

1.

喀爾喀婦女銀鑲金頭飾

Gilt silver headdress of Khalka married women

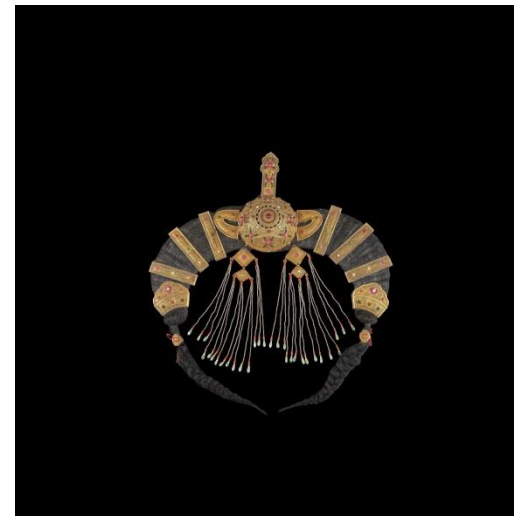
蒙古，20 世紀

通長 42.2 厘米

承訓堂藏品

由盔飾、鬢角垂飾及髮夾共 11 個部件組成。鑲絲捲草鑲嵌珊瑚、紅寶石、翡翠、芙蓉石、石榴石、碧璽及玉等寶石，整體富麗堂皇。

This headdress consists of 11 distinct parts. Among them are cap decorations, dangling temple ornaments, and hair clips. The headdress in its entirety is decorated with filigree foliate scrollwork and inlaid with pieces of coral, rubies, emeralds, rose quartzes, garnets, tourmalines, and jade, which serve to radiate an aura of extravagance and splendor.



2.

銀鑲金嵌珊瑚松石刀具

Knife set with gilt silver scabbard and flint striker with coral and turquoise inlay

蒙古，19 世紀末至 20 世紀初

刀長 55.3 厘米，圖海長 21.5 厘米，火鑷長 14 厘米

夢蝶軒藏品

金屬表面採用鑲絲技法，編結出繁複且層疊相交的捲草圖案。綴以不同形制的珊瑚、松石，紅綠相間，色彩反差強烈。火鑷刃部飾錯金雙龍紋。

This Mongolian knife set is exemplary of the rich detail and virtuosity that went into the portable, everyday objects of the nomadic tribe. The filigree surface is woven into multiple layers, and the blade of the striker is decorated with double-dragon patterns in gold inlay. An elegantly complex system of foliate scrollwork is adorned with coral and turquoise, creating a striking contrast of reds and greens.



3.

金嵌寶石嘎烏

Gilt silver filigree amulet box (*gau*) with precious stone inlay

喜馬拉雅山區，19 世紀末至 20 世紀初

盒：長 10.1 厘米，寬 10.3 厘米，厚 2.2 厘米

承訓堂藏品

此件嘎烏盒為聚居在喜馬拉雅高山地帶的夏爾巴（Sherpa）婦女佩戴，展示出當地金工的最高水平。形制取自金剛杵。中心淚滴形的松石上托一顆切割紅寶石，象徵蓮花苞，下端伸展出纒絲裝飾的卷草葉，鋪滿蓋面，外沿刻蓮瓣。

This *gau* box was once worn by a Sherpa woman who lived in the Himalayan mountain region. Its intricate detail and rich materials demonstrate the highest level of local craftsmanship. Its shape imitates that of a Vajra. At the center, a carefully-cut ruby lies above a teardrop-shaped turquoise, symbolizing the bud of a lotus flower. Filigree foliate scrollwork stretches from underneath and covers the entire surface, surrounded at the edge by patterns of lotus petals.



4.

鐵鍍金滿文護臂甲

Pair of gold damascened iron forearm guards with Manchu inscription

漢地或西藏，18 - 19 世紀

高 33 厘米，寬 15 厘米

夢蝶軒藏品

表面鍍金。中間開光鑄滿文 *huturi jalafun*，意即「福壽」。前端飾「榮耀之臉」，眼睛瞳孔鍍銀，頭帶一對角，眉間有「慧眼」，額頂日、月圖案。此對臂甲裝飾藏族瑞獸和滿文吉祥字，極具裝飾性，或由武官在節慶禮儀場合佩戴，見證清宮廷與西藏的交流。

This pair of Tibetan forearm guards is damascened with gold. The Manchu characters for "*huturi jalafun*," which in English mean "fortune and longevity" is placed on top of the underlying gold detailing that makes up the object's background. A "Face of Glory" is depicted on both front ends with silver damascened eyes, a horned head, an "eye of wisdom" between the eyebrows. Patterns of the sun and the moon are seen over the forehead. Officers probably wore these forearm guards during festivals or ritual ceremonies. The forearm guards were likely made by the Royal Workshop of the Qing Court to be bestowed onto Tibetan nobles, thus highlighting the communication between the Qing court and Tibet.



5.

金、銅鑲金嵌寶石項鏈

Gold and gilt copper tayo necklace with precious stone inlay

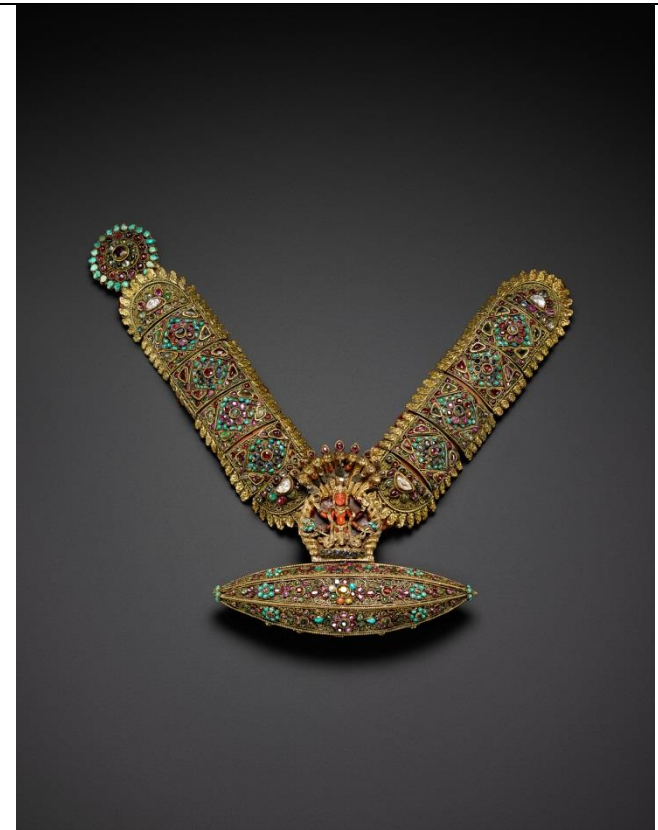
尼泊爾，19 - 20 世紀

高 32.4 厘米，寬 16.5 厘米，厚 4.5 厘米

夢蝶軒藏品

毗濕奴頭戴五葉金冠，四臂各持輪寶、佛經、頂飾三寶之金剛槲、蓮花，身披摩伽羅飄帶和腰帶，以九頭蛇「那伽」為華蓋，象徵能量、新生和豐產。帶鱗片的金蛇尾圍攏成毗濕奴的背光。此條項鏈為庫瑪麗即塔萊珠女神在人間的幼女化身所佩戴。

Vishnu, the second most important deity in the trinity of Hindu gods, rests above this ornate *tayo*. The placement of this revered god on such accessory would have given the wearer protection against evil spirits. In his four hands, Vishnu holds a quartet of attributes: a manuscript (Sutra), a ritual knife (Phurba) with a triple gem (Triratna), a lotus flower (Padma) and a discus (Chakra). The deity is adorned with gold, seen in his long earrings, three necklaces, ritual celestial scarf of trumpeting makaras, and his belt. Further protecting Vishnu is the canopy of cobra hoods, formed by the Nāgās who hover over the god with their scaly gold tails. Kumari, the child dancers who embodied gods, would have worn this necklace during ceremonies in which they were deemed “Living Goddesses.”



6.

銅鎏金嵌寶石五葉冠

Gilt copper five-petal crown with precious stone inlay

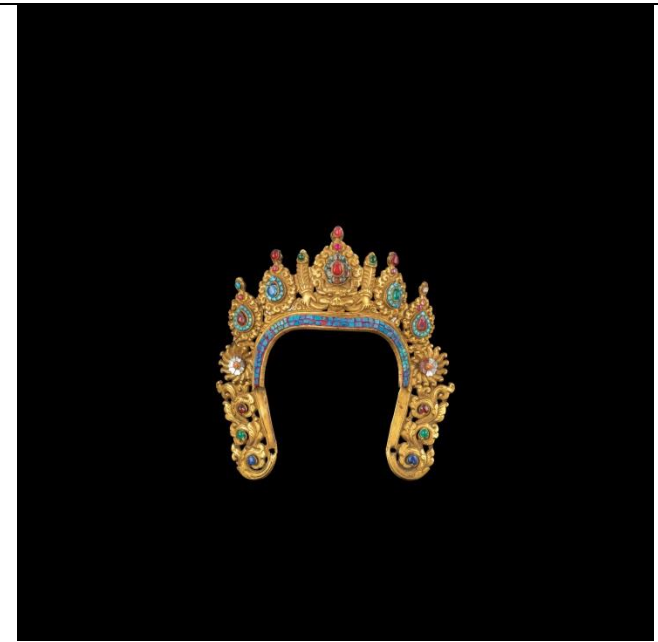
西藏，20 世紀初

高 19.7 厘米，寬 18.9 厘米，厚 4.2 厘米

承訓堂藏品

佛像冠飾。五枚捲雲紋的冠葉中部鑲嵌透明寶石及綠松石，象徵五方佛。中間冠葉下方飾「榮耀之臉」。冠葉與兩側鬢飾之間點綴以紅、綠、藍三色寶石。

This striking crown adorned with inlaid crystal gems and turquoises once decorated a Buddhist statue. Five petals which symbolize Tathagatas are placed at the top of the crown while curl-cloud patterns come down the sides as gems of red, green and blue colors dot between them. Beneath the central petal is the “Face of Glory.”



7.

銅鎏金鑲絲鑲寶石神殿還願屏

Gilt copper votive panel with pantheon in filigree and precious-stone inlay

尼泊爾，18 世紀下半葉

長 75 厘米，寬 63.5 厘米

夢蝶軒藏品

掛屏外圈對稱裝飾蓮花、蝴蝶、「榮耀之臉」及龍。掛屏中心為兩層宮闕。上層居中為釋迦摩尼佛，兩側各一四臂脅侍。下層居中為阿彌陀佛，兩側為坐於蛇上的那伽神。下方為一列人行進於山間。左右兩側立着 18 世紀戰袍的持弓勇士，居中為二華服男子一騎馬、一騎象相對，似是加德滿都谷地城邦首領會晤。勇士與馬之間為毗濕奴化身克里希納神。宮闕兩側為二手持花枝象徵豐產之女神，據傳她們可使樹開花結果。其上居左者為毗濕奴，右側梵天。宮闕頂部為二菩薩及飛天。



This votive panel has a wide border that is symmetrically decorated with four lotus blossoms, four kirtimukha, two flying dragons, and butterflies. In the center of the plaque is a two-level palace that houses six deities. On the upper level, Śākyamuni Buddha is in the center, flanked by two four-armed gods. Scholars believe these deities to be Avalokiteśvara on the left, inset with turquoise, and Prajnaparamita on the right, inset with coral. The lower level features Amitābha in the central register flanked by two Nāgaraja who are both seated upon snakes.

At the bottom of the image is a mountainous landscape with a group of linearly arranged individuals. The two outer most figures are dressed in 18th-century military costume, and each holds a musket. At the center of the group are two regal figures who face one another, also dressed in 18th-century robes and crowns. The figure on the left has dark blue skin and rides an elephant atop a howdah. The red king on the right rides a horse. A dark blue form of Krishna (an Avatar of the Hindu god Viṣṇu) is between the horse and soldier. A red form of Avalokiteśvara stands between the elephant and soldier. This scene likely represents the meeting of two rulers of opposing city-states within the Kathmandu Valley.

On either side of the palace are two white Salabhanjika ladies in their typical crossed legged postures as they grasp the branches of a blossoming tree. Legend has it that these fertility spirits can make a tree flower and fruit grow simply by kicking it. Above them are two standing, four-armed deities. On the left in dark blue lapis lazuli is Viṣṇu holding his signature attributes, a discus, a mace, a conch shell and a lotus. On the right of the panel is likely an unusual form of the creator-god Brahmā, made in turquoise holding a book. Two white Bodhisattvas appear as if they are standing on the roof of the palace. In the sky above them, fly two red-skinned male Vidhadharas.