快入

唐宋精華

朱國之部

始

唐宋精華

朱國之部

序

山中定次郎君近者一書ヲ編シテ、歐米諸博物館藏スル所ノ唐代美術ト工藝ノ遺品ニシテ、我ガ正倉院ノ御物ト其ノ系統ヲ同クスルモノ、寫眞ヲ集錄ス。ソレ正倉院寶庫ノ諸品ガ多ク支那盛唐ノ製作ニ出デ、本國ニ於テモ斯ノ如キ完璧ノ存スルヲ見ズ、眞ニ天下ノ至寶タルコト敢テ余輩ノ言ヲ須ヒザル所ナリ。然リト雖モ東亞ニ於ケル近時考古學的發見ハ、相次デ古冢舊墟ヲ發キ來ツテ、或ハ副葬ノ遺品、我ガ秘庫ノ御物ト其ノ疇ヲ同クシ、或ハ埋藏ノ古物之ト其ノ類ヲ一ニスルモノ、往々其ノ數尠カラザルヲ見ル、是レ卽チ地下ノ小正倉院ナリ。固ヨリ之ヲ我ガ寶庫ノ御物ガ、皇家ト共ニ千載ニ傳世シテ、未ダ曾テ塵土ノ中ニ入ラズ、燦トシテ當年ノ光ヲ失ハザルモノニ比シテハ同日ノ談ニ非ズト雖モ、十餘年前斯ノ如キ出土品ノ出現ヲ夢想セザリシ吾人ヲシテ、轉タ驚異ノ念ヲ禁ゼザラシムルモノアルアリ。而カモ正倉院ノ祕庫ハ之ニ由リテ益々其ノ完璧ノ美ヲ誇リ、唐代美術文化ノ研究ハ新ニ比較ノ資料ヲ得テ將ニ劃期ノ進運ヲ見ムトス。例ヘバ燉煌石窟ノ繪畫文書ニ於ケル、新疆諸地ノ壁畫工藝品ニ於ケル、河南古墳ノ鏡鑑奩粧ノ具ニ於ケル、皆ナ我ガ御物ニ之ヲ見テ、更ニ其類例ヲ加ヘタルモノニ他ナラズ。茲ニ於テカ西歐ノ學者ハ此等ノ出土ノ遺品ニ由リ、益々我ガ御物ノ貴キニ憧憬シ、我邦ノ學者ハ寧樂ノ盛時ヲ回想スルコト再ビ新タナルヲ覺ユ。或ハ天平ノ藝術ガ單リ李唐ノソレヲ摸倣スルニ止マラズ、其ノ造詣却テ彼ヲ凌駕スルモノ鮮カラザルヲ知リ、比較研究ノ必要愈々多キヲ思ハザルヲ得ズ。山中君ノ本書ヲ公ニスル亦タ蓋シ我邦鑑賞家ヲシテ、彼是併觀趣味ヲ解スルコト更ニ深キヲ加ヘシメ、攷學ノ士ヲシテ研鑽ノ資料ヲ得ルニ便ナラシムルノ惠ニアルヤ知ルベキノミ。余近ク西邦ヲ小遊シテ、各國博物館ヲ訪ヒ、本書ノ如キ圖錄ヲ求ムルノ念頗ル切ナルモノアリシガ、今ヤ圖ラズ之ガ出版ヲ見ルニ及ンデ、聊カ其ノ渴ヲ醫スルモノアリ。想フニ余ト其ノ喜ヲ同ジクスルノ士、世間決シテ少ナカラザラム。乃チ一言ヲ卷首ニ題スト云フ。

昭和三年九月

文學博士　濱田青陵

INTRODUCTION

This volume of illustration, gathered from the Chinese collections of Europe and America, demonstrates in singularly graphic and concise form the path which investigation must take in the future when dealing with the art of seventh to tenth century China. It is so packed with significance to the student that it is best left independant of text for each one of us to theorize over and to wonder at.

Whatever the intrinsic beauty and value of these T'ang collections gathered by western museums may be, their essential significance must always be measured by the standards of the Imperial Household collection in the Shosoin at Nara. Mr. Yamanka's forty years of experience have made him particularly sensitive to this fact, and scholars who miss the hints that he throws out by his choice of object must search his pages repeatedly, or the loss is theirs.

In the whole history of art in the ancient and mediaeval world there is scarcely a parallel to the situation here presented to the student.

For we have in Japan, which is foreign soil, a treasure house of Chinese culture preserved to us intact with its contents, and closely dateable. In addition there are elsewhere hundreds, even thousands of scattered objects from China which are comparable to that treasure and are significant largely because of their likeness to it.

The limitation of the Shosoin collection consists in the fact that it is by no means a full representation of Chinese culture. It was originally gathered in a foreign country and for palace and temple purposes. Much was ommitted that we now eagerly ask for and certain things are included which are puzzling (and doubly significant) because they were probably made in Japan. Thus the few ceramic examples remain to be adequately defined, the textiles in many cases seem to represent Chinese workmanship for contemporary colonial trade, the weapons are Japanese with Chinese decoration; and of the few paintings - what shall we say?

The Imperial Household Treasure is accessible to only the chosen few who are privileged to witness its annual examination and airing. This valume represents the first attempt to make a lesser "Shosoin" from scattered parallels more recently come to light. The lesson to scholars is obvious.

It is the greater pity that no scholar in the west - perhaps I shoud add in the orient as well - is yet entirely capable of using the book to its fullest significance. The compiler's purpose will be accomplished when his illustrations are studied in connection whth the catalogue of the Shosoin and with the works of Sir Aurel Stein, Count Otani, von le Coq, Professor Sekino and other illustrious investigators.

Langdon Warner
Harvard University
Cambridge Mass.

序

英國の名詩人オーショーネツシーは其詩「佛蘭西を歌ふ」の中に「如何なる時代か消へ行く一場の夢にあらざる、然らずむば、何にをか生み出さんとする夢の一幕である」と書き殘して居る。我國明治維新の改革は、我古美術に取りては危く消へ行かんとする一時代を現出したのである。然しながら、それは西洋文明と接觸し新らしき時代を生み出さんとする一大變動に伴ふものであつた、而して幸に我國に於ては古美術の破壞は久しからずして止み其後能く保存され、今日世界各國中我國は最も美術的に惠まれた國の一つである、然るに隣國支那は古くより文化の開けた國でありながら美術の破壞相次ぎ、今や支那の優秀なる古代の美術は之を支那に見ること能はずして、却つて其文化を受入れたる我國に多く保存されて居る現代の伊太利と英國の間にも恰かもそれと同樣なる有樣がある、卽ち彼の嘗て羅馬に起つた偉大なる文化は、今の伊太利に殘らずして却つて紀元以來四百餘年間羅馬統治の下に置かれたる英國に殘つて居る。昔ブラトーは「戰爭に依て征服し、法律を以て治め、藝術を以て文明を布く」と言つたが、今日の英國の美術や、文明制度や、言語にまで古代羅馬の精神的文化が尙傳承されてその偉大なる國民性となつて居ることは、歷代の英國民が偉大なる羅馬人に依つて、英國に扶殖されたる文化を能く咀嚼し、更らに之を進化し得た證據である。之と同樣に支那古代の文化は佛敎と共に我國に傳はり少なからず我國古代の文化を進め、延ひて我國民性にまで影響を起して居るのである。然しながら藝術に依つて國に文明を布くに當り或る程度まで必要なる條件であつたかの如く見へる戰爭と法律とは常に必しも文明を生むための手段のみではなかつたのである、何れかと云へば武力と法典とは人類の歷史に於て、一國文化の最大なる破壞力となつた場合が少なくない、支那國民をしてその古代の優秀なる文化と全く無緣の衆生たらしめたるものは、戰爭と法律であり、心なき武人と政治家の仕事である、伊太利をして羅馬の偉大なる文化と絕緣せしめたのも、等しく戰禍と誤つたる立法とである、又我國に於て永遠に誇るに足る文化の進展が、政權爭奪の戰亂相次いだ戰國時代に於て著しく阻止され、甚しきは尠なからず破壞されたのも亦是れ當時の武人の罪に歸せねばならぬ。私は此機會に於て、我朝野の人々に向つて古美術に眞の理解を持たれんことをすゝめたい、我國では一廉の政治家中にも古美術を奢侈品なりと誤り解して居るものもあるが、それはとんでもなき考違ひである、一國の美術工藝は其源泉を其國の古美術に發して居る、古美術を輕視して美術工藝の發達を求むることは恰かも山林の保存を怠つて河川の水の滔々と流れんことを求むると同一である、總てが世界的である現代に於ては、美術工藝の源泉も獨り其國內にのみ求むべきでない、更に進んで世界各國の古美術を收得し、且其歷史的研究を自由になし得て始めて世界的美術工藝品を生み出すことが出來るのである。最近驚いたことは戰禍猶未だ癒へざる獨逸より頃日既に支那及我國へ美術館員を派遣して東洋古美術の研究を爲さしめ、同時に其買入れをも爲さしめつゝあることである、之を我國に於て海外より西洋古美術の研究の爲め輸入する圖書まで十割の奢侈關稅品目中に加へる古美術に對する無理解なる考へ方と比較すると根本的に違つて居る。今や吾々は稍もすれば衰るんとしつゝある我國美術工藝の振興のため其源泉たる我國の古美術の保存及び研究の爲め大に盡さねばならぬと同時に西洋古美術の研究及び之を我國へ將來することを大に奬勵せねばならぬ、我國民は此心掛けあつてこそ我國の美術工藝品が始めて世界的需要を博するに至るのである。先頃蘇格蘭の美術協會百年祭に臨み勞働黨首領マクドナルド氏は一場の演說を試みて居る、我國大政黨の首領は勿論無產政黨の首領も斯くの如く美術協會などに招かれるようにしたいものである。我國では美術品と家具とを混同して居る、美術商人のことを道具屋と稱し多くの美術商人も自ら此の名稱を附せられて甘んじて居るのは如何にも不見識の至りである、山中商會主人山中定次郎氏は此點に於て非凡の見識と抱負の持主である、今回歐米萬集家及美術館に蒐藏されたる唐時代の逸品を態々所藏者の許諾を得て寫し取り、之を刊行して支那古美術の研究に資せらる、是れ山中定次郎氏が隣邦支那の古美術品が續々歐米へ羅致せらるゝに拘らず我國多くの數寄者が四疊半の小天地內茶事三昧に耽つて之を顧みざるに對し反省を促かさるゝものではあるまいか、聊か所感を述べて序とす。

昭和三年九月

武藤山治

唐宋精華（阿米利加之部）目次

PREFACE

It scarcely needs to be reiterated here that the paintings, sculpture, and textiles belonging to the Emperor and preserved in the Shosoin under the Imperial seal, are regarded as authoritative examples of the fine and decorative arts in this country. Many of them were produced in China when the T'ang dynasty was at its zenith, and of these quite a number are not to be found today even in China, where they were first made. Nevertheless, specimens of the arts of the T'ang dynasty found their way to Europe many years ago, and not a few of these are numbered in the collections of art museums, colleges, and private individuals. On close inspection, it is plain that all these works have been derived from the same source and were made at the same period as those in the Imperial possession which are carefully stored in the Shosoin and which are unrivalled as the pride of our artistic possessions. Some indeed are precisely alike. I am of the opinion, therfore, that if an opportunity should present itself for comparing the collections in the West with those in Japen, there would come a gleam of hope for studying all thoroughly and fundamentally. On account of the regulations governing visits to the Imperial treasures of the Shosoin, the masses are not readily given a chance to appreciate deeply these invaluable works of art: apart from those who are especially qualified to see them, the majority must be contented with a mere glimpse of them in the photogravures reproduced in the "Toei Shuko" and other volumes. This is just as though one were forced to look at a beautiful women through a separating veil, and it is indeed a matter for extreme regret. While on the other hand in Europe and America, it is easy to see the works of art collected by the museums and rich people, the distance is for us so great that they are virtually out of our reach. In fact, even for those who want, through the simple means of comparing photographs, to study the conceptions, compositions and designs, there has been published no single pictorial work save the "Toei Shuko" wherein all the objects preserved in the Shosoin have been reproduced. From the viewpoint of the serious student this is a great pity. It is my humble wish, therefore, to make up for this defect to a certain extent, and so for some years I have been requesting the museums and collectors of Europe and America to permit me to photograph their most important as well as their most beautiful objects of this character. The result of my endevours is the appearance of the present volume.

At the present time, especially since the anniversary service held last year in praise of the virtues of Prince Shotoku, the study of Suiko and Tempyo cultures has become suddenly intensified and has gone forward in this country by leaps and bounds. There was organized this year, for example, a society for enhancing Tempyo culture, and other research bodies have come into being in verious parts of the country, principally aiming at the study of the Imperial art treasures in the Shosoin, whereby we seem to see the whole nation charmed with cultures of the Suiko and the Tempyo periods. That my desire, cherished for the past few years, shoud have materialized in the form of this picture album might to be more chance. Yet, when I come to think, there may possibly be a thread of connection with its appearance and the thread of current thought, and I cannot help but feel delighted thereby. It may be stated in conclusion that these impression of mine are here expressed to serve a preface to the present work.

Sadajiro Yamanaka

November, 1928.

CONTENTS.

第一圖

絹本靈鷲山說法圖

（法華曼陀羅）唐代

ボストン美術館藏

全幅靈鷲山を描出し、中央に釋迦說法の圖を現はし、左脇侍後方一圓廓內に化佛を圖せり。山間には樓閣あり雲樹あり、佛畫なると同時に山水畫としての趣致を味ふを得べし。此種の圖樣は我邦當麻曼陀羅又は法華經寺經卷見返圖に往々認むるところなり。筆力遒勁且つ端麗にして決して唐代を降るものに非ざること看取するを得べし。

PLATE I.

PREACHING A SERMON ON MT. GRDHRAKŪTA (Sacred Eagle Mountain).

"HOKKE MANDARA" (Japanese)

"SADDHARMA-PUNDARIKA MANDALA" (Sanskrit)

ON SILK. T'ANG DYNASTY.

BOSTON FINE ARTS MUSEUM.

On the whole Kakemono is depicted the Sacred Eagle Mountain, with Buddha Sâkyamuni preaching a sermon in the center, his two assistants (Bodhisattvas) on the both sides, and the transformed Buddhas in a circle at the rear part, while palaces and lofty trees are found in the mountain. From the present work, one can appreciate its artistic effect not only as a Buddhist painting but as that of scenery. This kind of drawing is occasionally recognized in the Taema Mandara and on the inside of the cover of the sutra-scroll of the Hokkeji Temple. The brush-work is vigorous and graceful, and it is perceivable that it was not produced later than in the T'ang dynasty.

XLV.	Silver Ladle.	Metropolitan Museum.
XLVI.	Silver Ear-Shaped Vase.	Mr. C. B. Hoyt's Collection.
XLVII.	Tripod Silver Cup; Gold Filigreed Flowers.	Miss K. S. Buckingham, The Chicago Art Institute.
XLVIII.	Silver Cup; Silver Filigreed Ducks Playing in a Lotus Pond.	Miss K. S. Buckingham, The Chicago Art Institute.
XLIX.	Silver Goblet; Flowers and Phenix,	Miss K. S. Buckingham, The Chicago Art Institute.
L.	Silver Wine Cup; Flowers and Phenix Design.	Mrs. C. R. Holmes Collection.
LI.	Silver Heidatsu Shell Dish.	Mr. C. B. Hoyt's Collection.
LII.	Animal Shape Gold Cup.	Metropolitan Museum.
LIII.	Gilt Bronze Ornament.	Metropolitan Museum.
LIV.	Gilt Bronze Incense Box and Cover.	Mr. Charles B. Hoyt's Collection.
LV.	Gold Heidatsu Shell Dish.	Mr. Charles B. Hoyt's Collection.
LVI.	Gilt Bronze Ruler.	Metropolitan Museum Mr. G. L. Winthrape Collection.
LVII.	Silver Ball.	Metropolitan Museum.
LVIII.	Small Silver Box and Cover.	Metropolitan Museum.
LIX.	Silver Rouge Box with Cover.	Metropolitan Museum.
LX.	Mirror; Marine Animals and Grapes Patterns.	Mrs. C. R. Holmes Collection.
LXI.	Gilt Bronze Incense Burner with Cover.	Mrs. C. R. Holmes Collection.
LXII.	Bronze Mirror.	Mrs. C. R. Holmes Collection.
LXIII.	Bronze Mirror.	Mrs. C. R. Holmes Collection.
LXIV.	Bronze Mirror.	Metropolitan Museum.
LXV.	Bronze Mirror.	Metropolitan Museum.
LXVI.	Gold Ornaments.	Mrs. C. R. Holmes Collection.
LXVII.	A Part of Gold and Silver Wares Exhibited at the Metropolitan Museum of Art.	Metropolitan Museum.
LXVIII.	Silver Inlay.	Metropolitan Museum.
LXIX.	Silver Inlay.	Metropolitan Museum.
LXX.	Silver Inlay.	Metropolitan Museum.
LXXI.	Silver Inlay.	Metropolitan Museum.
LXXII.	Silver Inlay.	Metropolitan Museum.
LXXIII.	Silver Inlay.	Metropolitan Museum.
LXXIV.	Bronze Silver Heidatsu Mirror.	Mrs. Holmes Collection.
LXXV.	Square Mirror.	Mrs. C. R. Holmes Collection.
LXXVI.	Mirror.	Metropolitan Museum.
LXXVII.	Bronze Silver Mirror.	Mrs. C. R. Holmes Collection.
LXXVIII.	Bronze and Silver Mirror.	Metropolitan Museum.
LXXIX.	Bronze Silver Heidatsu Mirror.	Metropolitan Museum.
LXXX.	Bronze Silver Mirror.	Metropolitan Museum.
LXXXI.	Bronze Silver Heidatsu Mirror.	Mr. C. B. Hoyt's Collection.
LXXXII.	Bronze and Gold Heidatsu Mirror.	Mrs. C. R. Holmes Collection.
LXXXIII.	Gold Ornament.	Mrs. James F. D. Lanier Collection.
LXXXIV.	Silver Crown Ornament.	Mr. C. B. Hoyt's Collection.
LXXXV.	Silver Comb.	Metropolitan Museum.
LXXXVI.	Silver Cup, Partly Gilt.	Metropolitan Museum.
LXXXVII.	Lateral View of Silver Cup. LXXXVI.	Metropolitan Museum.
LXXXVIII.	Gilt Bronze "Coffin".	The Freer Gallery of Art.
LXXXIX.	Gilt Bronze Sarcophagus.	The Freer Gallery of Art.
XC.	Gilt Bronze Sarcophagus.	Metropolitan Museum.
XCI.	Gilt Bronze Ax-Head.	Pennsylvania Museum, Phila., Pa.
XCII.	Pair Silver Birds.	The Saint Louis Art Museum.
XCIII.	Silver Horse.	The Saint Louis Art Museum.
XCIV.	Silver Rabbit.	The Saint Louis Art Museum.
XCV.	Silver Camel.	

第二圖

絹本觀音畫像　宋代

敦煌千佛洞發見

ボストン美術館藏

六臂の半跏像にして、二臂は高く擧げて日月を奉じ、二臂は胸前に屈して蓮花を執り、他の二臂は之を腰側に置きたり。蓮座下には善惡二童子あり、正裝し各卷軸を撞して侍立せり。又圓光の外には巨海漂流火坑墜落等の厄難を圖し觀音の功德に依つて救護せらるべきの意を示したり。而して尊像の下方に左右相對して僧侶供養の圖を描き、その中央に銘文あり、菩薩の神驗無邊慈悲至聖なるを頌し、文末に于時開寶八年七月云々と記したり。此畫像の宋初の製作に係るものなることを明徵し得べし。

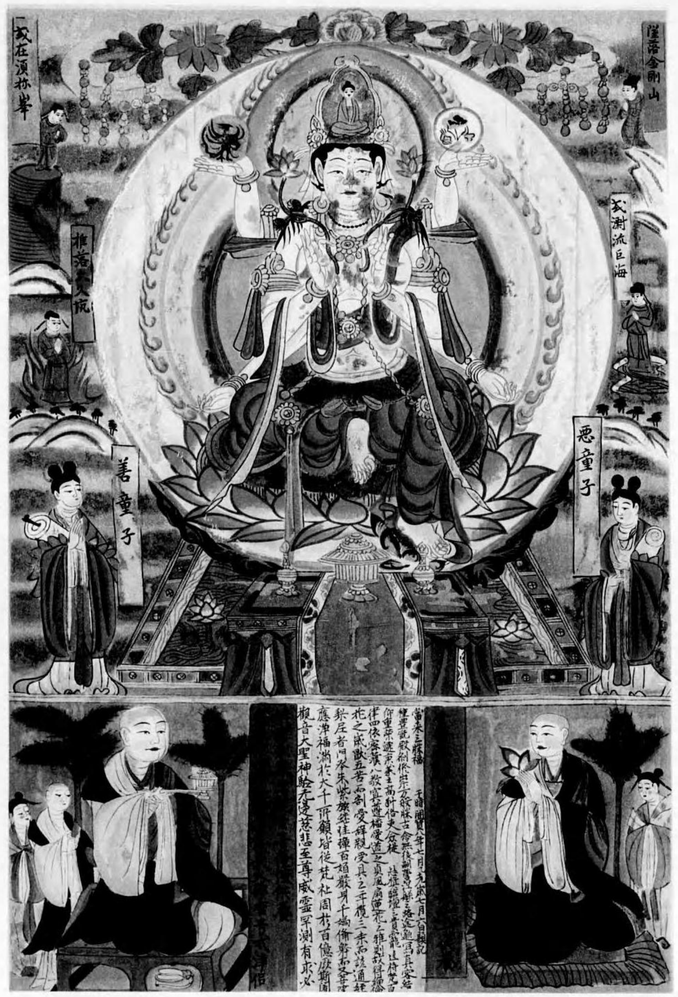
PLATE II.
PAINTING OF A STATUE OF KWANNON (Avalokitêsvara).

DISCOVERED IN THE CAVE OF THOUSAND BUDDHAS TUN HUANG.

ON SILK. SUNG DYNASTY.

BOSTON FINE ARTS MUSEUM.

A seated statue with six arms; the first two arms, raised high, are holding the Sun and the Moon; the second two arms, taking lotus-flowers, are bent on the chest; the third two arms are placed by the side of the waist. Upon the lotus-pedestal stand two boys representing the good and the bad, who are in full dress, respectively carrying a scroll. Outside the halo is depicted the calamities showing a huge sea drifting and the downfall of a mine, which reveal the volition to be saved by the merit of Kwannon. Under the lower part of the statue are painted the priests, facing each other, who hold a mass; in the middle of them is an eulogy praising the holy merit and immeasurable benevolence of the Bodhisattva. At the end of the eulogy is mentioned "Hereupon, July the 8th year of K'ai Pao (968-975 A. D.) which clearly proves that it was executed in the early part of the Sung dynasty."



第三圖

紙本佛畫卷一部 唐末或宋初

長二十一吋　巾十一吋

フリーヤ美術館藏

釋迦說法の圖なり。勾欄を廻らせる殿上に釋迦菩薩四天王比丘を現はせる外に、一人物佛前に禮拜し、階下に二從者長柄の扇を持して立てり。又佛座側に一孔雀歩し、階前遙かに山月を望み二鶴飛翔せり。着彩の外諸處に金泥を塗飾し、緻密を極めたり。恐らく宋初の製作に係るものなるべし。

PLATE III.
CHINESE PAINTING. SECTION ONE.

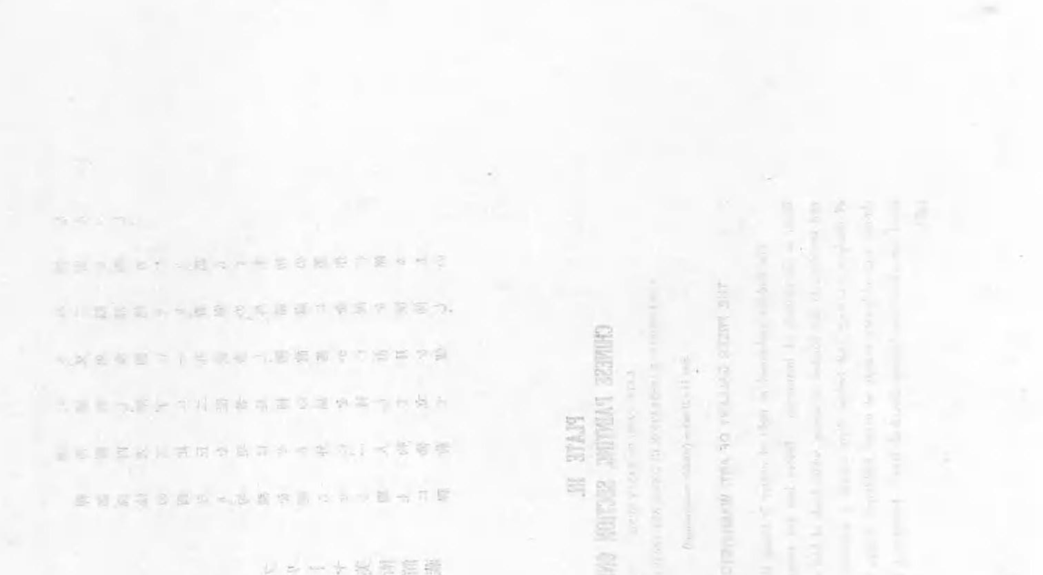
LATE T'ANG OR EARLY SUNG.

A BUDDHISTIC ILLUSTRATION IN COLOR AND GOLD, ON PAPER.

Size 11 × 21 inches (outside measurement)

THE FREER GALLERY OF ART, WASHINGTON, D. C.

The Buddha enthroned at right of center is facing the left, three-quarters front, in the attitude of instruction. Before him are attentive listeners, seated and standing, to the number of seven, while back of him are an equal number of disciples standing, and before them stands a peacock. Overhanging the throne is an elaborate canopy of varied Buddhistic design, while far at the left stand two attendants bearing inscribed fans. Inscriptions at extreme left and right.


南無滅罪報釋迦牟尼佛會
太陽觀音慶婦人文殊連男慶福王

第四圖

傳顧愷之筆洛神賦圖卷　宋代

長一一二吋　巾九吋二分ノ一

フリーヤ美術館藏

長さ十尺に餘る絹本の横卷にして、曹子建の洛神賦を畫題とせり。もと清朝御府の秘藏たりしものゝ如く後久しく端方氏の有に歸せり。傳へて晋の顧愷之筆なりとす。本圖版はその一部なり。馮夷鼓を鳴らし女媧清歌せる他、諸神遊戯の狀を現はせり。人物樹石頗る奇古、假令顧愷之の眞蹟に非ずとするも、大英博物館藏女史箴圖卷と共に六朝代の畫風を髣髴するを得べきなり。

PLATE IV.
CHINESE PAINTING. SECTION ONE. IN COLOR ON SILK.

SUNG DYNASTY.

Size 122 × 9¼ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

An illustration of Ts'ao Chili's poem "The Nymph of So River," after a fourth or fifth century design attributed to Ku K'ai-chih of the Chin dynasty. All across the foreground is a landscape of trees and flowers, with a graceful and eloquent figure standing near the right. In the middle distance are other figures, distributed across the composition, all together numbering five, while back of them a ferocious-looking being descends from the clouds.

CHINESE PAINTING. SECTION TWO. IN COLOR ON SILK.

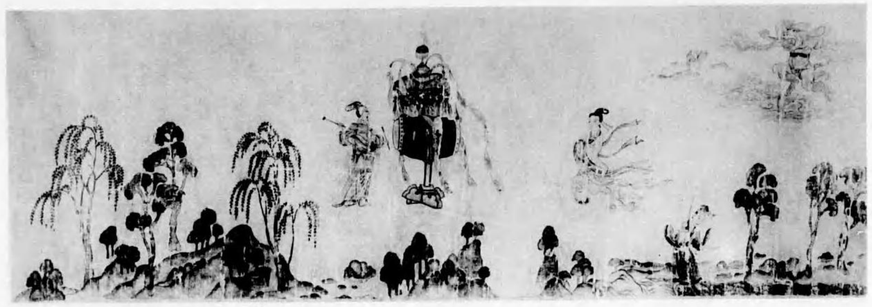
SUNG DYNASTY.

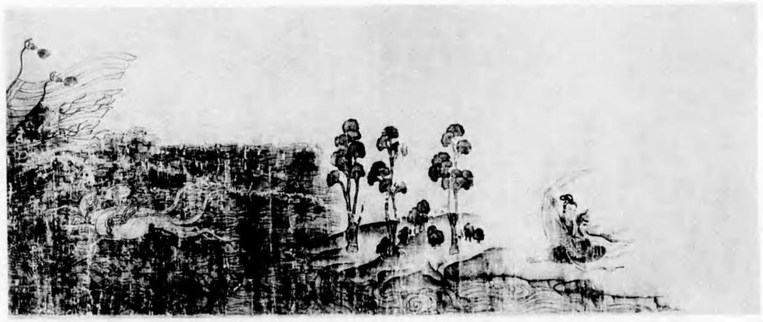
An illustration of Ts'ao Chili's poem "The Nymph of the So River," after a fourth or fifth century design attributed to Ku K'ai-chih of the Chin dynasty. At left is a varied landscape bordering a stream, and at the centre is a thoughtful, contemplative figure facing the observer. Far at the right a group of four standing figures are beholding the scene, under the shelter of overhanging trees.

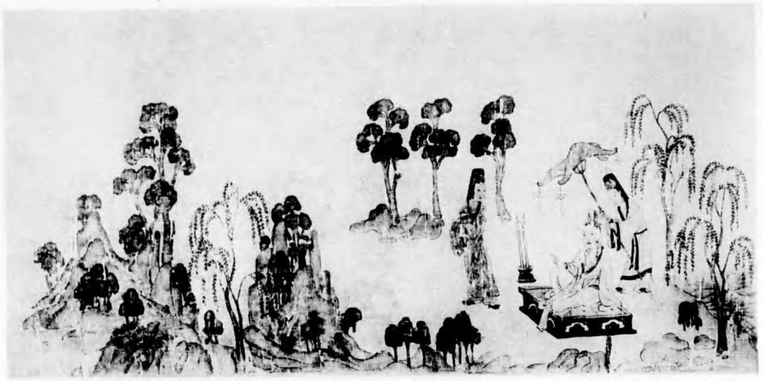
CHINESE PAINTING. SECTION FOUR. IN COLOR ON SILK.

From illustrations of Ts'ao Chili's poem "The Nymph of the So River," after a fourth or fifth century design attributed to Ku K'ai-chih of the Chin dynasty. At left is a landscape of trees and knolls, which is continued at right and in the background, while in a cleared space toward the right appears a seated personage over whom an attendant holds an umbrella, and another person who stands near him.

At the left a long inscription of several columns, signed, and surrounded by five seals.







第五圖

傳韓幹北胡貢馬圖　宋代？

長七五吋四　巾一二吋二

フリーヤ美術館藏

韓幹は唐代の名手、最畫馬に妙を得たり。此圖政和の御筆あり、題して韓幹口馬圖といふ。畫意は北胡貢馬を示せるに似たり。描寫絁麗にして人物佩飾の如き風俗上の好資料たるべし。唯細部に唐代の特色を示すべき分子を認め難く、その唐畫なるを信すること能はずと雖、その名作として鑑賞に値すべきこと異議なかるべし。

PLATE V.
CHINESE PAINTING. MAKIMONO. SECTION TWO.

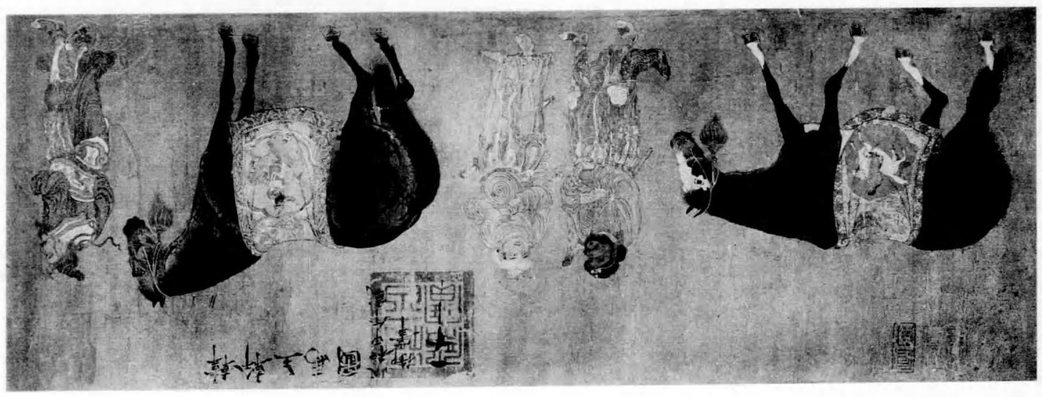
SUNG DYNASTY?

IN COLOR AND GOLD, ON SILK.

Size 75.4 × 12.2 inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

Mongols, bringing tribute of horses. After an eighth century design attributed to Han Kan of the T'ang dynasty. A file of horses moves toward the right, one in the lead just disappearing from sight. It is followed by a man who is leading another horse, a sturdy beast wearing an elaborate blanket. Back of this horse appear two men, one of them armed, and one bearded and leading another horse which wears a blanket embroidered with an active equestrian composition. At the top, to right, is an inscription with seal, and a large superimposed seal. At left is a two-column inscription with seal.



第六圖、第七圖

塑造菩薩坐像　唐代

敦煌發見　ワーナー氏將來品

ハーバード大學
ホーグ博物館藏

高髻に結び左膝を立てゝ低首合掌せる菩薩を塑彫せり。豐頰の容貌窈窕たる姿勢は唐代理想の女性美を發揮したるものといふべく、寫實の妙を極めしものなりと雖も艶にして妖ならず、美にして俗ならず、自づから神格の儼乎として備はるあり、名工の用意周到なるを想見すべきなり。

PLATE VI. VII.

BODHISATTVA, A SEATED STATUE, UNBAKED CLAY POLYCHROME.

T'ANG DYNASTY.

DISCOVERED AT THE CAVE CHAPEL OF TUN HUANG, KANSU PROVINCE,
AND BROUGHT OVER BY MR. WARNER.

FOGG ART MUSEUM, HARVARD UNIVERSITY.

Bodhisattva, or Bosatsu, with a raised chignon, the left knee erect, the head slightly lowered and the hands joined. It may be said that the face with full cheeks and the elegant posture display the ideal beauty of the fair sex in the T'ang dynasty. Mastering the extreme idealism, it is fascinating but not coquettish; it is beautiful but not vulgar, strictly retaining its own divinity. Therefore, the minute attention paid by the skilled artist can well be imagined.

第八圖

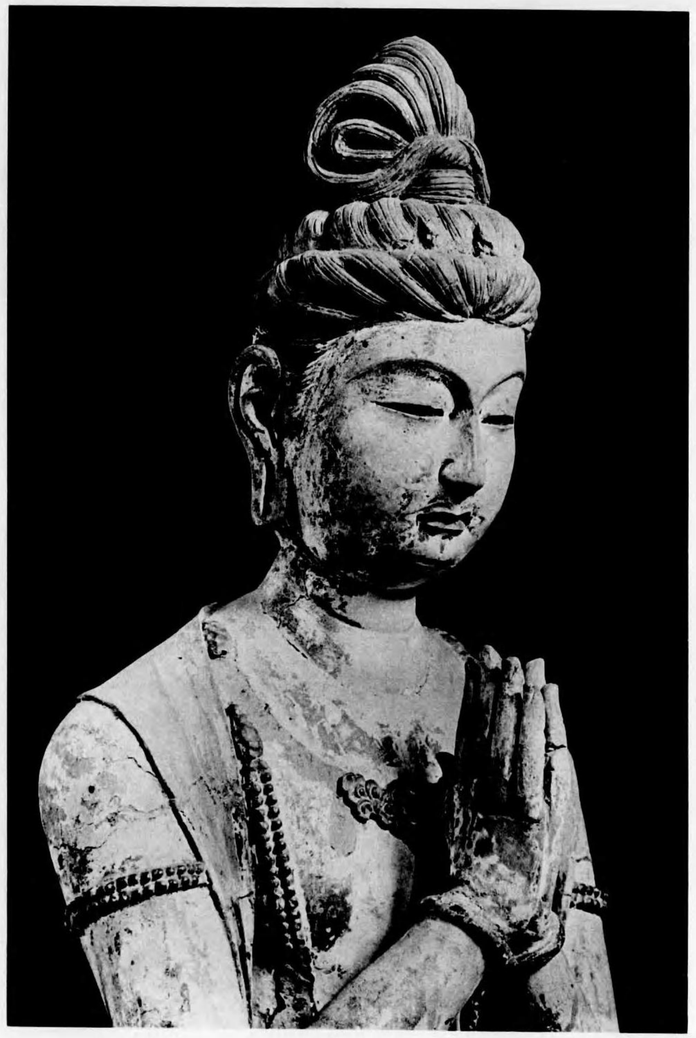
塑造菩薩像細部

前圖の解說參照

PLATE VIII.

DETAILS OF THE BODHISATTVA, A SEATED STATUE,
UNBAKED CLAY POLYCHROME.

Refer to the explanation of the foregoing illustration.



第九圖

金銅三尊佛像　隋代

全長一二吋八分ノ五　臺座幅五吋八分ノ五

フリーヤ美術館藏

中尊は方形の座壇に更に垂敷蓮座を重ねて起立し、脇侍の二菩薩は座壇より分岐せる有莖蓮座の上に侍立し、一は左手に未敷蓮花を執り、一は右手に開敷蓮花を持せり。純然たる左右均齊の位置を保てるは全く六朝式の遺型を遵守せり。銘記あり、その隋開皇十七年の造像たることを知るべし。

PLATE IX.
SÂKYAMUNI AND TWO ASSISTANTS (Bodhisattva), BRONZE.

SUI DYNASTY.

Height of Group on the Stand; 12¾ inches
Width of Base; 5⅜ inches

THE FREER GALLERY OF ART, WASHINGTON, D. C.

The central Buddha is sitting up on an extra lotus-pedestal installed on a square base, and the two assistants, Bodhisattva, are supported on lotus-stem stands separated from the base. The one holds a half-open lotus-flower in the left hand, while the other carries a full-bloomed lotus-flower in the right hand. That the perfect equilibrium of the position, right and left, is maintained shows that it observes the style handed down from the Six Dynasties. From an inscription, it is known that these statues were made in the 17th year of K'ai Huang (597 A. D.) of the Sui dynasty.

釋迦三尊像　部分

圖版 九

第十圖

金銅觀世音菩薩像 唐代

ロックフェラー夫人藏

圓形座上に體軀を捻ねりて起立し、右手を屈して寶瓶を捧げ、左手は伸長して輕く攝れり。纏衣は寶冠より雙腕に懸れる垂飾と共に翩々として莊嚴の間に自づから華麗なる趣致を表現せり。傳世幾春秋、銅衣又頗る美觀を添へたり。

PLATE X.
GILT BRONZE STATUETTE.

T'ANG DYNASTY.

MRS. JOHN D. ROCKEFELLER'S COLLECTION.

Standing figure of Kuan-yin, mounted on a circular bronze base which contracts gently to its broad bottom. The goddess is represented in particularly graceful figure, slender and slightly sinuous. Her upper figure is nude, and she wears a flowing skirt that is also clinging. Necklaces are conspicuous on her breast, and streamers falling from her shoulders yield graceful decorative lines which adorn the whole composition. Her left arm is extended, downward at full length, swinging free of the body, the wrist is bent and the hand, turned outward, supports a vase at the level of her shoulders. The vase is in the form of a pitcher, with a high loop handle and a small cover. A tall headdress rises over her plump features, which have the everlasting bewildering smile. The bronze has a soft and agreeable patina, from centuries of handling.

第十一圖

金銅佛像　唐代

總高一一吋四分ノ一

メトロポリタン博物館藏

六角花形の座壇に六瓣の蓮花を垂敷し、更に六脚を以て支持せる六角花形を仰置し、大なる未敷蓮花を承け、之を座として尊像を安置したり。尊像は峻嚴なる相貌を具へ、左手に寶壺を持して膝上に載せたり。一見明王の如き感あれどもその尊名を知ること能はず。二重光背には唐草文と火焔とを透彫せり。座壇の製作最精緻なるを珍とすべし。

PLATE XI.
BRONZE BUDDHISTIC ORNAMENT.

T'ANG DYNASTY.

Height of figure and base, 9 inches; diameter of base, 4½ inches;
total heignt to top of halo, 11¼ inches.

METROPOLITAN MUSEUM.

Figure of Kuan-yin, seated cross-legged on a lotus flower. Behind her a tall halo, ornamented in openwork with floral designs based on the conventional lotus. The lotus flower on which the Kuan-yin is sitting is supported on a foliate base whose top is pierced in floral design. This rests on an attached or fixed base of expanding form which rests on six legs with foliated feet. The Kuan-yin is finely modeled with great care and fine expression. Her garments received aqual care. Coated with a greyish patina and dense earthy incrustations. There are evidences that the piece was once gilded, and there are some remnants of ancient color.

第十二圖

金銅釋迦坐像　唐代

高八吋

ホルムス夫人藏

圓形座に端坐し、慈悲圓滿の相を具へ、兩手を屈して說法の印を結び、衣紋の手法頗る寫實的なり。緑銹之を蔽ふと雖、猶金光の燦然として千古を照すあり。

第十三圖

金銅佛印　唐代

長三吋四分ノ一　幅二吋四分ノ三

ホルムス夫人藏

扁平なる方形の銅印に弓形の鈕を具へ鍍金を施したり。印象は三重雙塔の中間に佛坐像を現はせり。塔基墳の曲線文は恐らく釋迦多寶の兩座を示したるものならんか。

PLATE XII.
GILT BRONZE STATUETTE OF THE T'ANG DYNASTY.

Height, 8 inches, without stand.

MRS. C. R. HOLMES COLLECTION.

Buddha, seated in posture of preaching, or expounding the law, on a circular and ovoidal base. He is sitting in the usual cross-legged fashion. His feet and breast are nude and robes are draped over his shoulders and their folds expressively modeled and incised. His hands meet, turned, the one outward and the other inward, the thumb of the right hand in juxtoposition with the little finger of the left hand, the finger of both being spread in symbolic gesture before his breast. His hair is wavy, its dress culminating in a mounded topknot. His expression is one of benignant assurance and a broad human sympathy. Portions of the statuette exhibit still a brilliant gold surface. Other portions are clothed with a dense patina of olive green, partly covered by grayish earth encrustments.

PLATE XIII.
CHINESE GILT BRONZE SEAL.

T'ANG DYNASTY.

Length: 3¼ inches　Width: 2¼ inches

MRS. C. R. HOLMES COLLECTION.

A flat plinth with straight sides, the top exhibiting a very slightly raised platform which supports an arched handle, the upper surface of which is beveled and shaped. The seal proper is carved in relief on a sunken ground, and exhibits a haloed figure of Buddha surmounted by a crown with an incense burner beneath his feet. At either side of the Buddha is a pagoda in similar relief. This is one of a pair of seals which were used to impress on the costume or other possession of pilgrims a certificate that they had visited the shrine.

第十四圖

觀世音菩薩石像　唐代

ペンシルバニア大學博物館藏

方壇に臼形蓮座を置き、菩薩は直立し、左手を伸べ、右手は之を缺損せるもなほ上屈せる狀を認むべし。容貌端麗にして慈悲の相を現はし、纓衣瓔珞等の彫作精巧を極めたり。座側に銘あり、唐中宗神龍二年の造像なることを明示せり。

第十五圖

釋迦石像　隋代

高四二吋三

フリーヤ美術館藏

尊像は端正なる姿勢を取り、面長の容貌には古典的微笑を帶び、纓衣は重疊して座下に垂れたり。光背は船形を爲し、頭光は蓮瓣の周圍に忍冬唐草を環らし、身光内には左右蓮花葉を對置し、光背全緣を通じて火焔を現はせり。その彫作一見して我飛鳥朝佛像の本源なるを覺わしむ。

PLLTE XIV.
KWANZEON BOSATSU OR AVALOKITÊSVARA BODHISATTVA; A STANDING STATUE; STONE SCULPTURE.

T'ANG DYNASTY.

PENNSYLVANIA UNIVERSITY MUSEUM, PHILADELPHIA.

Bosatsu or Bodhisattva is sitting up straight on a mortar-shaped lotus-pedestal placed on a square base; the left hand is stretched out; although the right hand is missing, the attitude of bending it upwards is discernible. The countenance is handsome and benevolent. The robes and the diadem are most elaborately carved. There is an inscription on the side of the base, which clearly mentions that it was executed in the 2nd year of Shên Lung (705-706 A.D.) in the reign of the Emperor Chung Tsung, the T'ang dynasty.

PLATE XV.
SAKYAMUNI, OR BUDDHA. A SEATED STATUE.

STONE SCULPTURE.
SUI DYNASTY.
Height 42.3 inches

THE FREER GALLERY OF ART, WASHINGTON, D. C.

This statue has a correct poise of body, and its oval face assumes a classical smile. The robes, which are superposed, hang down the seat. The outer halo is boatshaped, and the head-halo is ornamented with lotus-petals encircled with honeysuckles, while the inner halo is decorated with lotus flowers and leaves, vis-a-vis, at the right and left sides. The flames are displayed all round the entire edge of the outer halo. A glance at this sculpture makes us think that it is an original specimen for our Buddhist carvings of the Asuka Period (circa 552-645 A. D.).

第十六圖

彌勒石像　唐代

高一二吋四分ノ一

フリーヤ美術館藏

四側に花文を浮彫せる方石の上板に低き蓮花座を作り出し、尊像は右手を輕く頰に當て、左手を膝上に加へて半跏の坐法を取れり。光背は蓮瓣の周圍に忍冬唐草を環らし、その外更に龍葉華を附飾せり。容姿豐滿にして流暢なる手法を示すと雖、猶衣紋等に六朝樣式の俤あるを認むべし。恐らく初唐期の製作に係るものなるべし。

PLATE XVI.
SEATED STATUE OF MAITREYA

T'ANG DYNASTY.
SEATED FIGURE.　STONE SCULPTURE.

Height; 12¼ inches.　Width; 6½ inches.　Depth; 6½ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

On a low lotus-pedestal made upon a square stone base with flowers carved in relief on the four sides, is seated the statue with the right hand softly touching the cheek and with the left hand placed on the knee. The halo is decorated with lotus-petals encircled with honeysuckles, to which are also added the "Ryuge" trees. It has a full face and figure, and its treatment is smooth, yet the traces of the Six Dynasties style are recognizable in the clothes. Perhaps, it was produced in the early T'ang dynasty.

第十七圖

菩薩石像殘缺　唐代

ロックフェラー夫人收藏

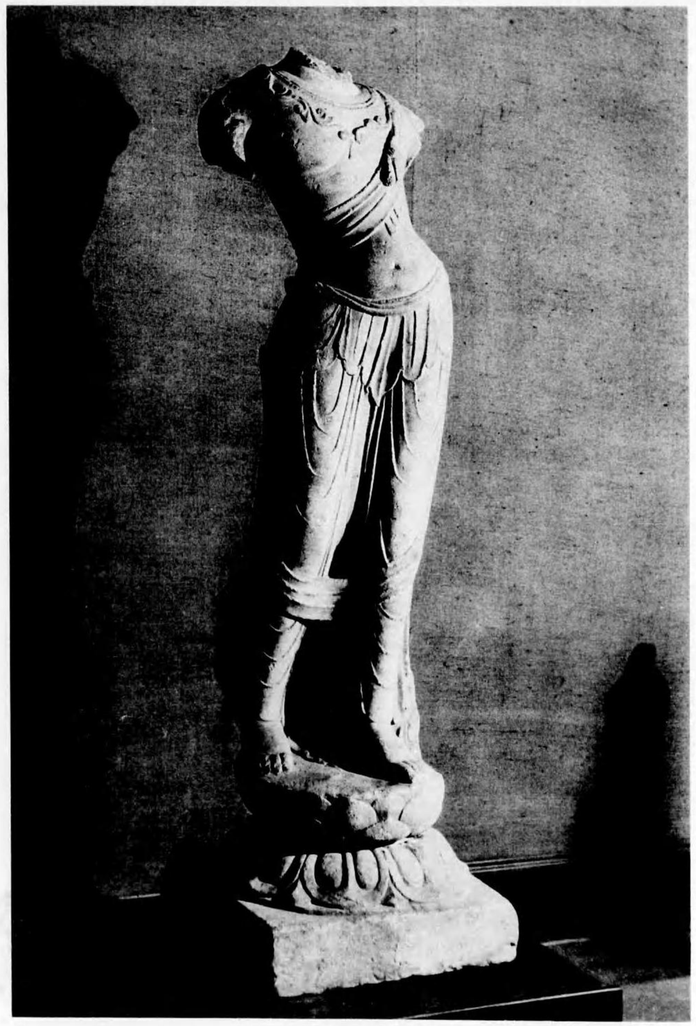
菩薩像は臼形蓮座の上に立ち、右足を稍後方に引き、體軀を捻り、纏衣を透して肉體の曲線美を表現せり。その手法の精妙なること坐ろに極盛期の希臘石彫を觀るの感あらしむ。

PLATE XVII.
BOSATSU OR BODHISATTVA.

STONE SCULPTURE.
TANG DYNASTY.

MRS. JOHN D. ROCKEFELLER'S COLLECTION.

The statue of Bosatsu stands on a mortar-formed lotus-pedestal, with the right foot somewhat drawn backwards and the body bent. Through the robes, the lines of physical beauty are displayed. Its exquisite way of execution makes us involuntarily feel as if we were looking on the Grecian stone carving at the prime of its prosperity.



第十八圖

菩薩石像殘缺　唐代

高四〇吋二

フリーヤ美術館藏

上體を捻り、左手は之を伸べ、右手は之を上屈せる姿勢を示せり。首部と兩腕とを缺損すと雖、精緻なる手法は石材の滑美なると相待つて、觀者をして手自づから撫摩するを禁ぜざらしむ。

PLATE XVIII.
BOSATSU OR BODHISATTVA.

STONE SCULPTURE.
T'ANG DYNASTY.

Height; 40½ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

This figure shows the posture as follows:—

The upper part of the body is twisted; the left arm is stretched and the right arm is bent upwards. Though the head and the both arms are damaged, the spectator can not help but admiring the exquisite treatment of the work combined with the smooth beauty of stone.

第十九圖

四菩薩奏樂像石彫　唐代

高二八吋四分ノ三

フリーヤ美術館藏

壁面に殆んど丸彫に近き四菩薩を刻せり。中央の一菩薩は最完好にして、横向の體軀を捻りその首部を正面にし、兩手に枠鼓を支持し之を肩上に振れり。後方の二菩薩は一は兩手を、他の一は首部并に兩手を缺損すと雖、猶その或種の樂器を奏せる姿勢なることを察すべし。又左邊の一菩薩は亦その首部と兩手とを失へるも、體を屈め右足を擧げて舞踏せる狀の歴然たるものあり。容姿の豐滿なる、衣文の流麗なる、その盛唐期の作なること髣髴し得らるべし。

PLATE XIX.
FOUR BOSATSU OR BODHISATTVA PLAYING MUSIC.

STONE SCULPTURE.　T'ANG DYNASTY.
PART OF A FRIEZE.
PROCESSION OF THREE MUSICIANS AND ONE DANCER.

Height; 28¾ inches.　Width; 26¾ inches.　Depth; 6¼ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

On the wall are carved four Bodhisattva executed almost like a whole figure. The one Bodhisattva in the center is most perfect; the body is turned sideways; its head faces the front; a drum held in both hands is swung on the shoulder. The both arms of one of the two Bodhisattva in the rear are damaged, while the head and both arms of the other are also injured. Yet one can guess its posture playing a certain musical instrument. And the Bodhisattva at the left hand lacks the head and both arms; however, there is seen an apparent position of dancing, with the body bent and with the left foot raised. That they were produced in the prosperous T'ang dynasty can faintly be discerned from the full form and smooth as well as elegant robes.

第二十圖

釋迦說法線刻墓門楣石　唐代

高三三吋　幅五二吋八分ノ七　厚六吋二分ノ一

フリーヤ美術館藏

墓壙門口の楣石にして半圓形を爲し、全面に釋迦說法圖を細刻せり。正面に釋迦を現はし、左右に執金剛四天王(一像之を代表す)梵天帝釋兩脇侍諸菩薩群羅漢を曼陀羅風に配列したり。陰刻精緻にして筆之を寫せるの觀あり。

第二十一圖

十一面觀音石像　唐代

高二七吋八分ノ七

フリーヤ美術館藏

碑石狀の造像にして、右手に蓮花を持せる十一面觀音像を半肉彫とし、光背は龕狀を呈し、唐草火焰を細刻せる外、その左右上部に飛天を附加せり、莊重にして且又優麗なる作風は自づから尊崇の念を生ぜしむるに足る。

PLATE XX.

SÂKYAMUNI PREACHING A SERMON.

STONE CROSS-BEAM OF A GRAVE-ENTRANCE, CARVED IN FINE LINES.
T'ANG DYNASTY.

Height; 33 inches, Width; 52¾ inches, Depth; 6½ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

A semicircle stone cross-beam of a grave-entrance, on the whole surface of which Sakyamuni preaching a sermon is finely carved. In the front is shown Sakyamuni; on the right and left sides are placed in order, in the Mandala style, the Four Maharajas of Heaven (represented by one), Brahman, Indra, all the Bodhisattvas and Arhats. The carving is so minutely executed that it looks as if painted with a brush.

PLATE XXI.

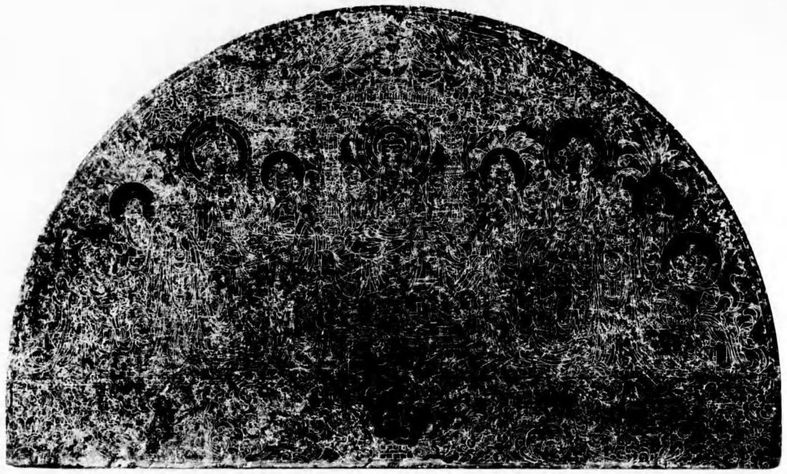
JŪICHIMEN KWANNON (Eleven-headed Kwannon), EKADASMUKHA AVALOKITÊSVARA.

STONE SCULPTURE. T'ANG DYNASTY.

Height; 27⅞ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

This is a monument-formed figure representing Ekadasmukha Avalokitêsvara, carved in high-relief, holding a lotus-flower in the right hand. The halo, appearing like a shrine, is carved with Chinese flowers and the flames, to which is also added a flying angel on the upper part of the right and left sides. That it is made in a dignified and elegant manner is sufficient to excite the thought of reverence.



第二十二圖

人物唐花文墓門楣石　唐代

高二八吋八分ノ一　幅六三吋二分ノ一
厚九吋八分ノ五

フリーヤ美術館藏

半圓形を爲し、その周邊を高く張り出し、內部一面に艶麗なる唐花文を布置し、その中央及び左右に道像と推想すべき牀上端坐の人物像三軀を現はせり。此種の花樣は往々唐代碑側に認むるところにして、是亦唐代の製作たるや疑なし。

第二十三圖

觀音像彫石　宋代

高一九吋二分ノ一　幅二〇吋四分ノ一

フリーヤ美術館藏

方形の石材の中央圓廓內に楊柳觀音坐像を陰刻し、その下に觀音聖呪と彫石造像の由緣とを左行に記したり。之に依れば紹聖乙亥(二年)宋の徽宗が唐の吳道子筆觀音畫像を得て石工に命じて鐫刻せしめたるものなり。此像摹刻なりと雖猶吳道子佛畫の俤を窺知するを得べきか

PLATE XXII.
FIGURES AND FLORAL DESIGN. CROSS-BEAM OF A GRAVE-ENTRANCE.

STONE SCULPTURE. T'ANG DYNASTY.

Height 28¼ inches, Width 63½ inches, Depth 9¼ inches.

THE FREER GALLERY OF ART, WASHINGTON, D. C.

It is semicircular, and its permitter is jutted out high. The entire inner part is covered with a charming floral design; at the center and the right and left sides are shown three figures thought to be taoists seated on the floor. This kind of floral design is frequently recognized on the side of the grave-stones in the T'ang dynasty. This is no doubt a T'ang work too.

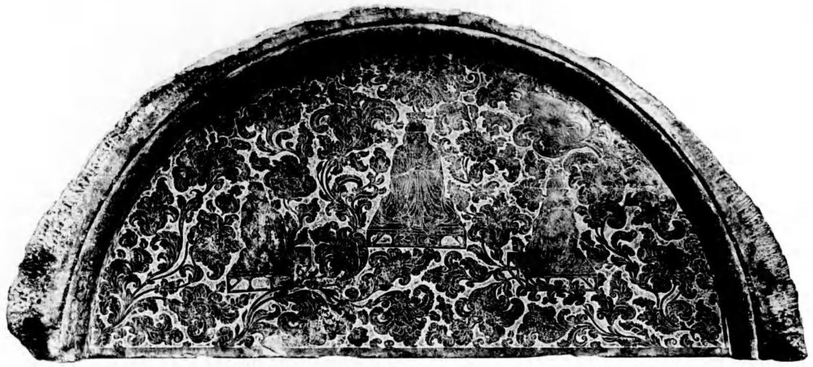
PLATE XXIII.
KWANNON OR AVALOKITÉSVARA.

STONE SCULPTURE. T'ANG DYNASTY.

Height 19¼ inches, Width 20½ inches, Depth 4 inches

THE FREER GALLERY OF ART, WASHINGTON, D. C.

In a medallion or circle in the center of a square slab is carved in bas-relief Yōryū-Kwannon (Willow Avalokitesvara), under which are inscribed the Kwannon's charm and a history of the carving at the left side. According to the inscription, it is evident that the Emperor Hui-tsung had it carved by a stone-carver in the 2nd year of Chao Shêng (1095 A.D.) on obtaining a Kwannon painting by Wu-tao-tzŭ of T'ang. Although it is carved after a model, the traces of Buddhist paintings by Wu-tao-tzŭ may well be perceived.




觀世音菩薩

第二十四圖

着彩立女陶俑

唐代

ペンシルバニヤ大學博物館藏

高髻に結び、衣領の上に斜線文を描き、裙上に唐草文を朱彩せる裳を加へ、兩手を蔽膝下に收め、足に舄を穿てる端麗なる女子の禮裝の狀態を寫せり。體軀の長修にして口邊に古典的微笑を帶べるもの、此俑の猶六朝式遺風の存せることを推想せしむ。恐らく初唐の製作なるべし。

PLATE XXIV.
POTTERY FIGURINE

TANG DYNASTY.

THE UNIVERSITY MUSEUM, PHILA., PA.

Slender figure of a standing and very modern-appearing young woman of smiling visage, wearing the traditional headdress. Her elbows close to her hips are sharply bent, and her hands raised to her breast are folded before it and concealed beneath folds. Her waist has a deep V-shaped opening at the neck, and a broad ornamental border marking it. Below a belt of moderate width her straight skirt exposes a moderate floral ornamentation. Unglazed, but exhibits soft coloring of red and greenish tones.

第二十五圖

三彩釉女子陶俑　唐代

ハーバード大學　ホイット氏藏

鳳髻を飾り、衣上に背子を穿ち披帛長裙靴子に踞坐し花枝を手にせる艶麗なる容姿を寫せり。唐俑中佳品たるを失はざるものなり。

PLATE XXV.
CLAY FEMALE FIGURE.

GREEN, BROWN AND YELLOW.　T'ANG DYNASTY.

MR. HOYT COLLECTION, FOGG MUSEUM, HARVARD COLLEGE.

The figure represents a beautiful lady with a phenixshaped chignon, a long green skirt and a brown scarf over the left shoulder. Her undershirt, sleeve and shoes are yellow, while her head, face and hat are unglazed. She sits on a stool and holds a twig of flowers in her hand. It does not fail to be one of the excellent clay figures of the T'ang dynasty.

第二十六圖

三彩釉雞首陶胡瓶　唐代

ホイツト氏藏

長頸雞首彎曲せる把手を有し又高臺を附せり所謂胡瓶と呼ぶべきものなり我正倉院御物の漆器幷に法隆寺傳來品の金銅器に此式の器形を存す蓋し薩珊朝波斯の瓶器に摸倣したるや疑なし本器は優雅なる手法を示し彼の陶胡瓶に往々見るが如き圖紋の模糊彩釉の粗俗なるの比に非ず頗る鑑賞に値すべきものなりとす。

第二十七圖

藍彩釉陶壺　唐代

ホイツト氏藏

蓋身共藍釉斑彩を呈し清楚の氣韻遙かに彫飾艶麗なるものに優れりと爲す。

第二十八圖

藍彩釉陶盒子　唐代

ホイツト氏藏

器身蛇腹狀の輪節を環らし蓋身共藍白の二釉相重錯してその間自づから斑文の星布せらるゝを見る。

PLATE XXVI.
HEN-HEADED CLAY "Hu P'ing" PITCHER.

THREE COLORS.　T'ANG DYNASTY.

MR. HOYT COLLECTION, FOGG MUSEUM, HARVARD COLLEGE.

This pitcher is long-necked and hen-headed, supplied with a curved handle and a high base. It is called "Hu P'ing." Among the lacquer-wares preserved in the Shōsōin (Imperial Treasure House) and the gold-bronze wares handed down to the Hōryūji Temple, both of Nara, are found some articles of this kind. The present ware is of a graceful workmanship; those imitation designs and coarse glaze frequently noticed in the clay Hu P'ing are no match to it, deserving appreciation to a wide extent.

PLATE XXVII.
BLUE CLAY JAR.

T'ANG DYNASTY.

MR. HOYT COLLECTION, FOGG MUSEUM, HARVARD COLLEGE.

The lid and body of this ware are mottled of blue glaze, and its neat spiritedness outrivals the handsome carved decoration.

PLATE XXVIII.
BLUE CLAY POWDER BOX.

T'ANG DYNASTY.

MR. HOYT COLLECTION, FOGG MUSEUM, HARVARD COLLEGE.

The body of this ware is encircled with corniced rings, and the cover as well as the body are glazed blue and white, one upon the other, while between the spaces of which mottled spots are spread by themselves.

第二十九圖

綠黃釉陶盃　唐代

高三吋　徑三吋四分ノ三

ホイツト氏藏

器體倒鐘形を呈し、胴部に二個の輪節を繞らし、又一輪節を有する高臺を具へたり。內面には黃釉を施し、外面には綠釉を加へ、器の緣部に於いて黃釉は綠釉上に橫溢して二色配合の妙を現したり。

第三十圖

三彩釉陶盤　唐代

高二吋　徑九吋八分ノ七

メトロポリタン博物館藏

平底にして脚を有せず。綠、黃、灰、白三釉を交へ施し、內側に六花瓣を連接し、內底に霰文を散點し且その中心に一寶相華を布設したり。

PLATE XXIX.

POTTERY CUP

TANG DYNASTY.

Height, 3 inches; diameter, 3¾ inches.

MR. C. B. HOYT'S COLLECTION.

Inverted bell shape with expanding lip and short spreading foot. The embryonic neck encircled by a molded ring. Two other rings surround the body. The exterior coated with a soft greenish glaze and the interior with a mustard-yellow glaze, both glazes only slightly lustrous. Within the rim the yellow glaze exhibits a slight welter of darker hue.

PLATE XXX.

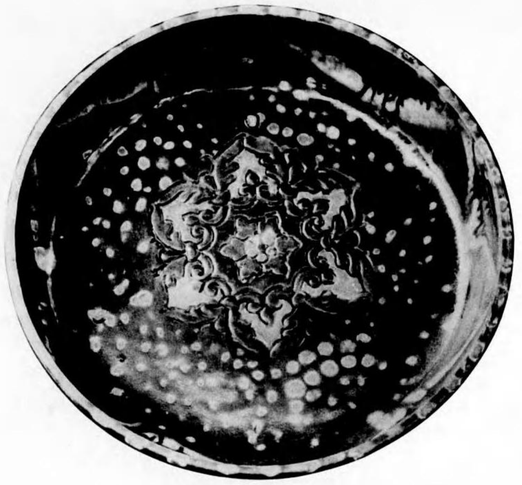
SHALLOW POTTERY DISH

TANG DYNASTY.

Height, 2 inches; diameter, 9⅞ inches.

METROPOLITAN MUSEUM.

Circular, resting on the flat bottom without feet. Short ovoidal side and flat lip. Coated with a mottled glaze of soft brilliancy, exhibiting colors of emerald-green, a burnt tawny yellow and soft gray-white. Under the glaze an incised hexafoil figure enclosing a rosette of trefoils, at the centre of the bottom.



第三十一圖

藍彩釉花文陶盤　唐代

デーン氏藏

内底に素體を殘し、藍褐彩釉を以て婉麗なる寶相華文を現はし、遍く被ふに藍彩を以てし、圖紋をして自づから瞭然として器中に浮出せるの觀めらしむ。巧妙なる意匠は倫敦ユ氏所藏のものに酷似せり。

PLATE XXXI.
BLUE CLAY BASIN WITH FLORAL PATTERN.

T'ANG DYNASTY.

MR. E. B. DANE COLLECTION.

In the center of the basin are displayed charming flowers in blue and brown, the rest being covered all ovep with blue color. Therefore, the patterns look as if distinctly floated in the vessel, and the clever design of this basin has a close resemblance to a piece owned by Mr. G. Eumorfopoulos.

第三十二圖

黄斑釉遊魚文陶盤　唐代

高一吋四分ノ三　徑六吋四分ノ一

ホイット氏藏

三脚を有し、黄斑釉を施し、褐色を以て内底に奇古なる遊魚の圖を描けり。

第三十三圖

磁州窯花鳥文瓷盤　宋代

高四分ノ三吋　徑八吋三十五分ノ一

フリーヤ美術館藏

内底に葵花形の輪廓を以て圍まれたる浮彫の花鳥文を型押し、赤黄緑三色によりて濃淡二様に彩られたり。圖紋の優麗にして描寫の雄勁なる、宋窯中稀觀の逸品たるを失はず。

PLATE XXXII.
POTTERY TRIPOD DISH.

T'ANG DYNASTY.

Height, $1\frac{3}{4}$ inches; Diameter, $6\frac{1}{4}$ inches.

MR. C. B. HOYT'S COLLECTION.

Tazza shape, the shallow bowl having a narrow flat brim, the dish being supported on three short and spreading feet. Coated with a marbleized glaze of yellow and dark brown notes which make flower motives.

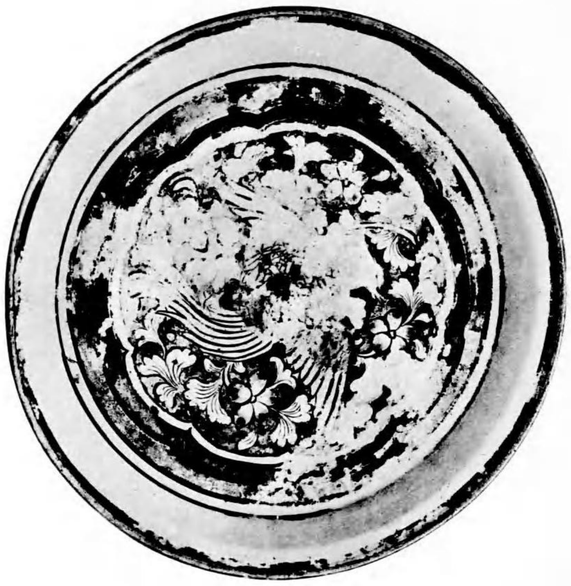
PLATE XXXIII.
POTTERY PLATE.

SUNG DYNASTY.

Height, $\frac{3}{4}$ inches; Diameter, $8\frac{1}{2}$ inches.

FROM THE FREER GALLERY OF ART, WASHINGTON, D. C.

Narrow rim and shallow cavetto, which exhibits decoration modeled in relief and displaying soft coloring of dark and light tones, yeilding a strong contrast. The design matters not, but displays floral forms and bird suggestions within a foliated medallion. The rim is plain. Zu-chow ware, with the characteristic glaze of red, green and yellow.



第三十四圖

唐草文瓷皷胴　宋代

高十三吋八分ノ五　徑六吋十六分ノ五

メトロポリタン美術館藏

器體を白塗し、朱白二彩を以て唐草文を描出し、然る後釉藥を施したるものなり。此種の瓷器はその釉剝落し易く素地に下繪を殘留しその狀姿特殊の雅味を添へ、鑑賞家をして歎美措くこと能はざらしむるものあり。宋代の瓷器磁州窯に於て最その清逸なるを見るべし。此瓷皷は正倉院に遺存せる彼の唐三彩陶皷と共に彼是參照せば唐宋窯器の特風を明示して坐ろに感興の湧くことを禁せざらしむ。

PLATE XXXIV.
POTTERY TSUTSUMI DRUM

T'ANG DYNASTY.

Height, 13⅜ inches; diameter, 6 5/16 inches

METROPOLITAN MUSEUM.

Traditional shape, with slender cylindrical body expanding at the ends. Painted in soft white and glazed over the white, with underglaze decoration of conventional floral forms reserved in the white within a ground of rich and deep seal-brown. Over parts of the glaze an incipient iridescence, with grayish earthy incrustations. At one extremity parts of the biscuit exposed.

圖版第三十四　陶器鼓胴部

第三十五圖

油滴天目茶碗　宋代

高三吋二分ノ一　徑七吋二分ノ一

フリーヤ美術館藏

底足小にして且つ低く外底に近き部分に瓷體を殘せる外、通體帶褐黑色の釉藥を施し、鐵砂色の油滴を星布せり。君臺觀左右帳記に所謂建盞の一種たり。此式の天目手は彼の紫泥色を呈せるものに比して一層の雅味あり。特に本器の如き一見その逸品たるを想はしむ。

PLATE XXXV.
TEA BOWL, CHIEN WARE.

SUNG DYNASTY.

Height 3½ inches.　Diameter 7½ inches.

THE FREER GALLERY OF ART. WASHINGTON, D. C.

The base of this tea-bowl is small and low. Except the outside portion near the bottom, the whole is glazed in brownish-black and is spotted with iron-powder flecks. It is a so-called wine-cup mentioned in the records entitled the "Kundaikwansayūchōki". Compared with the dark-purple kind, this style is much more tasteful; especially, the present example makes us think that it is an excellent piece at a glance.

第三十六圖

三彩釉木目文陶豆　唐代

高五吋二分ノ一　直徑三吋八分ノ五

ホイツト氏藏

寶珠形の鈕を具ふる蓋と高臺とを有する豆式盒子とも稱すべき形體を爲し、黃青の二釉は全器に木目狀の圖彩を現せり。

第三十七圖

銅製注口附　唐代

高二吋四分ノ三　徑六吋八分ノ五

ホイツト氏藏

一方に注口を有する盤形銅器にして、銅色黑漆を呈し、清雅愛すべき容姿を示せり。

PLATE XXXVI.
POTTERY INCENSE BURNER WITH COVER

T'ANG DYNASTY.

Height, with cover, 5½ inches; diameter, 3⅜ inches

MR. C. B. HOYT'S COLLECTION.

Wide cylindrical body, on a short thin neck supported on a deep, broad and spreading foot. Cover in accord, with a flattened pointed-knob finial. Both box and cover coated with a marbleized glaze of light tawny yellow, with straitions of a kindred brownish note.

PLATE XXXVII.
SAWARI BRONZE SACRIFICIAL DISH

T'ANG DYNASTY.

Height, 2¼ inches; diameter, 6⅝ inches; diameter with spout, 7⅝ inches.

MR. C. B. HOYT'S COLLECTION.

Short, robust body with recurving sides, on a short and lightly spreading foot; expanding lip. From the lip at one point extends a short and open, trough-like. The whole encased in a soft grayish and greenish patina, intermingled with a smooth gray patina of quiet lustre.

第三十八圖

唐草文銀盃　唐代

高一吋二分ノ一　徑二吋八分ノ三

メトロポリタン博物館藏

臺脚を有する柔婉なる形態を示し、腹部上半に雅麗なる唐草文を刻せり。

第三十九圖

唐草文花形銀盃　唐代

高一吋四分ノ一　徑二吋二分ノ一

メトロポリタン博物館藏

器腹臺脚共に六瓣の花形を爲し、意匠の妙味最味ふに堪ゐたり。圖紋は外面に魚子地を作り優麗なる唐草文を槌起し、且之れに毛彫を加へたり。

第四十圖

唐草文花形銀盃　唐代

高一吋四分ノ一　徑三吋四分ノ三

メトロポリタン博物館藏

四瓣の花形を爲し、花瓣の柔曲殊に愛すべし。圖紋は内底に花葉文を槌起し、瓣緣に沿うて巧みに唐草文を施したり。

PLATE XXXVIII.
SILVER STANDING CUP

T'ANG DYNASTY.

Diameter, 2¾ inches; height, 1½ inches

METROPOLITAN MUSEUM.

Recurving sides and expanding rim; short and slender stem with wide expanding foot. Engraved decoration of conventional floral scroll, occupying one-half of the depth of the sides.

PLATE XXXIX.
SILVER WINE CUP

T'ANG DYNASTY.

Diameter, 2¼ inches; height 1¼ inches

METROPOLITAN MUSEUM.

Sides recurving from a hexafoil foot, and modeled in accord, and short expanding lip. Decoration hammered out from within and lightly incised, its design a floral scroll on a tooled ground. Encircling the body midway of the sides is a bold molding forced out from within.

PLATE XL.
SMALL SILVER BOWL

T'ANG DYNASTY.

Diamteer, 3¼ inches; height 1¼ inches

METROPOLITAN MUSEUM.

The sides expand in recurving petal-form from a short spreading foot, the petals carefully modeled and their outlinegiving a wavy or scalloped rim. Hammered and incised decoration of the interior, its feautures also visible on the exterior, the designs conventional floral scrolls, and a five-petal medallion centred by a blossom in relief.

第四十一圖

葉形銀匕　唐代

長十三吋八分ノ一

メトロポリタン博物館藏

匕頭葉形を呈し、柄部は平かにして尖端に向ふに隨つてその幅を減じ、その末鳥首に象れり。大樣巴里ピニエー氏藏銀匕とその巧を同うせり。

第四十二圖

銀勺　唐代

長十六吋二分ノ一

メトロポリタン博物館藏

その頭鏡狀を爲し、中空の長柄を有し、その端は葫蘆の卷鬚を附したるが如き形狀を呈せり。

PLATE XLI.
SILVER LADLE

TANG DYNASTY.

Length, 13¾ inches; diameter of bowl, 3¾ inches

METROPOLITAN MUSEUM.

Bowl modeled in the form of a deeply cupped leaf, its various petals boldly indicated. The long curving handle starts flat from the bowl, becomes narrower as it extends, and takes on a slightly swelled upper surface, finishing in the conventional dragon's-head, boldly modeled.

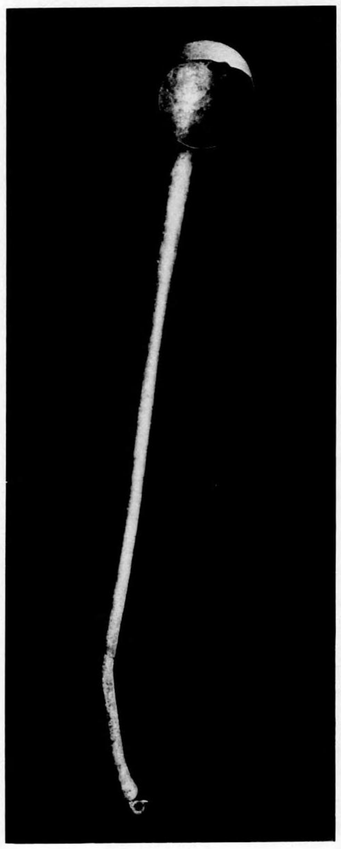
PLATE XLII.
SILVER LADLE

TANG DYNASTY.

Length, 16½ inches; diameter of bowl, 2 inches

METROPOLITAN MUSEUM.

Silver covered with white metal. A most unusual production. Small globular bowl, the rim at the opposite extremity from the handle being drawn out to a very slight degree and bent downwards in a pointed tip. Long, hollow handle, attenuating slightly and curving downward or outward to an expanding bulbous end from which springs a tendril of a gourd vine resembling the curls of a pig's tail.



第四十三圖

佐波理製柄香爐　唐代

長十吋四分ノ三

メトロポリタン博物館藏

臺脚菊花狀を爲し、柄部は波狀に彎曲して龍蛇の蜿々たるが如き觀を呈せり。何等特殊の意匠を施さず、淡楚の間に自づから雅味の掬すべきものあり。佐波理は一に鑄銅と稱し、銅錫鉛の鎔化せしもの、正倉院御物の器什に多く之を見るところなり。唐代他の金屬材料と共に金工の好んで使用したるものなり。

第四十四圖、第四十五圖

銅匕

上、長十吋四分ノ一　下、長十吋八分ノ七

メトロポリタン博物館藏

匕頭淺く、柄部は屈曲してその端鳥首に象れり。此種の銅匕は正倉院御物に多くその類例を存せり。綠銹の蔽ふところとなるも、なほ銅光の水銀色を呈せるを見る。

PLATE XLIII.
SAWARI BRONZE INCENSE BURNER WITH HANDLE.

TANG DYNASTY.

Length, with handle, 10¾ inches; Diameter of bowl, 3 inches; Height of bowl, 2 inches.

METROPOLITAN MUSEUM.

The incense burner a small bowl, circular, with recurving sides and narrow flat rim, standing on an expanding circular foot with short post. The bowl is ornamented only with its dense greenish patina. The under edge of the foot is scalloped. The long wavy handle is in the form of an archaic dragon and is partly flat and partly half-round, with the form of the body conventionally modeled, and its head slightly bulbous. The patina covers the whole dragon.

PLATE XLIV.
SILVER LADLE.

TANG DYNASTY.

Length, 10¼ inches; Diameter of bowl, 2¼ inches.

METROPOLITAN MUSEUM.

Oval bowl or spoon almost flat, the handle leaving it flat and narrow and being drawn out to slender proportions with its upper surface slightly rounded. Ending with the slightly conventional archaic dragon-head.

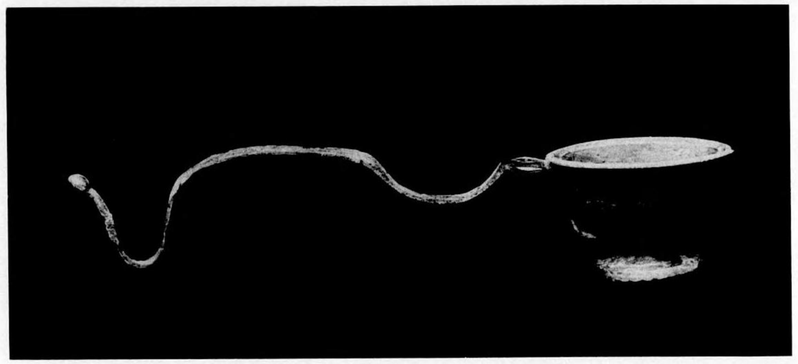
PLATE XLV.
SILVER LADLE.

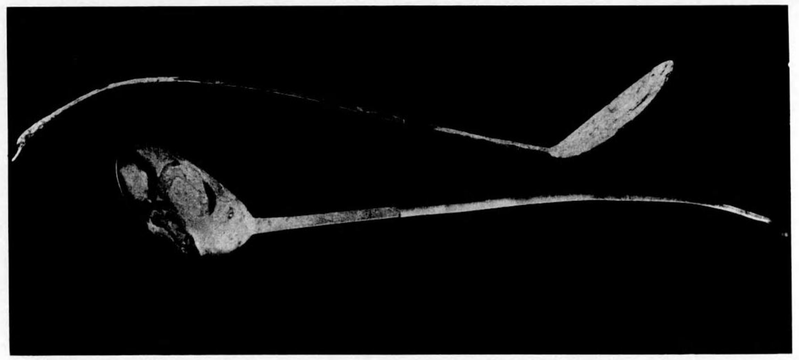
TANG DYNASTY.

Length, 10¼ inches.

METROPOLITAN MUSEUM.

The oval spoon a scoop almost flat. From this the slender flat handle extends, being attenuated as it is drawn out from the bowl or spoon, and finishes in an archaic dragon-head. The whole is covered with dense grayish and greenish aerugo, save for a few patches of the surface where the silver comes to view.





第四十六圖

花鳥文銀瓶　宋代？

高十吋四分ノ三

ホイツト氏藏

圓脚を附せる梨果狀の形體を取り、長頸は腹部と同一曲線上に連接し、優美なる新樣式を示し、圖紋は腹部上半に艶麗なる寫生的花鳥を槌起し、下腹圓脚頸部其々蓮瓣唐草雷文龜甲文等を環繞して器の全面を裝飾せり。本器は自づから陶瓶に見ゆる趨向の存するを認むるものにして、恐らく陶磁の發達を遂げたる宋朝の製作に屬するものに非ざるなきか。

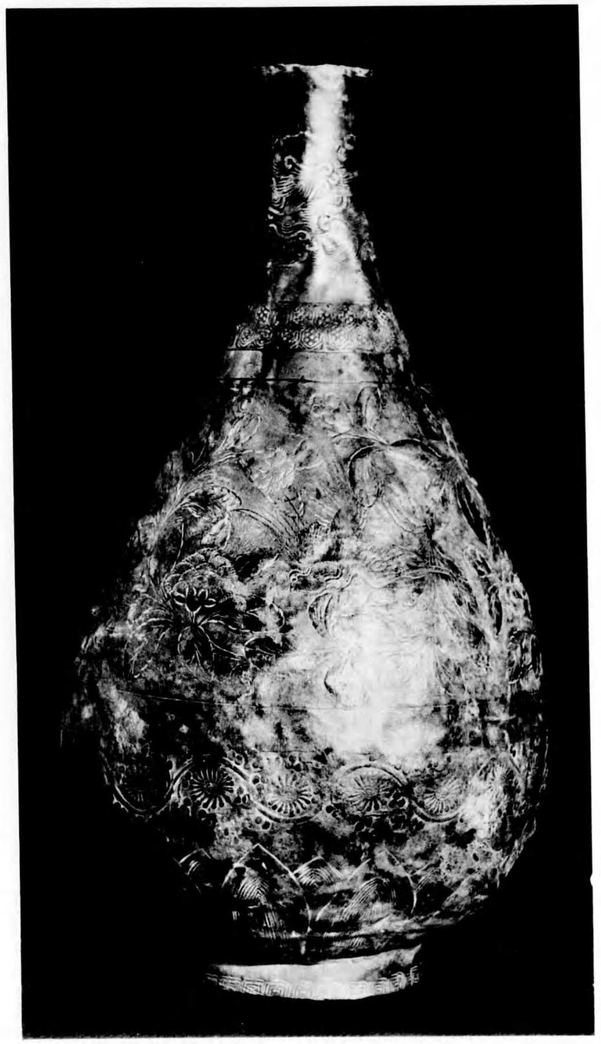
PLATE XLVI.
SILVER PEAR-SHAPED VASE.

T'ANG DYNASTY.

Height, 10¾ inches; Diameter of mouth, 1½ inches; Diameter of foot, 3 inches; Diameter of body, 6 inches.

MR. C. B. HOYT'S COLLECTION.

The short tapering neck ending in a straight lip, at the beginning of a new expansion. Short foot. The entire surface of the vase tooled, the ornamentation appearing in slight relief and incised. At its root the neck is encircled by a plain band, and by another a little higher up. Between them is a band of floral diaper exhibiting hexagonal figures, and on the upper part of the neck is conventional scrolled ornamentation. The body of the vase is modeled and engraved in designs of flowers and scrolls, executed at once with boldness and modesty and great attractiveness. Around the fullness of the body is a band of blossom scroll of chrysanthemum pattern, and the lower body shows a deep border of lotus petals. Encircling the short foot is a narrow border of angular scroll.



第四十七圖

金線唐草文銀盃　宋代？

高一吋八分ノ七　徑三吋十六分ノ七

シカゴ美術館　バッキングハム孃藏

三脚と把子とを有し腹半に金線を以て唐草文を環繞せり。

第四十八圖

銀線蓮池遊禽文銀盃　宋代？

高二吋四分ノ三　徑二吋十六分ノ十三

シカゴ美術館　バッキングハム孃藏

平底の高盃にして腹部を環り銀線を以て蓮池遊禽の圖象を現せり。

第四十九圖

花草舞鳳文銀盃　唐代

高三吋　徑二吋二分ノ一

シカゴ美術館　バッキングハム孃藏

圓脚の下に更に喇叭狀の高臺を加へ圓脚并に口緣に鋸齒文を環らし、器腹に華麗なる舞鳳花唐草を繞らしたり。唐鏡に見ゆる此種の圖紋と對比して、その唐代の作品なることを想はしむ洛陽宍土なりといふ。

PLATE XLVII.
TRIPOD SILVER CUP; GOLD FILIGREED FLOWERS.

T'ANG DYNASTY?

Height $1\frac{3}{8}$ inches, Diameter $3\frac{1}{16}$ inches.

MISS K. S. BUCKINGHAM. THE CHICAGO ART INSTITUTE.

It has three legs and a handle, and the central part of its body is encircled with gold-filigreed flowers.

PLATE XLVIII.
SILVER CUP; SILVER FILIGREED DUCKS PLAYING IN A LOTUS POND.

SUNG DYNASTY?

Height $2\frac{1}{16}$ inches, Diameter. $2\frac{13}{16}$ inches.

MISS K. S. BUCKINGHAM. THE CHICAGO ART INSTITUTE.

The cup is tall and flat-bottomed; around the center of the body is shown a design of ducks playing in a lotus-pond in silver filigree.

PLATE XLIX.
SILVER GOBLET; FLOWERS AND PHENIX.

T'ANG DYNASTY.

Height 3 inches, Diameter $2\frac{1}{2}$ inches.

MISS K. S. BUCKINGHAM. THE CHICAGO ART INSTITUTE.

It is supported on a trumpet-shaped stand which is added under its round base. The lip and the base are decorated with saw-teethed patterns and the body with a handsome phenix. Compared wtih these kinds of design found on T'ang mirrors, we should take it for a work of the T'ang dynasty, and it is said to have come from Loyang.

第五十圖

花草舞鳳文銀盃　唐代

實大

ホルムス夫人藏

器體長脩にして稍上方に開ける八角形を爲し、低き圓脚と一把子とを有す。直曲兩線の合致更宜きを得たるものといふべし。刻文又頗絨麗にして優婉なる花唐草を現はし、正面に一舞鳳を置けり。

第五十一圖

貝胎銀平脱人物畫象合子　唐代

徑四寸

ホイツト氏藏

蛤殼を利用して盒子を形成し、蓋を爲せる貝片に銀平脱を以て樹巖人物猛虎の集合圖を描出せり。

PLATE L.
SILVER WINE CUP; DESIGN, FLOWERS AND PHENIX.

ACTUAL SIZE.　T'ANG DYNASTY.

MRS. HOLMES COLLECTION.

The Wine Cup is elongated, somewhat spread at the upper part, making an octagonal form. It has a round base and a handle. That the harmony of the straight and the curved lines is extremely good may rightly be said. The patterns are very elegantly incised, showing the handsome flowers and grass, besides a flying phenix in the front.

PLATE LI.
SILVER HEIDATSU SHELL DISH.

T'ANG DYNASTY.

Diameter, 4 inches.

MR. C. B. HOYT'S COLLECTION.

A natural clamshell, one-half, the exterior encased in silver openwork, the design of the openwork ornamentation exhibiting two figures in sprightly postures, and floral scrolls.

第五十二圖

獅子形把子唐草文金盃　唐代

高二吋四分ノ三　徑三吋

メトロポリタン博物館藏

器體の緣邊に近く狹き唐草文帶を槌起し、雄渾にして緻麗なる獅子飛騰の狀を象れる双把子を有するものなり。一把子は今缺損して唯その痕跡を殘留せり。

第五十三圖

金銅蓮花器飾　唐代

高六吋

メトロポリタン博物館藏

複瓣未敷の蓮花に象り、塗金の外になほ朱彩の痕跡を殘存せり。もと何等かの佛具裝飾として用ゐられしものなるべし。

PLATE LII.
BEATEN GOLD CUP.

T'ANG DYNASTY.

Height, 2¾ inches; Diameter, 3 inches; Length with handle, 3⅝ inches.

METROPOLITAN MUSEUM.

Globular on a short expanding foot; heavily molded lip. On one side a handle in the form of an exquisitely molded lion, ascending, which is biting the lip of the cup. There are indications that a similar handle adorned the opposite side and the model of the cup is perfect for a two-handled cup. Under the lip is a narrow band of molding in floral scroll design, hammered out from the inner side.

PLATE LIII.
GILT BRONZE ORNAMENT.

T'ANG DYNASTY.

Height of flower, 3⅝ inches; With stem, 6 inches; Total Height, 7¼ inches; Diameter of flower, 4¼ inches.

METROPOLIAN MUSEUM.

Lotus flower mounted on a gilt bronze stem which rests on a square wooden base. The flower is formed in individual petals, one side of which was originally painted vermilion, vestiges of the painting still remaining. The stem is hexagonal, the top spreading in four sections.

第五十四圖

花葉文金銅合子　唐代

高一吋八分ノ三　徑一吋二分ノ一

ホイツト氏藏

平らたき圓形の合子にして全面に花葉文を陽刻せり。もと脂粉容器として鏡奩中に納められしものなるべし緑褐の鏽雲之を蔽へども、なほ鍍金の殘光を放てるを見る。

第五十五圖

貝胎銀平脫合子　唐代

徑三吋八分ノ七

ホイツト氏藏

貝製合子の一片にして銀平脫の花文を嵌飾せり。

第五十六圖

草葉文金銅尺　唐代

長十二吋八分ノ一　徑〇吋八分ノ七

ウヰンスローブ氏藏

魚子地に草葉文を鏤刻し、鍍金を施せり。寸界の設なきは實用尺に非ずしてその體を尺に擬し書鎮として使用したる所謂歴尺の類なるべきか。正倉院に象牙製にして此種の擬尺を藏せり。

PLATE LIV.
GILT BROZE POWDER BOX AND COVER.

T'ANG DYNASTY.

Height, 1¾ inches: diameter, 2½ inches.

MR. CHARLES B. HOYT'S COLLECTION.

The box, circular and shallow, with ovoidal sides, box and cover of equivalent proportions. The ornamentation is of gilt and stands out in flat relief, exhibiting the patterns of flowers and leaves, and conventional designs. Partly coated with a dense dark patina, which is relieved by bright patches where handling has kept the gold polished. In the interior, patches of greenish patina.

PLATE LV.
GOLD HEIDATSU SHELL DISH.

T'ANG DYNASTY.

Diameter, 3¾ inches.

MR. CHARLES B. HOYT'S COLLECTION.

A natural shell, of one-half clam shape, the exterior ornamented with gold. The decoration is in the manner of blossoms, and stands out in low relief.

PLATE LVI.
GILT BRONZ RULER.

T'ANG DYNASTY.

Length, 12⅛ inches; width, ⅜ of one inch.

METROPOLITAN MUSEUM MR. G. L. WINTHROPE COLLECTION.

Flat, straight strip of metal, both upper and lower surfaces lightly etched with conventional floral designs, into which the gold has been forced. Now largely overladen with gray, brownish and green patina from which the areas which retain their gold stand boldly cut.

第五十七圖

漏空彫花文銀薫爐　唐代

徑二吋十六分ノ七

メトロポリタン博物館藏

毬形の中央上下に分開し、もとその中に平衡を保てる火盤を裝置せしものにして、我正倉院寶藏の薫爐とその巧を同うし、全面に華麗なる花文を透彫せり。

第五十八圖

花文銀製提合子　唐代

高〇吋八分ノ五　徑二吋八分ノ三

メトロポリタン博物館藏

連鎖を以て提梁とし、器面に婉雅なる花文を槌起し且つ金薄板を以てその細部を裝飾したり。

第五十九圖

花草文銀合子　唐代

高一吋十六分ノ三　徑二吋八分ノ七

メトロポリタン博物館藏

蓋は緩勾配を有する山形を爲し、その中央に優麗なる花文を現はし、之を環りて唐草文を配せり。而して蓋身共器側にも唐草文を圍繞したり。

PLATE LVII.
SILVER BALL.

T'ANG DYNASTY.

Diameter, $2\frac{7}{16}$ inches.

METROPOLITAN MUSEUM.

At top a small loop for suspension. Divided equatorially and hinged, with clasp opposite the hinge. The entire surface in cut-work, the designs being flowers and birds. For use as an incense ball.

PLATE LVIII.
SMALL SILVER BOX AND COVER.

T'ANG DYNASTY.

Diameter, $2\frac{3}{4}$ inches; height, $\frac{5}{8}$ of one inch.

METROPOLITAN MUSEUM.

Circular and cylindrical, the box and cover joined by a short chain of four links. Both upper and lower surfaces slightly mounded and exhibiting repoussé ornamentation of conventional floral designs. Rude ornamentation hammered about the circumference. The box exhibits remnants of gold plating, and on one surface patches of greenish aerugo.

PLATE LIX.
SILVER ROUGE BOX WITH COVER

T'ANG DYNASTY.

Diameter, $2\frac{3}{4}$ inches; height, $1\frac{3}{16}$ inches.

METROPOLITAN MUSEUM.

Circular, with dome cover and equivalent lower section, which meet a short cylindrical midsection. All-over decoration, incised and reserved in a diapered ground, the design a blossom and floral scroll.

第六十圖

海獸葡萄鏡

唐代

ホルムス夫人藏

內區には獸鈕を圍んで更に四獸を配し、外區には飛禽奔獸を走馬燈の如く巡環せしめ、邊上には唐草文帶を繞らして之を飾れり。而して間地には逼く葡萄文を布置したり。彫作鮮明精緻盛唐の製品たること推想すべきなり。

第六十一圖

鎏金獸脚火舍

唐代

ホルムス夫人藏

器の周側に四個の獅脚を具へ、之と交互に獅面座を設け連鎖を垂下せり。蓋には花座を有せる寶珠形の鈕を附し、その周圍に鑄目を殘せり。恐らく香爐の用を爲せるものならむ。形式は正倉院御物の火舍と酷似し、その唐代の製作に係ること疑を容れず。通體銹雲に銹はるゝと雖、なほ鍍金の殘光を留むるを見る。

PLATE LX.
MIRROR; MARINE ANIMALS AND GRAPES PATTERNS.

T'ANG DYNASTY.

MRS. C. R. HOLMES COLLECTION.

In the inner section, six animals are encircling an animal knob, while in the outer section birds are flying and horses are running like a revolving lantern. The edge is decorated with a floral band, and all over the rest of the spaces grapes are scattered. The carving is clear and detailed, impressing us that it was produced in the prosperous days of ehe T'ang.

PLATE LXI.
GILT BRONZE INCENSE BURNER WITH COVER.

T'ANG DYNASTY.

MRS. C. R. HOLMES COLLECTION.

A circular and shallow basin supported on five legs with lion-heads, and sustaining. besides, four lion-masks worked in high relief and each supporting a chain of four links. The cover is dome-shaped, of graceful model, and its rim projects a considerable distance beyond the bowl. It is surmounted by a pointed-knob finial on a base worked in relief. Bright gold surface with greenish patina and earthy incrustations.

第六十二圖

海獸葡萄鏡　唐代

ホルムス夫人藏

猛獅を鈕と爲し、雙鸞四獅之を環り、その間小禽葡萄を交へて內區を形成し、十數の小禽蛺蝶蜻蛉と共に葡萄蔓上に亂舞して外區を飾れり而して邊上には小花連綴して一環帶を作れり銅衣水銀色を呈し、圖樣必しも奇ならずと雖、復頗る鑑賞するに足らむ。

PLATE LXII.
BRONZE MIRROR.

T'ANG DYNASTY.

MRS. C. R. HOLMES COLLECTION.

Circular, the back adorned in a circular centre, surrounded by a band of other ornamentation, all wrought in high relief. The outer circle displays plump birds and butterflies. and bunches of grapes, and the inner circle lions and the flying phoenix, similarly worked, with more bunches of grapes. The whole has a fine soft and variegated patina, with incidental earthy incrustation.

第六十三圖

雙鳥二獸鏡

唐代

ホルムス夫人藏

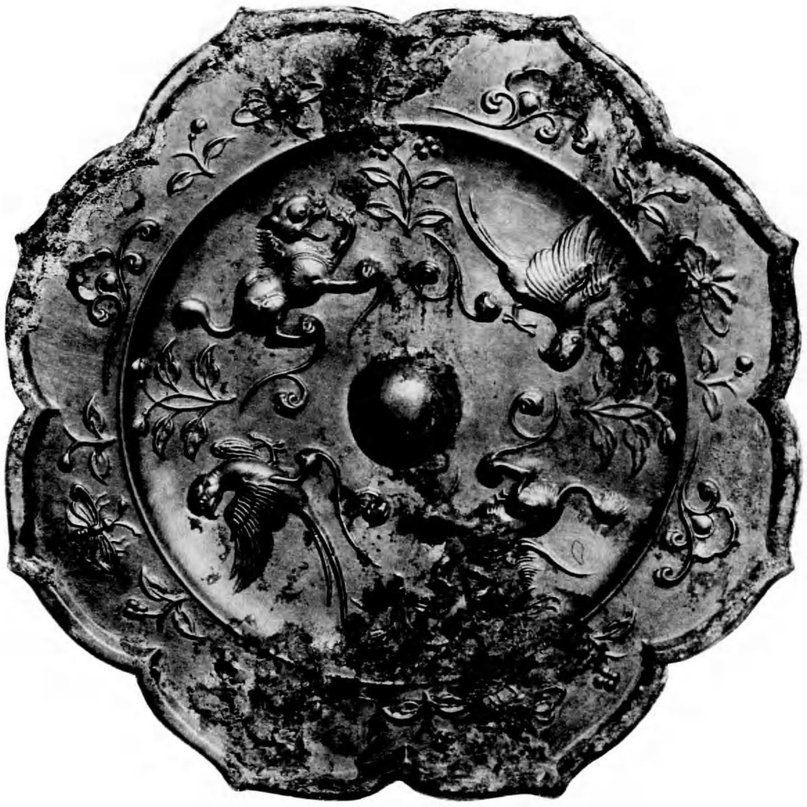
八菱形を爲し、素鈕を環りて雙鳥二獸を交互に配列し、その間交ゆるに花枝四を以てす。又邊上には花枝蛺蝶と雲文とを錯置して之を裝飾せり。圖紋必しも珍とするに足らずと雖、製作の完好なる復鑑賞の値あるを認むべし。

PLATE LXIII.
BRONZE MIRROR

TANG DYNASTY.

MRS. C. R. HOLMES COLLECTION.

Polyfoliate, with points directed outward and alternate points directed inward. The broad flat rim decorated in relief with floral scrolls and butterflies. This band of ornamentation encloses a central circular field adorned in relief with quadrupeds, rampant, and flying phoenixes, together with floral scrolls.



第六十四圖

月兎鏡　唐代

徑五吋十六分ノ九

メトロポリタン博物館藏

中央に桂樹あり、左側の嫦娥は蟾蜍と共に右邊の玉兎と相對し、鈕は桂樹の錯節に象れり、即ち此鏡は自づから月象を爲せるもの、唐鏡常用の一意匠たり。

第六十五圖

狩獵文鏡　唐代

徑八吋二分ノ一

メトロポリタン博物館藏

八瓣の葵花形を爲し、素鈕の左右に折領の胡服を着たる二騎仰射の狀を對す、鈕上には三山雲を吐き、二雁葡萄を啄んで飛べり、鈕下には葡萄一枝を横へ、二雀之を啄む、又邊上には飛雀と雲文とを交互に配置せり、而して人物乘馬は明器泥象に酷似し、動作殆んど生けるが如く、兩騎の配設故らに左右均勢を破れるところ作工の苦心を窺ふべく、此種狩獵文鏡中第一の名品たるの讃辭を吝まざるものなり。

PLATE LXIV.
BRONZE MIRROR.

T'ANG DYNASTY.

Diameter, $5\frac{9}{16}$ inches.

METROPOLITAN MUSEUM.

Ornamentation in bold relief picturing the hare pounding out the elixir of life in the moon, and on the opposite side of a tall tree the human lady who tricked the gods into giving her immortality, which they then could not take away.

PLATE LXV.
BRONZE MIRROR.

T'ANG DYNASTY.

Diameter, $8\frac{1}{2}$ inches.

METROPOLITAN MUSEUM.

Circular, of polyfoliate perimeter and molded edge. Decorated in bold relief with figures of mounted bowmen, both their horses headed toward the right, and with figures of flying geese and long-tailed birds. These appear in a large medallion, which is encompassed by a border of flowers and birds on the wing. Silvery and dense greenish patina.

第六十六圖

嵌飾金薄板　漢代

ホルムス夫人藏

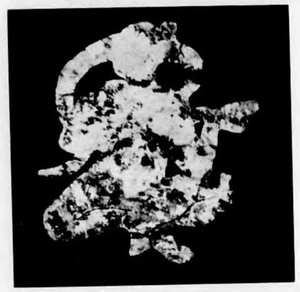
金銀平脫の技巧は唐代に於いてその精妙の域に達したるものなれども、漢代已に金銀薄片を截りて物象を作り、之を漆器面に嵌塡することありしは朝鮮樂浪郡漢代墳墓より發見せらるゝ遺品の證明するところなり。本圖示すところのものは龍鳳神人及熊形を爲し手法漢式を帶べり。恐らく漆器等に嵌入せしものならんか。而して此金薄片、は後漢光武帝の后陵よりの出土に係るといふ。貴珍とすべし。

PLATE LXVI.
GOLD ORNAMENTS.

MRS. C. R. HOLMES COLLECTION.

Four gold ornaments applique from royal garments, 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 (1925).

The applique ornaments, all of fine sheet gold, are figures of a man, a bear, a phoenix and an archaic dragon, precisely cut out, with some conventionality.



第六十七圖

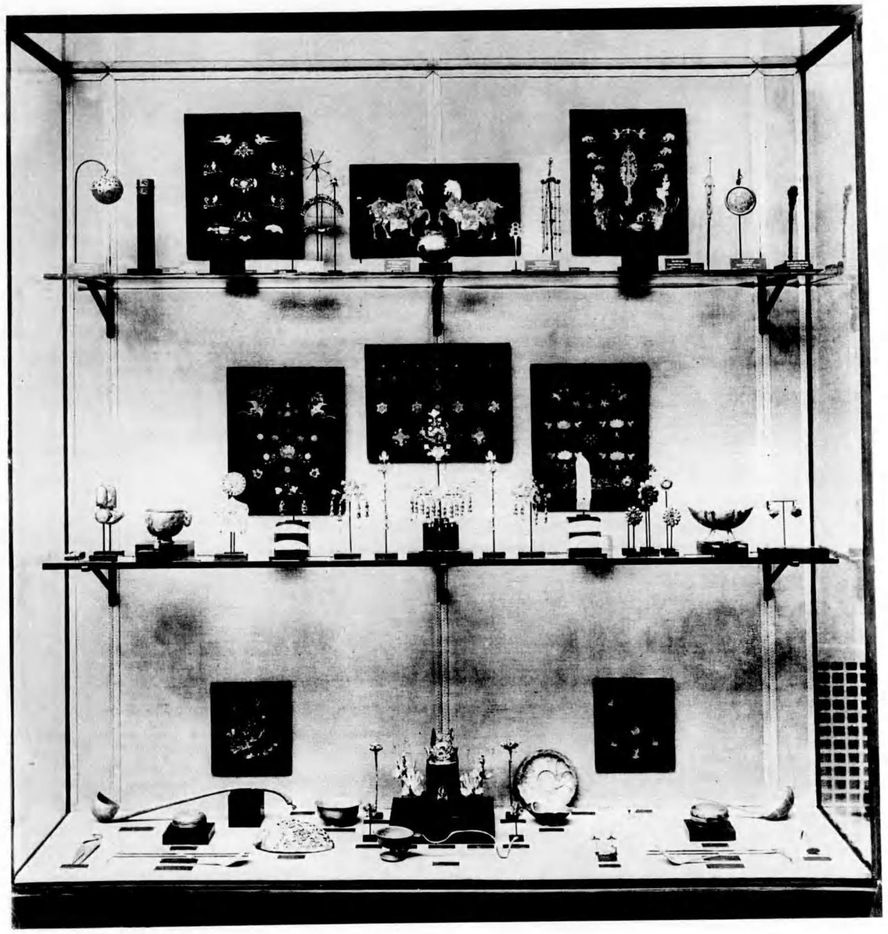
メトロポリタン博物館
金銀器陳列之一部

本圖はメトロポリタン博物館に於ける支那唐代金銀器陳列の一部を示したるもの或は裝飾具あり、或は器什あり。絢爛陸離たる光彩は精緻優雅なる技巧と相待つて遺憾なく唐朝文明の精華を發揮せり。之を埃及希臘等の珍寶と對比してその美觀の優れるとも劣らざるものあることと看取すべきなり。

PLATE LXVII.

A PART OF GOLD AND SILVER WARES EXHIBITED AT THE METROPOLITAN MUSEUM OF ART.

The present picture shows a part of the gold and silver wares of the T'ang dynasty, China, exhibited at the Metropolitan Museum of Art, comprising fancy-goods and household utensils. The essence of the T'ang civilization is thoroughly manifested in the brilliant splendor of these articles together with the minute as well as graceful workmanship. One can perceive that their beautiful sight is much superior compared with the precious objects of Egypt and Greece.



第六十八圖

銀平脫殘片　唐代

高五吋

第六十九圖

銀平脫殘片　唐代

幅六吋二分ノ一

メトロポリタン博物館藏

金銀平脫は唐代漆工の特技にして、唐代宗の時その製作を禁じたることより察すれば、當時貴紳の間に盛に愛好されたることを知るべし。上圖は雙馬を現はし、羈絡鞍橋鞍靶杏葉等の馬具を附けたる狀頗る明器陶馬に彷彿たるものあり。下圖は花卉遊禽幷に寶相華雙鳧人物を象りその精緻なること正倉院御物の平脫諸具を想起せしむ。

PLATE LXVIII.
SILVER INLAY.

T'ANG DYNASTY.

Heigth 5 inches.

METROPOLITAN MUSEUM.

On teakwood panel. Large figures of two prancing horses, richly caparisoned, facing each other with evident pride and self satisfaction. The saddles and saddle cloths are large and elaborate, and exhibit finely etched ornamentation in floral patterns and cross-hatch.

PLATE LXIX.
SILVER INLAY. (Right)

T'ANG DYNASTY.

Length of plaque, $7\frac{7}{8}$ inches; Width, $6\frac{1}{4}$ inches.

METROPOLITAN MUSEUM.

Elaborate floral design in cutwork, involving a long-tailed bird near the upper boundary. Leaves and branches are artistically scrolled. Mounted on a wood plaque.

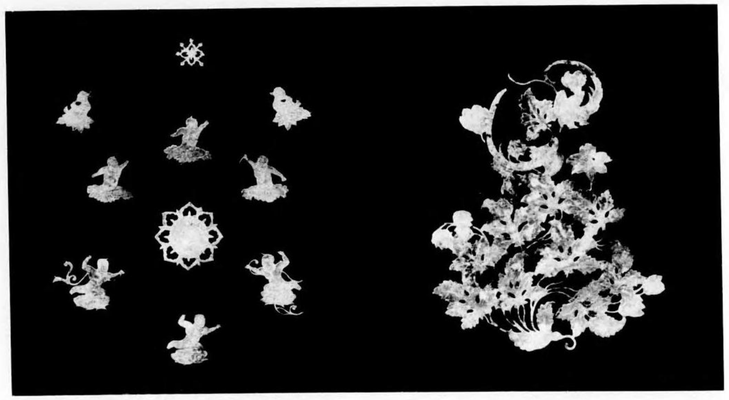
PLATE LXIX.
SILVER TRAY. (Left)

T'ANG DYNASTY.

Length of plaque, $7\frac{3}{8}$ inches; Width $6\frac{1}{4}$ inches.

METROPOLITAN MUSEUM.

Ten pieces on wood plaque. Heavenly beings and other figures seated on lotus flowers, clustered clustered about a geometrical design bordered with conventionalized lotus leaves.



第七十圖

銀平脫殘片　唐代

第七十一圖

銀平脫殘片　唐代

幅九吋十六分ノ九

メトロポリタン博物館藏

前圖版と同一群に屬する平脫用の金具なるべし。右圖は雙雁花枝を銜めるもの幷に花枝數片を現はし、左圖は亦雙鳥花枝を銜めるもの幷に花枝水波等の圖象を形成せり。

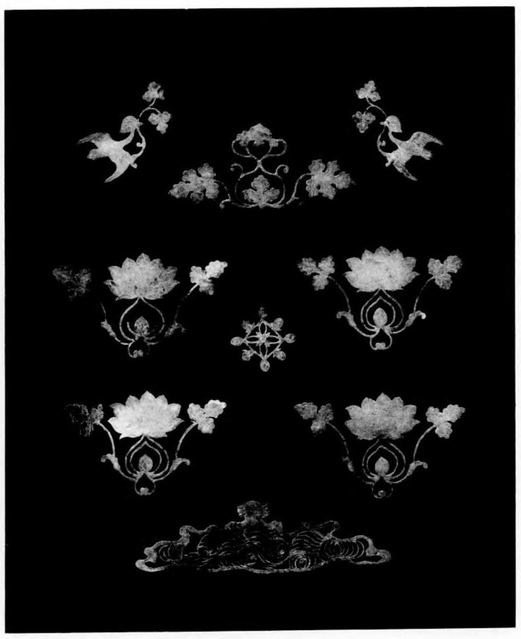
PLATE LXX., LXXI.
SILVER INLAY.

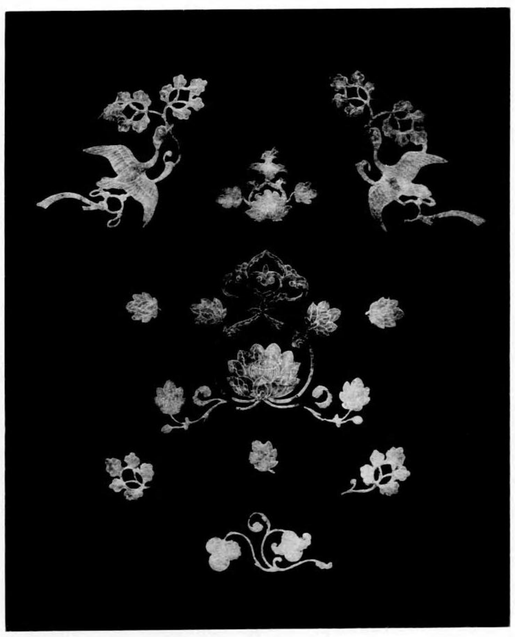
TANG DYNASTY.

Width, $9\frac{9}{16}$ inches.

METROPOLITAN MUSEUM.

Ten pieces on teak panel. At the lower right and left corners a flying bird bearing in its beak a floral spray in openwork of graceful outline. The other eight pieces are also all floral sprays, the group enclosing the largest work an involved design in lotus motive.





第七十二圖

銀平脫殘片　唐代

高十二吋

第七十三圖

銀平脫殘片　唐代

高十二吋

メトロポリタン博物館藏

右圖中央上部は雙雁綬帶を啣める狀を現はし、中央下部は獅子頭上に樹立せる木狀の物を作り、樹梢に一神人正坐し、その下に仙客二を相對せしめ一は鶴に乘り、一は龍に駕せり。その下に又起立せる二人物を列し、更にその下に一牛を配置せり。恐らく道教思想によりて成れるものなるべし。左右二行の殘片は飛雲及び雙鸞を形成せり。その透彫の纖麗なる、現今金工の技を以てしてもその製作の容易ならざることを察すべし。

左圖は雙雀花枝を均勢的に彫作せり。手法亦前圖に同じ。

PLATE LXXII.
SILVER INLAY.

T'ANG DYNASTY.

Length, 12 inches; Width, 9½ inches.

METROPOLITAN MUSEUM.

Ten pieces on teak panel. At top centre two ducks on the wing, between their two beaks a symbol with fillets. Directly under the composition a composite design suggesting in general form a tall and slender tree springing up from the head of an animal which forms the base. Involved in the design of scrolls and flowers are two standing figures, one at either side, two smaller figures surmounting them, and a fifth figure at the apex. Flanking the arboreal design are six scrolling sprays, three at either side, and beneath these columns are two large and elaborate designs based on the flying feng-huang.

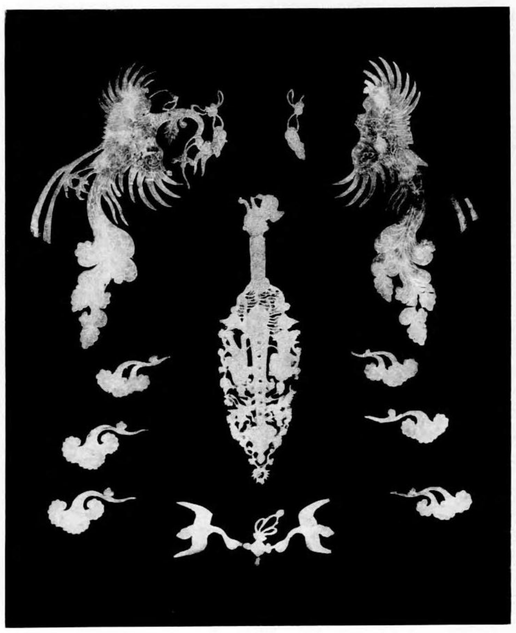
PLATE LXXIII.
SILVER INLAY.

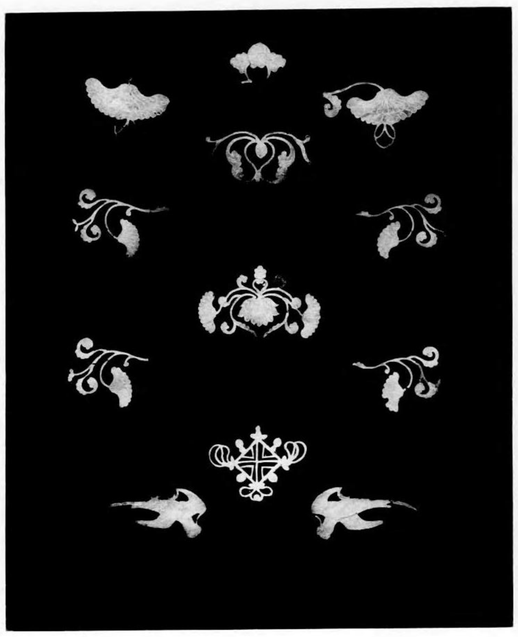
T'ANG DYNASTY.

Length of panel, 12 inches; Width, 9½ inches.

METROPOLITAN MUSEUM.

Twelve pieces in three columns, on teak panel. At the base at right and left are two base designs, and above and between them a complex design of openwork, the upper sections of the three being made up of floral sprays of conventional pattern, based on the lotus motive.





第七十四圖

銀平脫鸞獸鏡　唐代

徑十一吋八分ノ一

メトロポリタン博物館藏

素鈕より唐草文を四出し、雙鸞と後貌二とを配し、且邊上に忍冬文を環らせり。圖紋は銀平脫を以て之を現はし、間地の髹漆猶その殘痕を留む。我正倉院御物の平脫鏡を除いては、その優麗細緻なること此鏡を推稱せざる可からず。

PLATE LXXIV.
BRONZE SILVER HEIDATSU MIRROR.

T'ANG DYNASTY.

Diameter, 11⅛ inches.

METROPOLITAN MUSEUM.

Circular, with heavy, beveled perimeter. Ornamented with cut silver in relief, on a lacquered ground, the lacquer having now mainly disappeared. The designs are peacocks and leonine quadrupeds, with sweeping foliar scrolls, within a circular medallion enclosed by a floral scroll border. Dense incrustations of greenish patina, except on the silvery surface.

第七十五圖

金銀平脫花鳥文方鏡　唐代

ホルムス夫人藏

方形を爲し、花文鈕を繞りて婉麗なる花文を現はし、四隅に廻鸞羽を皷する狀を配設し、その間に優雅なる花草禽蝶を對列せり。圖紋稍剝落すと雖、金銀平脫の緻麗なること驚嘆するに堪へたり。河南省洛陽縣馬坡出土に係るといふ。

PLATE LXXV.

SQUARE MIRROR; DESIGN, FLOWERS AND BIRDS OF THE GOLD AND SILVER P'ING T'O WORK.

MRS. HOLMES COLLECTION.

It is square, and handsome flowers are exhibited around a floral knob. In the four corners are displayed the birds flapping the wings; between these birds are distributed flowers, grass, birds and butterflies. The patterns are somewhat exfoliated, but the beautiful gold and silver P'ing T'o work is surprisingly well done. It is said to have come from Ma P'o, Loyang district, Honan Province.