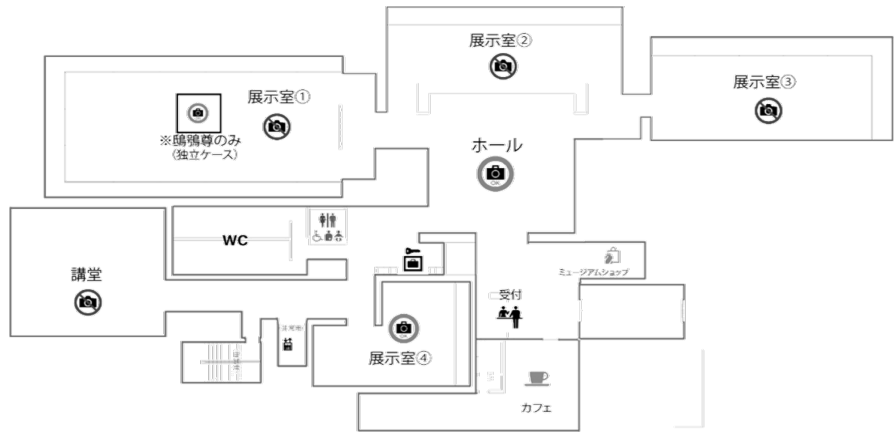


Narratives of Death and Rebirth: Mythology and Design in Ancient China



2025年
6月27日(土)
7月27日(日)

死と再生の物語 中国古代の神話とデザイン

主催：公益財団法人泉屋博古館、日本経済新聞社
後援：TOKYO MX、港区教育委員会

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No.	作品名	よみ	制作年代	法量	所蔵
第Ⅰ章 天地つなぐ動物たち（展示室①）					
1	蟬文俎	ぜんもんそ	中国・西周前期/ BCE11-10c	高18.8cm 重量4.0kg	泉屋博古館
2	饗餐文有蓋甗	とうてつもん ゆうがいほう	中国・殷後期/ BCE11c	高36.5cm 重量7.22kg	泉屋博古館
3	見卣	けんゆう	中国・西周前期/ BCE11-10c	高37.2cm 重量8.78kg	泉屋博古館
4	象簋	ろくき	中国・西周中期/ BCE10c	高18.3cm 重量3.48kg	泉屋博古館
5	鳳文卣	ほうもんゆう	中国・西周前期/ BCE11-10c	高24.1cm 重量3.74kg	泉屋博古館
6	鍍金酒樽（独立ケース）	ときんしゅそん	中国・前漢後期/ BCE2-1c	高19.6cm 重量1.8kg	泉屋博古館
7	鸛鵒尊（独立ケース）	しきょうそん	中国・殷後期/ BCE13-12c	高22.4cm 重量1.5kg	泉屋博古館
8	鸛鵒尊	しきょうそん	中国・前漢/ BCE2-CE1c	高13.2-20.1cm	早稲田大学 會津八一記念博物館
9	戈卣	かゆう	中国・殷後期/ BCE12c	高27.2cm 重量3.13kg	泉屋博古館
10	四鳳文鏡	しほうもんきょう	中国・戦国後期/ BCE3c	径8.8cm 重量57g	泉屋博古館
11	蟠螭文鏡	ばんちもんきょう	中国・秦/ BCE3c	径20.8cm 重量544g	泉屋博古館
12	提梁壺	ていりょうこ	中国・前漢/ BCE2-1c	高43.0cm 重量3.75kg	泉屋博古館
13	麟鳳文洗	りんほうもんせん	中国・後漢/ CE1-2c	高20.4cm 重量6.05kg	泉屋博古館
14	羽文奩（独立ケース）	うもんあん	中国・前漢末～後漢/ BCE1c-CE2c	高22.2cm 重量3.45kg	泉屋博古館

No.	作品名	よみ	制作年代	法量	所蔵
第二章 聖なる樹と山（展示室①）					
15	蟠螭樹木文鏡	ばんちじゅもくもんきょう	中国・前漢前期/ BCE3-2c	径14.0cm 重量295g	泉屋博古館
16	三段式神仙鏡	さんだんしき しんせんきょう	中国・後漢/ CE2-3c	径16.2cm 重量371g	五島美術館
17	双圈銘蟠螭文鏡	そうけんめいばんちもんきょう	中国・前漢前期/ BCE3-2c	径13.9cm 重量312g	泉屋博古館
18	草葉文鏡	そうようもんきょう	中国・前漢中期/ BCE2c	径16.5cm 重量471g	泉屋博古館
19	武氏祠前石室第三石	ぶしし ぜんせきしつ だいさんせき	中国・後漢/ CE2c	69.8× 147.0cm	早稲田大学 會津八一記念博物館
第三章 鏡に映る宇宙（展示室①）					
20	淳祐天文図	じゅんゆうてんもんず	原石：中国・南宋淳祐7年/ CE1247	219.8× 115.5cm	コスモプラネタリウム渋谷
21	方格規矩四神鏡	ほうかくきくししんきょう	中国・前漢後期/ BCE1c	径13.9cm 重量429g	泉屋博古館
22	方格規矩四神鏡	ほうかくきくししんきょう	中国・前漢末/ BCE1c-CE1c	径18.9cm 重量865g	泉屋博古館
23	方格規矩四神鏡	ほうかくきくししんきょう	中国・新/ CE1c	径21.0cm 重量1007g	泉屋博古館
24	方格規矩鳥獸文鏡	ほうかくきくちょうじゅうもんきょう	中国・後漢中期/ CE2c	径14.1cm 重量419g	泉屋博古館
25	重列神獸鏡	じゅうれつしんじゅうきょう	中国・後漢後期/ CE2c	径13.5cm 重量290g	泉屋博古館
26	建安廿二年重列神獸鏡	けんあんにじゅうにねん じゅうれつしんじゅうきょう	中国・後漢建安22年/ CE217	径11.9cm 重量250g	泉屋博古館
27	尾竹竹坡筆《寿老人図》	おたけちくは ひつ 《じゅろうじんず》	明治45年頃/ CE1912	182.9× 84.0cm	泉屋博古館東京
28	孝子伝図画像鏡	こうしでんず がぞうきょう	中国・後漢/ CE2c	径20.2cm 重量1319g	根津美術館
29	孝堂山石祠（隔梁底面）	こうどうさんせきし	原石：中国・後漢/ CE1-2c	28.4× 186.9cm	早稲田大学 會津八一記念博物館
第四章 西王母と七夕（展示室②）					
30	武梁祠第三石（西壁）	ぶりょうし だいさんせき	原石：中国・後漢/ CE2c	155.9× 132.6cm	早稲田大学 會津八一記念博物館
31	画像鏡	がぞうきょう	中国・後漢/ CE1-2c	径15.0cm 重量741g	五島美術館
32	画像鏡	がぞうきょう	中国・後漢/ CE2c	径23.0cm 重量1405g	五島美術館
33	神人車馬画像鏡	しんじんしゃば がぞうきょう	中国・後漢中期/ CE2c	径19.5cm 重量737g	泉屋博古館
34	神人龍虎画像鏡	しんじんりゅうこ がぞうきょう	中国・後漢中期/ CE2c	径20.1cm 重量963g	泉屋博古館
35	神仙搗薬画像鏡	しんせんとうやく がぞうきょう	中国・後漢後期/ CE2c	径12.4cm 重量215g	泉屋博古館
36	月兔八棱鏡	げつと はちりょうきょう	中国・中唐/ CE8-9c	径14.9cm 重量659g	泉屋博古館
37	円山応震筆《西王母図》	まるやまおうしん ひつ 《せいおうぼず》	江戸時代後期/ CE19c	100.4× 36.9cm	泉屋博古館
38	上島鳳山筆 《十二ヶ月美人》より「八月嫦娥」	うえしまほうざん ひつ 《じゅうにかげつびじん》より 「はちがつ じょうが」	明治42年/ CE1909	136.2× 55.2cm	泉屋博古館東京
39	上島鳳山筆 《十二ヶ月美人》より「七月七夕」	うえしまほうざん ひつ 《じゅうにかげつびじん》より 「しちがつ たなばた」	明治42年/ CE1909	136.2× 55.2cm	泉屋博古館東京

No.	作品名（◎：重要文化財）	よみ	制作年代	法量	所蔵
第Ⅴ章 神仙への憧れ、そして日本へ（展示室③）					
40	尾竹国観筆 《黄石公張良之図》	おたけこっかん ひつ 《こうせきこう ちょうりょうのず》	明治45年頃/ CE1912	各130.4× 50.4cm	泉屋博古館東京
41	細線獣帯鏡	さいせんじゅうたいきょう	中国・前漢後期/ BCE2c	径18.0cm 重量766g	泉屋博古館
42	神仙禽獣画像鏡	しんせんきんじゅう がぞうきょう	中国・後漢後期/ CE2c	径15.9cm 重量560g	泉屋博古館
43	伯牙弹琴盤龍鏡	はくがだんきん ばんりゅうきょう	中国・後漢/ CE2c	径13.3cm 重量345g	根津美術館
44	伯牙弹琴八花鏡	はくがだんきん はっかきょう	中国・後漢後期/ CE2c	径15.9cm 重量560g	泉屋博古館
45	延喜二年環状乳神獣鏡	えんぎにねんかんじょうにゅう しんじゅうきょう	中国・後漢延喜2年/ CE159	径11.8cm 重量352g	泉屋博古館
46	赤烏元年対置式神獣鏡	せきうがねん たいちしき しんじゅうきょう	中国・呉赤烏元年/ CE238	径11.7cm 重量193g	泉屋博古館
47	黄初二年同向式神獣鏡	こうしょにねん どうこうしき しんじゅうきょう	中国・魏黄初2年/ CE221	径11.7cm 重量215g	泉屋博古館
48	画文帯同向式神獣鏡	がもんたい どうこうしき しんじゅうきょう	中国・三国/ CE3c	径17.4cm 重量720g	根津美術館
49	◎画文帯同向式神獣鏡	がもんたい どうこうしき しんじゅうきょう	中国・後漢末～三国/ CE3c	径16.1cm 重量650g	泉屋博古館
50	◎三角縁四神四獣鏡	さんかくぶち ししんしじゅうきょう	中国・三国/ CE3c	径22.2cm 重量1240g	泉屋博古館
51	◎仿製画文帯神獣鏡	ほうせい がもんたい しんじゅうきょう	古墳前期/ CE3-4c	径17.6cm 重量612g	泉屋博古館
52	◎四獣形鏡	しじゅうけいきょう	古墳中期/ CE5c	径13.7cm 重量489g	泉屋博古館
53	◎四獣形鏡	しじゅうけいきょう	古墳中期/ CE5c	径14.1cm 重量460g	泉屋博古館
54	◎四獣形鏡	しじゅうけいきょう	古墳中期/ CE5c	径13.9cm 重量448g	泉屋博古館
55	◎四獣形鏡	しじゅうけいきょう	古墳中期/ CE5c	径13.7cm 重量544g	泉屋博古館
56	三角縁二神二獣鏡	さんかくぶち にしん にじゅうきょう	中国・三国～西晋/ CE3c	径22.5cm 重量1030g	泉屋博古館
57	三角縁三神三獣三炉鏡	さんかくぶち さんしん さんじゅう さんろきょう	中国・三国～西晋/ CE3c	径21.8cm 重量1035g	泉屋博古館
58	三角縁三神二獣鏡	さんかくぶち さんしん にじゅうきょう	中国・三国～西晋/ CE3c	径21.7cm 重量1020g	泉屋博古館
59	三角縁四神四獣鏡	さんかくぶち ししん しじゅうきょう	中国・三国～西晋/ CE3c	径22.4cm 重量1236g	泉屋博古館
60	三角縁三神五獣鏡	さんかくぶち さんしん ごじゅうきょう	中国・三国～西晋/ CE3c	径22.8cm 重量1381g	泉屋博古館
61	三角縁三神五獣鏡	さんかくぶち さんしん ごじゅうきょう	中国・三国～西晋/ CE3c	径22.6cm 重量1372g	泉屋博古館
62	三角縁三神三獣鏡	さんかくぶち さんしん さんじゅうきょう	三国～西晋・古墳前期/ CE3c	径21.6cm 重量560g	泉屋博古館
63	仿製方格規矩獣文鏡	ほうせい ほうかくきく じゅうもんきょう	古墳前期/ CE3-4c	径22.2cm 重量698g	泉屋博古館
64	魁星像 （ホール）	かいせいぞう	中国・明/ CE16c	高29.1cm	泉屋博古館

特集展示 泉屋ビエンナーレSelection（展示室④）

No.	作品名	作者名	制作年代	法量	所蔵
1	ほねを いれる ための ようき	見目 未果	令和3年/2021	高60.0cm	泉屋博古館
2	きいてみたいこと ～ Who are you ?～	佐治真理子	令和3年/2021	高37.6cm	泉屋博古館
3	地上から私が消えても、青銅	梶浦 聖子	令和5年/2023	高129.8cm	泉屋博古館
4	time capsule	久野 彩子	令和5年/2023	高25.2cm	泉屋博古館

【次回展のお知らせ】
特別展 巨匠ハインツ・ヴェルナーの描いた物語（メルヘン）
—現代マイセンの磁器芸術—

ヨーロッパを代表する名窯、マイセン。ドイツ、ザクセン州の古都・マイセンで18世紀に王立の磁器製作所として創業しました。
ヨーロッパ初の硬質磁器焼成に成功したマイセンは、多くの名品を世に送り出してきました。
1960年創立250年を迎えたマイセン磁器製作所は、5人のアーティストによって新たな時代を迎えます。

アーティストのひとり、巨匠ハインツ・ヴェルナー（Heinz Werner 1928-2019）は、夢の世界へと誘う魅力的なデザインで現代マイセンを代表する数々の名品を生み出します。
高度な磁器作りの技術と、5人のアーティストによる「芸術の発展を目指すグループ」の豊かな才能によって生み出された新しい作品の数々は、極めて質が高く、まさに“磁器芸術”と言えるものでしょう。

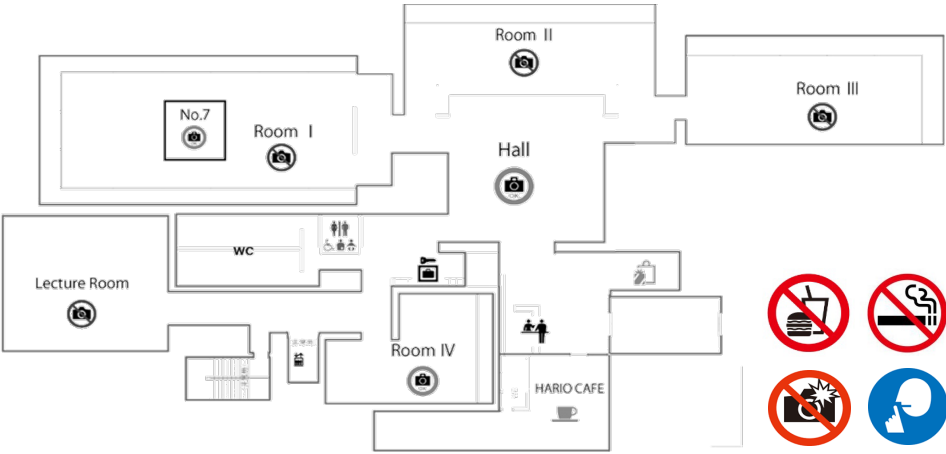
本展では、ハインツ・ヴェルナーがデザインを手がけた《アラビアンナイト》《サマーナイト》《ブルーオーキッド》など多彩なサービスウェアの数々、プラーク（陶板）などの作品を通して、その魅力を体感していただけるでしょう。
巨匠ハインツ・ヴェルナーが創造した名作を中心に、現代マイセンの美しき磁器芸術をご紹介します。

会 期 2025年8月30日（土）～ 11月3日（月・祝）
休 館 日 月曜日（祝日の場合は翌平日休館）
開館時間 午前11時 ～ 午後6時（入館は午後5時30分まで）
＊金曜日は午後7時まで開館（入館は午後6時30分まで）
会 場 泉屋博古館東京（東京・六本木）
入 館 料 一般1,500円 学生800円 18歳以下無料
＊20名以上は団体割引料金（一般1,300円、学生700円）
＊障がい者手帳ご呈示の方は無料

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Narratives of Death and Rebirth: Mythology and Design in Ancient China



2025年
6月27日(土)
7月27日(日)

死と再生
の物語
中国
神話とデザイン

 泉屋博古館東京
SEN-OKU
HAKUKOKAN
MUSEUM TOKYO

In ancient China, where an advanced civilization flourished, accompanied by splendid craftsmanship. Various cultural products were created with aesthetic designs that are still innovative and stimulating to the modern eye. What inspired these designs– which we might consider distant from our own sense.

This exhibition presents the sophisticated sense of design of ancient China, and the mythological worldview which supported it, centering on the famous bronze mirrors in the museum collection. It also interprets the background of the designs from the four main perspectives of “Animals/Plants”, “Astronomy”, “Chinese Valentine’s Day (known as Tanabata in Japan)” and “Idolization of Deities,” and, furthermore, introduces the influence upon Japanese art.

There is a concurrent exhibition of four items selected from the “Sen-Oku Biennale” held at Sen-Oku Hakukokan Museum (Kyoto, Shishigatani) in 2021 and 2023. Experience the dialogue across time and space between ancient bronze artifacts and contemporary expressions in metal.

Finally, we would like to express our sincere gratitude to all those who have kindly exhibited their valuable artworks from the collections, and to all those who contributed to making this exhibition possible.

List of works

* Display details are subject to change.

Chapter I : Animals that Link Heaven and Earth (ROOM I)

Various animals feature in the designs of the cultural products of ancient Chinese civilization. From real animals such as the tiger and elephant, to imaginary animals like the dragon and phoenix, their shapes and forms are depicted with rich variation, and are a feast for the eyes.

The animals which appear on these cultural products were not simply fellow inhabitants of the natural world; they are thought to have been assigned important roles. Those roles were as mediators linking heaven and earth, and for that reason, they were treated as extremely important motifs in places enshrining grave goods and the dead.

The dragon, known as a symbol of the Chinese emperor, was originally venerated for this quality of linking heaven and earth. It was expressed in many different cultural products, in the wish it would climb to heaven and bring about the blessing of rainfall, or guard the souls of the dead as they ascended to the heavenly realm. The Chixiao, thought to equate to the owl, was also highlighted for its quality as a raptor of the night, and was treated as a motif with deep connection to the afterworld.

In ancient China, it was thought to be necessary to converse with heaven in order to reach a peaceful afterworld. Here, we interpret the worldview encompassed by the designs, guided by the animals that could be called the symbols of ancient China.

No.	Title	Year	Size	Owner
1	Meat-serving pedestal, "Zu"	BCE11-10c	H18.8cm W 4.0kg	Sen-oku Hakukokan Museum
2	Wine jar with a lid, "Bu"	BCE11c	H36.5cm W7.22kg	Sen-oku Hakukokan Museum
3	Wine vessel, "Jian You"	BCE11-10c	H37.2cm W8.78kg	Sen-oku Hakukokan Museum
4	Grain server, "Lu Gui"	BCE10c	H18.3cm W3.48kg	Sen-oku Hakukokan Museum
5	Wine vessel, "You" with bird design	BCE11-10c	H24.1cm W3.74kg	Sen-oku Hakukokan Museum
6	Wine vessel, "Jiu zun"	BCE2-1c	H19.6cm W1.8kg	Sen-oku Hakukokan Museum
7	Owl shaped wine vessel, Zun	BCE13-12c	H22.4cm W1.5kg	Sen-oku Hakukokan Museum
8	Owl shaped clay vessels	BCE2-CE1c	H13.2-20.1cm	Aizu Museum
9	Owl shaped wine vessel, Zun	BCE12c	H27.2cm W3.13kg	Sen-oku Hakukokan Museum
10	Mirror with four birds design	BCE3c	D8.8cm W57g	Sen-oku Hakukokan Museum

No.	Title	Year	Size	Owner
11	Mirror with Chi dragon design	BCE3c	D20.8cm W544g	Sen-oku Hakukokan Museum
12	Wine vessel, "Hu" with an abail handle	BCE2-1c	H43.0cm W3.75kg	Sen-oku Hakukokan Museum
13	Washbasin, "Xi"	CE1-2c	H20.4cm W6.05kg	Sen-oku Hakukokan Museum
14	Food vessel, "An"	BCE1c-CE2c	H22.2cm W3.45kg	Sen-oku Hakukokan Museum

Chapter II Sacred Trees and Mountains (ROOM I)

In mythical tales the world over, we often see the idea of a giant tree growing in the center of the world, or a steep mountain linking heaven and earth. In ancient China, too, designs suggestive of these are expressed in its cultural products.

The legend of the so-called tree of Fusang is known to have commonality with the idea of the world tree. Fusang was a huge tree that grew far off to the east. In ancient China, it was believed that the sun, of which there was thought to be ten, rose up to heaven and returned, in order, from the tree of Fusang. In a far westerly direction stood the Kunlun mountain, considered the center of the earth, and there was a belief that by climbing it, the souls of the dead could converse with the heavenly realm.

Patterns thought to express the tree of Fusang and Kunlun mountain can be seen in cultural products such as carved stones and mirrors. In particular, carved stones were objects used to adorn places enshrining the dead, and the appearance of these patterns in such places is likely connected with the idea of conversing with heaven, as well as understanding them as motifs symbolizing death and rebirth itself.

This chapter focuses on the sacred tree and mountains, and delves into a part of the unique worldview created by the people of ancient China.

No.	Title	Year	Size	Owner
15	Mirror with design of Chi dragons and trees	BCE3-2c	D14.0cm W295g	Sen-oku Hakukokan Museum
16	Mirror with design of deities and animals	CE2-3c	D16.2cm W371g	Gotoh Museum
17	Mirror with Chi dragons and inscriptions	BCE3-2c	D13.9cm W312g	Sen-oku Hakukokan Museum
18	Mirror with design of deities and animals	BCE2c	D16.5cm W471g	Sen-oku Hakukokan Museum
19	Rubbing of carved stone from Wu shrine	Original carved stone CE2c	69.8×147.0cm	Aizu Museum

Chapter III Outer Space Reflected in Mirrors (ROOM I)

Gazing up at the daytime sky, the sun shines brightly, while at night, the stars twinkle, and the moon quietly illuminates the earth. This knowledge relating to astronomy was not only essential for a calendar that created the rhythm for living; it was also a technique for the people of ancient China to know in advance about various events occurring in the world. While relating to animals – auspicious beasts – whose appearance was thought to be a harbinger of fortunate events, this quality also began to be expressed in designs.

The constellations we know well today are those created in the West, but in ancient China, quite different constellations were perceived. The Chun-you tianwen tu (Astronomical chart of the Chunyou reign period), ink rubbings from stone monuments of the Southern Song period, has passed down ancient Chinese astronomy to the present day. Mirrors with TLV pattern, fashionable during the Han period, bear the letters TLV which were symbols of heaven and earth, as well as being scattered with patterns to the north, south, east and west of the four gods: Black Tortoise, Vermillion Bird, Azure Dragon and White Tiger. The surface of one mirror, then, displays a design which condenses the whole ancient Chinese view of outer space.

Whenever the sun, moon and stars appear in the day or night, they subsequently vanish from view, but then show themselves again without fail. The repetition of this regulated action was understood in the people's minds as the embodiment of death and rebirth, suggesting it was expressed with special meaning also in their designs. This chapter looks in detail at the close connection between such astronomy and designs.

No.	Title	Year	Size	Owner
20	Rubbing of astronomical map	Original carved stone CE1247	219.8×115.5cm	Cosmo Planetarium Shibuya
21	Mirror with TLV pattern	BCE1c	D13.9cm W429g	Sen-oku Hakukokan Museum
22	Mirror with TLV pattern	BCE1c-CE1c	D18.9cm W865g	Sen-oku Hakukokan Museum
23	Mirror with TLV pattern	CE1c	D21.0cm W1007g	Sen-oku Hakukokan Museum
24	Mirror with TLV pattern	CE2c	D14.1cm W419g	Sen-oku Hakukokan Museum
25	Mirror with design of deities and animals	CE2c	D13.5cm W290g	Sen-oku Hakukokan Museum
26	Mirror with design of deities and animals	CE217	D11.9cm W250g	Sen-oku Hakukokan Museum
27	God of Longevity by OTAKE Chikuha	CE1912	182.9×84.0cm	Sen-oku Hakukokan Museum Tokyo
28	Mirror with design of filial sons	CE2c	D20.2cm W1319g	Nezu Museum
29	Rubbing of pillar of shrine	Original carved stone CE1-2c	28.4×186.9cm	Aizu Museum

Chapter IV Xiwangmu (Queen Mother of the West) and Qixi (Chinese Valentine's Day) (ROOM II)

Xiwangmu (Queen Mother of the West) was a mountain witch said to live in the Kunlun mountain. She originally appeared in literature as a fearful half-human, half-beast; however, in the Han period, she began to be portrayed in patterns on carved stones and mirrors as a beautiful woman, and even in early-modern paintings, she was popularly depicted as an auspicious subject.

The Queen Mother of the West was thought to possess the elixir of immortality, and the image of rabbits pounding the elixir appeared on carved stones, etc. On the other hand, Queen Mother of the West was also considered to have the nature of a dangerous deity who governed death and illness, and it is possible that she originated as a goddess with dual character.

Unfolding in association with the Queen Mother of the West was the story of Altair and Vega. The legend of Qixi (Chinese Valentine's Day) told that the couple could only meet on the seventh day of the seventh month, and it is also well known in Japan as Tanabata. However, it was not simply the telling of a love story; in its background was implied the ancient Chinese faith based on an agricultural rites and symbolism regarding death and rebirth.

The Queen Mother of the West and Chinese Valentine's Day – stories created in ancient China – were expressed as designs, which were also inherited in Japanese art. Here, we trace that process of inheritance alongside various works of art.

No.	Title	Year	Size	Owner
30	Rubbing of carved stone from Wu Liang shrine	Original carved stone CE2 c	155.9×132.6cm	Aizu Museum
31	Mirror with design of deities and animals	CE1-2c	D15.0cm W741g	Gotoh Museum
32	Mirror with design of deities and animals	CE2c	D23.0cm W1405g	Gotoh Museum
33	Mirror with design of deities and animals	CE2c	D19.5cm W737g	Sen-oku Hakukokan Museum
34	Mirror with design of deities and animals	CE2c	D20.1cm W963g	Sen-oku Hakukokan Museum
35	Mirror with design of deities and animals	CE2c	D12.4cm W215g	Sen-oku Hakukokan Museum
36	Eight-arched mirror	CE8-9c	D14.9cm W659g	Sen-oku Hakukokan Museum
37	Xi Wangmu by MARUYAMA Ohshin	CE19c	100.4×36.9cm	Sen-oku Hakukokan Museum
38	Heng'e from the series of Twelve Aspects of the Beauty by UESHIMA Hozan	CE1909	136.2×55.2cm	Sen-oku Hakukokan Museum Tokyo
39	Tanabata from the series of Twelve Aspects of the Beauty by UESHIMA Hozan	CE1909	136.2×55.2cm	Sen-oku Hakukokan Museum Tokyo
40	Huang Shigong and Zhang Liang by OTAKE Kokkan	CE1912	each 130.4×50.4cm	Sen-oku Hakukokan Museum Tokyo

Chapter V Idolization of Deities, and Crossing to Japan (ROOM III)

At the end of the Early Han period, it is recorded in history books that among the people there was an exploding popularity in belief in the Queen Mother of the West. As they had lost their previous social order due to frequent political changes and wars, people may have sought salvation in a spiritual home, and turned to the goddess called the Queen Mother of the West.

As if in response to such a movement, in the Late Han period, there was a trend for mirrors with designs of deities and animals, which were mirrors displaying patterns of figures of mountain deities. Various deities who appeared in mythical tales – Xiwangmu (Queen Mother of the West), her male god counterpart Dongwanggong (King Father of the East), or the legendary qin zither player Bo Ya and the admirer of his music Zhong Ziqi – are based in that worldview and adorn the reverse side of the mirrors.

The mirrors with designs of deities and animals were eventually brought across to the Japanese archipelago. The Sankakubuchi Shinjukyo (Mirror with design of deities and animals) is associated with Japanese missions to the Kingdom of Wei by Queen Himiko recorded in the Records of Wei. This has long been known as the type of mirror excavated from Kofun burial mounds. At this time, mirrors copying Chinese mirrors also started to be made in Japan, and came to be considered important as items symbolizing the authority of powerful individuals.

The last chapter focuses on the mirrors with designs of deities and animals which were deeply connected to Shenxian thought (belief in mountain deities) and their influence upon ancient Japan, and presents the spread of ancient Chinese mythology and the designs.

No.	Title	Year	Size	Owner
41	Mirror with design of deities and animals	BCE2c	D18.0cm W766g	Sen-oku Hakukokan Museum
42	Mirror with design of deities and animals	CE2c	D15.9cm W560g	Sen-oku Hakukokan Museum
43	Mirror with coiled dragon and Bo Ya playing Chinese harp design	CE2c	D13.3cm W345g	Nezu Museum
44	Mirror with design of deities and animals	CE2c	D15.9cm W560g	Sen-oku Hakukokan Museum
45	Mirror with design of deities and animals	CE159	D11.8cm W352g	Sen-oku Hakukokan Museum
46	Mirror with design of deities and animals	CE238	D11.7cm W193g	Sen-oku Hakukokan Museum
47	Mirror with design of deities and animals	CE221	D11.7cm W215g	Sen-oku Hakukokan Museum
48	Mirror with design of deities and animals	CE3c	D17.4cm W720g	Nezu Museum

No.	Title (©:Important Cultural Property)	Year	Size	Owner
49	◎Triangle rimmed mirror	CE3c	D16.1cm W650g	Sen-oku Hakukokan Museum
50	◎Mirror with design of deities and animals	CE3c	D22.2cm W1240g	Sen-oku Hakukokan Museum
51	◎Mirror with design of deities and animals	CE3-4c	D17.6cm W612g	Sen-oku Hakukokan Museum
52	◎Mirror with four animals design	CE5c	D13.7cm W489g	Sen-oku Hakukokan Museum
53	◎Mirror with four animals design	CE5c	D14.1cm W460g	Sen-oku Hakukokan Museum
54	◎Mirror with four animals design	CE5c	D13.9cm W448g	Sen-oku Hakukokan Museum
55	◎Mirror with four animals design	CE5c	D13.7cm W544g	Sen-oku Hakukokan Museum
56	Triangle rimmed mirror	CE3c	D22.5cm W1030g	Sen-oku Hakukokan Museum
57	Triangle rimmed mirror	CE3c	D21.8cm W1035g	Sen-oku Hakukokan Museum
58	Triangle rimmed mirror	CE3c	D21.7cm W1020g	Sen-oku Hakukokan Museum
59	Triangle rimmed mirror	CE3c	D22.4cm W1236g	Sen-oku Hakukokan Museum
60	Triangle rimmed mirror	CE3c	D22.8cm W1381g	Sen-oku Hakukokan Museum
61	Triangle rimmed mirror	CE3c	D22.6cm W1372g	Sen-oku Hakukokan Museum
62	Triangle rimmed mirror	CE3c	D21.6cm W560g	Sen-oku Hakukokan Museum
63	Mirror with TLV pattern	CE3-4c	D22.2cm W698g	Sen-oku Hakukokan Museum
64	Statue of Kui(the Four Stars in the Big Dipper)	CE16c	29.1cm	Sen-oku Hakukokan Museum

Special Display : Sen-Oku Biennale Selection (Room IV)

The ancient Chinese bronze artifacts which form the core of the Sumitomo Collection are fascinating in their unique formative beauty created by the technique of pouring molten metal into casts. The complicated forms of artifacts born from the advanced metalworking technology of ancient China, and their intricate patterns filling the surface and brimming with originality, have been the model for metalcraft into the modern era and have greatly influenced creativity. Also, metal, in addition to its rarity, has physical characteristics such as unique shine and color, or solidity, and artists have opened the way for rich forms by bringing to life the material's quality to the full.

At the "Sen-Oku Biennale: Re-sonation" held at Sen-Oku Hakukokan Museum (Kyoto, Shishigatani) in 2021 and 2023, as a new trial, it invited artists who were active at the front line of contemporary metalwork art, and presented the artworks they produced based on inspiration from the roughly 3,000 year-old ancient Chinese bronze artifacts in the museum collection. This exhibition introduces the present day in metalwork technology which continues unbrokenly from distant ancient times, and its potential, through four items exhibited at the two past "Sen-Oku Biennale". View the possibilities in metalwork art born from the universal sense of form possessed by ancient bronze artifacts, and the sensitive interaction of artists entrusted with the material of metal or the technology of metalworking.

No.	Title	Year	Size	Owner
1	Container for bones by KENMOKU Mika	CE2021	H60.0cm	Sen-oku Hakukokan Museum
2	What I would like to ask ~ Who are you ?~ by SAJI Mariko	CE2021	H37.6cm	Sen-oku Hakukokan Museum
3	Even though I disappear from the earth, bronze by KAJIURA Seiko	CE2023	H129.8cm	Sen-oku Hakukokan Museum
4	Time capsule by KUNO Ayako	CE2023	H25.2cm	Sen-oku Hakukokan Museum

【Next Exhibition】

Special Exhibition

Stories Painted by the Master HEINZ WERNER:
The Porcelain Art of Contemporary MEISSEN

August 30 (Sat.) - November 3 (Mon.) 2025

