf was created from two gold plates that are openworked and repoussé, embellished with engraved details. Composed of two parts that fit together, the pendant was designed to contain aromatic substances. Identical motifs of a branch of flowering sweet cheery, about which flutters a long-tailed bird, enliven the two sides, which have a pearled border. The sweet-cherry flower mei, a symbol of endurance and of spring, was particularly appreciated in decorative arts of the period. By association with the Oriole shou, it makes, by homophony, the rebus mei shou, which means "longevity.

Such medallions appear from the Northern Song period (960-1126) but become really popular from the Southern Song period onwards (1127-1279). The decoration was varied: dragons, phoenixes, floral rinceau or auspicious characters. Often fixed to the belt by a hook, the pendants were common in two forms but the perfume cases of this type tended to be worn attached to the bottom of a 'scarf - xiapei - that made up part of the ceremonial outfit of high-ranking women. The xiapei was made up of two strips of embroidered cloth that were placed around the neck and fell over the chest on either side of the shoulders down to the knees. Each strip was finished in a straight line at the back and a triangle at the front. A medallion of precious metal or jade, fixed at the base of the tips, kept them in place. In the sepulchre of Madame Zhou in De'an in Jiangxi, dated 1274, the gilded-silver medallion was found still attached to the scarf. A gold pendant was discovered in the tomb of Madame Huang Shen, dated 1247, at Fucangshan in the town of Fuzhou in Fujian, and three in gilded silver were found in the family cemetery of Xue Ji in Jiangsu, dating from the Southern Song period. Items like this, which first appeared under the Song Dynasty, continued to be indispensable symbols of social status under the Yuan (1279-1368) and Ming (1368-1644) dynasties.





這對金霞帔墜飾，看起來像水滴或杏樹葉形，兩片金片呈開放式設計並綴有雕刻紋飾。

墜飾的兩個部分彼此切合，被設計來盛裝芳香物質，表面飾紋有相同主題——梅花枝葉蔓延，上面有隻長尾巴的鳥正展開羽翼，側緣則有珠形裝飾，非常生動。

梅花在凜冬堅忍綻放的意象，是當時裝飾藝術常用的元素。

畫眉鳥象徵「壽」，兩者合併為「眉壽」。

這類綴飾出現在北宋（960-1126），但到南宋（1127-1279）後才成為風潮，

裝飾主題多元，包括龍、鳳凰、花形卷葉紋和貴族人物，通常由扣環連接在皮帶上。

由兩片物件組成的墜飾很常見，但像這樣裝香氛的落霞帔，

應是被用在一種網巾——「霞帔」的底部裝飾，這是高階貴族女性的正式服裝。

霞帔由兩條刺繡布料做成，披戴於頸間，從肩膀兩側垂掛在胸前直至膝蓋，尾端前後以直線設計作結。

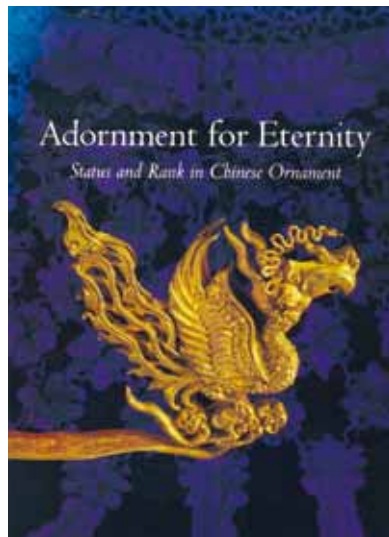
由珍貴金屬或玉製成的墜飾，固定在霞帔尖端適當的位置。

在江西德安周氏墓中，出土一個仍連接於霞帔上的鑲銀墜飾（1274）：

在福建省福州福倉山黃昇墓中，也找到一個金墜飾（1247）：

在江蘇古墓中，也有二件類似的南宋鑲銀墜飾。

霞帔用的墜飾在宋朝首度出現，一直到元朝（1279-1368）和明朝（1368-1644），都是代表社會地位不可或缺的象征。



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3307

A PARE CARVED SILVER STEM
CUP

Silver

H: 7.2cm; W: 5.5cm

Tang Dynasty (618-907 A.D.), 7-8th century

Provenance: Acquired from Peter Lai Antiques

銀製高足杯

銀

高：7.2 公分；寬5.5公分

唐（618-907 A.D.）西元7-8世紀

來源：Peter Lai Antiques舊藏

HK: 230,000-300,000

USD: 29,500-38,500



A PARE CARVED SILVER STEM CUP

This silver stemcup is hammered in graceful form. The rounded sides rise from a short angular stem and wide flared foot, the body finely chased and engraved with a meandering scrolling vine bearing palmettes and trefoil-shaped leaves, fruit and tendrils. All patterns are carved within a broad central register bordered by narrow silver bands between similar simplified scroll bands encircling the base and rim. There is a saw-tooth band encircling the flange at the base of the body. The decoration is all reserved on a minutely circle-punched ground.

The use of precious metal and the elaborately ribbed and flanged stem cup form appear to be based on Middle-East vessels, adopted in China as a novelty. Similar cups have been excavated at Tang sites in Shaanxi Province, including one included in a burial cache unearthed at Hejiacun within the Tang period and another found in a reliquary chamber at Qingshan Temple in Lindongxian.

A nearly identical silver stem cup sold at Sotheby's London, Masterpieces of Chinese Precious Metalwork, Early Gold and Silver, 14 May 2008, lot 47, and the same piece is illustrated in Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 102. A related stem cup but of more squat form sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth*, Part IV, 20 March 2015, lot 727.

The very similar piece was also available in the exhibition organized in London by Oriental Ceramic Society, *The Arts of the Tang Dynasty*, 1955, no. 341 and Venice, *Mostra d'Arte Cinese*, 1954, no.272.









此銀杯錘擊成形，鑿刻紋樣。

圓唇侈口，直壁深腹，杯腹下部略收，下有托盤，接外撇高足。

內壁光素無紋，外壁通飾魚子地紋，杯腹上部飾一道凸弦紋，

高足中部有凸起圓環，上刻聯珠紋一周。

口沿下刻有一周纏枝花，凸起弦紋之下亦有卷草紋，連綿不斷，

花草間長出累累果實，杯體近底處飾有一圈三角幾何紋，

圈足外飾刻纏枝花卉。本器紋飾滿密，繁而不亂，

穿花流暢精彩，佈局巧妙，嚴謹有序。

在唐代歷史文獻中多有關於金銀盃的記載。

如《舊唐書·胡楚賓傳》記載：「胡楚賓者，宜州秋浦人。屬文敏速，每飲半酣而後操筆，高宗每令作文，必以金銀盃盛酒令飲。便以賜之。」

高足杯的淵源當在西方，極可能是受拜占庭器物形制的影響而製作。

這種西方特徵的金銀器物傳入中國以後，從唐代一隻持續到宋遼時期，

最為明顯的是高足杯上的纏枝花草紋、狩獵紋和各種動物紋樣，

都是常見於其它種類器物之上並為當時人們所習慣和喜愛的紋樣。

3308

A GILT-BRONZE JADE AND
TURQUOISE-INLAID BELK HOOK

Bronze, Turquoise, Jade

L: 19cm; W: 3.5cm H: 2.5cm

Warring States (475-221 B.C.)

Provenance: Acquired from Gisèle Croës in 2003

銅嵌玉嵌綠松石帶鉤

銅、玉、綠松石

長：19公分 寬：3.5公分 高：2.5公分

戰國（475-221 B.C.）

來源：2003年購於Gisèle Croës

HK: 630,000-800,000

USD: 80,800-102,600



A GILT-BRONZE JADE AND TURQUOISE- INLAID BELT HOOK

This belt hook is finely cast at one end with a mythical beast head. The neck elongates to the curling body of the other crawling animal stretching its claws. It holds in place a jade bi and two rectangular jade pieces along the belt hook, forming openwork in-between its legs and claws. The jade is yellowish-white in color with translucent texture. It is finely polished on the surface and well fitted to be mount onto the belt hook.

The whole piece is centered by a turquoise inlay. All these decoration is set above a large animal mask with a wide forehead and a pair of horns that are also made of white jade. The eyes of the animal on top are inlaid with black glass pupils and the two animals below large with turquoise inlays. Overall the belt hook is finely gilt with green patina forming on the surface.

This elegant garment hook with its use of animal motifs and fine white-jade-inlaid is similar to some other published examples including one from the Arthur M. Sackler Gallery, illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington DC, 1995, p. 71, pl. 15 and pp. 154-5, no. 75.

Another belt hook in similar decoration was included in the exhibition, *Ancient Chinese bronzes and sculpture*, Eskenazi, New York, 28 March - 9 April 2005, no. 5. A similar example from the Stocklet Collection, Brussels, was included in *Ausstellung Chinesischer Kunst*, Berlin, 12 January - 2 April 1929, p. 414, no. 1145. And another is included in the exhibition, *Icons and Iconoclasts*, Anthony Lin at Hazlitt Gooden & Fox, New York, 25 March - 1 April 2006, no. 20.









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此青銅鑲嵌綠松石銅帶鉤形制，整體呈上下彎曲狀，

獸首形鑲金鉤頭，鑲嵌一水滴形綠松石；

鉤頸飾鑲金動物紋，左右對稱；鉤體裝飾錯金幾何雲紋，

紋飾基本對稱，錯金之間嵌滿綠松石；鉤鈕近於鉤體中部，直鈕。

其中一件鉤頸以蛇形鑲金動物紋裝飾，

鉤頸與鉤身之間以兩道金珠中夾一道綠松石珠裝飾。

帶鉤起源于西周，戰國至秦漢廣為流行，

是古代貴族和文人武士所系腰帶的掛鉤，亦是身份象徵，

其所用的材質、製作精細程度、造型紋飾以及大小都是判斷帶鉤價值的標準。

多用青銅鑄造，也有用黃金、白銀、鐵、玉等加以裝飾。

這帶鉤不僅造型優美，花紋流暢，

而且採用鑲金、錯金、鑲嵌綠松石等多種工藝進行裝飾，

通體金綠相間，極盡高雅之美，堪稱精品。



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