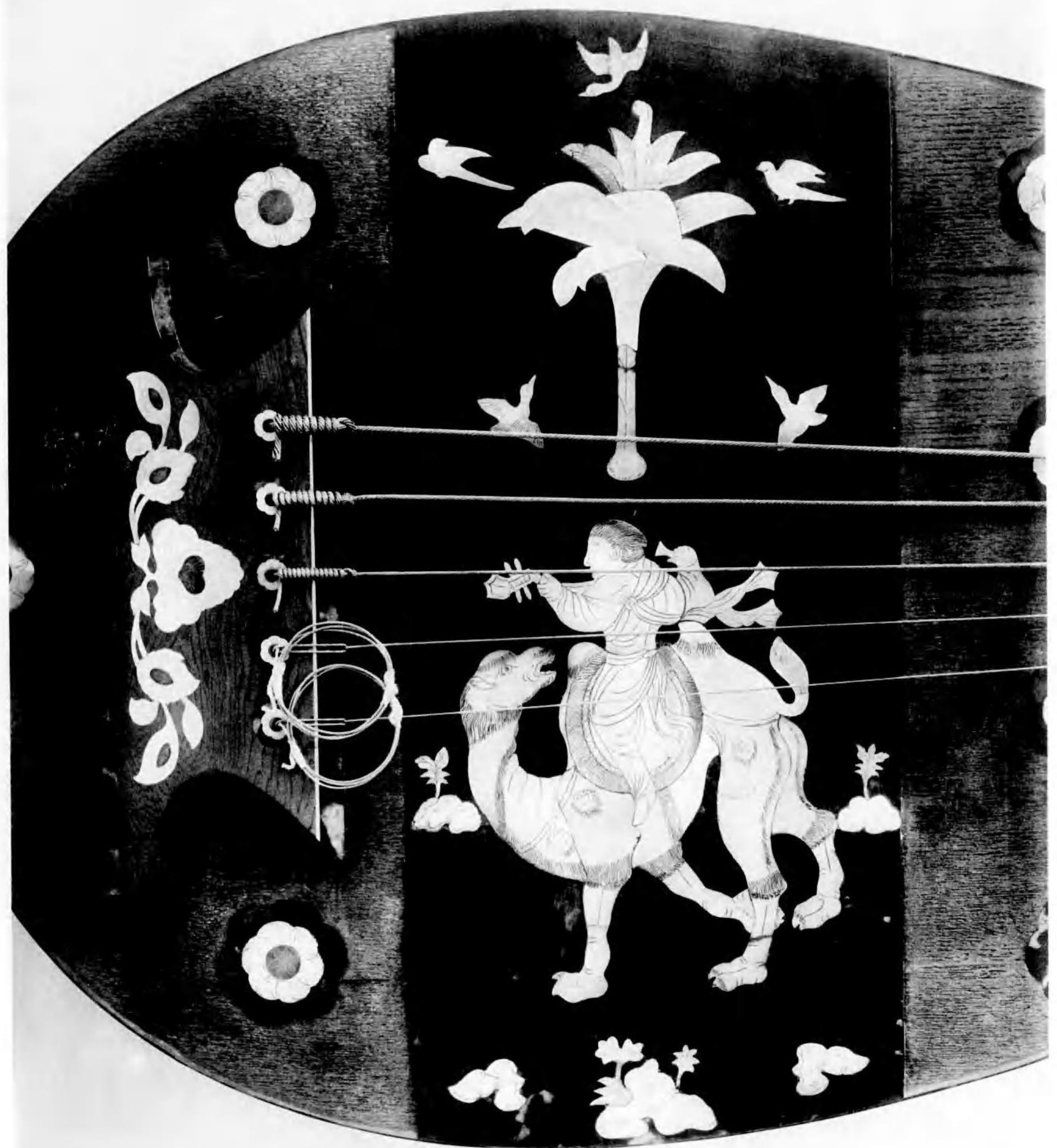


第四十八圖 螺鈿紫檀五絃琵琶

（一部原寸）

前圖五絃琵琶の捍撥の部分を  
原寸に示す。



通川十八國 蘇曉 蘇州 正 蘇州

蘇州 蘇州 蘇州 蘇州

蘇州 蘇州

第四十九圖 螺 鈿 紫 檀 阮 咸

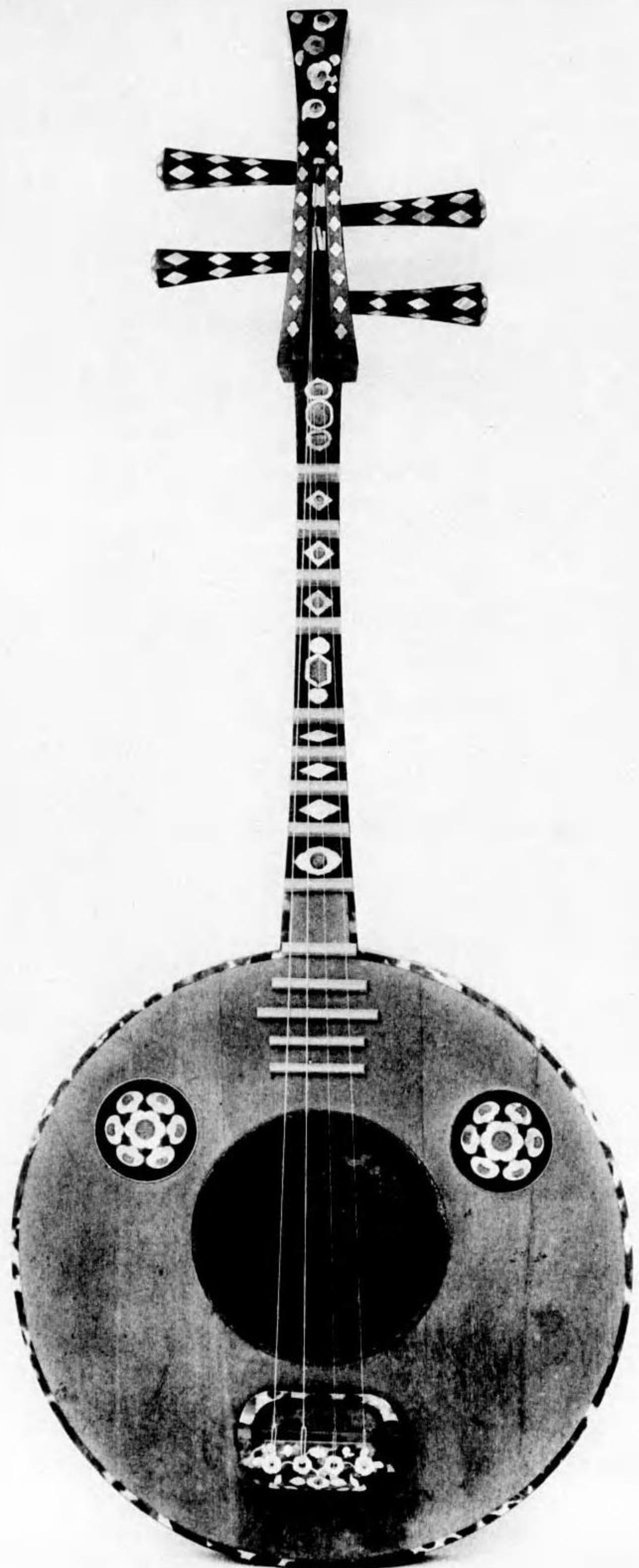
(縮寫七分之二)

全長一米 胴徑三九釐 礎厚三六釐

獸物帳に「螺鈿紫檀阮咸一面、綠地畫捍撥、納紫綾袋淺綠龍額」とあり、「龍額」の下に「裏」の一字を脱したらしい。腹板は澤栗、他は全部紫檀。柱十四個、轉手二枚、絃四本は後補、その外瑤瑠螺鈿、木畫、銅線等剝落したところを補つてある。

腹の周縁に瑤瑠の覆輪を貼し、月形、鹿頭、轉手、海老尾等に螺鈿、瑤瑠、琥珀を装してある。

阮咸は舊唐書音樂志に「阮咸亦秦琵琶也、而項長過、於今制、列三十有三柱」とあり、蜀の人嗣明が古墓の中から之を得たところ、竹林七賢圖に阮咸の弾いてゐるものが之に類似するから、之を阮咸と名づけたとある。阮咸は竹林七賢の一人で、晉書阮咸傳に「咸妙解三音律、善彈琵琶」といはれてゐる。唐書には元行沖傳に「行沖曰、此阮咸所作器也、……遂謂之阮咸」とあるが、和名類聚抄に「恐是妄斷」と評し、舊唐書の説を是としてゐる。此器の制後に絶え、今遺存するものは本圖御物の外、南倉納物に一面あり、共に四絃十四柱である。



第四十八圖 澎湖茶歌調歌

編者：二〇一〇

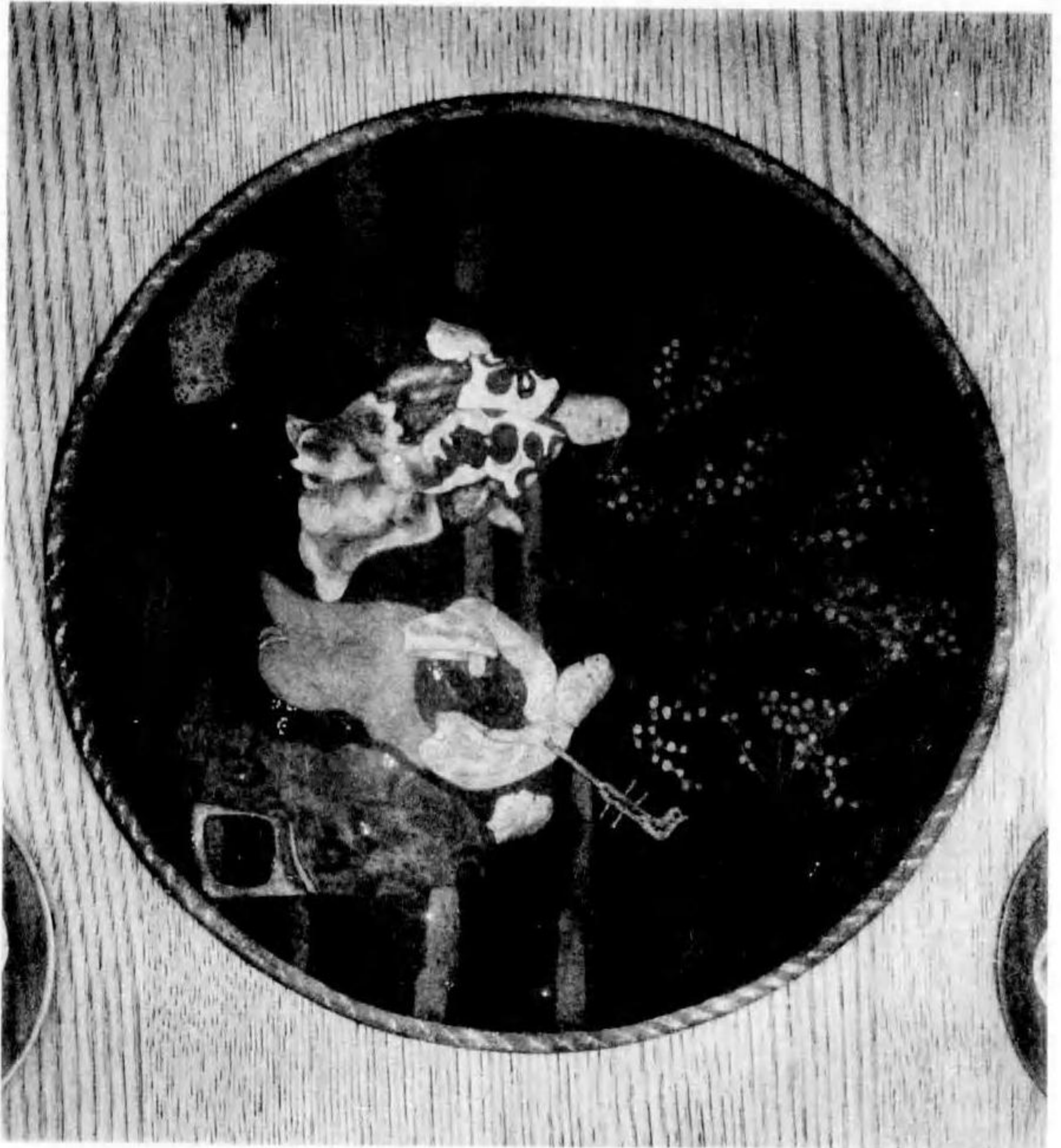
此曲係由澎湖茶歌調改編而成，其特點有二：一、節奏明快，二、曲調悠揚。此曲在澎湖地區極為流行，深受當地民眾喜愛。其曲調多取材於民間生活，表現了勞動人民的辛勤耕耘和對美好生活的嚮往。

第五十圖 螺 鈿 紫 檀 阮 咸

(縮寫七分之二)

前圖阮咸の背面を右に、側面を左に圖示す。  
背側に花形、鳥華、草、唐草、菱形等を螺鈿し、花心、葉心、翼翅等に瑠璃、琥珀を嵌して、下に伏せた紅線金線の彩文を透し見せてゐる、大略第四十六圖と手法を共にして、文様を異にしたものである。圖に最も白くあらはれ毛彫の見られるのが螺鈿で、瑠璃と琥珀とは、下の色彩で濃淡をなしてゐるから、圖では區別がはつきりしない、琥珀の表は凸曲面、瑠璃は平面をなしてゐる。

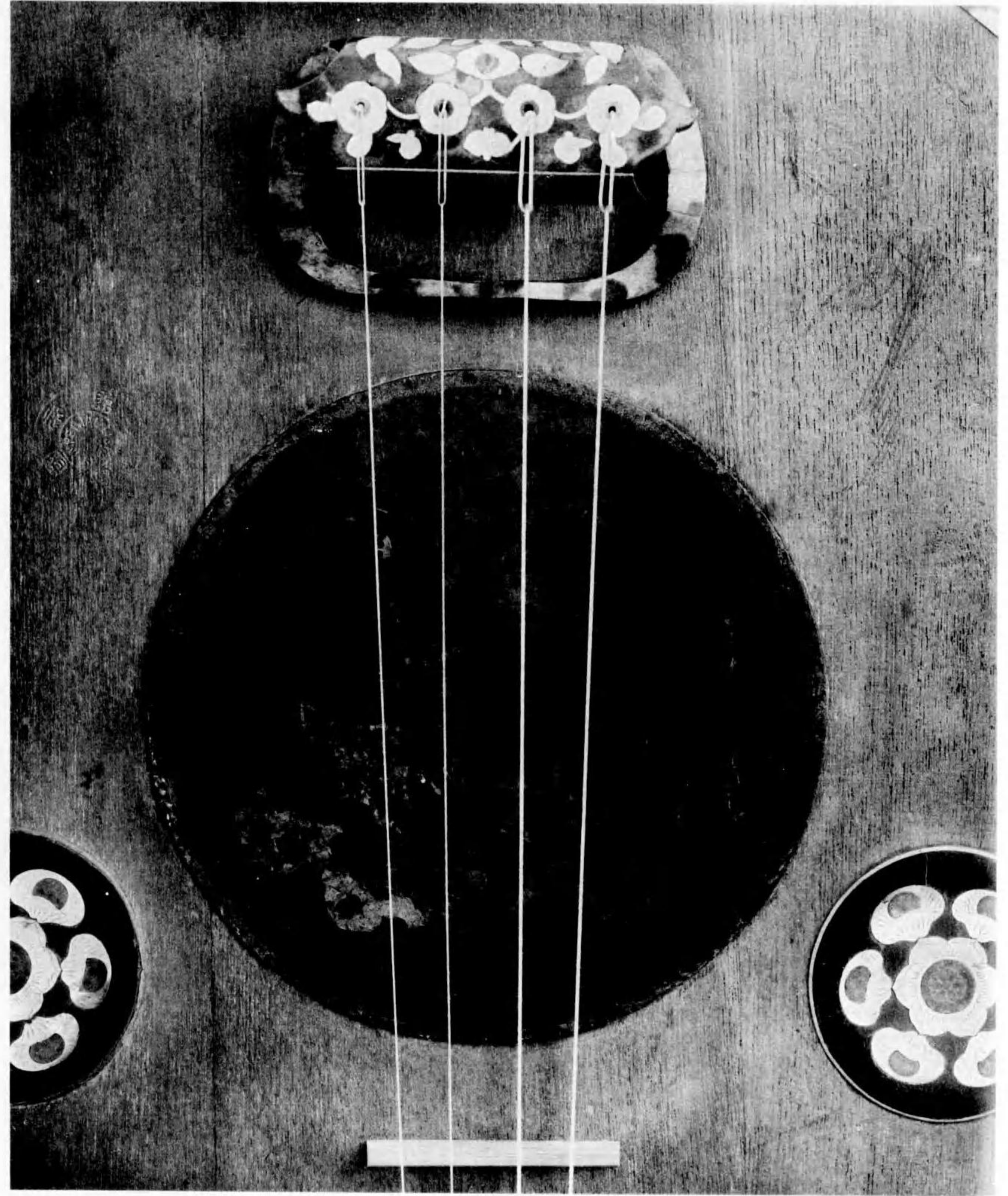




前圖阮成の版板の一部である。捍撥は徳一六二種の圓形  
 暗綠色の革に細目銅線の覆輪を施し、密陀僧彩繪を以て  
 樹下に侍坐する婦人の圖を描いてある。四人のうち一人  
 は阮成を彈じてゐる、原品の繪はつきりしないから、  
 模造品から寫した圖を左に掲げる。

覆手は金薄の上に珠瑠を張り、蝶花文を螺鈿してある。

第五十一圖 螺鈿紫檀阮成 (一部原寸)



昔年如夢猶在耳，  
 萬里長空一雁飛。  
 回首故鄉人已老，  
 空留明月照清輝。  
 此情此景，  
 令人感嘆。

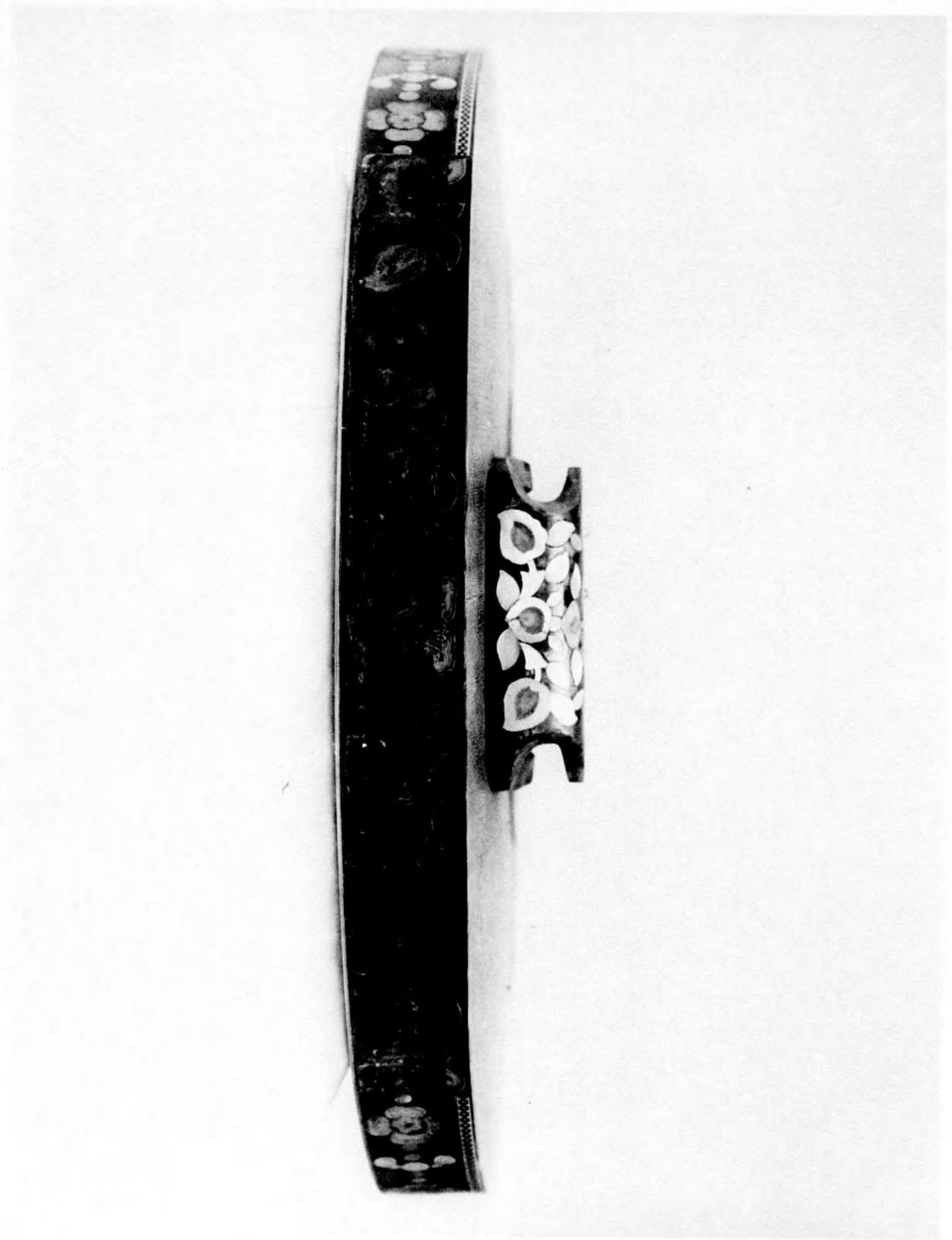
第十一圖 琴韻 琴韻 琴韻



第五十二圖 螺鈿茶櫃阮成

礎と覆手との各一部を原寸より  
稍小さく寫したるもの。

落帯の長さ三〇六種、密陀僧を  
以て花卉文を描いてある。



取工亦衣女子部心かある。  
新帯の身なる三〇六圓、海濱部子  
帯小なる「宮」計き也。  
飾り帯平子の香一帯は風やとら

表五十二圖 帯 職 業 婦 女 部

第五十三圖 彫石横笛

(各節四分三)

圖の右二つは、獻物帳に「雕石横笛一口、納高麗錦袋淺綠麁裏」とあるもの、表と裏とである。總長三七二釐、筒口外徑二二釐。灰色の石材を以て竹管に擬し、節を作り小枝を刻し、孔の周圍に花文、全管面に蝶、鳥、花卉、雲形を彫つてある。

左の二つは、獻物帳に「雕石尺八一口、納高麗錦袋淺綠綾裏」とあるもの、表と裏。第一の孔のところから折れて、既に延暦十二年の記録に「折」とあつたものを、今接合糊着してある。總長三六釐、筒口外徑二二釐。横笛と同一の石材を以て、竹管に擬し三節を作り、孔の周圍に花文、全管面に蝶、鳥、花卉を彫つてある。



Handwritten text in a cursive script, likely a list or inventory of items, possibly related to the pens shown on the left page. The text is faint and difficult to read.

第五十四圖 金泥繪新羅琴

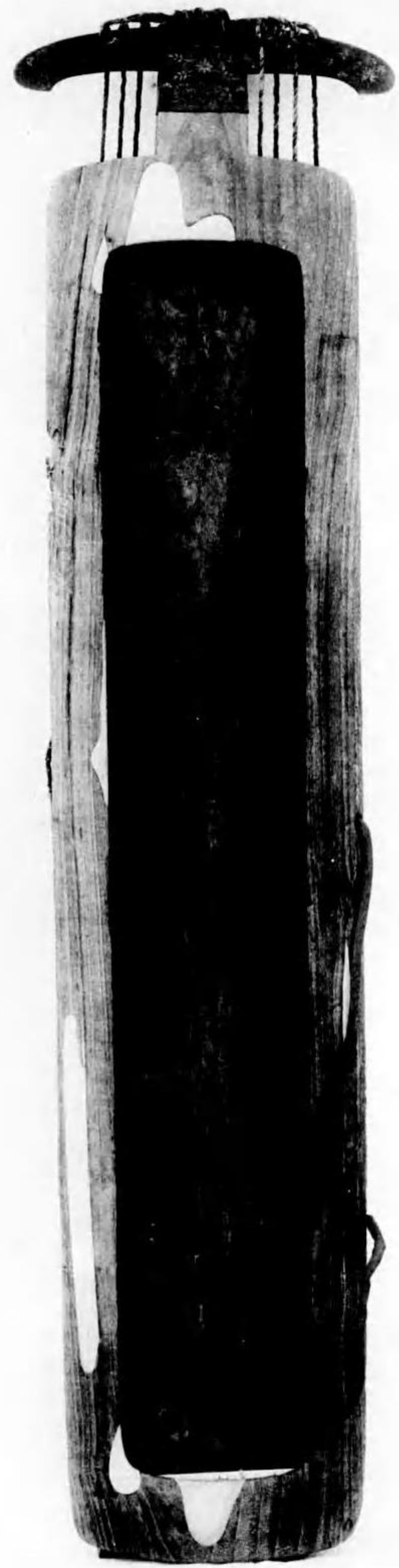
(縮寫六分ノ一)

全長一・五四米 幅三〇糎

獻物帳に「金鍍新羅琴一張」、又「金鍍新羅琴一張」とある二張は、雜物出入帳に依れば、弘仁十四年二月十九日出藏せられ、それに換へて同四月十四日他の新羅琴二張を納められた。本圖はそのうち「一面、表面木形金泥畫、裏以金薄押遠山並雲鳥草等形、割面畫日象」とあるもの、表裏。琴身は桐の一枚、處々缺損したのを補つてある、絃は

十二、殘片を手本にして模製したもの。柱は黒柿四個は原品で八個は新補品(上圖原品原寸)、紅組の緒は新補。表裏の繪剥落し、撥頭は佚して畫を見ることができない。頭は紫檀で金繪の一部を鮮かに存してゐる。





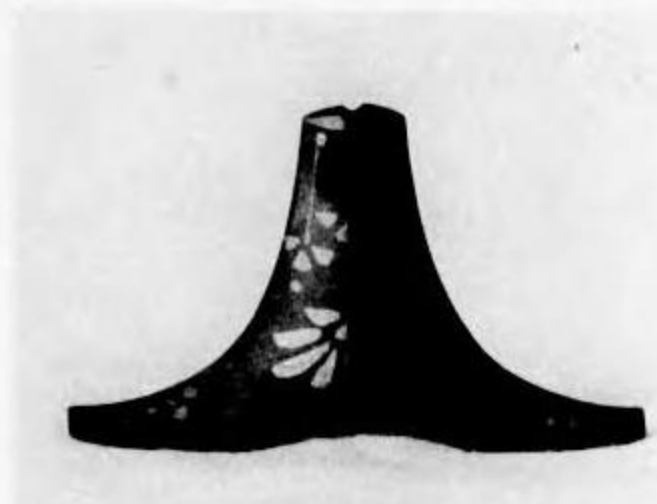
Handwritten text, likely a list or index, written in a cursive script. The text is arranged in several lines and appears to be a list of items or names. The handwriting is somewhat faded and difficult to read.

第五十五圖 金薄押新羅琴

全長一五八米 幅三〇厘

(縮寫六分ノ二)

弘仁換納の新羅琴二張のうち、一面、表以金薄押、輪草形鳳形、裏以金薄書大草形、割面畫草鳥形とあるもの、表裏、身は桐の一枚で缺損多く、頭は残破したのをいづれも修補し、柱は木地に金繪、六個は原品で六個は新補品(上圖原寸模造品)、絃と緒とは新補品である。表裏とも截金を以て繪を貼したが、表全面、裏の周縁、腹内、頭の殘部に見られる、撥面は佚してゐる。





續五十五圖 金匱要略 卷之五 雜考 五十一

此器之形，與今之琵琶相似，然其形制，則與今之琵琶迥異。其形制，蓋如琴之有琴身，而無琴頭，其弦之繫法，亦與今之琵琶不同。其形制，蓋如琴之有琴身，而無琴頭，其弦之繫法，亦與今之琵琶不同。其形制，蓋如琴之有琴身，而無琴頭，其弦之繫法，亦與今之琵琶不同。

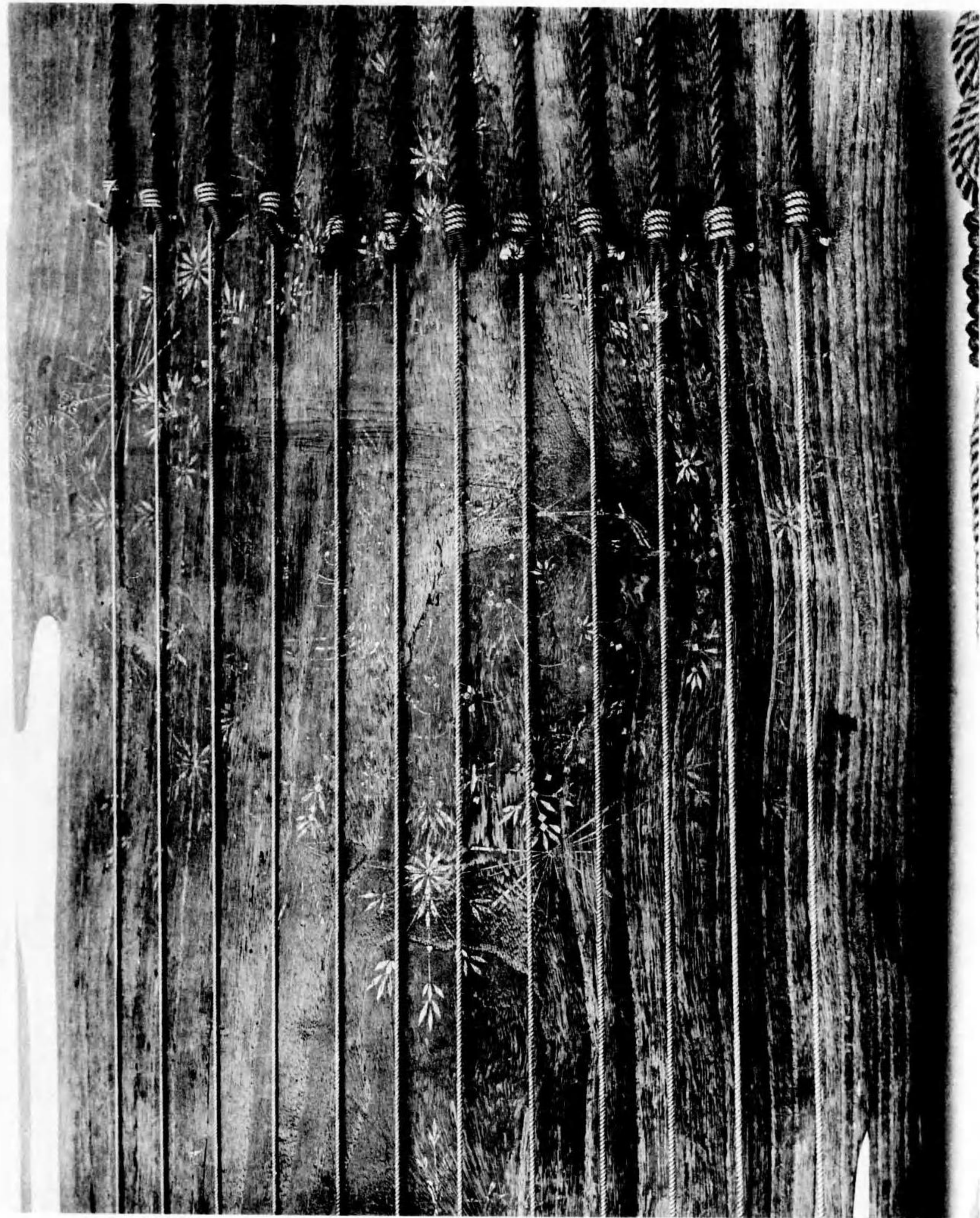




第五十六圖 金薄押新羅琴

(一部原寸)

前圖新羅琴の表の一部を原寸に寫したものである。新羅琴は上古新羅から傳へられた故に、此名があると言はれてゐるが詳でない。文徳實錄嘉祥三年の條に「新羅人沙良熊眞善彈新羅琴、書主相隨傳習、遂得秘道」とあり、後世絶えたものである。

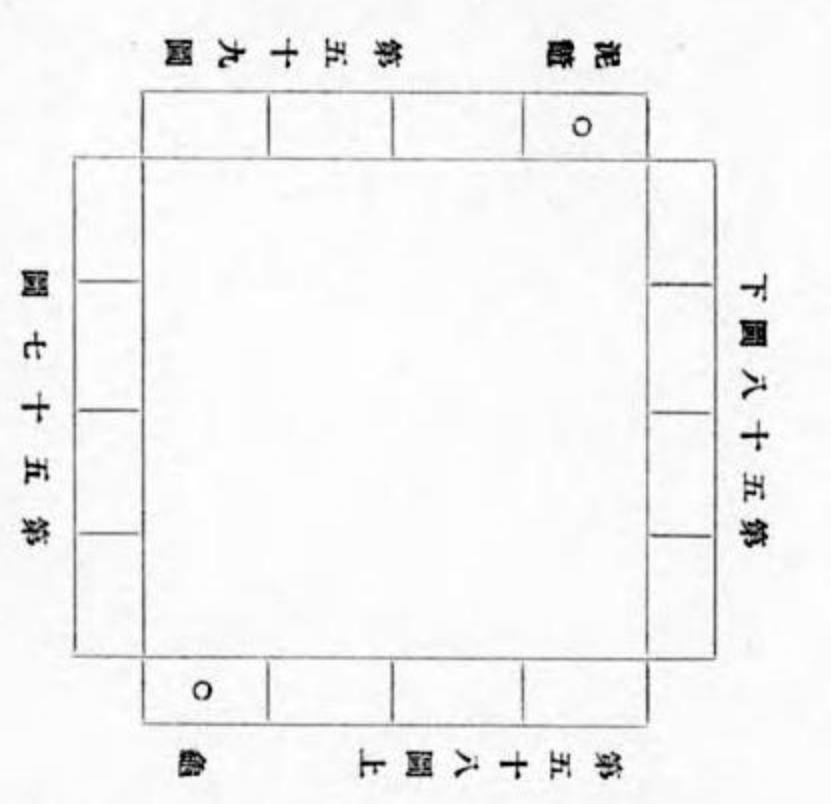


第五十六回 金瓶梅詞話 琵琶

琵琶之聲，其妙不可言。一曰：琵琶之聲，如怨如慕，如泣如訴。二曰：琵琶之聲，如大珠落玉盤，如輕雷滾滾，如急雨霖霖，如鐵騎鏖戰，如風沙走石，如銀瓶乍破，如水漿迸。三曰：琵琶之聲，如芙蓉泣露，如鶯花啼血，如春風吹柳，如燕子剪晴。四曰：琵琶之聲，如斷續無常，如欲語還休，如欲行又止，如欲笑還嗔。五曰：琵琶之聲，如怨如慕，如泣如訴，如大珠落玉盤，如輕雷滾滾，如急雨霖霖，如鐵騎鏖戰，如風沙走石，如銀瓶乍破，如水漿迸。六曰：琵琶之聲，如芙蓉泣露，如鶯花啼血，如春風吹柳，如燕子剪晴。七曰：琵琶之聲，如斷續無常，如欲語還休，如欲行又止，如欲笑還嗔。八曰：琵琶之聲，如怨如慕，如泣如訴，如大珠落玉盤，如輕雷滾滾，如急雨霖霖，如鐵騎鏖戰，如風沙走石，如銀瓶乍破，如水漿迸。九曰：琵琶之聲，如芙蓉泣露，如鶯花啼血，如春風吹柳，如燕子剪晴。十曰：琵琶之聲，如斷續無常，如欲語還休，如欲行又止，如欲笑還嗔。

第五十七圖 木畫紫檀棋局  
金寶譜圖五之三  
 縱四九種 横四八種 總高二七種  
 獻物帳に「木畫紫檀棋局一具、牙界花  
 形眼、牙床脚、局兩邊着環局内藏納<sup>三</sup>  
 棋子龜形器納金銀龜甲盒二とあり、  
 紫檀材の非盤で、盤面は白象牙を以て  
 界線を劃し、花形の眼十七箇を嵌して  
 ある、界線、眼及周邊の紫檀板に補修  
 を加へてある。  
 押斗の環は金銅、一方を開閉すれば他  
 の一方も同時に開閉する機巧を裝置し  
 である、抽斗の内部には金箔を押し、  
 一方龜形に金箔、龜甲界線に銀を用ひ、  
 一方泥鰌形に全體金箔を押しである。  
 脚の基板には雲網彩色の寶相華を描き、  
 其上に瑤瑠を覆うてある。



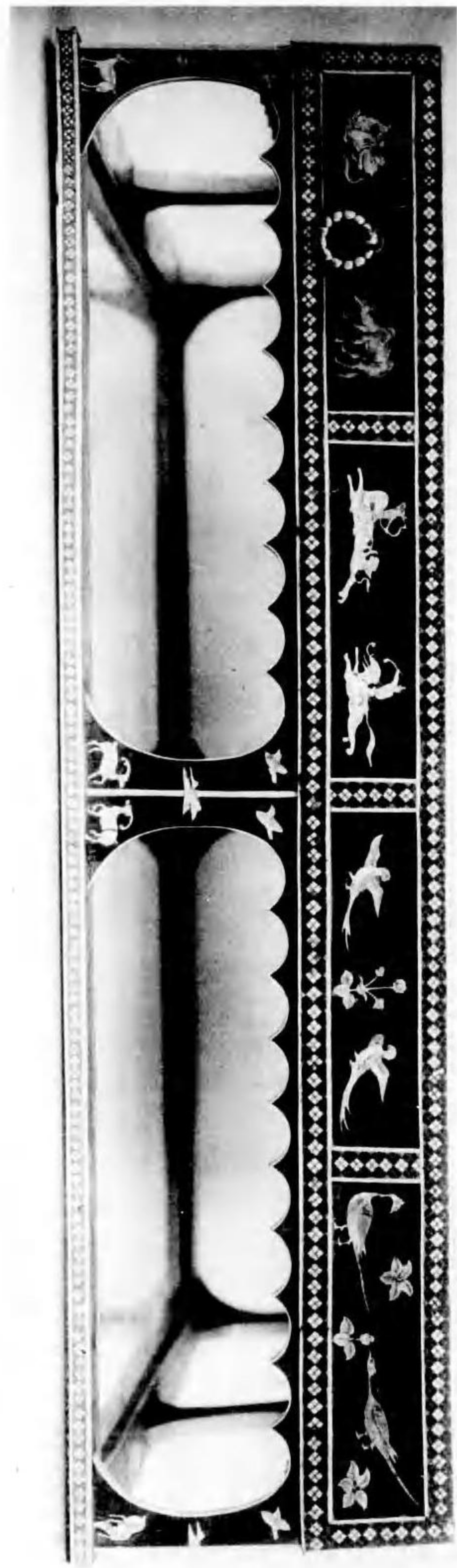
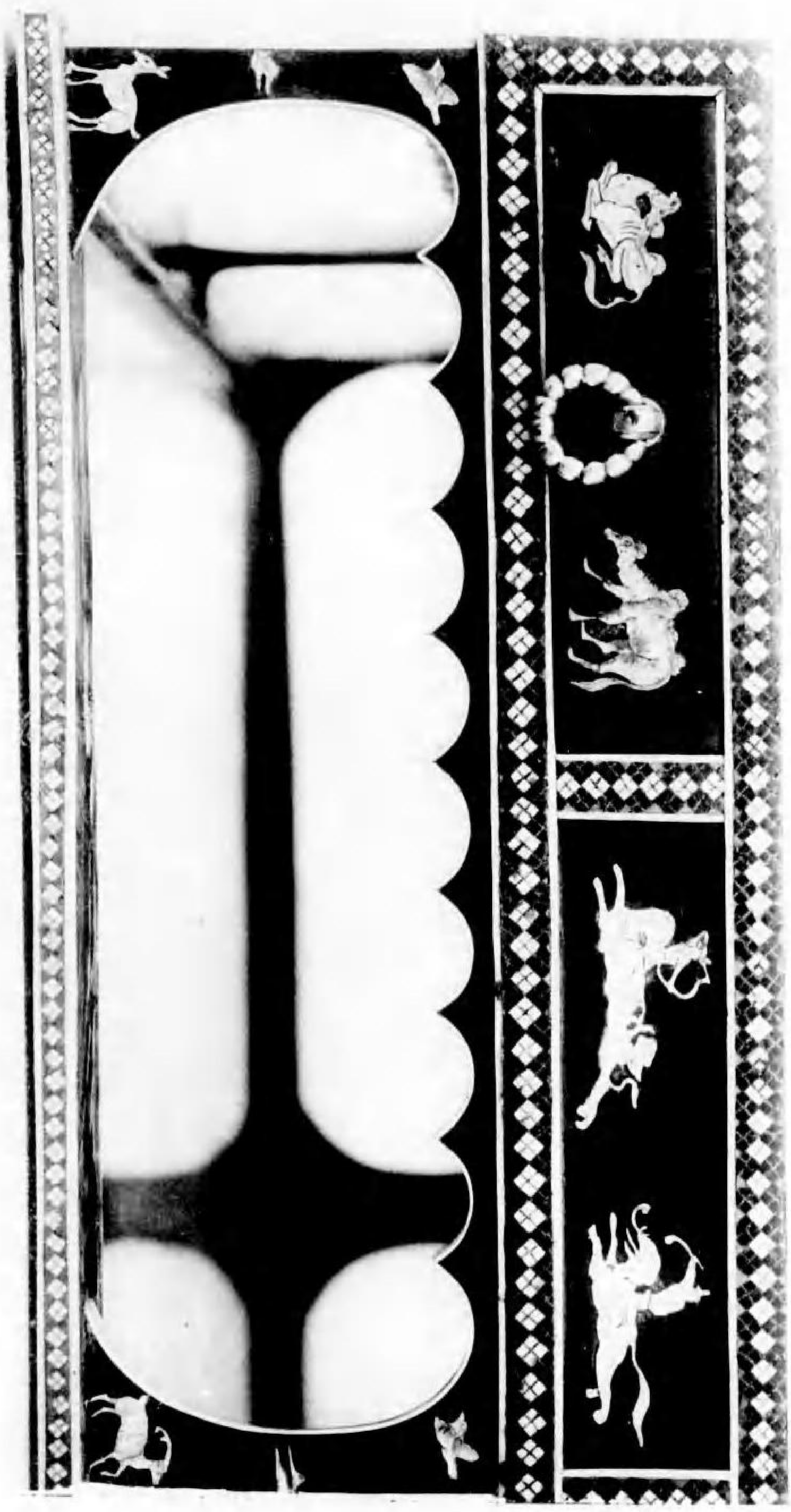


第五十八圖 木畫紫檀基局  
(繪者分五)  
 前圖基局の側面を本圖と第五十九圖とに分載す。  
 界線は白牙、菱形紋様は木畫、人物鳥獸、草花、山形は淡彩象牙、淡紅淡碧、淡綠淡黃等に染め毛彫を施してある。



第五十九圖 木畫紫檀棊局

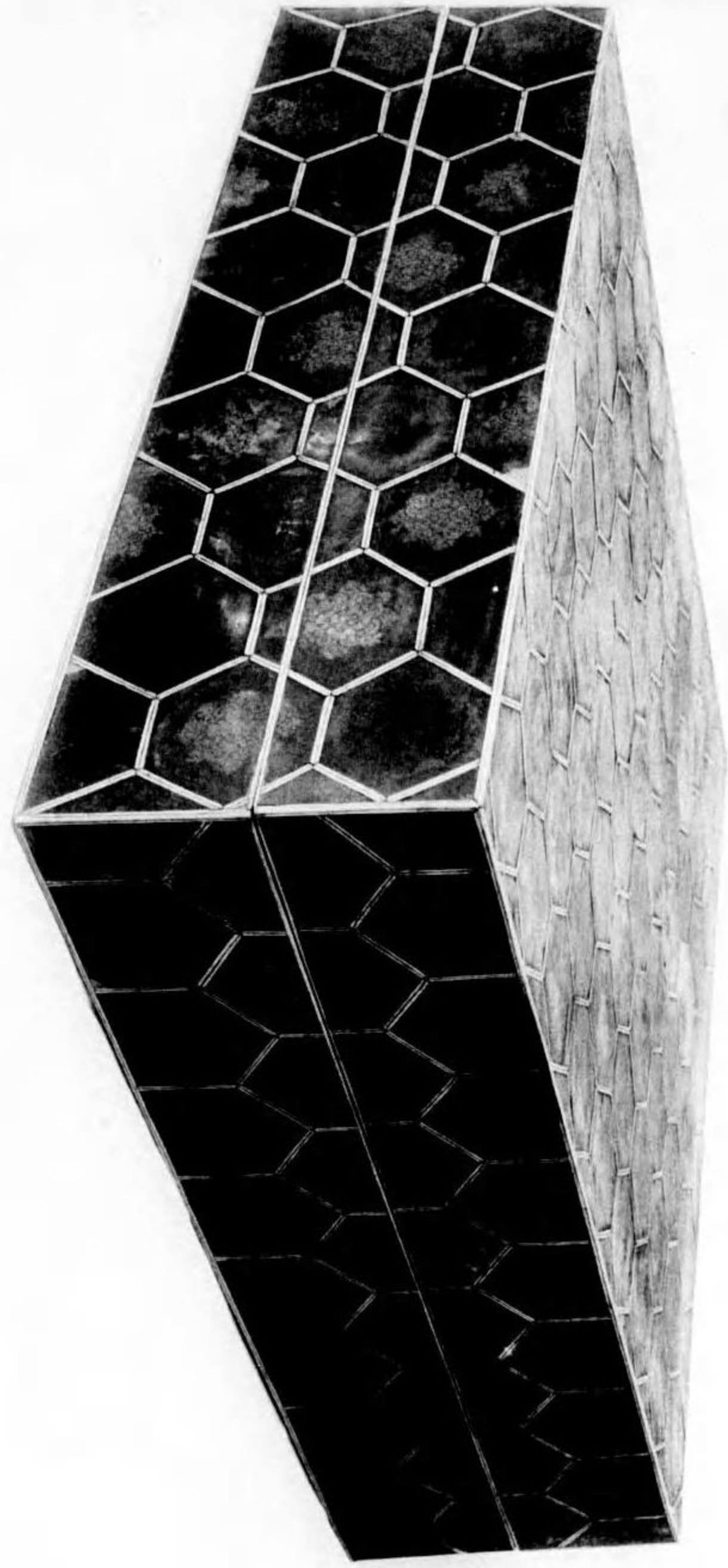
圖の上は前圖棊局の一面、下  
は同一部を原寸に寫したもので  
ある。



此圖  
 一、此圖之中心部分，以白線為界，分為左右兩部分。  
 二、此圖之中心部分，以白線為界，分為左右兩部分。  
 三、此圖之中心部分，以白線為界，分為左右兩部分。  
 四、此圖之中心部分，以白線為界，分為左右兩部分。

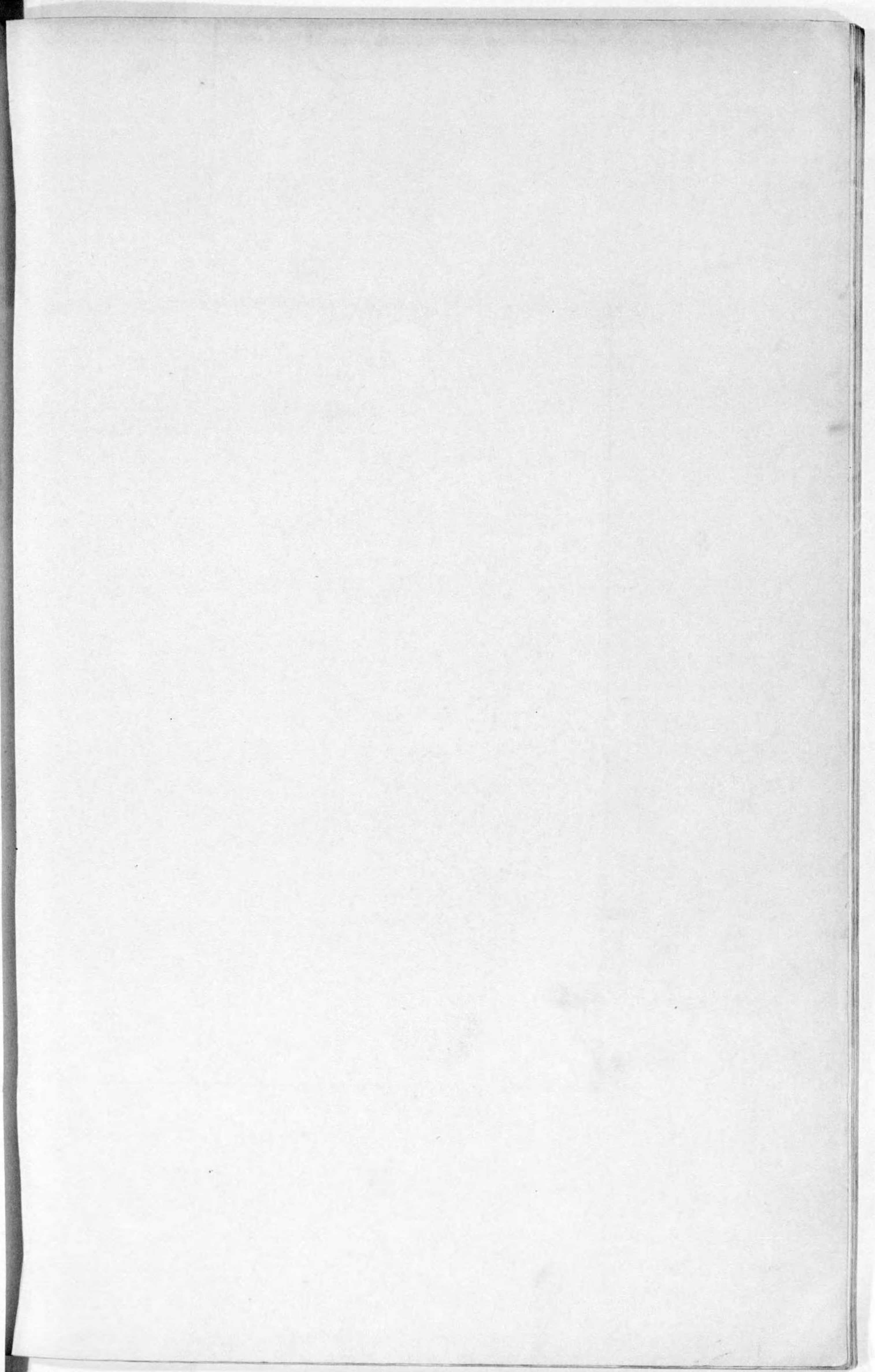


第六十圖 金銀龜甲盒  
縦五三・七 横五三・二 高二五・九 釐  
前圖木蓋紫椗柴局の容器、外部  
は底を除き全面龜甲鑿に界し、  
界線に鹿角を用ひ、龜甲形は各  
縁彩地に花形の箔、箔は交互に  
金箔銀箔を押しその上に瑤瑁を  
貼してある。圖に花形の見える  
のは金箔の部分で、銀箔は寫眞  
に映らない。内部と底とは黒漆  
塗、立上りは四角につけてある。  
瑤瑁及界線の破損したところ、  
内部の剝落したところに、修補  
を加へてある。



式試へて人々  
 内面は厚紙を以て之を以て、糊固  
 め置置き厚紙の隙間に以て之を以て  
 糊、並して之を以て之を以て之を以て  
 之知るとして、内面は厚紙を以て  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置  
 之を以て之を以て、糊固め置置

第五十三號製法第一節第一頁  
 第六十圖 金環形甲路



CATALOGUE  
OF  
THE IMPERIAL TREASURES  
IN THE SHŌSOIN

ENGLISH NOTES  
ON PLATES IN VOLUME I

PUBLISHED BY  
IMPERIAL HOUSEHOLD MUSEUM  
TOKYO

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THE IMPERIAL TREASURES  
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ENGLISH NOTES  
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TOKYO

JULY 1929



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## PREFATORY NOTE

The Imperial Household Museums have been having the Imperial treasures in the Shōsōin photographed during the past several years. Though the work is still continuing, it was decided to publish some of these photographs in the form of this Catalogue, or *Zuroku*, a series of collections of plates with notes—a publication intended to be more exact and complete than any that has hitherto appeared upon the subject. It is entitled the *Shōsōin Gomotsu Zuroku*.

Every little fragment of the treasures in the Shōsōin is inestimably precious, but the number of the treasures is so large that it is out of the question to hope to include all their photographs in the volumes of this catalogue, which must necessarily be limited. Consequently, the photographs of a large number of treasures have had to be left out. Wherever there are duplicates or many articles closely resembling one another, only one or two of them were chosen to represent the particular lot. And, generally speaking, though not without some exceptions, the following were excluded:

1. Scrolls of writing, documents, and their kind.
2. Rugs, bags, hemp cloth, silk, etc., without any design or decoration.
3. Fragments of dyed and textile fabrics.
4. Plain chests, stands, shelves, etc.
5. Medicines.
6. Fragments with the vital portions missing.
7. Objects considered to be mere materials for handiwork.

The *Kenmotsuchō* (Memoranda of Dedications) and the *Shōsōin Gomotsu Mokuroku* (Catalogue of the Imperial Shōsōin Treasures) have been followed in determining

the order of insertion of the plates in the *Zuroku*. Beginning with the contents of the North Section, the order will proceed to those of the Middle and the South, though there will be exceptions in some cases, owing to the requirements of the photographic work and of the arrangement of the plates.

The names of the objects given in the *Kenmotsuchō* have been retained as far as possible in the Japanese notes for the titles of the plates, and they were rendered wherever practicable into English as closely as possible. However, in many instances the titles had to be modified in English to avoid possible confusion on the one hand and to be more consistent on the other.

The Japanese notes (which are bound with the plates) were prepared by Mr. Yoshinaga Oshima, President of the Imperial Household Museums, which include the Shōsōin. As stated by him in his preface, "the notes are not intended to do more than render a slight help to those looking at the plates; and do not pretend to be by any means exhaustive. However, in the light of recent investigations some of the opinions hitherto held by scholars have been questioned, modified or corrected." The detailed description of different objects, such as is usually found in the catalogue, has generally been left out of these notes in the hope that the reader may be sufficiently informed by looking at the plates.

These notes in English are not claimed to be a faithful translation of the Japanese text. Liberties have been taken to leave out some parts, or to venture explanations and add details and references calculated to assist foreign students better to understand the treasures of the Shōsōin, the unique Repository that has stood for nearly twelve centuries, preserving to our day a large number of things that had belonged to the Emperor Shōmu and were dedicated to Vairocana Buddha of the Tōdaiji by the Empress Dowager Kōmyō in 756 A.D. Though such liberties have been taken with Mr. Oshima's approval, I feel deeply the gravity of the

task, which involves not only the difficulty of the language, but the uncertainties of the remote period obscuring so many rare articles in the Treasure-house. Especially in the rendering of the inscriptions, poems and such, I have to crave the readers' indulgence as the beautiful obscurity of the original has been no doubt in many instances blasted by the stern reality in the English translation. Yet, with Mr. Oshima "I shall be happy if these notes, together with the plates, will enable the students of the Imperial treasures to advance a step forward in their study."

JIRO HARADA

Tokyo, June, 1929

NOTE ON PRONOUNCIATION

In pronouncing Japanese words, which are printed in *italics* (except in titles), the vowels are sounded as in Spanish or Italian, that is to say:

*a* as in father,                      *ō* (sometimes written *ow*)  
*e* as in pet,                              as in fort,  
*i* as in pin,                              *u* as in full,  
*o* as in pony,                          *ū* as in flute.

Coupled vowels are pronounced with full force on each component, thus:

*ai* as in aisles,                      *ei* as in reign,  
*au* as in cow,                        *oi* as in noice.

The consonants, including *ch* and *sh*, are to be pronounced as in English, noting that: *g* is always hard (as in *give*, not as in *gem*); *s* is always in true *s* (as in *mouse*, not as *z* of *roses*); full value is to be given to doubled consonants (*tt* as in *shot-tower*, *nn* in *meanness*, and *kk* in *cockcrow*).

LIST OF PLATES

(VOLUME I)

Plate No.		Notes Page
1	<i>Kesa</i> of <i>Shinō</i> in Tree-bark Colour in Nine Strips.	1
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3	Detail of the Same. . . . .	2
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THE IMPERIAL TREASURES  
IN THE SHŌSŌIN

Plate 1.—KESA OF SHINO IN TREE-BARK COLOUR IN NINE STRIPS. (Reduced to 1/10) Length, 2.52 m. Width, 1.47 m.

Nine *kesa* (priests' robes; *kasayas*) enumerated at the very beginning of the list in the *Kenmotsuchō*,<sup>1</sup> the memorandum or catalogue of things dedicated to Vairocana Buddha of the Todaiji, dated June 21, 756, are reproduced on *Plates 1-15*. Of these nine *kesa*, this one is identified with that described in the *Kenmotsuchō* as follows: "*Kesa* of nine strips in the tree-bark colour<sup>2</sup> in *shinō*.<sup>3</sup> Lined with deep blue *aya*<sup>4</sup> and bordered with black silk." The reproduction

1. Preserved in the North Section of the Shōsōin are five *Kenmotsuchō*: (1) Memorandum of things dedicated to Vairocana Buddha of the Tōdaiji by the Empress Dowager Kōmyō on June 21, 756, on the 49th day (when an important Buddhist ceremony was performed as is still the custom today) after the death of her husband, the retired Emperor Shōmu, to whom the treasures belonged; (2) the *Kenmotsuchō* of medicines dedicated in twenty-one chests, bearing the same date, June 21, 756; (3) the *Kenmotsuchō* of July 26, 756, dedicating a number of folding screens, rugs, slippers, and others; (4) the *Kenmotsuchō* of June 1, 758, dedicating a scroll of calligraphs by Wang I-chih and Wang Hsien-chih; (5) the *Kenmotsuchō* of Oct. 1, 758, concerning two folding screens of Prince Fujiwara's writing. The first is by far the longest and will be referred to constantly throughout the notes as "the *Kenmotsuchō*." When any of the others is concerned, it will be so specified. Otherwise the *Kenmotsuchō* in the notes will always mean the first mentioned in the above list.

2. Cf. notes on *Plate 6*.

3. Cf. notes on *Plates 12, 13*.

4. The term *aya* denotes twill silks in one colour, either figured or plain.

shows the top side of the *kesa*, showing each strip in three pieces, and the damaged parts replaced with new silk. The greater part of the blue silk lining still remains, and the entire hem is new. Only one of the nine *kesa* is made up with nine strips; the rest have seven strips sewed together into a rectangular form.

**Plate 2.—BROWN TSUMUGI KESA OF SEVEN STRIPS.**  
(Reduced to 1/12) Length, 2.97 m. Width, 1.43 m.

The *Kenmotsuchō* mentions: "Brown *tsumugi kesa* of seven strips; Kongōchi Sanzō's *kesa*." It is in a good state of preservation, without any stain or damage either on the obverse or reverse of it. The square patches shown in the reproduction indicate where the cords, etc., necessary in wearing it, were originally attached.

Kongōchi Sanzō (Vajrabodhi) was a famous priest of Central Asia. He went to China during the T'ang dynasty and died there in the 20th year of K'ai Yüan (732). He is revered as the third among the seven patriarchs of the Shingon, an esoteric sect of Buddhism.

**Plate 3.—DETAIL OF THE SAME.** (Reduced to 1/2)

*Tsumugi*, or *chu*, is a sort of pongee as we now understand it, but the present piece, as shown plainly in the illustration, is *ra*, a silk gauze with a small lozenge pattern. The lining, the hem and the borders covering the seams of the strips and dividing each strip into three sections, so that a symmetrical pattern is obtained for the whole, are also of the same material in reddish brown. It is impossible to determine now whether or not this is the *kesa* to be identified with the one mentioned in the *Kenmotsuchō* as above, but the original title has been retained.

**Plate 4.—SHOKUSEI KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** (Reduced to 1/10) Length, 2.45 m. Width, 1.38 m.

This *kesa* corresponds with one described in the *Kenmotsuchō* as "*Shōkusei kesa* of tree-bark colour in seven strips.

Dark blue *aya* lining; black *aya* borders." The part of the second strip from the right reproduced dark, as well as the hem and borders of the strips, have been newly replaced. The greater portion of the old lining still remains. A purple cord in a fancy knot is still attached to the *kesa*, as may be seen on the third strip from the left in the reproduction.

**Plate 5.—DETAIL OF THE SAME.** (Reduced to 1/2)

The term *shokusei* designates a style of brocade weaving now known as *tsuzure-ori*, in which the designs are freely woven with variously coloured weft threads. The term is also used in the *Kenmotsuchō* in describing the hem of a suit of armour, which no longer exists. The term *shokusei* seems to have been used in contradistinction to *shinō*, to be explained later (Plate 12).

**Plate 6.—DETAIL OF THE SAME.** (Actual size)

For the warp big and small threads alternate. For the weft the monochrome thread, which alone crosses the entire width, alternates with coloured thread which is used to make the design, the thread of each colour being turned back, or tied and cut off, at the edge of the design it forms. The result is a conglomeration of irregular patches of various colours.

Regarding the "tree-bark" colour the *Hon-yaku Myogishu* defines it as the colour of the magnolia, and it has been taken as a mixed colour of yellow, red, and crimson. All of the *kesa*, with the single exception of the one on Plate 2, are described in the *Kenmotsuchō* as being in "tree-bark" colour, and they all show conglomeration of colours.

**Plate 7.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** First of the two with deep blue *aya* lining. (Reduced to 1/10) Length, 2.67 m. Width, 1.47 m.

The *Kenmotsuchō* records six *shinō kesa* of the tree-bark colour in seven strips, of which two are lined with deep blue *aya* and bordered with black silk. This *kesa* is one of those

two. Though the top fabric is badly damaged, it still retains its original form without any trace of mending, except on the hem. The greater portion of the lining is original, only a small part having been restored.

**Plate 8.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** Second of the two with deep blue *aya* lining. (Reduced to 1/10) Length, 2.38 m. Width, 1.5 m.

The other of the two with a deep blue *aya* lining mentioned in the *Kenmotsuchō*, as already referred to (*Plate 7*). The top silk is likewise badly deteriorated, but almost the entire lining still remains intact, the floral scroll pattern on the twills still being discernable. Parts of the hem also remain, the missing parts being restored.

**Plate 9.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** First of the two with dark blue silk lining. (Reduced to 1/10) Length, 2.64 m. Width, 1.5 m.

The *Kenmotsuchō* records "Six *shinō kesa* of tree-bark colour in seven strips. Two with dark blue silk lining, and black silk hem." This is one of those two. The outer silk is very badly deteriorated, barely keeping its shape. The greater portion of the lining and the entire hem have been restored.

**Plate 10.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** Second of the two with dark blue silk lining. (Reduced to 1/10) Length, 2.67 m. Width, 1.53 m.

The other of the two *kesa* with dark blue silk lining mentioned in the *Kenmotsuchō* as referred to under *Plate 9*. The present condition of the top silk and the lining, as well as of the hem, is about the same as in its companion (*Plate 9*).

**Plate 11.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** With dark blue *aya* lining. (Reduced to 1/10) Length, 2.62 m. Width, 1.45 m.

This is identified with the one described in the *Kenmotsu-*

*chō* thus: "Six *shinō kesa* of tree-bark colour in seven strips, one with dark blue *aya* lining and black *aya* hem." The top silk has been preserved in almost perfect condition, comparatively speaking, but the lining is damaged in parts, which have been repaired. The entire hem is a recent restoration.

**Plate 12.—DETAIL OF THE SAME.** (Reduced to 1/2)

Showing the upper right hand corner of *Plate 11*; inserted upside down. The term *shinō* consists of "stitches" and "patch mending." It signifies that the *kesa* was made by stitching together small pieces of silk, as it was originally made by the priests who picked up from the streets small cast away pieces of cloth, cleaned them and stitched them together into a *kesa*. Even so, pieces of thin silk in blue, yellow, green, brown, red, and various other colours have been cut into various shapes, placed in layers and in the shape of a *kesa*, and closely stitched. The variety in the design thus obtained may be appreciated by comparing *Plates 1* and *7-15*.

Each *kesa* is now kept flat in a tray with glass top and piled one on top of another, exposing the uppermost only to the visitors' view, though the order is changed sometimes.

**Plate 13.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** Detail. (Actual size)

Showing the lower left hand corner of *Plate 11*. As six or seven layers of coloured silk in varying sizes are stitched together, when the silk on the top layer is worn off, another colour shows from underneath, and when that rubs off still another appears from beneath, and so others in turn. The unevenness of the wear adds a further detail and the parts compressed under the stitches, being protected from the wear, give still further variation. Thus, whether obtained by natural wear or by artificial means, it presents a conglomeration of colours of indefinable shape, shade and depth, suggestive of the autumnal brocade on a sunlit hillside seen through the thin veil of mist.

**Plate 14.—SHINO KESA OF TREE-BARK COLOUR IN SEVEN STRIPS.** With dark blue *ashiginu* lining. (Reduced to 1/10) Length, 2.47 m. Width, 1.44 m.

This is identified with a *kesa* mentioned in the *Kenmotsuchō* as follows: "Seven-stripped, *shinō*, tree-bark coloured *kesa*; six. One with dark blue *ashiginu*<sup>5</sup> lining, with black *aya* hem." The top piece is preserved completely and the larger portion of the lining nearly completely. The entire hem is a new restoration.

**Plate 15.—DETAIL OF THE SAME.** (Actual size)

Showing the lower portion of the second and the third strips from the left (*Plate 14*). The *Todaiji Zokuyōroku* (Supplement to the *Todaiji Record of Important Incidents*) and the *Kaifu Kanrei* (Record of the Opening of the Treasure-house) record that when the retired Emperor Gosaga went to Nara in Sept. 1261, the Imperially sealed Repository was opened on the 5th day, and he took away with him a *kesa* (or it may have been more than one), but on August 21st in the following year, he sent it (or them) by a messenger and returned to the Shōsōin what he had taken out nearly a year before, as he was severely reprimanded in a dream. The incident recorded evidently concerns one or more of the nine *kesa* reproduced on *Plates 1-15*.

Fragments of the accessories of the *kesa*, such as braided cords, are preserved separately. However, it is impossible to determine the places to which they were originally attached.

**Plate 16.—BAG FOR BOX CONTAINING KESA.** (Reduced to 1/7). **DETAIL OF THE SAME.** (Actual size)

According to the *Kenmotsuchō*, the nine *kesa* were kept in three deep blue *aya* wrappers, three in each, which were

5. *Ashiginu* was freely used for all sorts of linings and for other purposes as well. It is an ordinary silk of plain weave, generally of medium thickness; used plain, coloured, or dyed in various methods.

again placed in three lacquered hide boxes (which are reproduced on a reduced scale at the top of the notes in Japanese) each of which was again kept in a green bag dyed by the *rōkechi*<sup>6</sup> method. Two of these bags now remain without soil or damage, the colour still retaining, more or less, the original freshness. They are of the same material, lined with the same pale green *ashiginu*, and of the same shape and size. One of them is here reproduced on a reduced scale, and a portion of it in the actual size. The three deep blue *aya* wrappers for holding three *kesa* each, mentioned above, still remain in a perfect state of preservation.

An old slip of paper, a tag,<sup>7</sup> attached to the end of the item in the *Kenmotsuchō* concerning the receptacles for these precious *kesa*, bears the following words: "All these were kept in one lacquered coffer provided with a lock." Thus it is evident that the *kesa*, which headed the long list of treasures in the *Kenmotsuchō*, have been very highly treasured.

**Plate 17.—RED LACQUERED CABINET OF ZELKOWA ACUMINATA.** (Reduced to 1/4) Height, 100 cm. Width, 83.7 cm. Depth 40.6 cm.

Concerning this cabinet, known as *Bunkanboku no mi*

6. The *rōkechi* method of dyeing corresponds with what is now known as *rō-gata-zome*, in which the designs are first drawn on silk with liquified wax or otherwise in order to prevent the colour from sinking through, then dyed, and afterwards the wax removed—a process similar to, if not identical with, batik.

7. In the first *Kenmotsuchō* there are no less than ninety-three small pieces of paper pasted on for corrections: seventy-six pieces with words written in black, thirteen in red, and four in blank used in covering up the letters, or erasing them. The exact date of these tags are not ascertainable, but they all seem to be older than Sept. 11, Tempyo Hōji 8 (764). Such a conclusion may be arrived at when we consider that on that day, in connection with Emi no Oshikatsu's sedition, all the armour (originally 100 suits), all the bows and arrows (103 bows and 100 bundles of arrows) and nearly all of the 100 swords were taken out, yet there are eleven similar tags used in the description of different suits of armour, and sixteen similar tags for bows and arrows, clearly showing thereby that the tags must have been added before the year 764 when the objects were taken away. These tags are apparently the same as the rest of them.

*zushi*, the *Kenmotsuchō* records: "One cabinet, red-lacquered, *keyaki* wood with decorative grain. Shaped after an old pattern; decorated with gilt-bronze metal work." And again: "This cabinet was bequeathed by the Emperor Temmu to the Empress Jito with succession first to the Emperor Mommu, then to the Empress Genshō, and the Emperor Shōmu, and finally to the reigning Empress Kōken, who respectfully dedicated it to Vairocana Buddha." Thus the cabinet dates from the reign of the Emperor Temmu which extended from 673 to 686. It looks as if it was stained with deep sapan, rather than covered with red lacquer, showing the highly decorative grain of the wood. The shape of it was evidently considered old already in 756 when the *Kenmotsuchō* was written.

The cabinet has been restored, the missing parts supplied anew—such as the top board, the shelves, the bottom boards, the strip of wood supporting the lock; the legs, some entirely and others only in the lower halves, (except a corner one); the greater part of the top decoration, (though one of the corners is original, showing the degree of inclination and the complicated dove-tail joint at the corner), and also about one-third of the nails with decorative heads. The lock shown in the reproduction is a replica, the original being kept together with other gilt bronze locks.

The *Kenmotsuchō* mentions another red-lacquered *keyaki zushi*, presented by a Korean king (cf. notes on *Plate 38*).

**Plate 18.—ANOTHER VIEW OF THE SAME.** (Reduced to 1/5)

Showing the interior of the cabinet with the doors swung open. According to the *Kenmotsuchō*, the cabinet, when it was dedicated, contained the following: four scrolls of Imperial calligraphs in a white *kuzu* vine basket, twenty scrolls of calligraphs by Wang I-chih in a lacquered box inlaid with gold and silver, various articles shown on *Plates 20-36* (possibly with one or two exceptions), and a number of others which no longer exist.

**Plate 19.—BACK VIEW OF THE SAME.** (Reduced to 1/4)

The back is covered with two original boards joined together. The upper left hand corner of the top piece, which consists of a framework of board of medium thickness, attached along the edge, shows a fragment of the original. The rivets are capped with silver.

**Plate 20.—GIRDLE OF MOLE SKIN WITH SPOTTED RHINOCEROS HORN. Fragments. GIRDLE OF KETSUMAKU WITH MOTTLED SHELL. Fragments.** (Actual size)

These are the remnants of two girdles mentioned in the *Kenmotsuchō* thus: "One girdle of mole skin with mottled rhinoceros horn," and "One girdle of *ketsumaku*<sup>8</sup> with mottled shell." The top row shows four square plaques of rhinoceros horn with black mottling. The four on the second row and two pieces on the third, which are shaped like elliptic segments, are also of mottled rhinoceros horn. These pieces in two different shapes were originally attached to the mole skin girdle, to which the silver buckle shown on the third row also belongs. Each of them is riveted to a back piece of silver similarly shaped, and nine out of ten of them still retain pieces of fur, fragments of the mole skin girdle. According to the *Kenmotsuchō*, the two knives shown on *Plate 21*, and four other knives and a bag, which no longer exist, were fastened to the mole skin girdle.

The bottom row shows seven mottled shell plaques for the *ketsumaku* girdle, of which the extreme left one is apparently the end piece, which alone of the seven still retains the lustre of the shell. Each of these pieces is riveted to a back piece of gilt bronze similarly shaped. No trace of *ketsumaku* now remains. Though the *Kenmotsuchō* is not quite explicit on this point, judging from the context the ten *towsu* in clustered sheaths (*Plate 22*) and three *towsu* in clustered sheaths,

8. *Ketsumaku* is said to be a flexible material that grows between the bark and the body of an old tree. Probably it is same as what we now know as cork.

which no longer exist, seem to have been attached to this *ketsumaku* girdle.

**Plate 21.—TWO TOWSU.** (Actual size)

They are designated as *towsu* in the *Kenmotsuchō*, being two of the six originally suspended from the girdle of spotted rhinoceros horn and mole skin (Plate 20), the four other companion pieces having been lost. The two right hand figures show the obverse and the reverse of the *towsu* mentioned in the *Kenmotsuchō* as "One small *towsu* having the hilt and sheath of green ivory in *bachiru* and mounted with gold and silver." It has an ivory hilt and sheath decorated with a design of flowers and birds carved in the style known as *bachiru*, peculiar to ivory carving, in which the whole hilt and sheath of ivory were first dyed or stained (green in this instance), the designs were minutely engraved, and the other colours applied to the unstained parts of the ivory where the carving was deep. The band on the sheath for attaching the cord and the chape are of gold and silver. It has no cord, nor is there any mention of it in the *Kenmotsuchō*.

The two figures on the left represent the obverse and reverse of a small knife described in the *Kenmotsuchō* as having "spotted rhinoceros horn hilt, white ivory sheath, and white cord for hangng." The band with a ring for the cord is of silver-gilt and the chape is of gold, but the white cord has been lost.

**Plate 22.—TEN TOWSU IN CLUSTERED SHEATHS.** (Reduced to 8/9) **THREE TOWSU IN CLUSTERED SHEATHS.** (Actual size) **THREE SMALL TOWSU IN CLUSTERED SHEATHS OF BUFFALO HORN.** (Actual size)

The figure on the right shows "Ten *towsu* in clustered sheaths" mentioned in the *Kenmotsuchō*. The sheaths are in black lacquer without any metal mounting, though they have a hole at the top centre for the cord. The clustered sheaths contain knives, files, a plane fashioned like a spear, and a gimlet, as shown on Plate 23. This cluster seems to have been at-

tached to the girdle of *ketsumaku* (Plate 20), together with the other sheath cluster containing three *towsu* which is missing.

The *Kenmotsuchō* speaks of another girdle (which no longer exists) to which were attached two single *towsu* (also not extant) and two sheath clusters, each with three *towsu*; the one cluster being reproduced in the middle and the other on the left. The one represented by the middle figure is described as having "One knife with spotted rhinoceros horn hilt, gilt bronze socket, inlaid on the blade; one knife with a *shitan* hilt, gilt bronze socket, inlaid on the blade; one knife with incense wood hilt, gilt bronze socket, inlaid on the blade; with a reddish purple cord for hanging." At the top centre of the clustered sheaths a gilt bronze ring is attached for a cord.

The sheath cluster on the left is identified with "the three small *towsu* in buffalo horn clustered sheaths" mentioned in the *Kenmotsuchō*, which further describes it: "two knives having white rhinoceros horn hilts, gilt bronze sockets; one with black rhinoceros horn hilt, and gilt bronze socket; reddish purple cord for hanging." There is a hole in the top centre of the sheaths for the passage of the cord. Two out of the three cases of the clustered sheaths, as well as all the blades and the hilts are new. The original reddish purple cord no longer exists.

**Plate 23.—TEN TOWSU IN CLUSTERED SHEATHS.** (Actual size)

Showing the clustered sheaths (shown on the preceding plate) and the ten blades which they contain. The *Kenmotsuchō* gives the following details concerning them:

"Six knives with black persimmon wood hilts, of which five have gilt bronze sockets and one a silver socket;

One file with black persimmon wood handle and a socket of bronze lacquered<sup>9</sup>;

One file with *shitan* wood handle and a gilt bronze socket;

One planing knife with a black persimmon wood handle and a socket of bronze lacquered;<sup>9</sup>

One gimlet with *shitan* wood handle and gilt bronze socket."

The illustration shows from right to left: the clustered sheaths to hold the ten knives and other tools which follow, a silver socketed knife, a black persimmon wood handled file, a black persimmon wood handled plane fashioned like a spear, a *shitan* wood handled file, a *shitan* wood handled gimlet, and five gilt bronze socketed knives. The gimlet may be pulled out and reversed to be used as a knife as well. The ivory tip of the hilt is new.

**Plate 24.—THREE TOWSU IN CLUSTERED SHEATHS.**  
(Actual size)

Detail of the middle figure on *Plate 22*. It is described in the *Kenmotsuchō* as follows:

"One *towsu* with spotted rhinoceros horn hilt, gilt bronze socket, and the blade inlaid with gold at the base;

One *towsu* with a *shitan* wood hilt, a gilt bronze socket, and the blade engraved at the base;

One *towsu* with incense wood hilt, a gilt bronze socket, and the blade engraved at the base;

Red and purple cord for hanging."

The illustration shows from right to left the clustered sheaths to hold the three knives that follow: a knife with a *shitan* wood hilt, a knife with a spotted rhinoceros horn hilt, and another knife with incense wood hilt. One-half of the incense wood hilt is a modern restoration, and the cord for hanging no longer exists.

9. The sockets are described as being covered with "gold lacquer," made from the sap of "gold lacquer tree" (*konshitsuju*). The same kind of lacquer is mentioned in connection with the sword furniture on no less than 26 out of 100 swords enumerated in the *Kenmotsuchō*. It was used principally on bronze, though it was also put on gold and silver for some purpose or other. The bronze socket of the file covered with this particular kind of lacquer now appears almost black.

**Plate 25.—IVORY SCEPTRE. TSUTEN IVORY SCEPTRE.**  
**SCEPTRE MADE OF THE BONE OF A BIG FISH.** (Each reduced to 2/3)

The longest on the right is mentioned in the *Kenmotsuchō* as "One ivory sceptre. The length, 1 *shaku* 3 *sun* 2 *bu*; width at the base, 1 *sun* 9 *bu*." It is a flat narrow strip of ivory with the upper corners rounded, measuring 38.8 cm. long, 5.2-5.4 cm. wide and 1.3-1.4 cm. thick.

The middle figure is described in the *Kenmotsuchō*: "One *tsuten* ivory sceptre. 1 *shaku* 1 *sun* 8 *bu* long, 1 *sun* 6 *bu* wide at the base." It is a sceptre of an excellent white ivory, having a whitish line running down the full length of it in the middle of the broad side with even grains on either side of the line. Such a piece of ivory is said to have been described as *tsuten*,<sup>10</sup> meaning "communicating with heaven." It measures 34.8 cm. in length, 4.5-4.8 cm. in width, and 1.2-1.3 cm. in thickness.

Of the figure on the left the *Kenmotsuchō* records: "One sceptre made of the bone of a big fish, 1 *shaku* 2 *sun* 1 *bu* long, and 1 *sun* 9 *bu* wide at the base." In the present-day measurement it is 35.6 cm. in length, 5.6-5.7 cm. in width, and 1.3 cm. in thickness.

The *shaku*, generally rendered "sceptre," was originally a sort of memorandum tablet to be carried about. Later, however, it became a necessary accompaniment to a ceremonial dress. The *Ryo-no-Gige* defines the qualification as to its usage—the ivory *shaku* for the officials higher than the fifth rank, and the wooden *shaku* for those below that rank. The bone *shaku* may have been used in place of the ivory one.

10. The term *tsuten-ge* is not found anywhere else, but the rhinoceros horn of excellent quality, which is spoken of in the *Engishiki* as having "a white line of the grain and a lustre communicating with heaven," has been referred to as *tsuten-sai* (*sai* meaning rhinoceros referring to its horn). According to the pattern which the grain makes, it is called "crane *tsuten*," or "mandarin ducks *tsuten*." Again the term has been applied to agate.



**Plate 26.—ENGRAVED CRIMSON IVORY FOOTRULE.** Narrower of the two. (Reduced to 6/7) Length, 29.7 cm. Width, 2.53 cm. Thickness, 0.68 cm.

Though called a footrule, it was apparently used, not as a standard foot-measure, but as an ornamented paper-weight and ruler belonging to the paraphernalia of the writing table.

The *Kenmotsuchō* mentions two crimson ivory footrules engraved in the *bachiru* style. This is the narrower one of the two. From right to left the figures show the obverse, reverse and the side view. It is in ivory, stained a clear crimson, decorated with birds and flowers in the *bachiru* style of engraving, with green added to the leaves, and to the heads and tails of the birds. Only one half the length of this decorated ruler paper-weight, on the obverse, is marked off in five sections.

**Plate 27.—ENGRAVED CRIMSON IVORY FOOTRULE.** Broader of the two. (Reduced to 6/7) Length, 30.25 cm. Width, 2.94 cm. Thickness, 1 cm.

Also serving as an ornamented ruler paper-weight. Slightly broader than the one shown on the preceding plate. The right hand figure shows the obverse of it, divided into ten equal sections. The middle figure shows the reverse without the division, and the left one the side. Dyed or stained a clear crimson, the ivory ruler is engraved in the *bachiru* style, with an additional colouring of green here and there. This is one of the two mentioned in the *Kenmotsuchō*.

**Plate 28.—ENGRAVED GREEN IVORY FOOTRULE.** Narrower of the two. (Reduced to 7/8) Length 29.7 cm. Width, 2.22 cm. Thickness, 0.83 cm.

Another ornamented paper-weight and ruler in the size and form of a foot-measure. Three views of the ivory footrule, which like the one shown on *Plate 29*, has been identified with one of the "green ivory footrules engraved in the *bachiru* style" mentioned in the *Kenmotsuchō*. However,

this is blue, almost indigo, instead of green.<sup>11</sup> While the design on the obverse is divided into ten equal sections, that of flowers and birds on the reverse is continuous. The petals of the flowers and the bellies of the animals and birds, where the unstained parts of the ivory show in the deep engraving, are touched with vermilion.

**Plate 29.—ENGRAVED GREEN IVORY FOOTRULE.** Broader of the two. (Reduced to 7/8) Length, 30.4 c.m. Width, 3.3 cm. Thickness, 1.1 cm.

This is broader than the one on *Plate 28*, and is also blue,<sup>11</sup> instead of being green as described in the *Kenmotsuchō*. It is decorated with flowers and birds engraved in the *bachiru* style, with an additional colour of vermilion. The design on one side only is divided into ten equal sections. It is badly defaced, and the design is somewhat irregular in parts. The *Kenmotsuchō* and the *Byakuryoshi no Ge* (Memorandum of the Official in Charge of the Airing) of 793 records six ivory footrules: two crimson in *bachiru*, two green also in *bachiru*, and two white. This item is repeated in the *Zatsuzaimotsu Jitsuroku* (True Record of Various Treasures) of 856, and also in the *Kanmotsu Kanroku* (Record of Government Property) of 811, which mentions "Six ivory footrules in *bachiru*: two crimson, two green, two white," apparently meaning these identical pieces. However, the inventory of 1193, though not very explicit, seems to leave out two of the four ivory footrules in *bachiru*.

**Plate 30.—TWO WHITE IVORY FOOT-MEASURES.** (Reduced to 7/8) Length, 29.6 cm. Width, 3.53 cm. Thickness, 1 cm.

These are identical with the two white footrules mentioned in the *Kenmotsuchō*. Each rule is graded into ten equal

11. Though inconsistent in a way, we have retained for the titles of these plates, as far as possible, the original heading used in the *Kenmotsuchō* wherever the identity has been claimed and wherever the proof to the contrary is not explicit.

divisions, each of which is subdivided into ten equal parts, as in our modern footrule, with fine engraved lines. The ornamented footrules shown on *Plates 26-29* vary, though slightly, in size, but these two are exactly the same in length, width and thickness. Compared with the modern foot-measure, it is only about seven mm. shorter. In the Middle Section, however, there is a graded footrule of spotted rhinoceros horn, which is about 0.15 cm. shorter than these.

**Plate 31.—TWO RHINOCEROS HORN CUPS.** (Actual size)  
Right: major diameter, 10.2 cm. Minor diameter, 8.3 cm. Height, 4.05 cm. Weight, 77 gr. Left: major diameter, 15.5 cm. Minor diameter, 8.4 cm. Height, 5 cm. Weight, 76.8 gr.

Cups made of yellowish brown rhinoceros horn, the right one being slightly foliated and the left in plain oval, the both with worm-holes. The *Kenmotsuchō* states, "two rhinoceros horn cups: one white, one black." And the *Kanmotsu Kanroku* reads, "Two rhinoceros horn cups: one weighs 10 *ryo* 2 *fun* (small),<sup>12</sup> one weighs 8 *ryo* (small)." However, according to the *Zatsumotsu Shutsunyu Tsugibumi* (Joined Documents Concerning the Entry and Withdrawal of Various Articles) they were taken out of the Treasure-house on June 17, 814. The cups here reproduced do not correspond with those in the *Kenmotsuchō*, being different from them in colour and weight.

**Plate 32.—DICE FOR SUGOROKU GAME. SUGOROKU PIECES, MIXED GEMS.** (Each in actual size)

The two dice constitute a set for the *sugoroku* game, a sort of backgammon. The *Kenmotsuchō* mentions "Dice for *sugoroku*, 116 sets and one piece; two sets unfinished." Attached to the end is an old slip of paper with "one set miss-

12. During the Tempyo era, in weight there were a "large *kin*" and "small *kin*," "large *ryo*" and "small *ryo*," the "large" being three times heavier than the "small." Either "large" or "small," 1 *kin* was equal to 16 *ryo*, and 1 *ryo* to 10 *fun*. One "large" *kin* was equivalent to about 0.6 kg. and 1 "large" *ryo* to about 37.5 gr.

ing." The inventory of 793 enumerates 117 sets and one odd piece; and that of the year 811 mentions 115 sets with a note, "Two sets and one piece missing." There now remain six pieces reproduced in the middle of the plate. They are made of ivory, and the three lower ones are cubes, with something like pitch remaining in several eyes on two of them. Black lacquer filling the eyes of the largest may be later work. Each of the upper three seems to have been formed by flattening the six sides of an irregular piece. These three have been taken in recent years as corresponding to the unfinished dice mentioned in the *Kenmotsuchō*, but as they already possess all the eyes, it is difficult to determine them as such.

The next item in the *Kenmotsuchō* is "Mixed gems, 169 pieces for the *sugoroku*." It also gives details about these pieces, showing that the number also included fourteen white and fifteen black pieces for the *go* game. The *True Record of Various Treasures* of 856 enumerates 168 (one of amber is missing). The following 85 pieces now remain:

- 12 pieces of rock crystal,
- 12 of amber,
- 15 of yellow glass,
- 1 of indigo glass,
- 15 of pale green glass,
- 15 of green glass,
- 14 white (quartz) *go* pieces,
- 1 black (stone) *go* piece.

In the illustration, the fifteen pieces on the right are of green glass, a single piece at the top in the middle is a black *go* piece, and the twelve on the left are of amber.

The *Kenmotsuchō* mentions that the dice for the *sugoroku* were kept in a "small hide box," which no longer exists, and that the *sugoroku* pieces were also kept in a "small hide box," which is reproduced on a reduced scale at the top of the Japanese text. It is a hide box, lacquered black, and with an overlapping lid.

**Plate 33.—HYAKUSAKURU JIKU (ROLLER FOR "HUND-RED ROPE").** (Reduced to 4/5) Length, 32.9 cm. Extreme diameter, 6.39 cm.

The *Kenmotsuchō* mentions: "One roll of *Hyakusakuru*. The roller decorated with a painting." Of this the roller (or *jiku*), here shown, is kept in the North Section. It is somewhat in the shape of a spindle, made of mulberry wood, joined together at the middle, the ends being decorated with a conventional floral pattern, known as the *hōsōge*, over gesso.

It was customary at the *tango* festival in ancient China (celebrated in Japan at present on the fifth day of the fifth month of each year) to prepare a rope of strand in five colours and throw it on the shoulder to keep out the evil and hold "luck a hundredfold and longevity a hundredfold." The *jiku* here reproduced was the staff around which such a rope was wound, and the name "hundred rope *jiku*"—for that is the meaning of the name given above—is said to have been derived by contracting the above quoted phrase.

**Plate 34.—CHALCEDONY SHAKUHACHI.** (Reduced to 7/10) **BAMBOO SHAKUHACHI.** (Reduced to 2/3)

Showing two *shakuhachi* (vertically blown flutes) reduced on different scales. The two figures on the right show the obverse and reverse of the *shakuhachi* made of white *gyoku*, or chalcedony, mentioned in the *Kenmotsuchō*, carved to represent a three-jointed piece of bamboo. It measures 34.8 cm. in length and 2.16 cm. in diameter at the blowing end.

The two figures on the left represent the obverse and reverse of the plain bamboo *shakuhachi* referred to in the *Kenmotsuchō*. It is 38.2 cm. long and 2.33 cm. across the end.

**Plate 35.—SHAKUHACHI WOUND WITH BARK STRIPS. CARVED BAMBOO SHAKUHACHI.** (Both reduced to 7/10)

Two figures on the right show the obverse and reverse of the *shakuhachi* wound with strips of bark of birch-cherry

mentioned in the *Kenmotsuchō*, measuring 38.5 cm. in length and 2.15 cm. in diameter at the blowing end.

Two figures on the left represent the top and under sides of the carved bamboo *shakuhachi* recorded in the *Kenmotsuchō*. It is carved all over with figures of women, trees, flowers and conventional floral design, and is 43.6 cm. long and 2.33 cm. across the blowing end.

**Plate 36.—CARVED BAMBOO SHAKUHACHI.** Detail (Enlarged to 5/3)

Sections of the carved *shakuhachi*, shown on the preceding plate, have here been enlarged so that the details of the carved decoration may be better appreciated. The slightly darker parts in the reproduction shows where the upper surface of bamboo has been cut away, and the lighter parts show where the bark of bamboo has been left in the carving.

All the figures of ladies in the engraving have their hair done in a chignon, some single and others double, on the head. They apparently represent our ladies of the Nara period copying the women's costume of the T'ang dynasty. The tight-sleeved short dress worn by these ladies is called *kinu*, the sleeveless *pe tsu* over it is known as *kara-ginu*, the skirt tied high up in the front is called *mo*, and the scarf draped over the shoulder of the lady leaning against a tree is called *hire*. A figure playing on a four-stringed *biwa* may also be seen.<sup>13</sup>

**Plate 37.—GOWSU INLAID WITH SILVER.** (Actual size) Cover, 11.5 cm. across. Entire height, 2.1 cm.

Showing the top view of the lids of the two belonging to the group of "four *gowsu* in silver *heidatsu*, each con-

13. The objects shown on *Plates* 20-36 (possibly with one or two exceptions) are what now remain (together with the following three scrolls which are not reproduced: the *Zasshu* copied by the retired Emperor Shōmu, *Toka Rissei* and the *Gakki-Ron* transcribed by the Empress Dowager Kōmyō) of a much larger number of treasures originally kept in the cabinet shown on *Plates* 17-19.

taining *go* pieces," mentioned in the *Kenmotsuchō*; the term *gowsu* designating any small shallow receptacle having a lid. The right hand figure shows a receptacle which now contains the crimson ivory *go* pieces in *bachiru*, while the left represents the receptacle for the dark blue ivory *go* pieces in *bachiru*. The boxes are in black lacquer, inlaid with silver *heidatsu* of flower and bird design. The original *heidatsu* has fallen off in parts, and what shows white in the reproduction is a recent restoration.

Many articles in the Treasure-house are in silver *heidatsu*. There is a mirror with back in gold and silver *heidatsu* in the North Section, and two hide boxes in gold and silver *heidatsu* in the Middle Section. "Gold *heidatsu*" is mentioned in documents, but no example is found among the Imperial treasures.

*Heidatsu* signifies a style of decoration in which a thin sheet of gold or silver is cut into a design and inlaid or embedded in the lacquered surface of an object to be decorated. It appears that the design cut in gold or silver was stuck on to the lacquered surface, and further details in some cases, it seems, were worked on afterwards; then other coatings of lacquer were applied over the surface, the surplus lacquer on the gold and silver design being removed finally. However, the exact technique is not known, and there seems to have been more than one method in practice, judging from the relics in the Shōsōin.

**Plate 38.—FOUR GOWSU INLAID WITH SILVER.** (Actual size)

Showing the side views of the four *gowsu* mentioned in the *Kenmotsuchō*, the upper two being those which are reproduced on *Plate 37*, and the lower two those the lids of which are shown on *Plate 39*. According to the *Kenmotsuchō* various coloured *go* pieces were placed in the four *gowsu* and, together with several other articles which no longer exist, put into a red-lacquered cabinet made of *zelkova acuminata* when the first dedication of the Imperial treasures

to the Great Buddha of the Todaiji was made, on June 21, 756. This cabinet is different from the one already illustrated (*Plates 17-9*). It is the one which was presented, according to the *Kenmotsuchō*, by I Tz'u, the King of Kudara (Korea), to Fujiwara no Kamatari, grandfather to the Empress Kōmyō. It no longer exists in the Treasure-house.

**Plate 39.—LIDS OF GOWSU INLAID WITH SILVER. FRAGMENTS OF SILVER INLAY.** (Actual size) Cover, 11.5 cm. across. Entire height, 2.2 cm.

The lid on the right belongs to the *gowsu*, which now contains white *go* pieces, and that on the left belongs to another which contains black *go* pieces. Most of the silver *heidatsu* figures have fallen off from the lid on the left which has been recently restored as the white portion in the reproduction shows. Below it are shown fragments of the original *heidatsu* figures which were discovered after the restoration was complete.

**Plate 40.—CRIMSON IVORY GO PIECES CARVED IN BACHIRU. BLUE IVORY GO PIECES CARVED IN BACHIRU. BLACK GO PIECES. WHITE GO PIECES.** (Each in actual size)

Showing some of the *go* pieces kept in the four *gowsu* (*Plates 37-9*). The crimson ivory ones are on the first row on the right, and the blue ones on the second; the black serpentine and the whitish quartz ones following them in order. Though the *Kenmotsuchō* does not state their number, the *Bakuryoshi no Ge* of 793 reads, "contain 600 *go* pieces." There now remain 516, consisting of—

- 132 crimson ivory carved in *bachiru*,
- 120 dark blue ivory also carved in *bachiru*,
- 119 plain black serpentine,
- 145 plain white quartz.

Each of the crimson and blue pieces is carved on both sides in a design of a bird carrying flowers in its beak, the

designs resembling each other very closely, but not without some variation in each. Generally speaking, on the crimson ones touches of green are added to the wings and foliage, while on the blue or vermilion to the hearts of the flowers and the breasts of the birds.

**Plate 41.—BIWA OF SHITAN WOOD INLAID WITH MOTHER-OF-PEARL.** (Reduced to 1/4) Extreme length, 99.6 cm. Extreme width, 41.5 cm. Thickness of body at the edge, 3.4 cm.

Of this musical instrument the *Kenmotsuchō* records: "One *shitan* wood *biwa* inlaid with mother-of-pearl. The *kambachi*<sup>14</sup> with a painting on a green ground. Contained in a purple *aya* bag with light green lining in *rōkechi*." A piece of paper attached to the top of this line bears, "A plectrum of crimson ivory in *bachiru*." The back and the neck, or the finger-board, as well as the pegs, are made of *shitan* wood; the belly is of *sawa-guri* (a species of chestnut); the peg-box and the scroll are of *tsuge* (box-wood), and the tail-piece is of *miru* (a species of pine) inlaid with *shitan* and ivory.

The belly consists of three boards, one of which is original, the other two being restoration. (One board was discovered after the restoration was complete and is now kept separately.) The *kambachi* is missing, and there is, to our great regret, no means of ascertaining the nature of the original painting on its green ground. The *rakutai*<sup>15</sup> and also the strings are missing. The finger-board, the *kairōbi*, or the scroll, the pegs, the frets, the bridge, and portion of the tail-piece have been restored.

14. The *kambachi* on the *biwa* is a zone, usually of leather, stuck on across the belly where the plectrum strikes. It is a sort of plectrum-guard. It generally has a litharge painting, though there is one *biwa* with a *kambachi* of tortoise-shell inlaid with mother-of-pearl.

15. The *rakutai* of the *biwa* is the decorative piece generally of leather covering its terminal side, where the instrument touches the lap when playing. Like the *kambachi* it seems to have been usually decorated with a painting in litharge.

The *Zatsumotsu Shutsuyochō* records the withdrawal of this *biwa* on May 18, 778, but at the top of the line, in a different handwriting, is written "cancelled," indicating that the plan was changed and that it was not taken out.

**Plate 42.—OTHER VIEWS OF THE SAME.** (Reduced to 1/4)

The right hand figure shows the back, and the left the side of the *biwa* (Plate 41). The back is of *shitan* wood inlaid with mother-of-pearl, gold and tortoise-shell in a design of floral scrolls, birds in flight, kalavinkas<sup>16</sup> and cloud forms, etc. The sides are decorated with mother-of-pearl inlaid in a floral design. Parts of the mother-of-pearl and tortoise-shell inlay have been repaired. It may be seen from the left figure that the instrument has a flat top and a rounded back.

**Plate 43.—DETAIL OF THE SAME.** (Actual size)

A portion of the back of the *biwa* (Plate 41) showing the floral scrolls and a kalavinka inlaid with mother-of-pearl with further details incised.

**Plate 44.—PLECTRUM OF CRIMSON IVORY IN BACHIRU.** Observe and reverse. (Actual size) Length, 20 cm. Width, 5.7-1.5 cm. Thickness, 0.13-0.4 cm.

On a tag attached to the top of the line in the *Kenmotsuchō* recording the *biwa* (Plate 41) is written: "A plectrum of crimson ivory in *bachiru*." This is to be identified with it.

A design of mountains, animals, flowers and birds is carved in the *bachiru* style on ivory dyed crimson, being further decorated with touches of green and blue on some parts where the carving is deep, leaving the other parts plain. As may be seen in the illustration, there is a slight damage or wear on the side and a marked wear at a corner.

16. Kalavinka is a human-headed bird mentioned in the Buddhist sutra, the most beautiful and most sweet-voiced of all birds, reminding him who sees and hears it of the beauty of the Buddha.

**Plate 45.—FIVE-STRINGED BIWA OF SHITAN WOOD INLAID WITH MOTHER-OF-PEARL.** Front view. (Reduced to 1/3) Extreme length, 1.085 m. Width, 30.3 cm. Thickness at the edge, 8.5 cm.

This is identified with the musical instrument described in the *Kenmotsuchō* as follows: "Five-stringed *biwa* of *shitan* wood inlaid with mother-of-pearl. *Kambachi* of tortoise-shell inlaid with mother-of-pearl. Contained in a purple *aya* bag with a pale green *rōkechi* lining." The belly is of paulownia wood and rest of the instrument is in *shitan*. The tail-piece, pegs, and *kairōbi* (or the scroll) and three of the frets show restoration.

The ordinary *biwa*, such as above shown (Plate 41), has four strings and four frets. However, the present specimen has five strings and an equal number of frets. The *Kyutōjo* (the older of the two histories of the T'ang dynasty written during the Sung dynasty) mentions, "The five-stringed *biwa* is somewhat smaller, and in all probability it comes from a northern country." This is substantiated in the *Tōjo* (the other history of the T'ang dynasty written also in the Sung dynasty) which refers to it thus: "Five-stringed and like a *biwa*, though smaller. It comes from a northern country." It has long ago gone out of use.

This *biwa* has an unusual *kambachi*; instead of the usual leather, it has a tortoise-shell zone inlaid with mother-of-pearl in a design of flowers and birds and a man riding on a camel and playing on a four-stringed instrument with a plectrum. The rest of the sounding board is decorated with blossom patterns inlaid with mother-of-pearl and tortoise-shell.

According to the *Zatsumotsu Shutsuyohō*, this *biwa* was taken out of the Repository on Feb. 17, 823, and returned on April 14, of the same year.

**Plate 46.—BACK VIEW OF THE SAME.** (Reduced to 1/3)

Reverse of Plate 45. The entire back and the sides are profusely decorated with an inlay of mother-of-pearl with in-

cised details and of tortoise-shell and amber, showing through the translucency of the former and the transparency of the latter the different colours and lines of gold applied underneath. Some parts of the inlay have been restored.

Though not shown in the illustration, the *rakutai* is formed of a sheet of tortoise shell, revealing through its transparent parts a floral design in crimson and green which it covers.

**Plate 47.—SIDE VIEW AND DETAIL OF THE SAME.**

The right figure gives the side view of the *biwa* (Plate 45) reduced to 1/3. The left figure shows in actual size its scroll, pegs, peg-box, etc., decorated with an inlay of mother-of-pearl.

**Plate 48.—DETAIL OF THE SAME.** Plectrum-guard. (Actual size)

Showing that part of the *biwa* (Plate 45) known as the *kambachi* made of tortoise-shell inlaid with mother-of-pearl. The tail-piece, bordered with tortoise-shell over gold which shows through the translucent parts of the shell, is a restoration.

**Plate 49.—GENKAN OF SHITAN WOOD INLAID WITH MOTHER-OF-PEARL.** (Reduced to 2/7) Extreme length, 1 m. Across belly, 39 cm. Thickness of body at the edge, 3.6 cm.

This is identified with the four-stringed musical instrument recorded in the *Kenmotsuchō* as follows: "One *genkan* of *shitan* wood inlaid with mother-of-pearl. *Kambachi* with a painting on a green ground. Contained in a purple *aya* bag with pale green *rōkechi* (lining)." The belly is covered with *sawaguri* (a species of chestnut), the rest of the instrument being in *shitan*. All of the fourteen frets, two of the pegs and the strings are new. Also, there are certain restorations in the inlay of tortoise-shell, mother-of-pearl, wood, and copper wires.

The circular belly is bordered with a narrow band of tortoise-shell covering gold. Two circular ornaments on the belly, as well as the pegs, the scroll, and the neck, or finger board, are decorated with an inlay of mother-of-pearl, tortoise-shell and amber.

According to the *Kyutōjo*, "The *genkan* is a *biwa* of the Ch'in dynasty. Its neck (or the finger-board) is longer than that of the present day, having thirteen frets." And it is further stated that one K'u Ming, in the reign of the Empress Wu (end of the 7th century), discovered such a musical instrument as this in an old tomb, and on account of the resemblance it bore to the instrument represented in art as being played on by Genkan (Yuan Hsen), one of the Seven Sages of the Bamboo Grove,<sup>17</sup> the instrument was called by his name. Speaking of the life of Genkan, the *Shinjo* records that he had a miraculous understanding of music and that he played the *biwa* well. The *Tōjo*, however, speaks of it as having been invented by Genkan and known afterwards by his name. At any rate, it went out of use long ago. There is another specimen in the South Section which also has four strings and fourteen frets.

**Plate 50.—BACK AND SIDE VIEWS OF THE SAME.** (Reduced to 2/7)

The right figure shows the under side of the *genkan* (Plate 49) inlaid in a design of birds, each with a jewel *keman* (streamer) in its beak flying round a central rosette. The design is executed principally in mother-of-pearl, but tortoise-shell and amber are used for such as the hearts of flowers and of leaves and also on the inside of the wings, showing through them different colours applied underneath. In technique the work resembles that on the *biwa* (Plate 46), though the designs are different. The white parts in the reproduc-

17. In the 3rd century there lived seven wise men of China in seclusion and in conversation on unworldly subjects. As their loud talk and laughter were heard from a bamboo grove, the people came to call them "the Seven Sages of the Bamboo Grove."

tion show mother-of-pearl with further details incised, but the tortoise-shell and amber inlays are not distinct on the plate, as they vary in shade according to the surface and the colour placed beneath them. The surface of the amber pieces in the inlay is slightly convex, while that of the tortoise shell is flat.

The left figure gives the side view, similarly decorated. The hearts of the flowers are inlaid with transparent pieces, showing clearly the colour beneath them, while the petals surrounding them are translucent, showing the colour but faintly through them. Very minute *mokuga* may be seen along the upper band.

**Plate 51.—PLECTRUM-GUARD AND TAIL-PIECE OF THE SAME.** (Actual size)

Showing the circular *kambachi* in the centre of the belly, it measures 16.1 cm. across and is bordered with a rope-like copper wire. It is in dark green leather decorated with a litharge painting of four ladies seated under a blossoming tree, one of whom is playing on a *genkan*. As the original is too dark to give details of the painting, a reproduction from the replica in the Imperial Household Museum, Tokyo, has been printed with the text in Japanese.

The tail-piece is covered with tortoise-shell, showing through its transparent parts the gold-leaf underneath it, and being inlaid with mother-of-pearl in a design of flowers and butterflies.

**Plate 52.—RAKUTAI OF THE SAME.**

Showing the end of the body of the *genkan* (Plate 49) on a slightly smaller scale than the actual. The *rakutai* measures 30.6 cm. in length, and has a litharge painting of a floral design.

**Plate 53.—CARVED STONE FLUTE. CARVED STONE SHAKUHACHI.** (Each reduced to 3/4)

The two right figures show the obverse and reverse of

the *ōteki* (a transversely blown flute) mentioned, side by side with the carved stone *shakuhachi* shown on the same plate, in the *Kenmotsuchō* thus: "One carved stone *ōteki*. Contained in a Korean brocade bag; with pale green *rōkechi* lining." It is 37.1 cm. long, and 2.1 cm. across the mouth. Carved out of gray marble-like stone in the shape of bamboo, all hollowed out, with its joint and the stump of a branch. With petals of flowers around the holes, the flute is covered with carvings of flowers, butterflies, birds and cloud shapes in low relief.

The two figures on the left are the obverse and reverse of the *shakuhachi* (a vertically blown flute) described in the *Kenmotsuchō* as follows: "One carved stone *shakuhachi*. Contained in a Korean brocade bag lined with pale green *aya* silk." It is broken in two through the first hole. The breakage is mentioned already in the record of 793. The flute is 36 cm. long and 2.2 cm. across the mouth. It is of the same material as the flute above mentioned, imitating a piece of bamboo with three joints. Flowering plants, butterflies and birds are carved in relief all around it, while the petals of flowers surround each hole.

**Plate 54.—SHIRAGI-GOTO WITH PAINTING IN GOLD.**  
Obverse and reverse. (Reduced to 1/6) Extreme length, 1.54 m. Width, 30 cm.

The *Kenmotsuchō* records "One *shiragi-goto* with an inlay of gold," and another of the same make, only the one with a scarlet ground for a decoration on the *bachimen* (a sort of plectrum-guard) and the other with a green, and the two kept in different kinds of bags. However, according to the *Zatsumotsu Shutsunyuchō* these two *koto* were taken out on Feb. 19, 823, and were replaced on April 14, of the same year, with two other *shiragi-goto*. This is one of those two, being described as follows: "The top decorated with a painting of trees in gold and the underside with gold-leaf (cut-gold) in a design of distant mountains, clouds, birds, grasses, etc." The *bachimen* had a painting of the sun, but it no long-

er exists. The body of the *koto* is in one piece of paulownia wood, repaired here and there. Fragments of the string remain, and have made possible the restoration of the twelve strings on the instrument. There still remain four black persimmon wood frets, one of which is reproduced in actual size with the Japanese text, and the other eight are new. The scarlet cord is also new. There is no trace at all of the decoration either on the top or the underside, except on the head-piece of *shitan* where a portion of the gold painting can still be seen very vividly.

**Plate 55.—SHIRAGI-GOTO DECORATED WITH CUT-GOLD.**  
Obverse and reverse. (Reduced to 1/6) Entire length 1.58 m. Width, 30 cm.

This is identified with the other of the two *shiragi-goto* put into the Repository on April 14, 823, in place of the two taken out on Feb. 19, of the same year. It is described in the *Zatsumotsu Shutsunyuchō* as having "the top decorated with gold-leaf in a design of grasses and phoenixes; the underside with gold-leaf in a design of big grasses. The *bachimen* decorated with shapes of grasses and birds." The body of the *koto* is in a single piece of paulownia wood, repaired in many parts. The head-piece is nearly all a restoration. There remain six original frets in plain wood decorated with a painting in gold; the other six are new, and one of them is reproduced in actual size with the Japanese text. The strings, as well as the cords, are also new. The decoration on both sides was in "cut-gold," remnants of which may still be seen all over the top, on the rim, inside the hollow of the bottom, and on the original portion of the head-piece. The *bachimen* (a sort of plectrum-guard) is missing.

The *shiragi-goto* is said to have come originally from Shiragi (one of the kingdoms of Korea), but the details are not known. The *Montoku Jitsuroku*, under the year 850, speaks of a man in Japan from Shiragi being a splendid *shiragi-goto* player and of many people having learnt its music from him. It has long since gone out of use.



**Plate 56.—DETAIL OF THE SAME.** (Actual size)

A portion of the top of the *shiragi-goto* (Plate 55) showing the "cut-gold" decoration of a floral design over the natural grain of the paulownia wood. The "cut-gold" decoration, which became popular in the art of the 10th and 11th centuries, was done by cutting gold-leaf into very fine strips or other shapes, and sticking them in designs with glue or lacquer on a wooden statue, a painting, or other objects to be decorated.

**Plate 57.—GO STAND OF SHITAN WOOD INLAID.** (Reduced to  $\frac{3}{5}$  the actual front dimension) Length, 49 cm. Width, 48.8 cm. Extreme height, 12.7 cm.

About this gaming board or stand the *Kenmotsuchō* records as follows: "One *go* stand of *shitan* wood inlaid. Ivory sectional lines and rosettes at intersections of the lines; ivory on the legs. On either side of the stand is a ring attached, and within it are drawers in a tortoise shape. Contained in a tortoise-shell-marked box decorated with gold and silver."

The top of the stand is veneered with small pieces of *shitan* and the sectional lines are inlaid with white ivory. The seventeen rosettes, called "eyes," (the modern *go* board has only nine) on the intersections of the lines on the top, are also inlaid with white ivory. The sides of the stand are likewise veneered with small irregular pieces of *shitan*, in which different designs are inlaid. The lines, the "eyes," and the *shitan* pieces on the sides have been repaired in parts.

The stand has two drawers, one located diagonally across the other, and they are so contrived that when one is pulled out the other automatically goes out too, and if one is pushed in the other also goes in of its own accord. Each drawer is provided with a gilt bronze ring handle. One drawer contains a receptacle in the form of a tortoise and the other in the form of a terrapin, the both with their backs hollowed out to receive *go-ishi* (*go* pieces). The tortoise is covered

with gold-leaf, except the markings on its shell, which are in silver. The terrapin is covered all over with gold-leaf.

The *hōsōge* (a kind of rosette) patterns are painted in *ungen*<sup>18</sup> on the floor-piece and covered over with tortoise-shell.

**Plate 58.—OTHER VIEWS OF THE SAME.** (Reduced to  $\frac{5}{9}$ )

The lower figure shows the side opposite to, and the upper one the side to the right of, that shown on Plate 57. The drawer which contains a receptacle in the shape of a tortoise may be seen at the left hand corner of the upper figure. The lines forming the borders and sections along the sides are inlaid with white ivory; the lozenge diapers between the lines are in *mokuga*.<sup>19</sup> The men, birds, animals, flowers and mountains in the inlay are all in ivory coloured in a light shade of crimson, blue, green and yellow, and incised.

**Plate 59.—ANOTHER SIDE OF THE SAME AND ITS DETAIL.**

The upper figure shows the side opposite to that of the upper figure on Plate 58; the lower figure shows in actual size the end of it, containing the drawer with a receptacle shaped like a terrapin.

**Plate 60.—OUTER BOX FOR GO STAND.** Length 53.7 cm. Width, 53.1 cm. Height, 15.9 cm.

This is the box to keep the *go* stand in, mentioned

18. *Ungen* is the term used to designate the style of decoration in which different colours are used in a gradation. The style was very popular in the Tempyo period in decorating different utensils, and architecture, as also in textile designs.

19. *Mokuga*, literally "wood-picture," means different designs, usually diapers, inlaid with different kinds of wood in various colours either natural or artificial—a sort of marquetry. It may also contain, as it does here and is often the case, stained or unstained horns and ivory.

in the *Kenmotsuchō* as already quoted (*Plate 57*). Covered all over with hexagonal patterns marked with deer-horn lines, the box is chequered with gold- and silver-leaf (each with a floral design on it) laid alternately and held under pieces of transparent tortoise-shell (or horn or hoof of some animal). The lighter hexagonals in the illustration showing floral designs are covered with gold-leaf, while the darker ones are covered with silver-leaf, which is tarnished. The inside and the bottom of the box are lacquered black. There are projections at four corners of the box to keep the lid in its place. There are some repairs in the transparent pieces that cover the box, and in the white lines of the hexagons, and also in the lacquer inside the box.

製本控

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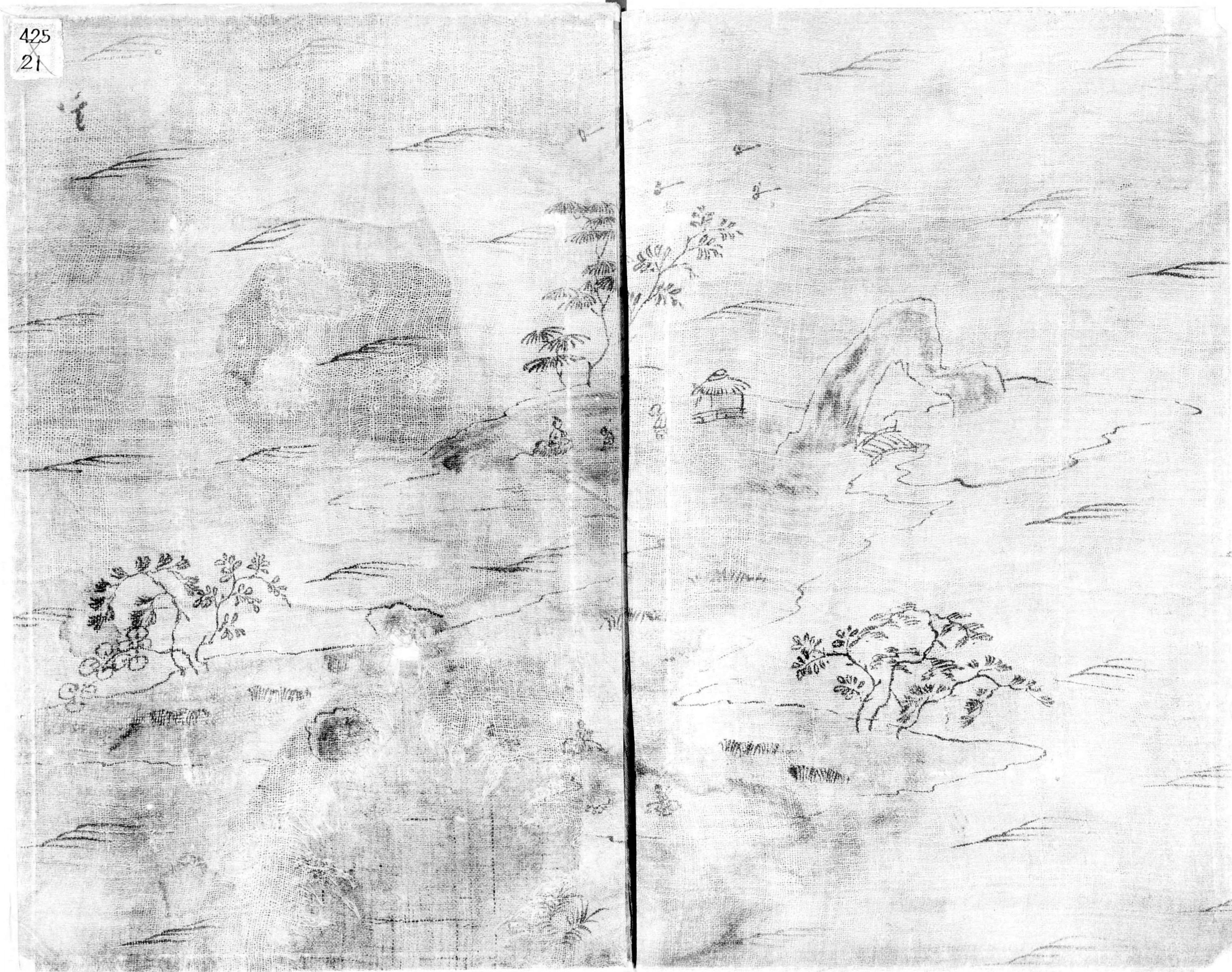
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