

第七十六圖

鐵胎貼金人物畫象鏡

徑五吋

ホルムス夫人藏

鐵を以て胎と爲し金薄板を貼付し且つ之に細密なる彫線を施して絢爛たる圖象を現せり。圖象は四顆の重圈文によりて四區に等分せられ、その二區には各正坐せる衣冠の人物あり、從者之に陪侍せり。その一區には一女起つて舞ひ、一女坐して琴を彈じ、他の一區には二乗の車駕あり、各五馬之を牽いて走れり。又處々に山嶽と小禽とを配してその間地を充たせり。圖意は恐らく齊魯二君の盟會を現すものなるに似たり。此鏡は民國十四年六月廿九日河南省洛陽縣山の麓なる後漢光武帝の後陵より出土したるものなりといふ。果して然るや否を知らずと雖その様式六朝初期を降るものに非ず蓋し稀觀の珍器として驚異に値するものといふべし。

PLATE LXXVI.
MIRROR.

Diameter of gold mirror, 5 inches.

MRS. C. R. HOLMES COLLECTION.

Iron Mirror with fine gold ornamentation, excavated from the tomb of the Empress-wife of the Emperor Kuang Wu Ti (A. D. 25-27) at Ma Po Tsun, at the foot of Mang Shan, the Dragon Mountain, six Chinese miles north of Lo Yang in the Province of Honan, on the 29th of June in the 14th year of the Republic (1924).

The mirror ornamentation is a disc of sheet gold most minutely adorned in cut work and delicate handicraftmanship with a great number and variety of designs done mainly at the point, the metal being pushed through. Among them may be detected a Prince and attendants, boys, birds, chariots each drawn by five horses, a lady dancing, and numerous other figures human and conventional. There are also two conventional borders. The title of this Mirror (The Meeting of Duke of Chi and Prince of Lu).



THE
MUSEUM
OF
THE
CITY OF
NEW YORK
AND
THE
HUNTERIAN SOCIETY

PLATE
LXXII

THE
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AND
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HUNTERIAN SOCIETY

第七十七圖
貼銀鳥獸唐草文鏡 唐代

徑一吋八分ノ七

青銅を胎とし銀薄板を貼付し且つ細刻を加へたり圖
紋は獸鈕を環りて魚子地に鳥獸各二を配し宛轉たる唐草
文を以て間地を滿たせり。

メトロポリタン博物館藏

第七十八圖
貼銀鳥獸唐草文鏡 唐代

ホルムス夫人藏

六瓣の菱花形を爲し獸鈕を圍んで魚子地に雙雀二獸を
繞らし優麗なる唐草文を以て之に配せり。

第七十九圖
銀平脱畫象鏡 唐代

徑四吋四分ノ三

メトロポリタン博物館藏

素鈕を環らすに銀齒波線二帯を以てしその外施すに人
物車馬奇獸等の畫象を以てし更に之を圍むに波線銀齒二
帯を以てせり圖紋は漢式に屬せりと雖手法必しも奇古な
らず又圖紋中花唐草の如き漢代に於いて見ざるところの
ものなり恐らく唐代擬古の意匠に成れるものならん。

第八十圖
貼銀鳥獸唐草文鏡 唐代

徑二吋四分ノ一

メトロポリタン博物館藏

意匠手法殆んどホルムス夫人藏鏡に同じ

第八十一圖
銀平脱草葉文鏡 唐代

徑二吋四分ノ一

メトロポリタン博物館藏

六瓣の菱花形を爲し鈕を中心として銀平脱によりて六葉
の草葉文を複合し恰も雪片の結晶圖を見るが如き觀あり。

PLATE LXXVII.
BRONZE SILVER MIRROR.
TANG DYNASTY.
Diameter, 1 7/8 inches.
METROPOLITAN MUSEUM.

Circular, with ornamentation in high relief, animalistic in character. Back of silvery aspect; mirror surface heavily coated with dense greenish patina. The ornamentation, as is customary with mirrors, is of silver.

PLATE LXXVIII.
BRONZE AND SILVER MIRROR.
TANG DYNASTY.
MRS. C. R. HOLMES COLLECTION.

Known as Heidatsu work. The mirror hexafoil, the foliations being given moderate points. The ornamentation is composed of lions, birds and floral scrolls, all worked in high and low relief, and the figures of the animals are most expressive.

PLATE LXXIX.
BRONZE SILVER HEIDATSU MIRROR.
TANG DYNASTY.
Diameter, 4 1/4 inches.
METROPOLITAN MUSEUM.

Circular, the back ornamented with figures cut in flat relief over an incised ground which originally was lacquered. Human figures in ceremonial costume to the number of seven appear, one borne in a chariot, and with them the figures of an animal and a devil. Interspersed are blossoms and scrolling foliage. As customary, the decoration is in silver. Silvery patina on ornamented side and dense grayish and greenish panita covering the face of the mirror.

PLATE LXXX.
BRONZE SILVER MIRROR.
TANG DYNASTY.
Diameter, 2 1/2 inches.
METROPOLITAN MUSEUM.

Circular, with foliate edge having six points. Animalistic decoration in bold relief over a diapered ground, the decoration as usual being of silver. Silvery and dense grayish-green patina.

PLATE LXXXI.
BRONZE SILVER HEIDATSU MIRROR.
TANG DYNASTY.
Diameter, 2 1/2 inches.
METROPOLITAN MUSEUM.

Circular, with foliated rim having six points. Elaborate floral decoration in silver, modeled lightly in relief. Thin grayish patina and dense greenish patina, on both surfaces, and on the upper surface touches of bluish patina.



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第八十二圖

貼金鳥雀唐草文鏡 唐代

徑四寸十六分ノ十一

ホイット氏藏

素鈕より唐草文を派出し、その間に鳥雀飛遊の状を現せり。鳥雀の尾端蔓草に連続して恰も花葉の如き觀を呈せるは頗る奇と爲すに足らむ。而して暹く金薄板を貼付し且つ之に細彫を加へて燦爛たる光彩を添へたり。

PLATE LXXXII.
BRONZE AND GOLD HEIDATSU MIRROR.

TANG DYNASTY.

MR. C. B. HOYT'S COLLECTION.

Circular, with round short rim. Has ornamental design of birds, used in floral motives all-over the surface, carved in high relief. Coated with dense bright gold. Most unusual character of the Tang design, in metal work.



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第八十三圖

黄金槌起鳥獸葡萄鏡背 唐代？

徑七吋四分ノ三

ホルムス夫人藏

鏡背に貼付したる金薄板なり。鈕部を中心として三重の環帯を設け、各帯鳥獸葡萄を環らせり。蓋し鏡背の圖象によりて槌起せられ、燦然たる浮彫文を構成せるものなり。此種貼金銀の鏡背は平脱螺鈿等と共に唐鏡の一特色と爲すべし。

PLATE LXXXIII.
GOLD ORNAMENT.

TANG DYNASTY.
Diameter, 7 1/4 inches.

MRS. C. R. HOLMES COLLECTION.

A mirror back. Tang. A thin plate of gold highly ornamented. Generally circular, the ornamentation being in conformity with the design. The design shows bird figures modeled in low relief, with conventional blossoms intermingled, in a circular band enclosing the whole. Within this outer ring or band is another, displaying bold designs of animal and floral origin. This second band surrounds a central disc which displays a continuation of ornament in similar design and similarly executed in light relief. Slight earthy attachments obscure details of the delicate and interesting ornamentation. Excavated at Man Shan in Honan province.



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第八十四圖
銀鳳

高四寸二分ノ一
鳳・宋代?

ゼームス夫人藏

兩翼を張り長尾を延べたる鳳凰に象りたる銀製裝飾具にして、恐らく冠又は女子頭上に附飾せられしものならんか。その手法より見れば唐宋間の遺品なること推想し得らるべし。

第八十五圖
雙鸞文銀製飾櫛

唐代

高三寸四分ノ一 長五寸二分ノ一

ホイット氏藏

柄部中央に花草を置き之を挟んで雙鸞を相對せり。手法全く獨逸ケルン博物館藏銀櫛に同じ。

PLATE LXXXIV.
SILVER CROWN ORNAMENT.

SUNG DYNASTY.

Width, 5½ inches; height, 4½ inches.

MRS. JAMES F. D. LANIER COLLECTION.

In the form of a phenix bird, opening the wings, and the tail rather in straight form. Silver touches the dark patina and over it is a coating of malachite-green patina in various places.

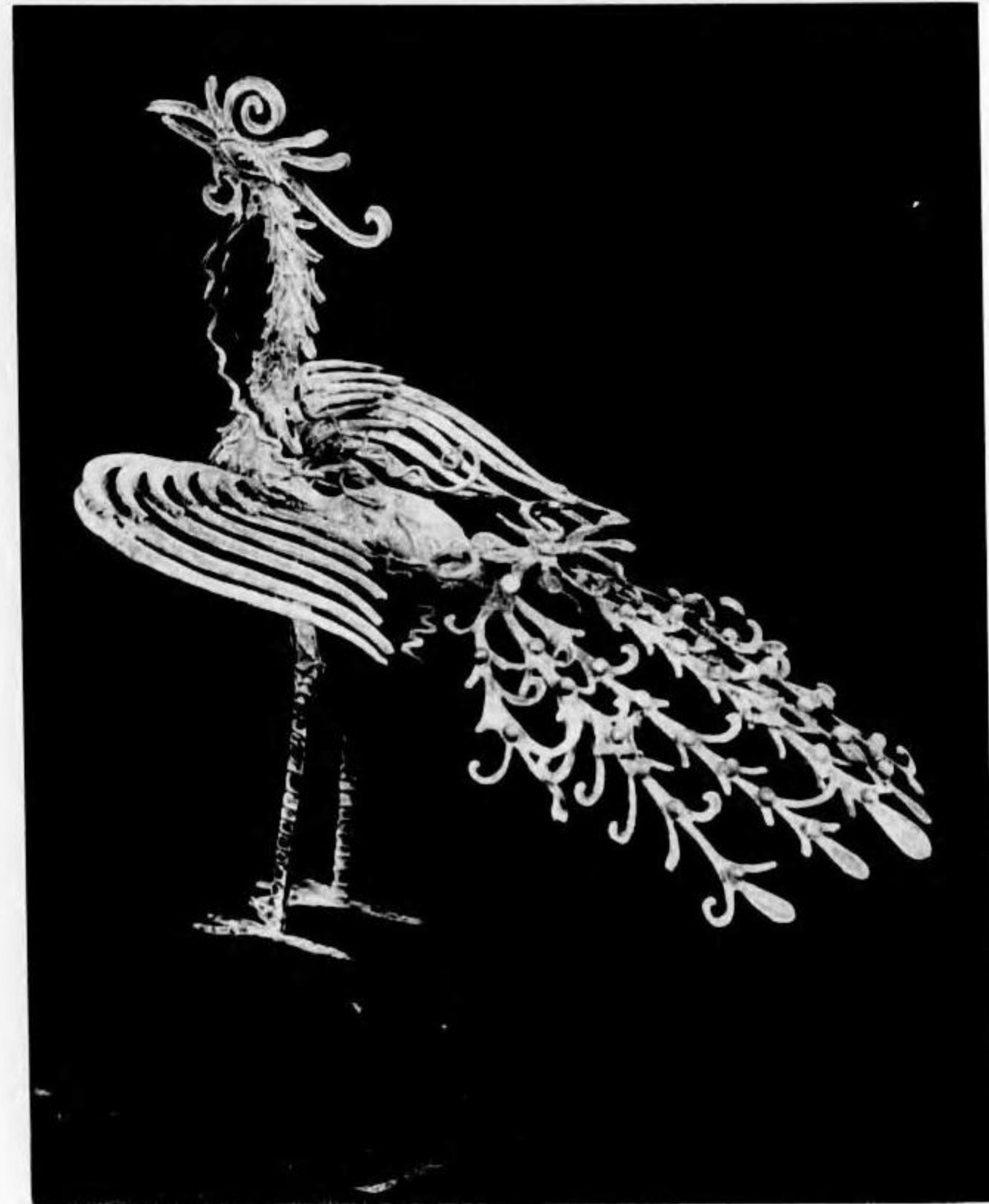
PLATE LXXXV.
SILVER COMB.

TANG DYNASTY.

Height, 3½ inches; length, 5½ inches.

MR. C. B. HOYT'S COLLECTION.

Arched hemispherical form, the upper half is given to ornament, the lower half to teeth. The repoussé ornament displays two large birds, facing one another in dancing posture with wings spread, across an upright bunch of leaves and blossoms. Largely covered with an oxydized smooth patina, which in turn in portions is overlaid by a dense greenish patina.



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第八十六圖

塗金人物花文八曲花形銀盃

唐代

長徑五時四分ノ一

第八十七圖

同側面

高二時四分ノ三

メトロポリタン博物館藏

八曲花状を呈し、高臺亦器形に準じたる状を示せり。圖紋は槌起并に毛彫によりて花草遊禽人物等を現はし、且つ處々に塗金を加へて之を裝飾せり。正倉院に此種の盃を藏せること歐洲所在銀器の解説に於いて述べたるが如し。

第八十八圖

金銅靈棺

唐代

高三時八分ノ三

メトロポリタン博物館藏

半筒状の屋蓋を伏せ、基壇の上に建てられたる殿堂風の形式を有し、兩扉を擬刻し又處々に毛彫を以て波文帯花文帯の縁飾を加へ、屋上には飛雲文を施したり。此種の金銅棺は石製の外棺及び銅製の内棺と共に三重棺を爲せるものなり。蓋し唐代に行はれたる高僧の納骨器なり。

PLATE LXXXVI. LXXXVII.
SILVER CUP, PARTLY GILT.

T'ANG DYNASTY.

Height, 2½ inches; long diameter, 5¼ inches; short diameter, 3 inches.

METROPOLITAN MUSEUM.

Elongated quatrefoil, standing on a similar foot spreading in reverse. The gilt sections appear on both exterior and interior. The interior reveals hammered and engraved decoration of birds, floral sprays, diaper and lattice, with a raised floral medallion at the centre of the lower surface.

PLATE LXXXVIII.
GILT BRONZE "SPIRIT COFFIN"

T'ANG DYNASTY.

Height, 3½ inches; length, 4 inches; width of base, 1¼ inches to 2¼ inches.

METROPOLITAN MUSEUM.

Traditional form of a Chinese sarcophagus, in miniature, and called a "spirit coffin" because for use with name plate of the deceased where actual interment cannot take place. The coffin rests upon an attached base of architectural form, and has a detachable cover. The front of the cover is modeled as the front elevation of an elaborate tomb, with double doors having knob handles, and also exhibits incised decoration. Incised decoration reappears as a border, and is extended also to the base. The cover is broadly incised with floral scrolls and edged with a minute incised border.

第八十九圖

金銅靈棺

唐代

高一吋二十五分ノ一 長一吋二十五分ノ六
幅六吋二十分ノ一七

フリーヤ美術館藏

數層の基壇を有し、半筒狀にして前方の上舉せる屋蓋を伏せ、擬扉の上部には朱雀を刻し、後方の玄武兩側の蒼龍白虎と共に四神を刻し、後下壇には精緻なる勾欄を環らし、上壇には四隅に四神將像を配置し、恰も此棺を擔へるが如き姿勢を取れり。此種の金銅棺は我邦住友男爵家にも收藏せられ、その石製外棺に「乾元孝義皇帝八國王等」の銘刻あり、唐の肅宗時代の高僧の納骨器たること明かなり、此圖示すところのもの亦恐らく盛唐期の製作に係ること略疑を容れざるところなり。

PLATE LXXXIX.
GILT BRONZE SARCOPHAGUS.

T'ANG DYNASTY.

Size: 12 $\frac{1}{4}$ x 11 $\frac{1}{2}$ x 6 $\frac{1}{2}$ inches.

THE FREER GALLERY OF ART.

The sarcophagus itself, oblong and with the usual mounded cover, with a forward projection, is decorated with an heraldic bird on the end and a similarly formal animal on the long side, with floral forms on the cover. The sarcophagus is borne on the shoulders of the four guardians of the four quarters of heaven, who stand upon a formal rigidly carved oblong base, decorated in openwork of formal and simple character.

第九十圖

金銅靈棺側面

解説前圖を見よ。

フリーヤ美術館蔵

PLATE XC.
GILT BRONZE SARCOPHAGUS.

TANG DYNASTY.

THE FREER GALLERY OF ART.

See the explanation Plate 89

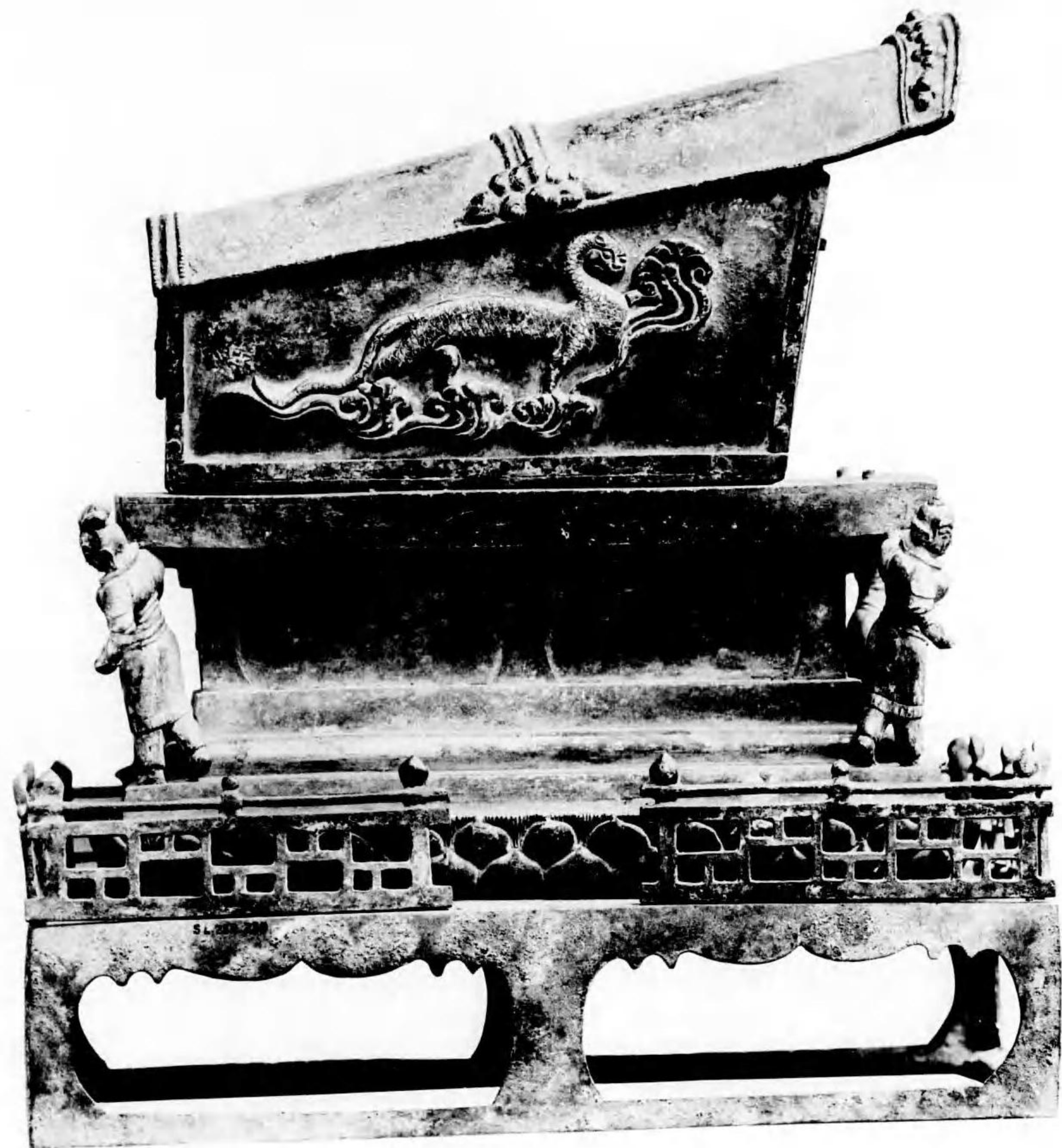


PLATE II
THE GREAT SARCOPHAGUS
AT THE GREAT PYRAMID
GIZA

第九十一圖

龍鳳飾唐草文金銅鉞 唐代？

長六時八分ノ五 高三時八分ノ七

メトロポリタン博物館蔵

及部半月状を呈し、龍首之を啣み、龍首と背齧して鳳首を連接し、鳳首頂上に別に小獸形を附着したり。龍鳳の形態頗る雄渾なる手法を示し、及部には華麗なる唐草文を彫飾せり。恐らく儀飾の兵器にして、その製作決して唐代を降るものに非ざるべし。

第九十二圖

銀 雙 鳥

宋代？
ペンシルバニア大學博物館蔵

双對を爲し、共に半球形の臺上に立てる。静止の姿勢を取れり。而して銀線を以て臺には鋸齒文唐草文を環らし、鳳には頂毛羽翼を附飾したり。製作巧麗なりと雖、稍生動の氣味を缺けり。恐らく宋頃の工藝に屬するものならんか。

PLATE XCI.
GILT BRONZE AX-HEAD.

T'ANG DYNASTY.

Length of ax-head, 6 1/2 inches; height, 3 1/2 inches; height with standard, 12 1/2 inches.

METROPOLITAN MUSEUM.

A finely modeled ax-head, mounted on a wooden standard. The traditional blade issues from the mouth of a dragon which is carefully modeled, and the blade is finely etched with conventional floral designs. At the back of the dragon's head a phoenix-head faces in the opposite direction, the long back holding a lotus bud and serving as the pick. Above the crown of the head, crouches a small quadruped.

PLATE XCII.
PAIR SILVER BIRDS.

PENNSYLVANIA MUSEUM, PHILR., PA.

Images of standing birds, mounted on mound-shaped bases, the bodies finely worked, with the addition of silver lines soldered on. Circular scrolls adorn the bases, together with an encircling border of chevrons. The birds' wing feathers and neck feathers are indicated with great care, and topknots are represented and connected with their backs by silver rope-like devices. Both birds are singularly expressive in their immobility. Their tails are very slightly depressed. Partly covered with a soft patina.

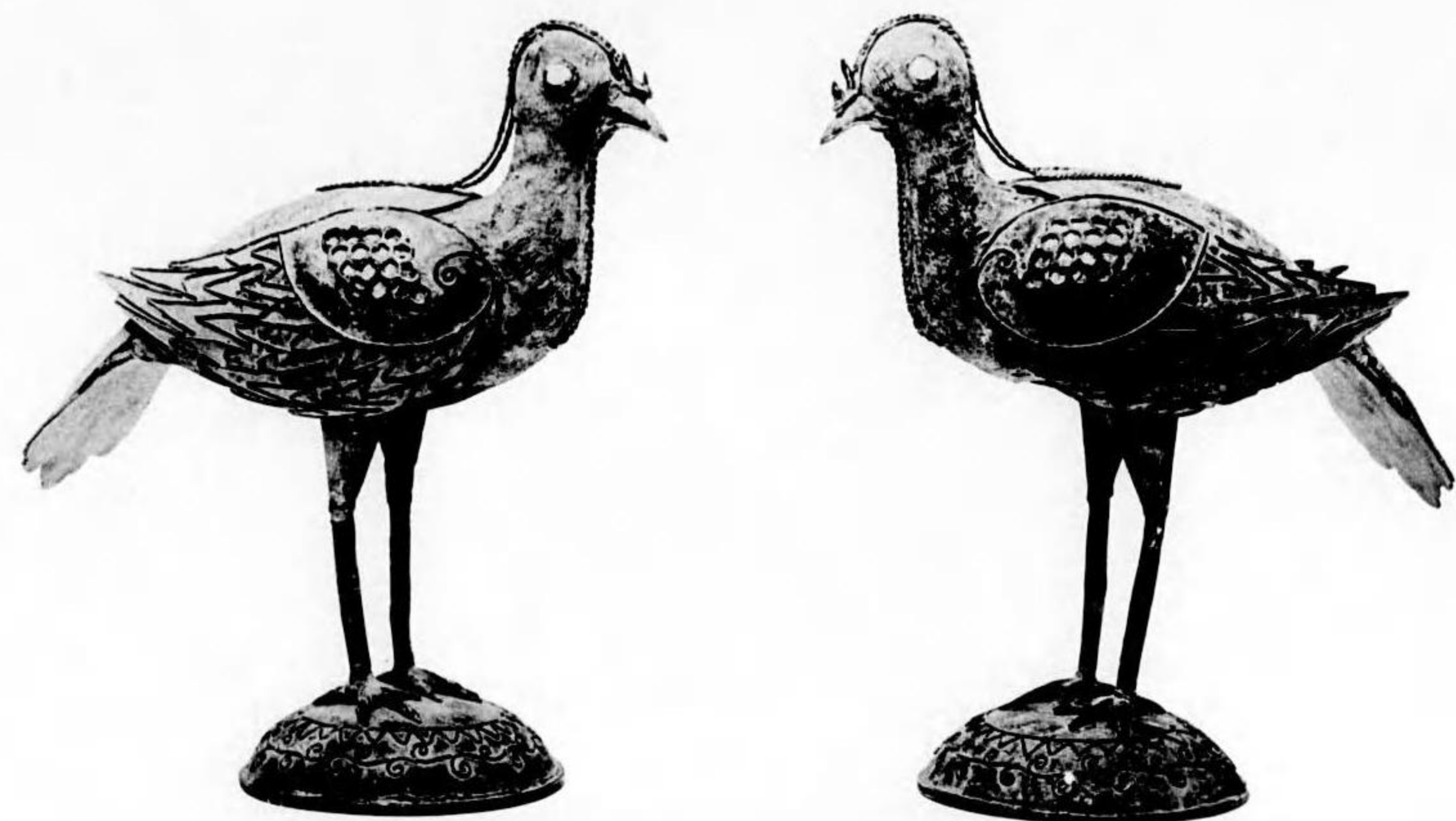
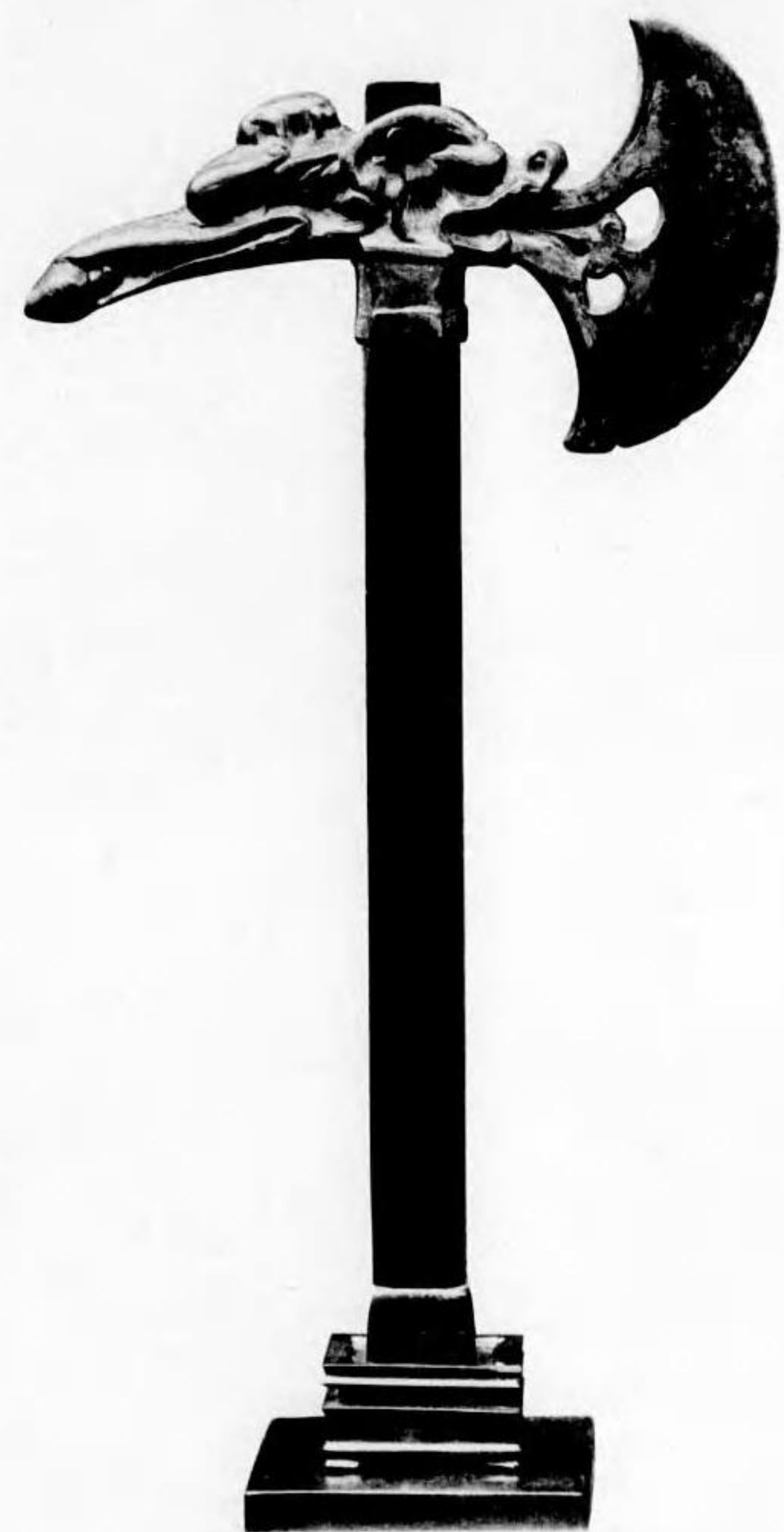


PLATE XIII
THE NORTH AMERICAN
MUSEUM OF NATURAL HISTORY
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PLATE XIII
THE NORTH AMERICAN

MUSEUM OF NATURAL HISTORY
WASHINGTON, D. C.

PLATE XIV
THE NORTH AMERICAN

MUSEUM OF NATURAL HISTORY
WASHINGTON, D. C.

第九十三圖
銀馬 唐代

銀製の馬にして古色掬すべく其作風古雅以て珍賞するに足らん此の時代の銀製作品の遺品極めて稀なるを以て特に注目し値すべし。

セントルイス美術館蔵

第九十四圖
銀兔 唐代

形體小なりと雖雅致ある作風以て推賞すべし是れ又稀品なりとす。

セントルイス美術館蔵

第九十五圖
銀駝 唐代

仰視せる駝の風貌優雅にして素樸典趣深き作品なり唐代銀製の尤作と云ふべし。

セントルイス美術館蔵

PLATE XCIII.
SILVER HORSE.

TANG DYNASTY.

THE SAINT LOUIS ART MUSEUM.

It is a silver horse, and its antique look is superb. The workmanship is graceful and worthy of profound praise. Because there are rarely left silver wares of this age, the present piece deserves a particular attention.

PLATE XCIV.
SILVER RABBIT.

TANG DYNASTY.

THE SAINT LOUIS ART MUSEUM.

Though small in size, its tasteful work is well worth admiration, and it is also a rare example of its kind.

PLATE XCV.
SILVER CAMEL.

TANG DYNASTY.

THE SAINT LOUIS ART MUSEUM.

The appearance of the camel looking up is graceful, and it is a simple and highly interesting piece of work, which should be regarded as an outstanding silver ware of the Tang make.



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THE SAINT LOUIS ART MUSEUM
 SILVER HORSE
 PLATE XXIII
 THE SAINT LOUIS ART MUSEUM
 SILVER RABBIT
 PLATE XXIV
 THE SAINT LOUIS ART MUSEUM
 SILVER CAMEL
 PLATE XXV

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