

总体状况概述 Overall Condition Summary

在为期半天的评估中对会乘殿的塑像进行了简要的调查及照相。对佛像的评估仅限于从地面的观察。建议在现有的基础上对这些塑像进行更详细的评估。

佛像用红金属色装饰；保存状况良好，在红色表层有轻微和局部的开裂、起甲和摩擦痕。

座骑塑像积灰严重但是总体上状况较好，不过每一座骑塑像在油漆层上都可以看见一定程度的开裂和起甲。

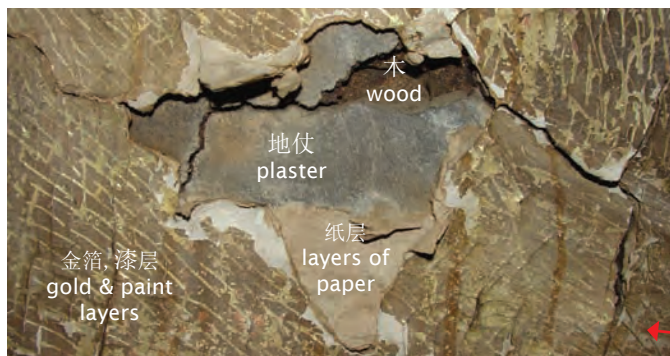
普贤的座骑，白象，问题较为严重，其左侧有一大片脱落。脱落地区暴露坐骑塑像的层理结构与制作工艺。与朝天吼及蓝狮相比，白象身上彩饰脱落与起甲相对地严重多了。

The sculptures in Huicheng Hall were briefly examined and photographed during a half-day assessment. Access to the Bodhisattva sculptures was limited to a ground level inspection. A more detailed condition assessment of these sculptures is recommended to build upon this initial survey.

The Bodhisattva sculptures are decorated with a red metallic finish. The sculptures appear to be in good condition with only minor localized areas of cracking, flaking, and abrasions in the red surface.

The animal sculptures are dusty but generally in good condition though each exhibits some cracking and flaking of the paint layer.

The white elephant, on which Samantabhadra (*Puxian*) is mounted, exhibits the most serious problems with a large area of loss on its left side. This exposed area of loss reveals the stratigraphy and technique used to construct the animal sculptures. The elephant also has a relatively large amount of paint loss and flaking in comparison to the *chaotianhou* and lion.



白象塑像上的深层脱落显现出组成塑像的各层次木骨架、地仗、纸层、金箔、漆层。

Area of deep loss on the elephant sculpture showing the layers which make up the sculpture, including the wooden armature, plaster, layers of paper followed by gold and paint layers.

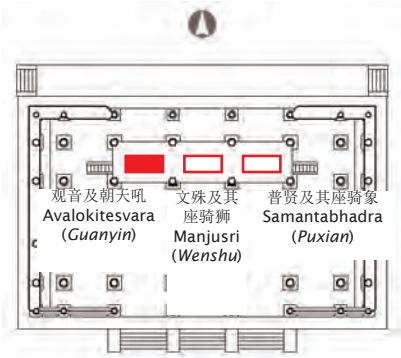


会乘殿，室内 - 塑像：

观音及朝天吼

Huicheng Hall, Interior - Sculpture:

Avalokitesvara (*Guanyin*) on a *chaotianhou*



观音及朝天吼

Avalokitesvara (*Guanyin*) on a *chaotianhou*

状况概述 Condition Summary

观音像虽布满灰尘，但保存状况良好。莲花瓣和塑像底座有起甲和地仗（红色涂金）脱落现象。一些小的装饰构件从光轮上松脱。

The Avalokitesvara (*Guanyin*) sculpture is dusty but in good condition. There are some areas of flaking, loss of painted plaster on the lotus petals and sculpture base, and a small decorative piece from the mandorla has dislodged.



塑像上堆积厚重的灰尘。

Note heavy dust deposition on the sculpture



莲花瓣表面和地仗层起甲和脱落。

Flaking and loss of painted plaster on lotus petals.



朝天吼和珊瑚树的部分装饰构件储藏于塑像底座后面。

Decorative elements from the *chaotianhou* and pieces of the coral trees were found stored behind the sculpture base.

观音像后面的给大塑像提供支撑木构架。

Wooden frame on back of Avalokitesvara providing support to the large sculpture.



塑像底座漆面剥落和大面积脱落。

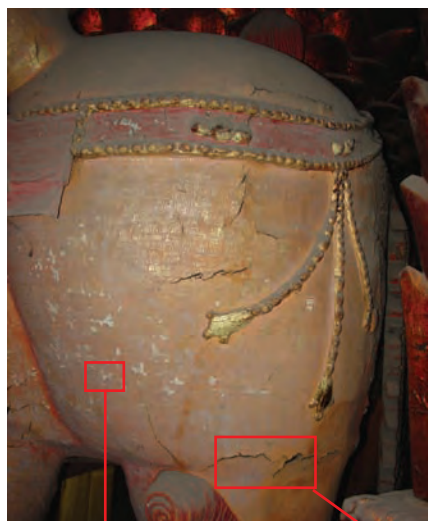
Peeling paint and large areas of loss on the sculpture base.

已松脱并被夹在塑像背后的背光装饰构件。

Decorative sculpture piece from the mandorla which has dislodged and is now caught behind the sculpture



朝天吼上的现代标签。
Modern label on the *chaotianhou*.



朝天吼背面，可见油漆层的起甲及开裂。
Rear end of the *chaotianhou* showing flaking of the paint layer and cracks.



裂缝细部。
Detail of a crack.



1. 起甲及脱落区域
Flaking and areas of loss
2. 裂缝细部
Detail of a crack

会乘殿，室内 - 塑像：

观音及朝天吼

Huicheng Hall, Interior - Sculpture:

Avalokitesvara (*Guanyin*) on a *chaotianhou*



朝天吼头部及其口腔上颚的开裂的详图。

Head of *chaotianhou* and detail of crack on upper roof of the mouth.

朝天吼上悬挂的装饰物细部，可见灰尘堆积以及涂层脱落。

Detail of ornament hanging from the *chaotianhou* showing dust accumulation and losses in the paint layer.



表面涂层脱落的详图，露出了其下的金箔层。

Detail showing losses in the upper paint layer revealing the gold leaf layer below.

开裂及缺失部位细部。

Detail of an area of cracking and loss.

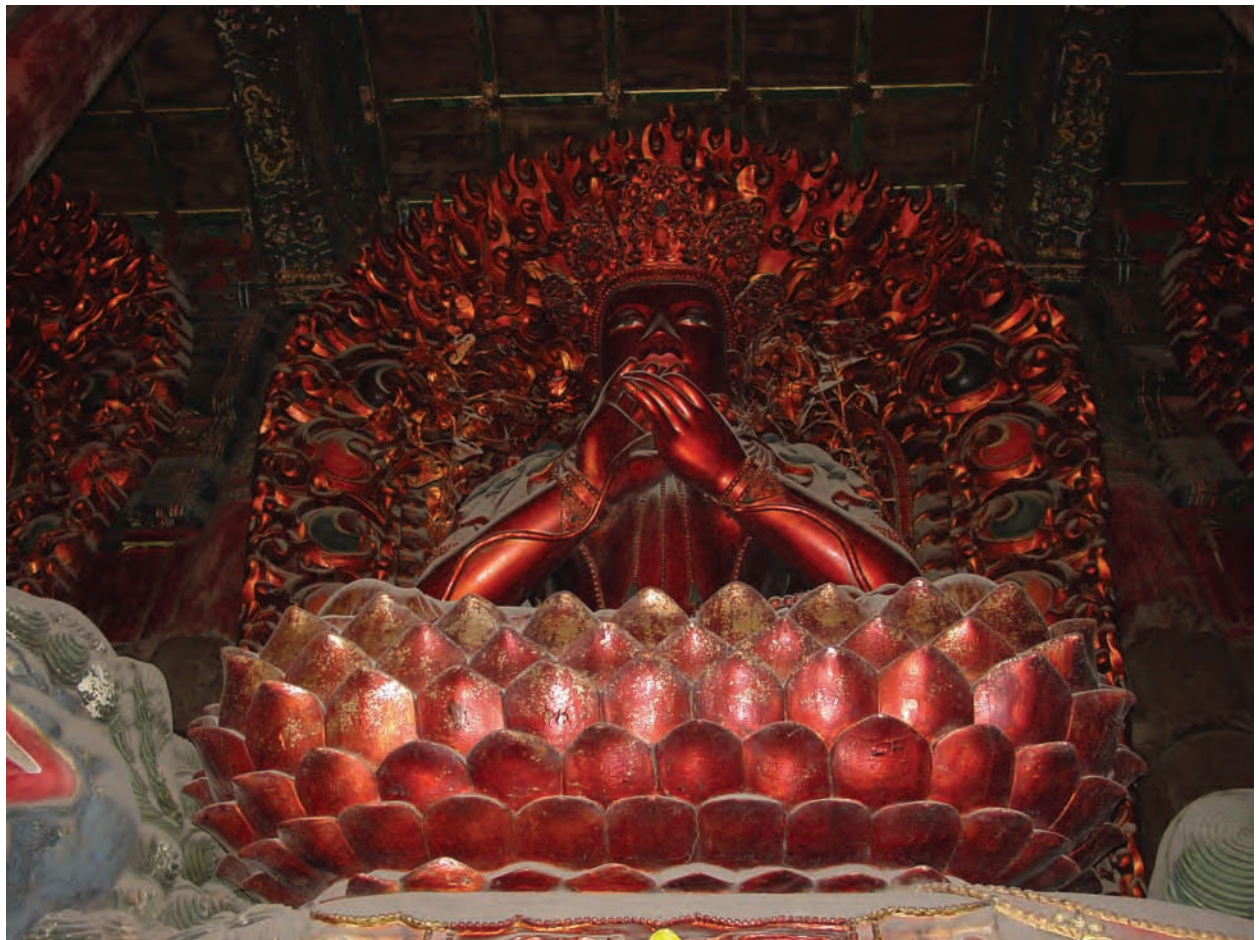
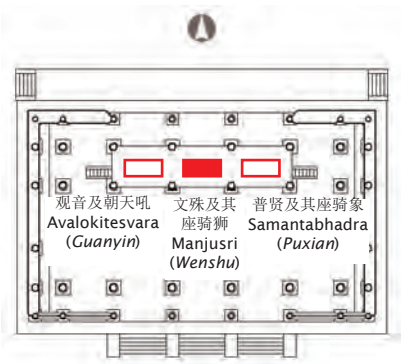
会乘殿，室内 - 塑像：

文殊及其座骑狮



Huicheng Hall, Interior - Sculpture:

Manjusri (Wenshu) on a lion

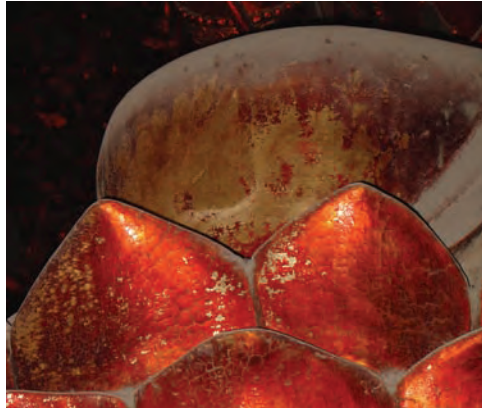


会乘殿，室内 - 塑像：

文殊及其座骑狮

文殊塑像保存状况良好，虽然表面红漆层有局部轻微开裂、漆层起甲、漆层脱落和摩擦痕。

The Manjusri (*Wenshu*) sculpture is in good condition despite localized areas of minor cracking, flaking paint, paint loss and abrasions in the red surface finish.

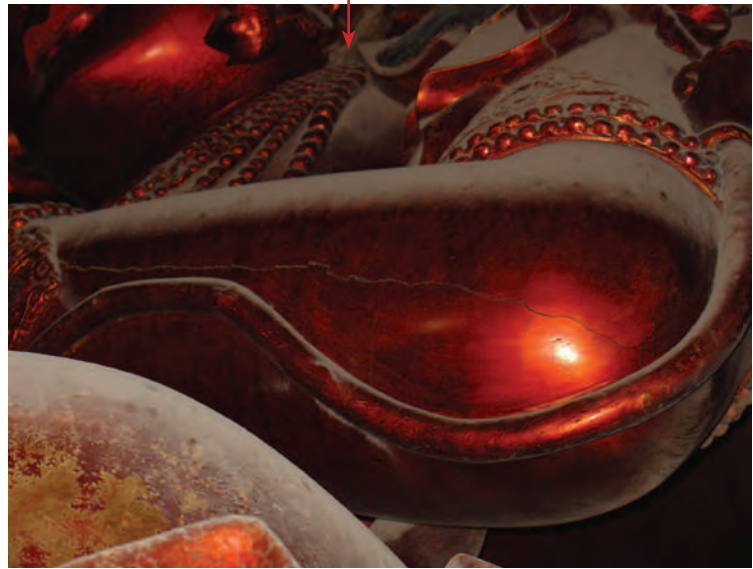


文殊像左膝红色表面层脱落。

Loss of red finish on left knee of Manjusri.



Huicheng Hall, Interior - Sculpture: Manjusri (*Wenshu*) on a lion



文殊像左臂上的裂缝。

Crack on the left arm of Manjusri.

金属杆固定佛像与背光。

Metal rods anchor the Bodhisattva sculptures to the mandorla.

从青狮上脱落的装饰构件被暂时储藏在塑像后面。

Fallen decorative elements from the lion have been placed behind the sculpture for temporary storage.

会乘殿，室内 - 塑像：

文殊及其座骑狮

Huicheng Hall, Interior - Sculpture:

Manjusri (Wenshu) on a lion



狮子身上的装饰性座鞍。

Decorative saddle on the lion.



狮子下颚油漆层脱落的详图。

Detail of area of paint loss on lion's chin.



狮身悬挂的一个装饰物，其上可见大量灰尘堆积。

Large amount of dust accumulation on one of the ornaments hanging from the lion.



狮子座鞍饰上的现代标签。

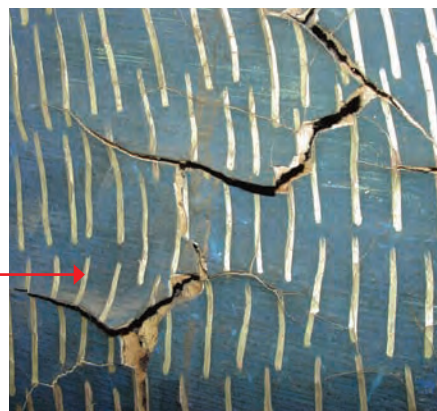
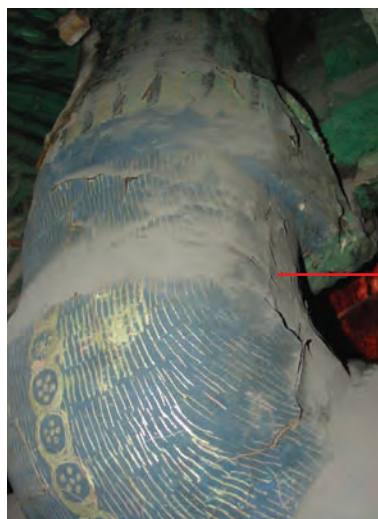
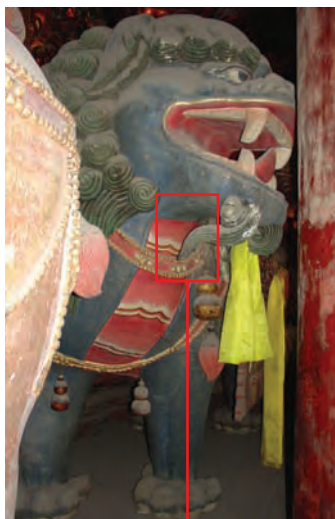
Modern label on the lion's saddle.

会乘殿，室内 - 塑像：

文殊及其座骑狮

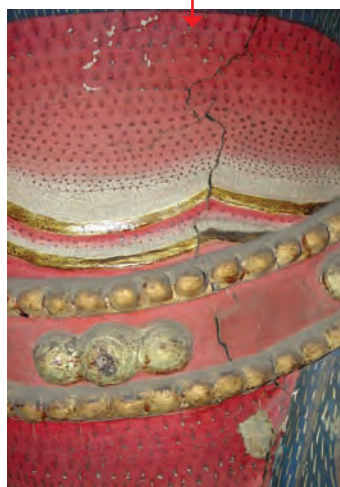
Huicheng Hall, Interior - Sculpture:

Manjusri (Wenshu) on a lion



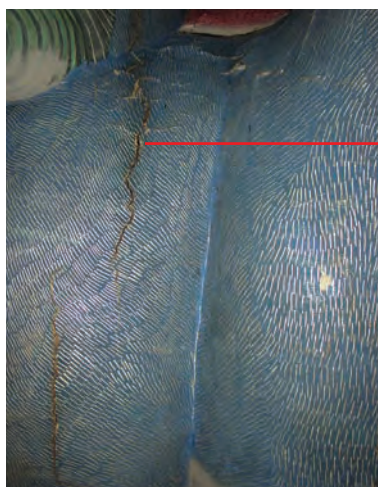
狮尾与涂层起甲详图。

Tail of the lion and detail of flaking of the paint layer.



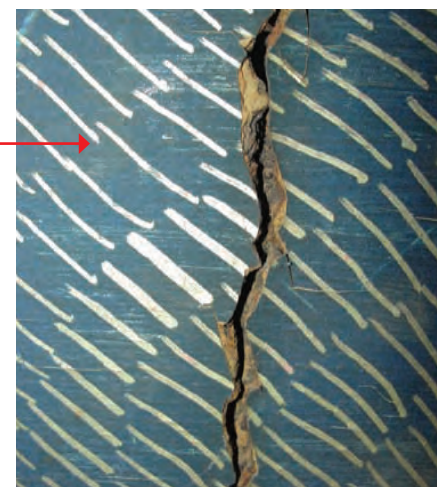
裂缝详图。

Detail of a crack.



狮后部的裂缝。

Cracks on backside of lion.



狮鬃毛上的裂缝。

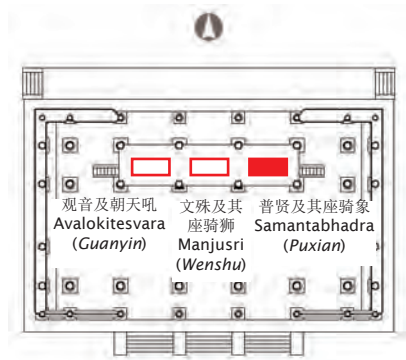
Cracks on lion's mane.

会乘殿，室内 - 塑像：

普贤及其座骑象

Huicheng Hall, Interior - Sculpture:

Samantabhadra (*Puxian*) on an elephant



会乘殿，室内 - 塑像：

普贤及其座骑象

普贤像保存状况良好，虽然莲花瓣和底座有局部性的开裂、起甲和少量脱落。

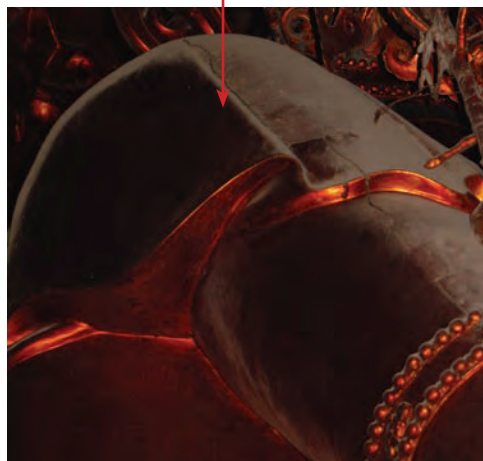
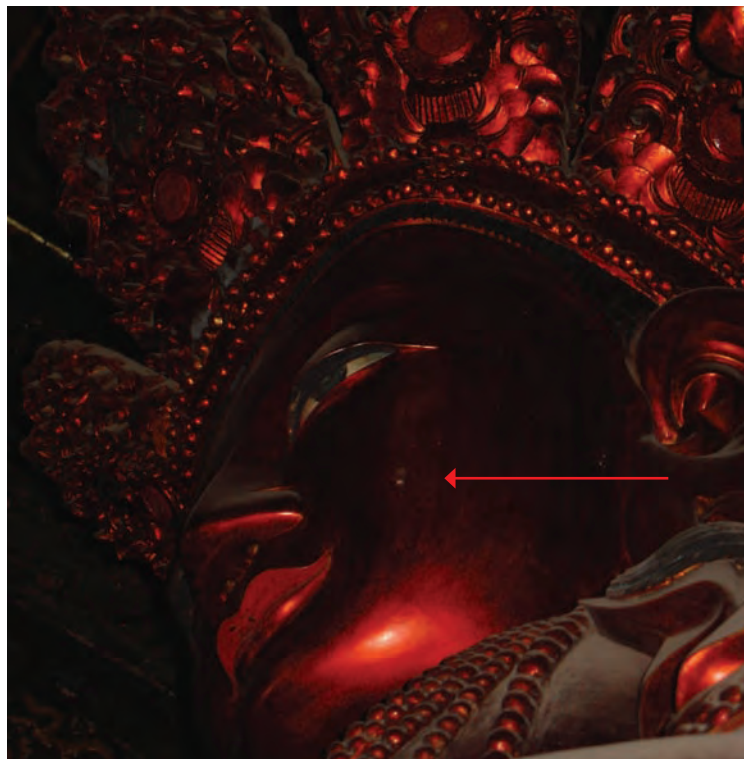
The Samantabhadra (*Puxian*) sculpture is in good condition despite localized areas of cracking, flaking and small losses on the lotus petals and sculpture base.

Huicheng Hall, Interior - Sculpture:

Samantabhadra (*Puxian*) on an elephant

左颊上的鸟粪。

Bird droppings on left cheek.



普贤右臂上的裂缝。

Cracking on right arm of Samantabhadra.



脱落的小装饰构件暂时储藏于塑像后面。

Small fallen decorative pieces are temporarily stored behind the sculpture.



一个小神龛放置在塑像后面。

A small shrine has been placed behind this sculpture.

会乘殿，室内 - 塑像：

普贤及其座骑象

Huicheng Hall, Interior - Sculpture:

Samantabhadra (*Puxian*) on an elephant



象上的现代标签。

Modern label on the elephant.



象头右侧有裂缝。

Right side of elephant head showing cracks.



裂缝详图。

Detail of cracks.

会乘殿，室内 - 塑像：

普贤及其座骑象

Huicheng Hall, Interior - Sculpture:

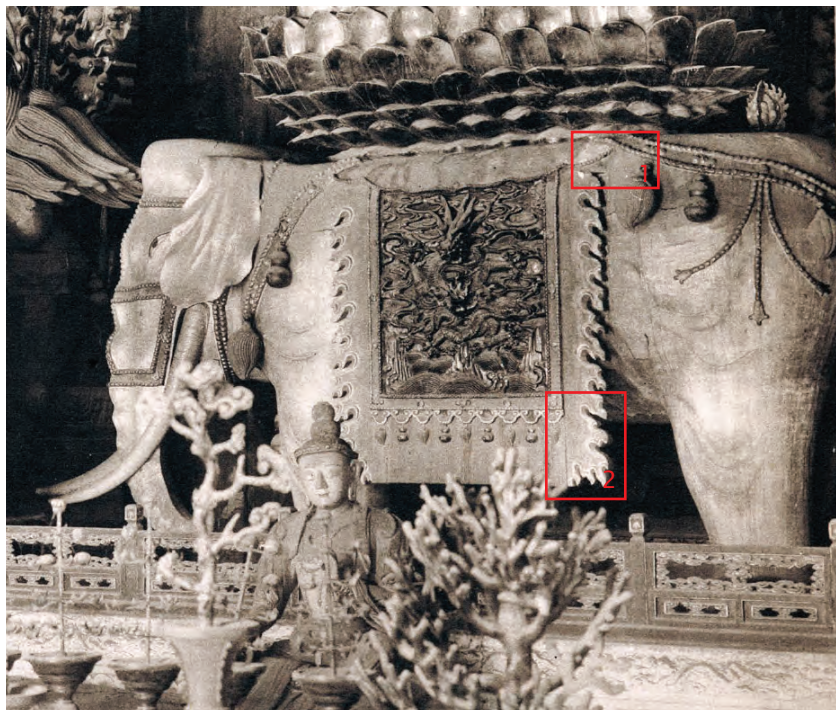
Samantabhadra (*Puxian*) on an elephant



象鞍饰上油漆层脱落及起甲详图。
Detail of area of loss and flaking of the paint layer on the elephant's decorative saddle.



象身上起甲部分似乎已经用某种胶处理过，但是谁在什么时候执行这项工作却不清楚。
Area of flaking on the elephant that appears to have been treated with some kind of adhesive. It is unknown who carried out this work and when this treatment occurred.



1933年关野贞所摄照片，可见象左侧彩绘缺失脱落的区域。
1933 Sekino photograph showing area of loss on the left side of the elephant.



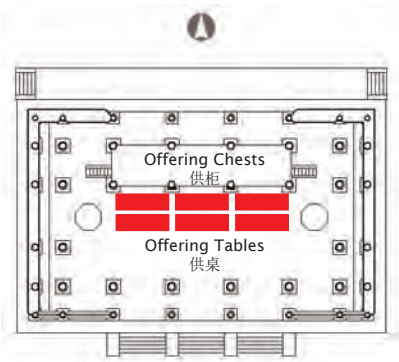
象左后部的大面积脱落。
Large area of loss on the left backside of the elephant.



大裂缝的详图。
Detail of large crack.

供桌和供柜

Offering Tables and Chests



佛台前有六张桌子，前排为三张具有装饰性的供桌而后排为三张类似但装饰上较为简单的供柜。供品原本摆放在前排装饰上较为华丽的桌子，而后排的供柜则摆放塑像。

There are six tables in front of the altar platform, a front row of three decorative offering tables and a back row of three similarly, but less ornately, decorated offering chests. Offerings were originally placed on the more decorative front tables while statues were generally placed on the back offering chests.



供柜
Offering chest

供柜尺寸： 388厘米长
131厘米高
98厘米宽

Offering chest dimensions:
388cm long
131cm high
98cm wide



供桌
Offering table

供桌尺寸： 385厘米长
129厘米高
144厘米宽

Offering table dimensions:
385cm long
129cm tall
144cm wide



1933年关野贞的照片中显示的供桌（看不见后排的供柜）。前面的供桌可见到明显的表面漆层缺失。

1933 Sekino photograph showing the offering table (the back row of offering chests is not visible). Some losses to the painted surfaces are visible on the front of the offering tables.

供桌和供柜 - 工艺

Offering Tables and Chests - Technique

供桌的构造是在木骨结构外包一层地仗，地仗用来填补木材裂缝和表面的缺陷。供柜则是由较为粗劣的木板拼凑而成，并再包覆一层含纤维的厚地仗。

两种陈设物都在表面包裹了一层纺织品以及地仗层，堆积出浮雕装饰。供桌和柜接着再上数层红漆和细部描金。

尽管供桌和柜有相同的色系，但只有供桌的前面有叶状浮雕装饰，而供柜因为被放置在后面，装饰上比较少。桌面和柜面有一层含纤维的厚地仗，表面涂漆。



供桌前面叶状浮雕的装饰。

Example of the raised foliate decoration on the front of the offering tables.

The offering tables were first constructed of a base structure in wood covered with a plaster skim to fill cracks and imperfections in the surface. The offering chests were more roughly pieced together out of wood planks and then covered with a thick fiber-containing plaster layer.

The surfaces of both were next covered with a textile layer and then a final plaster layer applied to build up the relief decoration. The tables and chests were then painted with several layers of red paint and gold added to the raised areas of decoration.

Though the tables and chests have the same color scheme, only the fronts of the offering tables have relief foliate decoration, the offering chests, as they are situated behind the tables, are less ornate. The tops of the tables and chests are covered with a thick fiber-containing plaster and then painted.



供桌上颜料地仗层的脱落显示制造的工艺和层数。

Loss in the painted plaster of the offering table shows the stratigraphy and the techniques of execution used in their construction.

注意有些凸起边缘是直接雕在木材上，再上地仗与颜料层。

Note the raised border decoration carved into the wood of the offering table before application of the painted plaster.



浮雕装饰是由地仗堆积而成。

Plaster was also used to build up the relief decoration.

供桌和供柜 - 状况

Offering Tables and Chests - Condition



彩绘地仗的裂缝、空鼓脱落非常普遍。

Cracking, detachment and loss of the painted plaster is widespread.



西供桌上的深色水斑。

Westernmost offering table shows darkened moisture stains.



供桌桌面上的厚层尘土和地仗裂缝。

Tops of the offering tables have heavy dust deposition and cracking in the plaster.



总体状况简述 Overall Condition Summary

供桌和供柜的彩绘地仗都有大量脱落。供柜的彩绘地仗几乎全部缺失，而供桌的彩绘地仗除了前面的叶状装饰全部保存以外，其它部分都有严重的开裂、起甲和空鼓。供桌侧面的漆层更是大片严重的脱皮。纺织层（在表面漆层脱落的地方可见）也经常从木质表面脱落，有些状况极差。除此之外，还发现金色装饰有擦痕、水痕；桌面上有大量的灰尘。

个别的桌子和柜台应在进行保护前再做一次更详细的状况调查。

The tables and chests all have significant losses in the painted plaster. Almost all of the painted plaster is lost on the chests apart from the foliate decoration (which survives in entirety) on the fronts of the offering tables the remaining areas of painted plaster are seriously cracking, flaking and detached. In particular, the paint on the sides of the offering tables are peeling off in large sheets. The textile layer (visible in areas of loss) is also often detached from the underlying wood support and is in some cases in poor condition. In addition, there are areas of abrasion in the gold decoration, moisture drip marks and the tops of the tables are very dusty.

A more detailed study of condition is recommended of individual tables and chests prior to undertaking conservation.



保留下来的叶状装饰，但大部分的红色底色和金饰已缺失。

The foliate relief decoration survives on the offering tables but much of the background red and gold decoration has been lost.



金色装饰上的擦痕明显可见。

Abrasions are visible in the gold decoration.



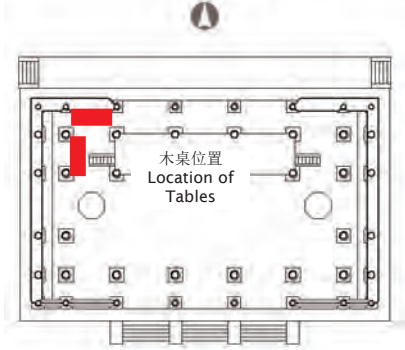
供桌侧面大量的颜料层起甲，并在这些部位有大量的脱落。

Macro flaking of paint on the sides of the offering tables. There are large areas of loss in these areas.

供柜只残留极少量的漆层。

Offering chests have little painted decoration surviving.

木桌



会乘殿的西北角储藏四张桌子。有两张大型供桌，可能来自于已不存在的天王殿。这两张桌子的装饰与构造与会乘殿内的供桌相似。另外两张桌子比较小并且没有装饰，桌子的原用途不详。

在进行保护以前应对个别桌子的状况和原来的位置与用途进行较详细的调查。

There are four tables stored in the north-west corner of Huicheng Hall. Two appear to be large offering tables that may originally have come from the no longer extant Tianwang Hall. These two tables are decorated and constructed using the same technique as the three offering tables in front of the altar platform in Huicheng Hall. The other two tables are smaller and undecorated, the original function of these tables is unknown.

A more detailed study of the condition and investigation into the original location and use of each individual table is recommended prior to undertaking any conservation intervention.

大供桌尺寸: Large offering tables dimensions:
 235厘米长 235cm long
 95厘米高 95cm tall
 81厘米宽 81cm wide

小长方桌尺寸: Small rectangular table dimensions:
 125厘米长 125cm long
 81厘米高 81cm tall
 38厘米宽 38cm wide

方桌尺寸: Square table dimensions:
 87厘米长 87cm long
 85厘米高 85cm tall
 87厘米宽 87cm wide



三张储存于会乘殿靠着北墙的桌子。体形较小的长方桌和方桌被反倒在大供桌上。这张照片可以看到供桌的背面。

Three of the tables are stored against the north wall of Huicheng Hall. The smaller rectangular table and square table are resting upside down on top of one of the large offering tables. The back side of the offering table is visible here.



会乘殿内靠北墙三张桌子的侧面。

Side view of the three tables against the north wall in Huicheng Hall.

木桌

Tables



第二张供桌被存放在会乘殿内西北角靠西边的经格前。可以看到供桌的背面。

The second offering table is stored up against the west sutra shelves in the northwest corner of Huicheng Hall. The back side of the table is visible here.



桌子的左侧面和前面的装饰花纹与会乘殿内佛台前的供桌类似。

The left side and front of table showing similar decoration as the offering tables in front of the altar platform of Huicheng Hall.



桌子前面的装饰细节。这个花纹较会乘殿的供桌花纹简单，没有叶状浮雕装饰。

Detail of decoration on front of table. Note that the decoration is less ornate than the offering tables of Huicheng Hall. There is no foliate relief decoration.



桌子左侧面的残余现代标签。

Remains of modern label on left side of table.



供桌前腿保留下来的彩绘地仗。

Area of surviving painted plaster on front leg of table.



供桌后腿上大片彩绘地仗脱落。

Loss of large piece of painted plaster from back leg of table.

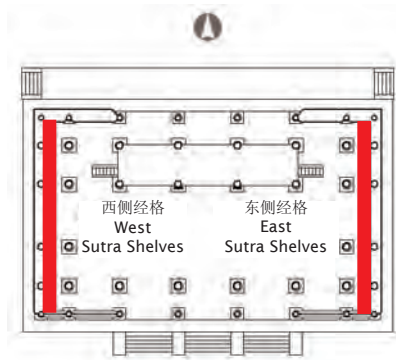


供桌前面部分缺失，曝露出木榫头。

Area of loss on the front of the offering table showing an exposed wood joint.

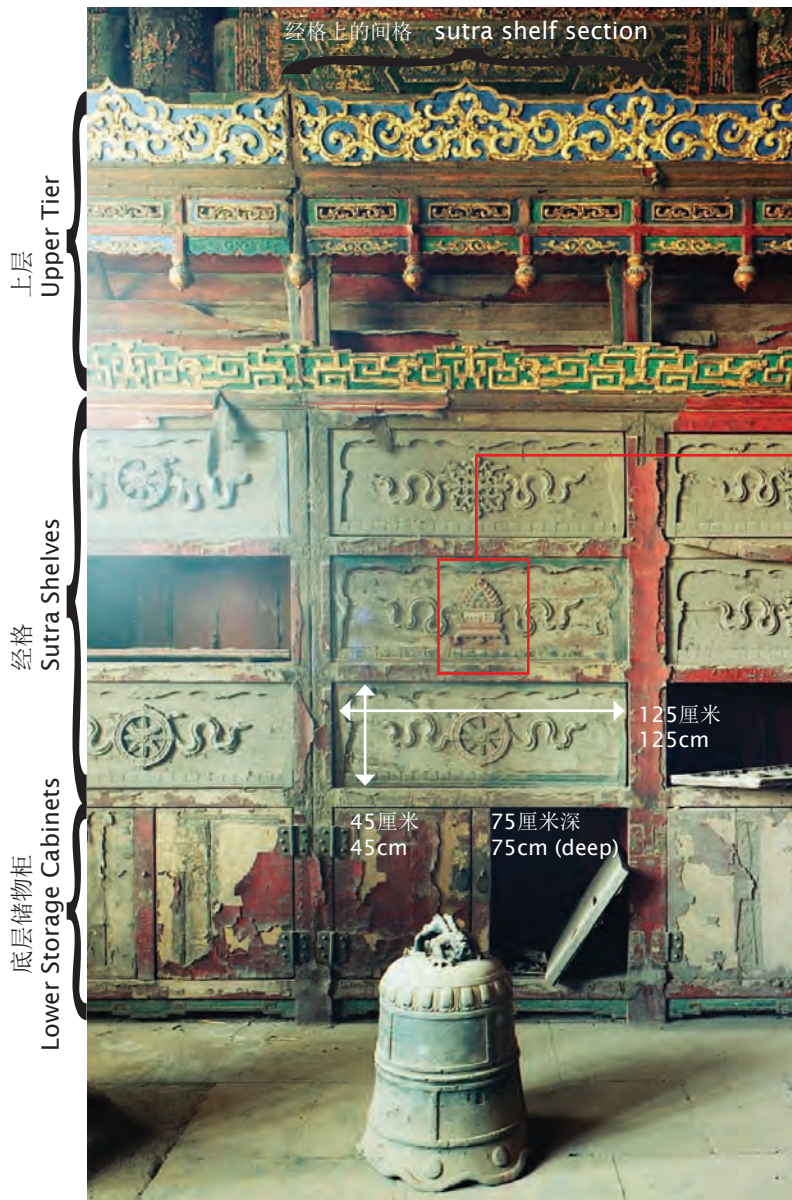
经格

Sutra Shelves



嵌入式的经格遮盖会乘殿内整面的东西壁。整座经格被分成11个间格，每个间格再上下分成3格，最底部是储物柜。据说储物柜原本存放着乾隆的私人物品如碗盘等。每格经格都有一扇装饰门，而底部的储物柜则是两扇门，有金属门把和合页。在每一个经格的顶部都有三层小台，每格原来摆放了六十个小佛像。在经格顶部有装饰的面板框架。

The built in sutra shelves cover the entire west and east walls of Huicheng Hall. At both ends the sutra shelves have been divided into eleven sections each with three shelves stacked one on top of the other with a lower storage cabinet thought to originally house personal items of the emperor such as bowls, plates, etc. Each of the shelves has a decorative door and the lower cabinets have two hinged doors with metal door pulls. Above the shelves are three-tiered steps where sixty small Buddha statues would have been placed above each section of the sutra shelves. Ornatly decorated panels frame the upper tier of the sutra shelves.



东侧经格中保存最良好的一面彩绘装饰。

One of the best preserved areas of painting on the east sutra shelves.



原本有可能摆放在储物柜下层内的物品样例。

Modern examples of the possible types of objects that would have been stored in the lower cabinets.

经格 - 工艺

经格是由木板拼接而成。其表面包裹一层地仗，用以填补木材间的交缝和缺陷。在这层地仗上再加一层含松散纤维的麻层、第二层地仗、布层、最后一道地仗和表面漆层。

经格门面上的立体装饰花纹是将雕木钉在门面上，再以地仗堆立而成。地仗上再加一层布和一层薄灰，为涂漆与描金作准备。

经格门没有合页与把手，但底部的储物柜门有。

The sutra shelves are constructed from wood boards joined together and covered with a plaster layer to fill any imperfections in the wood. This is followed by a fiber layer consisting of long loose fibers, a second plaster layer, a textile layer, a final plaster layer and then painted.

The raised decoration on the fronts of the sutra shelf doors are made from carved wood nailed on and then built up with plaster, covered with a textile layer and a plaster skim in preparation for the application of paint and gold detailing.

The sutra shelf doors have no handles or hinges while the lower cabinet doors have metal door pulls and hinges.



东侧经格南边算过来第三间格的经格门上有原来的装饰。注意立体装饰纹上存留精致。

East side sutra shelf door, third section from the south side, shows an area of original decoration. Note the delicate gold painting that survives on the raised decoration.



底部的储物柜上有三个铁门把，其中两个用来开两边的柜门（这张图片左边的门把缺失），第三个安装在经格的框子上作为装饰。上层的经格门没有门把。

There are three metal door pulls on the lower cabinets, two to open each of the doors (the left one is missing in this image) and a decorative center pull. There are no door pulls for the upper sutra shelves.

底部柜门的合页详图。

Detail of the door hinges on the lower cabinet.

经格 - 状况

Huicheng Hall, Interior - Furnishings: Sutra Shelves - Condition

总体状况简述 Overall Condition Summary

东西两侧经格上的彩绘地仗均有裂缝、起甲、空鼓和脱落的部分。经格上也发现重绘和补换的痕迹（见后面后期干预章节）。

许多原来的经格和底部的储物柜门已经遗失。在现场发现了一些替换的柜门（不知道是什么时候和由什么人制造的），但还没有装上。

There is cracking, flaking, detached areas and losses in the painted plaster on both the west and east sutra shelves. There is also evidence of repainting and replacement of areas of the sutra shelves (see Later Intervention section which follows). Many of the original sutra shelf and lower cabinet doors are now missing. However, replacement doors exist (it is unknown when these were made and by whom) but have not yet been attached.



很多的经格门都已缺失。虽然有一些后来补换的门，但并没有被装上。

Many of the sutra shelf doors are now missing. However, later replacement doors exist but have not yet been attached.

里保留完整的原柜门的部分。

An area showing all the original doors still intact.



大面积空鼓的彩绘地仗。

Large detached area of painted plaster.



彩绘地仗上的裂缝、空鼓和完全脱落的部分。

Cracking, detaching areas and complete loss of the painted plaster.



漆层起甲。

Flaking of the paint layer.

经格 - 后期干预

Sutra Shelves - Later Interventions

部分经格曾被地修复过。有些经格门完全被更换而有些则只有部分补换或重新刷漆。新的经格门为一片完整的木材做成（而不是拼凑而成的木板），并且是直接涂在木材上而不是麻地仗层上涂漆。这些新经格门也看起来似乎是故意抹了一层灰来仿旧。或许这种手法是为了让新经格门和原经格门在状况上看起来更协调。

经格上也有一些后来重绘的痕迹，如红和绿漆的滴痕以及在某些部位上的亮光红漆。这一道后加的红漆有时候是直接涂在原始红漆层或薄地仗层上。直接涂在原始红漆层上的后加红漆往往状况不良，并有剥落的迹象。

The sutra shelves have been partially restored. Some of the shelf doors have been completely replaced while others have had only parts replaced or areas repainted. The new doors for the sutra shelves are constructed from larger pieces of wood (rather than pieced together planks) and painted directly on the wood without a fiber and plaster layer preparation. The panels also appear to be artificially-aged, covered with a layer of sand, perhaps to make them blend in with the condition and deteriorated appearance of the surviving original doors.

There is evidence of later repainting of the sutra shelves such as red and green paint drips and application of a bright and shiny red paint visible in some areas. This later application of red paint is sometimes applied directly on the historic red paint or on a thin skim of plaster. The later red paint, when applied directly to areas of historic red, is often in poor condition and peeling off.



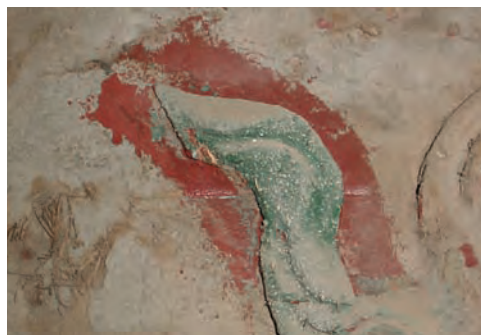
原经格门，但有补换的部分，如上沿和左沿的绿框。

Original sutra shelf door with replaced elements such as the green frame on the top and left edges.



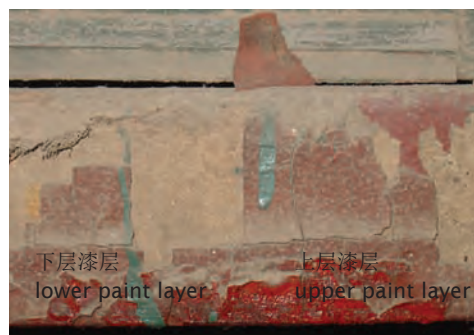
完全修复过的经格门细部。红色表面盖满灰尘，看起来很老旧。

Detail of fully restored sutra shelf door. Red surface appears to be covered with sand to give it an aged appearance.



经格门上未完成的粗糙重绘部分。

Sloppy repainting on sutra shelf door only partially completed.



经格门上有两层红漆，上层是有光泽的红漆而下层是无光泽的红漆。经格门上也可看到因重绘而滴溅到的绿漆。

There are two layers of red, a bright and shiny upper layer of red paint, and, a lower matte layer of red paint. Green paint drips from repainting of sutra shelf doors are also visible here.



在已更换的经格门边缘可看到加在原经格门上的新框。

Edge of replaced sutra shelf door showing new frame added to original door.

经格 - 后期干预

Sutra Shelves - Later Interventions



东西两侧经格顶部的部分装饰也被修复过。一些构件有进行补换、重绘和重上罩面清漆。修复的部位与原来的部位看起来不同。有些地方使用了不同的颜色。新的金色部位涂了很多的罩面清漆但没有原来的那么亮。

The upper tier decoration on both the west and east sides above the sutra shelves have also been partially restored. Note that some elements have been replaced, repainted and reglazed. The restored areas are noticeably different from the original, in some cases different color paint is used from the original and the new gold areas are heavily glazed and are do not appear as shiny as the original areas.

左边的装饰面板框架经过重绘，但右边没有。球形装饰也被更换过。

The left side of the decorative panel has been repainted, while the right side has not. Note also the replaced ball decoration.



完全用绿漆重绘的部分，没有加上金色装饰。

Detail of area completely repainted with green paint. Note that the gold decoration was never added.



底部储物柜显示只有一边重漆过。

Detail of the lower cabinets showing that only one side has been repainted.



东侧经格的顶部装饰。北端四间隔完全重漆。只保存了一个原来的球形装饰。

Upper tier decoration from the east side sutra shelves. The northern four sections have been completely repainted. In this image only one of the original ball decoration remains.

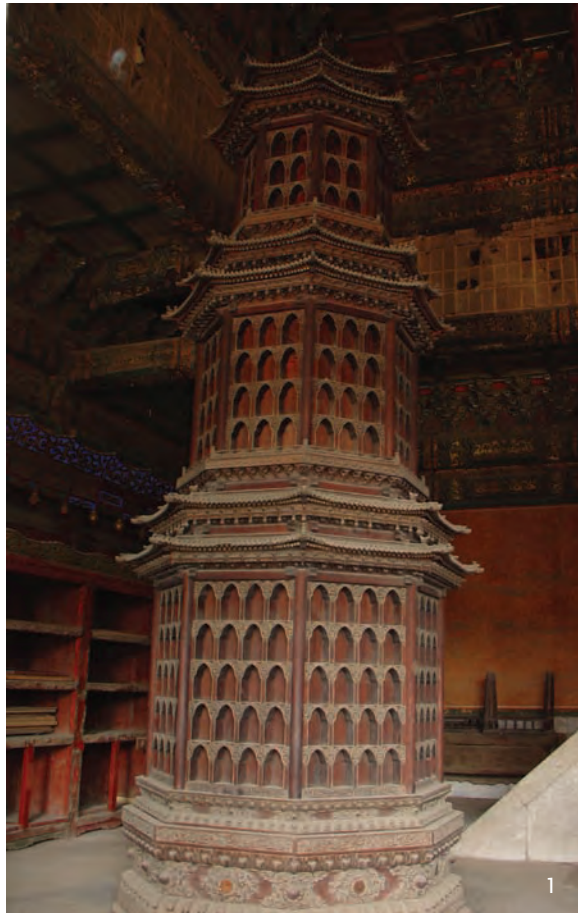


东侧经格未经修复的顶部装饰部分。

Upper tier decoration from the east side sutra shelves showing an area that has not been restored.

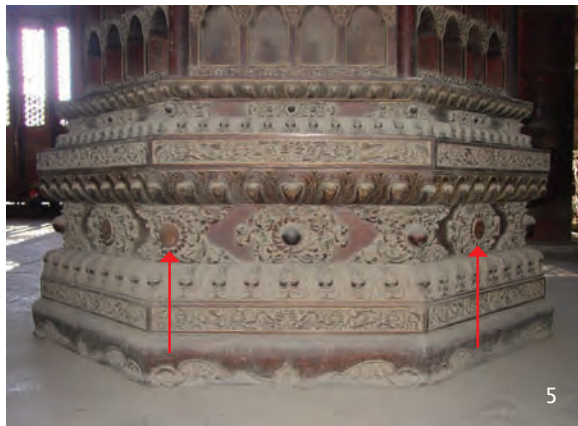
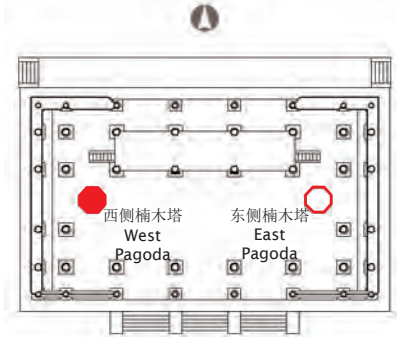
三层楠木塔 - 西侧

Three-tiered *Nan* Wood Pagoda - West



西侧的木塔除了少量装饰性构件缺失，如底部球形物、屋顶上的走兽、屋檐上的钟和栏杆等以外，基本状况良好。在塔的最底层有一个洞。

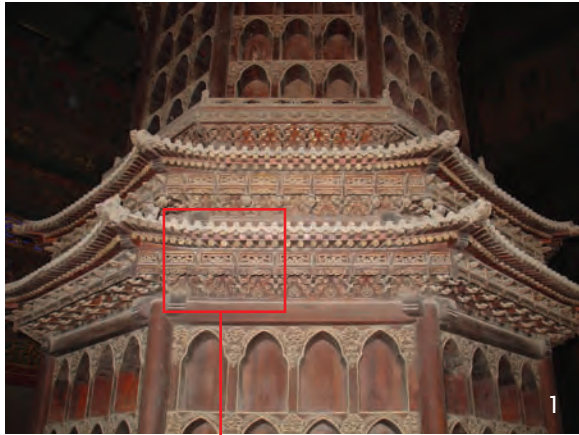
The western pagoda is in good condition with only minor missing decorative elements such as some of the ball decorations along the base, animal pieces from the roofs, hanging bells from the roof eaves and balustrades. A small hole exists in the lowest level of the pagoda.



1. 西侧木塔。
View of the west pagoda.
2. 木塔上的现代标签。
Modern label on the pagoda.
3. 木塔底部缺失的木构件。
Missing wooden pieces from pagoda base.
4. 球形装饰缺失的部分。
Detail of area of missing ball decoration.
5. 木塔底层标示缺失球形装饰的部位。
Lower level of pagoda showing locations of missing ball decoration.

三层楠木塔 - 西侧

Three-tiered *Nan* Wood Pagoda - West



1. 木塔上的装饰性木作。
Decorative woodwork of pagoda.
2. 缺失栏杆装饰物。
Area missing balustrade decoration.
3. 插入木栏杆凹槽的详图。
Detail showing groove where wooden balustrade would be inserted.
4. 木塔上的装饰性木作详图。
Detail of the decorative wood work on pagoda.

木塔底层的洞。

Hole in lower tier of pagoda.

木塔内部的结构（从洞口观察）。

View inside pagoda (looking through hole) showing internal structure.

会乘殿，室内 - 陈设物：

三层楠木塔 - 东侧

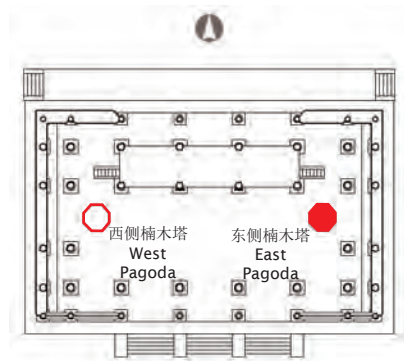


Huicheng Hall, Interior - Furnishings:

Three-tiered Nan Wood Pagoda - East

东侧的木塔除了缺失少量的装饰性构件以外（如屋顶上的走兽、屋檐上的钟和栏杆等），基本状况良好。

The eastern pagoda is in good condition with only minor missing decorative elements such as some of the animal pieces on the roofs and hanging bells from roof eaves and balustrades.



东侧木塔。

View of east pagoda.



东侧木塔上的现代标签。

Modern label on east pagoda.

个别带有装饰的小佛龛，原应摆放有304尊小佛像。

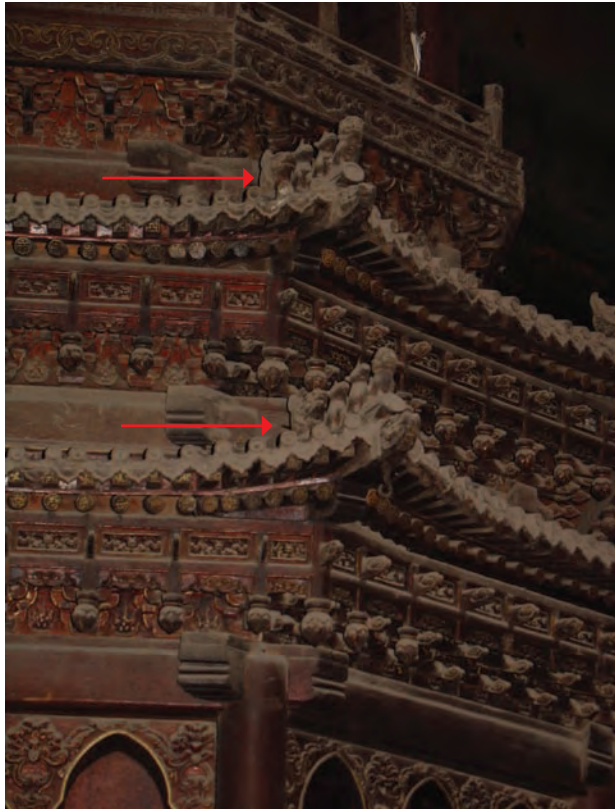
Individual Buddha niches are ornately decorated and would have originally housed 304 little Buddha figures.

会乘殿，室内 - 陈设物：

三层楠木塔 - 东侧

Huicheng Hall, Interior - Furnishings:

Three-tiered *Nan* Wood Pagoda - East



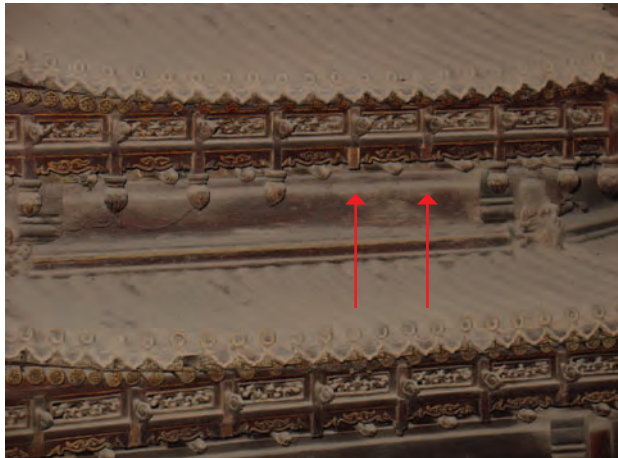
屋顶上的走兽像。

Animal sculptures on roofs.



屋顶上走兽像缺失。

Missing animal sculptures on roofs.



球形装饰缺失。

Missing ball ornaments.



屋顶上走兽像缺失详图。

Detail of missing animal sculptures on roof.

会乘殿，室内 - 器物：

鼓架 - 西侧



三个挂鼓钩
Three drum hooks

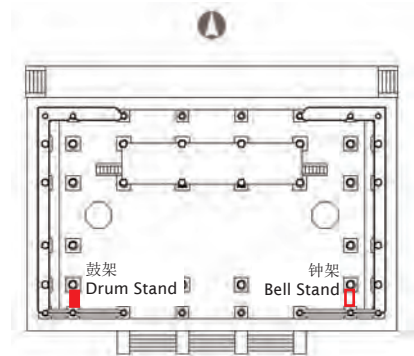


底座上的厚重尘土。

Heavy dirt deposition on stand base.

Huicheng Hall, Interior - Objects: Drum Stand - West

鼓架尺寸：
241厘米高
103厘米宽
Drum Stand
Dimensions:
241 cm tall
103cm wide



鼓架上的现代标签。

Modern label on the drum stand.



中间铁钩的详图。注意光亮红漆上的凹凸不平，这是鼓架表面主要的状况。这层漆应该是后期干预所致。

Detail of the center painted metal hook. Note also the bumpy and blistering condition of the shiny red paint. This is the predominant surface condition on the drum stand and is thought to be related to a later application of red paint.

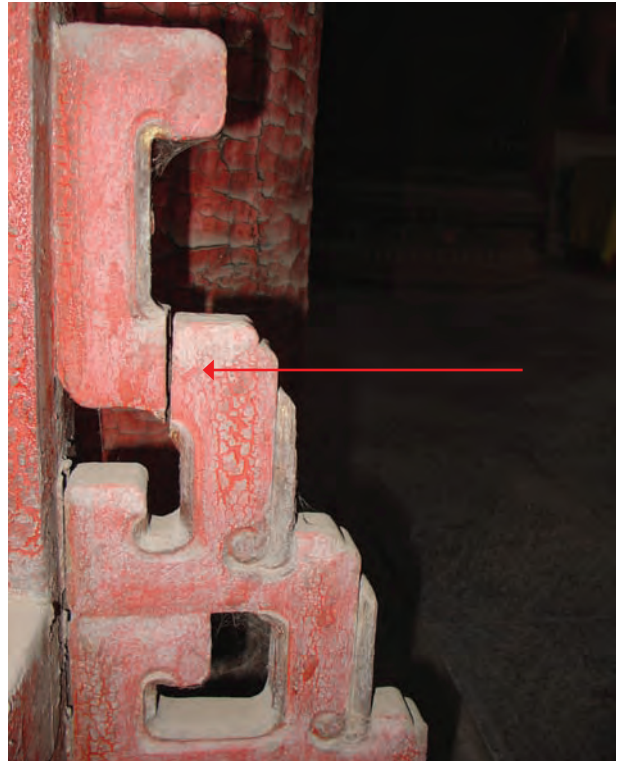
鼓架 - 西侧

Drum Stand - West



底座的装饰构件已脱离。

Decoration at base is detached.



装饰构件的侧面显示断裂的部分。

Side view showing the break in the decorative element.



底座的装饰构件已缺失和厚重的灰尘。

Missing decoration at base and heavy layer of dust.



在附近的经格内发现缺失的装饰构件。

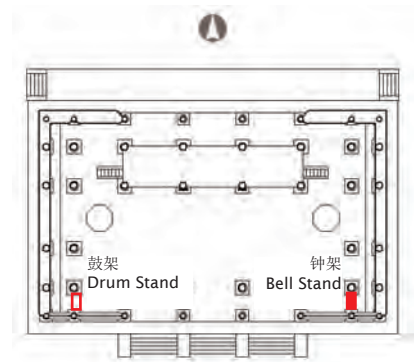
The missing decorative piece was found in a nearby sutra shelf.

会乘殿，室内 - 器物：

钟架 - 东侧



钟架尺寸：
241厘米高
103厘米宽
Bell Stand
Dimensions:
241 cm tall
103 cm wide



钟架上的现代标签。

Modern label on the bell stand.



钟架底座木构件细部的详图。可看到油漆的状况。

Detail of the wooden detailing at the base of the bell stand. Note the condition of the paint.



钟架顶部的雕刻装饰构件与漆层起甲脱落的部分。

Carved decorative elements on the top of the bell stand and areas of flaking and loss of the paint layer.

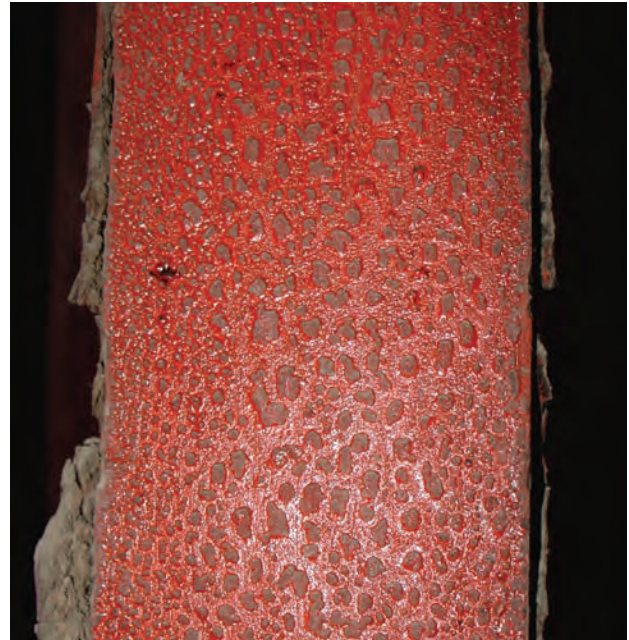
钟架 - 东侧

Bell Stand - East



在钟架上可明显看到两种不同的红漆。一种认为是原来的无光泽红漆而另外一种则是后来使用有光泽的红漆。亮红漆涂在有脱落的部分（直接涂在木材上），有时也涂在原来无光泽的红漆上。不同的漆层有不同的残损。

Two different types of red paint are visible on the bell stand. The matte red paint (thought to be original) and a later application of a shiny red paint. The shiny red paint was applied in areas of loss (directly onto the wood) and in other areas over an existing layer of the matte red paint. The deterioration is different depending on the type of paint layer.



后加的亮红漆表面凹凸不平的详细情形。造成这种状况的成因不明，但可能是漆中胶结物量的问题。

疱疹状主要出现在钟架的内侧。

Detail of the bumpy and blistering appearance of the later shiny red paint. It is unknown what caused this surface condition but it may be related to the amount of binding media in the paint.

The blistering is found primarily on the inner sides of the bell stand.



无光泽红漆出现起甲的详图。钟架上有许多这种起甲现象。

在本照片中可以看到亮红漆主要涂在已脱落的部位。

Detail of the type of flaking associated with the matte red paint. There is a lot of this type of flaking found on the bell stand.

A bright red paint layer is visible in this image preferentially applied in areas of loss.



油漆地仗脱落后显示底下的木结构。从这里也可以看到两层漆底层是无光泽红漆和后加的亮红漆。这一种例子未涂漆的木材表示亮红漆一定是在漆脱落之前所涂的。

Losses in the painted plaster show the underlying wood structure. Note again, two layers of red paint, an underlying matte red and a shiny red paint. In this case the losses must have occurred after the application of the shiny red paint as they are unpainted.

会乘殿，室内 - 器物：

钟

目前尚不清楚这口钟是否原来挂在会乘殿的钟架上。在本照片中可以看到钟有子弹孔、裂缝和底部大片的缺口。

It is unclear whether or not this is the original bell that would have hung from the bell stand in Huicheng Hall. Bullet holes, cracks and a large loss along the base of the bell are visible in this image.

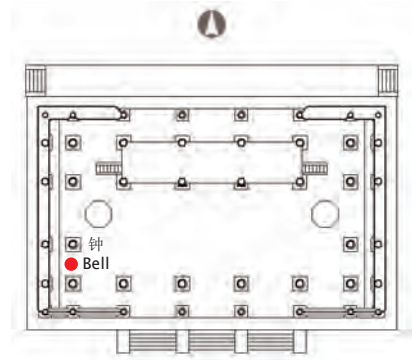


钟的侧面照。

Other views of bell.

Huicheng Hall, Interior - Objects:

Bell



钟的尺寸：
40厘米宽
60厘米高

Bell dimensions:
40cm wide
60cm tall

钟顶上的装饰的详图。

Detail of decoration on top of bell



会乘殿，室内 - 器物：

珊瑚树 - 西侧



原来的四株珊瑚树只有两株保存下来。

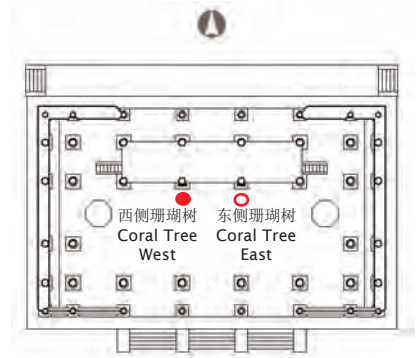
Only two of the original four coral trees survive.

珊瑚树尺寸：
135厘米高
65厘米宽

Coral Tree
Dimensions:
135cm high
65cm wide

Huicheng Hall, Interior - Objects:

Coral Tree - West



红漆地仗层的脱落露出底下的布层。许多的脱落部分被漆上红色表示曾进行过修复。图片的右边显示一段用来牢固珊瑚树断片的红布条。

Losses in the red painted plaster reveal the textile preparation layer below. Many of the losses are painted red indicating past restoration. Broken pieces have in some cases been crudely reattached back to the tree. The image on right shows a red cloth strip used to tie back on the piece of coral tree.

珊瑚树 - 西侧

Coral Tree - West



珊瑚树底部。可看见将装饰性构件钉到珊瑚树底座上的钉子。
Base of coral tree. Nails used to attach the decoration to the coral tree base are visible in this image.



西侧珊瑚树底座。下面藏有已脱落的木构件。
Base of west coral tree. Note detached wooden pieces hidden below the base for storage.



珊瑚树底座侧面图显示浮雕装饰上的裂缝和小面积脱落。
Side view of coral tree base showing showing cracks and small losses in the painted relief decoration.

珊瑚树底座顶部的雕刻装饰。
Top of the coral tree stand showing carved decoration.

会乘殿，室内 - 器物：

珊瑚树 - 东侧

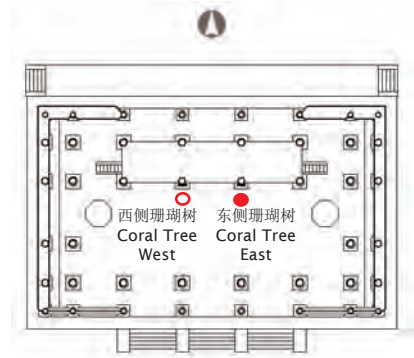


珊瑚树尺寸：
135厘米高
65厘米宽

Coral Tree
Dimensions:
135cm high
65cm wide

Huicheng Hall, Interior - Objects:

Coral Tree - East



东侧珊瑚树。

View of the east coral tree.

用来钉珊瑚树枝的钉子。

Nails used to attach coral tree branches.



东侧珊瑚树底座架上前面的现代标签。

Modern label on the front of the east coral tree base stand.

从这张图片上可以看到很多珊瑚树典型的残损状况。油饰地仗上的表面尘土、开裂、起甲和脱落。

Many of the typical conditions of the coral trees are visible here. Surface dust, cracking, flaking, and loss of the painted plaster.

珊瑚树- 东侧

Coral Tree - East



珊瑚树底部。注意已脱落的树枝。
Base of coral tree. Note detached branch.



东侧珊瑚树底座。油饰地仗上有少量的脱落。
East coral tree stand. There are minor losses in the painted plaster decoration.



底座上一只螃蟹的详图，显示地仗装饰上轻微的脱落。
Detail of a crab on the stand showing minor losses in the plaster decoration.

东侧珊瑚树底座的俯视图。可看到裂缝的位置。
Top view of east coral tree stand. Note location of crack.

会乘殿，室内 - 器物：

木质匾额

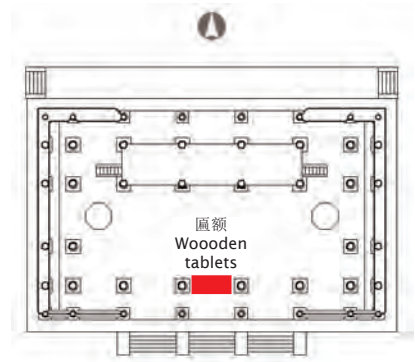


摆放在南墙明间的两面木质匾额。

The wooden tablets are located on the center bay of the south wall.

Huicheng Hall, Interior - Objects:

Wooden Tablets



写在纸上的黑墨字。字体上有少量的脱落，并且纸上可以看到撕裂的痕迹。

Black ink calligraphy on paper. Small losses are visible in the characters and there is evidence of tears in the paper.



木质匾额是黑木底色上刻金色书法。黑漆上有很多脱落的部分。两个金色夹子将匾额固定在位置上。

Wooden tablet is painted black with calligraphy in gold paint. There are many losses in the black paint. Two gold-colored decorative clamps hold the tablet in place.

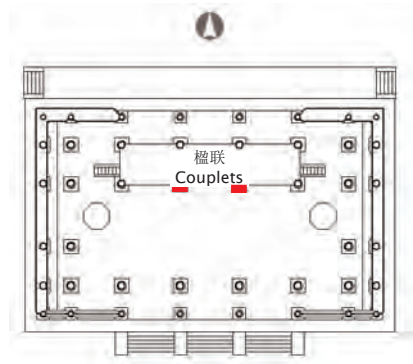
楹联



西侧楹联
West couplet

楹联被裱在木质骨架上，边缘配以布框，背面的木骨架则裱了一层纸。楹联曾进行过修复和重裱，而且东西两侧的位置也和关野贞1933年的照片有所差别。

Couplets are mounted onto a wooden grid frame, decorated with a cloth border and the back lined with paper. The couplets have been conserved and reframed and the the position of the east and west couplet swapped since the Sekino photo of 1933.



楹联表面的褐色污斑明显可见。
Brown/plum colored staining is visible on the surface.



框架上的布条多处松脱。楹联表面的褐色污斑明显可见。
The fabric from the frame is coming up in places. Brown/plum colored staining is visible on the surface.



东侧楹联
East couplet



东侧楹联背面下方显示内部木质骨架的粘接剂污垢和1993年进行重新裱画的工匠名字。
Lower back of east couplet showing adhesive staining on interior wooden frame and the names of the craftsmen who carried out the reframing in 1993.



1933年关野贞照片中楹联的原来位置。这个位置现在已被调换。
1933 Sekino photograph showing the original positioning of the couplets. This positioning is now swapped.

会乘殿，室内 - 器物：

挂杆

在原来的三根挂杆中，只有两根在原位保存下来（明间和西次间）。东次间的挂杆被现在储存于会乘殿内北端的走道，神台的后面。

挂杆上有红底云纹装饰。从地面上就可看见挂杆上的漆层脱落和起甲。中间的挂杆由于距离门最近，因此脱落和起甲的情况最为严重。

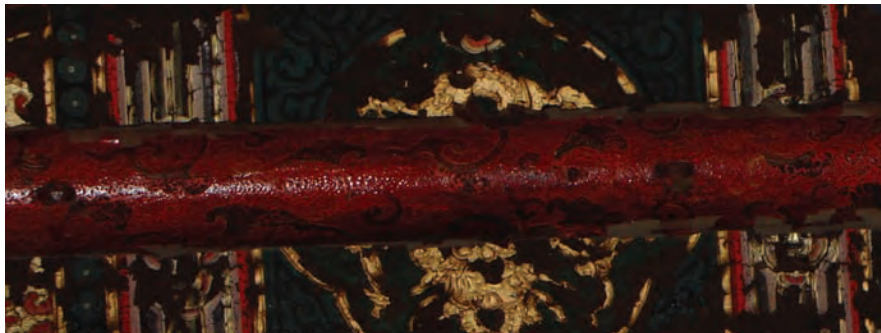
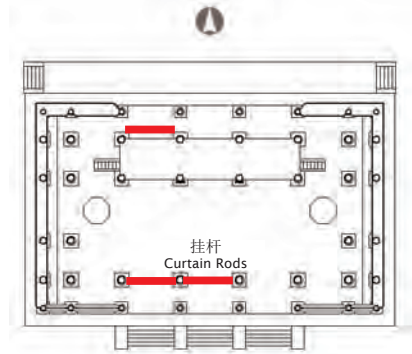
可以看到六个挂钩，两边各三个。每根挂杆上原本应挂有两件黄色丝绸布帘。挂杆是放在固定于柱子上的云纹托架上。所有的托架（全六个）都保存下来。

Only two of the three curtain rods survive in their original location on the next west bay and center bay. The rod from the next east bay was found in the north corridor of Huicheng Hall placed against the backside of the altar for storage.

The curtain rods are painted red with a swirling foliate decoration. Paint loss on the curtain rods is visible from the ground. The central curtain, given its close proximity to the door, has the most paint loss and areas of flaking paint.

Six hooks, three on either side of each curtain rod, are visible. The curtain rods would have each held two yellow silk curtains (now missing). The curtain rods rest on cloud mounts which are fixed to the columns. All six of these cloud mounts survive.

Huicheng Hall, Interior - Objects: Curtain Rods



西次间的挂杆

Next west bay curtain rod



云纹托架

Cloud mount



西次间的挂杆

Next west bay curtain rod

挂杆

Curtain Rods



明间挂杆

Center bay curtain rod



东次间挂杆（挂杆被藏在佛台后面的北侧走道）。

The location of the next east bay curtain rod (the curtain rod was found stored behind the altar in the north corridor).



在佛台后面的北面走道的东次间发现了挂杆。

Next east bay curtain rod was found placed behind the altar in the north corridor.



东次间挂杆细节，可见其中一个铁环。挂杆上堆积了厚重的尘土。

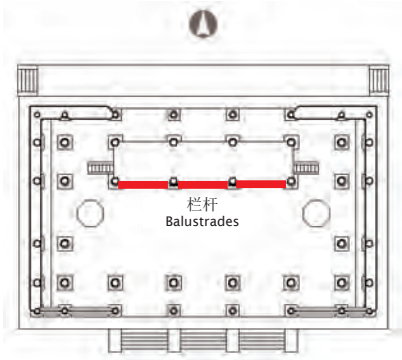
Detail of next east bay curtain rod showing one of the metal rings. Note the heavy layer of dust on this curtain rod.

会乘殿，室内 - 器物：

栏杆

佛台上动物塑像前有一座三组装饰栏杆。

There are three decorated balustrades on the altar platform in front of the animal statues.



Huicheng Hall, Interior - Objects:
Balustrades



佛台上动物塑像前的装饰栏杆。
Balustrades on altar platform in front of animal statues.



栏杆的状况。有两层红漆，底色是无光泽红漆，上层是光亮的红漆。
Condition of the balustrades. Note two layers of red paint including a lower matte red and an upper shiny red paint.



栏杆上的金色装饰详图。
Detail of gold decoration on balustrades.