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本書排印共五百部  
每部註記號碼分別相異

第九十六號

本書ハ五百部ヲ限リ印行シ  
毎冊各異リタル番號ヲ附ス

發行所

東京

小川一真出版部

HARVARD LAND, ARCH. &  
REGIONAL PLANNING LIB.





九 鬼 男 爵 讚 辭

回顧スレバ、明治初年以來、百度更革、人心新テ、趨フニ、惟レ急ニシテ、古ヲ撫シ、舊ヲ憶フノ雅懷ナク、本朝美術ノ如キ、最モ衰頹ヲ極メタリ、余夙ニ之ヲ憂ヘ、百方之ガ振興ノ策ヲ講ジ、次テ國寶ノ發揚ト之ガ保存ノ急務ナルヲ唱道シ、斡旋微力ヲ致シ、遂ニ明治二十年ノ頃、寶物取調事業ノ創設ヲ見ルニ至リ、委員諸氏ト共ニ全國ヲ巡回シテ調査ノ事ニ從フヤ、小川一眞氏ハ最初ヨリ此一行ニ附隨シ、爾來六七年ノ間、自費ヲ拋テ、勞苦ヲ辭セズ、東奔西走シテ、名品珍什ノ撮影ニ努メ、大ニ獨得練達ノ長技ヲ振ヒ、幽ヲ闡キ、微ヲ彰ハスノ功ヲ致シ、世人ヲシテ始メテ千古暗黒ノ裏ニ埋没セラレタル秘寶ノ光ニ接シ、或ハ廢寺ノ古佛像ニ超絶ノ妙相ヲ驚嘆セシメ、或ハ荒頹セル社殿ノ朽器ニ優秀ナル高趣ノ存セルヲ感悟セシメ、學界ヲシテ新ニ鑑識ノ標準ト考究ノ徵證トヲ得テ、幾多史實ノ發見ト嶄新ナル創說トヲ產出トシテ、誘起セリ。

夫レ斯ノ如ク、我國ノ精華ヲ内外ニ發揚シ、延テ美術勃興ノ氣運ヲ促シ、寶物調査ノ實効ヲ奏シタルコト、同氏ノ功勞與リテ、少ナカラザルハ、學者技藝家并ニ當路者ノ俱ニ認識スルトコロナリ。

爾後約十年ヲ隔テ、明治三十四年北清事變ノ時、列國ノ兵馬北京ニ駐屯シ、團匪尙ホ出沒シテ毒彈往々守備兵ヲ殲シ、人心恟々ヲ極メタルノ際、氏復我帝國大學ヨリ特派セル建築學者ノ一行ニ加リ、東洋文化ノ探究ノ爲メニ、身命ヲ賭シテ危險ヲ冒シ、清國宮城ノ構造、修飾ノ委曲ヲ撮影シ、粉骨碎身、畢生ノ技倆ヲ揮テ之ヲ大成シ、北京宮殿宏麗ノ盛觀ヲ傳ヘテ遺憾ナカラシメタリ。

頃日其北京宮城ノ寫眞ナルモノ、印刷新ニ成リ、氏其一帙ヲ携ヘ來テ批評ヲ余ニ求ム、乃チ披テ之ヲ觀ルニ、紫禁城其他壯殿傑閣、畫棟彫欄、總テ百七拾餘圖、皆是レ精緻巧妙ヲラザルナク、或ハ城廓樓臺ノ全景ヲ寫シ、或ハ屋角楹頭ノ細部ヲ示シ、縱橫曲盡、以テ大觀スベク、以テ細察スベシ、蓋シ身親シク其境ニ臨ミ、實地ヲ踏査スルニ勝ルモノアリトナスモ、敢テ溢美ニアラズ、余曾テ支那ノ文物ニ接スル毎ニ、常ニ其規模ノ雄大ニシテ豪華ノ趣致ニ富ムヲ觀、願テ我文物ノ技巧纖麗ニシテ偏ニ清楚ノ風韻ヲ惟レ尙ブモノニ比シ、兩者ノ懸隔甚ダ大ナルヲ思ヒ、感慨轉タ深キモノアリ。今此北京宮城ノ寫眞ヲ見テ、更ニ從來ノ感慨ヲ切ニセリ、是レ素ヨリ彼我ノ地理相同カラズ、民性自ラ相異ナルニ因ルモノニシテ、我が清淡輕妙ノ特色モ亦大ニ尊重スベキモノナリト雖モ、然レモ一面屢々彼ガ壯大豐華ノ文物ニ接シテ、豪宕雄渾ノ風趣ヲ呼吸シ、以テ我が動モスレバ、狭小ニ傾カントスル規模ヲ擴大スルコト亦實ニ緊要ナリトス。

成海 九 鬼 隆 一 識

岡部子爵來狀

拜復時下愈御清勝欣賀之至有之候然者去明治三十四年御渡清御撮影相成候北  
 京皇城寫眞今般官廳の許可を受けられ之を公にせらるゝこと、相成候に就て  
 は一部御惠與に與り御厚意感謝の至有之候該寫眞撮集の御企圖たる前後實に  
 容易ならざる御苦慮を重ねられ能く百難を排して終に満足の結果を收められ  
 候段當時貴君が獻身的の勇奮を想ひ誠に感嘆に堪へ不申候

願ふに北清團匪の變終に各國聯合の軍を以て之を鎮定するに至り候節小生は  
 正親町實正伯吉川重吉男と共に華族を代表して我軍隊の慰問に赴き一日北京  
 皇城を參觀することを得其宮殿規模の盛大屋宇構造の莊嚴より内部の文飾等  
 支那建築の模範たるを見て之を寫眞に撮影し建築學及美術の参考に資せんと  
 の希望に堪へず先づ兩氏と謀り當時の我駐清公使小村壽太郎君及第五師團長  
 山口素臣男にも語る所あり其賛同を得候得共此大撮影たる尋常一様の寫眞師  
 等が企て及ぶ所にあらず候間一書を貴君に致し小生の希望を陳へ又當時の文  
 部大臣菊池大麓君にも其意を通し候處帝國大學に於ても殆と同一の議有之候  
 由にて同君も深く之を悦ばれ尙ほ帝室博物館總長股野琢君も亦之に賛同あり  
 て終に北京城寫眞撮影の事を以て一に貴君を煩はすこと、相成候當時令室病  
 甚重く日夜御看護に力められ候際御渡清を促すこと心中誠に忍びざりしと雖  
 も北京皇城の撮影せらるべき機會は此時期を逸しては再び得へからず候間敢  
 て貴君を起たしめたるもの今に於て轉た感慨に堪へず候而して此舉たる誠に  
 官の委囑に係ると雖も十旬の長時日を炎熱と闘ひ危険を冒し更に少からざる  
 私財を抛たれ終に目的を達せられたるは實に此間に立てる小生の感歎に堪へ  
 ざるは勿論邦家の爲め欣喜鳴謝する所に有之候斯くて今般出版せられたる北  
 京皇城寫眞帖は我國空前の寫眞大作たるのみならず建築學術及裝飾美術の研  
 究に裨益する甚多大なるものにして洋の東西を問はず貴君の巧妙なる技術更  
 に一層の名聲を高むべきは確く信じて疑はざる所に有之貴君が獻身奉公の舉  
 此に善美を盡されたりと可申候  
 御惠與の大帙は當時の御苦心と御成効の紀念として永く珍藏可致候右御厚禮  
 申進候頓首

明治三十九年七月二十八日

岡部長職

小川一真殿



菊池男爵來狀

拜啓薄暑之候益々御清康奉賀候陳者北京宮城寫真帖愈御發行相成壹部小生にも御惠贈被下難有奉謝候該寫真帖に付ては最初撮影の爲め東京御出發之當時御家事上忍ひ難き事情有之にも關らず奮て大學の需に應せられ北京に於ては貴下獨得の技術を以て非常に好結果を收られ候のみならず技術以外の御心痛は少からず貴重の日時と努力と資金とを惜ます此事業に盡瘁被致候段實に小生の感嘆措く能はざる處に御座候爾後本帖印刷出版に付ても非常に御苦心の結果として今日此帖の發行を見るに至候事慶賀の至りに御座候誠に貴下功勞の好紀念として内外に傳はる可きものと存候  
右御禮旁申述度如此御座候敬具

明治三十九年六月廿七日

菊池大麓

小川一眞殿

二白別包は輕少なから聊祝賀の意を表し度御受納被下度候也

山川理學博士來狀

拜啓仕候陳は非常の御骨折と御入費にて御撮影相成候北京紫禁城の寫真帖出來上り候に付序文か題字か認め可申旨御申越の次第了承仕候併し右寫真帖は殆んど二度得難き寶にて拙生輩の序文題字は之か毛厘の輕重をも不爲候儀要之蛇足に御座候間右序文題字認め候儀は御免相願度奉存候右御返事申上度如此に御座候勿々

八月六日

健治郎

小川殿

辰野工學博士來狀

拜啓北清事件ノ際東京帝國大學ヨリ北京城取調トシテ工科大学助教工學博士伊東忠太同助手奥山常五郎大學院學生工學士土屋純一ノ三氏派遣セララルニ際シ君ハ此千歳一遇ノ好時期ヲ逸スルヲ惜ミ獻身的同地ニ出向建築學上美術上裝飾上ニ肝要ナル部分細大洩サス寫真シ之ヲ齎セリ以テ斯學ノ爲メ大ニ裨補セラレシハ吾人深ク之ヲ德トセリ爾來君ハ其筋ノ許可ヲ得テ義俠的ニ之ヲ出版シ廣ク世ニ益セント企テ今ヤ其第一卷ノ寄贈ニ預リ感謝ニ堪ヘズ然シテ斯學ノ爲メ如彼功勞アル君ニ對シ國家未タ之ヲ認識スル程度ニ達セサルヲ深ク遺憾トスル處ニ有之候先ハ右御禮迄勿々不乙

明治三十九年七月十七日

辰野金吾

小川一眞殿

侍史

奥田法學博士讚辭

東京帝室博物館ノ編纂ニ係ル清國北京皇城寫真帖ハ、明治三十四年ノ北清事變ニ際シ、東京帝國大學員ヲ派シテ紫禁城其他ノ宮殿ヲ踏査セシムルニ當リ、友人小川一眞氏ノ撮影スル所ニシテ、圖凡ソ百七十有二幀、城中ノ大觀要區ヲ賅載シ、大内禁苑、平生觀光ノ客ノ足跡及フコト能ハサルモノヲ拍照シテ、哀然トシテ冊ヲ成セリ、曩者官五百部ヲ限リテ其印行ヲ准シ、附スルニ和漢英文ノ解説各一通ヲ以テス、語簡ニ事詳ニシテ、亦能ク大綱ヲ採撮ス、刷印成ルニ及ヒ、偶々同氏ヨリ一部ノ惠贈ヲ辱クシタルヲ以テ、茲ニ始メテ全冊ヲ瀏覽シ、臥游半日ノ清娛ヲ盡クスコトヲ得タルハ、予ノ深ク感謝ニ禁ヘサル所トス、

抑々北京ハ遼金元三代ノ舊都ナルモ、明時ニ至リテ都城ヲ改建シ、宮殿ヲ増築ス、今ノ清朝ノ紫禁城ハ、專ラ明代ノ制作ヲ繼承シ、其ノ基趾ニ就キ代々修整スル所アリタルモノニシテ、南午門ニ始マリテ、漸次北進シ、神武門ニ至リテ止ム、其ノ規模ノ宏壯ナル、輪奐ノ巨麗ナル、門宇殿陛ノ巍峩タル、藻繪雕鏤ノ精緻ナル、今此ノ圖ニ依リテ一一之ヲ檢スルニ、殆ト身自ラ金碧輝煌ノ間ヲ涉歴スルカ如ク、璀璨トシテ目ヲ奪ヘリ、第十二圖ヨリ第百十五圖ニ至ル、即チ本帖ノ大部分ハ、皆此ノ範圍ニ屬スル細圖ニシテ、俱ニ大内ノ秘寢ニ屬シ、文武顯要ノ位ニ居ルモノニ非サルヨリハ、清國ノ人士ト雖、亦常ニ出入スルコトヲ禁セラルル所タリ、撮影者カ特ニ此ノ不傳ノ秘ヲ發センコトニ留意シ、前後左右、向背陰陽、乃一壇一石ノ末モ、肯テ遺スコトナク、盡ク之ヲ照取シテ、歴歴トシテ觀ルカ如ク、毫髮モ憾ナカラムコトヲ期シタル當時ノ苦心經營、亦實ニ察スルニ餘リアルナリ、

姑ク其ノ宮殿ノ重ナルモノニ就キ、知ル所ヲ舉ケテ、以テ解説ノ未タ及ハサルヲ補ハム乎、太和殿ハ每歲元旦冬至及萬壽<sup>帝誕</sup>ノ三大節ニ於テ、天子百官ノ賀ヲ受ケラルノ所ニシテ、其ノ他國家ノ大慶典、又ハ大朝會燕饗等、亦多ク此ノ殿ニ於テスルヲ例トス、太和門前ノ嘉量、<sup>水</sup>平盞及太和殿前ノ日圭ハ、是レ撮影者カ特ニ其ノ一ヲ擇ミテ以テ之ヲ例示シタルモノニシテ、實ハ各宮殿門樓ノ前ニハ、大抵皆此ノ嘉量ト日圭トヲ裝置セサルモノナシ、蓋此ニ由テ以テ他ヲ概セシノミ、銅獅及銅鶴銅龜ニ至テハ、此ノ門殿ニ屬スル者、制作殊ニ勝ル、是レ多ク他ノ諸宮ニ見ルヘカラサルモノナリ、中和殿ハ天子祭祀ニ當リテ祝版<sup>御告</sup>ヲ視、耕籍ニ當リテ五穀農器ヲ視ルノ所タリ、又歴世ノ帝王、代毎ニ其ノ玉牒<sup>皇統</sup>ヲ改修スルトキハ、必此ノ殿ニ於テ之ヲ進覽ス、保和殿ハ每歲ノ除夕ニ當リ、皇族及外藩諸王<sup>王</sup>ニ筵宴ヲ賜フノ所ニシテ、毎年定期ノ科擧ニ新進士ヲ面試スル、亦此ノ殿ニ於テス、其ノ餘歷朝帝王ノ寶訓實錄等成ルトキハ、纂修官之ヲ此ノ殿ニ進覽ス、乾清宮ハ天子平素之ニ御シ、臣工ヲ召對シ、庶僚ヲ引見ス、即チ所謂常御所ナリ、康熙五十年ニハ王

大臣ヨリ士庶ニ至ル年六十以上ノ者テ此ノ殿ニ召集シ、千叟宴ヲ開カル、此レ實ニ特殊ノ恩典ニシテ、爾來乾隆五十年ニモ亦其ノ例ニ倣ヒ、此ノ典ヲ舉行セラレシコト、史書ニ見エタリ、交泰殿ハ御璽ヲ尙藏スルノ所ニシテ、坤寧宮ハ即チ皇后常御ノ所タリ、坤寧宮ノ北ニ坤寧門アリ、門ヲ出ツレハ御花園ニシテ、直ニ神武門ニ接ス、是ヲ禁城ノ北端トス、養心殿以下ハ東西左右ニ建設セワレタル別殿ニシテ、養心殿ハ即チ天子燕息ノ所、坤宮ハ皇后燕息ノ所ナリ、皇極殿ハ寧壽宮ノ前殿ニシテ、現朝西太后常御ノ所、欽安殿ハ御花園ノ一部ニシテ、北方玄武ノ神ヲ祀ル、千秋亭以下ハ皆花園中ノ名勝タリ、

第百十六圖ヨリ第百三十九圖迄ハ、景山ニ始マリ、西苑太液池勝景ヲ網羅ス、景山ハ又一ニ萬歲山ト稱ス、即チ明代ノ煤山ニシテ、明朝最後ノ天子崇禎帝ハ、實ニ此ノ山上ニ縊死セルナリ、永安寺以下ハ太液池ノ北海ニ始マリ、漸次南進シテ南海ノ瀛臺ニ終ル、即チ所謂西苑ニシテ、並ニ金元時代ニ於ケル宮苑ノ遺跡ナリ、永安寺ハ本ト瓊華島ト稱ス、現時ノ白塔ハ、清初順次ノ朝ニ於テ、刺麻教崇奉ノ爲建築セルモノニシテ、或ハ云フ是レ遼時ニ於ケル皇后ノ洗粧樓ナリト、又或ハ金ノ章宗カ愛妃タリシ李宸妃カ粧臺ノ遺跡ナリトモ傳フ、金熬玉竦橋ハ太液池ヲ東西ニ横絶セルモノニシテ、其ノ西端ニ金熬ノ額ヲ掲ケ、東端ニ玉竦ノ額ヲ掲ク、因テ合セテ橋名トシタルナリ、橋ヲ過キテ南ヲ中海トシ、更ニ進ミテ南海ニ入ル、海中ノ一島、即チ所謂瀛臺是ナリ、滿池ノ芙蓉、夾岸ノ榆柳、人ヲシテ恍トシテ仙境ニ游フノ想アラシム、

第百四十圖ヨリ第百五十圖ニ至ルヲ萬壽山昆明湖ノ勝槩トス、北京城ヲ離ルル三十清里、西山ノ麓ニ沿シ、西太后避暑ノ離宮トシテ特ニ建設セラレタルモノニ屬ス、往時ハ即チ圓明、清漪、靜明、靜宜諸園ノ勝ヲ以テ名高カリシノ地ナリ、第百五十一圖ヨリ第百六十一圖ニ至ルヲ、天壇其他祭祀ノ場トス、其中天壇先農壇ハ、北京外城ノ南部ニ屬シ、永定門内ニ在リ、日壇ハ外城ノ東部ニシテ、朝陽門外ニ在リ、此ノ外北部安定門外ニ在ルヲ地壇トシ、西部阜成門外ニ在ルヲ月壇トス、撮影ノ此ニ及ハサリシハ、想フニ亦此ノ十一圖既ニ祭壇ノ全豹ヲ窺フニ足ルモノアルニ由ルナラフム、第百六十二圖以下結尾ニ到ル、十一幀ハ、本帖ノ閑餘ニシテ、其ノ中刺麻佛殿ノ偉觀、殊ニ注視ニ値スルモノアリ、

以上宮觀樓宇ノ精巧ヲ究極セル、斯道專家ノ研鑽ニ値スヘキモノ、想フニ比比皆然ルモノアラフム、不才殊ニ工技ノ鑑識ニ乏シキヲ以テ、今敢テ蠡測セス、唯々寓目ノ際、聊カ會心セル處一二ヲ摘ミ、書シテ以テ一眞氏ガ瓊瑤ノ贈ニ酬フト云爾、

明治三十九年七月下浣

奥田義人拜識

伊東男爵讚辭

輓近吾邦寫真術ノ進步ハ駭駭トシテ日ニ精巧ヲ加ヘ萬象ヲ攝取シテ拆シテ毫芒ニ入ルコト漸ク將ニ泰西有數專家ノ作ニ逼ラムトスルモノアリ就中小川一眞氏ノ清國北京皇城寫真帖ノ如キハ精ノ又精巧ノ又巧ナルモノニシテ大小洪纖一百七十二册ノ多キニ及ヒ璋奇ヲ網羅シ幽渺ヲ窮極ス歐米ノ名手ニ比シテ決シテ遜色ナキヲ覺フ其ノ最モ人目ヲ驚聳スルモノハ諸殿ノ藻井寶座階陛及基壇甬道ノ撮影ニシテ此等ハ皆明暗度ヲ向背常ナキノ所ニ在ルヲ以テ其ノ照點ヲ定ムルノ至難ナルハ固ヨリ言ヲ待タス然ルニ巧ニ遠近ヲ揣リ暉景ヲ引キ拍合照中分寸ヲ錯ラス遂ニ能ク各々其ノ雕琢鏤繪ノ美ヲシテ了了然微トシテ顯ハレタルハナク神采奕奕トシテ殆ト浮動セルカト疑ハシム氏ノ照技ヤ實ニ神ナリト謂フヘキナリ

燕都ノ宮闕ハ愛親覺羅氏奠鼎ノ後重熙累洽百年ノ太平ヲ致シ乾隆ニ至リテ其ノ極盛ニ達ス故ニ增飾ノ崇麗亦實ニ此ノ代ヲ盛トセルハ乾清宮ノ匾額正大光明ノ四字ノ順治帝ノ御書ニ出ツルヲ除ク外太和殿ノ建極綏猷中和殿ノ允執厥中保和殿ノ皇建有極等盡ク皆乾隆帝ノ御題ナラサルハナキニ視テモ亦思半ニ過クルモノアリ而シテ太和中和保和ノ三殿ハ本ト明時ノ建築ニシテ太和殿ハ明時ニ在リテハ皇極殿又ハ奉天殿ト稱シ中和殿ハ中極殿又ハ華蓋殿保和殿ハ建極殿又ハ謹身殿ト稱シ總シテ之ヲ三大殿ト云フ初建ヨリ以テ今ニ迄フ五百ノ星霜ヲ閱ミシテ儼然トシテ猶存シ加フルニ乾清坤寧諸殿ノ恢構ヲ以テス其ノ規模ノ弘敞ナル凡百ノ朝會燕饗乃チ萬國會同ノ大禮モ亦以テ舉クヘカラサルハナシ豈鉅然タル大觀ニ非スヤ

西苑太液池ノ勝ハ元時宮闕ノ中心點ニシテ永安寺ノ白塔ニ周回セル巖石ノ玲瓏窈窕タルハ實ハ宋ノ徽宗帝カ汴梁(今河南開封府)ノ都ニ於テ天下ノ奇材ヲ集メテ修造シタル艮嶽ノ遺物ニシテ金朝宋ヲ亡ホシテ後之ヲ此ノ處ニ輦致セルモノナリト云フ萬壽山ノ離宮ニ至テハ昆明ノ碧連ニ面シ西山ノ翠微ヲ控ス其ノ四至ノ布置配合ノ變ニ凡常ニ卓越セルニ論ナク石螿ノ長廊舟型ノ水殿一トシテ金輝彩煥ノ工ヲ極メサルハナク此レ即チ今ノ那拉太后カ窮泰極侈ノ制彼ノ紫禁城ノ瑰峨岩崑タルモノト竝ニ建築學上好箇ノ模範タルヲ疑ハス東洋美術思想ノ菁華ヲ發揮シテ復タ遺蘊ヲキニ庶幾シ

予ノ聞ク所ヲ以テスルニ太和門ノ内東西ノ兩廡ハ各々三十二間ノ長ヲ有シ其東廡ノ中央ヲ體仁閣トシ西廡ノ中央ヲ弘義閣トス又保和殿後ノ迤北十餘武ニ

シテ東ニ景運門アリ西ニ隆宗門アリ以テ中央ノ乾清門ト鼎足ス景運門外ヲ東宮トシ其ノ南ヲ奉先殿トス皇極殿寧壽宮ノ如キハ則チ又更ニ東宮ノ東ニ位置セルモノナリ隆宗門外ヲ西宮トシ西花園ニ接シテ中正殿アリ英華殿アリ其餘慈寧宮壽康宮壽安宮等此ノ方面ニ位置ス此等ノ製作料ルニ亦觀ルヘキ者多シ又西苑ノ内太液池ノ東岸南折シテ池ニ臨メル所ニ勤政殿アリ近年光緒帝ノ外國使臣ヲ引見スルハ多ク此ノ殿ニ於テス殿後ヲ德昌門トシ門内ヲ涵元殿トス其ノ東ニ藻韻樓アリ西ニ綺思樓アリ以テ香辰殿ニ對シ直ニ瀛臺ニ接ス而シテ此等ノ宮殿ハ皆本帖ノ未タ及ハサル所想フニ當時兩宮西幸ノ後ト雖モ猶ホ幾多ノ内侍宮嬪等ノ殘留セルアルカ爲ニ未タ外人ノ縱覽ヲ許ササルモノアリシニ由ルカ備ヲ本帖ニ求ムルノ上ニ於テハ聊カ憾ナシトセサルナリ

若シ夫レ各殿樓觀院宇游廊曲檻臺棟窻榻ノ式樣愈々出テテ愈々巧ニ斯道ニ嗜痴ノ癖アル予ノ如キ者ナシテ手卷ヲ釋クニ忍ヒサラシメ從テ平素研覈セル所ニ向テ多大ノ智識ヲ長進スルコトヲ得タルハ是レ皆一眞氏ノ賜ナリト謂ハサルヘカラス洵ニ氏ノ神技ニ非スムハ何ヲ以テカ我カ情ヲ移スコト此ノ如クナルヲ得ムヤ茲ニ氏カ予ノ言ヲ徵セララルルニ際シ即チ之ヲ書シテ以テ謝忱ヲ表ス

明治丙午秋初

晨亭主人漫拈

HARVARD LAND, ARCH. &  
REGIONAL PLANNING LIB.

明治三十四年北清事變ニ際シ、各國聯合軍ノ北京ニ駐屯スルヤ、東京帝國大學ハ工科大学助教授工學博士伊東忠太、大學院學生工學士土屋純一、助手奥山恒五郎及寫真師小川一眞ヲ北京ニ派シ、紫禁城及其他ノ宮殿樓閣布置構造裝飾等ノ狀ヲ查察セシム。當時本館モ亦之ニ贊同シ寫真ノ資若干ヲ補助シ、事終ルノ後寫真種板ハ本館ニ歸ス。撮影スル所渾テ百七拾餘種、城中ノ大觀要區網羅殆ト盡クセリ。蓋亦建築學上得易カラサルノ參考物タリ。今般小川一眞ニ命シテ之ヲ印行セシメ、附スルニ和漢英文解説ヲ以テス。解説ハ伊東忠太ノ原作ニシテ、東京帝國大學工科大学講師文學士富尾木知佳之ヲ英譯シ、早稻田大學講師青柳篤恒之ヲ漢譯セルモノナリ。

明治三十九年五月

東京帝室博物館

此書刊行ニ際シ多大ノ厚意ト便  
宜トヲ與ヘラレタル

子 爵 岡部長職閣下  
男 爵 小村壽太郎閣下  
男 爵 菊池大麓閣下  
帝室博物館  
總長 股野 琢閣下  
理學博士 山川健次郎閣下  
工學博士 辰野金吾閣下  
ノ諸賢ニ對シ茲ニ芳名ヲ列シ謹  
テ感謝ノ意ヲ表ス。

小川一眞識



## 清國北京皇城ノ解説

### (一) 北京城

現今ノ北京城ハ明ノ永樂帝ガ經營セルモノニシテ嘉靖三十二年ニ其南ニ包城ヲ築キタリ即チ彼ヲ内城ト稱シ此ヲ外城ト稱ス

外城ハ延長二十八清里南面二千四百五十四丈四尺七寸東面一千八十五丈一尺西面一千九十三丈二尺ト稱ス門七口南ヲ永定、左安右安ト曰ヒ東ヲ廣渠東便ト曰ヒ西ヲ廣寧西便ト曰フ

内城ハ周圍四十清里東面一千七百八十六丈九尺三寸西面一千五百六十四丈五尺二寸南面二千二百九十五丈九尺三寸北面二千二百三十二丈四尺五寸門九口南ヲ正陽宣武崇文ト曰ヒ東ヲ朝陽東直ト曰ヒ西ヲ阜成西直ト曰ヒ北ヲ安定得勝ト曰フ

皇城ハ内城ノ中央ニ在リ周圍十八清里餘南ノ正門ヲ天安門ト曰ヒ東ヲ東安門ト曰ヒ西ヲ西安門ト曰ヒ北ヲ地安門ト曰フ

紫禁城ハ皇城ノ内ニ在リ東西三百二十九丈九尺五寸南北二百三十六丈二尺ト稱ス正門ヲ午門ト曰ヒ東ニ出ヅルモノヲ東華門ト曰ヒ西ニ出ヅルモノヲ西華門ト曰ヒ北ニ出ヅルモノヲ神武門ト曰フ

### (二) 紫禁城内九重殿門

北京紫禁城ノ正門午門ヨリ坤寧門ニ至ル中央ノ一區ハ城中最モ主要ナル部分ナリ午門ヨリ乾清門ニ至ルマデ南北凡ソ千九百尺東西凡ソ七百尺ノ一區ハ外朝ニ屬シ乾清門ヨリ坤寧門ニ至ルマデ南北凡ソ六百尺東西凡ソ三百五十尺ノ一區ハ内廷ニ屬ス朝廷ノ主要ナル建築ハ午門、太和門、太和殿、中和殿、保和殿、乾清門、乾清宮、交泰殿、坤寧宮及坤寧門ナリ就中太和殿ハ所謂正殿ニシテ中和、保和ノ兩殿ト共ニ所謂三大殿ノ稱アリ

午門ハ其登上東西ノ廊ニ鼓鐘ヲ置ク天子ノ駕出入ノ時ニハ鐘ヲ鳴シ天子太廟ヲ祭ラル、時ニハ鼓ヲ鳴シ百官參朝ノ時ニハ鐘鼓共ニ鳴スト云フ清初ノ建築ナリ

太和門ハ太和殿ニ屬スル門ナリ近年ノ改築ニ係ル太和殿ハ即チ正殿ナリ三大節ニ當リテハ天子此ニ出御シテ朝賀ヲ受ク又出師及ビ位階ヲ授クルノ儀ヲ行フ處トス康熙ノ建築ナリ

中和殿ハ三大節ニ當リテハ太和殿ノ便殿ニ供セラル天子太廟社稷ヲ祭ラル、時ハ此處ニ祝版ヲ祝耕籍ニハ五穀農具ヲ親王親ノ成ヲ告クルニモ亦爰ニ進ムト云フ明末ノ建築ナリ

保和殿ニ於テハ每歲除夜外藩ヲ宴シ又進士ヲ詮考ス明末ノ建築ナリ

乾清門ハ乾清宮ニ屬スル門ナリ嘉慶ノ建築ナリ

乾清宮ハ天子庶僚ヲ引見シ又每歲元旦諸王子ニ宴ヲ賜フ處ナリ嘉慶ノ建築ナリ

交泰殿ニハ玉璽二十五箇ヲ藏ス嘉慶ノ建築ナリ

坤寧宮ハ皇后ニ屬スル正寢ナリ嘉慶ノ建築ナリ

以上諸殿門ノ形狀及大サ左ノ如シ

名稱	桁行	梁行	面積(坪)	形狀
午門 <small>(宮門ノ門)</small>	九楹百八十尺	五楹七十尺五寸	三百七十五坪	重層、四注
太和門	九楹百五十九尺五分	四楹六十七尺	三百坪	重層、入母屋
太和殿	十一楹百九十九尺四寸	五楹百一十七尺七寸	六百十三坪	重層、四注
中和殿	五楹六十九尺一寸五分	五楹六十九尺一寸五分	百三十三坪	單層、方形
保和殿	九楹百五十四尺七寸五分	五楹七十二尺六寸五分	三百八坪	重層、入母屋
乾清宮	五楹九十一尺九寸	三楹四十四尺六寸五分	百四坪	單層、入母屋
乾清宮	九楹百五十八尺八寸	四楹六十七尺九寸	二百八十四坪	重層、四注
交泰殿	三楹五十三尺三寸	三楹五十三尺三寸	七十九坪	單層、方形
坤寧宮	九楹百五十八尺八寸	四楹六十七尺九寸	二百八十四坪	重層、四注
坤寧門	三楹五十八尺	二楹	.....	單層、入母屋

(1)

(三) 西苑

紫禁城西華門ノ西ニ一大池アリ太液池ト名ク池ハ北中南ノ三部ニ分レ池ヲ繞リテ幾多ノ宮殿樓閣アリ  
總稱シテ西苑ト云フ苑中南海ノ瀛臺北海ノ瓊華島ノ如キハ最モ人口ニ増養セル勝區ナリ

(四) 萬壽山

北京城ノ西北四里昆明湖北ノ小丘ニ倚リ無數ノ殿閣臺ヲ連スルモノハ萬壽山ノ離宮ナリ西太后還曆ノ  
祝意ヲ表スル爲メ國帑ヲ傾ケテ新タニ造營セラシタルモノニシテ規模宏大輪奐ノ美ヲ盡セリ

(五) 天壇

天壇ハ永定門内ニ在リテ先農壇ト相對シ周圍九清里十三步即チ天皇親ラ上天ヲ拜セラル、靈場タリ

(六) 先農壇

先農壇ハ天壇ト相對シテ在リ周圍六清里中ニ天伸壇地祇壇先農壇太歲殿等アリ

(七) 日壇

日壇ハ朝陽門外ニ在リ每歲春分ノ日天皇親ラ日出ヲ拜セラル、所ナリ

(八) 雍和宮

雍和宮ハ城ノ東北隅ニ在リ世宗憲皇帝ノ潛邸也登極後命シテ雍和宮ト云フ蒙古ニ於ケル喇嘛宗ノ大本山ナリ

(九) 黃寺

黃寺ハ城北半里ノ所ニ在リ東西二寺ニ分ル東ヲ東黃寺又普靜禪林ト云ヒ西ヲ西黃寺又清淨化成ト云ヒ  
中央ニグライラマノ廟アリ

(十) 文廟

文廟又先師廟ハ雍和宮ノ西ニ在リ孔子ヲ祀ル所ナリ其殿ヲ大成殿ト名ク

寫 眞 解 說

第一圖 太和門(其二)

場ノ前面紆曲セル小河アリ五箇ノ白石橋ヲ架ス内金水橋即之ナリ中央前面ナル重層ノ大厦ハ太和門ナリ白石ノ崇基ノ上ニ建ツ門ノ東ニ照德門アリ西ニ貞度門アリ門ノ左右ニ各閣樓アリ閣樓ノ南ニ東西各廡廊アリ廊ノ中央東西門ヲ開ケリ東ヲ協和ト云ヒ西ヲ無和ト云フ太和門前廣濶ナル庭面ハ悉ク概ヲ以テ之ヲ覆ヒタリ

第二圖 太和殿

場ノ中央三成白石ノ壇上ニ矗立セルモノヲ太和殿トナス壇ノ高サ合セテ三十尺繞ラスニ白石ノ欄ヲ以テセリ殿ノ左右紅牆アリ牆ノ終ル所西ヲ中右門トシ東ヲ中左門トス門ノ左右復タ廊アリ折レテ南ニ走リ西ハ右翼門ニ終リ東ハ左翼門ニ盡ク門ノ南西ヲ弘義閣トシ東ヲ體仁閣トス共ニ重層四注ノ大厦タリ閣ノ南ニ再ヒ廊アリ延テ太和門左右ノ閣樓ニ接ス

第三圖 乾清宮

乾清宮ハ重層四注ノ大厦築ニシテ場ノ中央ニ矗立シ前面ノ甬道ハ延テ乾清門ニ連レリ宮ノ南方ニ東西相對シテ廊アリ廊ノ中央ニ各門アリ東ヲ日精門ト曰ヒ西ヲ月華門ト曰フ

第四圖 朝陽門以北ノ城壁

以南ノ城壁モ亦全ク之ニ均シ北方遙ニ高樓ノ聳ユルヲ見ルハ東直門ナリ

第五圖 朝陽門

内城ノ東門ナリ其制略永定門ニ似タリタ、之ニ比シテ規模ノ大ナルヲ見ル内城周圍ノ九門皆其制ヲ均シクセリ

第六圖 紫禁城全景(永安寺ヨリ望ム)

吾人ハ永安寺ノ塔下ヨリ殆ント北京ノ全市ヲ瞰下スルコトヲ得ヘシ茲ニ東南ヲ望メハ紫禁城ハ一時ノ裡ニ收ムヘク脚下ニ太液池水ノ瀾面ニ紅蓮ヲ泛ヘタルヲ見ルヲ得ヘシ右方一大白石橋ノ虹ノ如キヲ見ルハ金鑿玉煉橋ナリ近ク別ニ一石橋ヲ見ルハ積翠堆雲橋ナリ紫禁城ノ外壁ハ明カニ直線形ヲ殿堂樹林ノ裡ニ印シ西北西南ノ隅樓ハ能ク其際涯ヲ標示セリ特異ノ形象アル午門巍然トシテ他ニ挺テタル太和殿近ク城端ニ聳ユタル神武門ハ直チニ吾人ノ視覺ヲ衝ク其間ノ各殿門仔細ニ觀察スレハ歴々トシテ皆能ク辨スヘキナリ

第七圖 隅樓(東北隅ノモノ)

紫禁城ノ一壁ノ四隅ニ各樓閣アリ其形式ノ珍奇ナル多ク其偉ヲ見ス

第八圖 正陽門内

門内ヲ恭盤街ト稱シ露店街上ニ滿チタリ近ク三關單層ノ門ヲ見ルハ大清門ナリ其後ニ遠ク重層ノ建築ヲ見ルハ天安門ナリ其左右遙ニ重層方形ノ屋根ノ建築ヲ見ルハ紫禁城ノ正門即チ午門ノ左右ノ翼ナリ

第九圖 天安門

天安門ハ皇城ノ正門ニシテ五闕ヲ具フ城壁ノ上ニ九層重層ノ大厦ヲ築ケリ門前ニ小河アリ七箇ノ白大理石ノ橋ヲ架セリ外金水橋ト名ク門前ニ左右相對シテ獅子アリ橋ノ前面ニ左右相對シテ華表アリ

第十圖 天安門前ノ華表正面

白大理石ノ圓キ單柱ニシテ頂ニ蓮坐アリ其上ニ龍ノ坐像ヲ置キタリ柱面ニハ龍ノ半肉彫アリ上部ニハ雲形ノ貫アリ天安門内亦之ト同様ノ華表アリ高サ約三十尺柱徑約四尺

第十一圖 天安門前ノ華表側面

前者ノ側面ナリヨク坐龍ノ姿勢ヲ觀察スヘシ

第十二圖 午門

午門ハ紫禁城ノ正門ナリ四字形ノ壁ヲ築キテ中央ニ三闕ヲ開キ左右ノ翼ノ内面各一闕ヲ開ケリ壁上ニハ中央ニ九層重層ノ大厦高ク聳ニ左右廊アリ廊ノ端ニ重層ノ樓アリ樓ヨリ前ニマタ廊アリ廊ノ終ル所マタマタ樓アリ總ヘテ五鳳樓ト稱ス其面積合セテ約千四百七十五坪アリ門ノ前面東ニ嘉量アリ西ニ日圭アリ壁ハ全面朱樓ハ柱ハ朱柱以上ハ極彩色屋蓋ハ濃黄色石欄ハ純白大理石チリ

第十三圖 午門ノ後面

門内ニ小河アリ五箇ノ大理石橋ヲ架ス所謂内金水橋コナリ河ノ兩岸モマタ白大理石ヲ以テ築キ白石ノ欄ヲ繞ラセリ

第十四圖 太和門(其二)

第一圖ヲ参照スヘシ

第十五圖 太和門前ノ嘉量

白大理石ヲ以テ我國ノ燈籠ノ如キモノヲ作り内ニ量ヲ据タリ

第十六圖 太和門藻井

悉ク色彩ヲ以テ裝飾セラシ其模様ハ龍ト雲トヲ以テ成ル龍ハ井ノ中央圓形ノ裡ニ在リテ金色ヲ呈シ其他ハ悉ク雲ノ縹網彩色ナリ

第十七圖 太和門ノ前陸

太和門前陸三出中央二十九級左右二十八級中央ノ陸ハ之ヲ三分シ其中央ノ部ニハ級ヲ設ケス龍ヲ彫刻セル白石板ヲ斜面ニ從ヒテ敷キ兩側部ノ級ニハ其上面ニ雲獸ノ薄肉彫ヲ施セリ凡ソ城内ノ殿門ニ於ケル正面ノ陸ハ皆コノ手法ヲ用キタリ

第十八圖 太和門基壇石欄ノ擬寶珠(其二)

純白ノ大理石ヲ以テ作り雲ト雲鳥トヲ彫刻セリ

第十九圖 太和門基壇石欄ノ擬寶珠(其二)

純白ノ大理石ヲ以テ作り雲ト龍トヲ彫刻セリ

第二十圖 照德門前面

清朝最近ノ低度ノ建築裝飾法ヲ見ルニ足ル

第二十一圖 照德門内部

清朝最近ノ低度ノ建築裝飾法ヲ見ルニ足ル又構架ノ方法ノ特異ナルヲ見ルベシ

第二十二圖 太和殿前ノ獅子

金銅ノ精巧ナル製作ニシテ美麗ナル白大理石ノ臺上ニ坐セリ

第二十三圖 太和殿前ノ日圭

嘉量ト相對シテ丹墀ノ上ニ在リ一種ノ正午儀ニシテ時ヲ正スノ意ヲ有ス

第二十四圖 太和殿前ノ銅鶴

丹墀ノ上ニ在リテ龜ノ前ニ立テリ青銅ヲ以テ作ラル高ナ九尺許

第二十五圖 太和殿前ノ銅龜

玉墀ノ上ニ在リテ鶴ノ後ニ立テリ青銅ヲ以テ作ラル

第二十六圖 太和殿前階

基壇三成陸三出莊重比ナシ

第二十七圖 太和殿中央ノ階

其制太和門ニ似タリ

第二十八圖 太和殿ノ基壇

三成壇上更ニ此基壇アリ殿ハ其上ニ立テリ

第二十九圖 太和殿後面ノ殿扉

扉ハ所謂棧唐戸ニシテ上半部ハ花狹間ニ入レ下半部ハ羽日板ニシテ之ニ彫刻ヲ施セリ

第三十圖 太和殿前面ノ窓

窓ノ制亦全ク扉ニ均シ

第三十一圖 太和殿内部

周圍ナル建具ノ無キ楹ハ皆軒ヲ以テ充填シ琉璃瓦ヲ以テ腰張リトセリ貫羽目斗拱相重疊シ藻井ニ至ル迄床土凡ソ五十尺アリ

第三十三圖 太和殿内東北隅ノ柱及藻井

第三十一圖參照

第三十三圖 太和殿内寶坐ノ後方ノ藻井

第三十一圖參照

第三十四圖 太和殿内西隅ノ梁

第三十一圖參照

第三十五圖 太和殿寶坐

殿ノ正中ニ在リ其大ナ前後三十一尺一寸左右二十九尺前面階三出中央ノ階廣サ六尺三寸深サ六尺六寸五分左右階廣サ三尺二寸五分深サ五尺九寸後面ノ階廣サ六尺三寸深サ六尺七寸左右兩面ノ階廣サ五尺五分深サ六尺階ノ數總ヘテ六各七級寶坐ノ周圍ニ勾欄アリ前面階ノ間ニ香爐アリ坐上前部ニマタ左右各二箇ノ香爐アリ  
寶坐ノ後端ヨリ前方五尺四寸ニシテ障アリ長サ十七尺二寸深サ二尺厚サ一尺三寸障ノ前ニ別ニ坐アリ前面十尺五寸側面八尺坐ノ上ニ椅子アリ廣サ五尺一寸深サ三尺二寸五分椅子ノ前ニ足臺アリ廣サ二尺三寸五分深サ一尺四寸  
各部皆木製ニシテ金ヲ塗抹セリ寶坐ノ周圍勾欄等皆複鏈ナル彫刻ヲ以テ裝飾セラレ香爐ニハ七寶ヲ鍍メタリ

第三十六圖 太和殿寶坐ノ側面

第三十五圖參照

第三十七圖 太和殿内中央ノ梁及藻井

第三十四圖參照

第三十八圖 太和殿内四天柱

寶坐ヲ繞リテ中央ニ四天柱アリ太サ直徑三尺五寸全部悉ク金ヲ塗り更ニ其上ニ金ヲ以テ龍ヲ畫ケテ凡ソ殿門ノ柱ハ盡ク朱ヲ以テ塗ル金色ナルモノ獨リコノ柱ノミ

第三十九圖 太和殿寶坐ノ藻井

寶坐ノ上即チ殿ノ中央ナル藻井ノ手法ハ絶ト異レリ所謂折上ケニシテ内部ニ多少複雑ナル格組ヲ施シ中央ニ一大球形ヲ垂下シ之ヲ繞テ六箇ノ小球形アリ所謂蒂倒茄於藻井ナルモノ乎

第四十圖 太和門内中央梁

近キテ之ヲ見レハ技工ノ甚タ粗野ナルヲ發見スヘシ  
柱ヲ連結スルニ貫ヲ以テシ其上ニ斗拱ヲ配置シ梁ヲ架シ以テ藻井ヲ支承シ悉ク草雲龍等ノ色彩模様ヲ以テ裝飾セリ

第四十一圖 中和殿ノ藻井

雲龍ノ色彩模様ナリ大梁ノ裝飾法ハ他ノ殿門ニ異ナリ以テ其年代ノ古今ヲ知ルベシ

第四十二圖 中和殿ノ寶坐

廣サ十七尺深サ十八尺後端ヨリ前方二尺ニシテ障ヲ立ツ長サ八尺四寸深サ一尺厚サ八寸障ノ前ニ椅子ヲ置ケリ

第四十三圖 保和殿前面

前面九層重層入母屋ノ形式ナリ

第四十四圖 保和殿後面(乾清門ヨリ望ム)

後面三層左右ハ朱壁ナルコト太和殿ニ均シ

第四十五圖 保和殿ノ側面

妻飾ハ一種ノ奇異ナル手法ヲ用キタリ

第四十六圖 保和殿寶坐

廣サ十八尺二寸深サ十八尺八寸五分前面陸三出中央ノ陸六級廣サ六尺四寸深サ五尺七寸左右ノ陸五級廣サ二尺七寸深サ四尺七寸五分側面陸各一ヶ所各五級廣サ二尺七寸深サ四尺七寸五分座ノ後端ヨリ前方二尺ヲ隔テ、障ヲ立ツ長サ十五尺一寸深サ一尺六寸五分厚サ一尺五寸障前ノ椅子ハ廣サ五尺三寸深サ二尺六寸五分足臺廣サ二尺八寸五分深サ九寸五分  
前面陸ヲ挟ミテ四箇ノ香爐アリ座上ニモ左右各二箇ノ香爐ヲ安ス  
全部木造ニシテ金ヲ塗ル隨所彫刻ヲ施スコト一ニ太和殿ノ寶坐ニ似タリ

第四十七圖 保和殿ノ藻井

雲龍ノ色彩模様ナリ大梁ノ裝飾法中和殿ノモノト同種ニ屬シ他ノ殿門ノモノト異ナレリ

第四十八圖 保和殿中央ノ陸

保和殿ノ基壇及ヒ彼ノ三成壇ノ陸ハ合セテ直立三十餘尺四度傾斜ヲ變シテ直チニ内廷ノ前面ニ降ル極メテ壯觀ナリ

第四十九圖 保和殿後三成壇ノ下成壇ニ於ケル中央ノ陸

陸ノ中央ニ長サ五十五尺五分廣サ十尺一寸五分ノ一枚ノ白大理石ヲ敷キ其表面ニ雲龍ノ高彫ヲ施セリ五十五尺ノ大石ハ城中他ニ其比ヲ見ス

第五十圖 乾清門前ノ陸

陸三出中央十四級左右十一級石欄圍繞ノ狀ヲ見ルヘシ

第五十一圖 乾清門前左右ノ袖牆

乾清門ノ左右ニ斜メニ前方ニ突出セル袖牆アリ軒ヲ以テ築ク其基壇柱貫斗拱椽及ヒ表面ニ施セルから草模様ハ悉ク黃綠ノ琉璃瓦ヲ以テシ壁面ハ朱ヲ以テ之ヲ塗レリ支那特有ノ手法ニシテ極メテ華麗ナリ

第五十二圖 乾清門内ノ梁

裝飾ノ方法ハ大體ニ於テ太和殿等ニ近シト雖モ其梁ノ裝飾ハ一種特異ノ手法ニ成レリ

第五十三圖 乾清門藻井

大體ニ於テ他ノ殿門ニ於ケルモノニ均シ

第五十四圖 乾清宮

九楹三闕左右端一闕重層四注ノ形式ナリ前方白石ノ甬道ヲ見ルヘシ

第五十五圖 乾清宮前面ノ一部

第五十四圖參照

第五十六圖 乾清宮後面ノ一部

前後同形式ナルコトヲ觀察スヘシ

第五十七圖 乾清宮屋蓋ノ一部

兩層ニ於ケル獸形鬼龍子等ヲ見ルベシ

第五十八圖 乾清宮前白石ノ甬道

乾清門後ヨリ乾清宮前丹墀ニ至ルノ間ニ高サ六尺餘ノ甬道ヲ通ス長サ百六十五尺五寸幅三十尺白石ヲ以テ之ヲ作り石欄ヲ具フ

第五十九圖 乾清宮前階(其二)

甬道盡キテ丹墀ニ登ラントスル所ニ階アリ八級中央ノ板石ハ一種特異ノ手法ニ成レリ

第六十圖 乾清宮前階(其二)

第五十九圖參照

第六十一圖 乾清宮前階(其三)

丹墀ノ前面左右ノ階ナリ

第六十二圖 乾清宮前ノ寶鼎

太和殿前ノモノニ似タリ

第六十三圖 乾清宮前庭ノ嘉量

太和殿前ノモノニ似タリ

第六十四圖 乾清宮端ノ楹ノ殿扉(其二)

一闕四扉ノ制各殿皆均シ金扉ト稱スト雖モ悉ク未塗ナリ下部ノ羽目ニハ彫刻模様ヲ施シ上部ニハ花狹間ヲ入レ框ニ辻八双金具ヲ用キタリ各殿ノ扉ノ手法大體ニ於テ相均シ

第六十五圖 乾清宮端ノ楹ノ殿扉(其三)

殿扉ノ一部ヲ示ス



第六十六圖 乾清宮前面ノ廂

建築ノ宏大ナルニ由テ生スル一種ノ崇高ナル美ヲ感得スヘシ

第六十七圖 乾清宮ノ寶坐

大サ方十八尺前面三階中央ノ階ハ廣サ四尺深サ四尺左右ノ階ハ廣サ二尺五寸深サ三尺五寸ナリ左  
右兩面ニハ各一階廣サ二尺五寸深サ三尺五寸總ヘテ五階各三級  
坐ノ後端ヨリ前方一尺七寸ヲ隔テ、障ヲ立ツ廣サ十三尺一寸五分深サ一尺二寸八分厚サ一尺四寸  
五分障前ノ椅子廣サ四尺三寸五分深サ三尺足臺廣サ二尺三寸深サ一尺二寸五分

第六十八圖 乾清宮寶坐ノ一部

第六十七圖參照

第六十九圖 乾清宮内戸上ノ裝置

宮ノ中央ノ室ト左右ノ室トノ間ニ在リ

第七十圖 乾清宮内ノ戸棚

彫刻ノ甚ク濃雜ナルヲ觀察スヘシ

第七十一圖 乾清宮内ノ鏡

凡ソ清國ノ宮室ニハ鏡ヲ置クコト甚ク多シ乾清宮内ニモ亦寶坐ノ傍ニ一大鏡ヲ置ケリ其臺ノ如キ  
ハ清國近代ノ意匠ニ出テ技巧ノ程度ヲ見ルニ足ルモノナリ

第七十二圖 交泰殿側面

方三楹單層ニシテ方形ノ屋ヲ蓋ヒ金圓頂ノ制一ニ中和殿ニ似タリ

第七十三圖 交泰殿殿屏

羽目ニ龍鳳ヲ刻出セリ

第七十四圖 交泰殿藻井

到ル所能鳳ヲ畫ケリ他ノ殿門ト異ル所以ナリ

第七十五圖 交泰殿寶坐

大サ方十六尺五寸ニシテ後部ニ椅子ヲ置ク其廣サ四尺三寸深サ三尺四寸坐上左右ニ各二個ノ香爐  
アリ

第七十六圖 交泰殿寶坐ノ上ニ於ケル藻井(其二)

太和殿以下ノ諸殿ニ於ケルモノニ似タリ亦龍鳳ヲ賞用セリ

第七十七圖 交泰殿寶坐ノ上ニ於ケル藻井(其二)

第七十六圖參照

第七十八圖 交泰殿内漏刻

寶座ノ右方ニ漏刻アリ精緻ナル殿堂形ノ構架ヲ作り數箇ノ水槽ヲ其内ニ配列セリ

第七十九圖 坤寧宮前面

九層重層四注ニシテ其形狀殆ト全ク乾清宮ニ均シ

第八十圖 坤寧宮ノ殿扉

羽目ハ中和殿ノ扉ニ於ケルモノニ似タリ花狹間ノ形他ニ異レリ

第八十一圖 養心殿前拜

我ガ所謂「スガル破風」ヲ用キス切妻ヲ以テ前拜ニ冠セシム蓋シ特性ナリ

第八十二圖 養心殿寶坐

養心殿ノ中央ニ在リ其制交泰殿ニ於ケルモノニ似タリ椅子ノ左右ナルハ翳ナルヘシ坐ノ左右ナルハ書架ニシテ無數ノ書冊ヲ藏セリ養心殿ハ即チ天皇ノ路寢ナリ

第八十三圖 養心殿寶坐ノ藻井

總ヘテ色彩模様アリ井中ニハ双龍ヲ入ル中央ニ珠ヲ懸垂スルノ狀ハ朝廷ノ諸殿ニ同シ

第八十四圖 養心殿内部

蓋シ天皇燕居ノ室ナリ椅子アリ卓アリ什器アリ椅子ノ兩側ニ書架アリ欄間ニ松ノ畫アリ

第八十五圖 養心殿内睡房

殿ノ一隅ヲ睡房トス寢床ヲ設ケ帳ヲ懸ケタリ

第八十六圖 體元殿

ソノ傍軒ヲ深ク出セルハ一奇例ナリ

第八十七圖 翊坤宮内部

翊坤宮ハ養心殿ノ後ニアリマタ皇家ノ居室ナリ室ノ區畫ニハ非常ニ複雑ナル彫刻ヨリ成レル輪廊ヲ用ユ欄間ハ書畫ヲ以テ之ヲ飾リ扁額ヲ懸ケ燈籠ヲ釣リ燈籠ニハ瓔珞ヲ垂ル

第八十八圖 雨華閣前面

雨華閣ハ三層ニシテ形狀甚ク奇異ナリ上層屋蓋ノ四隅ニ龍アリ頂ニ寶瓶アリ内部ニ無數ノ佛具ヲ藏ス

第八十九圖 中正殿内部

中正殿ハ即チ佛堂ニシテ雨華閣ノ後ニ在リ其内部ニハ幽晦ナル佛像ヲ安置シソノ周圍ニハ奇怪ナル幾多ノ佛具ヲ陳列セリ事喇嘛教ノ秘密ニ屬シ容易ニ其意義ヲ知ル可カラズ

第九十圖 佛堂内塔(其二)

佛堂所藏ノ塔數多アリ一モ珍ナラサルナシ

第九十一圖 佛堂内塔(陶器製)(其二)

第九十圖參照

第九十二圖 永康宮ノ妻

中和殿ノ妻ト相似タリ

第九十三圖 武英門軒裏

四層ノ梁ヲ架シ化粧屋根裏トナセル内部ノ構造特殊ナリ

第九十四圖 文淵閣前面

文淵閣ハ外朝ノ東ニアリ四庫全書凡ソ三萬六千冊ヲ藏ス重層上下各六椽屋ハ綠瓦ヲ以テ覆フ

第九十五圖 御箭亭内障

高ク糊粉ヲ盛リ上ケテ龍ヲ畫ケリ運筆極メテ雄爽ナリ

第九十六圖 皇極殿一部

皇極殿ハ寧壽宮内ニ在リ西太皇ノ居室ナリ殿前ニ日圭嘉量アリ殿ハ九椽重層屋四注其裝飾ノ方法ノ如キハ殆ント萬壽山離宮ノ殿門ニ於ケルモノト相符合セリ

第九十七圖 皇極殿西面

第九十六圖參照

第九十八圖 寧壽宮

皇極殿ノ後ニ在リ外柱ノ方形ナル其欄間ニ彫刻ヲ嵌入セル皆奇ナリ

第九十九圖 欽安殿ノ陛

彫刻ノ手法他ノ陛ニ異ナルモノアリ

第一百圖 欽安殿基壇

第九十九圖參照

第一百一圖 欽安殿内部

構造ノ方法稍他ニ異ナリ斜ニ虹梁ヲ架シ桁ヲ其ニ加ヘ横ヲ其上ニ列ス裝飾ノ方法亦稍異ナレリ

第一百二圖 景陽宮藻井

景陽宮ハ東ニ長街ニ在リ藻井ノ裝飾全ク他ニ異リ井中ニハ雲鶴ヲ入レ大梁ハ一種ノ幾何學的模樣ヲ以テ之ヲ裝飾セリ

第五百三圖 噴水器

奇怪ナル意匠ニアラスヤ

第五百四圖 千秋亭 (其二)

欽安殿ノ西方ニ在リ屋蓋ノ形状頗ル複雑ニシテ奇趣ニ富ミタリ清國ノ建築ハ山來屋蓋ノ形式ニ於テ變化ノ妙ヲ極メタリ

第五百五圖 千秋亭 (其一)

第四百四圖參照

第五百六圖 千秋殿内佛器

殆ト塔ノ模型ヲ見ルノ想有リ

第五百七圖 絳雪軒ノ側面

切妻ノ破風ノ下虹梁斗拱大瓶束等ノ手法ヲ見ル頗ル趣味ニ富メルモノアリ

第五百八圖 養性齋一部

重層建築ノ一好標品タルヘキモノナリ

第五百九圖 神武門

紫禁城ノ北門ニシテ三閤アリ壁上ニ五楹重層ノ樓アリ

第六十圖 遵義門

壁ヲ穿テテ一閤ヲ造レルモノナリ

第六十一圖 遵義門内牆

西街ニ在リ大體ノ意匠乾清門左右ノ袖牆ニ均シタ、此ハ壁面朱ヲ塗ラスシテ板ヲ露出セリ

第六十二圖 錫慶門

東街ニ在リ壁ヲ穿テテ三閤ヲ造リ特有ノ手法ヲ以テ門ヲ構成スコノ種ノ門城内ニ甚タ多シ

第六十三圖 承光門

一體一閤ナレトモ最モ完全ナル設備ヲ有セリ

第六十四圖 雨華閣前香爐

城内ニ於ケル香爐ハ皆大體ニ於テ斯ノ如キ形式ヲ備フ臺ハ白石ヨリ成リ爐身ニハ多ク饜饜紋ヲ施シ蓋ハ重層ノ傘形ヲナセリ

第六十五圖 神武門ヨリ景山ヲ望ム

前面近ク見ユルモノハ北上門ナリ遠ク丘上ニ登ユルモノハ景山中峰ノ亭子ナリ

第百十六圖 大高玄殿前ノ樓

大高玄殿ハ景山ノ西ニ在リ前面双對ノ牌樓ト双對ノ閣樓トアリ閣樓ノ形式ハ紫禁城壁四隅ニ於ケル閣樓ト殆ト全ク相均シク鈞條閣橋人巧ヲ極ム明ノ時中官等九梁十八柱ト呼ヘリ

第百十七圖 景山ノ頂ヨリ北方ヲ望ム

景山又萬歲山又煤山ト云フ神武門外ニ在ル人工ノ小丘ニシテ五峰アリ各峰上佛像ヲ安置セル小亭アリ山上ヨリハ殆ント北京全市ヲ瞰ルヲ得ヘシ北方近ク大厦ノ横ハレルハ皇城ノ北門ナル地安門ナリ遠ク一大樓ノ聳ユタルハ鼓樓ナリ鼓樓ノ後僅カニ屋脊ノ見ユルハ鐘樓ナリ

第百十八圖 永安寺塔ノ前景

永安寺ハ太液北海ノ瓊華島中ニ在リ前面積翠堆雲橋ヲ以テ島ニ通ス橋ノ終ル處ニ牌樓アリ丘上高ク塔ノ聳ユルヲ望ムヘシ

第百十九圖 永安寺塔北面

永安寺ノ北面ハ直チニ太液北海ニ臨ミ一帶ノ廊廊長蛇ノ如ク之ヲ繞レリ

第百二十圖 永安寺塔

所謂西藏塔ニシテ下部ニ高ク正方形ノ壇ヲ築キ其上ニ圓形ノ階ヲ築クコト三級其上ニ多少球ノ意味アル一大塊ヲ築キ其上ニ相輪ヲ建ツ輪ノ上ニ蓋アリ其上ニ日月ノ形象ヲ載セタリ全部悉ク瓶ヲ以テ成ル

第百二十一圖 永安寺塔前ノ堂

塔ノ南面ニ一小堂アリ高キ壇上ニ立チ悉ク色彩琉璃瓦ヨリ成ル下層ハ方形上層ハ圓形屋ハ淺金圓頂ヲ冠ス形式頗ル奇抜ナルモノアリ

第百二十二圖 永安寺塔前堂内神像

コレ蓋シ喇嘛教ニ於テ最モ尊奉セラル、神像ナリ牛頭人身ニシテ無數ノ手足ヲ有シ人頭ヲ聯ネテ之ヲ頭ニ懸ケ身ニ蛇ヲ纏ヒ足ニ人畜ヲ踏ミ勃起セル生殖機ヲ露出セリ

第百二十三圖 金鰲玉竦橋

金鰲玉竦橋ハ太液北中ノ兩海ヲ分ツ白石ヲ以テ築キ白石ノ欄ヲ備ヘ其長サ七十餘間アリ

第百二十四圖 萬佛樓附屬門

コレ牌樓ノ體ヲ充墳シテ穹窿狀ノ門ヲ穿テルノ意味アルモノナリ北京城内ニコノ種ノ門多シ

第百二十五圖 萬佛樓前面

萬佛樓ハ五龍亭ノ西北ニ在リ危然タル三層樓ニシテ壁上ニ無數ノ佛像ヲ安置ス堂ノ宏大ナルコト斯ノ如クナルニ然モ此地ニ在リテハ毫モ其大ナルノ故ヲ以テハ人ノ注意ヲ惹クニ足ラサルナリ

第二百五十六圖 小西天ノ佛殿

小西天ハ五龍亭ノ東北ニ在リ其佛殿ハ重層ニシテ瓦ヲ以テ築キ外部ハ悉ク色彩琉璃瓦ヲ以テ之ヲ覆ヘリ斯ノ如キ尨大ナル建築ノ全部ヲ琉璃瓦ヲ以テ覆フノ例ハ蓋シ甚タ多カラス

第二百五十七圖 小西天佛殿ノ一部

第二百五十六圖參照

第二百五十八圖 紫光閣

太液中海ノ西岸ニ在リ閣ハ明ノ平臺タリ清朝ニ至リ改メ建テ、閣トナシ閣ノ前庭ニ於テ騎射ヲ檢閲シ進士ヲ試ム乾隆二十六年以後ハ外藩ノ饗宴モマタ此ニ於テセリ

第二百五十九圖 瀛臺内翔鸞閣(其二)

瀛臺ハ廣義ニ於テ太液南海中ノ一島ヲ總稱ス此建築ハ即チ其第一閣ナリ

第二百三十圖 瀛臺内翔鸞閣(其一)

第二百五十九圖參照

第二百三十一圖 瀛臺内翔鸞閣及瑞曜樓ノ一部

第二百五十九圖及第二百三十圖參照

第二百三十二圖 瀛臺内春明樓

瀛臺ノ東南ニ在リ

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細流床ヲ啣テ流ル周圍ノ風光愛スヘシ

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窓ノ形状一ニ皆異レリ意匠甚タ横暴

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白石ヲ以テ作ラル太液中海ヨリ南海ニ通スル細流ノ上ニ架セリ橋ハ紆餘屈曲欄柱ノ上ナル獅子ノ彫刻特ニ意匠ノ優レルモノアリ

第二百五十六圖 瀛臺ニ屬スル太液池南海中ノ亭

屋蓋ノ奇ナルハ、プランノ奇ナルヨリモ奇ナリ

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太液南海ノ東岸ニ在ル三層樓ナリ

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重層圓形ノ堂形狀秀美ナリ

第百三十九圖

萬善殿後ノ堂内ニ於ケル七重塔

コレノ模型ニ過キスト雖モ形式手法共ニ大ニ觀ルニ足ル

第百四十圖

萬壽山ノ廊

萬壽山下ノ廊ハ長キコト數百間マタ一奇觀ナリ

第百四十一圖

萬壽山ノ牌樓

牌樓ハ萬壽山ノ正面ニ立チ昆明湖ニ臨ム蓋シ近代ニ於ケル牌樓建築中最モ顯著ナルモノ、一ナル  
ヘシ

第百四十二圖

萬壽山前面

萬壽山ハ南昆明湖ニ面シ其第一着ナル排雲門ヨリ地勢漸ク高ク終ニ丘上ニ峙立セル四層ノ佛香閣  
ニ至ルマテ數多ノ殿門層々相重レリ其左右ニモマタ無數ノ殿堂アリ

第百四十三圖

萬壽山排雲殿ト佛香閣

近キ大厦ハ排雲殿ナリ遠キ高樓ハ佛香閣ナリ

第百四十四圖

萬壽山佛香閣ノ後面

萬壽山殿門樓閣中最モ壯觀ヲ呈スルモノハ佛香閣ナリ直立殆ント百尺ノ石壁ヲ築キ更ニ其上ニ四  
層八角ノ高閣ヲ建ツ技工シカラスト雖モ意匠ノ壯大ナルヲ觀ルニ足ル

第百四十五圖

萬壽山佛香閣後ノ佛堂(衆香界)

外部ハ悉ク色彩琉璃瓦ヲ以テ覆ヒ内部ハ即チ航ヲ以テ之ヲ築キ佛像ヲ安置ス屋背ニ三基ノ寶瓶ヲ  
嵌シ複雑ナル裝飾ヲ施セリ

第百四十六圖

萬壽山殿門配置ノ景

是レ佛香閣上ヨリ瞰取スル所ナリ遠クハ牌樓ヨリ近クハ閣ノ直下ニ至ルマテ殿門ノ配置歴々トシ  
テ辨スヘシ

第百四十七圖

萬壽山後ノ塔(其二)

萬壽山ノ後面ニ一小塔アリ三重トモ見ルヘク又七重トモ數フヘシ全部色彩琉璃瓦ヲ以テ覆ハレ頗  
ル美麗ナリ

第百四十八圖

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萬壽山後ニ數多ノ塔アリ形狀一々均シカラスコレ即チ其一ナリ

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佛香閣ノ東ニ在リ碑ハ白石ヲ以テ作ラル周圍ノ建築ハ配置齊整意匠マタ奇抜ナルモノアリ

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門ノ形式ハ頗ル異様ナリコレ華表二箇ヲ駢列シ梁ヲ以テ之ヲ貫ケルノ狀ナリ

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内部ハ穹窿狀ノ藻井ニシテ其高サ凡ソ七八丈四天柱ノ直徑ハ實ニ四尺ニ滿ッ裝飾ハ萬壽山ニ於ケルカ如ク極メテ近代ノ様式ニ成レリ

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HARVARD LAND, ARCH. &  
REGIONAL PLANNING LIB.



明治三十九年五月二十五日印刷  
明治三十九年六月一日發行

編纂者 東京帝室博物館

印刷者兼

小川一眞

東京市麻布區麻布宮村町七十一番地

寫真版

小川寫真製版所

東京市京橋區日吉町十三四番地

活版

株式會社 東京築地活版造製所

東京市京橋區築地二丁目十七番地

著者權所有

發行所

小川一眞出版部

東京市京橋區日吉町十三四番地

HARVARD LAND, ARCH. &  
REGIONAL PLANNING LIB.



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第 參 拾 貳 圖	太和殿内東北隅ノ柱及藻井	第 七 拾 五 圖	交泰殿寶坐
第 參 拾 參 圖	太和殿内寶坐ノ後方ノ藻井	第 七 拾 六 圖	交泰殿寶坐上ニ於ケル藻井 (其一)
第 參 拾 四 圖	太和殿内西隅ノ梁	第 七 拾 七 圖	交泰殿寶坐上ニ於ケル藻井 (其二)
第 參 拾 五 圖	太和殿寶坐	第 七 拾 八 圖	交泰殿内漏刻
第 參 拾 六 圖	太和殿寶坐ノ側面	第 七 拾 九 圖	坤寧宮前面
第 參 拾 七 圖	太和殿内中央ノ梁及藻井	第 八 拾 圖	坤寧宮ノ殿扉
第 參 拾 八 圖	太和殿内四天柱	第 八 拾 壹 圖	養心殿前拜
第 參 拾 九 圖	太和殿寶坐ノ藻井	第 八 拾 貳 圖	養心殿寶坐
第 四 拾 圖	太和門内中央ノ梁	第 八 拾 參 圖	養心殿寶坐上ノ藻井
第 四 拾 壹 圖	中和殿ノ藻井	第 八 拾 四 圖	養心殿内部
第 四 拾 貳 圖	中和殿ノ寶坐	第 八 拾 五 圖	養心殿内睡房
第 四 拾 參 圖	保和殿ノ前面		

第八拾六圓 體元殿  
 第八拾七圓 靖坤宮內部  
 第八拾八圓 雨華閣前面  
 第八拾九圓 中正殿內部  
 第九拾圓 佛堂內塔  
 第九拾壹圓 佛堂內塔附器製  
 第九拾貳圓 永康宮ノ妻  
 第九拾參圓 武英門軒裏  
 第九拾四圓 文測閣前面  
 第九拾五圓 御箭亭內障  
 第九拾六圓 皇極殿一部  
 第九拾七圓 皇極殿西面  
 第九拾八圓 寧壽宮  
 第九拾九圓 欽安殿ノ階  
 第壹百圓 欽安殿基壇  
 第壹百壹圓 欽安殿內部  
 第壹百貳圓 景陽宮藻井  
 第壹百參圓 噴水器  
 第壹百四圓 千秋亭 (其一)  
 第壹百五圓 千秋亭 (其二)  
 第壹百六圓 千秋殿內佛器  
 第壹百七圓 絳雪軒ノ側面  
 第壹百八圓 養性齋一部  
 第壹百九圓 神武門  
 第壹百拾圓 遊義門  
 第壹百拾壹圓 遊義門內精  
 第壹百拾貳圓 錫慶門  
 第壹百拾參圓 承光門  
 第壹百拾四圓 雨華閣前香爐  
 第壹百拾五圓 神武門ヨリ景山ヲ望ム  
 第壹百拾六圓 大高玄殿前ノ樓  
 第壹百拾七圓 景山ノ頂ヨリ北方ヲ望ム  
 第壹百拾八圓 永安寺塔ノ前景  
 第壹百拾九圓 永安寺塔北面  
 第壹百貳拾圓 永安寺塔  
 第壹百貳拾壹圓 永安寺塔前ノ堂  
 第壹百貳拾貳圓 永安寺塔前堂內神像  
 第壹百貳拾參圓 金齋玉煉橋  
 第壹百貳拾四圓 萬佛樓附屬門  
 第壹百貳拾五圓 萬佛樓前面  
 第壹百貳拾六圓 小西天ノ佛殿  
 第壹百貳拾七圓 小西天佛殿ノ一部  
 第壹百貳拾八圓 紫光閣  
 第壹百貳拾九圓 瀛臺內翔鸞閣 (其二)

第壹百參拾圓 瀛臺內翔鸞閣 (其三)  
 第壹百參拾壹圓 瀛臺內翔鸞閣及瑞曜樓ノ一部  
 第壹百參拾貳圓 瀛臺內春明樓  
 第壹百參拾參圓 瀛臺內庭園ノ小亭  
 第壹百參拾四圓 瀛臺附近ノ障壁  
 第壹百參拾五圓 瀛臺ノ石橋  
 第壹百參拾六圓 瀛臺ニ屬スル太液池南海中ノ亭  
 第壹百參拾七圓 雲繪樓  
 第壹百參拾八圓 萬善殿後ノ堂  
 第壹百參拾九圓 萬善殿後ノ堂內ニ於ケル七重塔  
 第壹百四拾圓 萬壽山ノ廊  
 第壹百四拾壹圓 萬壽山ノ牌樓  
 第壹百四拾貳圓 萬壽山前面  
 第壹百四拾參圓 萬壽山排雲殿ト佛香閣  
 第壹百四拾四圓 萬壽山佛香閣ノ後面  
 第壹百四拾五圓 萬壽山佛香閣後ノ佛堂 (樂香界)  
 第壹百四拾六圓 萬壽山殿門配置ノ景  
 第壹百四拾七圓 萬壽山後ノ塔 (其一)  
 第壹百四拾八圓 萬壽山後ノ塔 (其二)  
 第壹百四拾九圓 萬壽山昆明湖ノ碑  
 第壹百五十圓 昆明湖大理石ノ船型  
 第壹百五拾壹圓 天壇內皇穹宇  
 第壹百五拾貳圓 天壇內皇穹宇ノ內部  
 第壹百五拾參圓 天壇內圓丘及其門  
 第壹百五拾四圓 天壇內祈年殿  
 第壹百五拾五圓 天壇內祈年殿內部  
 第壹百五拾六圓 先農壇內ノ門  
 第壹百五拾七圓 先農壇內慶成宮  
 第壹百五拾八圓 先農壇內祈禱殿ノ石壇  
 第壹百五拾九圓 先農壇內太歲殿ノ一部  
 第壹百六十圓 日壇內具服殿內部  
 第壹百六拾壹圓 雍和宮法輪殿內部  
 第壹百六拾貳圓 雍和宮法輪殿內五具足  
 第壹百六拾參圓 雍和宮內萬佛樓  
 第壹百六拾四圓 東黃寺本堂內部 (其一)  
 第壹百六拾五圓 東黃寺本堂內部 (其二)  
 第壹百六拾六圓 西黃寺塔前ノ牌樓  
 第壹百六拾七圓 西黃寺塔  
 第壹百六拾八圓 日本駐屯軍司令部大行李宿舍  
 第壹百六拾九圓 門  
 第壹百七十圓 日本駐屯軍司令部ノ門  
 第壹百七拾壹圓 東四牌樓ノ商家 (其一)  
 第壹百七拾貳圓 東四牌樓ノ商家 (其二)



明治三十四年庚子之變各國聯軍駐紮北京東京帝國大學奏調工科大学助教授工學博士伊東忠太大学院學生工學士土屋純一助手奧山恒五郎及照相師小川一真派往北京考查紫禁城以及其他宮殿樓閣布置構造裝修一切本館亦同贊襄此舉供給照像材料若干種事後將該照像底板仍歸本館保藏所照共計一百七十餘種凡櫛城內大觀要區搜羅宏富無美不臻真是後代備查工程學上所罕觀之資料也今茲着小川一真刊行增以中東英三國文字解說此解說係伊東忠太秉筆英譯係東京帝國大學工科大学講師文學士富尾木知佳漢譯早稻田大學講師青

柳篤恒秉筆

明治三十九年五月東京帝室博物館

此刊行之時辱蒙左闈  
諸位大人格外垂青照拂方成此舉  
茲將芳名開列於左藉鳴銘謝之忱

子 爵 岡部長 職閣下  
男 爵 小村壽太郎閣下  
男 爵 菊池大麓閣下  
帝室博物館  
總長 股野 琢閣下  
理學博士 山川健次郎閣下  
工學博士 辰野金吾閣下  
小川一真識

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## 清國北京皇城述解

### (一) 北京城

現今北京城是係明永樂帝經營，嘉靖三十二年南築包城稱爲外城，北城稱之內城，外城延長二十八清里，南面二千四百五十四丈四尺七寸，東面一千零八十五丈一尺，西面一千零九十三丈二尺，有七門，南爲永定，左安，右安三門，東爲廣梁，東便兩門，西爲廣寧，西便兩門。

內城周圍四十清里，東面一千七百八十六丈九尺三寸，西面一千五百六十四丈五尺二寸，南面二千二百九十五丈九尺三寸，北面二千二百三十二丈四尺五寸，設有九門，南爲正陽宣武，崇文三門，正陽門東爲朝陽，東直兩門，西爲阜城，西直兩門，北爲安定，得勝兩門。

皇城在內城之中央，周圍十八清里多，在南正門爲之天安門，東爲東安門，西爲西安門，北爲地安門。

紫禁城在皇城之內，東西相隔三百零二丈九尺五寸，南北相隔二百三十六丈二尺，正門爲之午門，通東者爲之東華門，通西者爲之西華門，通北者爲之神武門。

### (二) 紫禁城內九重殿門

北京紫禁城正門卽午門，以至坤寧門中央之一區，爲之城內最大要區，午門至乾清門南北約一千九百尺，東西約七百尺一區，是屬外朝者也，乾清門至坤寧門南北約六百尺，東西約三百五十尺一區，是屬內廷者也，朝廷有名工程，爲午門，太和門，太和殿，中和殿，保和殿，乾清門，乾清宮，交泰殿，坤寧宮，以及坤寧門是也，就中太和殿謂之正殿，與中和，保和兩殿，共有三大殿之名。

午門牆上東西遊廊，設置鼓鐘車駕出入，向例打鐘，皇上祭祀太廟，例定打鼓，百官上朝，例將鐘鼓齋打，此工程係清初經營。

太和門是屬太和殿，翻蓋不多年矣，太和殿卽是正殿，每逢三大節，皇上御殿受賀，出師以及補授官銜之儀，均皆於茲，此工程係康熙年間經營。

中和殿，每逢三大節，充爲太和殿便殿，皇上祭祀太廟社稷之時，視視版於此，耕藉視五穀農具於此，玉牒告成，亦進於此，此工程係明末經營。

保和殿，每年除夜，賜宴外藩於此，舉行殿試，考驗進士亦同於此，此工程係明末經營，乾清門是屬乾清宮，係嘉慶年間經營，乾清宮，皇上引見臣工於茲，每逢元旦，賜宴王爺於茲，此工程係嘉慶年間經營。

交泰殿藏玉璽二十五顆於此，是係嘉慶年間經營，坤寧宮爲皇后正寢，係嘉慶年間經營，以上所開各殿門形象以及大小開列於左。

名稱	桁行	梁行	面積(坪數)	形象
午門 (中門)	九楹一百八十尺	五楹七十五尺	三百七十五坪	重層四注
太和門	九楹一百五十九尺五分	四楹六十七尺	三百坪	重層入母屋
太和殿	十一楹一百九十九尺四寸	五楹一百一十七尺七寸	六百三十三坪	重層四注
中和殿	五楹六十九尺一寸五分	五楹六十九尺一寸五分	一百三十三坪	單層方形
保和殿	九楹五十四尺七寸五分	五楹七十一尺六寸五分	三百零八坪	重層入母屋
乾清門	五楹九十一尺九寸	三楹四十四尺六寸五分	一百零四坪	單層入母屋
乾清宮	九楹一百五十八尺八寸	四楹六十七尺九寸	二百八十四坪	重層四注
交泰殿	三楹五十三尺三寸	三楹五十三尺三寸	七十九坪	單層方形
坤寧宮	九楹一百五十八尺八寸	四楹六十七尺九寸	二百八十四坪	重層四注
坤寧門	三楹五十一尺	二楹	.....	單層入母屋

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(三) 西苑

紫禁城西華門西，有一大池名稱太液池，分為北中南三區，許多宮殿樓閣繞池而蓋，總名稱爲西苑，南海瀛臺，北海瓊華島均在苑內，共最膾炙人口之勝景矣。

(四) 萬壽山

京城西北四里，有昆明湖，湖北有一小丘，無數殿閣靠丘而連，蓋者是爲萬壽山，離宮矣，係爲恭賀慈禧皇太后萬壽，傾盡國帑而新營者，規模之大，輪奐之美，壓倒人目矣。

(五) 天壇

天壇與先農壇對面，同在永定門內，周圍九清里一十三步，是皇上躬拜上天之靈場也。

(六) 先農壇

先農壇與天壇對面，周圍六清里，天神壇，地祇壇，先農壇，太歲殿均在此內。

(七) 日壇

日壇在朝陽門外，是每年春分之季，皇上親拜日出之處。

(八) 雍和宮

雍和宮在京城東北隅，木係雍正皇帝潛邸，登位之後，賜名雍和宮，現爲蒙古喇嘛大木山。

(九) 黃寺

黃寺在城北半里之地，分有東西二廟，東爲東黃寺，又名普靜禪林，西爲西黃寺，又名清淨化成，中央有達賴喇嘛廟。

(十) 文廟

文廟又名先師廟，在雍和宮西，祭祀孔子，其殿名大成殿。

## 照 像 解 說

### 第一圖 太和門

前面有條小河其狀紆曲灣折修五道白石橋內金水橋是也中央前面重層大廈爲太和門立在白石崇基之上門東有照德門門西有貞度門門之左右兩邊各有閣樓閣樓之南有東西兩道廡廊廊之中央設東西兩門東爲協和西爲熙和太和門前院子寬濶舖以甗矣

### 第二圖 太和殿

中央三成白石壇上巍然屹立者爲之太和殿壇計有三十尺高將白石欄杆繞之殿之左右有道紅牆牆盡處有兩門西爲中右門東爲中左門門之左右設有遊廊拐灣南走西至右翼門止東至左翼門止門之南西有弘義閣東有體仁閣均皆重層四注大廈閣南又有遊廊接至太和門左右閣樓而止

### 第三圖 乾清宮

乾清宮是重層四注大工程也矗立中央前面甬路接至乾清門始止宮南有廊東西相對廊之中央各有門口東爲日精門西爲月華門

### 第四圖 朝陽門以北城牆

朝陽門以南所有城牆亦皆相同北方遠望高樓聳立東直門是也

### 第五圖 朝陽門

朝陽門是內城東門也其狀略同永定門而其規模更大內城周圍所設九門皆同其狀

### 第六圖 紫禁城全景(從永安寺望之)

人在永安寺寶塔之下可以瞰視北京城裏全景如望東南可以收紫禁城於雙眸之中脚下俯瞰太液池水紅蓮滿面右方又視一大白石橋其狀如虹金鰲玉蝀橋是也不遠又視一道石橋積翠堆雲橋是也望見紫禁城外牆縫於殿堂樹林之中而走其狀似長蛇而西北西南隅樓屹立處卽知外牆盡此午門形象特別異彩太和殿巍然拔群神武門近聳城首其他點點各殿門等觀此圖者歷然在指顧之間耳

### 第七圖 隅樓(在東北隅者是)

紫禁城牆四隅各有樓閣其狀珍奇稀罕不多見其比耳

第八圖 正陽門內

門內稱柁盤街，滿街擺攤子者多，近視一門，三闕單層，大清門是也，後面遠望重層一門，天安門是也，左右兩邊遠觀重層方形房頂，紫禁城正門，即午門，左右翼是也。

第九圖 天安門

天安門是皇城正門，具有五闕，城牆上築有九楹重層大廈，門前有道小河，修有七道白大理石橋，名曰外金水橋，門前有二獅子像，左右相對，橋前有華表，亦是左右相對而立。

第十圖 天安門前華表正面

白大理石圓形單柱，頂有蓮座，其上安置黃龍坐像，柱面刻有黃龍，上邊之梁，其狀似雲彩，天安門內亦有一華表，其形與此相等，約三十尺高，柱徑約有四尺。

第十一圖 天安門前華表傍面

前圖係華表正面，此圖係其傍面，可以細觀坐龍形像也。

第十二圖 午門

午門是紫禁城正門也，砌牆其狀為凹字形，中央開三闕，左右兩翼裏面各開一闕，牆上中央有九楹重層大廈，聳立，有左右遊廊，廊端有重層樓，樓前又有遊廊，廊之盡處又有樓，總名曰五鳳樓，其面積共計約一千四百七十五坪。

門之前面東有嘉量，西有日圭，牆全體用硃樓柱，亦用硃柱，以上色彩陸離，屋蓋濃黃色，石欄用純白大理石築之。

第十三圖 午門後面

門內有條小河，架五道大理石橋，世稱內金水橋是也，河之兩岸亦鋪以白大理石，白石欄杆繞之而立。

第十四圖 太和門

備覽第一圖可也。

第十五圖 太和門前嘉量

用白大理石造之，其狀彷彿東洋燈籠，內安置量。

第十六圖 太和門藻井

全體盡是色彩飾之，其狀為雲興龍躍之形，井之中央有圈，圈內畫龍，其色黃金，圈外均皆雲興之狀，色彩縹緗。

第十七圖 太和門前階

太和門前階三道中央一道二十九級左右兩道二十八級中央一階又分三道中央不另設級舖以白石板其上刻龍左右兩道均設有級其上刻有靈獸不甚深厚凡在城內殿門正面之階皆此類也

第十八圖 太和門基壇石欄上擬寶珠(其二)

用純白大理石造之刻有雲彩及靈鳥

第十九圖 太和門基壇石欄上擬寶珠(其一)

用純白大理石造之刻有雲彩與黃龍

第二十圖 照德門前面

清朝最近時代程度甚低工程裝修法可以因此圖而觀也

第二十一圖 照德門裏面

清國最近時代程度甚低工程裝修法可以因此圖而觀而且可察構架方法與舊日相異之處也

第二十二圖 太和殿前獅子

用金銅鑄之其工精巧華麗按置於白大理石臺上

第二十三圖 太和殿前日圭

與嘉量對面安置於丹墀之上一種正午儀意在正時

第二十四圖 太和殿前銅鶴

在丹墀上站在龜前用青銅鑄之九尺上下高

第二十五圖 太和殿前銅龜

在玉墀上匍匐在仙鶴之後用青銅鑄之

第二十六圖 太和殿前階

基壇三成階三道莊重無比

第二十七圖 太和殿中央一階

其狀彷彿太和門

第二十八圖 太和殿基壇

三成壇上有此基壇殿又在其上

第二十九圖 太和殿後面殿扉

扉卽是世所謂棧唐戶,上一半爲花狹門,下一半用木板,彫刻數之

第三十圖 太和殿前面廳戶

廳戶之制亦皆同扉

第三十一圖 太和殿裏面

周圍之楹,無設福扇等項,均皆用輓,底下用琉璃瓦掩之,貫木板,斗拱,互相重疊,至藻井始止,其間床上約五十尺

第三十二圖 太和殿內東北隅柱及藻井

備覽第三十一圖可也

第三十三圖 太和殿內寶座後方藻井

備覽第三十一圖可也

第三十四圖 太和殿內西隅梁

備覽第三十一圖可也

第三十五圖 太和殿寶座

寶座在殿之正中,其大前後三十一尺一寸,左右二十九尺,前面階三道,中央一階,六尺三寸寬,六尺六寸五分深,左右兩階,三尺二寸五分寬,五尺九寸深,後面一階,六尺三寸寬,六尺七寸深,左右兩旁階,五尺五分寬,六尺深,階共六道,各有七級寶座周圍有勾欄,前面階間安置香爐,座上前邊亦有二座香爐,左右相面  
距寶座後面五尺四寸有障,一十七尺二寸長,二尺深,一尺三寸厚,障前另有一座,前面一十尺五寸,旁面八尺,座上有椅子,五尺一寸寬,三尺二寸五分深,椅子之前安置脚踏臺,二尺三寸五分寬,一尺四寸深,各部均皆用木料造之,塗以金粉,寶座周圍勾欄障等項均皆彫刻繁雜精密,香爐鏤之以七寶材

第三十六圖 太和殿寶座旁面

備覽第三十五圖可也



第三十七圖 太和殿內中央梁及藻井  
備覽第三十四圖可也

第三十八圖 太和殿內四天柱  
繞圍寶座中央有四天柱其大直徑三尺五寸全體塗以金粉金粉上用金畫龍凡所有殿門之柱用硃塗之用金粉塗者惟有此柱耳

第三十九圖 太和殿寶座藻井  
寶座之上即殿之中央所在藻井蓋法與他相異此藻井蓋法數層重疊裏有繁縷木框中央垂下一大球形另有六小球形繞之而垂所謂蒂倒茄於藻井者非耶

第四十圖 太和門內中央梁  
近視此梁工程甚粗不可觀焉  
用橫木連貫各柱其上安置斗拱架設梁木方以維持藻井均敷以色彩花樣其狀有波紋者有雲龍者不一而足

第四十一圖 中和殿藻井  
有色彩花樣其狀似乎雲龍大梁裝修法與他殿門相異可以知年代之遷就也

第四十二圖 中和殿寶座  
有一十七尺寬二十八尺深距座後而二尺有障八尺四寸長一尺深八寸厚障前安置椅子

第四十三圖 保和殿前面  
其形象前面九楹重層入母屋

第四十四圖 保和殿後面(從乾清門望之)  
後面三闕左右硃牆與太和殿相等

第四十五圖 保和殿旁面  
裝修珍奇世罕見之

第四十六圖 保和殿寶座  
寶座有一十八尺二寸寬二十八尺八寸五分深前面階有三道中央一階共有六級

有六尺四寸寬、五尺七寸深、左右兩階、計有五級、有二尺七寸寬、四尺七寸五分深、旁面一階、各有五級、有二尺七寸寬、四尺七寸五分深、距座後面二尺有障、有一十五尺一寸長、一尺六寸五分深、一尺五寸厚、障前椅子有五尺三寸寬、二尺六寸五分深、另有脚踏臺、有二尺八寸五分寬、九寸五分深、座前階之左右有四個香爐、座上左右各置兩個香爐、全然木造塗金、隨處彫刻酷似乎太和殿寶座

第四十七圖

保和殿藻井

有色彩花樣、其狀似乎雲龍、大梁裝修法、與中和殿藻井同類、與他殿門藻井相異

第四十八圖

保和殿中央之階

保和殿基壇及三成壇之階、計有直立三十多尺、上下四邊、逕入內廷前面、壯觀絕倫

第四十九圖

保和殿後三成壇中下成壇中央之階

階之中央鋪以一大大理石、其長五十五尺零五分、其寬一十尺一寸五分、其面刻有雲龍刀痕最深、如五十五尺大石、京城裏絕不見其比矣

第五十圖

乾清門前之階

階有三道、中央一十四級、左右一十一級、以石欄繞之

第五十一圖

乾清門前左右籬笆

乾清門左右、有一道斜著突出前方籬笆、以板築之、其基壇柱、橫梁、斗拱、椽及其表面所在紋形花樣、均皆用黃綠琉璃瓦、牆面用硃塗之、即是中國特有工程法、華麗無比

第五十二圖

乾清門內梁

裝修方法大約與太和殿等相似、惟至於梁之裝修、其工程法特異於他

第五十三圖

乾清門藻井

大約與他殿門藻井相等

第五十四圖

乾清宮

九楹三闕、左右端一闕、重層四注之形象、前面有白石甬路

第五十五圖

乾清宮前面一部

備覽第五十四圖可也

第五十六圖 乾清宮後面一部  
前後兩面一其形象

第五十七圖 乾清宮屋蓋一部  
兩層獸形鬼龍子等可以指顧焉

第五十八圖 乾清宮前白石甬路  
乾清門後至乾清宮前丹墀之間通一甬路六尺多高一百六十五尺五寸長三十尺寬以白石造之又右石欄

第五十九圖 乾清宮前陛(其二)  
甬路既盡將登丹墀之處有陛計有八級中央石板其工程法特異於他

第六十圖 乾清宮前陛(其三)  
備覽第五十九圖可也

第六十一圖 乾清宮前陛(其四)  
丹墀前面左右之陛是也

第六十二圖 乾清宮前寶鼎  
與太和殿前寶鼎相似

第六十三圖 乾清宮前庭嘉量  
與太和殿前嘉量相似

第六十四圖 乾清宮端楹殿屏(其二)  
與中央殿屏同其規範

第六十五圖 乾清宮端楹殿屏(其三)  
備觀第六十四圖可也

第六十六圖 乾清宮前面廂殿  
工程宏大可以感觸崇高之美

第六十七圖 乾清宮寶座

座大方一十八尺，前面三階，中央之階，有四尺寬，四尺深，左右兩階，有二尺五寸寬，三尺五寸深，左右兩旁各有一階，有二尺五寸寬，三尺五寸深，共計五階，各有三級，距座後面一尺七寸，有障，有一十三尺一寸五分寬，一尺二寸八分深，一尺四寸五分厚，障前椅子，四尺三寸五分寬，三尺深，另有脚踏臺，二尺三寸寬，一尺二寸五分深。

第六十八圖 乾清宮寶座一部

備覽第六十七圖可也。

第六十九圖 乾清宮內戶上裝修

在宮裏大正房與左右廂房之間。

第七十圖 乾清宮內櫃棚

彫刻極精極雅。

第七十一圖 乾清宮內鏡

中國宮殿擺鏡者多，乾清宮內寶座傍邊亦擺設一大鏡，如其鏡臺係中國近代製造法，技藝程度可以見矣。

第七十二圖 交泰殿旁面

旁面左右楹無設窗戶，其他與前面規模無異。

第七十三圖 交泰殿殿扉

木扉刻有龍鳳之像。

第七十四圖 交泰殿藻井

隨處齊畫龍鳳，其他殿門則不然也。

第七十五圖 交泰殿寶座

座大方一十六尺五寸，後邊安置椅子，有四尺三寸寬，三尺四寸深，座上左右安置香爐，各有兩座。

第七十六圖 交泰殿寶座上藻井（其二）

與太和殿以下諸殿藻井相似，亦刻龍鳳之像。

第七十七圖 交泰殿寶座上藻井(其二)

備覽第七十六圖可也

第七十八圖 交泰殿內漏刻

寶座右邊有漏刻擺設構架其工精緻其形似乎殿堂將數個水槽列置此內

第七十九圖 坤寧宮前面

九楹重層四注其狀殆與乾清宮相等

第八十圖 坤寧宮殿屏

木屏與中和殿屏相似花狹門形像相異於他

第八十一圖 養心殿前庇

觀此工程並非東洋所謂斯喀爾搏風直以房簷犄角冠於前庇蓋特色也

第八十二圖 養心殿寶座

座在養心殿中央其規範與交泰殿寶座相似椅子左右想必是翳座之左右爲書架保藏無數書冊養心殿卽是皇上寢殿也

第八十三圖 養心殿寶座上藻井

均有色彩花樣井中容雙龍中央將珠懸垂與朝廷諸殿相同

第八十四圖 養心殿裏面

殿是皇上燕居之室有桌椅及其他擺設椅子兩旁有書架欄間畫松樹

第八十五圖 養心殿內臥房

殿之一隅爲臥房擺床懸帳

第八十六圖 體元殿

傍簷深出是特色也

第八十七圖 翊坤宮裏面

翊坤宮在養心殿後面亦是皇家居室室之劃處有輪廊廊有彫刻尤極繁複欄間裝修以書畫懸掛匾額條幅垂掛燈籠燈籠又垂瓔珞

第八十八圖 雨華閣前面

雨華閣三層其狀甚奇異，上層屋蓋四隅有龍，頂有寶瓶，裏面保藏無數佛具。

第八十九圖 中正殿裏面

中正殿卽是佛堂，在雨華閣之後，裏面安置佛像，其狀幽晦，周圍擺列許多佛具，其形奇怪，係屬喇嘛教密義，不容易解其寓意也。

第九十圖 佛堂內塔

佛堂保藏寶塔甚多，無一不奇。

第九十一圖 佛堂內塔(磁器)

備覽第九十圖可也。

第九十二圖 永康宮房簷犄角

與中和殿房簷犄角相似。

第九十三圖 武英門簷後

架四層梁，裝修房頂，裏面構造頗有特色。

第九十四圖 文淵閣前面

文淵閣在外朝之東，保藏四庫全書，凡三萬六千冊，重層上下各六楹，房頂以綠瓦覆之。

第九十五圖 御箭亭內障

將素塗之，其上畫龍，筆蹟雄壯。

第九十六圖 皇極殿一部

皇極殿在寧壽宮內，西太后居室，殿有日圭嘉量，九楹重層屋四注，至於其裝修與萬壽山離宮殿門相似。

第九十七圖 皇極殿西面

備覽第九十六圖可也。

第九十八圖 寧壽宮

在皇極殿後，外柱方形，欄間彫刻，皆所罕見。

第九十九圖 欽安殿階

彫刻有所異於他階

第一百圖 欽安殿基壇

備覽第九十九圖可也

第一百零一圖 欽安殿裏面

構造方法有所異於他，斜架紅梁加桁其上，列棖其上，裝修亦稍有所異

第一百零二圖 景陽宮藻井

景陽宮在東二長街，藻井裝修全與他不同，井中收雲鶴，大梁裝修之以一種幾何學的花樣

第一百零三圖 噴水器

規模不亦奇乎

第一百零四圖 千秋亭(其一)

在欽安殿西屋蓋形狀，繁複奇趣，蓋中國工程，以屋蓋形狀種類甚多為特色

第一百零五圖 千秋亭(其二)

備覽第一百零四圖可也

第一百零六圖 千秋殿內佛器

與寶塔模型相仿

第一百零七圖 絳雪軒旁面

房簷倚角搏風之下，有虹梁斗拱，大瓶束等，頗有趣味

第一百零八圖 養性齋一部

重層工程中好個榜樣

第一百零九圖 神武門

紫禁城北門，有三闕，壇上有五楹重層一樓

第一百二十圖 遵義門

穿過牆壁，造有一闕者

第一百二十一圖 遵義門內牆

在西街規模之大概，與乾清門左右籬笆相等，惟獨此牆壁面不塗硃，露出甃瓦，是不等耳

第一百二十二圖 錫慶門

在東街，穿過牆壁，造有三闕，用特別工程法構成一門，這般門城裏甚多

第一百二十三圖 承光門

雖是一楹一闕，然其擺設最爲完善

第一百二十四圖 雨華閣前香爐

城裏所有香爐概與此爐同其形狀，臺以白石造之，爐身多設饕餮紋，爐蓋成個重層傘形

第一百二十五圖 神武門旁望景山

近在前面者北上門是也，遠在上聳立者景山中峰亭子是也

第一百二十六圖 大高玄殿前樓

大高玄殿在景山之西，前面有一雙牌樓與閣樓，閣樓其規模與紫禁城牆四隅閣樓殆全相等，鈎簷闌柵精巧尤極，勝國中官稱曰九梁一十八柱是也

第一百二十七圖 景山頂上望見北方

景山又名萬歲山，煤山，神武門外人造小丘，有五峰，各峰上有一小亭，安置佛像，人在山上，可以瞰望北京全市，北方近看大厦當道，皇城北門地安門是也，遠望一大樓聳天而立，鼓樓是也，鼓樓之後，僅見屋脊者，鐘樓是也

第一百二十八圖 永安寺寶塔前景

永安寺在太液北海瓊華島中，前面有積翠堆雲橋，可以通島，橋之盡處有牌樓，丘上有一寶塔聳立，可以望見矣

第一百二十九圖 永安寺寶塔北面

永安寺北臨太液北海之邊，一道廡廊繞之而立，其狀蜿蜒如長蛇



第一百二十圖 永安寺寶塔

所謂西藏塔是也，下邊高築正方一壇，其上築圓形之陛三級，其上築球形一大塊，其上建相輪輪上有蓋，其上載有日月形象。

第一百二十一圖 永安寺塔前堂

塔南有一小堂，立在高壇上，盡是色彩琉璃瓦造之，下層方形，上層圓形，屋是滲金，冠蓋圓頂，形狀極奇。

第一百二十二圖 永安寺塔前堂內神像

此像喇嘛教最尊者也，牛頭人身，有無數手脚，將首級聯成一珠，懸之脖頸，渾身纏繞，腳踏人畜，露出勃興陽物。

第一百二十三圖 金鰲玉蝀橋

金鰲玉蝀橋架在太液北海中海之間，以白石築之，設白石欄，其長有四百二十多尺。

第一百二十四圖 萬佛樓附屬門

此門填塞牌樓之楹而挖窟窿者，北京城裏這般門多。

第一百二十五圖 萬佛樓前面

萬佛樓在五龍亭西北，彪然三層樓，牆上安置無數佛像，堂宇宏大，既然如此，此地之人未至于以大之故十分讚美。

第一百二十六圖 小西天佛殿

小西天在五龍亭東北，佛殿重層，以輒築造，外邊均以色彩琉璃瓦覆蓋，工程如此，彪大而全然用琉璃瓦覆蓋者，不多見矣。

第一百二十七圖 小西天佛殿一部

備覽第一百二十六圖可也。

第一百二十八圖 紫光閣

閣在太液中海西岸，勝國日平臺，本朝改築此閣，閣前院內考馬射箭，考進士，乾隆二十六年以後，外藩燕宴亦在此閣。

第一百二十九圖 瀛臺內翔鸞閣（其二）

瀛臺者，太液南海中一島之總名，此工程即是第一閣。

第一百三十圖 瀛臺內翔鸞閣(其二)  
備覽第一百二十九圖可也

第一百三十一圖 瀛臺內翔鸞閣及瑞曜樓一部  
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小流蓄床而流,周圍風光可愛

第一百三十四圖 瀛臺左近障壁  
廳戶形狀,各有相異,構造甚為橫暴

第一百三十五圖 瀛臺石橋  
以白石造之,架在太液中海至南海細流之上,紆曲屈折,欄柱上獅子彫刻尤為優美

第一百三十六圖 瀛臺裏太液池南海中亭子  
屋蓋之奇勝於普蘭之奇

第一百三十七圖 雲繪樓  
太液南海東岸三層樓是也

第一百三十八圖 萬善殿後堂  
此堂重層圓形,又秀又美

第一百三十九圖 萬善殿後堂內七層寶塔  
此塔固不過一模型,然至于其形象蓋法,大有可觀者

第一百四十圖 萬壽山遊廊  
萬壽山下遊廊,有兩三千尺長,亦是一奇也

第一百四十二圖 萬壽山牌樓  
牌樓站在萬壽山正面,臨昆明湖,蓋是近代牌樓中其工程最顯著者也

第一百四十二圖 萬壽山前面

萬壽山南面昆明湖其第一門爲排雲門從此地基漸高直至丘山峙立四層樓始止樓名佛香閣其間殿門重疊相連左右兩旁亦有殿堂無算

第一百四十三圖 萬壽山排雲殿及佛香閣

近邊觀一大厦排雲殿是也遠望高樓佛香閣是也

第一百四十四圖 萬壽山佛香閣後面

萬壽山殿門樓閣中尤其壯觀者爲佛香閣石壇一百尺高上築四層八角一大高閣技工雖不甚精而作意壯大之蹟可得而見也

第一百四十五圖 萬壽山佛香閣後佛堂(衆香界)

外面均以色彩琉璃瓦覆之裏面以輓築之安置佛像屋背嵌入三基寶瓶裝修尤極繁雜

第一百四十六圖 萬壽山殿門擺列之景

是所從佛香閣瞰望之景遠至牌樓近至佛香閣下所有殿門擺列之蹟均在指顧之間耳

第一百四十七圖 萬壽山後寶塔(其二)

萬壽山後有一小塔亦可以看做三層亦可以看爲七層全然以色彩琉璃瓦掩之尤極華美

第一百四十八圖 萬壽山後寶塔(其三)

萬壽山後有許多寶塔其狀不一此圖卽是其中一座也

第一百四十九圖 萬壽山昆明湖碑

在佛香閣東碑以白石造之周圍工程擺列整齊作意嶄新可得而見也

第一百五十圖 昆明湖大理石船型

昆明湖中置大理石船型以備遊宴之用

第一百五十一圖 天壇內皇穹宇

圓形工程立在圓形基壇之上屋頂所謂滲金圓頂者以藍色琉璃瓦掩之

第二百五十二圖 天壇內皇穹宇裏面

藻井爲穹窿狀其裝修均用近代特有之法

第二百五十三圖 天壇內圓丘及其門

圓丘爲皇上祀天靈場，丘以三成壇成，其狀圓形，全以白石築之，繞以石欄，下成壇其徑二十一丈，高五尺，二成壇其徑一十五丈，高五尺二寸，上成壇其徑九丈，高五尺七寸，其門形象尤異，將二箇華表駢列，以梁貫之。

第二百五十四圖 天壇內祈年殿

圓形三層大工程，在三成圓壇上屹立，上成壇其徑二十一丈五尺，二成壇其徑二十三丈二尺六寸，下成壇其徑二十五丈，殿高雖不甚詳，而至少亦不下一百二三十尺，蓋法均與皇穹宇相等。

第二百五十五圖 天壇內祈年殿裏面

裏面以穹窿狀藻井成，凡七八丈高，四天柱直徑整四尺，一切裝修與萬壽山相彷彿，係近代款式。

第二百五十六圖 先農壇內門

以輒築之，具有三闕，穹窿之狀尤異。

第二百五十七圖 先農壇內慶成宮

五楹單層四注之式。

第二百五十八圖 先農壇內祈禱殿石壇

彫刻手藝尤爲奇異。

第二百五十九圖 先農壇內太歲殿一部

先農壇內太歲殿，七楹單層入母屋之式。

第一百六十圖 先農壇內太歲殿裏面

裏面裝修及構造方法，稍有與他殿門相異之處。

第一百六十一圖 日壇內具服殿裏面

日壇在朝陽門外，具服殿裏面裝修均係最近之式。

第一百六十二圖 雍和宮法輪殿裏面

中央一障畫曼陀羅將佛像安置其前，四壁皆有佛畫，足容五百僧侶。

第一百六十三圖 雍和宮法輪殿內五具足

人稱是係西藏製造，真假難別，惟其工尤極精巧。

第一百六十四圖 雍和宮內萬佛樓

萬佛樓在法輪殿後，係三層樓，裏頭安置七十五尺佛像。

第一百六十五圖 東黃寺本堂裏面（其二）

東黃寺是喇嘛宗大伽藍也，本堂內安置三體本尊，供八寶，工程莊嚴所罕見也。

第一百六十六圖 東黃寺本堂裏面（其二）

備覽第一百六十五圖可也。

第一百六十七圖 西黃寺塔前牌樓

以純白大理石造之，所有斗拱、屋蓋等，細大不漏，盡刻彫鏤，其精其密，莫名之妙。

第一百六十八圖 西黃寺寶塔

以純白大理石築造，西藏塔，西藏槃渣喇嘛嘗應乾隆皇帝之聘，來在此處遷化，此塔乾隆帝因而建之，以爲紀念，塔基刻出喇嘛之像。

第一百六十九圖 日本駐屯軍司令部大行李宿舍門

在東四牌樓四條衚衕，本係北京大員宅子，輒築造之，楣間刻有繁雜裝修。

第一百七十圖 日本駐屯軍司令部大門

在東四牌樓三條衚衕，有石座，有門畫，楣間彫刻尤極繁雜。

第一百七十一圖 東四牌樓舖戶（其二）

舖前聳立之華表，門上所掛豪華扁額，繁雜楣下彫刻，一切擺設之形象，均皆足以觀清朝近古以前式樣。

第一百七十二圖 東四牌樓舖戶（其二）

所有彫刻，何等繁雜，何等濃厚，可以因此而觀焉。

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魚珠  
棟簾



丙午秋題

金雪



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No. 96.

PHOTOGRAPHS  
OF  
PALACE BUILDINGS OF PEKING

COMPILED

BY

THE IMPERIAL MUSEUM OF TOKYO

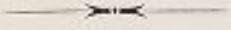
COLLOTYPE FROM THE NEGATIVES TAKEN BY K. OGAWA, F. R. P. S.

WITH

EXPLANATORY NOTES

IN JAPANESE BY C. ITŌ, *Kogakuhakushi*, ENGLISH BY T. TOMIOGI, *Bungakushi*, CHINESE BY A. AOYAGI.

Limited Edition of 800 copies,  
(each copy numbered).

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**K. OGAWA.**

TOKYO, JAPAN.

1906.

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HARVARD LAND, ARCH. &  
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Tokio, September 10th. 1906.

My dear Mr. OGAWA,

I have carefully read the copies of the letters you received from Viscount Okabe, Barons Kuki, Ito, and Kikuchi, and other scholars. Nearly all of them are written in a scholarly Sinitic-Japanese, making it exceedingly difficult to translate them into English with my imperfect command of that language. Moreover, the shortness of time you could allow me for the translation makes it only next to impossibility to comply with your request. However, I dare not keep the English readers entirely ignorant of some of the contents of those learned letters, and have tried to epitomize them in ordinary English.

Viscount OKABE in thanking you for the magnificent work so nicely got up, lays special stress on your self-sacrificing motive in answering to the call, and going to Peking in the midst of the serious illness of your beloved wife. He also pays a very high tribute to your noble effort in carrying the difficult work to consummation by defraying heavy expenses out of your own pocket. The Viscount says that the beautiful work you have presented him has a special significance to him as he had been one of the Delegates of the Peers sent to Peking for visiting our soldiers sent there to fight the Boxers, and eventually become an earnest promoter of the work now so successfully completed by your patient and self-sacrificing effort.

Baron KIKUCHI as the Minister of Education at the time you were sent to Peking recalls the delicate situation in which he found himself placed when an overture was first made to you for going to Peking, for he knew that your wife was seriously ill. He is highly appreciative of your noble effort in subordinating your personal feelings to the requirement of the country, and offers his sincere congratulations for the success so nobly achieved by your peerless skill and unselfish labours.

Baron KUKI says that he is more than pleased to have your professional skill so fully devoted to the great work by which a valuable and unique acquisition has been made for the study of the decorative arts.

The Baron owns his personal inclination to admire the arts of China, and expresses his unqualified delight in having the objects of great value so vividly brought within the sight of the Japanese artists by your noble effort and unrivalled skill.

Prof. Dr. TATSUNO, the architectural expert, is emphatically appreciative of your work of great value and use for the study of architecture and of decorative designs, and concludes his letter with a significant remark that he could not help but wonder why the author of so noble a work who had rendered a conspicuous service to the country at his personal expense should be left without a public recognition by the government authorities in a manner fitting for the eminent service.

Prof. Dr. OKUDA gives a brief history of the Imperial Palaces of Peking together with some descriptive notes, and concludes his scholarly epistle by emphatically appreciating the beautiful and valuable addition you have made to the decorative arts by your painstaking efforts.

Baron MIYOJI ITO, as an ardent amateur in photography, is exceedingly sympathetic of the great difficulties, both natural and otherwise, under which you had to work in photographing the palaces and their interiors. He could only wonder how such magnificent results could be realized in spite of the formidable detriments against which the work had been undertaken. He also says that your work compares very favourably with the masterpieces of photography of the Occidental production, and heartily congratulates you for doing so admirable a credit to the profession you represent on this side of the world.

Hoping I have not done any inexcusable violence to the import of the learned letters,

I beg to remain  
yours ever truly

HENRY SATOH.

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## PREFACE.

N 1901 when the Allied Forces occupied and garrisoned Peking after the subjugation of the Boxers' Trouble, the Imperial University of Tokyo despatched there a Commission consisting of Assistant Professor Chiuta Itō, Kōgakuhakushi, of the College of Engineering, Mr. Jiun-ichi Tsuchiya, Kōgakushi, Member of the University Hall, Mr. Tsunegorō Okuyama, Assistant Expert of the College of Engineering, and Mr. Kazumasa Ogawa, Photographer, for the purpose of instituting an investigation of the arrangement, construction and decoration of the Palace Buildings in the "Forbidden City" and other Palace Grounds.

We joined in this laudable undertaking, and contributed towards the funds a sum to defray expenses incurred in connection with photographs. In consequence, all the negatives taken there have been passed into our possession on the accomplishment of the mission.

The pictures, numbering above 170 in all, form such a comprehensive set that all the important views and edifices within the city are represented therein.

In view of their rare value as materials for architectural study, especially on account of the secrecy with which all the Palace grounds are jealously kept from the public sight, we have given our permission to Mr. Ogawa to publish them with accompanying explanatory notes in Japanese, Chinese and English. The Japanese notes have been written by Prof. Ito, and translated into English by Mr. Tomoyoshi Tomiogi, Bungakushi, Lecturer of the College of Engineering, and into Chinese by Mr. Atsutsune Aoyagi, Lecturer of the Waseda University.

THE IMPERIAL MUSEUM OF TOKYO.

*Tokyo, May, 1906.*

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PUBLISHER'S NOTE.

In presenting this work to the public, the publisher wishes to acknowledge his obligations to Viscount Chōshoku Okabe; Barons Jutarō Kōmura and Dairoku Kikuchi; Mr. Migaku Matano, Director-General of the Imperial Museum of Tokyo; Professors Kenjiro Yamakawa, *Rigaku-hakushi*, and Kingo Tatsuno, *Kōgakuhakushi*; without whose kind help and valuable support it would not have seen the light.

**KAZUMASA OGAWA,**

*Photographer and Publisher.*

Tokyo,  
May, 1906.



## GENERAL DESCRIPTION.

### I. The Imperial City of Peking.

The modern City of Peking consists of two sections (forming together almost a rectangle)—the "Inner City" or "Tartar City," as is known to Europeans, planned and laid out in the Emperor *Yung-lo's* reign (1403-1424) of *Ming Dynasty*, and the "Outer City," or "Chinese City," a quadrangle added to the former in 1553, adjoining its southern wall.

According to the native measurement, the circumference of the Outer City is stated as 28 *li*, with the walls extending for 24,544.7 ft. (Chinese) on the south, 10,851 ft. on the east, and 10,932 ft. on the west. It is entered by the *Yung-ting*, *Tso-an* and *Yu-an* Gates from the south, by the *Kuang-chü* and *Tung-pien* Gates from the east, and by the *Kuang-ning* and *Hsi-pien* from the west.

The Inner City has a circumference of 40 *li*, the enclosing walls measuring 17,869.3 ft. on the east, 15,645.2 ft. on the west, 22,959.3 ft. on the south, and 22,324.5 ft. on the north, with nine gates, viz.—the *Chêng-yang*, *Hsüan-wu* and *Chung-wên* (south); the *Chao-yang* and *Tung-chih* (east); the *Fou-chêng* and *Hsi-chih* (west); and the *An-ting* and *Te-shêng* (north).

The "Imperial City" lies enclosed by the Inner City with a circumference of a little over 18 *li*. The main gate facing south is called *Tien-an*, the eastern *Tung-an*, the western *Hsi-an* and the northern *Ti-an*.

The famous "*Tzu-chün Chêng*," or "Purple Forbidden City," lies within the Imperial City, measuring 3,029.5 ft. from east to west, and 2,362 ft. from north to south. The Main gate called *Wu Men* faces south; the *Tung-hwa Men* leading out to the east; the *Hsi-hwa Men* to the west and the *Shen-wu Men* to the north.

### II. The Principal Edifices in the Forbidden City.

The most important portion of the Forbidden City is the area extending from the *Wu Men* to the *Kun-ning Men*, forming the centre of the City. This may be divided in two sections of the "Outer" and the "Inner" Court; the former lies from the *Wu Men* to the *Chien-ch'ing Men* and measures about 1,900 ft. from north to south, and 700 ft. from east to west, containing chiefly audience chambers and staterooms; and the latter lies from the *Chien-ch'ing Men* to the *Kun-ning Men* with an area of 600 ft. (from n. to s.) by 350 ft. (from e. to w.), containing for the most part the Imperial private apartments.

The principal edifices in this portion are the *Wu Men*, *T'ai-hé Men*, *T'ai-hé Tien* (Hall), *Chung-hé Tien*, *Pao-hé Tien*, *Chien-ch'ing Men*, *Chien-ch'ing Kung* (Palace), *Chiao-t'ai Tien*, *Kung-ning Kung*, and *Kung-ning Men* of which the most conspicuous is the "Grand Hall of T'ai-hé," forming with the two Halls of *Chung-hé* and *Pao-hé* the so called "Three Grand Halls."

In the galleries on either side of the gate-house of the *Wu* Gate there are placed a bell and a drum, "the one to be rung when the Imperial chariot passes the gate, and the other to be beaten when the Emperor exercises the ceremony of worshipping his ancestors, while both are sounded when all the officials proceed to the Palace to pay their respects." The gate was built in the early days of the present Dynasty.

The *T'ai-hé* Gate, rebuilt lately, is the entrance to the *T'ai-hé* Hall. The Hall built in the Emperor *K'ang-hsi's* reign (1662-1722), is the principal hall in the Palace, where the Emperor receives his officials on the "Three Chief Festivals," who come to offer their congratulations; and holds the ceremony of authorising the Commander-in-chief of the Army going out to war, or of conferring court honours.

The *Chung-hé* Hall built in the latter years of the *Ming* Dynasty, is used for the auxiliary hall when the Emperor holds his levee in the *Tai-hé* Hall on the

Three Chief Festivals. Here also he peruses the invocatory address for the ceremony of the ancestor-worship presented for his approval, and inspects cereals and agricultural implements when he performs the ceremony of *K'eng-chi* (an annual ceremony, in which the Emperor is understood to set an example to the peasantry by personally conducting the ploughing for the year). When the compilation of the genealogical record of the Imperial Family is completed, it has also to be presented here for the royal inspection.

The *Pao-hé* Hall, of the same date as the foregoing, is used annually for giving entertainments into envoys from the tributary states on New Year's Eve, and for the examination for the degree of "Chin-shih."

The *Ch'ien-ch'ing* Gate forms the entrance to the Hall of the same name, where the Emperor receives his ministers in private audience, and gives a feast on New Year's Day to the Imperial princes. Both date from the *Chia-ch'ing* Era (1795-1820).

The *Chiao-t'ai* Hall, built in the same Era, is the depository of the twenty-five Imperial seals.

The *Kun-ning* Palace (the same date) is the name for a suite of a drawing room and private chambers of the Empress.

The following table shows the size and form of each building:—

NAME.	LENGTH.	DEPTH.	AREA.	FORM.
<i>Wu Men</i> (Control Gate-house)	180 Jap. f. 9 compartments.	75 Jap. f. 5 c.	375 tsubo.*	two-storied. hip-roofed.
<i>Tai-hé Men</i>	159.5 f. 9 c.	67 f. 4 c.	300 t.	two-st. irimoya-r.†
<i>Tai-hé Tien</i>	199 f. 11 c.	110.7 f. 5 c.	613 t.	two-st. hip-r.
<i>Chung-hé Tien</i>	69.15 f. 5 c.	69.15 f. 5 c.	133 t.	single-st. pavilion-r.
<i>Pao-hé Tien</i>	154.75 f. 9 c.	71.65 f. 5 c.	308 t.	two-st. iri-r.
<i>Ch'ien-ch'ing Men</i>	91.9 f. 5 c.	40.65 f. 3 c.	104 t.	sing.-st. iri-r.
<i>Ch'ien-ch'ing Kung</i>	150.8 f. 9 c.	67.9 f. 4 c.	284 t.	two-st. hip-r.
<i>Chiao-t'ai Tien</i>	53.3 f. 3 c.	53.3 f. 3 c.	79 t.	sing.-st. pav.-r.
<i>Kun-ning Kung</i>	150.8 f. 9 c.	67.9 f. 4 c.	284 t.	two-st. hip-r.
<i>Kun-ning Men</i>	50 f. 3 c.	? 2 c.	?	sing.-st. iri-r.

\* Tsubo = 6.1 x 6 f. (Jap.)

† The Japanese name for a gabled roof hipped on the lower part of the gable, a form of roof common in the Japanese or Chinese architecture.

### III. The Hsi-Yüan.

To the west of the *Hsi-lan* Gate of the Forbidden City, there lies a lake known by the name of *T'ai-i Chih*, divided into three portions called respectively "Northern, Central, and Southern Sea." The lake is surrounded with a number of picturesque buildings of various shapes and dimensions. The whole district, lake and all, is known as "*Hsi-Yüan*" or "Western Park", in which the most famous are the *Ying Tai* of the "Southern Sea", and *Ch'ung-hwa* Isle of the "Northern Sea."

### IV. Wan-shou Shan.

At a distance of about 12 miles to the north-west of the City of Peking, a cluster of fine buildings may be seen rising in tiers along the slope of a height on the north of Lake *Kun-ming*. This is the Detached Palace of *Wan-shou Shan*, which was built for the Empress Dowager in honour of the sixty-first anniversary of her birthday, causing a heavy drain to the Imperial coffer. All the structures are remarkable for the magnificence of proportions and the splendour of decoration.

### V. The "Temple of Heaven."

The Temple is situated inside the *Yung-ting* Gate facing the "Temple of Agriculture", and measuring 9 *li* and 13 *pu* in circumference. It is a sacred place where the Emperor worships Heaven.

$$1 \text{ li} = 360 \text{ pu.} \quad 1 \text{ pu} = 6 \text{ Jap. ft.}$$

### VI. The "Temple of Agriculture."

Within a circumference of 6 *li* the Temple encloses Altars to the "Gods of Heaven," the "Gods of Earth" and the "Tutelary God of Agriculture," and a Hall dedicated to the Year Star.†

†The planet Jupiter, the revolution of which in twelve years constitutes a "great year."

### VII. The "Temple of the Sun."

It lies outside of the *Chao-yang* Gate. On the day of the vernal equinox the Emperor repairs there to worship the sunrise on the Altar.

### VIII. The Yung-hê Palace.

The Palace lies in the north-eastern corner of the City. It used to be the mansion of the Emperor *Yung-chêng* (reigned 1723-1735) in his younger days, which, on his accession to the throne, he ordered to be known by the present name. Now it is the head-quarters of the Lama Sect in Mongolia.

### IX. The "Yellow Temples."

The Huang Szu' or "Yellow Temples", is a popular name of two temples in the same precincts, situated about a mile to the north of the City. The one on the east is called "Eastern Yellow Temple" or *Pu-ching Ch'an-lin*, the other on the west "Western Yellow Temple" or *Ching-ching Hua-cheng*. In the middle stands a shrine dedicated to *Dalai-Lama*.

### X. The Wên Miao.

The "Temple of Literature", or "Temple of Confucius", lies to the west of the *Yung-hê* Palace. The principal hall is called *Ta-ch'eng Tien*.

## EXPLANATORY NOTES.

PLATE 1. **The T'ai-hê Gate.**

The five bridges of white marble spanning the small winding stream in the foreground are called "*Ni-chin-shui Ch'iao*," or "Bridges of the Inner Golden River." The Gate is the two-storied, massive building in the centre, standing on a platform of white marble. The two smaller gates right and left are respectively called "*Chao-lê Gate*" and "*Chêng-to Gate*." The corridors running southward from the pavilions in either corner have each a gate in the middle. The one leading out to the east is named "*Hsieh-hê Gate*," the other to the west "*Hsi-hê Gate*." The open court in the front is all paved with bricks.

PLATE 2. **The T'ai-hê Hall.**

The grand structure on the balustraded, triple terrace of white marble, 30 ft. high, winged with red-painted walls, is the "Grand Hall of Harmony." At each end of the walls stands a small gate called respectively "*Chêng-tso Gate*" (right) and "*Chêng-yu Gate*" (left). Corridors extending further on and turning southward connect the gates with the *Tso-i Gate* and *Ti-jên Hall* (right), and the *Tso-i Gate* and *Hung-i Hall* (left), both Halls being two-storied, of noble proportions, and covered with a hip-roof. The Halls are in their turn connected by corridors with the corner pavilions flanking the *T'ai-hê Gate*.

PLATE 3. **The Ch'ien-ch'ing Hall.**

A majestic building two-storied and hip-roofed, it rises in the centre, with a corridor running southward from each end. The railed pavement in front leads straight to the *Ch'ien-ching Gate*. The two side-gates in the middle of the corridors are called "*Jih-ching Gate*" (r.) and *Yüeh-hwa Gate* (l.).

PLATE 4. **The City Wall North of the Chao-yang Gate.**

The wall to the south of the Gate has exactly the same construction. The towering building seen far to the north is the *Tung-chih Gate*.

PLATE 5. **The Chao-yang Gate.**

The Gate is the eastern entrance of the Tartar City. The construction is nearly the same as that of the *Yang-ting Gate*, only with larger dimensions. The other eight gates of the City are all its repetitions.

PLATE 6. **A Bird's Eye View of the Tzū-Ch'in Ch'êng (Seen from the Yuang-an Temple).**

From the foot of the pagoda on the *Yuang-an Temple Hill* which commands a view all over the City of Peking, a panorama of the Forbidden City may be seen extending itself to the south-east. *T'ai-i Chih Lake* stretching on the right are covered with the lotus presenting a most beautiful sight with its red flowers. The long marble bridge spanning the waters on the right is the "*Chün-as Yü-tung Ch'iao*" or "Bridge of Golden Sea-serpent and Rainbow;" another bridge seen to its left is the "*Chi-ts'ui Tui-yün Ch'iao*," or "Bridge of Mass of Verdure and Curling Clouds." The walls may be seen running straight among houses and trees and intersecting each other at a right angle, with two corner towers indicating the north-western and south-western limits of the City. The peculiar shaped *Wu Gate*, the towering *T'ai-hê Hall*, and the *Shün-wu Gate* rising near the foreground are conspicuous among other numerous edifices, each of which may be identified on a closer observation.

PLATE 7. **The Corner Tower (North-eastern).**

The towers in the four corners of the Forbidden City are all of the same size and form, unique and original in style.

PLATE 8. **Inside the Chêng-yang Gate.**

The road lined with stalls is called "Cheque-board Street." The single-storied structure with three openings in the background is the *Tai-ling* Gate, behind which may be seen the two storied *T'ien-an* Gate. The two-storied, square-roofed buildings seen further behind on each side of the latter are the wings of the *Wu* Gate, the main entrance to the Forbidden City.

PLATE 9. **The T'ien-an Gate.**

The gate forms the main entrance to the Imperial City, — a massive structure with a two-storied pavilion of nine compartments standing on a wall pierced with five gateways. The seven bridges of white marble across the small stream in front of the gate are known as "Bridges of the Outer Golden River." Two Lions are seen guarding the approach on either side beside two "Hwa-piaos," or "Ornamental columns."

PLATE 10. **The Hwa-Piao in front of the T'ien-an Gate.**

It is a single, cylindrical column of white marble, about 30 ft. high and 4 ft. in diameter, surmounted with a lotus flower which is in turn crowned with a dragon in a sitting posture. The column is carved with a dragon in half relief, and has a cross-piece in the shape of clouds near the top. Similar columns are also found inside the gate.

PLATE 11. **The Hwa-Piao in Front of the T'ien-an Gate (Side).**

Observe the posture of the dragon on the top.

PLATE 12. **The Wu Gate (Front).**

The *Wu Men*, or "Southern Gate," forming the main entrance to the Forbidden City, is a noble structure of five pavilions resting on a massive piece of masonry covering three sides of a square. Three gateways open through the centre wall, each side wall being pierced with one that opens to the enclosed court. The central pavilion is a two-storied building of magnificent proportions with nine compartments, and is connected by corridors with two other two-storied pavilions on either side, each of which is again connected with another pavilion by a corridor running on each wing wall. The pavilions are known as "Five Phoenix Towers." The whole structure occupies an area of 1475 *tsubo*. The two small structures seen in front of the end of the wings are Royal Symbols, the "*Chia-liang*" or "Good Measure" (right), and the "*Jih-kuei*" or "Sun-dial" (left). The walls and pillars are painted red, the friezes above the pillars in rich variegated colours, while the roofs are covered with tiles of bright yellow and the balustrades are of pure white marble.

PLATE 13. **The Wu Gate (Back).**

A rivulet runs inside the Gate with the five marble "Bridges of the Inner Golden River" across it. The banks are also built of white marble, with railings of the same material.

PLATE 14. **The T'ai-hê Gate.**

See notes No. I.

PLATE 15. **The Chiao-liang before the T'ai-hê Gate.**

The "Good Measure" is placed in a white marble structure somewhat resembling a Japanese stone lantern in shape.

PLATE 16. **The Coffered Ceiling of the T'ai-hê Gate.**

The coffers are all decorated with coloured designs of the conventional dragons and clouds. The dragon in the circle in the cove is gilded and surrounded with clouds in bright variegated colours.

PLATE 17. **The Front Steps of the T'ai-hê Gate.**

The Gate is approached by three flights; the central numbering 29 steps, the right and left each one step less. The central flight is divided lengthwise into three parts, of which the middle is, instead of being graded, covered along the whole slope with a white marble slab of an enormous size carved with dragons; the side parts have carvings of fabulous animals in low relief on the tread of each step. All the flights leading up to the principal buildings in the City are in the same style.

PLATE 18. **The Ornamental Tops of the Newels around the Platform of the T'ai-hê Gate: Specimen No. 1.**

It is of pure white marble, carved with fabulous birds and conventional clouds.

PLATE 19. **The Ornamental Tops of the Newels around the Platform of the T'ai-hê Gate: Specimen No. 2.**

The only difference from specimen No. 1, is in the carving of a dragon in place of the birds.

PLATE 20. **The Chao-tê Gate (Front).**

This and the following pictures give specimens of the decorative art in an inferior order of modern China.

PLATE 21. **The Chao-tê Gate (Interior).**

Observe the peculiar construction of the beams and posts.

PLATE 22. **The Lion in front of the T'ai-hê Hall.**

The lion sitting on the white marble pedestal, an exquisite work in itself, is a fine workmanship of gilded copper.

PLATE 23. **The Jih-kuei before the T'ai-hê Hall.**

The structure stands on the right with the "Good Measure" on the left in the court on the top-terrace. It is a sort of sun-dial to measure the time.

PLATE 24. **The Bronze Crane before the T'ai-hê Hall.**

The crane about 9 ft. high stands along the right side balustrade of the court on the top-terrace.

PLATE 25. **The Bronze Turtle before the T'ai-hê Hall.**

The turtle stands behind the crane.

PLATE 26. **The Front Steps of the T'ai-hê Hall.**

The triple terrace and the three flights of steps give the approach an air of extreme grandeur.

PLATE 27. **The Central Flight of the T'ai-hê Hall.**

The picture represents it as seen from above. It is in a similar style to that of the T'ai-hê Gate.

PLATE 28. **The Platform of the T'ai-hê Hall.**

The platform, on which the Hall stands, is raised again from the top-terrace. The picture shows part of its base.

PLATE 29. **The Back-Door of the T'ai-hê Hall.**

This is a kind of door known in Japan by the name of "*San-kara-to*." The upper half is fitted in with a rosette work, while a carved panel forms the lower part.

PLATE 30. **The Front-Windows of the T'ai-hê Hall.**

They are exactly in the same style as the door.

PLATE 31. **The Interior of the T'ai-hê Hall.**

The compartments of the surrounding wall except where provided with openings, are all filled in with bricks above the wainscot of glazed tiles. From the floor to the coffered ceiling with horizontal beams and brackets, it measures about 50 ft.

PLATE 32. **The Pillars and Coiffers in the North-eastern Corner of the T'ai-hê Hall.**

Cf. No. 31.

PLATE 33. **The Coiffers behind the Dais in the T'ai-hê Hall.**

Cf. No. 31.

PLATE 34. **The Beams in the Western Corner of the T'ai-hê Hall.**

Cf. No. 31.

PLATE 35. **The Imperial Dais in the T'ai-hê Hall.**

It rises in the centre of the Hall, measuring 31.1 ft. wide by 29 ft. deep, with a railing around it, and approached by six flights in all—three in front, one each on the right and left, and at the back. The central front flight is 6.3 ft. wide and 6.7 ft. deep at the base, the other two front flights 3.25 ft. wide and 5.9 ft. deep, the back flight 6.3 ft. w. and 6.7 ft. d., the two side flights 5.5 ft. w. and 6 ft. d., all numbering seven steps. The objects placed with the front flights between them are incense-burners of cloisonné work. On the dais may be seen two more pair of them right and left near the front.

The screen seen behind the throne measures 17.2 ft. long, 1.3 ft. thick and 2 ft. deep, and stands at a distance of 5.4 ft. from the back. The smaller dais raised before the screen is 10.5 ft. by 8 ft., the throne 5.1 ft. by 3.25 ft., and the foot-stool 2.35 ft. by 1.4 ft. All are of wood and gilded, both the railing and the screen being richly carved.

PLATE 36. **The Imperial Dais in the T'ai-hê Hall (Side).**

Cf. No. 35.

PLATE 37. **The Central Beam and Coiffers in the T'ai-hê Hall.**

Cf. No. 34.

PLATE 38. **The Four Main Pillars in the T'ai-hê Hall.**

The pillars rising around the dais have each a diameter of 3.5 ft. and is gilded from top to root with a huge dragon embossed all around the trunk. They form an exception, when the pillars in other edifices are all painted red.

PLATE 39. **The Coffered Vault above the Dais in the T'ai-hê Hall.**

The central compartment of the ceiling above the Royal dais is in an entirely different style from others, having a coffered vault in the centre. The vault is raised on an intricate framework, and suspends a large globe with six smaller ones hanging around it, a decoration often alluded to in a description of royal pomp.

PLATE 40. **The Main Beam of the T'ai-hê Gate.**

A close observation of the decoration will show an almost barbarous crudeness in its execution. The construction of the ceiling is as follows: the coffered ceiling supported on the beams which rest in turn on the brackets arranged on the ties connecting the pillars—all ornamented with polychromatic figures of conventional flowers, clouds and dragons.

**PLATE 41. The Coffers of the Chêng-hê Hall.**

The decoration is the coloured figures of dragons and clouds. The main beam is ornamented in a different style from most of those of other edifices, which shows the different date of the Hall.

**PLATE 42. The Imperial Dais in the Chêng-hê Hall.**

It measures 17 ft. wide by 18 ft. deep. The screen stands 2 ft. from the back, 8.4 ft. long, 8 in. thick and 1 ft. deep. The throne stands immediately before the screen.

**PLATE 43. The Pao-hê Hall (Front).**

For notes see the Table of Edifices in the Section of General Description.

**PLATE 44. The Pao-hê Hall (Back), seen from the Ch'ien-ch'ing Gate.**

It is provided with three doorways, and like the Tai-hê Hall is flanked by red walls.

**PLATE 45. The Roof of the Pao-hê Hall (Side).**

Observe the peculiar style of the gable decoration.

**PLATE 46. The Imperial Dais in the Pao-hê Hall.**

It measures 18.2 ft. by 18.85 ft., with three flights in front, and one each on the right and the left side. The central front flight (6.4 ft. w. and 5.7 ft. d.) numbers six steps, while the other two and the two side flights (2.7 ft. w. and 4.75 ft. d.) all count five. The screen (15.1 ft. long, 1.5 ft. thick and 1.65 ft. deep) stands 2 ft. in front of the back, with the royal chair (5.3 ft. w. and 2.65 ft. d.) and the foot-stool (2.85 ft. w. and 9.5 in. d.) before it. The whole structure is exactly in the same style as the dais in the Tai-hê Hall, all being of gilded wood with the same profusion of carvings. The quartette incense-burners at the foot of the front, and the two more pair on the dais are not lacking, either.

**PLATE 47. The Coffers of the Pao-hê Hall.**

The decoration is, as usual, dragons and clouds versicoloured. The main beam is decorated in the same peculiar way as that of the Chêng-hê Hall.

**PLATE 48. The Central Back Flight of the Pao-hê Hall.**

The flight leading up the triple terrace and the platform measures a perpendicular height of over 30 ft. It presents an imposing sight, running down to the inner court changing the slope four times.

**PLATE 49. The Lower Part of the Central Back Flight of the Pao-hê Hall.**

This is the part leading up the lowest terrace. A stupendous monolith of white marble runs up the centre, measuring 55.5 ft. long by 10.15 ft. wide, with dragons and clouds in high relief. Nowhere else in the whole City is to be found such a prodigious piece of stone.

**PLATE 50. The Flight of the Ch'ien-ch'ing Gate.**

The Gate is also approached by three flights, the middle numbering 14 steps, and the side flights 11 each. Observe the surrounding stone balustrades.

**PLATE 51. The Flank Wall of the Ch'ien-ch'ing Gate.**

The picture represents one of the two short walls projecting right and left diagonally from each end of the Gate. The structure is of brick and looks most beautiful with its face painted red; the base, posts, friezes, brackets, rafters, and flower ornament on the face, all covered with glazed tiles of yellowish green. The whole is singularly characteristic of the Chinese art.



PLATE 52. **The Ceiling of the Ch'ien-ch'ing Gate.**

Though similar on the whole to that of the T'ai-hé Hall and others, yet some peculiarities may be noticed in the beam decoration.

PLATE 53. **The Coffers of the Ch'ien-ch'ing Gate.**

They look much the same as those of other buildings.

PLATE 54. **The Ch'ien-ch'ing Hall.**

A two-storied, hip-roofed building of nine compartments with three doorways in the centre and one on each end. Observe the railed avenue of white stone leading up to it.

PLATE 55. **Part of the Front of the Ch'ien-ch'ing Hall.**

See notes for No. 54.

PLATE 56. **Part of the Back of the Ch'ien-ch'ing Hall.**

Observe that both the front and the back are uniform in style.

PLATE 57. **Part of the Roofs of the Ch'ien-ch'ing Hall.**

Observe the "*Kuei-lung-tse*," a group of lions, giraffes, horses and a phoenix on the roof of each story.

PLATE 58. **The Railed Avenue of the Ch'ien-ch'ing Hall.**

The railed avenue, leading from the Gate to the platform of the Hall, 165.5 ft. long and 30 ft. wide with railings over 6 ft. high. It is built of white marble, rail and all.

PLATE 59. **The Central Front Flight of the Ch'ien-ch'ing Hall: No. 1.**

It leads up from the end of the avenue, numbering eight steps. Observe the peculiar carving on the centre slab.

PLATE 60. **The Central Front Flight of the Ch'ien-ch'ing Hall: No. 2.**

The picture shows the left side steps.

PLATE 61. **The Side Front of the Ch'ien-ch'ing Hall.**

One of the two flights rising from the court beside the central one leading from the Avenue.

PLATE 62. **The Tripod Incense-Burner before the Ch'ien-ch'ing Hall.**

One of the four arranged on the platform, all similar in shape to those before the *T'ai-hé* Hall.

PLATE 63. **The Chia-liang before the Ch'ien-ch'ing Hall.**

It stands in the court before the Hall, and looks also like that in front of the *T'ai-hé* Hall.

PLATE 64. **The Doors of the End Compartments of the Ch'ien-ch'ing Hall: No. 1.**

Four doors to a compartment is a uniform system to all buildings; and their constructions whether in an end or central compartment are more or less the same—the lower panel ornamented with carvings; the upper portion fitted in with a rosette open work; and the corners and crosses of the frame and bars fixed with metal pieces. Although they are called "golden doors," in reality they are all painted red.

PLATE 65. **The Doors of the End Compartments of the Ch'ien-ch'ing Hall: No. 2.**

Showing the lower panels.

PLATE 66. **The Front Colonnade of the Ch'ien-ch'ing Hall.**

The massive dimensions give an impression of grandeur.

PLATE 67. **The Imperial Dais in the Ch'ien-ch'ing Hall.**

It is 18 ft. square and provided with three front and two flank flights each of three steps. The central front flight measures 4 ft. w. and 4 ft. deep; the other four 2.5 ft. w. and 3.5 ft. d. The screen (13.15 ft. wide, 1.28 ft. deep and 1.45 ft. thick) stands 1.7 ft. in front of the back. The throne is 4.35 ft. wide and 3 ft. deep; the foot-stool 2.3 ft. wide and 1.25 ft. deep.

PLATE 68. **Part of the Imperial Dais in the Ch'ien-ch'ing Hall.**

Shows the screen and the throne.

PLATE 69. **The Treatment over the door in the Ch'ien-ch'ing Hall.**

The canopy-like structure covers the doorway that leads from the main chamber to the side rooms right and left.

PLATE 70. **The Cabinet Doors in the Ch'ien-ch'ing Hall.**

Notice the rich carvings.

PLATE 71. **The Mirror in the Ch'ien-ch'ing Hall.**

All the Chinese palaces are furnished with a profusion of mirrors, and the Hall is no exception to the rule, having a large one standing by the dais. The stand is a fine specimen of the art of modern China.

PLATE 72. **The Chiao-T'ai Hall (Side).**

The Hall is similar to the Chung-hé Hall in construction, being a square-shaped single story (of three compartments), covered with a pavilion roof surmounted with a gilded round top. The side looks exactly the same as the front except for the end compartments which have no windows.

PLATE 73. **The Doors of the Chiao-T'ai Hall.**

The panels are carved with dragons and phoenixes.

PLATE 74. **The Coiffers of the Chiao-T'ai Hall.**

The ceiling is ornamented all over with phoenixes and dragons, the former forming a feature of the Hall.

PLATE 75. **The Imperial Dais in the Chiao-T'ai Hall.**

It measures 16.5 ft. square, with the chair (4.3 ft. wide, 3.4 ft. deep) placed near the back, and the pair of incense-burners standing right and left as usual.

PLATE 76. **The Coffered Vault above the Dais in the Chiao-T'ai Hall: No. 1.**

It is nearly the same as those in the T'ai-hé Hall and others save for the phoenixes.

PLATE 77. **The Coffered Vault above the Dais in the Chiao-T'ai Hall: No. 2.**

See notes for No. 76.

PLATE 78. **The Water Clock in the Chiao-t'ai Hall.**

It stands on the right of the dais—an exquisite structure in the shape of a miniature house with a number of vessels arranged in it.

PLATE 79. **The Kun-ning Kung (Front).**

It is entirely the same in form and size as the *Ch'ien-ch'ing Kung*; see the Table of the Principal Edifices.

PLATE 80. **The Doors in the Kun-ning Kung.**

The lower panels are similar to those of the *Ch'ien-ch'ing Kung* doors, while the open work in the upper panels is of a different pattern.

PLATE 81. **The Porch of the Yang-hsin Hall.**

The gabled roof forms a feature different from Japanese buildings of this kind; for the latter are usually covered with a lean-to roof in a peculiar style called "*Sugan-hafu*."

PLATE 82. **The Imperial Dais in the Yang-hsin Hall.**

The Hall is one of the Emperor's private reception rooms. The dais lies in the centre and is in a similar style to that in the Chiao-t'ai Hall. The long stemmed fan called "i" seen on either side of the throne has the same use as a "royal canopy." The book-shelves flanking the dais contain numberless volumes for the Imperial edification.

PLATE 83. **The Coffered Vault above the Dais in the Yang-hsin Hall.**

The coffers are all decorated with coloured designs, twin dragons being in the centre circle. The usual globe hangs down from the vault.

PLATE 84. **An Inner Apartment of the Yang-hsin Hall.**

The room is furnished with tables, stands, couches, chairs, and shelves; and serves for an Imperial sitting room. Notice the picture of the pine on the frieze.

PLATE 85. **The Bed Chamber in the Yang-hsin Hall.**

It is in a corner of the building, furnished with a bedstead and curtain.

PLATE 86. **The T'ai-yüan Hall.**

The wide, over-lapping gable roof is an exceptional feature to such buildings.

PLATE 87. **The I-kun Kung (Interior).**

The suite situated behind the *Yang-hsin* Hall is the quarters for the court ladies. The woodwork frames elaborately carved form the partitions of the rooms. The friezes are adorned with pictures and calligraphs, while beautiful lanterns with fringes hang from the ceilings, and picture frames ornament the wall.

PLATE 88. **The Yü-hwa Pavilion (Front).**

A curious shaped, three storied building with dragons on the corners of the uppermost roof and a finial representing a vase on top of it. It is a depository of innumerable Buddhistic ritual utensils.

PLATE 89. **The Chung-ch'eng Hall (Interior).**

The building, also called "*Fo-t'ing*" or "Buddha's Hall," lies behind the *Yü-hwa* Pavilion, and contains a collection of mysterious Buddhistic images and an array of ritual utensils. The meaning of the latter is kept from outsiders, for they belong to the secrets of the Lama Sect.

PLATE 90. **One of the Miniature Pagodas in the Hall of Buddha.**

The picture and the following give specimens of the many miniature pagodas kept in the Hall of Buddha, all of which are rare gems of art.

PLATE 91. **Another Specimen of the Miniature Pagodas in the Hall of Buddha (Porcelain).**

See notes for No. 90.

PLATE 92. **The Gable of the Yung-kang Kung.**

It has a close resemblance to that of the *Chung-cheng* Hall.

PLATE 93. **The Roof of the Wu-ying Gate (Inside).**

It is remarkable for the peculiar construction of the open timber work resting on the quadruple beam.

PLATE 94. **The Wên-yüan Pavilion (Front).**

The "Pavilion of the Fountain of Literature" stands in the eastern part of the Outer Section of the City, and forms the Imperial Library, containing about 36,000 volumes of the complete series of "classics on politics, history, poetry and ethics." It is a building of two stories, each having six compartments, with the roof covered with green glazed tiles.

PLATE 95. **The Screen in the Yü-chien Pavilion.**

The embossed dragon on the thick coating of carbonate of lime excites an admiration for its bold and virgorous touches.

PLATE 96. **The Huang-chi Hall (Part of the Front).**

The Hall, a hip-roofed, two storied building (nine compartments) with the two royal symbols, a sun-dial and a *chia-liang*, before it, stands in the grounds of the *Ning-shou Kung*, containing the living apartments of the Empress Dowager. The same method of decoration used in the buildings of the Detached Palace of *Wan-shoushan* may be found here.

PLATE 97. **The Huang-chi Hall (West Side).**

See notes for No. 96.

PLATE 98. **The Ning-shou Kung.**

It stands behind the *Huang-chi* Hall, and is remarkable for the square pillars and the carved panels above the lintel.

PLATE 99. **The Stair-case of the Ch'in-an Hall.**

Observe the style of carvings on the balustrades different from others.

PLATE 100. **The Base of the Ch'in-an Hall Platform.**

See notes of No. 99.

PLATE 101. **The Roof of the Ch'in-an Hall (Inside).**

Notice the peculiar construction: the rafters arranged on the crossbeams, which in turn rest on cambered beams. The decoration has also some peculiarities.

PLATE 102. **The Ceiling of the Ching-yang Kung.**

The Hall stands in the "Second Eastern Avenue" of the Inner Section. An entirely different ornament from others, is to be noticed in the cranes and clouds in the coffers and the geometrical patterns on the main beam.

PLATE 103. **A Fountain.**

Observe the curious design.

PLATE 104. **The Ch'ien-ch'iu Pavilion: (A).**

The Pavilion lies behind the Ch'in-an Hall, notable for its roof in a most quaint and intricate shape, affording a fine example of Chinese architecture, which is singularly rich in the varieties of roofing.

PLATE 105. **The Ch'ien-ch'iu Pavilion: (B).**

See notes for No. 104.

PLATE 106. **The Ritual Utensils in the Ch'ien-ch'iu Hall.**

They look almost like so many model stupas.

PLATE 107. **The Chiang-hsüeh Pavilion (Side).**

The gable-end gives an impression of grace by the symmetrical arrangement of beams, posts, and brackets.

PLATE 108. **The Yang-hsing Chai (Part).**

It affords a good example of a two-storied building. "Chai" means "Study."

PLATE 109. **The Shên-wu Gate.**

The structure forms the northern entrance to the Forbidden City, provided with three gateways and surmounted with a two-storied pavilion of five compartments.

PLATE 110. **The Tsun-i Gate.**

It lies in the Western Section and is of the more simple type, having only one gateway opened through the wall.

PLATE 111. **The Fence Screen inside the Tsun-i Gate.**

The design is nearly the same as the two short walls of the *Ch'ien-ch'ing* Gate, only the face in this instance is left unpainted showing the bricks.

PLATE 112. **The Hsi-ch'ing Gate.**

The Gate is in the Eastern Section. The peculiar style of the construction of the three gateways is not infrequently found with other gates in the City.

PLATE 113. **The Ch'êng-kuang Gate.**

Though a simple structure of one compartment and gateway, it is a compact building perfect in every arrangement.

PLATE 114. **The Incense-Burner before the Yü-hwa Pavilion.**

It consists of three parts—a pedestal of white marble, a body with some grotesque figures on it, and a double roof in a conical shape. All the incense-burners found in front of the Palace buildings are more or less in the same style.

PLATE 115. **Prospect Hill (Seen from the Shên-wu Gate).**

The structure in the foreground is the *Pei-shang* Gate, and the building on the mound seen in the background is the pavilion on the top of the central summit of Prospect Hill.

PLATE 116. **A Pavilion in front of the Ta-kao-hsuan Hall.**

The Hall lies to the west of Prospect Hill, having a pair of "pailou" or "monumental-gateways," and pavilions in front of it. The picture represents one of the latter. It is almost a replica of the corner towers in the corners of the wall of the City, displaying an exquisite symmetry in a most complex plan of the body and the roof—a structure of "nine beams and eight pillars" as was called by the courtiers in the days of the *Ming* Dynasty.

PLATE 117. **View to the North from Prospect Hill.**

*Ching-Shan*, sometimes called "Wan-sui-Shan" or "Mei-Shan," and is known as "Prospect Hill" to the Europeans, is an artificial mound outside of the

*Shên-an* Gate, having five summits, each of which surmounted with a temple for Buddha. From the summits a good view nearly all over the City of Peking can be obtained. The massive structure in the centre of the picture is the *Ti-an* Gate, northern entrance to the Imperial City; farther to the north the Drum Tower may be seen looming up, with the roof-ridge of the Bell Tower just showing behind it.

**PLATE 118. The Yung-an Temple Stupa and the Chi-tsui Tui-yün Bridge.**

The Temple lies on "*Ch'ing-shwa Tao*" or "Snow-flakes Islet" in the "North Sea" of *T'ai-i Ch'ih*. The famous Stupa is seen towering up on the top of the height with the "Bridge of Mass of Verdure and Curling Clouds" and the *pai-lou* in the foreground. The bridge connects the islet with the shore.

**PLATE 119. A Distant View of the Yung-an Temple Stupa from the North.**

The waters in the foreground form the "North Sea" proper. Observe the interminable stretch of galleries along the foot of the height.

**PLATE 120. A Near View of the Yung-an Temple Stupa.**

The Stupa is of the Tibetan type. Notice the peculiar style of construction—a cupola-like body with a circular base forming a triple grade on a high square platform, and, for the spire, a series of rings topped with a double canopy and a finial representing the sun and the moon. The whole structure is built of brick.

**PLATE 121. The Shrine in the South Front of the Yung-an Temple Stupa.**

Though small in size, the shrine has a most original appearance. The platform, the rectangular ground story, and the round upper story are all of glazed tiles versi-coloured. The cone roof and the rounded top are gilded all over.

**PLATE 122. The Idol in the Shrine before the Yung-an Temple Stupa.**

The monstrous image is one most worshipped by the Lama believers—bull-headed, human-bodied and many-limbed, hanging a number of human heads around the neck, with snakes twisting around the body, and the exposed sexual organs erect, its feet trampling on creatures.

**PLATE 123. The Chin-ao Yü-tung Bridge.**

The bridge divides the "North Sea" and the "Central Sea." It is built of white marble, balustraded in the same material, and measures over 420 ft. in length.

**PLATE 124. The Gate leading to the Wan-fo Pavilion.**

It looks like a *pai-lou* with its gateways filled in and tunnelled with arched passages. Many of the kind may be found in the City of Peking.

**PLATE 125. The Wan-fo Pavilion (Front).**

The "Pavilion of a Thousand Buddhas" is a massive building of three stories, lying to the north-west of the "Five Dragon Pavilions," with a legion of the images of Buddha arrayed around the wall.

**PLATE 126. The Buddha's Hall in the Shao-hsi-t'ien Ground.**

The Shao-hsi-t'ien buildings lie to the north-east of the Five Dragon Pavilions. The Buddha's Hall is two-storied, and built of brick covered with glazed tiles of different colours on the outside. A building of such dimensions covered entirely with glazed tiles is a rare example.

**PLATE 127. The Buddha's Hall in the Shao-hsi-t'ien Ground (Part).**

See notes for No. 126.

**PLATE 128. The Tzū-kuang Pavilion.**

It stands on the western shore of the "Middle Sea." It used to be a mere platform known as "*Ping T'ai*" in the days of *Ming*, and was rebuilt in the present régime into a pavilion. Here the Emperor personally superintends the examinations of candidates for the degree of "*Chün-shih*," and inspects the display of

archery and horsemanship by his officers in the front yard; since the 26th year of the *Chien-lung* Era (1761) it has also been used for the chamber to entertain the envoys from the tributary states.

PLATE 129. **The Hsiang-luan Pavilion in the Ying T'ai Group: No. 1.**

The "Ying T'ai" is, in its broader sense, a general name for an islet in the "South Sea" with a series of fine buildings on it. The Pavilion is the first building of the group to meet the eye when visitors find themselves on the islet.

PLATE 130. **The Hsiang-luan Pavilion: No. 2.**

See notes for No. 129.

PLATE 131. **The Hsiang-luan Pavilion and the Adjoining Jui-yang Pavilion.**

The picture shows only part of both buildings. (See notes for Nos. 129 and 130).

PLATE 132. **The Ch'un-ming Pavilion.**

One of the Group, lying to the south-east of the *Ying T'ai* Proper.

PLATE 133. **A Summer House.**

It stands over a running water in a lovely garden of the *Ying T'ai*, with a perforated floor showing the water through the openings.

PLATE 134. **The Fence Wall near the Ying T'ai Proper.**

Observe the fantastic design of giving each opening a different shape.

PLATE 135. **The Marble Bridge of the Ying T'ai.**

It is built of white marble, and spans a small stream in a picturesque zigzag, connecting the "Central Sea" and "South Sea." The excellent design of carved lions on the railings deserves a notice.

PLATE 136. **The Pavilion in the "South Sea."**

It belongs to the Ying T'ai Group, and is remarkable for the originality of the plan, more so for the curious form of the roofing.

PLATE 137. **The Yün-hui Pavilion.**

The three storied Pavilion of *Yün-hui* lies on the eastern shore of the "South Sea."

PLATE 138. **The Shrine behind the Wan-shan Hall.**

It is a graceful building with two cylindrical stories.

PLATE 139. **The Seven-Storied Pagoda in the Shrine behind the Wan-shan Hall.**

Though only a model, its style and form are worth a careful study.

PLATE 140. **The Gallery of the Wan-shou Shan Palace.**

Running for an interminable length along the foot of the mound, its vista forms a marvel of the Palace.

PLATE 141. **The Pai-lou of the Wan-shou Shan Palace.**

It stands right in front of the Palace on the shore of *K'un-ming* Lake, affording one of the most conspicuous examples of the modern style of *pai-lou*.

PLATE 142. **The Wan-shou Shan Palace (Seen from the Front).**

The Palace is built facing *K'un-ming* Lake on the south, containing a series of buildings which rise in tiers up the slope of the mound, beginning with the

*Pai-yün* Gate at the foot and crowned with the four-storied "Pavilion of Buddha's Incense" or "Fo-hsiang Kê," and numerous other buildings forming the wings of the central tiers.

PLATE 143. **The Pai-yün Hall and the Fo-hsiang Pavilion.**

The former is seen to the right in the foreground.

PLATE 144. **The Fo-hsiang Pavilion (Back).**

The most magnificent edifice in the Palace is the Pavilion, four-storied and octagonal, standing on a stone wall, which rises perpendicularly 100 ft. high. Poor as it is in details and workmanship, it strikes one with the grand scale of the general design.

PLATE 145. **The Buddha's Hall (Chung-hsiang-chieh).**

The Hall lies behind the Fo-hsiang Pavilion and contains images of Buddha. Built of brick inside, it has a whole exterior covered with various coloured, glazed tiles. Notice the roof-ridge elaborately ornamented along its length, topped with three finials representing vases.

PLATE 146. **A Bird's-Eye View of the Wan-shou Shan Palace (Seen from the Fo-hsiang Pavilion).**

It is a veritable plan of the Palace, covering the grounds from the distant *Pai-lou* to the foot of the Pavilion, and showing the positions of all the edifices in the Palace.

PLATE 147. **A Pagoda in the Rear of the Wan-shou Shan Palace.**

The stories are so peculiarly constructed that they may be counted as either three or seven. It is a beautiful work, covered all over with glazed tiles of different colours.

PLATE 148. **A Stupa in the Rear of the Wan-shou Shan Palace.**

This is only one of the many found there, all having different forms.

PLATE 149. **The Monument of K'un-ming Lake.**

It is a monolith of white marble standing to the east of the Fo-hsiang Pavilion with a memorial inscription about the Lake engraved on it. The arranged, well surrounding buildings are more or less noticeable for originalities of their plans.

PLATE 150. **The Ship-House on K'un-ming Lake.**

It is a marble structure, and is sometimes used for festive purposes by the court.

PLATE 151. **The Huang-ch'ung-yü, or "Great Dome," in the Temple of Heaven.**

It is a cylindrical structure built on a platform of the same form, carrying a conical roof covered with blue glazed tiles.

PLATE 152. **The Interior of the Huang-Ch'ung-yü.**

The vault is coffered and decorated in the characteristic modern style.

PLATE 153. **The Altar and the Gateways in the Temple of Heaven.**

The sacred Altar where the Emperor worships Heaven consists of an open circular platform, approached by a triple terrace each with a balustrade, the whole structure being built of white marble. The measurements of the terraces are:

- The Lowest .....height, 5 ft; diameter, 210 ft.
- The Middle .....height, 5 ft; diameter, 150 ft.
- The uppermost.....height, 5.7 ft; diameter, 50 ft.

The Gateways look curious, having a form of two *hsia-piao* tied with lintels



PLATE 154. **The Ch'i-nien Hall in the Temple of Heaven.**

The Hall, a three-storied and cylindrical building of massive proportions, is the place where the Emperor prays for a good year. The exact height is unknown, yet there is no doubt of its reaching above 120 ft.; the roof is the same as that of the "Great Dome." The diameters of the triple terrace are:— The uppermost, 215 ft.; the middle, 232 ft.; the lowest, 250 ft.

PLATE 155. **The Interior of the Ch'i-nien Hall.**

The coffered vault, whose height may be computed at 70-80 ft., is supported by four gigantic pillars each with a diameter of four feet. The decoration is in the most modern style like that of the *Wan-shou Shan* buildings.

PLATE 156. **The Gate in the Temple of Agriculture.**

Is built of brick and provided with three openings, whose arches are peculiarly shaped.

PLATE 157. **The Ch'ing-chêng Shrine in the Temple of Agriculture.**

Is single-storied, with five compartments and a pavilion roof.

PLATE 158. **The Base of the Platform of the Prayer Hall in the Temple of Agriculture.**

Notice the carvings somewhat different from others.

PLATE 159. **The Hall of Year Star in the Temple of Agriculture (Part).**

Is a structure of a single story, *irimoya*-roofed and with seven compartments.

PLATE 160. **The Interior of the Hall of Year Star in the Temple of Agriculture.**

Some peculiarities may be noticed in the method of decoration and construction.

PLATE 161. **The Interior of the Chü-fu Hall in the Temple of the Sun.**

The Temple lies outside of the *Chao-yang* Gate. The interior decoration of the Hall is in the newest style.

PLATE 162. **The Interior of the Sermon Hall in the Yung-hê Kung.**

The central screen behind the images of Buddha has a *Mandara* painted on it, and the surrounding wall is also hung with Buddhistic paintings. The Hall is said to accommodate five hundred priests.

PLATE 163. **The "Five Ritual Utensils" in the Sermon Hall of the Yung-hê Kung.**

They are attributed to some Tibetan artist, the truth of which we cannot vouchsafe. However, all of them are exquisite works of art. The five consists of an incense-burner, a pair of vases, and a pair of candle-sticks.

PLATE 164. **The Wan-fo Pavilion of the Yung-hê Kung.**

It is a three-storied building behind the Sermon Hall, containing a colossal image of *Maitreya* 75 ft. high.

PLATE 165. **The Interior of the Main Hall in the Eastern Huang Szū: No. 1.**

The Temple is one of the principal temples of the Lama Sect. The Hall contains three figures of Buddha with the "eight symbolical sacred offerings" arranged before them. Altogether the Hall has an air of grandeur as well as novelty.

PLATE 166. **The Interior of the Main Hall in the Eastern Huang Szü: No. 2.**

See notes for No. 165.

PLATE 167. **The Pai-lou in the Western Huang Szü.**

The Gate standing before the Stupa is a structure of white marble and remarkable for the elaborate carvings that cover the structure even to the brackets and roof-ridges.

PLATE 168. **The Western Huang Szü Stupa.**

It is a Tibetan stupa of white marble built in the reign of the Emperor *Chien-lung* in memory of P'an Chen Lama of Thibet, who came to China at his request and died in Peking. A sketch of the Lama's life is engraved on the base of the Stupa.

PLATE 169. **The Gate of a Private House: No. 1.**

The house is a residence of a well-to-do family situated in *Santiao* Street in the *Tung-szu-pai-lou*, and had been used as the headquarters of the Train of the Japanese Garrison during the Boxers' Trouble. The house and gate are both built of brick and the carvings on the frieze are as elaborate as ever.

PLATE 170. **The Gate of a Private House: No. 2.**

The house which lies in *Santiao* Street in the *Tung-szu-pai-lou*, had been used as the headquarters of the Japanese Garrison. Notice the platform, door-ornament, and elaborate carvings on the frieze.

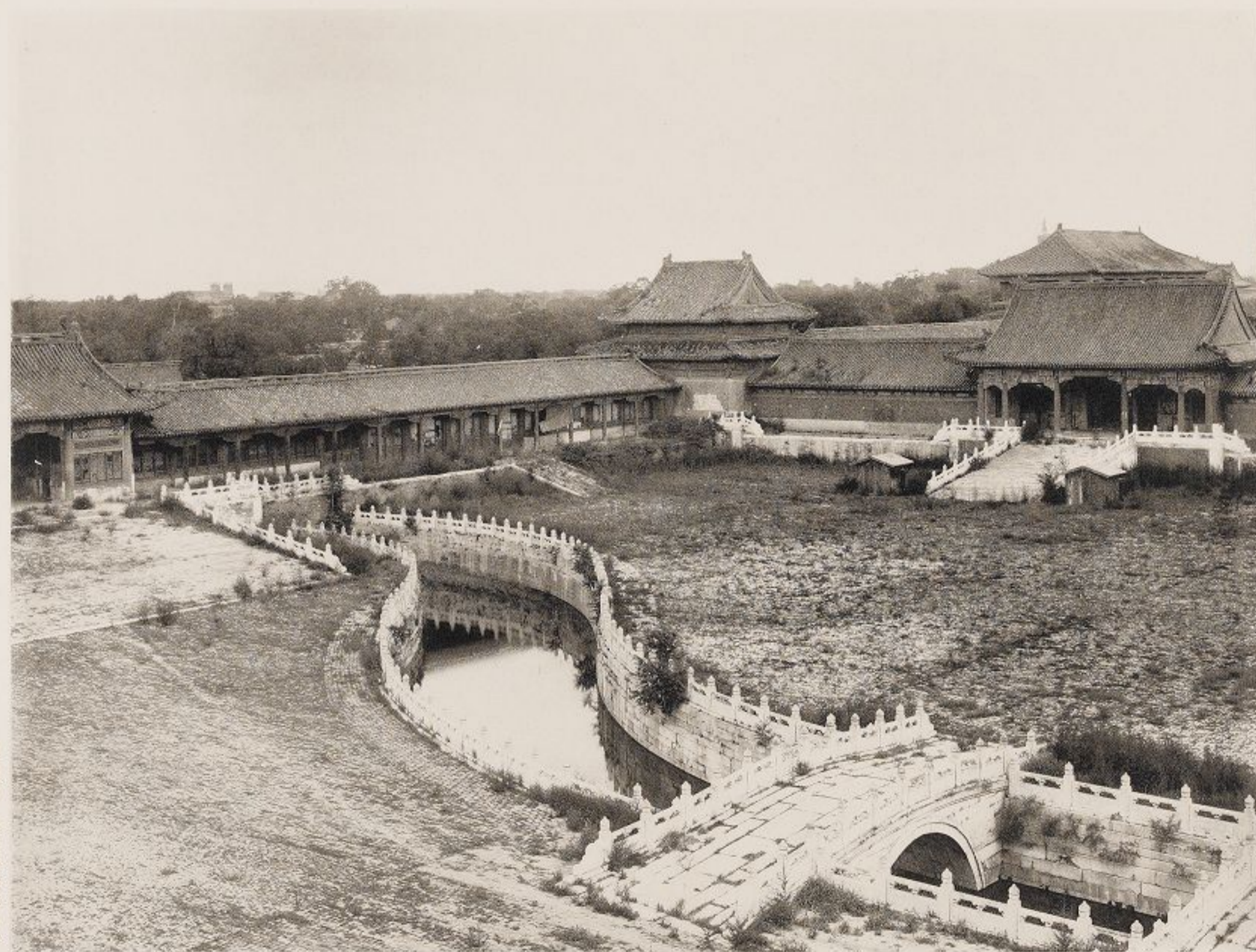
PLATE 171. **The Shop Fronts: No. 1.**

The picture shows the fronts of two adjoining shops in the *Tung-szu-pai-lou*. The tall ornamental pillars, gorgeous sign-boards and frieze carvings and doors, all are in the style that prevailed before the Modern Era.

PLATE 172. **The Shop Fronts: No. 2.**

They are good examples of the Chinese taste for involved and gaudy carvings.

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門和太

THE T'AL-HÈ GATE.

門和太





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殿和太

THE T'AI-HÉ HALL.

殿和太



北京故宮博物院藏



宮清乾

THE CH'EN-CH'ING HALL.

宮清乾



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朝陽門以北城墻

THE CITY WALL NORTH OF THE CHAO-YANG GATE.

朝陽門ノ北ノ城壁



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THE CHAO-YANG GATE.

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(之望寺安永從)景全城禁紫

A BIRD'S EYE VIEW OF THE TZU-CH'IN CH'ENG  
(Seen from the Yuang-an Temple.)

(之望寺安永從)景全城禁紫





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(是者隅北東在)樓隅

THE CORNER TOWER (NORTH-EASTERN).

(ノモノ隅北東)樓隅



內門陽正

INSIDE THE CHÉNG-YANG GATE.

內門陽正



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門安天

THE TIEN-AN GATE.

門安天



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THE HWA-PIAO IN FRONT OF THE T'IENT-AN GATE.

面正表華前門安天

面正表華ノ前門安天



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THE HWA-PIAO IN FRONT OF THE T'IENT-AN GATE (SIDE).

面傍表前門安天

面側表華ノ前門安天



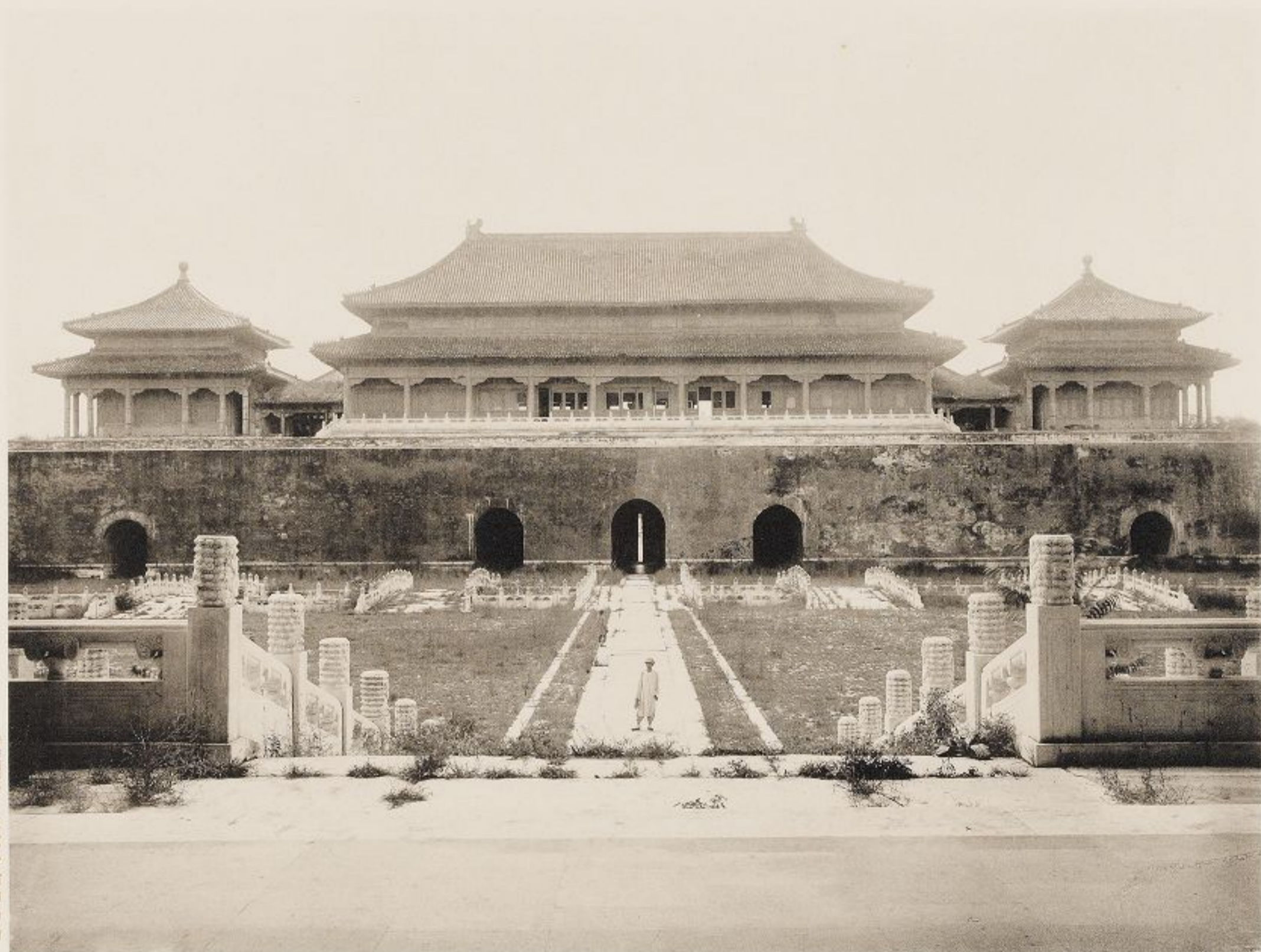
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門午

THE WU GATE (FRONT).

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面後門午

THE WU GATE (BACK).

面後ノ門午



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門和太

THE TAIHE GATE.

門和太





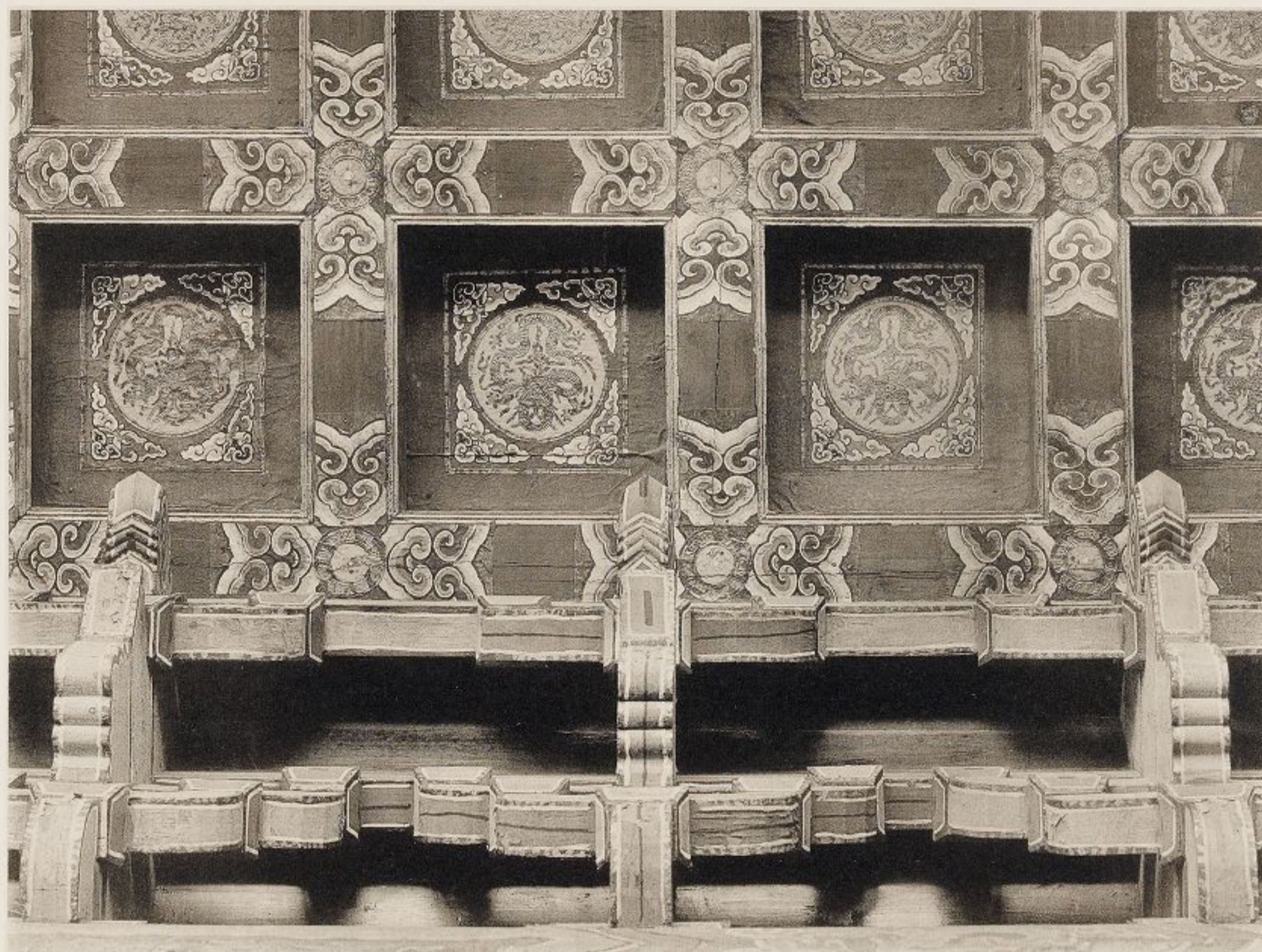
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THE CHIAO-LIANG BEFORE THE T'AI-HÉ GATE.

量嘉前門和太

量嘉ノ前門和太



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井蓋門和太

THE COFFERED CEILING OF THE T'AI-HÉ GATE.

井蓋門和太



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THE FRONT STEPS OF THE T'AI-HÉ GATE.

陸前門和太

陸前ノ門和太



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THE ORNAMENTAL TOPS OF THE NEWELS AROUND THE  
PLATFORM OF THE T'AI-HÉ GATE: SPECIMEN No. 1.

(一) 珠寶擬上欄石壇基門和太

(一) 珠寶擬ノ欄石壇基門和太



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面前門德照

THE CHAO-TÊ GATE (FRONT).

面前門德照



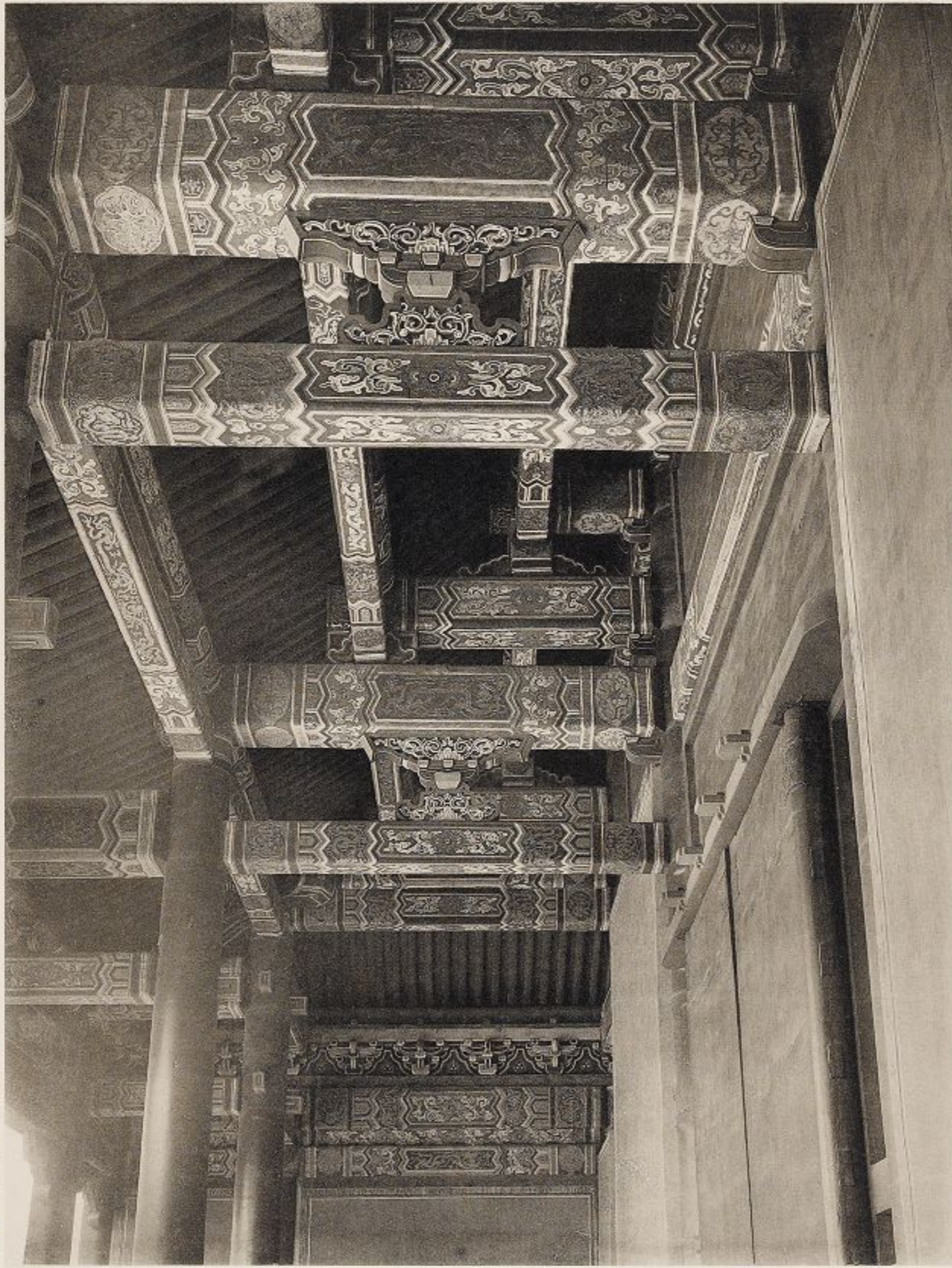
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THE ORNAMENTAL TOPS OF THE NEWELS AROUND THE  
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(二其) 珠寶擬上欄石壇基門和太

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THE CHAO-TÉ GATE (INTERIOR).

部內門德照

面裏門德照



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THE LION IN FRONT OF THE T'AI-HÊ HALL.

太和殿前獅子

太和殿前獅子





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THE JIH-KUEI BEFORE THE T'AI-HÉ HALL.

圭日殿和太

圭日ノ前殿和太



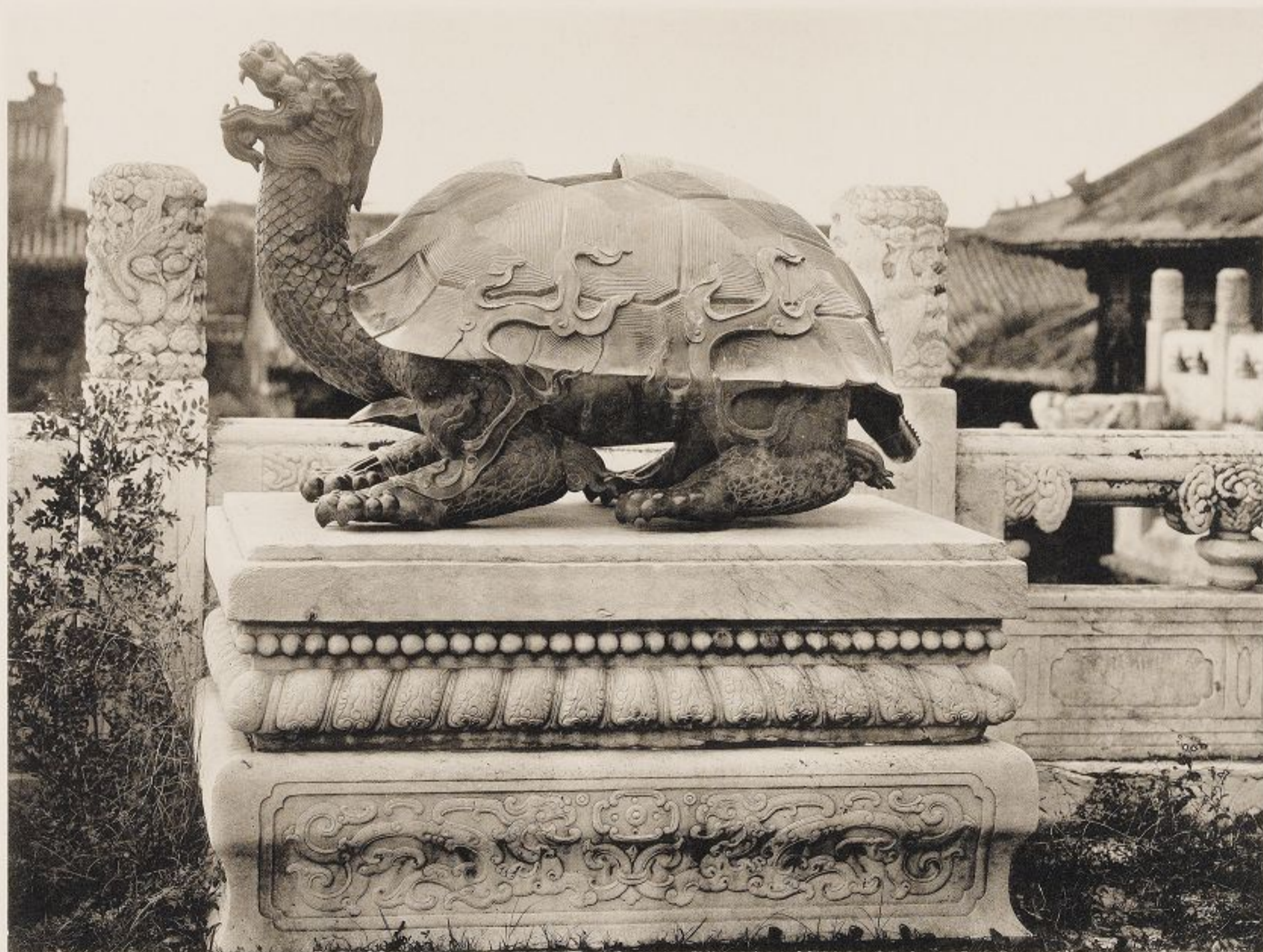
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THE BRONZE CRANE BEFORE THE T'AI-HÊ HALL.

鶴銅前殿和太

鶴銅ノ前殿和太



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龜銅前殿和太

THE BRONZE TURTLE BEFORE THE T'AI-HÉ HALL.

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殿前階和太

THE FRONT STEPS OF THE T'AI-HÉ HALL.

殿前階和太



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太和殿中央一階

THE CENTRAL FLIGHT OF THE T'AI-HÉ HALL.

太和殿中央之階



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殿和太

THE PLATFORM OF THE T'AI-HÊ HALL.

殿和太



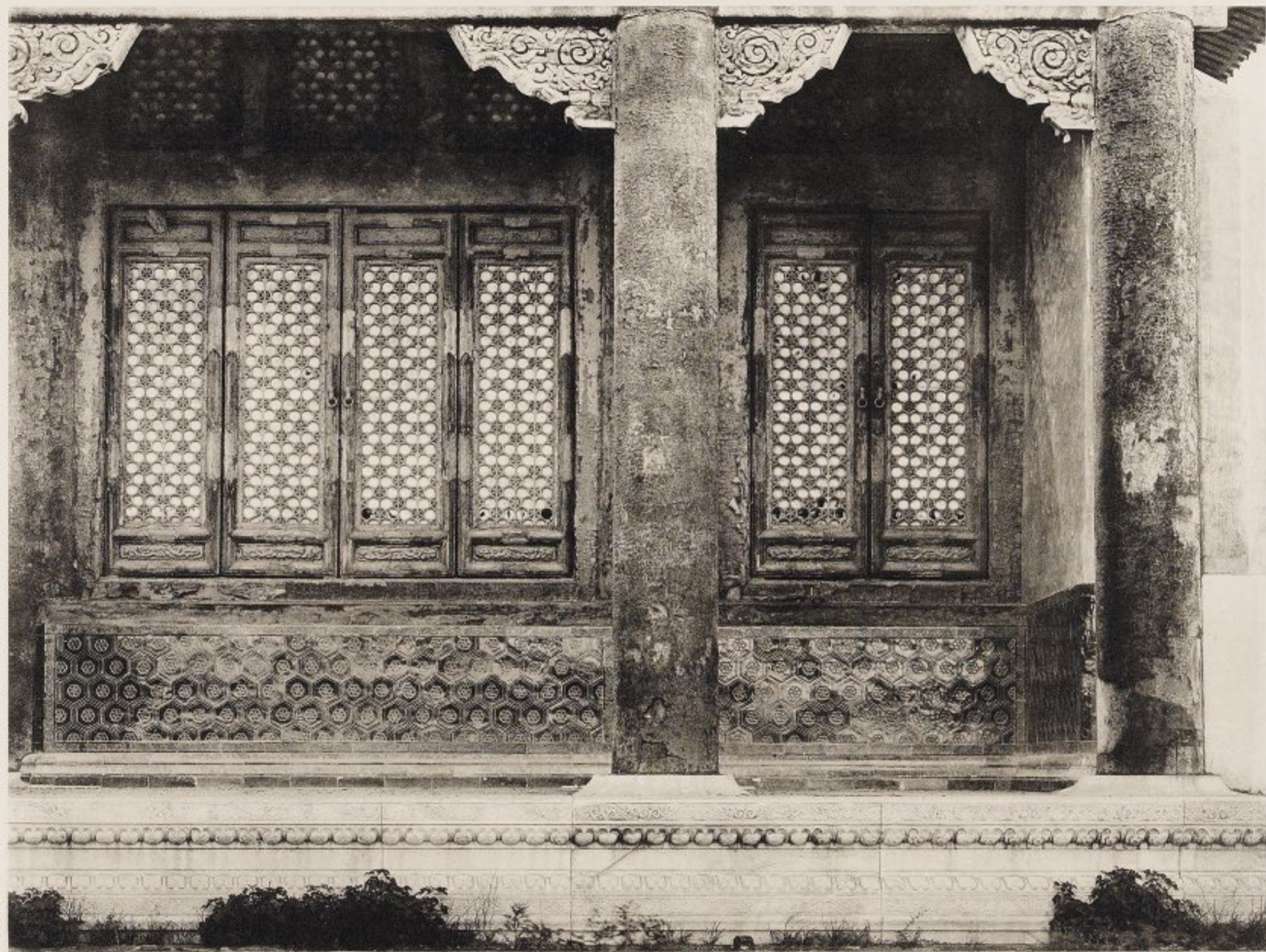
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THE BACK-DOOR OF THE TAI-HÉ HALL.

扉殿面後殿和太

扉殿ノ面後殿和太



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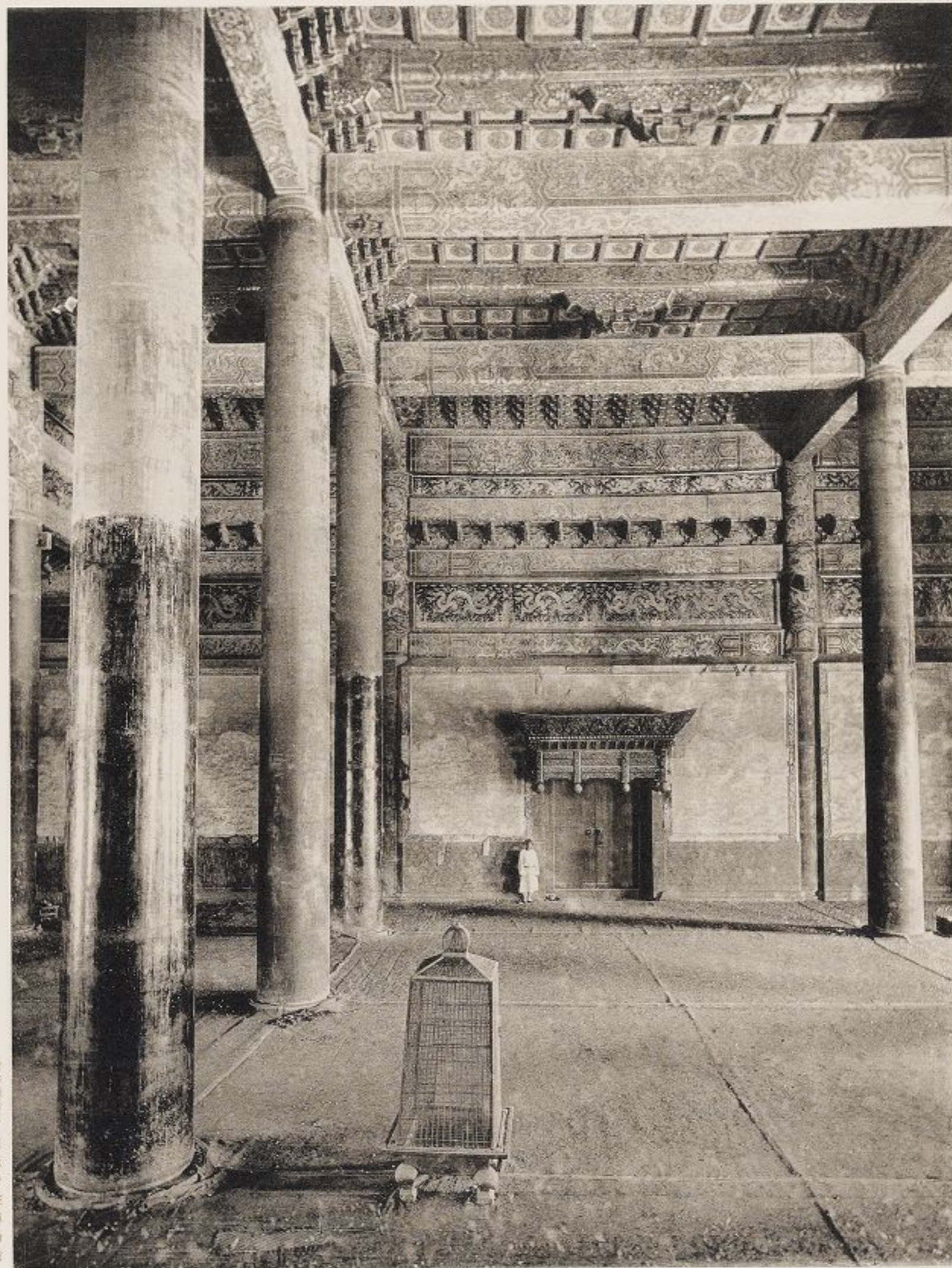
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戶總面前殿和太

THE FRONT-WINDOWS OF THE T'AI-HÉ HALL.

窓ノ面前殿和太





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THE INTERIOR OF THE T'AI-HÊ HALL.

面裏殿和太

部內殿和太



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THE PILLARS AND COFFERS IN THE NORTH-EASTERN  
CORNER OF THE T'AI-HE HALL.

井窩及、柱隅北東內殿和太

井窩及柱ノ隅北東內殿和太



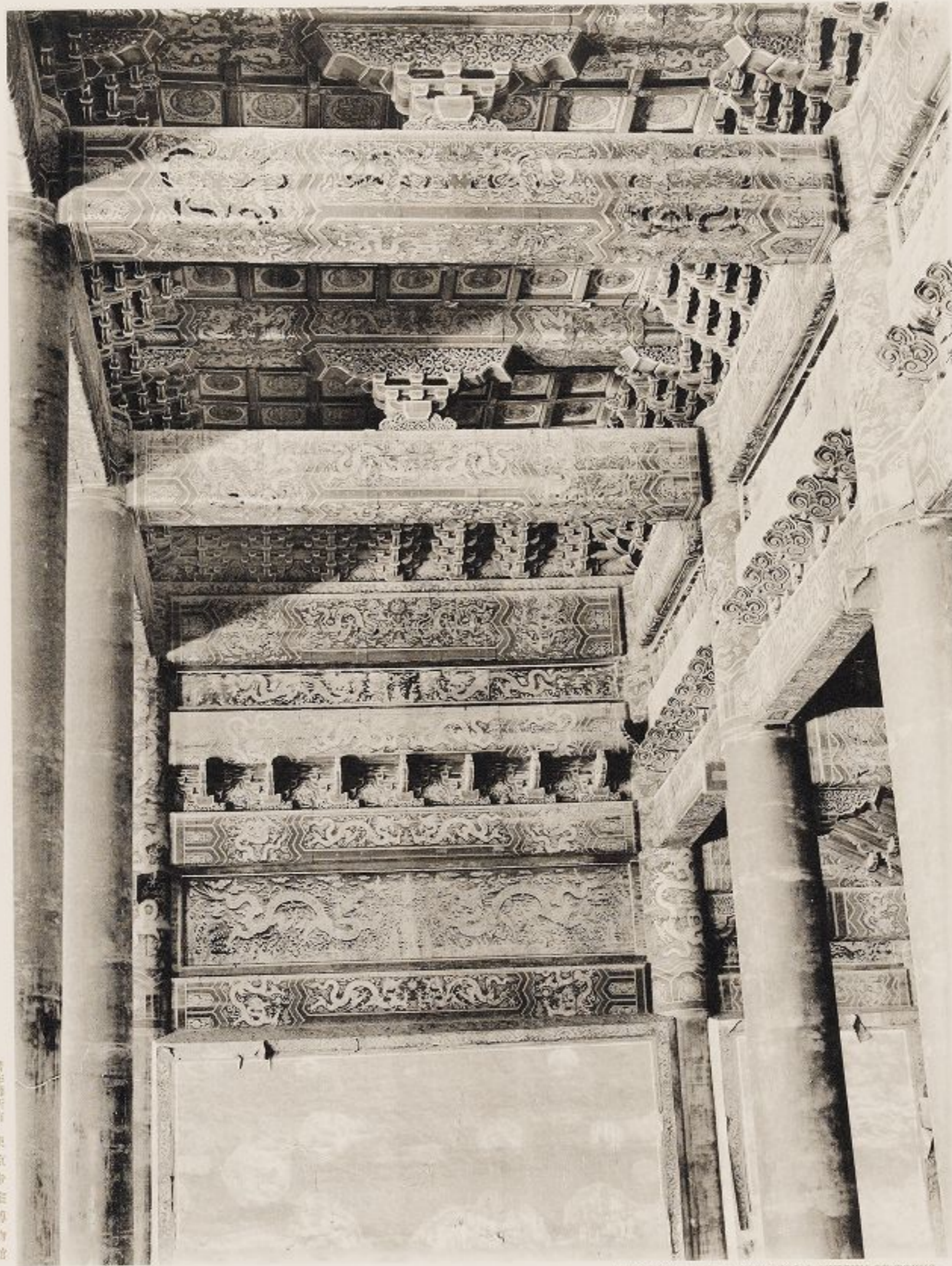
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THE COFFERS BEHIND THE DAIS IN THE T'AI-HÈ HALL.

井藻方後坐實内殿和太

井藻ノ方後ノ坐實内殿和太



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THE BEAMS IN THE WESTERN CORNER OF THE T'AI-HÉ HALL.

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梁ノ隅西内殿和太



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坐寶殿和太

THE IMPERIAL DAIS IN THE T'AI-HÉ HALL.

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面旁坐寶殿和太

THE IMPERIAL DAIS IN THE T'AI-HE HALL (SIDE).

面側ノ坐寶殿和太



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THE CENTRAL BEAM AND COFFERS IN THE T'AI-HÈ HALL.

井藻及梁央中內殿和太

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THE FOUR MAIN PILLARS IN THE T'AI-HE HALL.

柱天四内殿和太

柱天四内殿和太





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THE COFFERED VAULT ABOVE THE DAIS  
IN THE T'AI-HÊ HALL.

太和殿寶坐藻井

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梁央中內門和太

THE MAIN BEAM OF THE T'AI-HÊ GATE.

梁央中內門和太



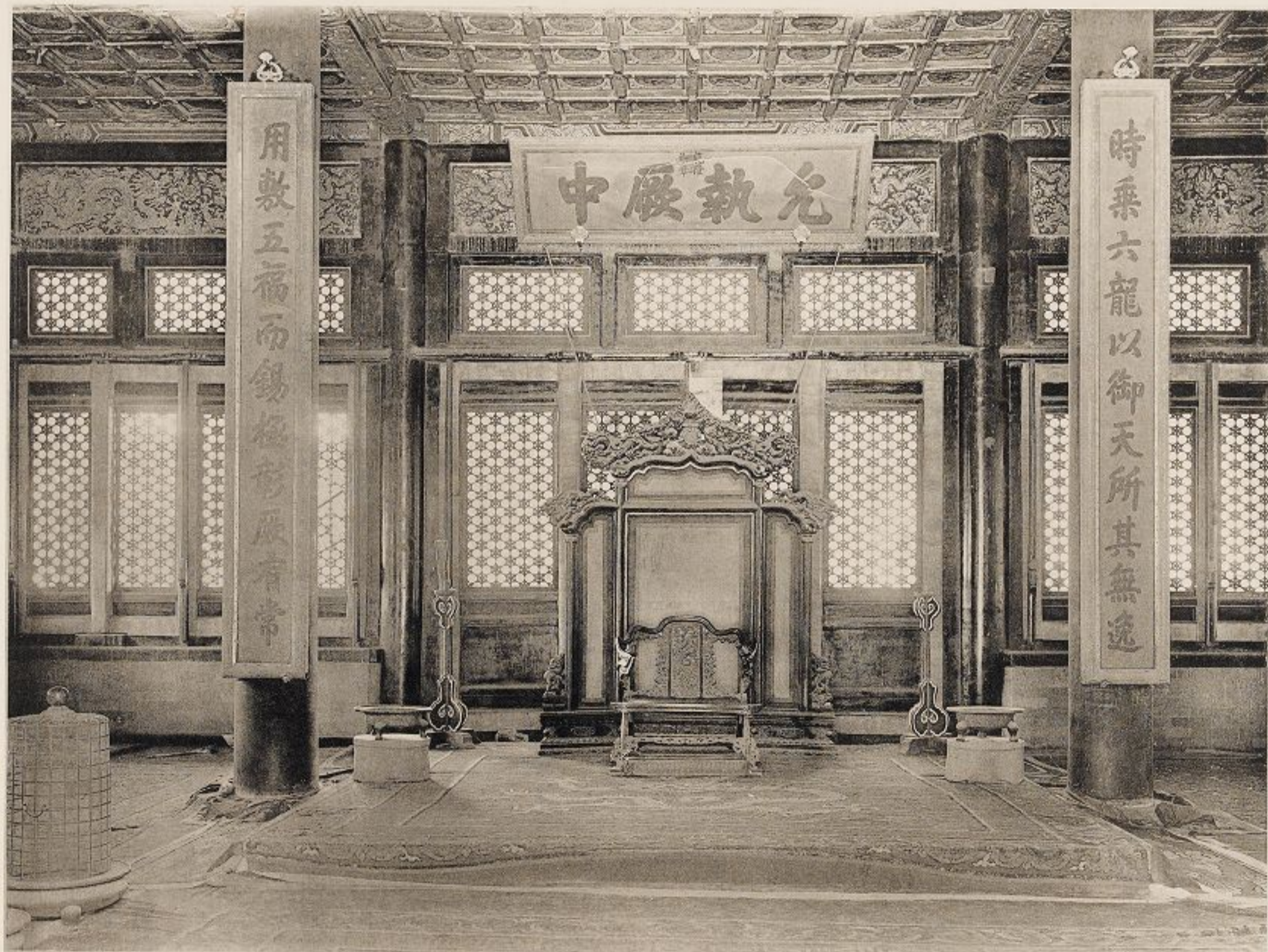
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面前殿和保

THE PAO-HÉ HALL (FRONT).

面前殿和保



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(之望門清乾從)面後殿和保

THE PAO-HÉ HALL (BACK), SEEN FROM THE  
CH'EN-CH'ING GATE.

(之望ヲヨ門清乾)面後殿和保



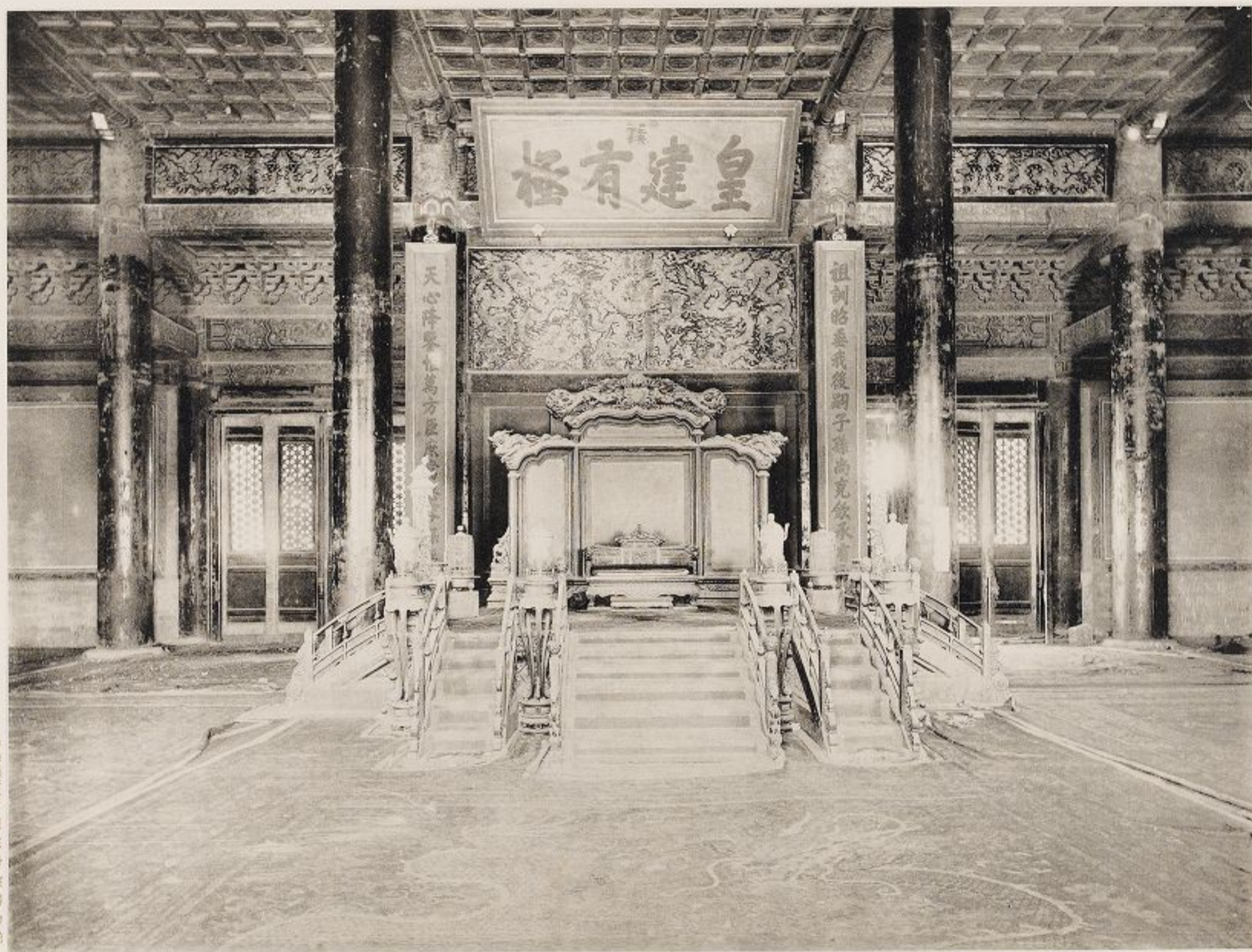
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THE IMPERIAL DAIS IN THE PAO-HÉ HALL.

坐寶殿和保





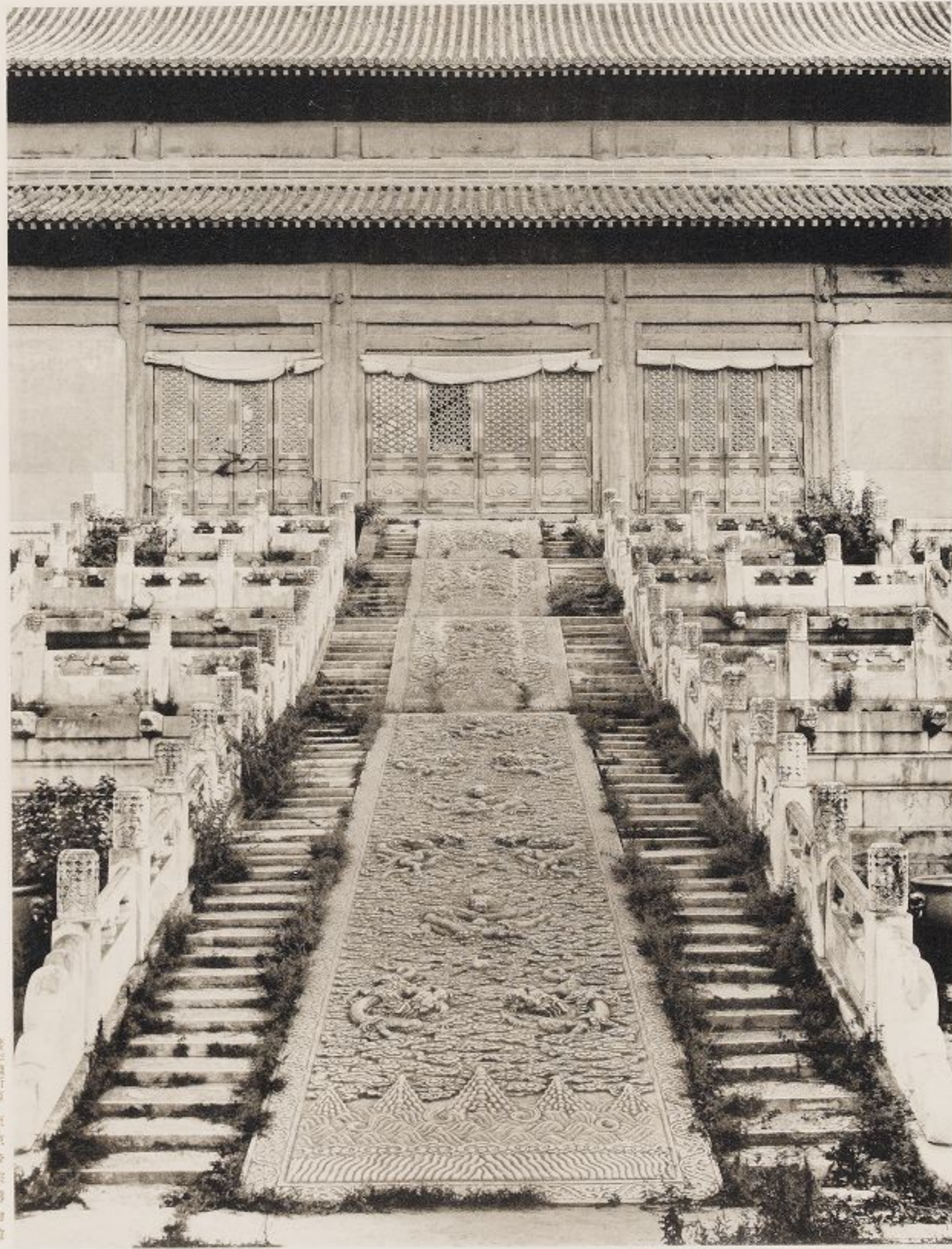
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井藻殿和保

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THE CENTRAL BACK FLIGHT OF THE PAO-HÊ HALL.

陸之央中殿和保

陸ノ央中殿和保



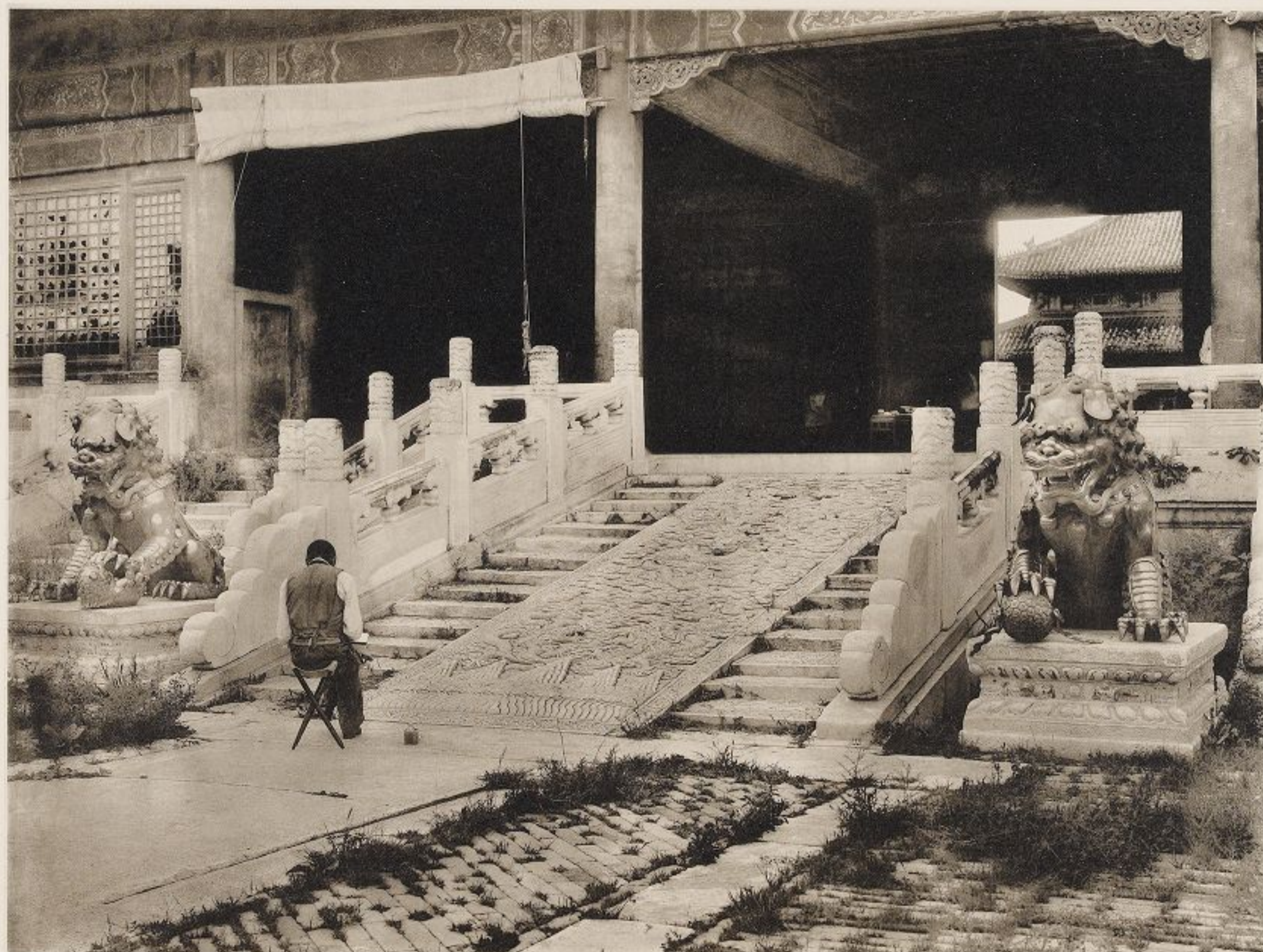
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THE LOWER PART OF THE CENTRAL BACK FLIGHT  
OF THE PAO-HÊ HALL.

保和殿後三壇成下中壇成中央之隆

保和殿後三壇成下ノ壇成於中央ノ隆



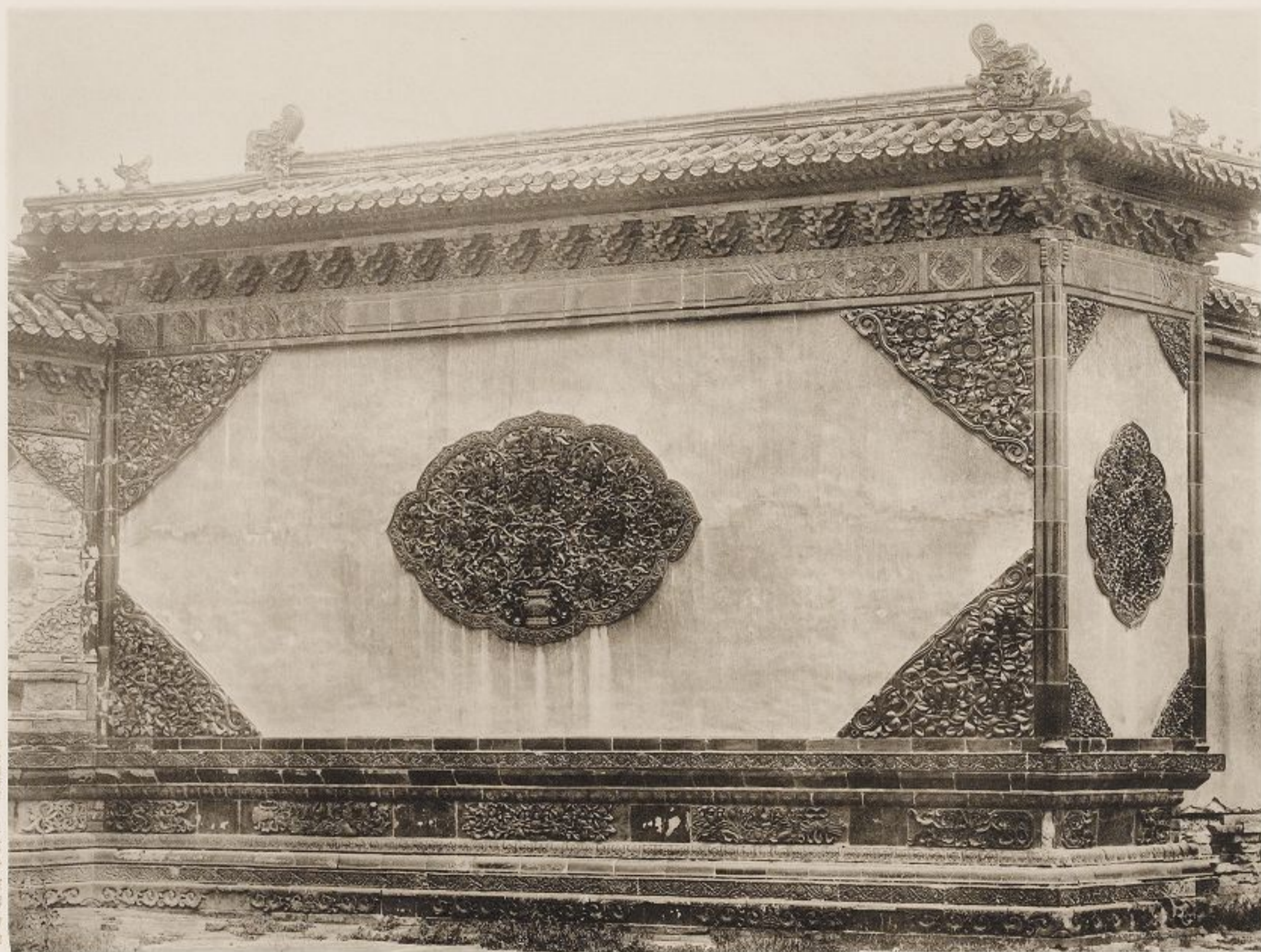
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陸之前門清乾

THE FLIGHT OF THE CH'EN-CH'ING GATE.

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色羅右左前門清乾

THE FLANK WALL OF THE CH'EN-CH'ING GATE.

牆袖ノ右左前門清乾



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梁內門清乾

THE CEILING OF THE CH'EN-CH'ING GATE.

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井瀛門清乾

THE COFFERS OF THE CH'EN-CH'ING GATE.

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宮清乾

THE CHIEN-CH'ING HALL.

宮清乾





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PART OF THE FRONT OF THE CH'EN-CH'ING HALL.

部一面前宮清乾

部一ノ面前宮清乾



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PART OF THE ROOFS OF THE CH'EN-CH'ING HALL.

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路甬石白前宮清乾

THE RAILED AVENUE OF THE CH'EN CH'ING HALL.

路甬石白前宮清乾



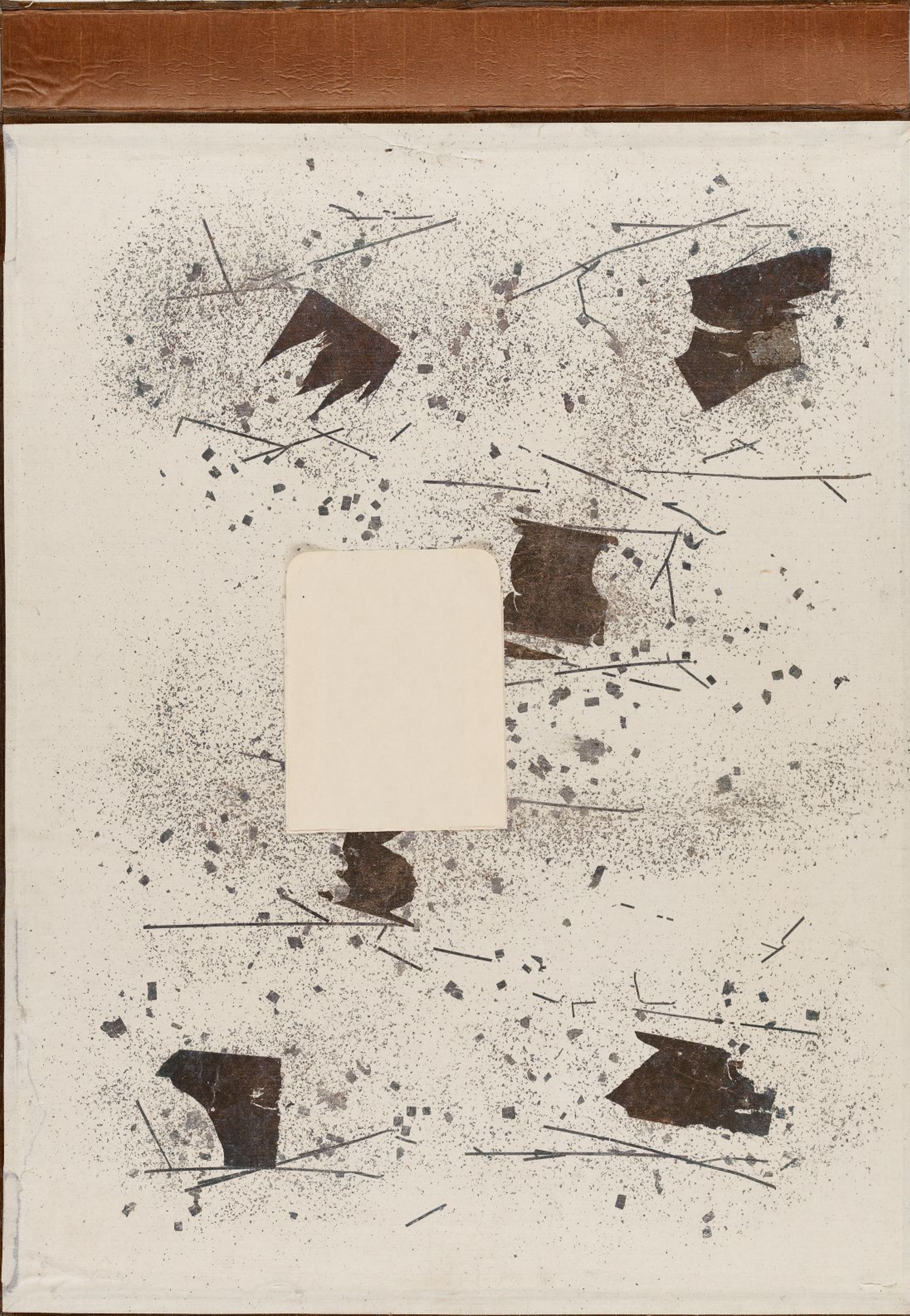
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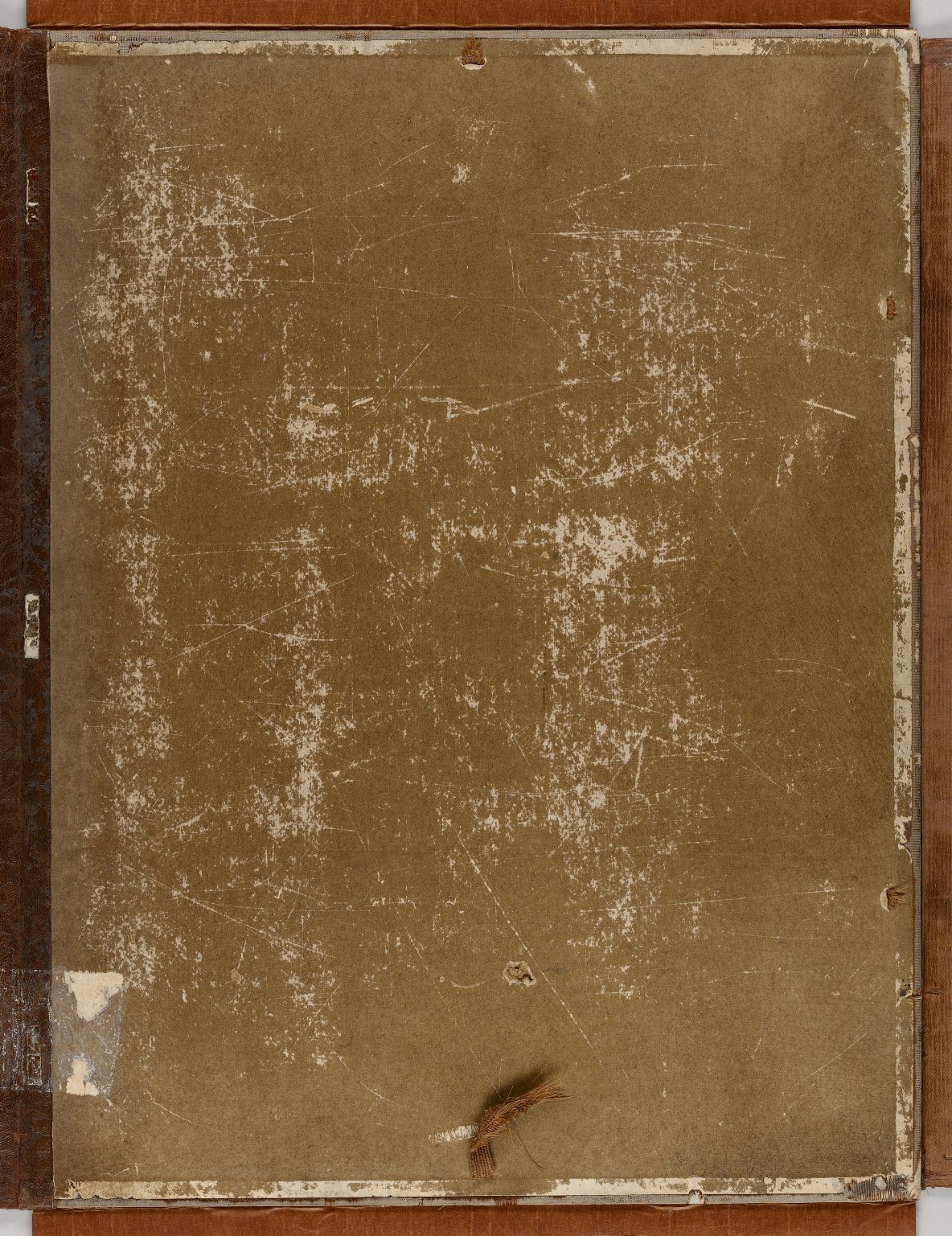
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(一) 陸前宮清乾





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THE SIDE FRONT FLIGHT OF THE CH'EN-CH'ING HALL: No. 3.

清宮前殿側面



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THE TRIPOD INCENSE-BURNER BEFORE THE  
CH'EN-CH'ING HALL.

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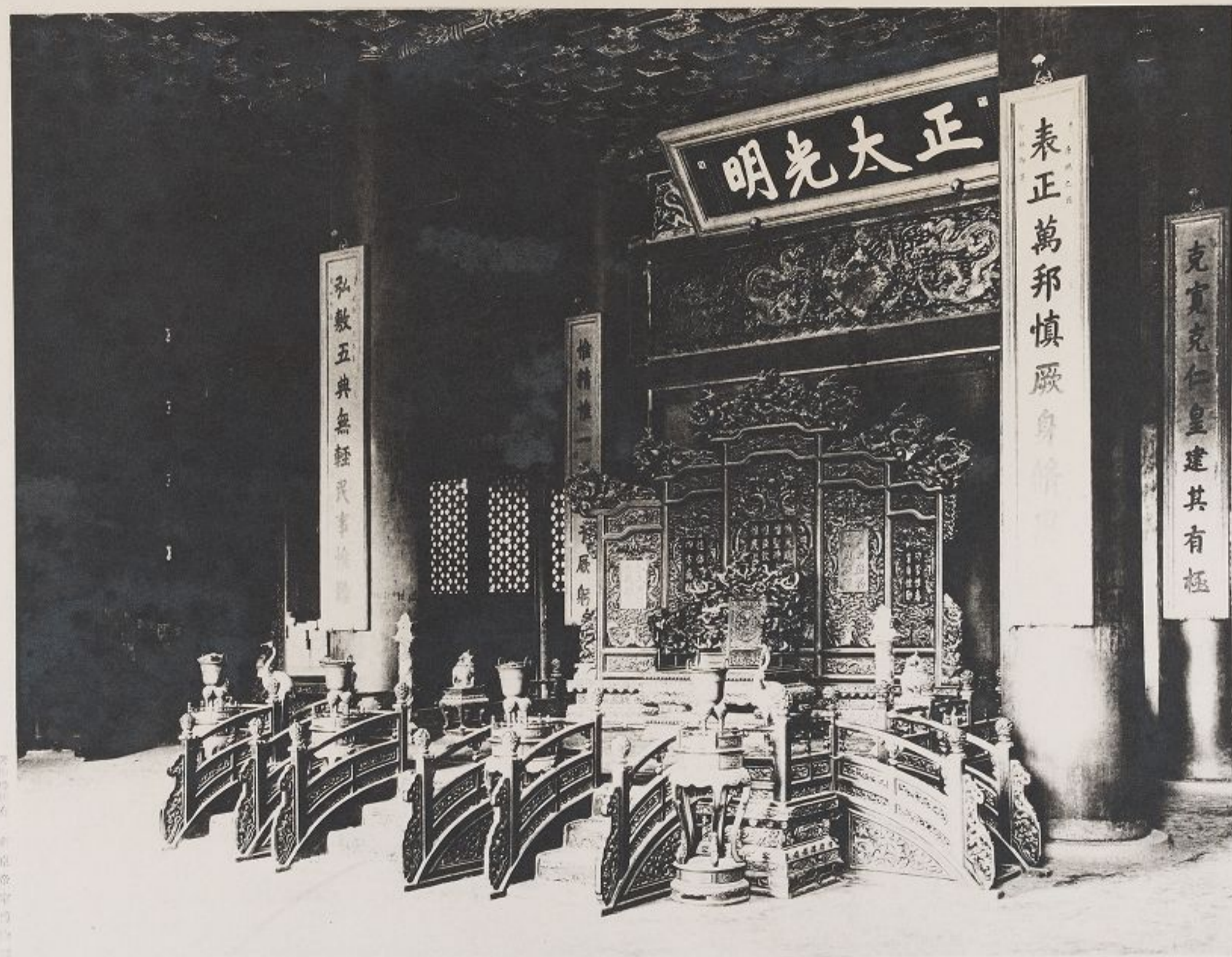
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THE FRONT COLONNADE OF THE CHIEN-CH'ING HALL.

殿廂面前宮清乾

廂ノ面前宮清乾

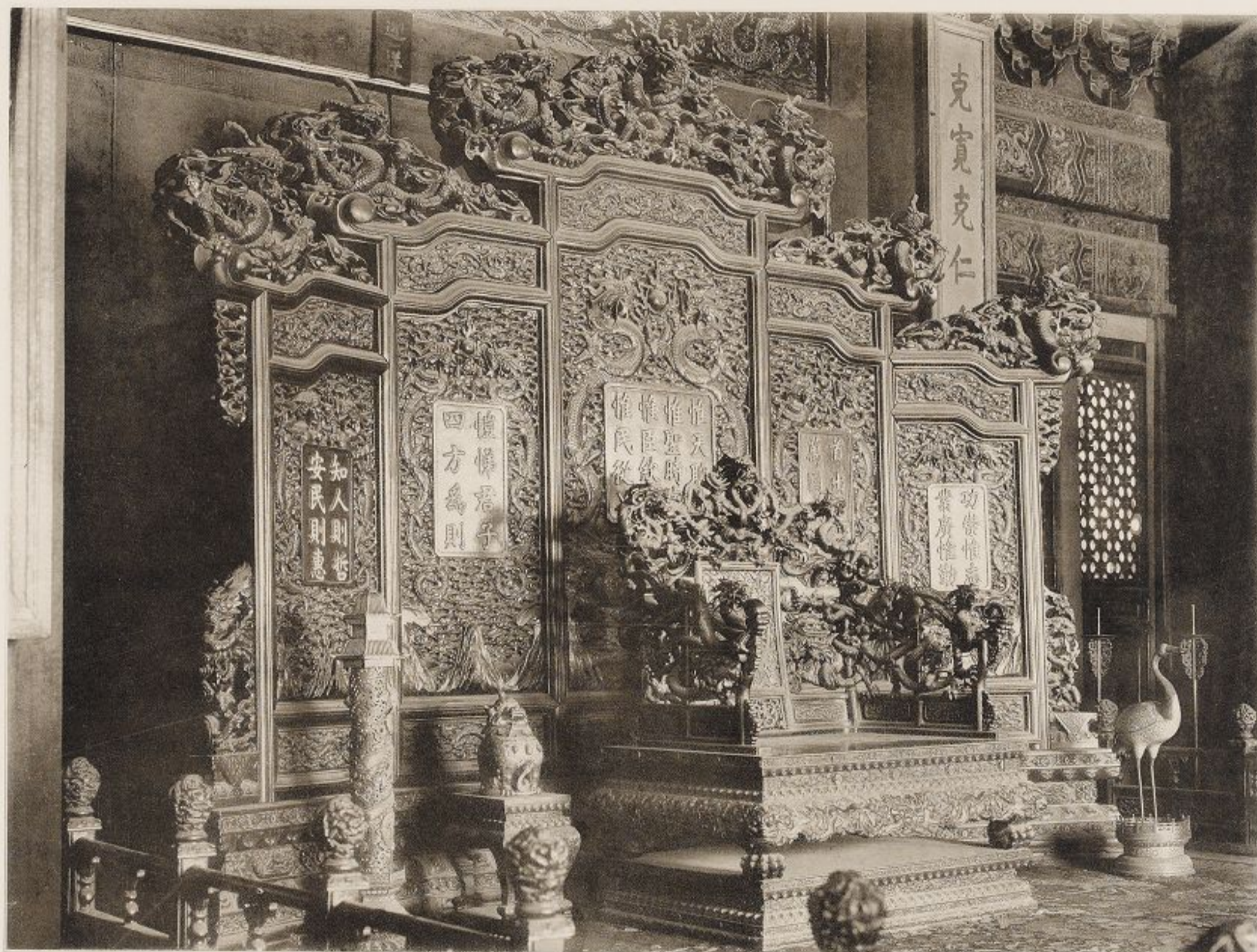




坐寶宮清

THE IMPERIAL DAIS IN THE CHIEN CHING HALL.

坐寶宮清



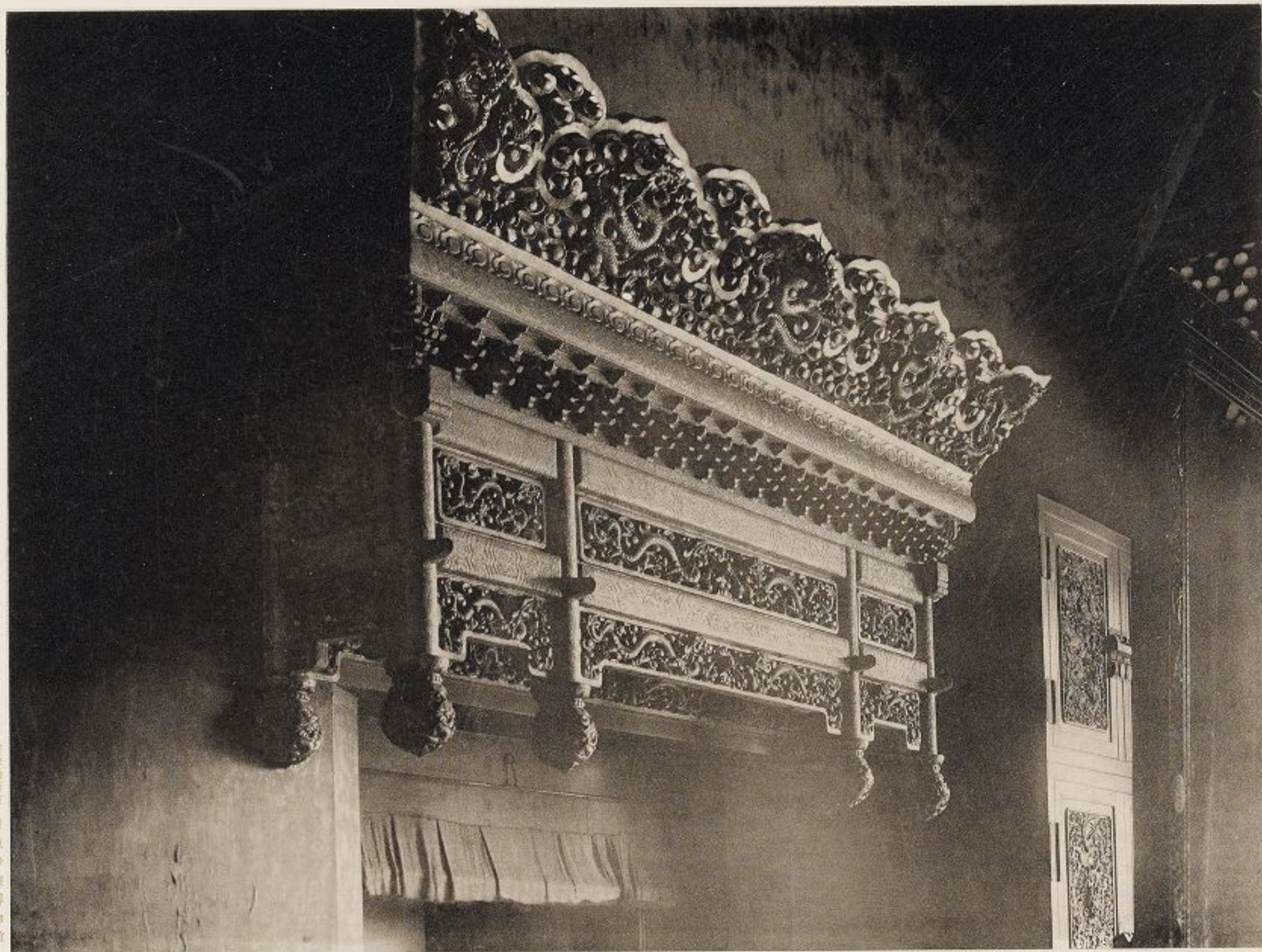
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第一座寶宮清乾

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部一ノ座寶宮清乾



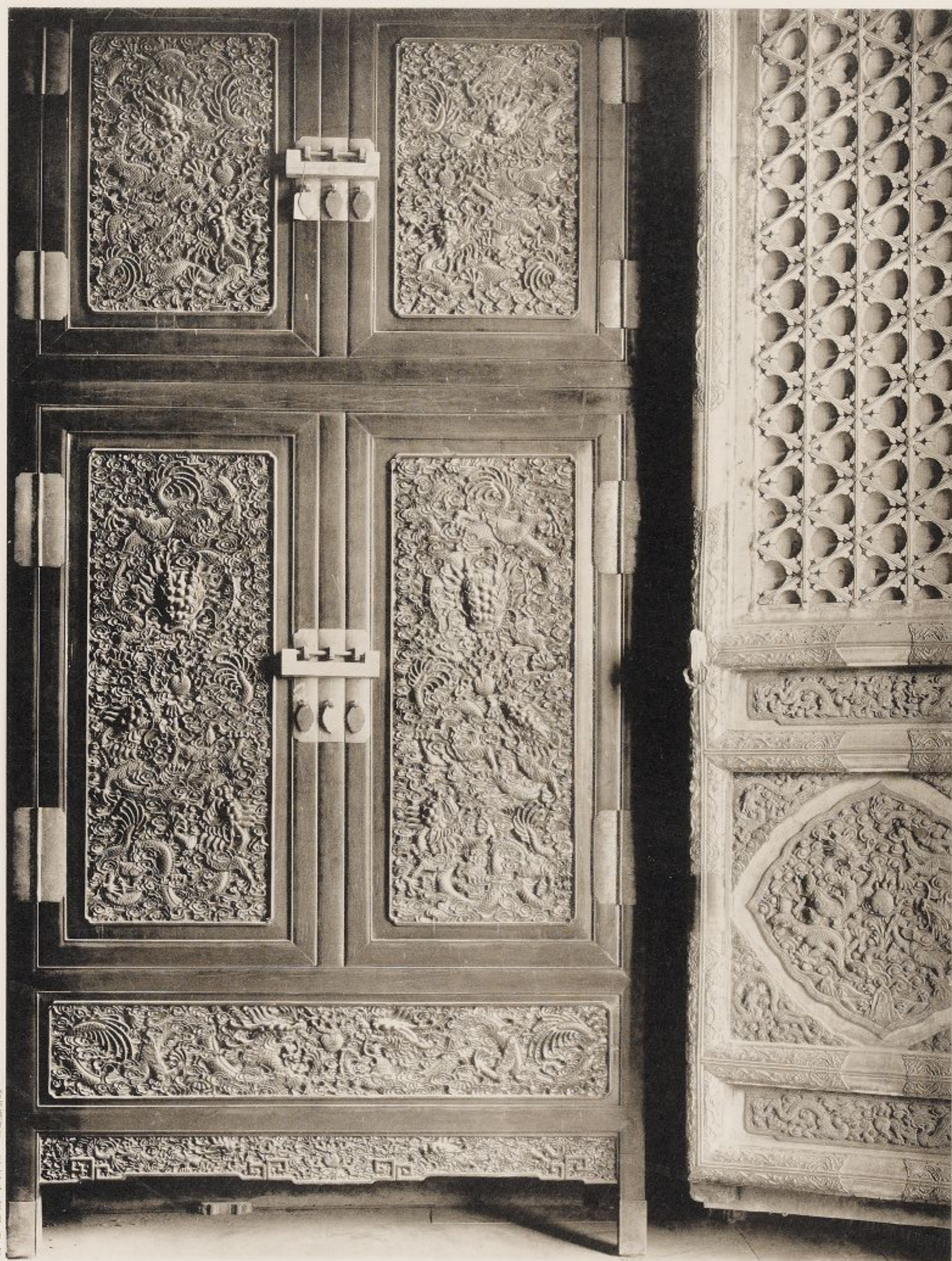
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修裝上戶內宮清乾

THE TREATMENT OVER THE DOOR IN THE  
CH'YEN-CH'ING HALL.

置裝ノ上戶內宮清乾



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棚櫃内宮清乾

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棚戸ノ内宮清乾



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THE MIRROR IN THE CH'EN-CH'ING HALL.

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鏡ノ內宮清乾



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面旁殿泰交

THE CHIAO-T'AI HALL (SIDE).

面側殿泰交



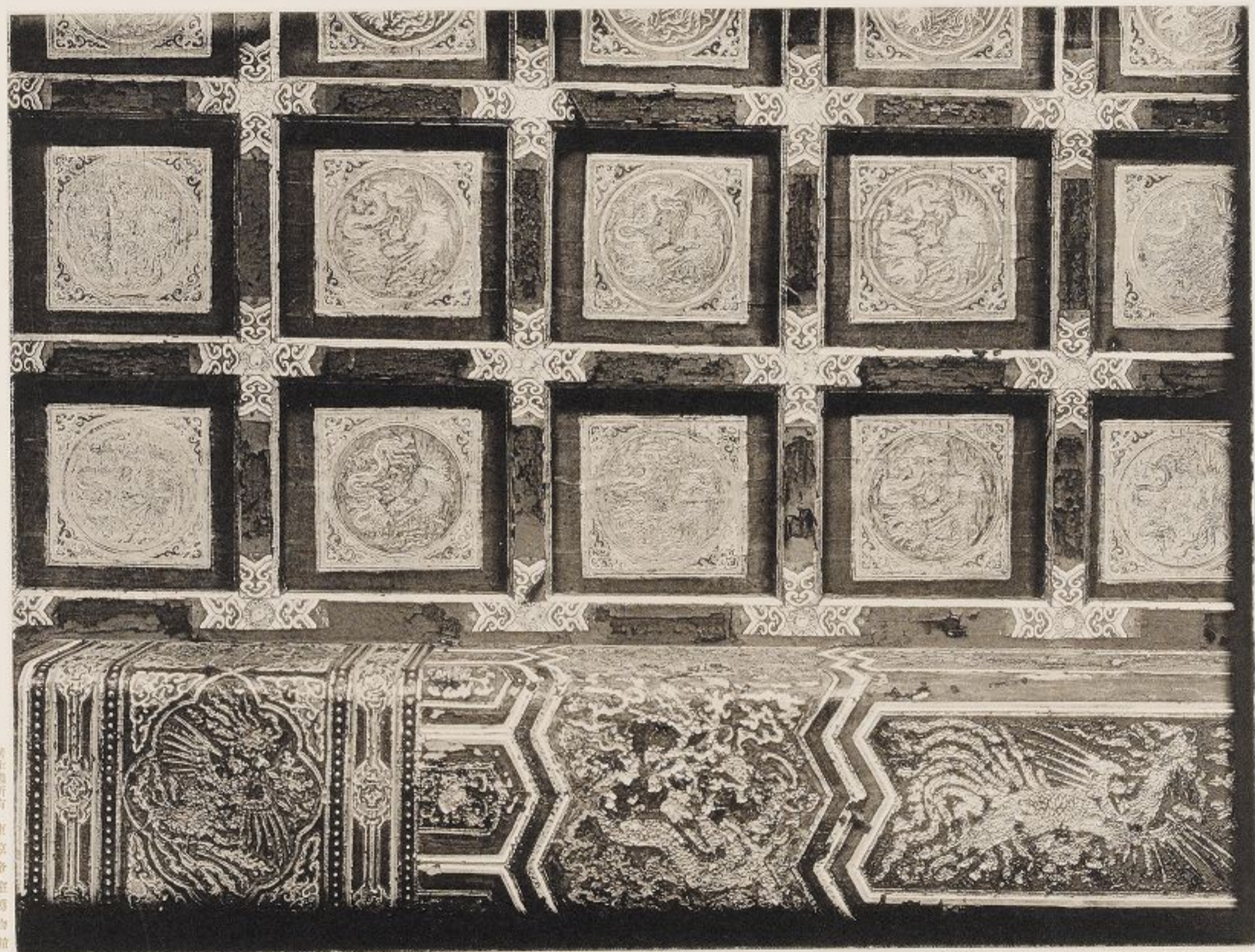
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井藻殿泰交

THE COFFERS OF THE CHIAO-T'AI HALL.

井藻殿泰交





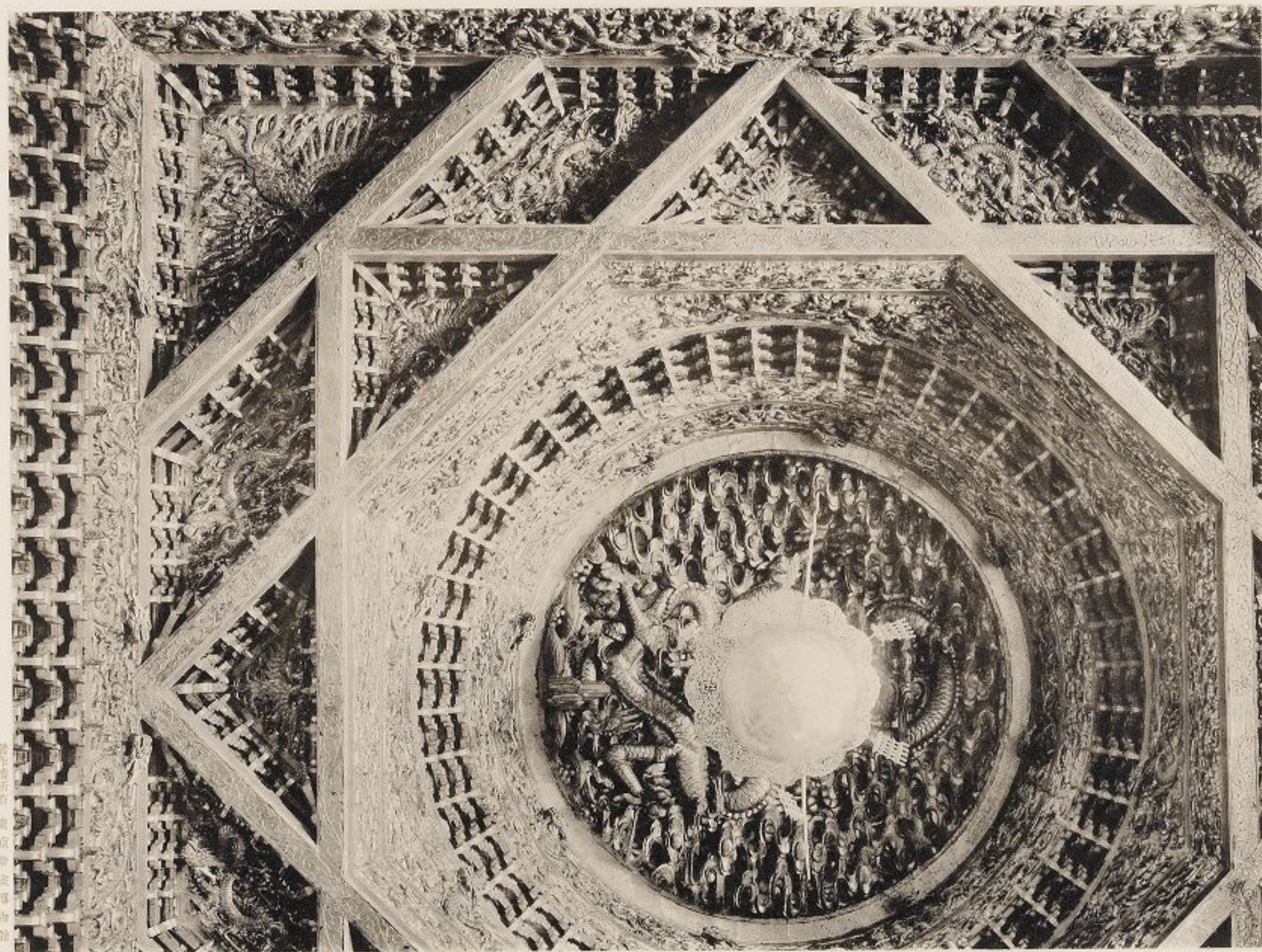
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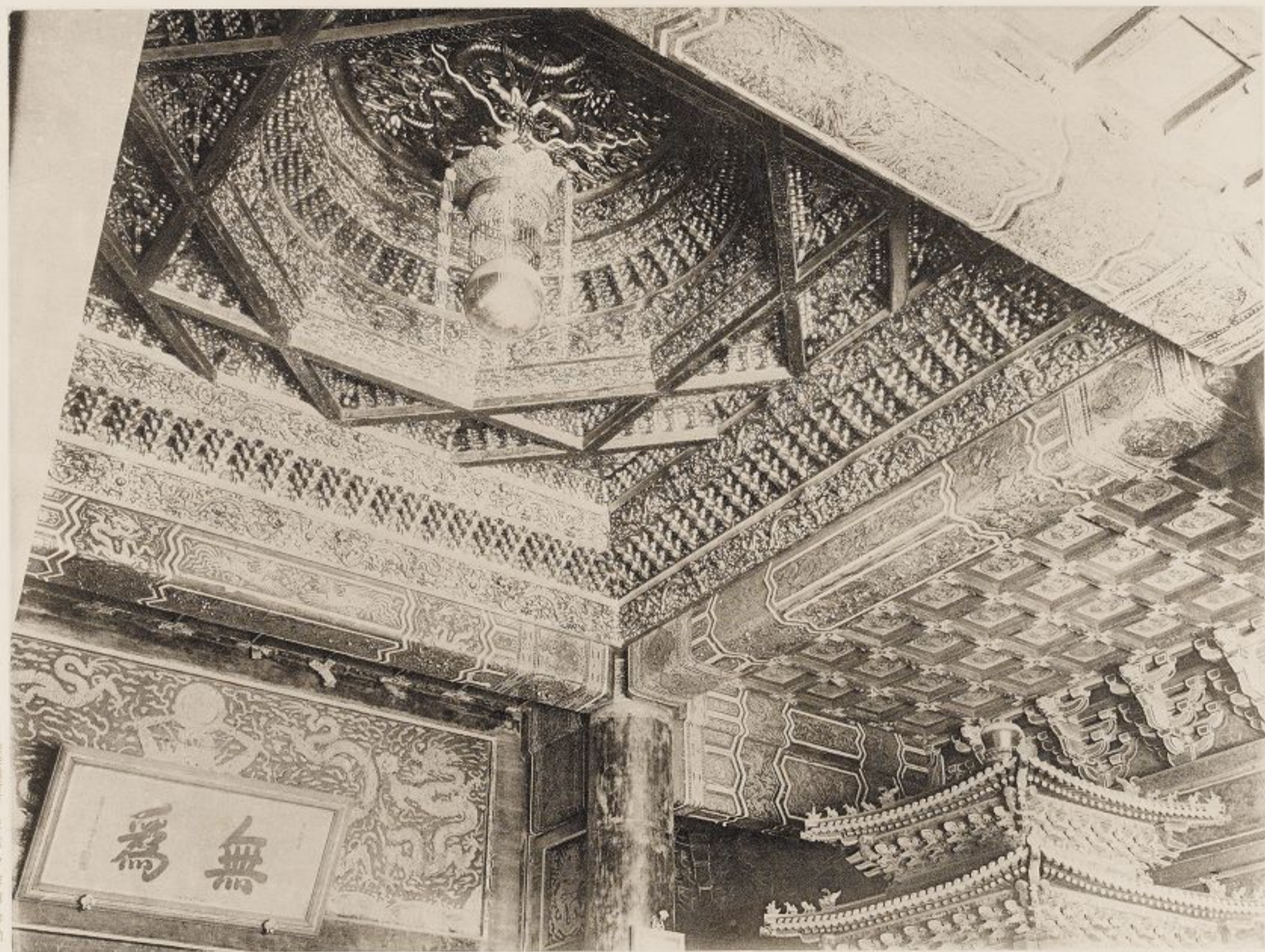
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(一) 井蓋ルケ於ニ上ノ坐寶殿泰交



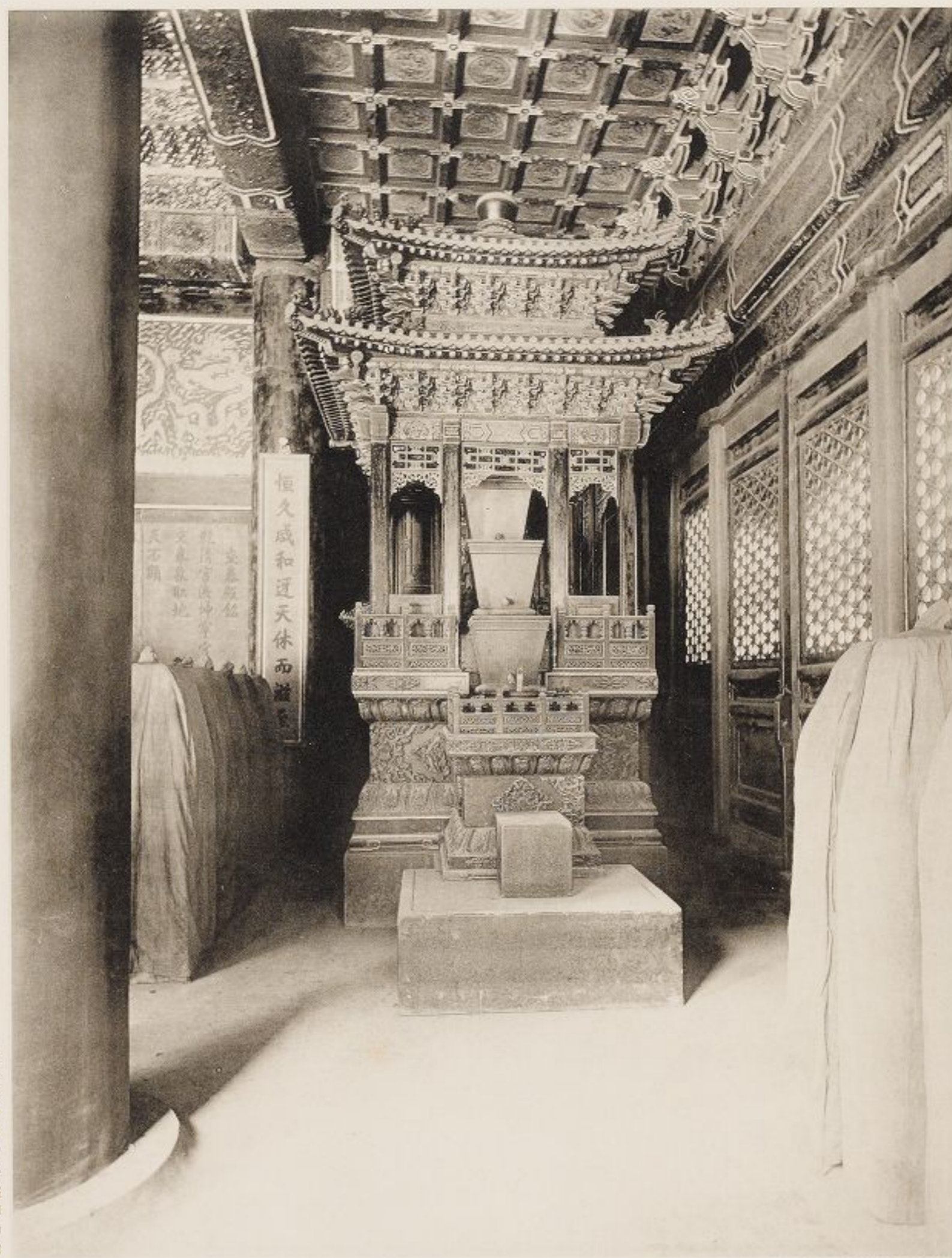
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THE WATER CLOCK IN THE CHIAO-T'AI HALL.

刻漏內殿泰交

刻漏內殿泰交



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THE KUN-NING KUNG (FRONT).

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THE PORCH OF THE YANG-HSIN HALL.

鹿前殿心臺

拜前殿心臺



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THE DOORS IN THE KUN-NING KUNG.

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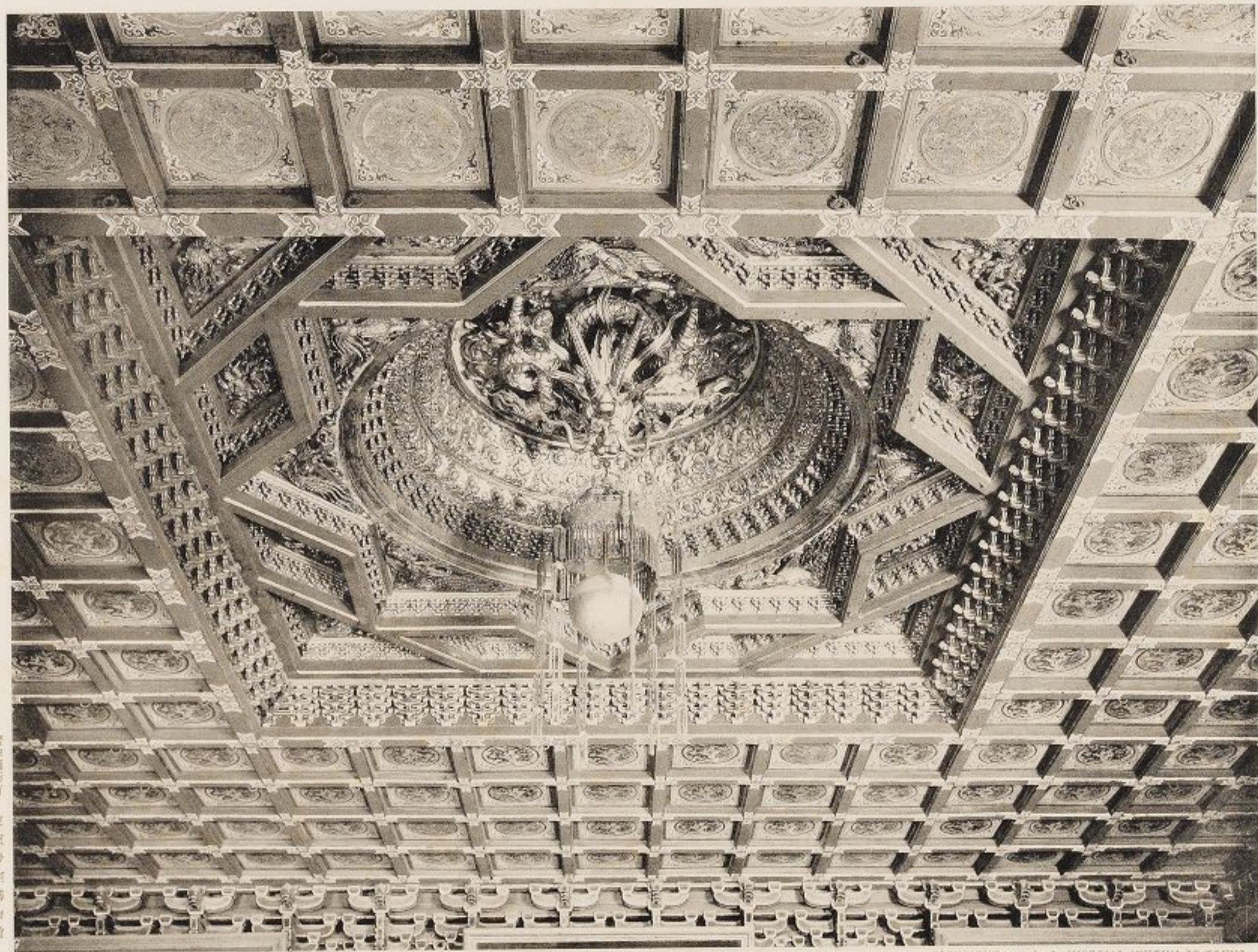
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THE IMPERIAL DAIS IN THE YANG-HSIN HALL.

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THE COFFERED VAULT ABOVE THE DAIS IN THE  
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養心殿裏面

AN INNER APARTMENT OF THE YANG-HSIN HALL.

養心殿內部



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THE BED CHAMBER IN THE YANG-HSIN HALL.

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THE T'AI-YÜAN HALL.

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THE I-KUN KUNG (INTERIOR).

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THE YU-HWA PAVILION, FRONT.

面前園華雨

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面裏殿正中

THE CHUNG-CHENG HALL (INTERIOR).

部内殿正中



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ONE OF THE MINIATURE PAGODAS IN THE HALL OF BUDDHA.

塔內堂佛

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ANOTHER SPECIMEN OF THE MINIATURE PAGODAS IN THE HALL OF BUDDHA (PORCELAIN).

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THE BASE OF THE CH'IN-AN HALL PLATFORM.

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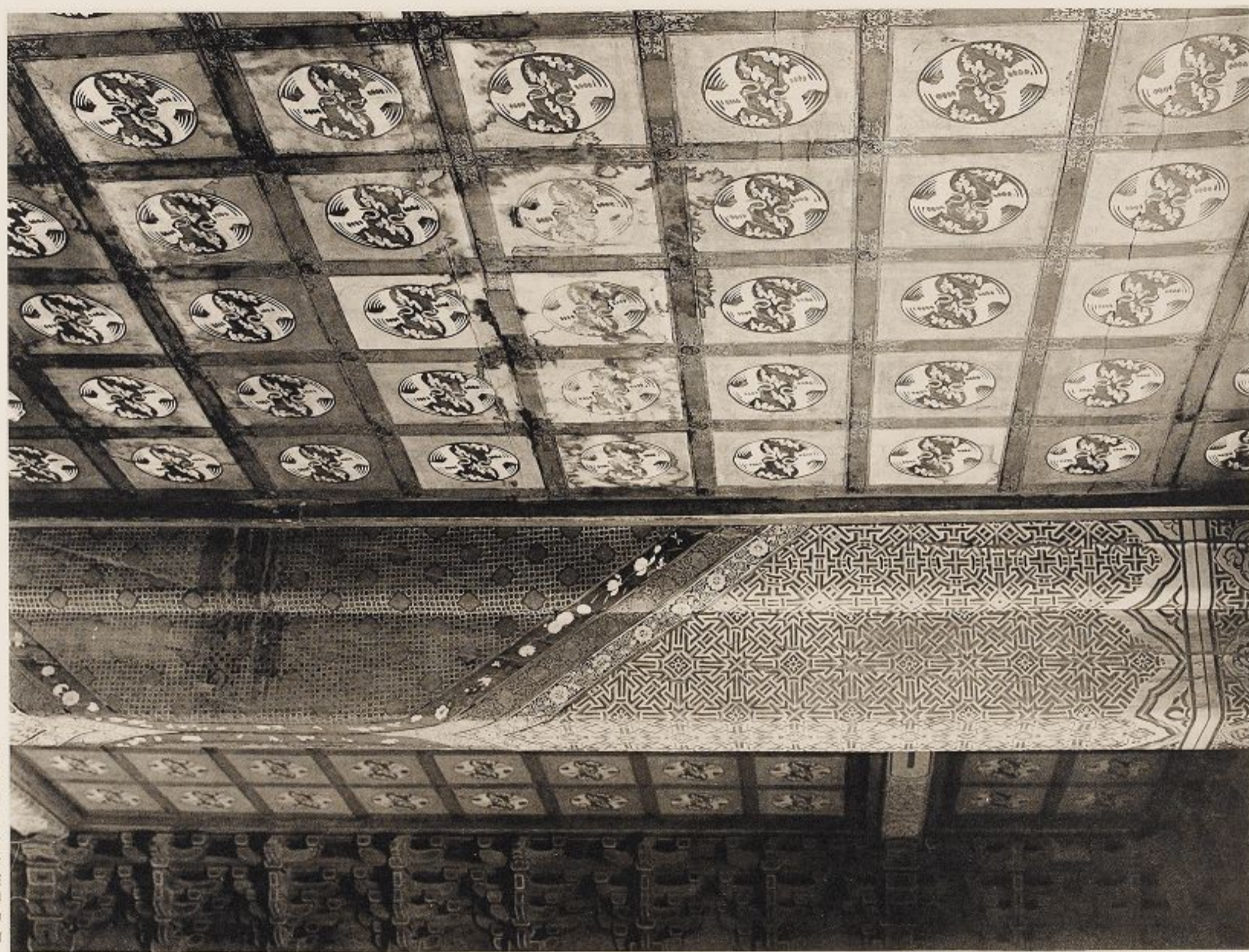
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THE CEILING OF THE CHING-YANG KUNG.

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A FOUNTAIN.

器水噴

器水噴



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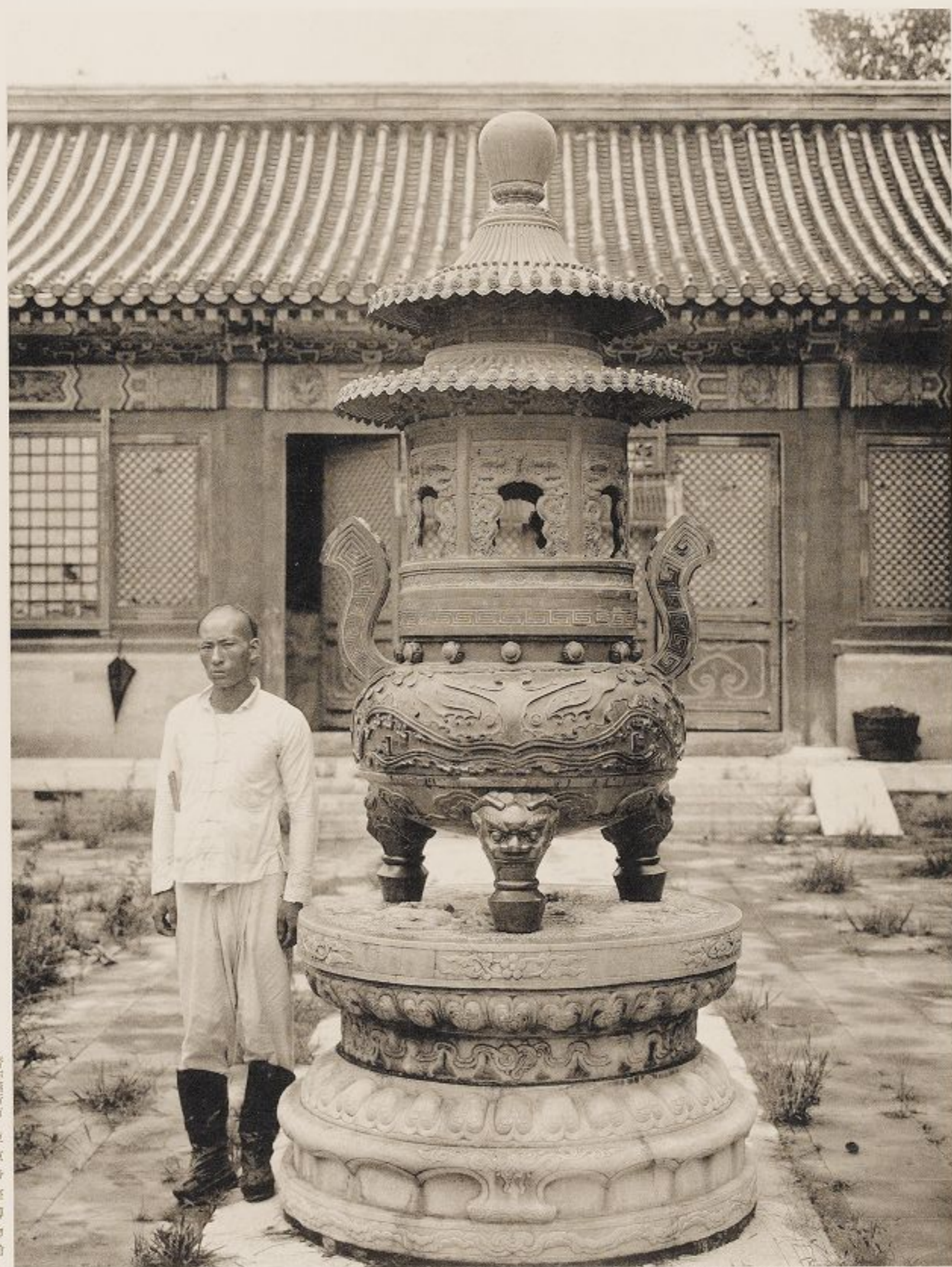
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THE INCENSE-BURNER BEFORE THE YÜ-HWA PAVILION.

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山景翠秀門武神

PROSPECT HILL (SEEN FROM THE SHÊN-WU GATE).

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方北見望上頂山景

A VIEW TO THE NORTH FROM PROSPECT HILL.

△望ヲ方北リヨ頂ノ山景



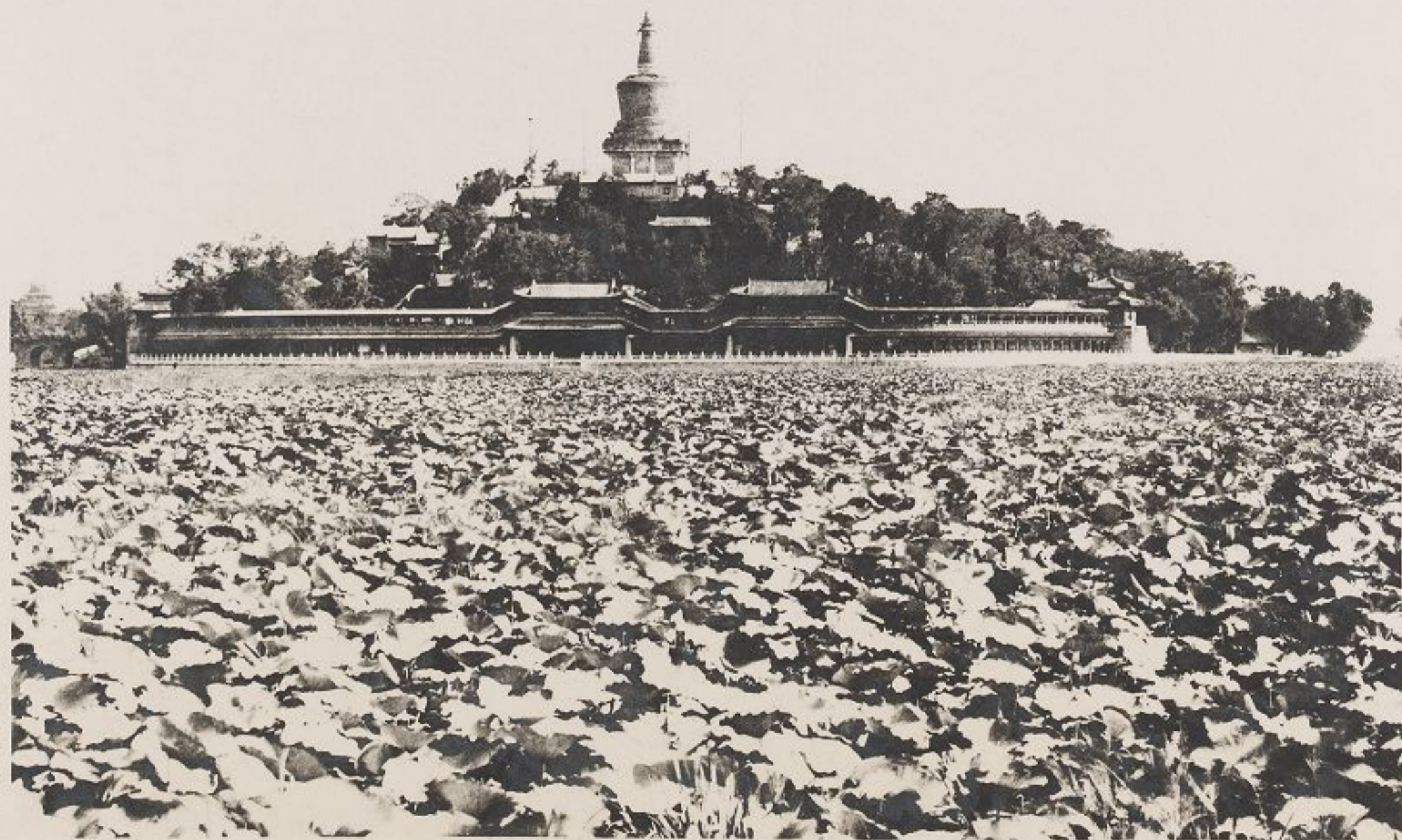
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THE YUNG-AN TEMPLE STUPA AND THE CHI-TSUI  
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河北塔寶寺安永

A DISTANT VIEW OF THE VENG AN TEMPLE STUPA  
FROM THE NORTH.

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THE IDOL IN THE SHRINE BEFORE THE YUNG-AN  
TEMPLE STUPA.

像神內堂前塔寺安永

像神內堂新塔寺安永





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面前樓佛萬

THE WAN-FO PAVILION (FRONT).

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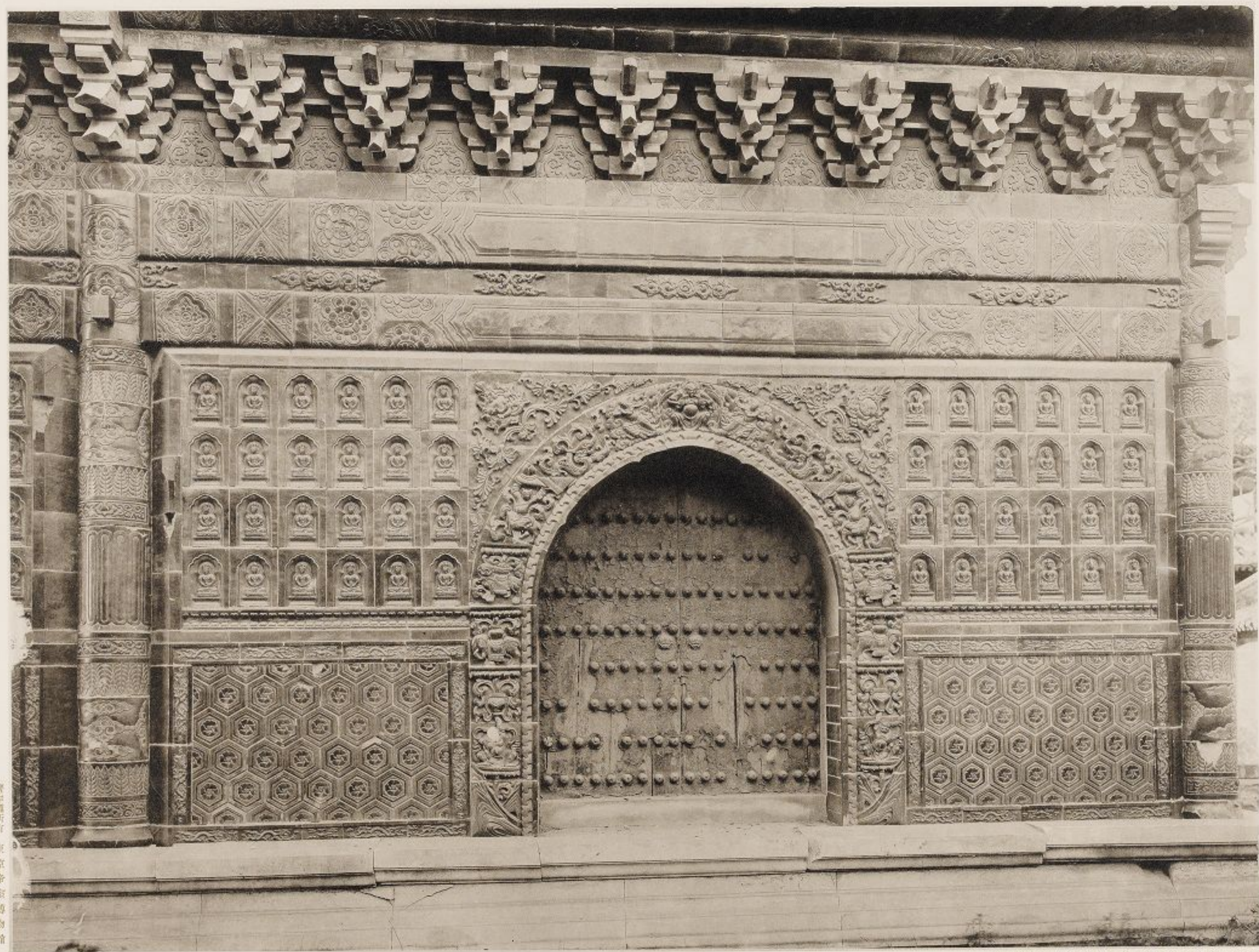
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THE BUDDHA'S HALL IN THE SHAO-HSI-T'IEN GROUND.

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THE CH'UN-MING PAVILION.

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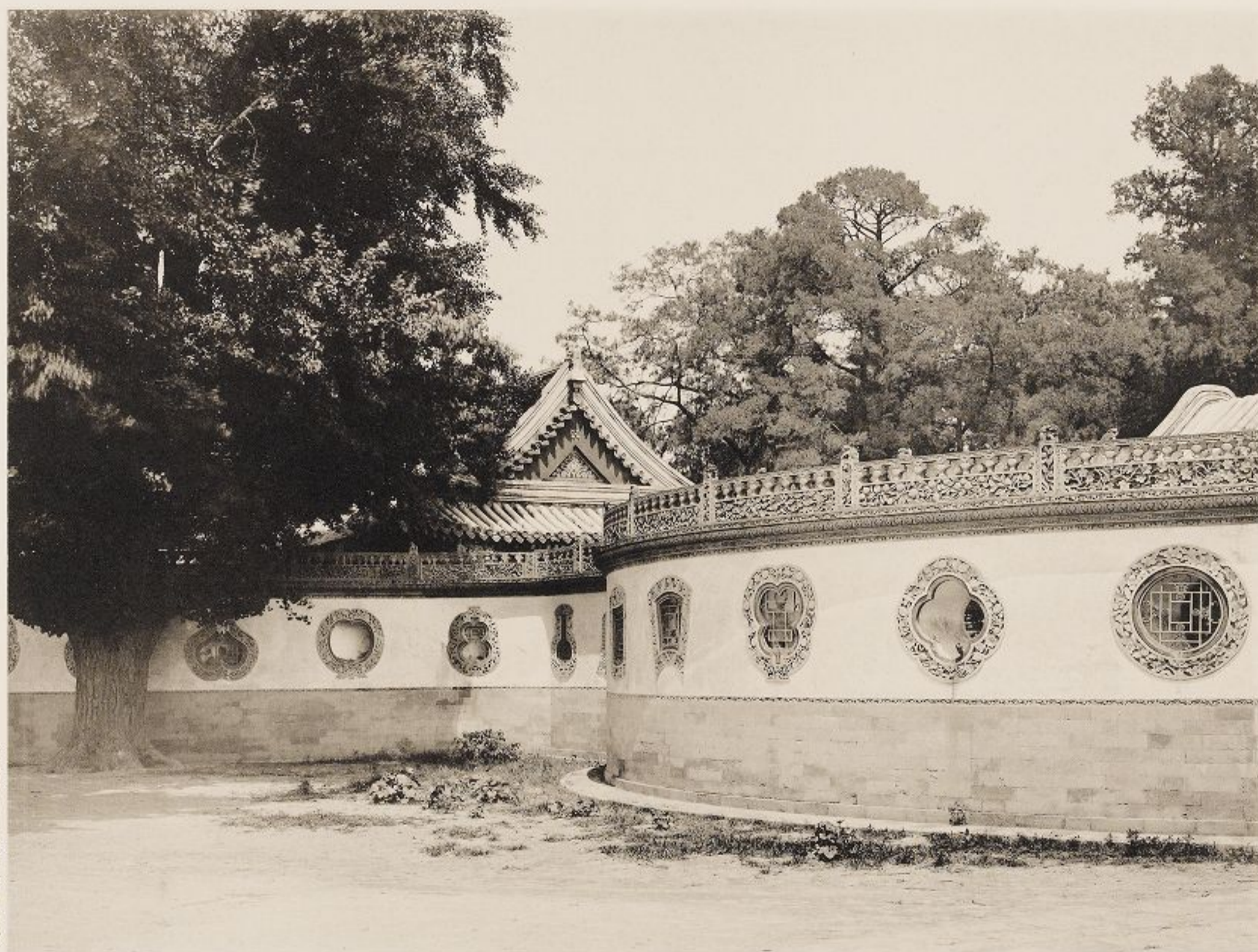
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THE YÜN-HUI PAVILION.

樓繪雲



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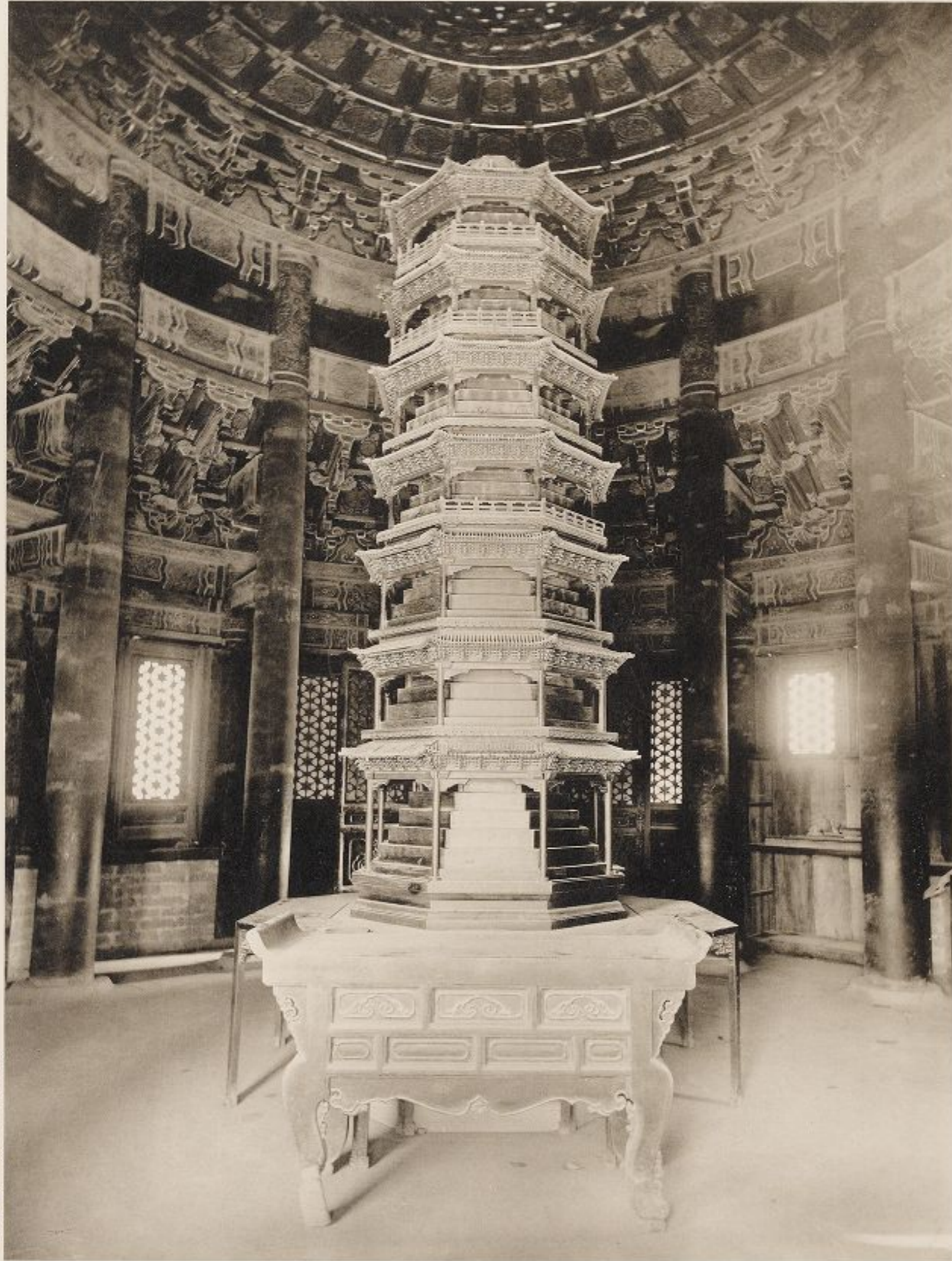
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THE SEVEN-STORIED PAGODA IN THE SHRINE.

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萬壽山ノ廊



樓神由壽萬

THE PAILOU OF THE WAN SHOU SHAN PALACE.

樓神由壽萬



萬壽山前殿

THE WAN-SHOU SHAN PALACE (SEEN FROM THE FRONT).

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THE PAI-YÜN HALL AND THE FO-HSIANG PAVILION.

閣香佛與殿雲排山壽萬

閣香佛上殿雲排山壽萬



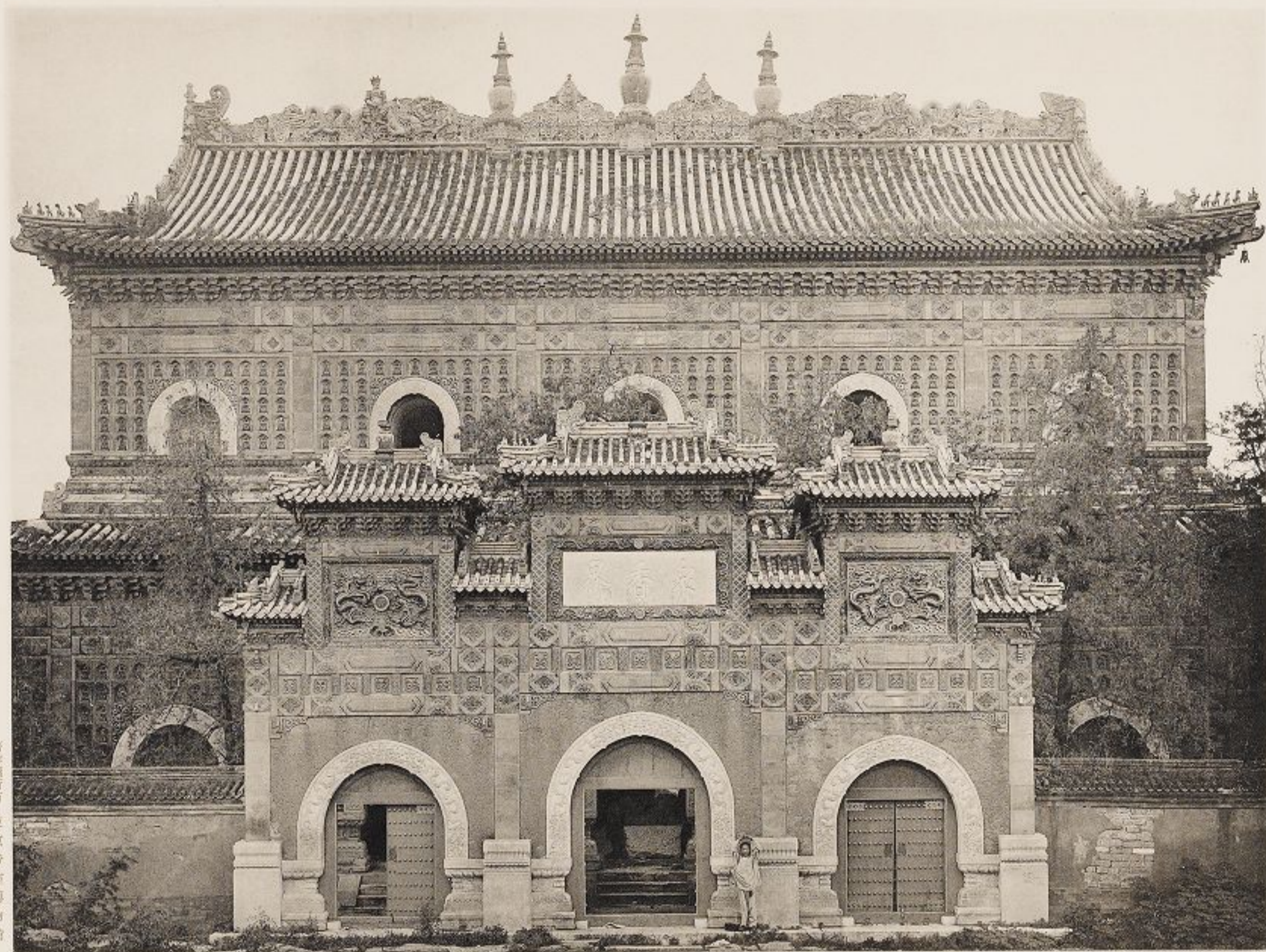
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THE FO-HSIANG PAVILION (BACK).

萬壽山佛香閣後面

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THE BUDDHA'S HALL (CHUNG-HSIANG-CHIEH).

(界香衆)堂佛ノ後閣香佛山壽萬



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THE SHIP-HOUSE ON K'UN-MING LAKE.

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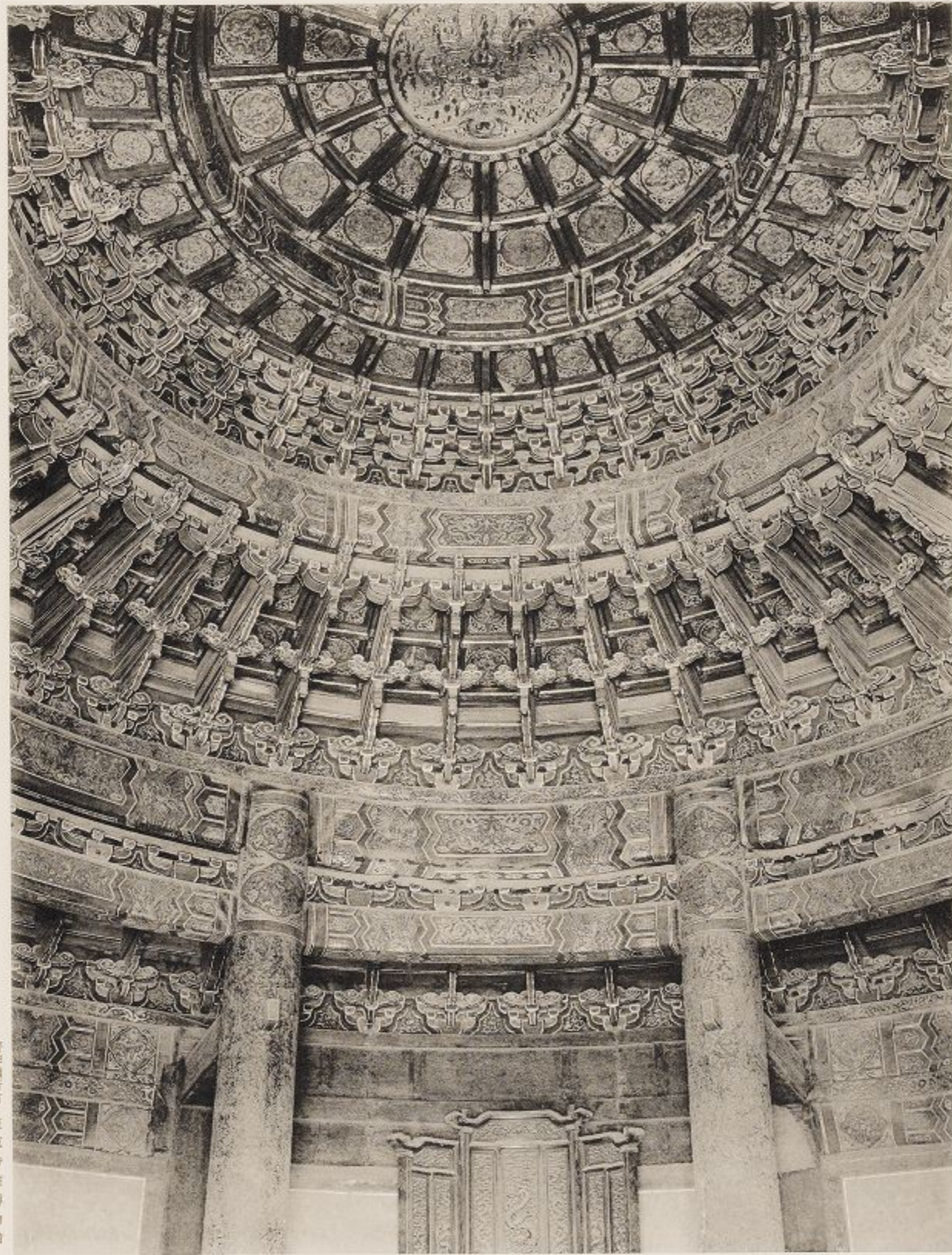
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TEMPLE OF AGRICULTURE.

部內殿歲太內壇農先



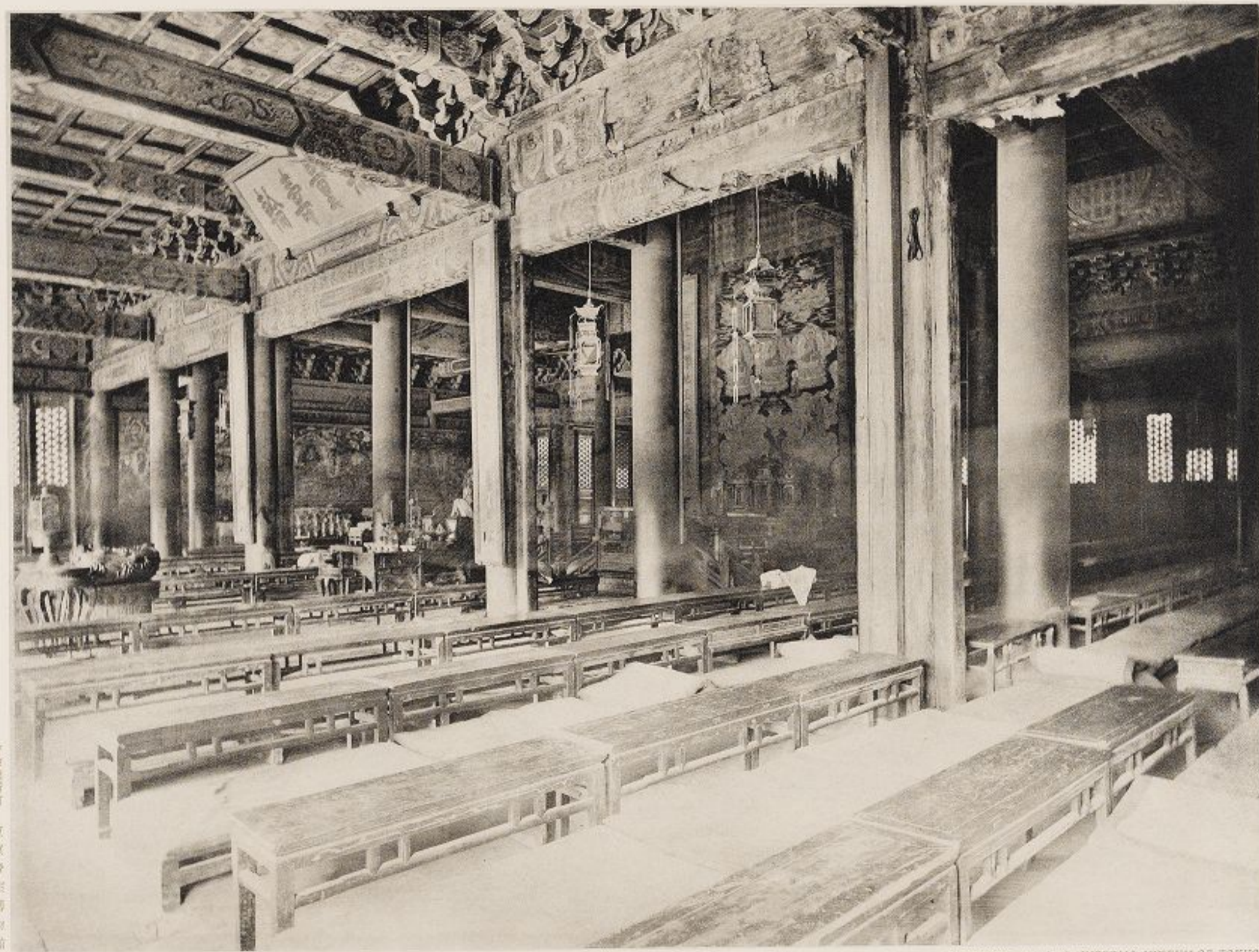
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日壇內具服殿裏面

THE INTERIOR OF THE CHŪ-FU HALL IN THE TEMPLE OF THE SUN.

日壇內具服殿內部



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面裏殿輪法宮和雍

THE INTERIOR OF THE SERMON HALL IN THE  
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THE "FIVE RITUAL UTENSILS" IN THE SERMON HALL OF THE YUNG-HÊ KUNG.

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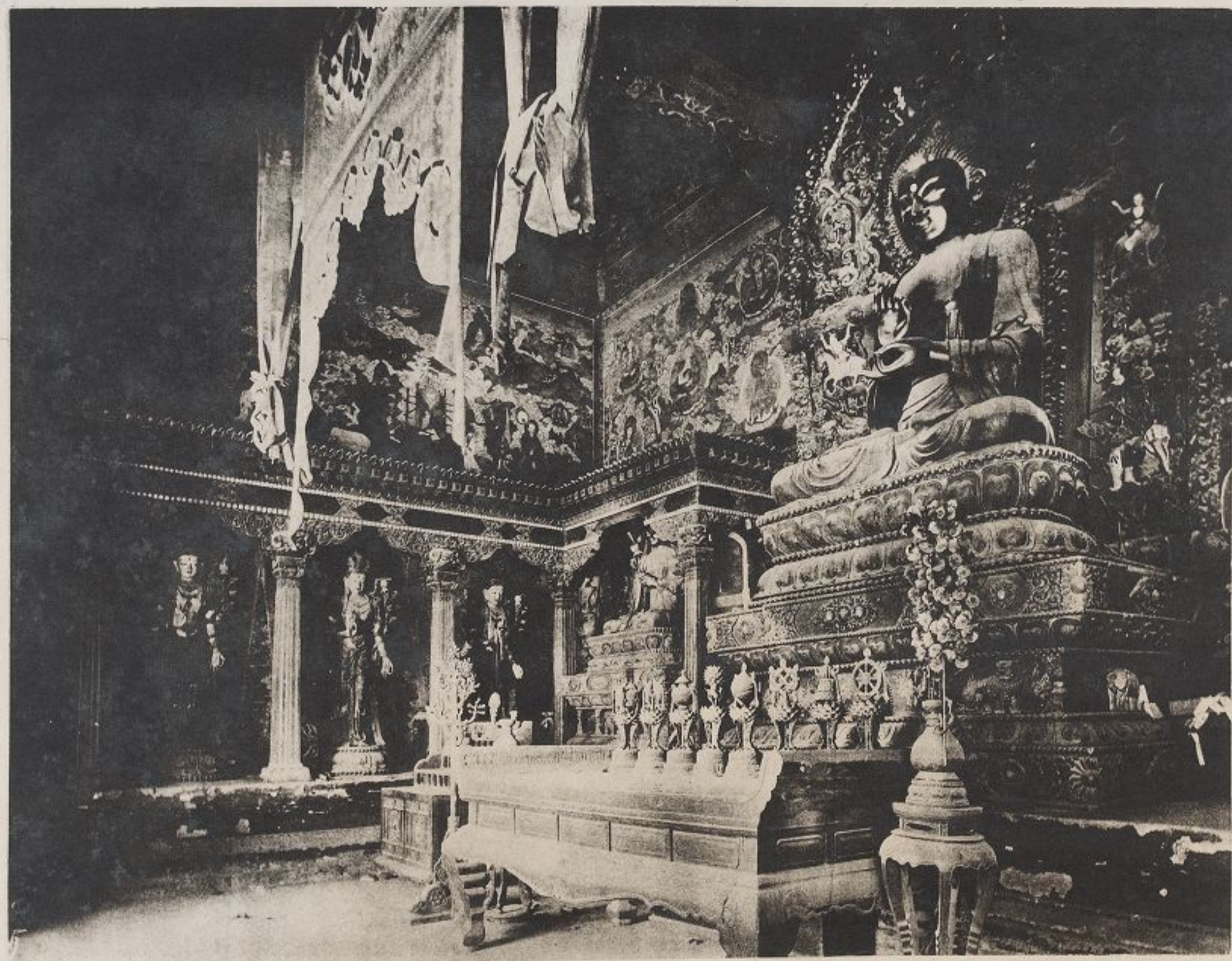
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(二其) 面裏堂本寺黃東

(二其) 部內堂本寺黃東



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黃山寺塔

THE WESTERN HUANG SZU STUPA.

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(一) 戶舖樓牌四東

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