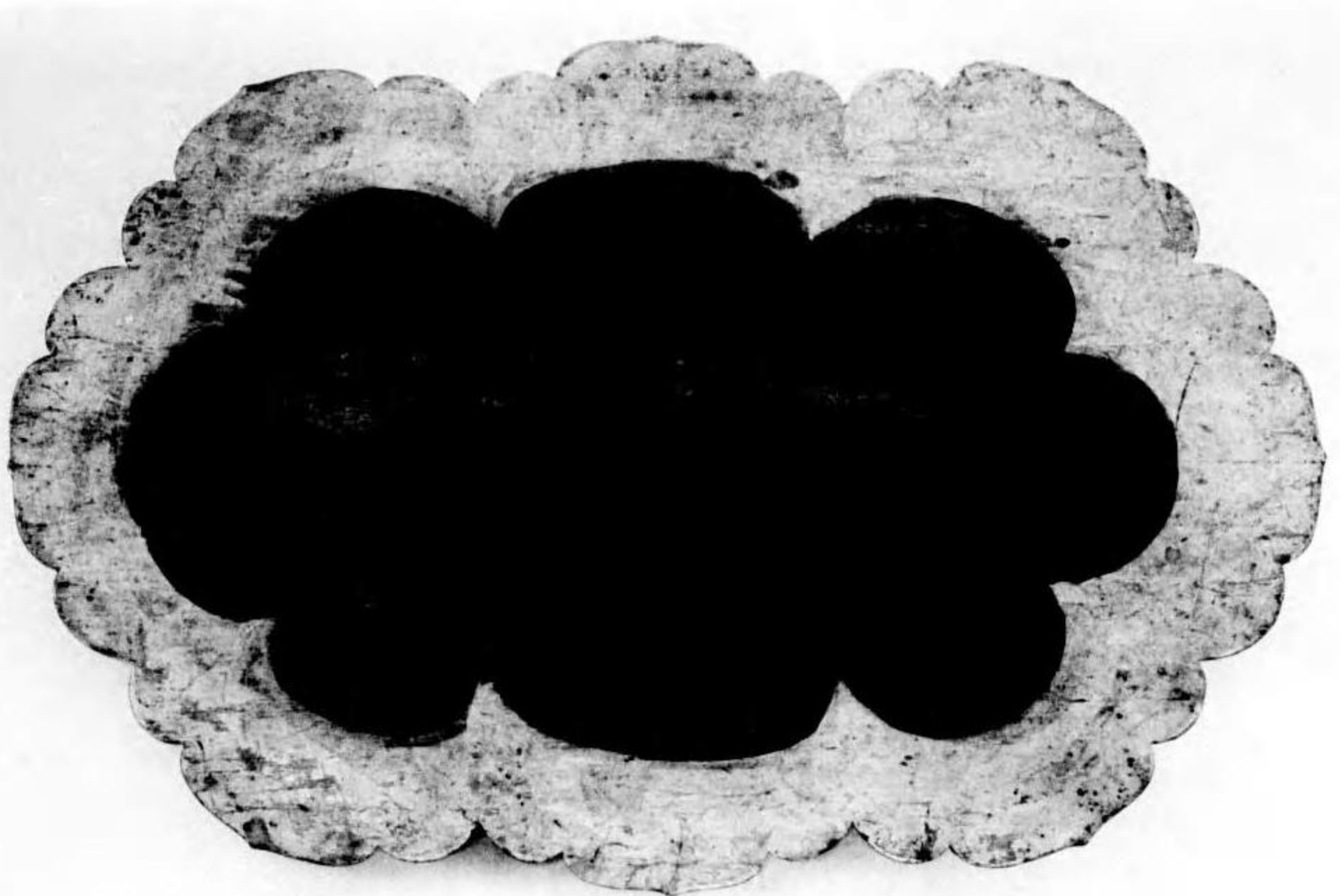


第四十九圖 彩繪長花形八足几(上) 全長三分二

几面は中央を殘して縁に胡粉を塗り側面は暈網地に覗花文を彩畫し、几背は白
縁に塗り、華足には暈網の極彩色を施す。配色に就いては第五十圖共五を見よ。

長徑六五寸四 短徑四五寸 高九寸二

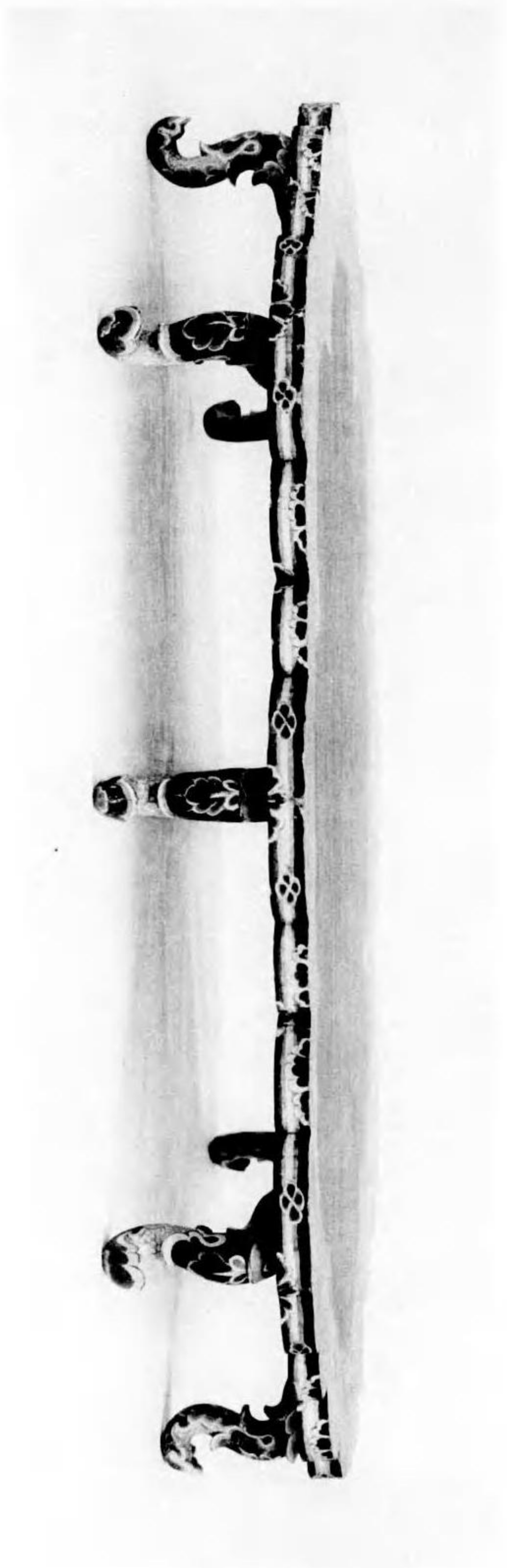
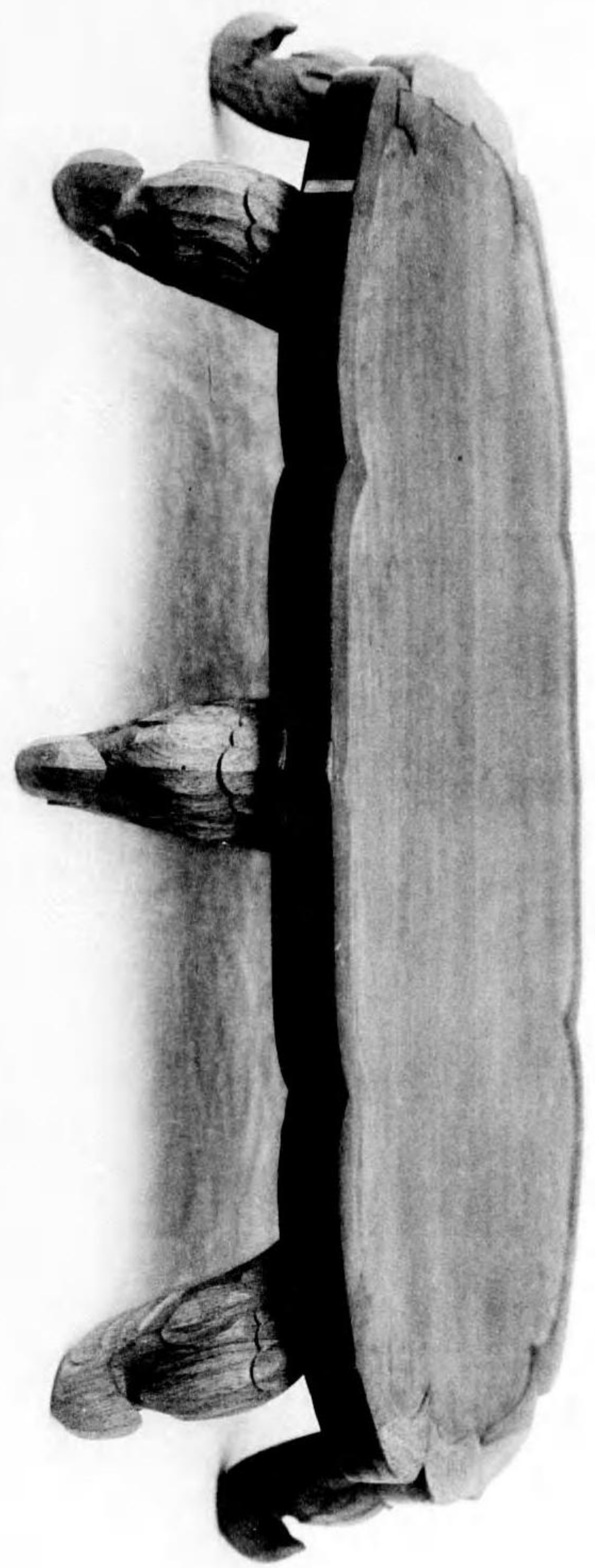


几面全形(局部四分の一)

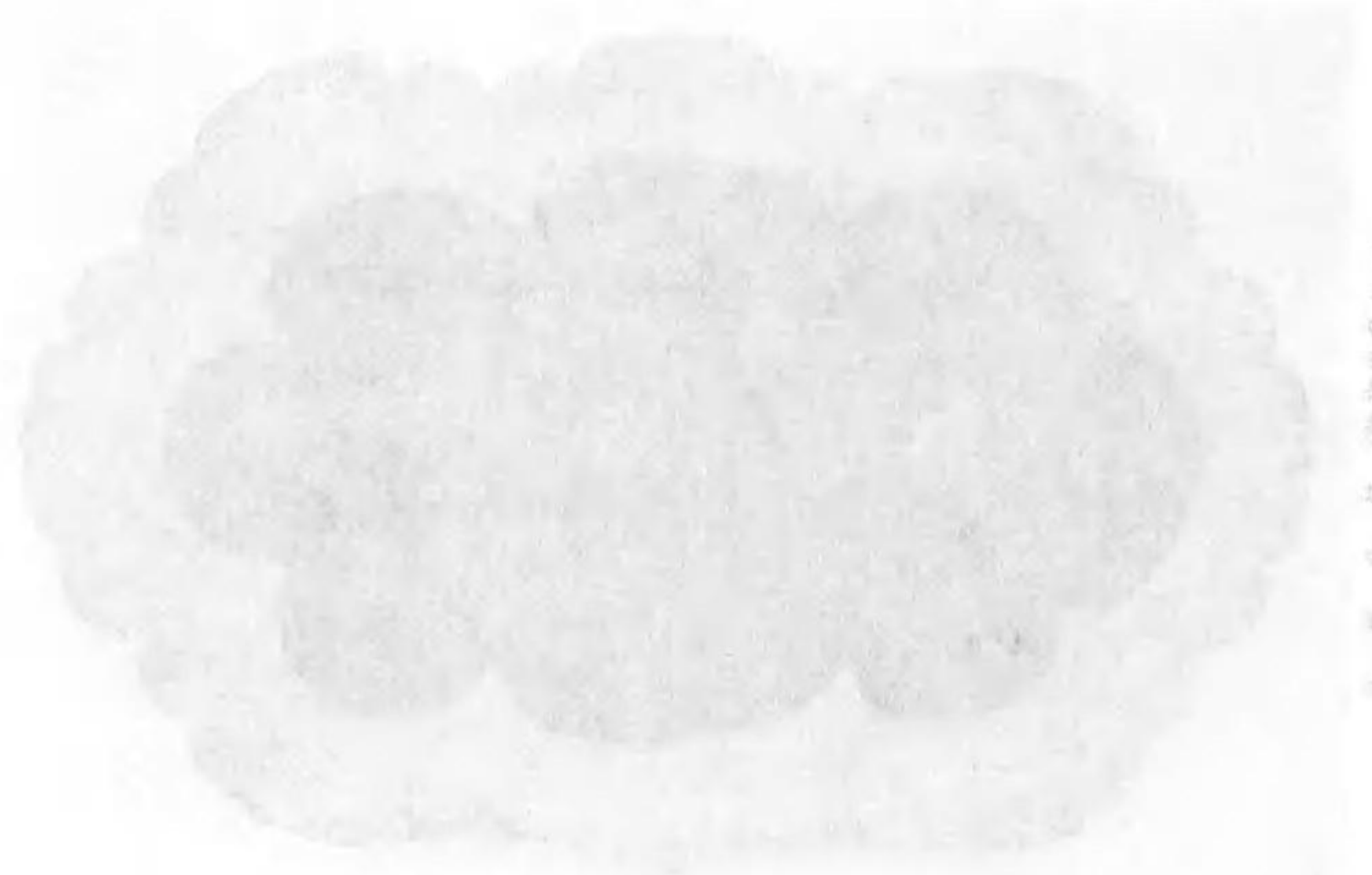
楡長八角八足几(下) 全長三分二

長徑五〇寸五 短徑三五寸五 高九寸

几面は長八稜形をなし、椽木のままで、椽木の縁と側面とは柴棺の薄板を貼る。
脚また椽木の椽で北形に作るも八足共に後補。



此圖是明木匠所製之桌，其形如八仙桌，其面平，其腿圓，其腿間有橫木，其腿間有橫木，其腿間有橫木，其腿間有橫木。



此圖是明木匠所製之燈，其形如大燈籠，其面圓，其腿圓，其腿間有橫木，其腿間有橫木，其腿間有橫木，其腿間有橫木。

此圖是明木匠所製之桌，其形如八仙桌，其面平，其腿圓，其腿間有橫木，其腿間有橫木。

第五十圖 華 足 七 隻

(原色・原寸)

獸物几中華足の華麗なるもの七種を蒐む。何れも前掲玻璃版中におさむるところ、旁々参照して實物を想見せよ。

- 1 (右上) 第四十圖 粉地花形方几参照
- 2 (右中) 第三十六圖 粉地彩繪長方几参照
- 3 (右下) 第四十一圖 蘇芳地金銀繪花形方几参照
- 4 (中) 第三十九圖 粉地彩繪几参照
- 5 (左上) 第四十九圖 彩繪長花形八足几参照
- 6 (左中) 第三十七圖 粉地彩繪長方几参照
- 7 (左下) 第三十四圖 粉地彩繪長方几参照



第廿四章 瓦 子 畫

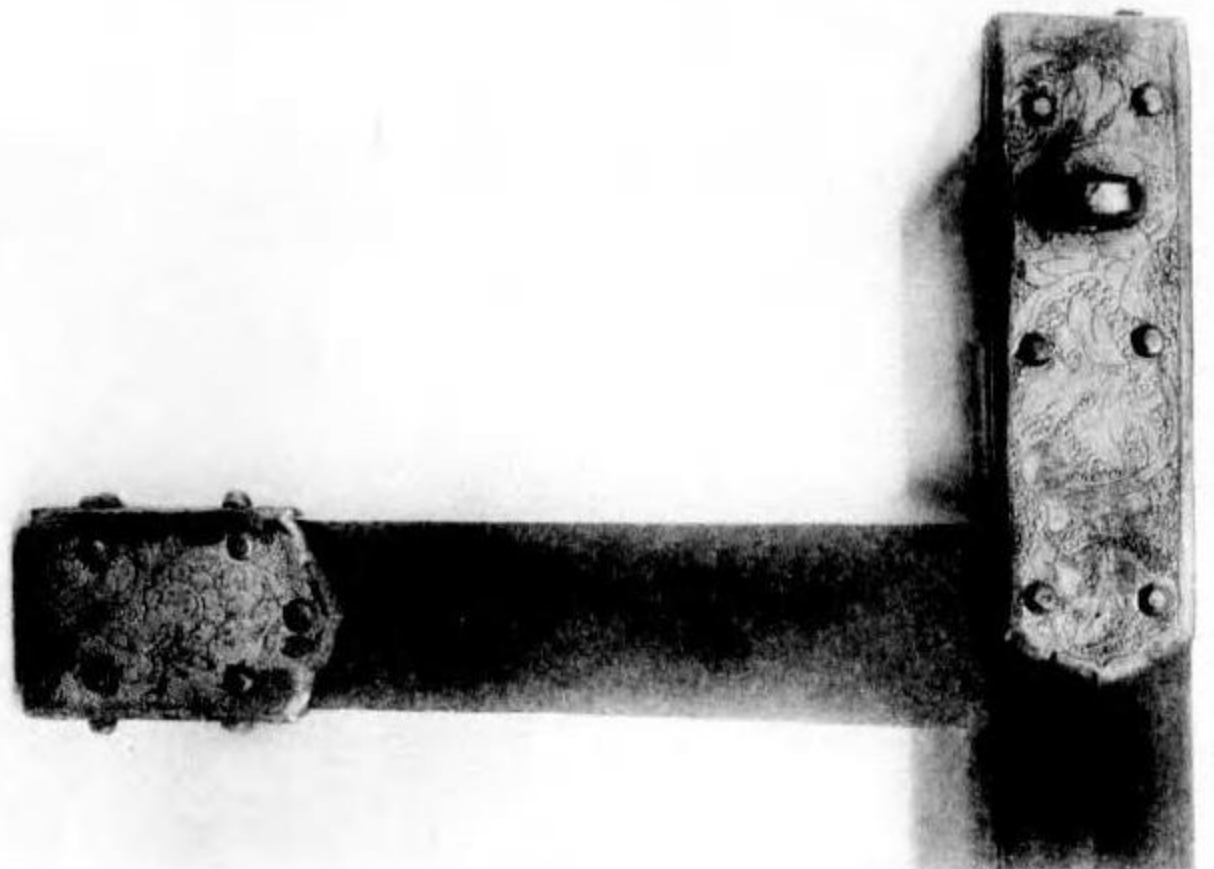
瓦工 畫二十種 圖式如左
 一 瓦工 畫二十種 圖式如左
 二 瓦工 畫二十種 圖式如左
 三 瓦工 畫二十種 圖式如左
 四 瓦工 畫二十種 圖式如左
 五 瓦工 畫二十種 圖式如左
 六 瓦工 畫二十種 圖式如左
 七 瓦工 畫二十種 圖式如左
 八 瓦工 畫二十種 圖式如左
 九 瓦工 畫二十種 圖式如左

第五十一圖 假作黒柿長方几 (縮寫三分一)

長七二種 幅三種 高一〇種三

楢製、表裏とも黒斑を描いて黒柿に擬し、四方小口には黒柿の縁をとり、其四隅には金銅の角金具を打つ。脚は所謂棧脚にて黒柿の一枚板を用ひ、其盤摺角には又金銅金具を貼す。角金具には皆唐草文様を鑲し魚子をうつ。尙几側四隅に金銅壺金具各一個宛を附すが、其用途は詳で無い。

(大寸圖) 真金角几

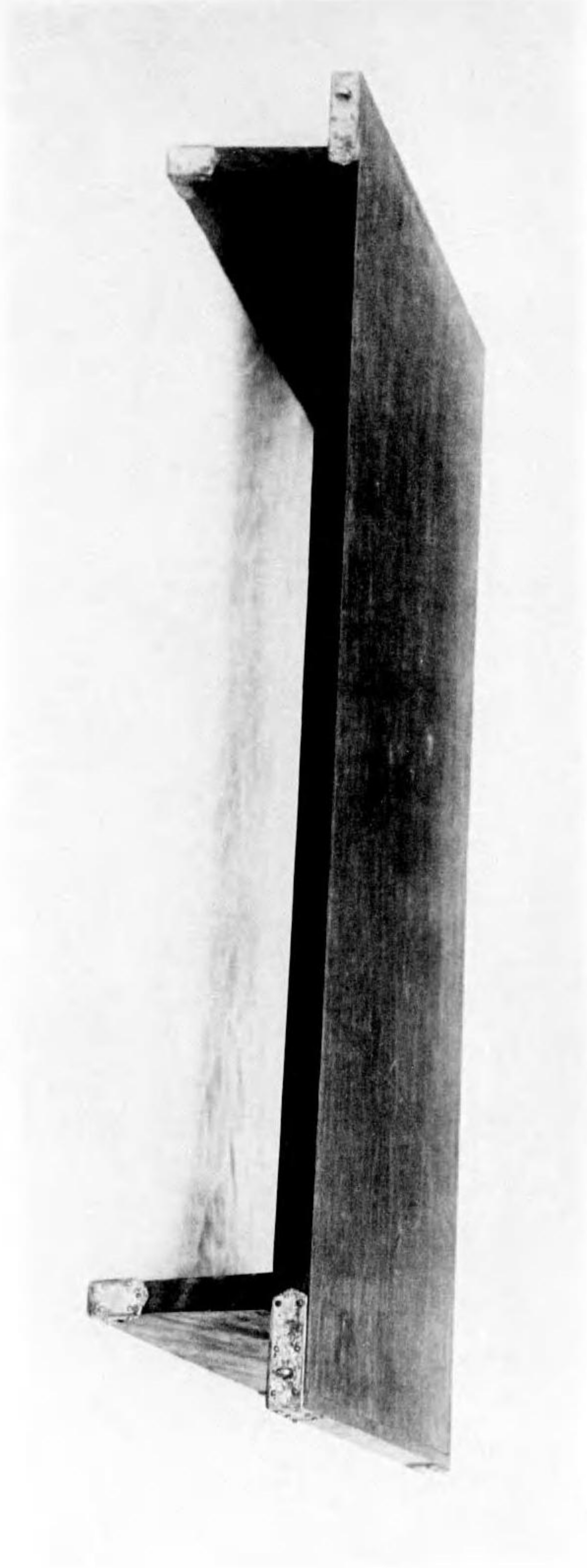
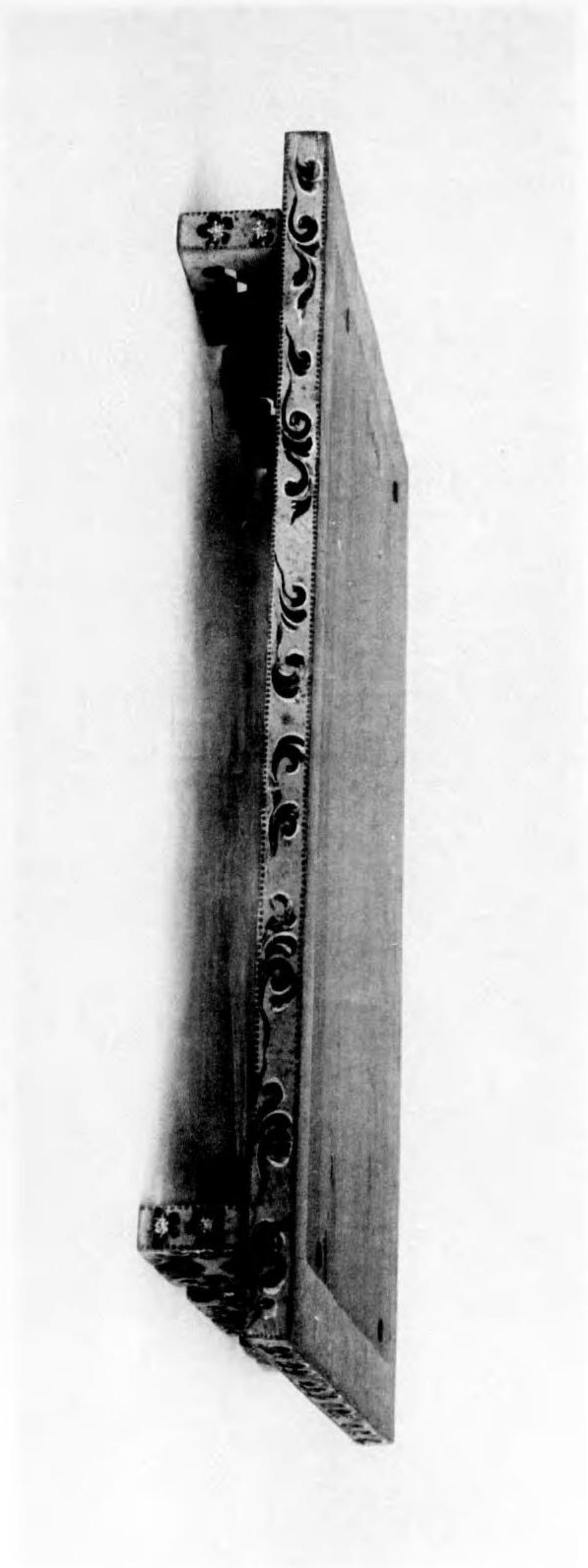


碧地彩繪長方几 (一)

(縮寫七分三)

長五〇種五 幅四二種一 高六種二

楢製、棧脚の几で、其形右の假作黒柿長方几に似るが、これは金具を用ひず、又脚に刳形を作る。



图五十二 图五十二 图五十二
图五十二 图五十二 图五十二
图五十二 图五十二 图五十二

图五十二 图五十二 图五十二



图五十二 图五十二 图五十二

图五十二 图五十二 图五十二
图五十二 图五十二 图五十二
图五十二 图五十二 图五十二

图五十二 图五十二 图五十二

图五十二 图五十二 图五十二

第五十二圖 碧地形繪長方几(二)

(縮二分一)

前掲几の上而と兩側面とを出す。上面は中央様木の儘にして其の縁と側面並棧脚には蓋の具を塗り、側面には飛雲文脚には花文を、それ／＼群青胡粉墨蘇芳金泥等にて描き、背面並脚剝形の小口と盛摺りとは麗芳の具を塗る。又棧脚の取付けには鍍銀釘を打ち、几面には墨書「天佛殿獻物」の紙片を貼り、且つ髹を具す。

第五十三圖 碧地彩繪長方几附屬褥

(原寸大)

碧地彩繪長方几附屬の褥の一部を原寸に出す。表には北倉の夾細屏風の圖様を思はせるやうな、樹下に双鹿を對せしめ、之に花卉飛雲山岳等を配する文様の白綾を用ひ、縁に葎綱長斑錦を繞らす。又裏には綠緞細繩を用ひ、一隅に「長一尺七寸、廣一尺二寸、以神護景雲二年四月三日、幸行獻大佛殿、東大寺」と墨書す。神護景雲二年四月三日の行幸は續紀に見えず、蓋し正史の缺を補ふに足るか。

圖版右は褥表の一部、左は褥裏の銘文を示す。



長一尺七寸
 廣一尺一寸
 以神護景雲二年四月三日
 奉行獻大仙殿
 東大寺

卷五十三圖 袈裟等命式其書圖

國朝官制... 式... 袈裟... 命式... 其書圖...
 袈裟者... 佛衣也... 袈裟之制... 袈裟之式... 袈裟之命... 袈裟之書...
 袈裟之制... 袈裟之式... 袈裟之命... 袈裟之書...
 袈裟之制... 袈裟之式... 袈裟之命... 袈裟之書...

第五十四圖 粉地木理繪長方几

繪せ分三

長五九種 輕三九種 二高一〇種五

繪の一枚板に端括みをつけて

几板となし、其の上面縁と側面

とは淡き蘇芳の具を塗り、且

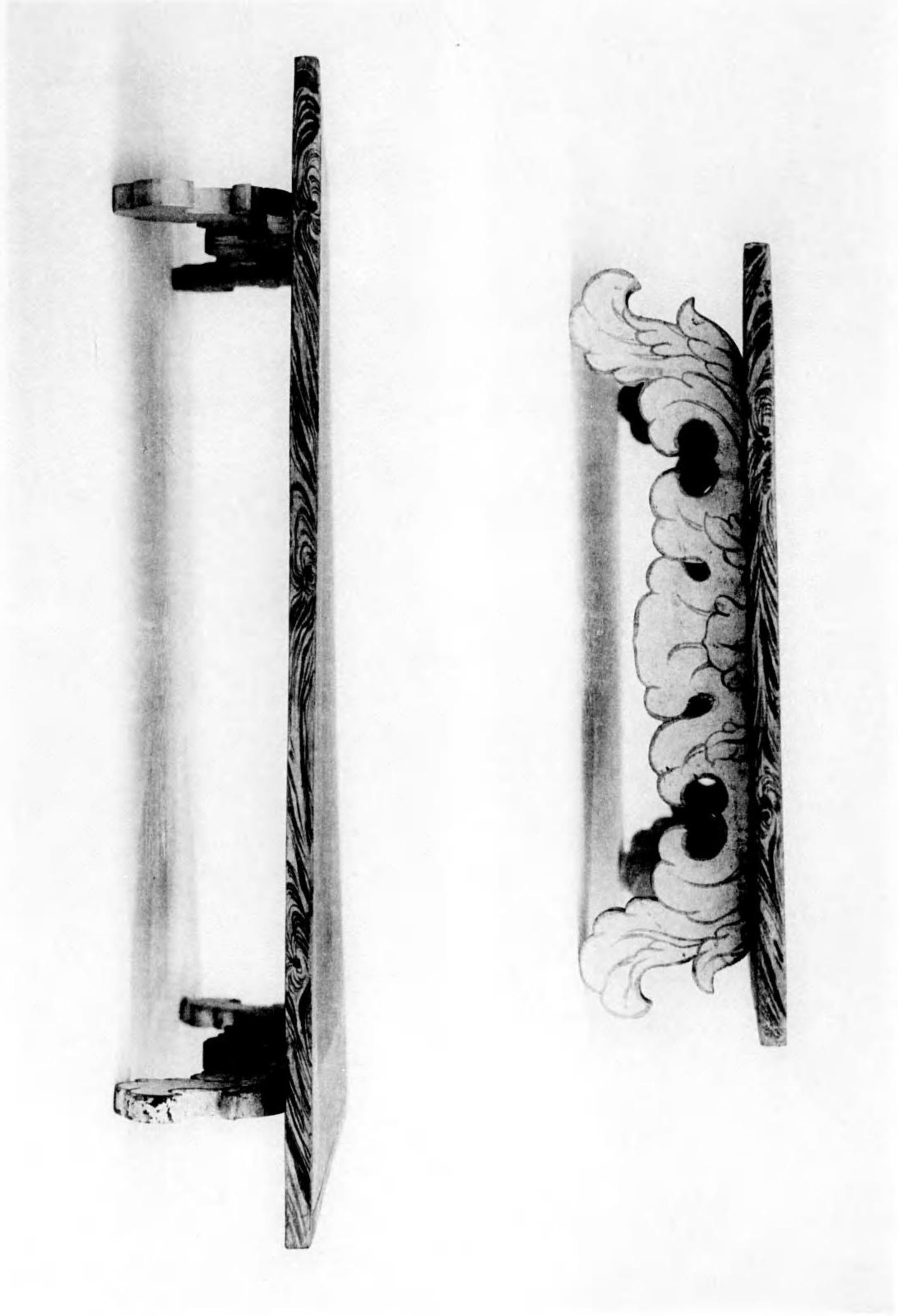
つ濃い蘇芳にて側面に木理を描

き、几背に白縁を塗る。脚は棧

脚の形式により而も華足を思は

せる別形を作り、金泥の葉脈を

描く。



諸
 分さ神地分等り、全須保集事等
 朝の事及ことし、前より事及事思
 る、其君の自願を候ふ、則ち外
 の節の意表こと、則ち木無き能
 り、これ候る意表の具さ候り、且
 其跡とて、其の上置候る御座
 候の一対則ち御座候ふことり、
 其五式御座候二式第一〇御座
 候事とて、
 第五十四回 管絃木取神鼓式尺

第五十五圖 粉地木理繪長方几附屬褥

(繪幅三分三)

長五九種 幅三九種

褥の表裏を示す。表の鏡には

店草文の白綾を用ひ、縁は京綯

長斑錦、裏は緑地額縁の繩をつ

く。

尙褥裏の一隅には「長一尺九

寸八分、廣一尺」大寺藏大

佛殿の墨書がある。



新刊、（中略）
 十八日、（中略） 式部卿大
 出、（中略） 又、（中略）
 共、（中略）
 奉、（中略）
 謹、（中略）
 謹、（中略）

卷五十五圖 佛領木部前表式此圖是也

第五十六圖 檜黒柿莊長方几(上)

(前寛約三分)

長四三種 幅三種五 高四種六

几板は檜黒木の一枚板で、黒

柿の縁を繞らし、黒柿の脚を附

す。但し脚は全部後補。

檜柴檀莊長方几(下)

(前寛約三分)

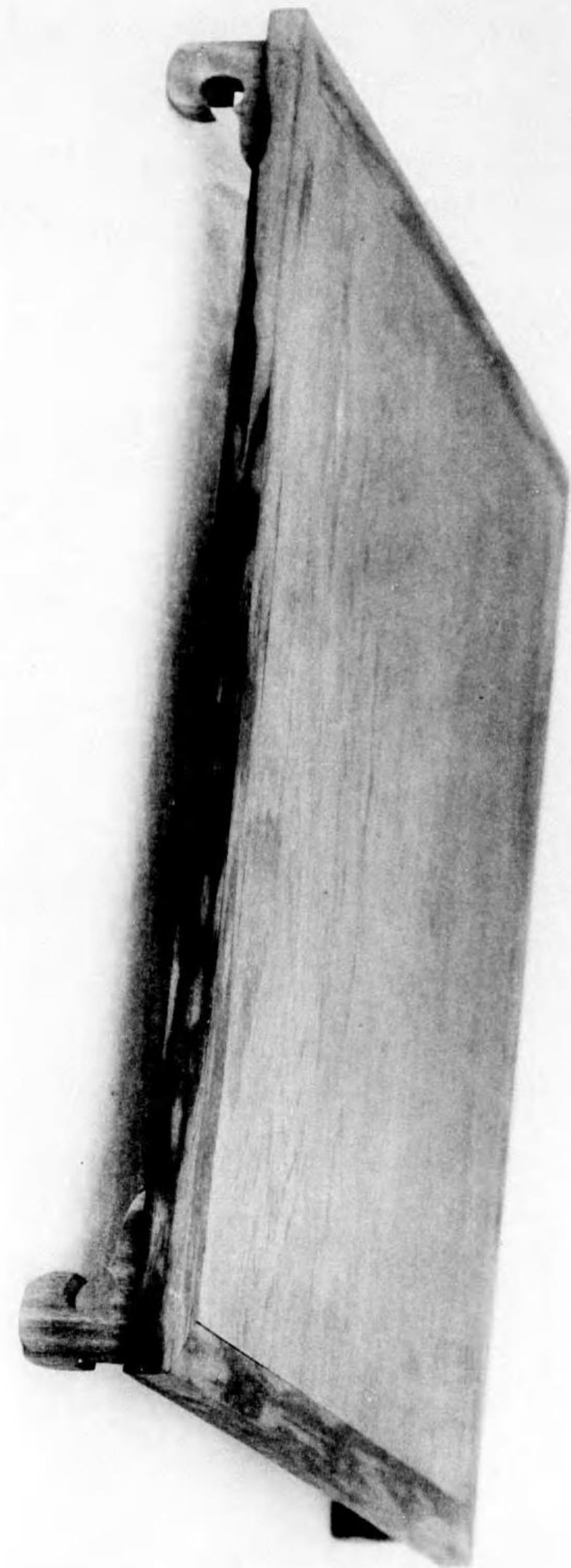
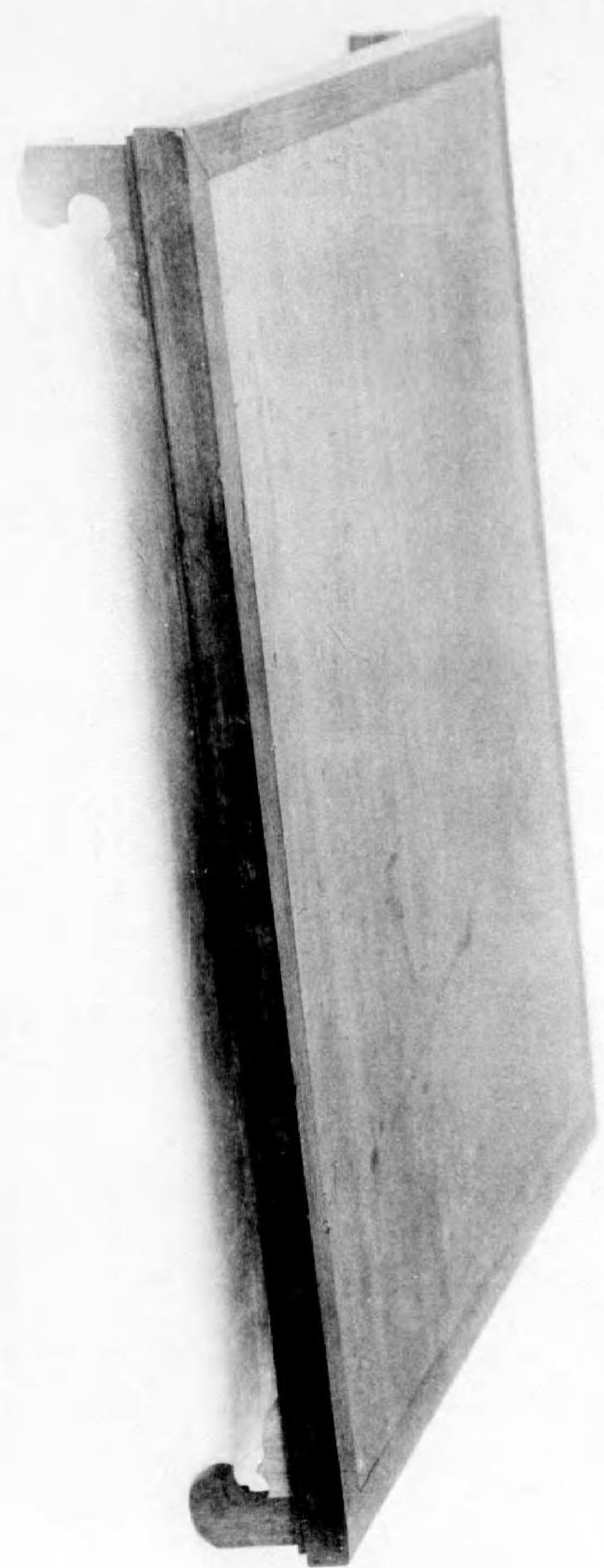
長四一種七 幅三種五 高四種八

几板はまた檜一枚板を用ひ、

縁に紫檀を繞らし、杵久木の脚

をつく。脚は二個舊物、他は新

補。



門

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造 門之構造 門之構造

門之構造

門之構造 門之構造 門之構造

第五十七圖 榿長方床脚几(上)

(資料番号一)

長六四寸 幅五寸 高三六寸 高七寸

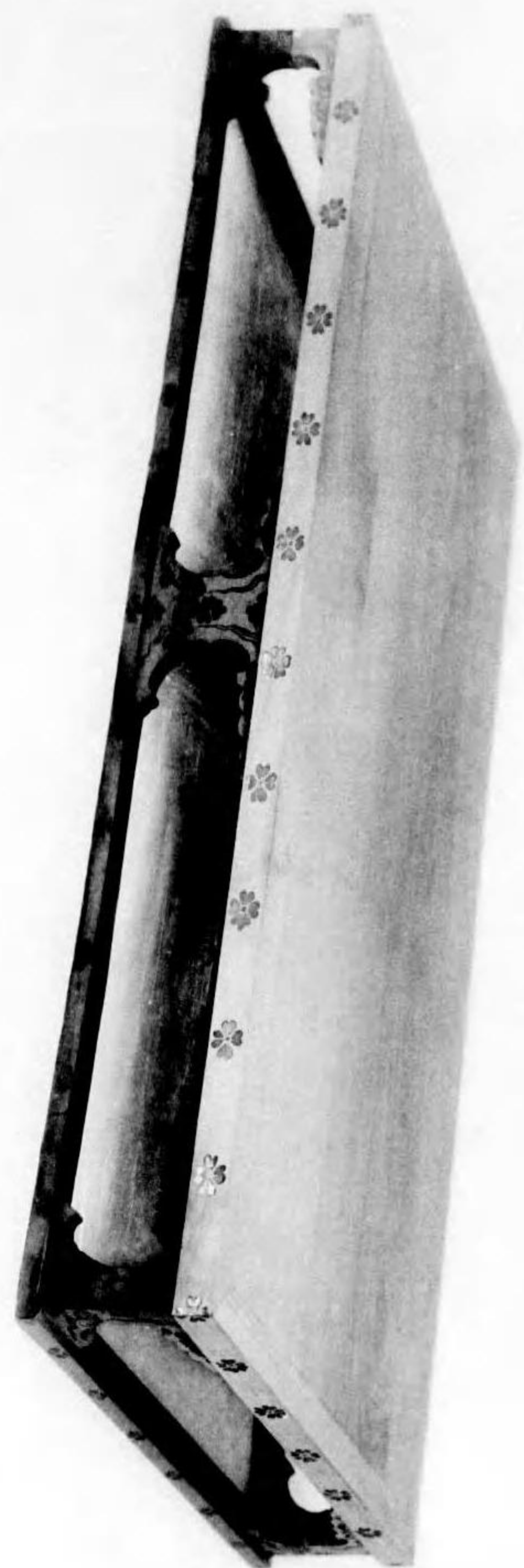
榿の椽木にて作る。床脚には正面に二個側面に一個の香換間を透し、花雲の文様を銀泥にて描き、窓輪には同じく銀繪の四瓣花文を連らね圓す。几板並臺輪の一部は新袖。

榿長方床脚几(下)

(資料番号二)

長五二寸 幅三七寸 高八寸

几板は榿の一枚板に端張をつけたものを用ひ、縁は漆塗に、床脚の香換間は胡粉に塗り、側面には各々牡丹花文の銀繪を施す。香換間の下半分並臺輪の全部は後補である。



① 蓋の内面、木地、漆、
 ② 蓋の内面、木地、漆、
 ③ 蓋の内面、木地、漆、
 ④ 蓋の内面、木地、漆、
 ⑤ 蓋の内面、木地、漆、
 ⑥ 蓋の内面、木地、漆、
 ⑦ 蓋の内面、木地、漆、
 ⑧ 蓋の内面、木地、漆、
 ⑨ 蓋の内面、木地、漆、
 ⑩ 蓋の内面、木地、漆、

是の如し、蓋の内面、漆、

附具式末調具(五)

① 蓋の内面、木地、漆、
 ② 蓋の内面、木地、漆、
 ③ 蓋の内面、木地、漆、
 ④ 蓋の内面、木地、漆、
 ⑤ 蓋の内面、木地、漆、
 ⑥ 蓋の内面、木地、漆、
 ⑦ 蓋の内面、木地、漆、
 ⑧ 蓋の内面、木地、漆、
 ⑨ 蓋の内面、木地、漆、
 ⑩ 蓋の内面、木地、漆、

是の如し、蓋の内面、漆、

附具式末調具(六)

第五十八圖 黃楊木長八角床脚几

上圖繪寫分二下圖略也

長四三寸八 幅三寸六 高二寸四 闊二寸五

全部黃楊木を用ひ、几板は二枚の板

を接ぎ、これに同材の線を縫らして作

り、床脚には八角の各面一個宛の香拵

間を透し、又几板臺輪ともに八角の各

角に共れ、金銅角金具を打つ。金具

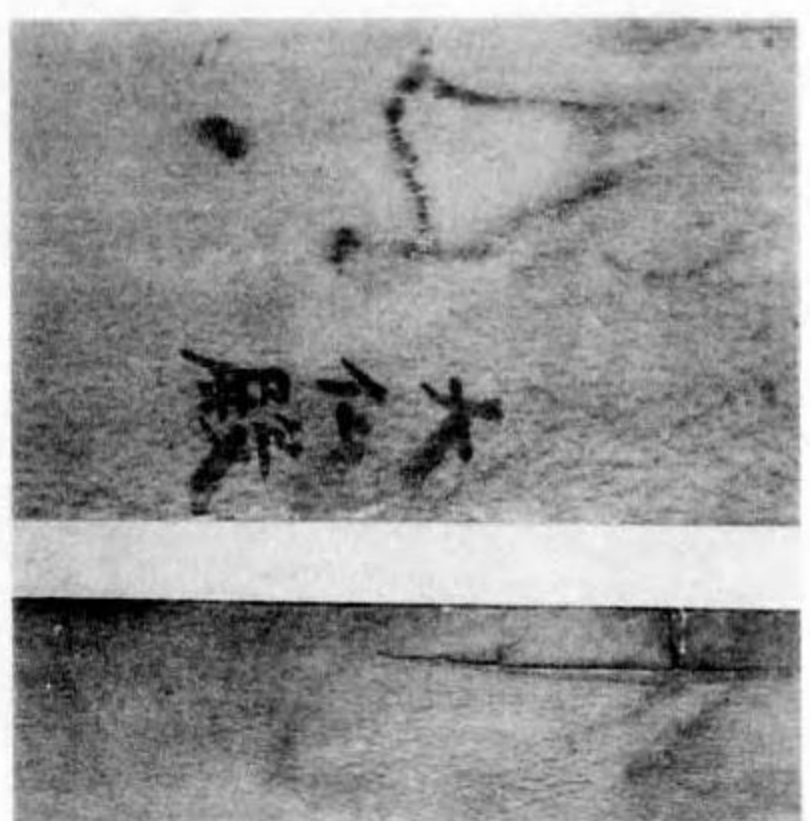
は臺輪、几板多少の相異はあるも、共

に座草を刻し魚子を打つ。尙几背には

「大佛殿」の翠書がある。

上圖は几の正面を示し、下圖は几背

の翠書並金具の一部とを示す。



此器係由金銀等五種金屬製成。
 其構造之五種金屬，其構造如下：
 一、大仙殿，即此器之底座。
 二、明草，即此器之底座。
 三、明草，即此器之底座。
 四、明草，即此器之底座。
 五、明草，即此器之底座。

此器係由金銀等五種金屬製成。

此器係由金銀等五種金屬製成。

此器係由金銀等五種金屬製成。

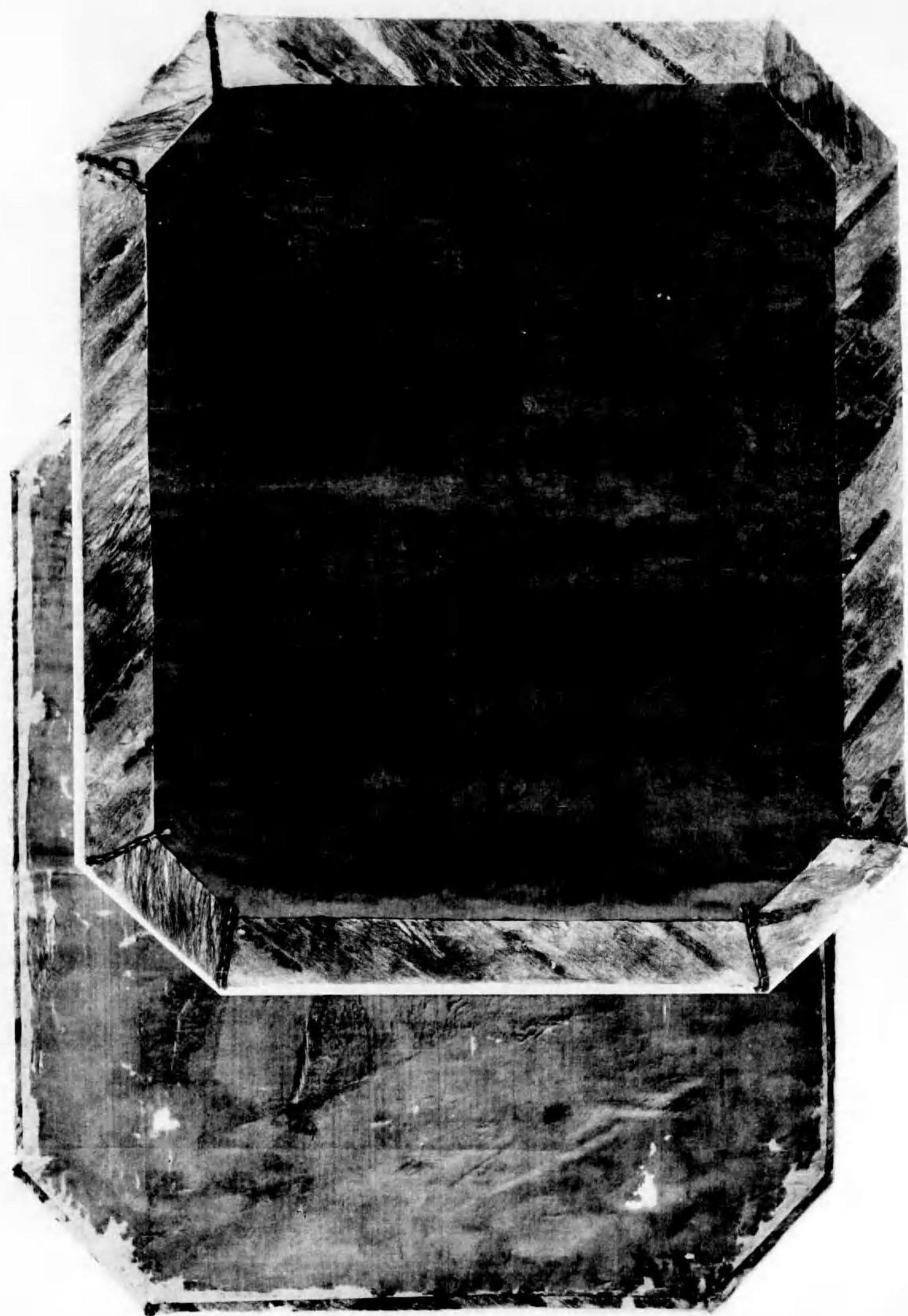
第五十九圖 黃楊木長八角床脚几附屬椅

（高さ三分一）

長四三寸八 幅三寸六 種二

其の形は前掲几板の輪廓に従ひ、鏡には蟲甲くづし葡萄唐草文の縁綫を用ひ、長斑錦の頸綫をととり、且つ其の縫合せ目は雜色緒を以つて飾る。裏は縁綫を用ひ一隅に墨書して「大佛殿」とある。

圖は椅表面の全形と裏の一部とを出す。



1911年
1912年
1913年
1914年
1915年
1916年
1917年
1918年
1919年
1920年
1921年
1922年
1923年
1924年
1925年
1926年
1927年
1928年
1929年
1930年
1931年
1932年
1933年
1934年
1935年
1936年
1937年
1938年
1939年
1940年
1941年
1942年
1943年
1944年
1945年
1946年
1947年
1948年
1949年
1950年
1951年
1952年
1953年
1954年
1955年
1956年
1957年
1958年
1959年
1960年
1961年
1962年
1963年
1964年
1965年
1966年
1967年
1968年
1969年
1970年
1971年
1972年
1973年
1974年
1975年
1976年
1977年
1978年
1979年
1980年
1981年
1982年
1983年
1984年
1985年
1986年
1987年
1988年
1989年
1990年
1991年
1992年
1993年
1994年
1995年
1996年
1997年
1998年
1999年
2000年
2001年
2002年
2003年
2004年
2005年
2006年
2007年
2008年
2009年
2010年
2011年
2012年
2013年
2014年
2015年
2016年
2017年
2018年
2019年
2020年
2021年
2022年
2023年
2024年
2025年

第六十圖 檜長床脚几 (上)

(總高約三分)

長徑六種五 幅四二種 高八種一

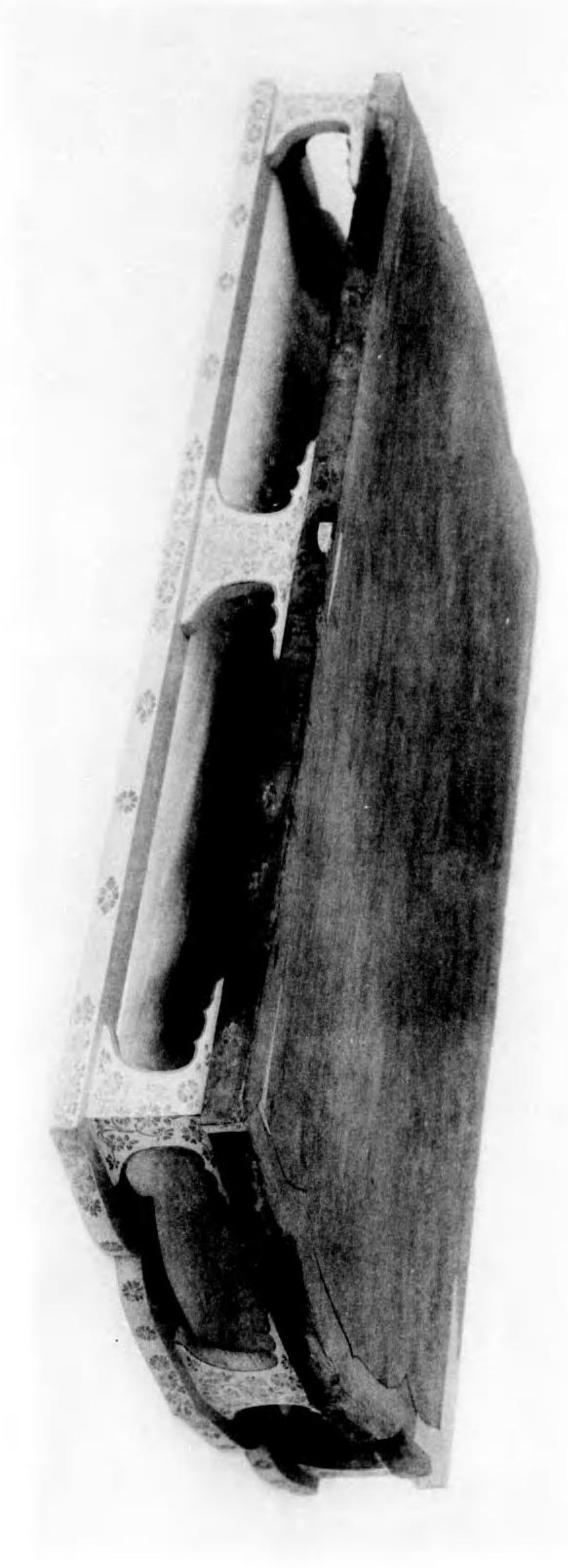
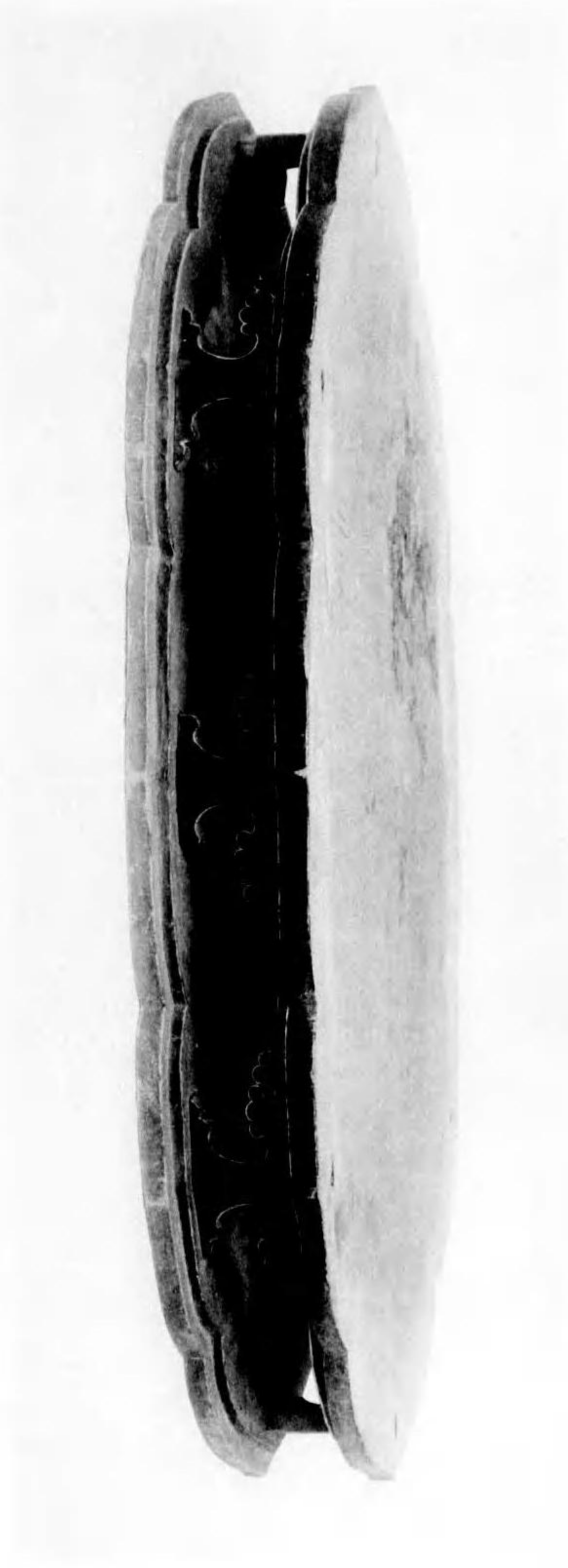
几板は檜の一枚板にして、小口は花
崎形に削り、檜の縁をつく。縁の側面
は樺木に銀泥の花文を描く。床脚には
香換間を透し臺輪を附するもそれらは
皆新補である。

檜長八角床脚几 (下)

(總高約四分)

長徑九六種 短徑五〇種 三 高二種

几板は長八稜形をなし、檜一枚板よ
りなり、臺輪又檜の一枚板を内刺して
作る。脚は各稜によつて立て、几板の
側並臺輪と共に紫芳に染め墨で木理を
圖し紫檜に擬す。又几上面には八稜の
輪廓に沿つて白縁の縁をとり、几背又
白縁に塗る。尚几上面には檜の紙片附
着す。

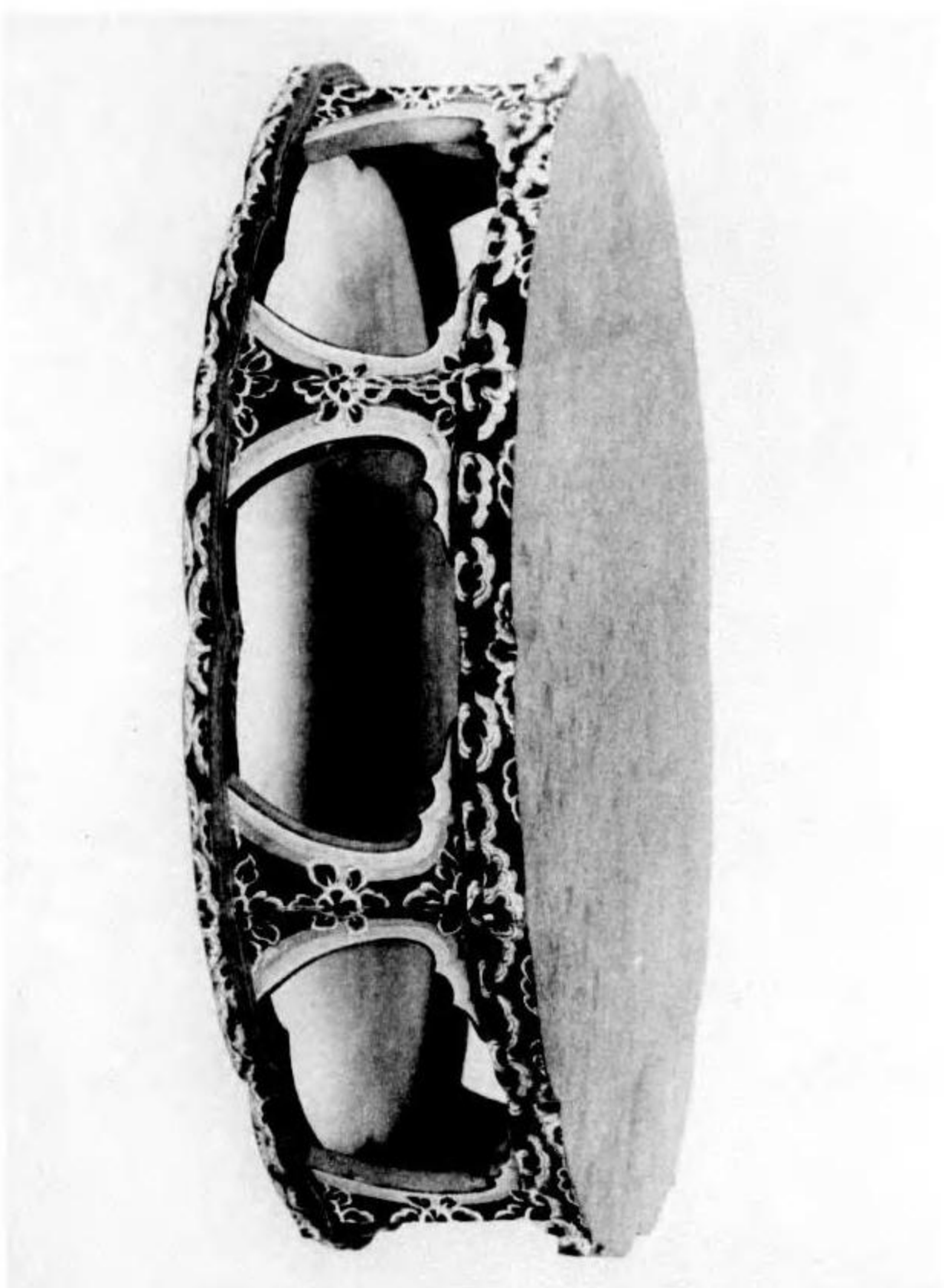


蓋子。
 白漆の漆を、板の孔に塗り、蓋の
 飾り口に、工の彫り物を入れた。其の
 間に蓋の口を、板の孔に、工の彫り物
 を入れた。蓋の口を、板の孔に、工の
 彫り物を入れた。蓋の口を、板の孔に、
 工の彫り物を入れた。蓋の口を、板の
 孔に、工の彫り物を入れた。蓋の口を、
 板の孔に、工の彫り物を入れた。蓋の
 口を、板の孔に、工の彫り物を入れた。

第六十四 箱の蓋の工

蓋の工。
 蓋の工を、板の孔に、工の彫り物
 を入れた。蓋の口を、板の孔に、工の
 彫り物を入れた。蓋の口を、板の孔に、
 工の彫り物を入れた。蓋の口を、板の
 孔に、工の彫り物を入れた。蓋の口を、
 板の孔に、工の彫り物を入れた。蓋の
 口を、板の孔に、工の彫り物を入れた。

第六十四 箱の蓋の工



（一ノ分三監飾） 面 正 の 几

第六十二圖 粉地彩繪八角床脚几
 長徑四一釐 短徑三八釐六 高九釐三
 几板と臺輪は八稜形をなし、各稜によつて柱を
 立て周圍に香挾間八個を透す。而して、几上面は
 綠青を塗り、側面には暈細彩の花文を描き、又几
 背は蒨黄に、臺輪の取り面は朱に、香挾間の小口
 と黒摺の部分とは紫芳に彩り、其の華麗なる事數
 ある獻物几中の随一と稱するに足る。

（原色） 細寫粉七分五

第六十二圖 粉地彩繪八角床脚几



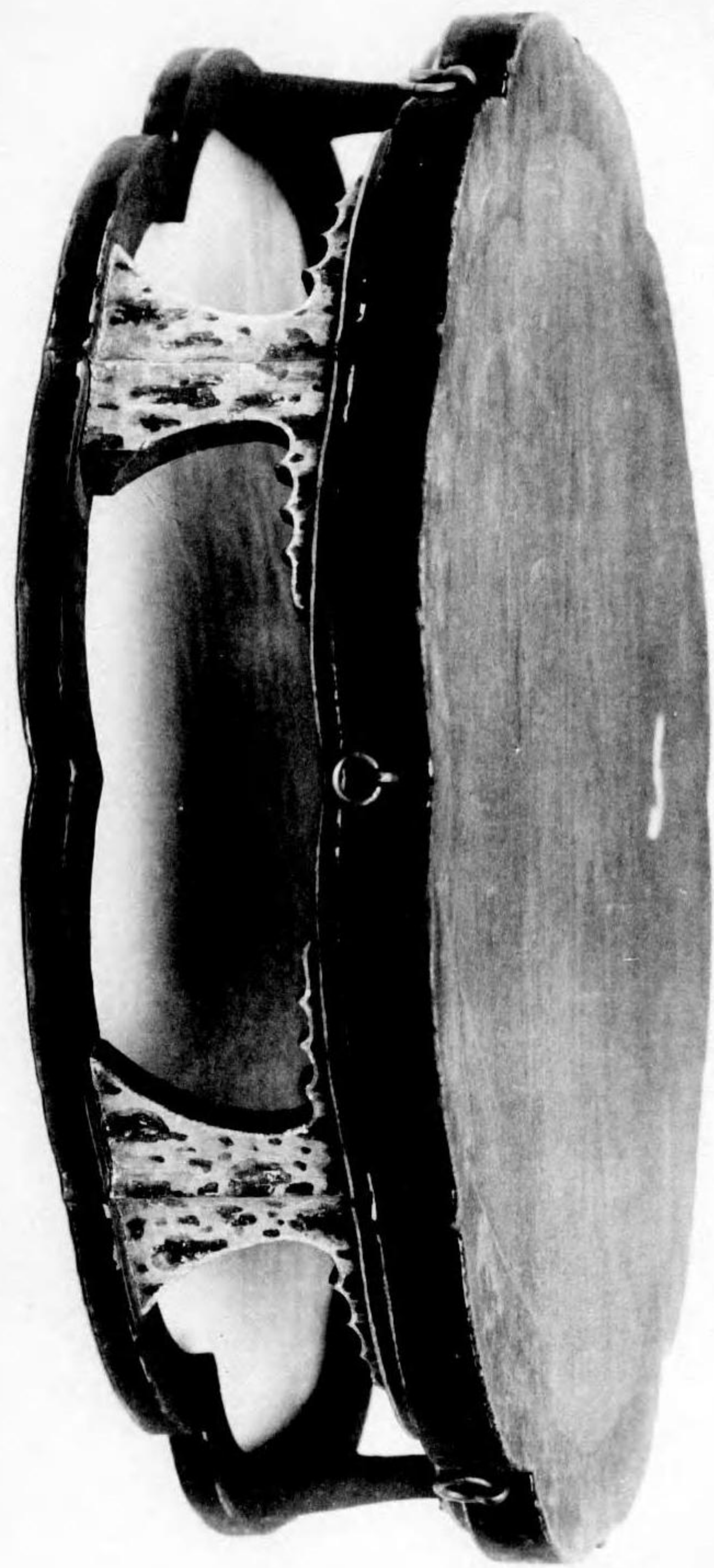
此項飾物之設計，係根據我國傳統之審美觀而創製。其造型簡潔大方，線條流暢，具有濃厚的民族特色。此項飾物不僅具有裝飾性，更蘊含著深厚的文化底蘊。其設計靈感源於我國傳統之玉器、漆器及絲綢等工藝，展現了中國傳統工藝之精湛與獨特。

第六十二圖 假作瑤瑁六角床脚几

（繪三十分）

長徑五二種 短徑四九種 高二種三

六稜形の檜一枚板を几板となし、六個の香狹間を透かす床脚を附す。床脚には金箔を押し蘇芳で珽をかいで瑤瑁張りに擬し、葺輪と几板の側と縁とには蘇芳を塗り、これらの稜により特に胡粉の線を描く。又几背と床脚裏とには白練を塗り、几板六隅に各銀鏤をつける。



一、各級國庫券之發行
 國庫券之發行，其目的在
 於增加國家之收入，及充實
 國家之財政。其發行之數
 額，應根據國家之需要而定。
 其發行之期限，應根據國家
 之財政狀況而定。其發行之
 地點，應根據國家之地理分
 布而定。其發行之對象，應
 根據國家之政策而定。其發
 行之程序，應根據國家之法
 律而定。其發行之效果，應
 根據國家之實際情況而定。

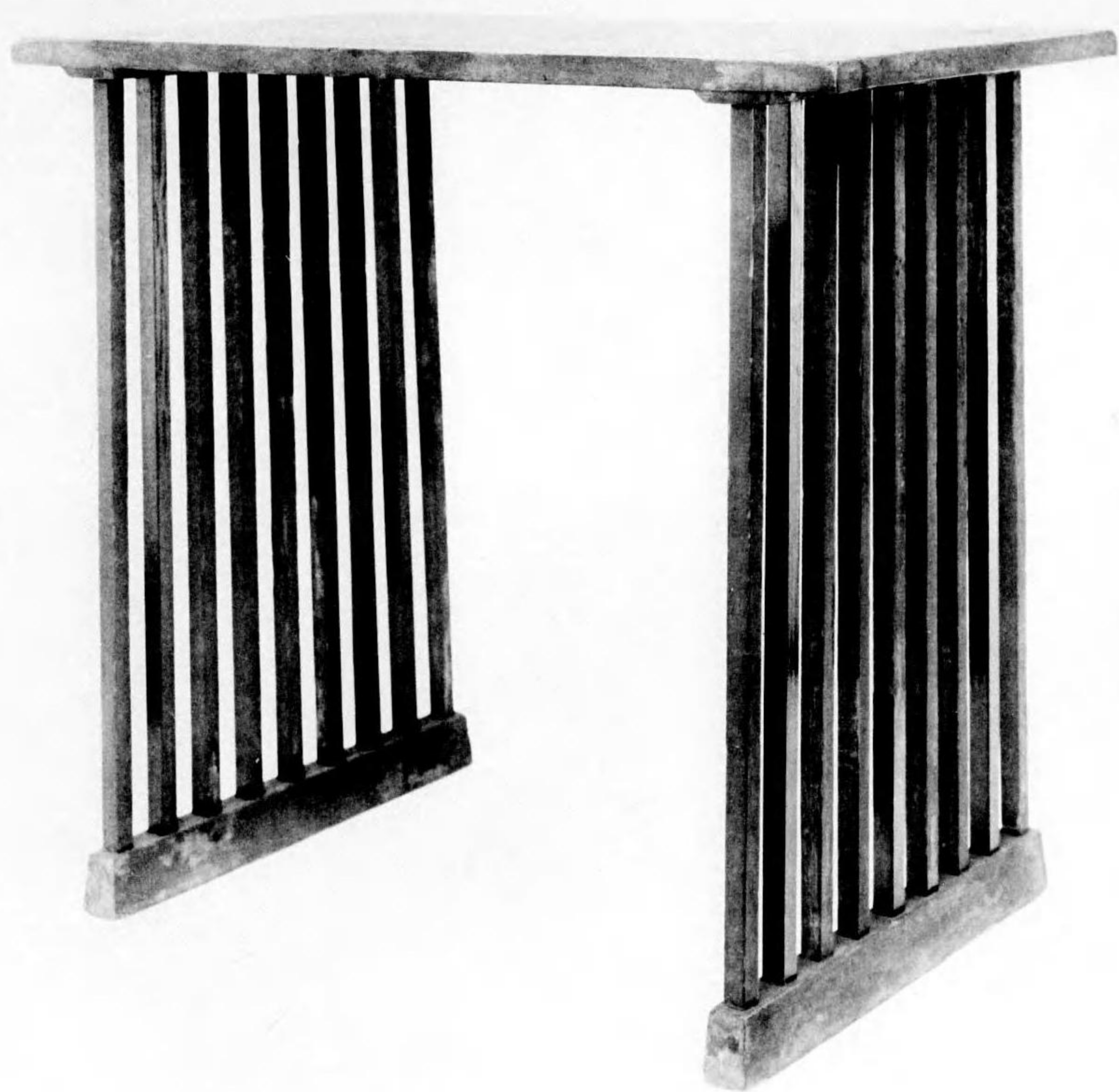
第六十二圖 國庫券之發行

第六十三圖 黒漆塗 十八足几

(鐵管約四分ノ一)

長七四種 幅四三種五 高七〇種七

甲板の背面に左右二列の脚座を作り出し、之に各九本の脚をたて、脚の下部はそれら一本の横木に取付けて作り、其の取付けの構造は各列端より二番目の脚だけを特に上下に貫通せしめ、他は單なる柄入れとしてゐる。圖版の几上面四隅に微に見える黒斑は、その貫通せる脚の小口である。此机全部黒漆を塗る。



此種之柵欄
 其構造之
 實爲一極
 其構造之
 實爲一極
 其構造之
 實爲一極

卷六十三回 柵欄 第十八頁

第六十四圖 刺繡香殘闕(一)

(繪巻部分ノ二)

鏡 長八二種五幅二種五以上 縁七種

鏡は綿の芯に白糸と白羅とを重ね、黄

萌黄緑藍縹赤楊等の彩糸にて山水鳥魚

舟人物等を刺繡し、縁は焦茶の縷に同

色の羅を覆せ、花枝鳥蝶の文様を縫取

る。縁鏡共に損傷多いため其の全形は

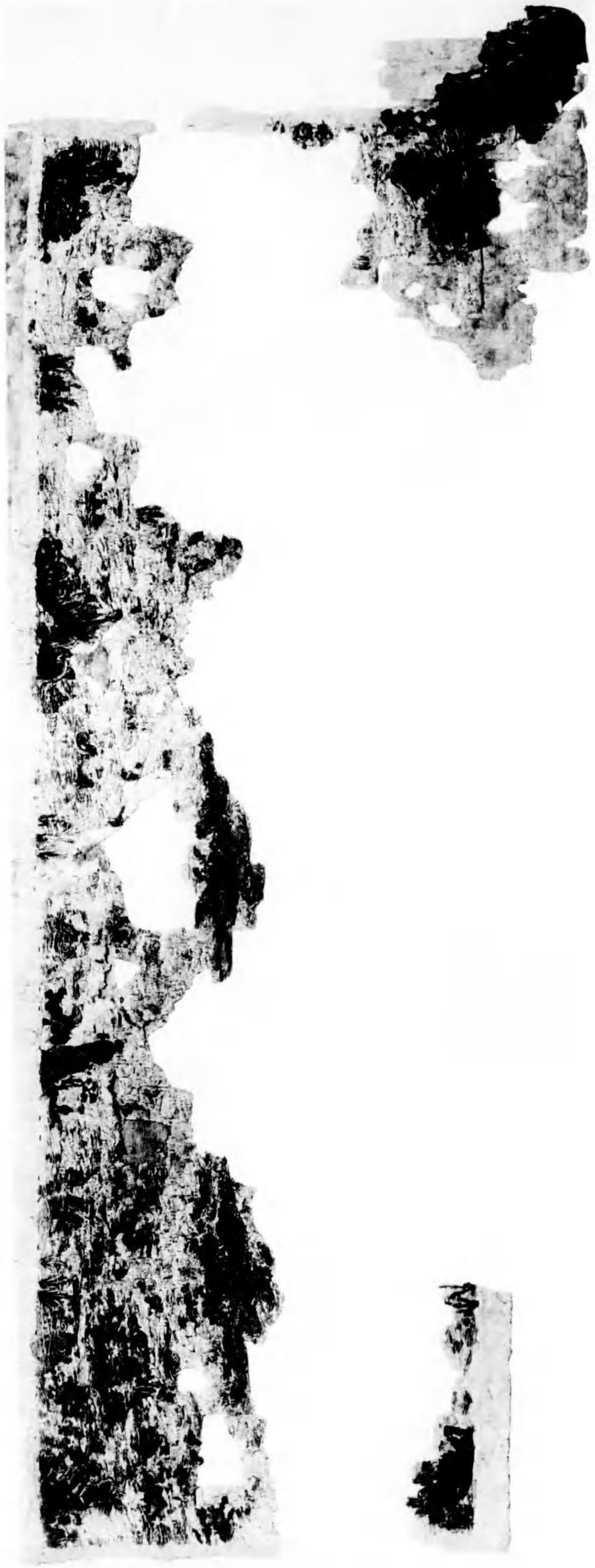
知り難いが、凡の梅たる事は恐らく誤

らないだらう。

尚、綉裏白縷の一隅には「讀殿圖□□

部□□一尺□□の墨書並朱印の一部が

残る。



第一、...
 第二、...
 第三、...
 第四、...
 第五、...
 第六、...
 第七、...
 第八、...
 第九、...
 第十、...

第六十四回 博 學 濟 世 圖 二

第六十五圖 刺繪 殘卷 圖(二)

(原色版す)

前掲刺繪殘卷圖の一部を示す。

島には岩角によつて松樹の深淵

に臨むあり、水中には小舟の悠

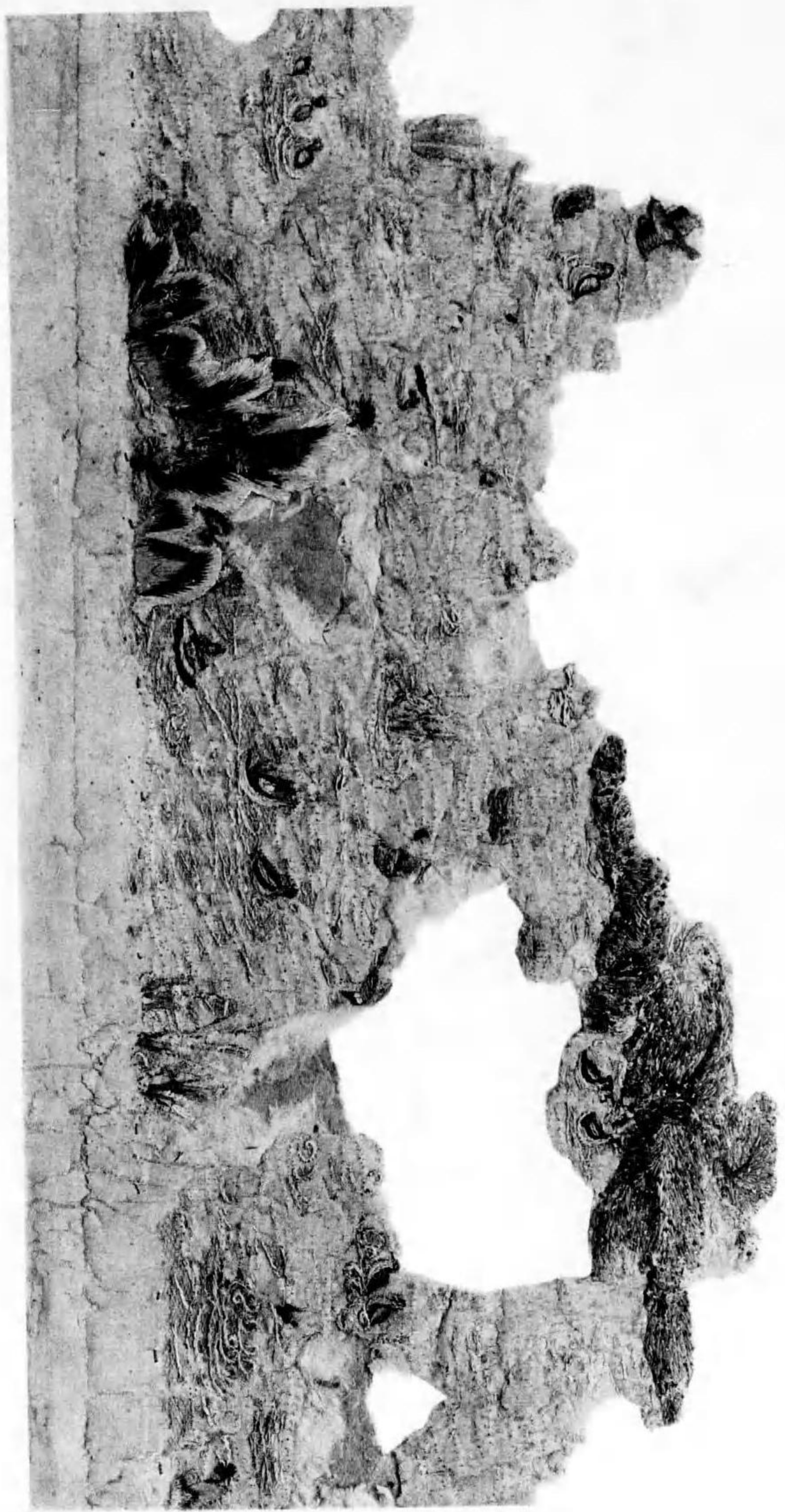
游するあり、蘆花咲き、小舟浮

び、其の構圖はかの麻布山水圖

と相通するところ多く、稚拙で

はあるが山水圖として餘韻特に

深きを覺える。



佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量
 佛之功德無量

佛之功德無量

第六十六圖 籠箱 (繪物分二)

器四八種三横三種三高一種八

材は檜、蓋及身は障子骨の如き細材

を以つて作り、内面に白緑をぬり朱土

にて小花文を描く。底は板にして又白

緑をぬり、つくりつげの床脚を附し、

床脚には香狹間を透し碧地に蘇芳の花

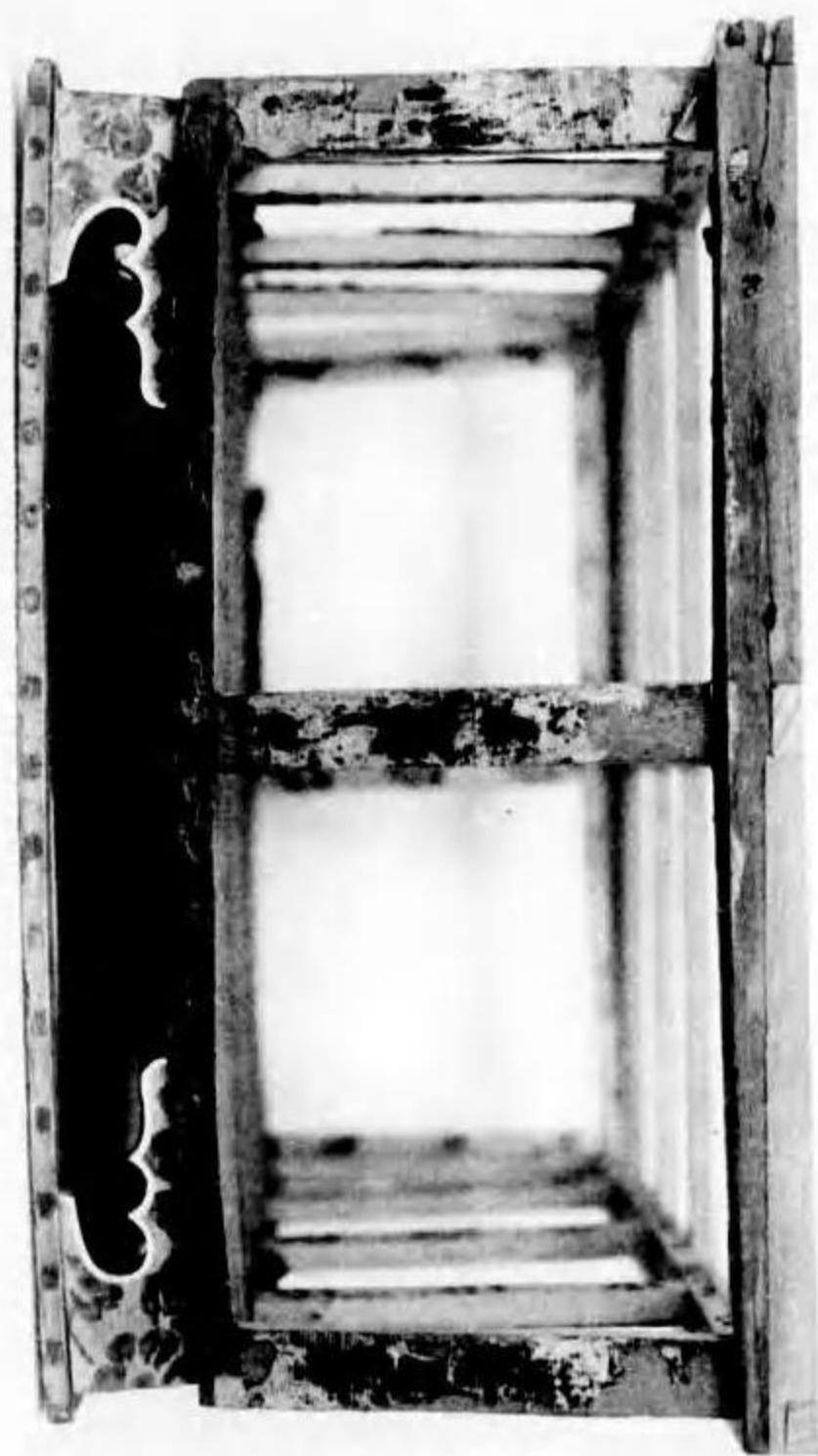
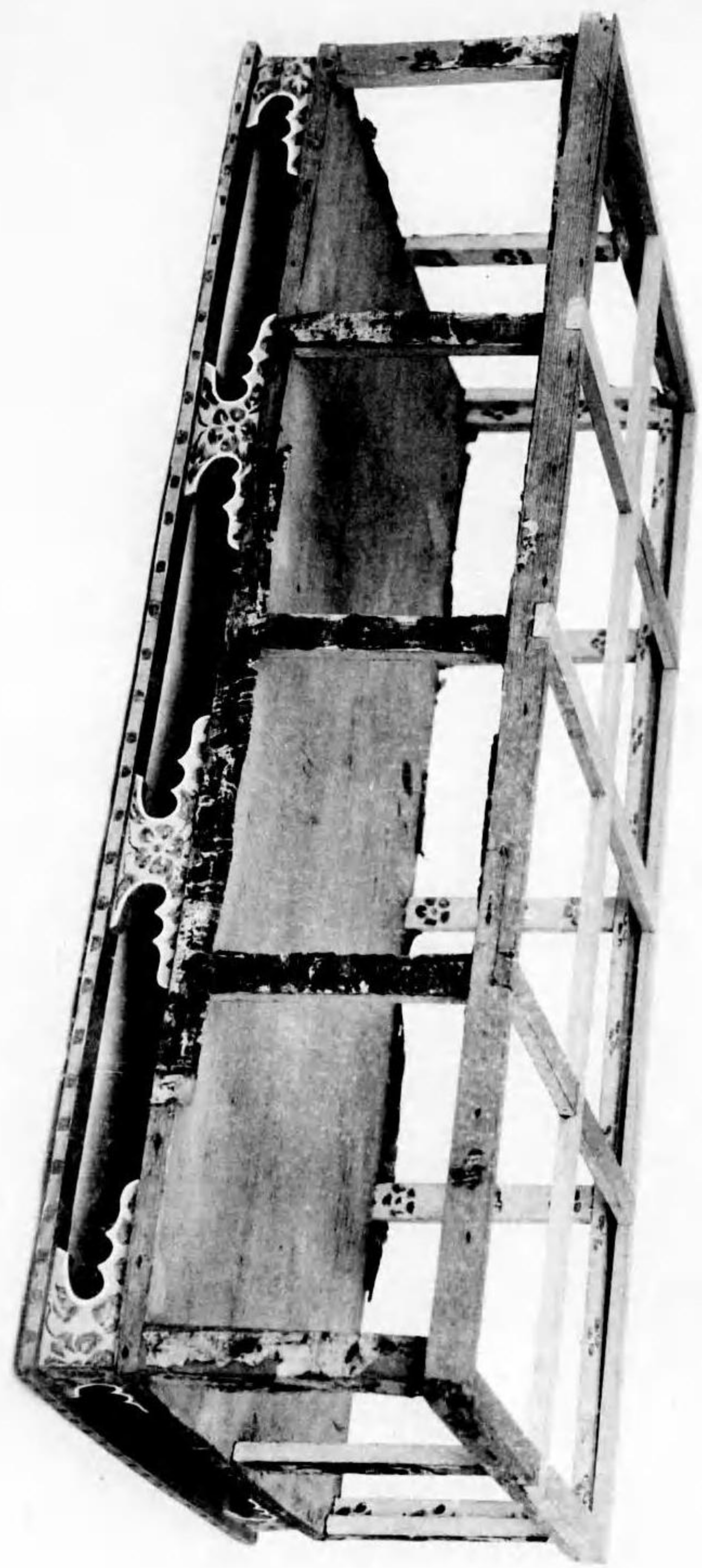
文を描く。蓋及箱の周圍に紫繩をはり

銀泥にて文様を描いた形迹があるが、

今は其の殆んど全部が剝落してゐる。

下圖は籠箱の斜面、上圖は其の一側

面をあらはす。



第一、...
 第二、...
 第三、...
 第四、...
 第五、...
 第六、...
 第七、...
 第八、...
 第九、...
 第十、...

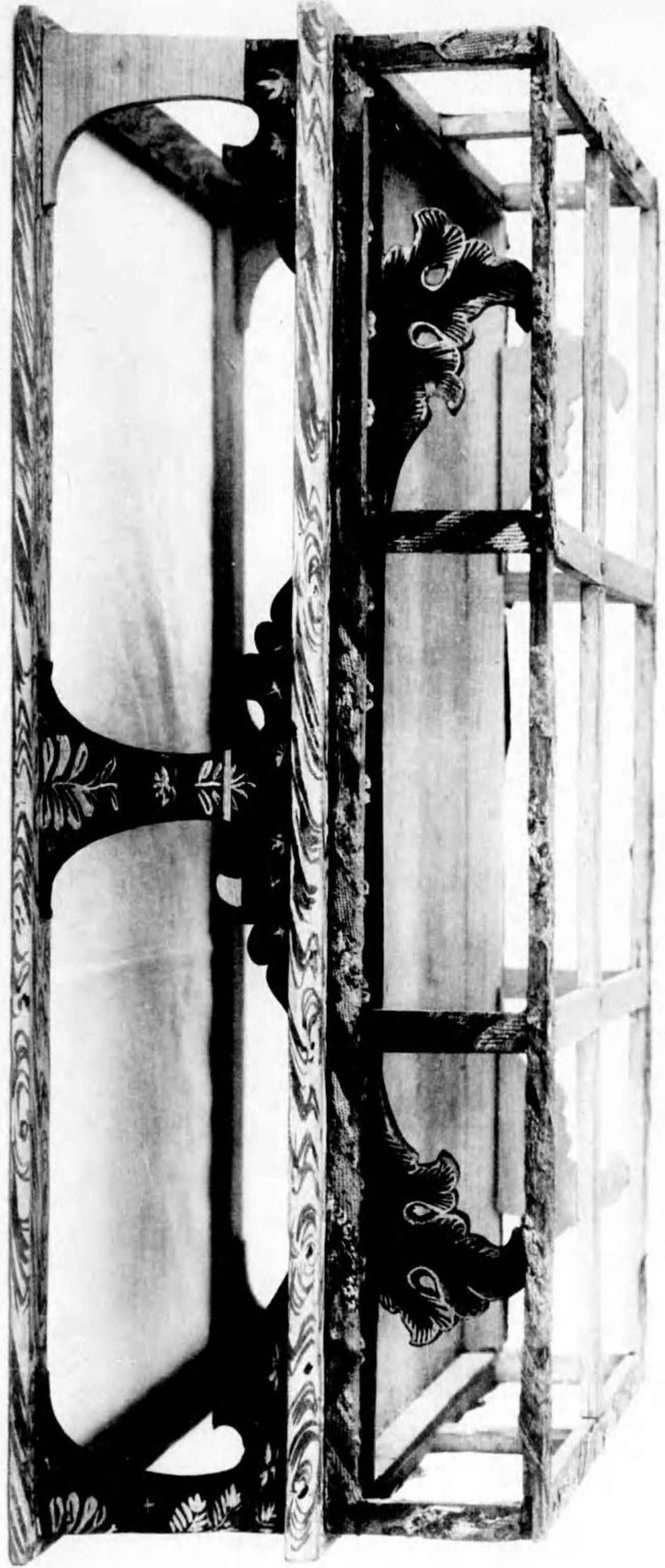
第六十六回 第三十三卷 第一回
 第六十六回 第三十三卷 第一回

第六十七圖 籠箱二合の一(一)

(縮寫五分四)

堅三種二横一七種二高一〇種八

同じく籠箱とは云ひ乍らも前掲籠箱
とは構造稍々異り、前者は宛然床脚付
被蓋箱の形式によるも、これは床脚几
に立上りの小棧をつげそれに只蓋をし
た形である。几板の縁と臺輪とは粉
地に盛芳の木理を描き、床脚と立ち上
りとは濃き盛芳に染め紫椀に嵌し金銀
泥繪す。蓋は細材を組んで作り之に紗
を張り棧に籠を押貼りしたらしいが、
紗は全く剥落してゐる。



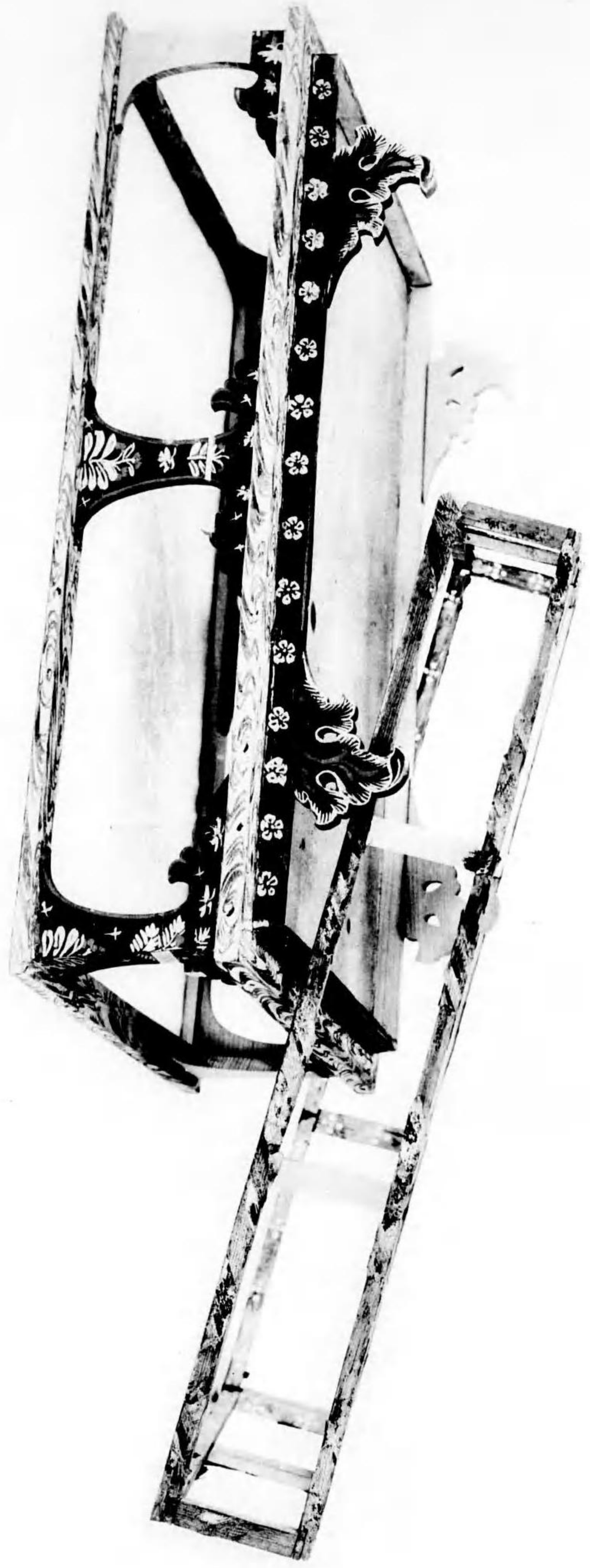
其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...
 其日美之國所...

其日美之國所...
 其日美之國所...

第六十八圖 籠箱二合の一(二)

(籠箱三分二)

前掲籠箱の蓋をばつして示す
立上りには金泥小花文を散らし
葉形の列形には金銀の葉脈を描
き、床脚の香拵間には花卉蝶鳥
を金銀泥繪す。又立上りの内面
は緑色を塗り、蓋格子の裏は緑
地に胡粉の小花文を描く。



其口... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...
 其... 一... 一...

图六十六 床（一）

第六十九圖 籠箱二合の二

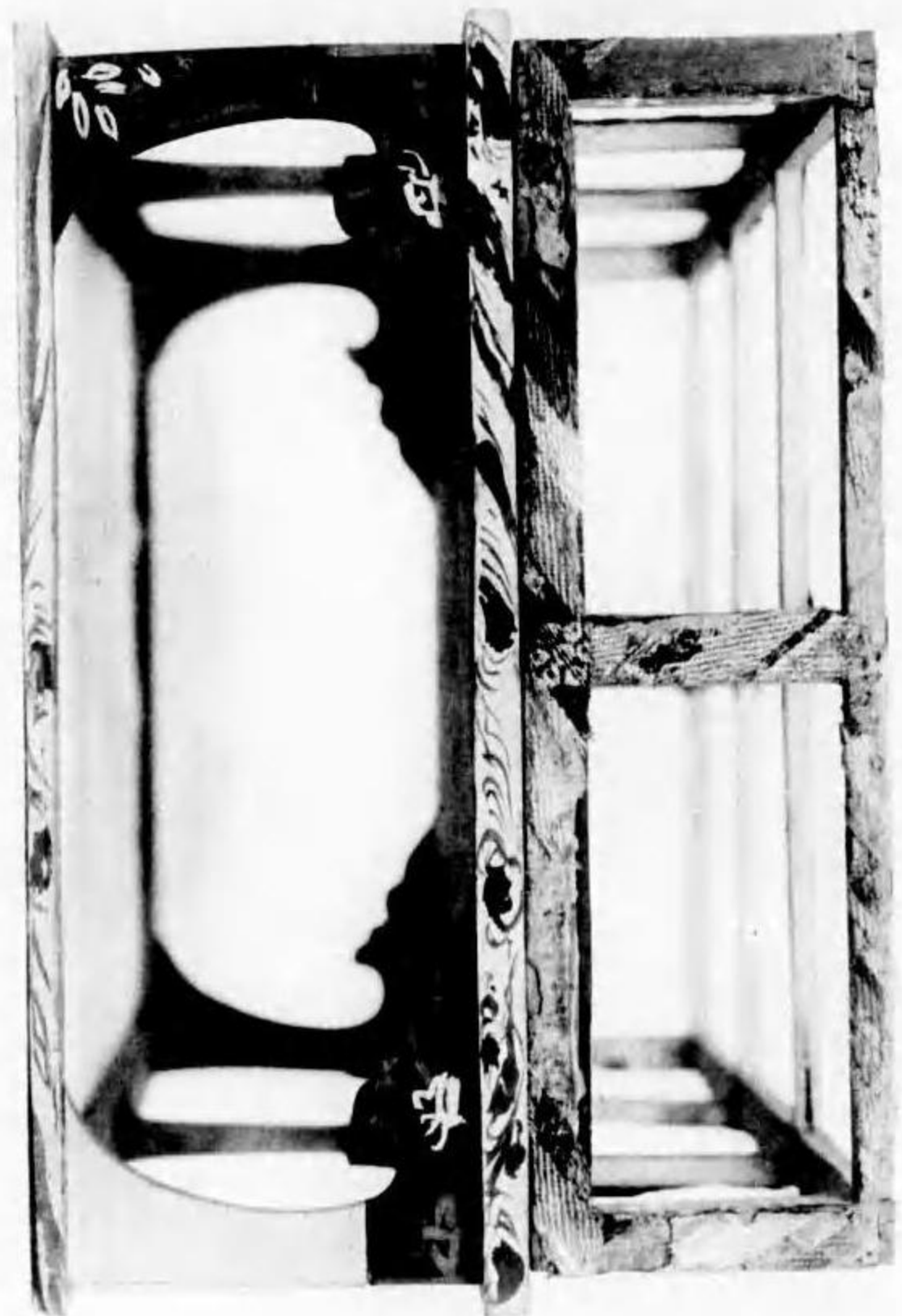
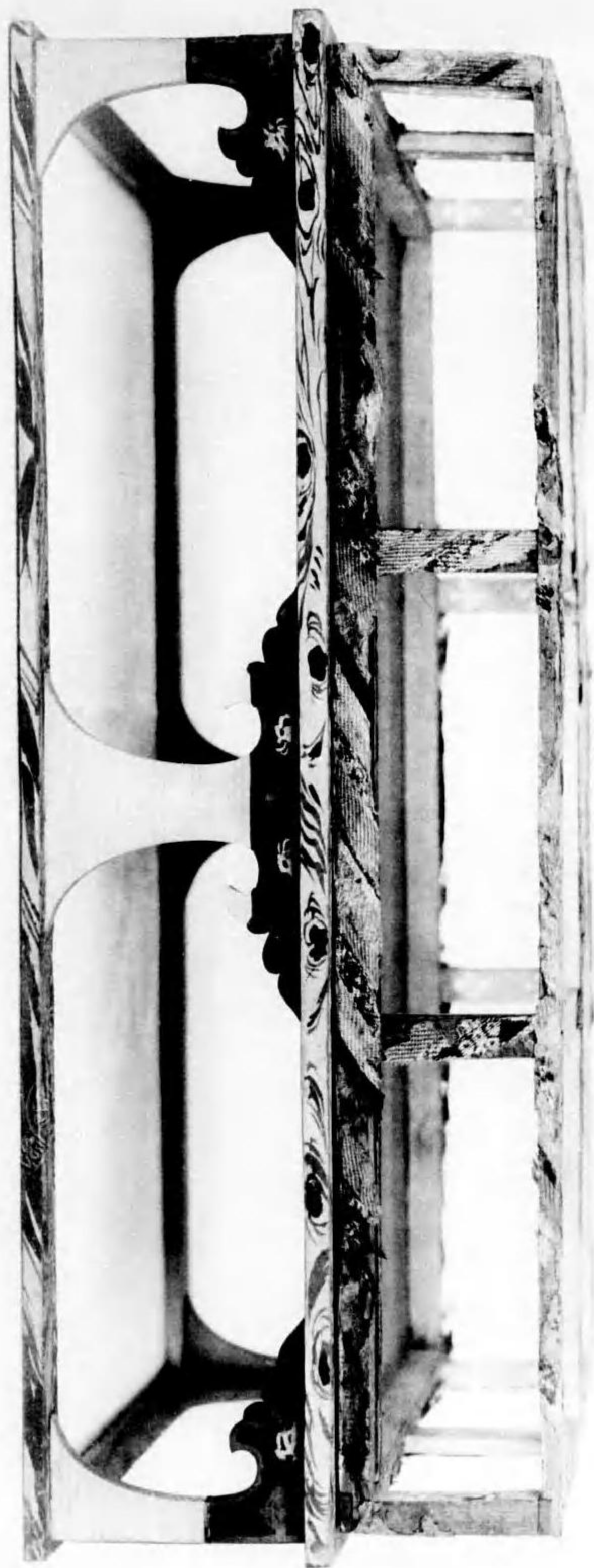
(種分ノ四)

堅三種二横一七種二高〇種八

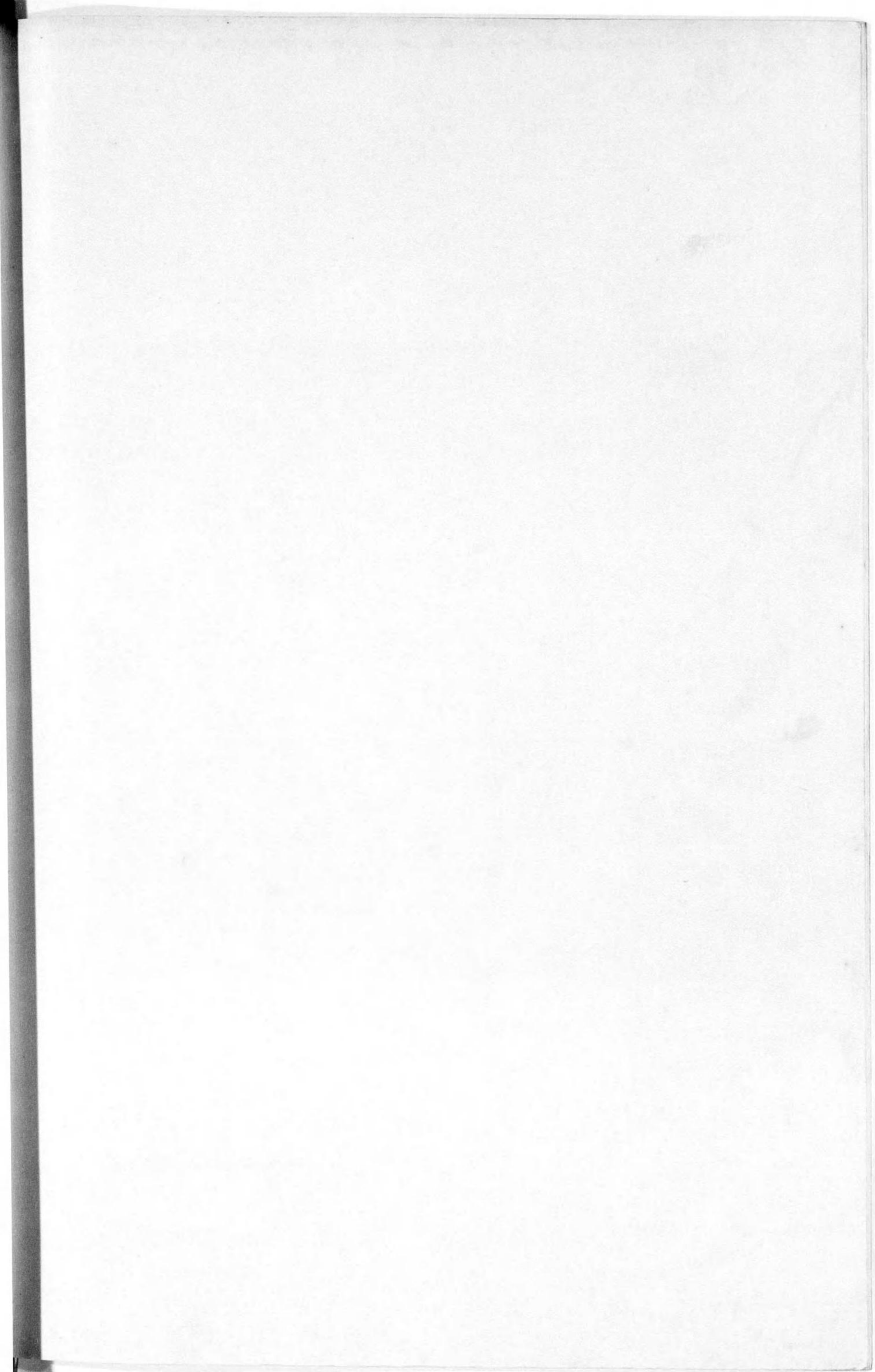
形も製作も前者と全く同じで

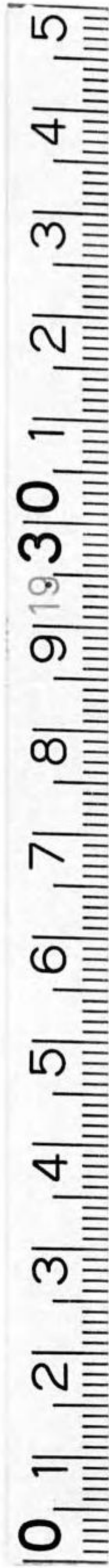
ある。彼に比べて脚に修補多く

又立上りの葉狀列形も缺く。



大女江り以御座給事大銀子
 本分 神口北へと頼ひ御座さ
 以て御事も御事も春へ同じ
 是三層二世は御事 御事御人
 御事御人
 御事御人 御事御人





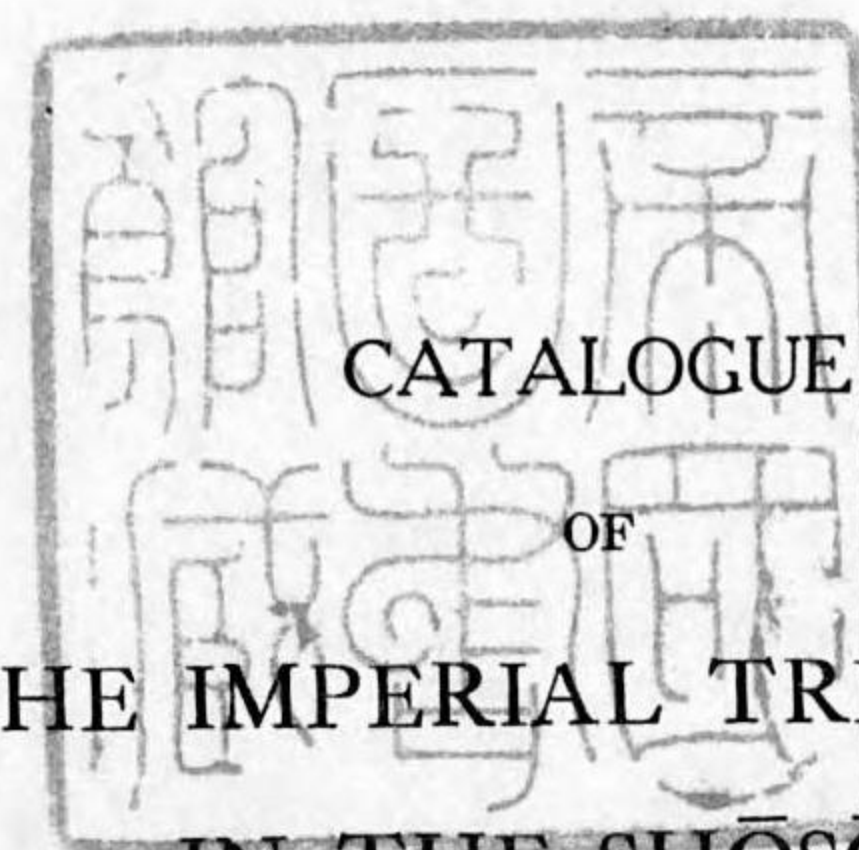
CATALOGUE
OF
THE IMPERIAL TREASURES
IN THE SHŌSŌIN

ENGLISH NOTES
ON PLATES IN VOLUME IX

PUBLISHED BY
IMPERIAL HOUSEHOLD MUSEUM
TOKYO



E708
SH96
(9)



CATALOGUE
OF
THE IMPERIAL TREASURES
IN THE SHOSŌIN

ENGLISH NOTES
ON PLATES IN VOLUME IX

BY
JIRO HARADA

PUBLISHED BY
IMPERIAL HOUSEHOLD MUSEUM
TOKYO

DECEMBER 1936



特別
Aa4252
21

LIST OF PLATES
(VOLUME IX)

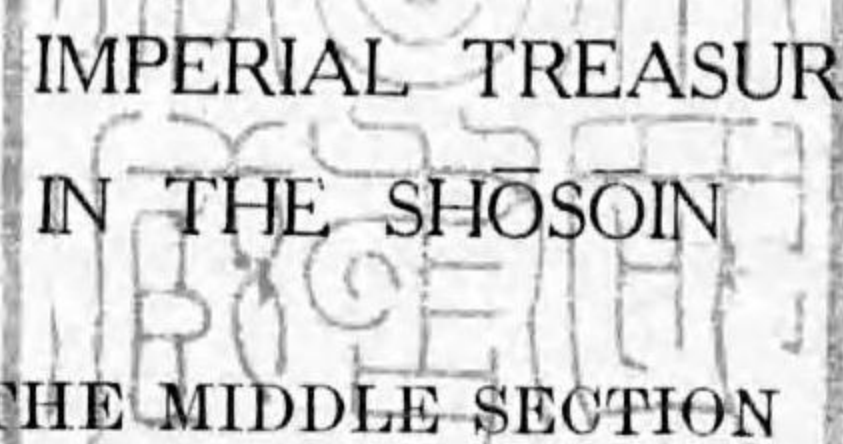
THE MIDDLE SECTION

Plate No.		Notes Page
1.	Box with Paintings on Green Ground.	1
2.	Box with Paintings on Green Ground. Detail of the Same	1
3.	Box with Painting on Sapan Ground.	2
4.	Box with Painting on Sapan Ground. Detail of the Same	2
5.	Box with Painting in Gold and Silver on Blue Ground. First of Two.	3
6.	Box with Painting in Gold and Silver on Blue Ground. First of Two. Detail of the Same	3
7.	Box with Painting in Gold and Silver on Blue Ground. Second of Two.	4
8.	Box with Painting in Gold and Silver on Blue Ground. Second of Two. Detail of the Same	4
9.	Box with Painting on Pale-Pink Ground	5
10.	Box with Painting on Pale-Pink Ground. Detail of the Same	5
11.	Box with Painting in Gold and Silver on Sapan Ground. First of Two.	5
12.	Box with Painting in Gold and Silver on Sapan Ground. First of Two. Detail of the Same	5
13.	Box with Painting in Gold and Silver on Sapan Ground. First of two. Detail of the Same.	5
14.	Box with Painting in Gold and Silver on Sapan Ground. Second of Two.	6
15.	Box with Painting in Gold and Silver on Sapan Ground. Second of Two. Detail of the Same	7
16.	Box with Painting in Gold and Silver on Sapan Ground. Second of Two. Detail of the Same	7
17.	Box with Flowers and Birds Painted in Gold and Silver	8

[All Rights Reserved]

Plate No.		Notes Page
18.	<i>Tsuge</i> -Wood Box with Lid	8
19.	<i>Tsuge</i> -Wood Box with Lid. Detail of the Same.	8
20.	<i>Tsuge</i> -Wood Box with Lid. Detail of the Same.	8
21.	Betel-Palm Box with Lid.	9
22.	Betel-Palm Box with Lid. Detail of the Same	9
23.	Incense-Wood Box with Lid.	10
24.	<i>Shitan</i> -Wood Box with Lid.	10
25.	<i>Shitan</i> -Wood Box with Lid. Detail of the Same	10
26.	<i>Jinko</i> -Wood Inlaid Box with Lid.	11
27.	<i>Jinko</i> -Wood Inlaid Box with Lid. Detail of the Same	11
28.	<i>Jinko</i> -Wood Inlaid Box with Lid. Detail of the Same	11
29.	<i>Kuchiki</i> Box with Lid.	12
30.	<i>Kuchiki</i> Box with Lid. Detail of the Same.	12
31.	<i>Kuchiki</i> Box with Lid. Detail of the Same.	12
32.	<i>Shitan</i> -Wood Box with Gilt Bronze Fitting.	13
33.	Lacquered Hide Box with Gold and Silver Painting.	13
34.	Rectangular Stand with Painting	14
35.	Rectangular Stand with Painting. Detail of the Same	14
36.	Rectangular Stand	14
37.	Low Stand	15
38.	Rectangular Stand	15
39.	Low Stand with Ends Foliated.	16
40.	Low Foliated Stand	16
41.	Low Foliated Stand with Gold and Silver Painting	16
42.	Low Foliated Stand with Gold and Silver Painting	17
43.	Low Eight-Lobed Stand	17
44.	Black-Lacquered Eight-Lobed Stand	17
45.	Foliated Stand of Black Persimmon-Wood	18
46.	Foliated Stand with Silver Painting	18
47.	Long Eight-Lobed Stand	18
48.	Oblong Foliated Stand	19
49.	Upper: Foliated Stand with <i>Ungen</i> Decoration	19
	Lower: Foliated Stand in Plain Wood	20

Plate No.		Notes Page
50.	A Collection of Legs of Stands (Colour)	20
51.	Upper: Rectangular Stand of Imitation Persimmon- Wood	20
	Lower: Rectangular Stand in Blue with Painting	21
52.	Rectangular Stand in Blue with Painting. Detail of the Same	21
53.	Rectangular Stand in Blue with Painting. Detail of the Same	21
54.	Low Stand with Marking of Wood-Graining	22
55.	Low Stand with Marking of Wood-Graining. Detail of the Same	22
56.	Upper: Low Stand with Black Persimmon-Wood Borders	22
	Lower: Low Stand with <i>Shitan</i> -Wood Borders	23
57.	Upper: Rectangular <i>Kaya</i> -Wood Stand	23
	Lower: Rectangular <i>Hinoki</i> -Wood Stand	23
58.	Octagonal <i>Tsuge</i> -Wood Stand	23
59.	Octagonal <i>Tsuge</i> -Wood Stand. Detail of the Same	23
60.	Upper: Oblong Stand with Foliated Ends	24
	Lower: Eight-Lobed <i>Hinoki</i> -Wood Stand	24
61.	Eight-Lobed Stand with <i>Ungen</i> Decoration	25
62.	Circular Stand.	25
63.	Tall Table	26
64.	Embroidered Pad: Fragment	26
65.	Embroidered Pad: Fragment. Detail of the Same (Colour).	26
66.	<i>Kobako</i>	27
67.	<i>Kobako</i> . First of Two.	27
68.	<i>Kobako</i> . First of Two. Detail of the Same	27
69.	<i>Kobako</i> . Second of Two	28



THE IMPERIAL TREASURES
IN THE SHŌSOIN
THE MIDDLE SECTION

Plate 1.—BOX WITH PAINTING ON GREEN GROUND.
(Reduced to about 2/3) Length 38.5 cm.; width, 35.2 cm.;
height, 14 cm.

Plate 2.—BOX WITH PAINTING ON GREEN GROUND.
Top and end views. (Reduced to 3/5) Detail of *Plate 1*.

A box with lid, attached to a stand with *kozama*; the lid with *inro*-fitting. Painted all over with colours in a design of flowers and butterflies on a green ground. The borders are covered with gold-leaf and spotted with dark-brown, imitating the favourite technique of the period in which tortoise-shell was laid over gold-leaf, showing gold through the transparent parts of the shell.

The design on top of the lid consists of a rosette in the centre containing a six-petalled flower in its heart with six stems, each with leaves and a flower radiating from it, the whole rosette being surrounded by a wreath of flowers. Each corner of the lid is decorated with a quarter of a circular floral design, and a semi-circular floral design of smaller size fills the middle space along each side. The intervening spaces are decorated with eight butterflies on the wing.

A similar motif is carried on around the side, though there is no apparent continuity. The design is in two shades of red, purple, light blue, white and indigo, executed on a green ground.

The inside of the box, as well as of the lid, is stained with sapan juice mixed with *gofun*, and the underside is stained with *tan* red.

The stand, which is attached to the box, is covered with

gold-leaf and decorated with a design of floral scrolls in black.

The exterior is beautifully decorated in gold and polychrome, but the box somehow lacks the finish usual in a household utensil meant for daily use. This induces us to accept this, as well as many others included in the first part of this volume, as a box specially prepared for the service of the Daibutsu of the Todaiji and Buddhas of other temples.

(Item 459)*

Plate 3.—BOX WITH PAINTING ON SAPAN GROUND. (Reduced to about 1/2) Length, 38.5 cm.; width, 35.1 cm.; height, 14 cm.

Plate 4.—BOX WITH PAINTING ON SAPAN GROUND. Top and side views. (Reduced to 3/5) Detail of *Plate 3*.

A box with lid, decorated with a polychrome design on a sapan ground. Not only is this the same in size as the box with lid decorated with a polychrome design on a green ground shown in *Plate 1*, but in the technique employed it bears a striking resemblance to the same. As in the case of the first, this too has borders imitating tortoise-shell over gold-leaf; an *inro*-fitting lid, and the stand covered with gold-leaf and decorated with a scroll design in black.

The sapan ground is spattered with particles of red, white and green. For the design two shades of red, blue and other colours are used as in the first box. The interior of both box and lid is painted green and the underside red.

Compared with the box in *Plate 1*, the points of difference are that this has a sapan ground instead of green; a different kind of flower is used, this one reminding one of *kerria* (*yama-buki*); the scroll design on the stand is horizontal, instead of

* The number of the *Item* indicated at the end of the notes on each *Plate* refers to the number in "An English Catalogue of Treasures in the Imperial Repository, Shosoin," by Jiro Harada, published by the Museum, though the English caption does not necessarily agree. The number corresponds likewise to those in the "Shosoin Gomotsu Tanabetsu Mokuroku," in Japanese, published also by the Museum.

vertical, and we have the substitution of flowers for butterflies on the lid and their absence on the sides.

This box was perhaps made to form a pair with the one shown in *Plate 1*. (Item 461)

Plate 5.—BOX WITH PAINTING IN GOLD AND SILVER ON BLUE GROUND. First of two. Upper: full view with lid. Lower: without lid. (Reduced to about 7/10) Length, 27.9 cm.; width, 17.5 cm.; height 10.4 cm.

Plate 6.—BOX WITH PAINTING IN GOLD AND SILVER ON BLUE GROUND. First of two. Upper: top of lid. Lower: end view. (Reduced to 9/10) Detail of *Plate 5*.

A rectangular box with lid; made of *hinoki*-wood. The exterior is decorated in a design of flowers, birds and insects painted in gold and silver. The borders are stained with sapan and enriched with floral patterns painted in gold. The top of the lid is decorated with a rosette in the centre containing two birds vis-a-vis, each mounted on a blossom and holding a spray of flowers in its beak. The rosette is surrounded by four hoopoe birds in flight, each with a spray of flowers in its beak.

The decoration on the sides consists of groups of flowering plants surrounded by long-tailed birds in flight. What appears dark in the reproduction is silver paint, and what appears light is gold.

The box is attached to a stand with *kozama*, two in front and back, and one at either end. The uprights of the *kozama* are painted in white with silver edges. The base attached to the uprights is stained with sapan and marked to suggest the grain of the wood.

The lining at the bottom of the box is a wadded pad with white twill silk on top and green *ashiginu* on the underside. The lining on the four sides is in silk brocade in a stripe design in *ungen* gradation.

The underside of the box is painted blue and on it are written three characters—"Sen-ju-do"—indicating the name of a temple. The inscription is reproduced in actual size with Japanese notes. (Item 473)

Plate 7.—BOX WITH PAINTING IN GOLD AND SILVER ON BLUE GROUND. Second of two. (Reduced to about 1/2) Length, 27.9 cm.; width, 17.5 cm.; height, 10.4 cm.

Plate 8.—BOX WITH PAINTING IN GOLD AND SILVER ON BLUE GROUND. Second of two. Upper: top of lid. Lower: end of box with lid. (Reduced to 9/10) Detail of *Plate 7*.

In size, as well as in general design and the technique employed, this box is similar to the one shown in *Plate 5*. It was evidently made to form a pair with that and offered to grace the altar in front of Buddha. Attention may be called to the following points: the blue ground for the exterior, the sapan borders, the light pink for the interior, the shape of the white *kozama*, the use of striped silk brocade in *ungen* for the lining, and even the inscription—"Sen-ju-do"—in black on the underside of the box. The inscription is reproduced in actual size, with the Japanese notes. The only point of difference is in the detail of the design on top of the lid and around the box.

As to the design on the lid, it may be noted that the pair of birds, though like those in *Plate 5* mounted on blossoms, are of different species. Those on this have long tails with the heads of a parrot, while those in *Plate 5* resemble water-fowl. Though their bodies are facing each other, their heads are turned away from each other. Nevertheless, they are holding sprays of flowers in their beaks. The flowers are of different kinds and birds of other species are introduced into the design. Instead of the two on *Plate 5*, here we have four butterflies, and also a number of other insects. In addition to the sapan border embellished with a pattern of five-petalled flowers, there are small birds painted around the lid, four on the sides and two on the ends, in silver and a floral design in gold. The birds and flowers in the design around the box are also different from those in *Plate 5*. Thus there is a slight variation, though the general scheme of decoration is similar. (*Item 473*)

Plate 9.—BOX WITH PAINTING ON PALE-PINK GROUND. (Reduced to about 4/5) Length, 28.4 cm.; width, 22.4 cm.; height, 8.7 cm.

Plate 10.—BOX WITH PAINTING ON PALE-PINK GROUND. Obverse and reverse of the lid. (Reduced to 9/10) Detail of *Plate 9*.

Made of *hinoki*-wood; the lid with bevelled edges and with *inro*-fitting; the box attached to a stand with *kozama*. Decorated with a floral design in red, green, purple, light blue, etc., on a pale-pink ground. The legs are decorated with green, blue and black in *ungen* gradation.

The design on top of the lid consists of a conventional floral arrangement, with a five-petalled blossom in the centre, encircled by eight blossoms and surrounded by four clumps of flowering plants, the whole forming a unit of design. A spray of flowers at each corner completes the design on top. The bevelled edges are painted with five-petalled blossoms.

The interior of the box is painted in blue, and has a lining of light blue hemp paper. The reproduction shows a portion of the inside of the lid, which is painted blue similar to the interior of the box, but patterned with a number of small five-petalled blossoms painted in blue, purple and silver.

(*Item 471*)

Plate 11.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. First of two. (Reduced to about 7/10) Lid: length, 30.3 cm.; width, 21.2 cm.; height, 1.8 cm. Box: length, 29.6 cm.; width, 20.8 cm.; height, 6.5 cm.

Plate 12.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. First of two. Top of lid. (Actual size) Detail of *Plate 11*.

Plate 13.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. First of two. Underside of the box. (Actual size) Detail of *Plate 11*.

A rectangular box with lid, attached to a stand with *kozama*. The box and lid are coloured outside with sapan juice and decorated with gold and silver paintings. The interior is decorated with rows of small four-petalled blossoms on a light purple ground, as indicated in the reproduction printed with Japanese notes.

The stand shows three *kozama* in front and back, and two at either end. The floor-piece, or base, as well as the legs which are attached to it, is painted white and a conventional design executed on it in gold.

The decoration around the side of the box and lid consists of floral design in the form of a phoenix, together with flowering plants and butterflies in gold and silver paint. There is a band of floral design along the sides of the lid, and a narrower one with a more conventional scrolls along the bottom of the box.

The painting is done in gold and silver on a sapan ground. The design consists of a *hōsōge* plant in the middle, and on its central blossom a dancer stands with one foot uplifted. A little lower down at left and right there are two blossoms. Upon one of them is seated a figure playing on a drum resting on its knees; upon the other another figure is seated playing a flute. Along the top and the bottom are foliage and heads so arranged and shaped as to suggest pairs of phoenixes facing each other. The freedom and flow of the lines, as well as the vigour and life of the figures, add to the pictorial value of this design.

As in the case of the top of the lid, the underside of the box is decorated with a painting in gold and silver. Two birds in flight are depicted, each carrying flowers in its beak. These are painted in silver, and surrounded by eleven insects rendered in gold such as butterflies, moths, a dragonfly, etc.

On the underside of the base is written "Higashi-sho-to" in black, meaning "East small pagoda." (Item 458)

Plate 14.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. Second of two. (Reduced to about 1/2) Lid: length, 30.3 cm.; width, 21.4 cm.; height, 2 cm. Box: length, 29.5 cm.; width, 20.9 cm.; height, 6.6 cm.

Plate 15.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. Second of two. Top of lid the end view. (Reduced to 4/5) Detail of *Plate 14*.

Plate 16.—BOX WITH PAINTING IN GOLD AND SILVER ON SAPAN GROUND. Second of two. Underside of the box. (Reduced to 4/5) Detail of *Plate 14*.

Judging from the size and manner of decoration, this box seems to have been made to pair with the one shown in *Plate 11*. The size is practically the same as that and there is a great similarity in the make-up of the boxes. Like its mate, this is also stained with sapan juice, all except the stand to which it is attached, which is painted white and decorated with gold paint. It also has a decoration of small flowers on the interior, a painting on the underside of the box, and a similar inscription—"Higashi-sho-to"—in black on the underside of the base. The only difference is in the composition of the decoration in gold and silver paint.

The decorative motif on this box is entirely different from that of the other (*Plate 11*), though gold and silver are used in painting over a sapan ground. Compared with the design in *Plate 11*, the design on this is much more conventional, though birds and insects are rendered somewhat freely. It has a more symmetrical arrangement of the component parts. Stylized flowers arranged in an octagonal form in the middle constitute the main feature of the decoration. These are surrounded by birds and insects in flight, the corners of the lid being adorned with conventional floral designs.

Parrots and water-fowl are introduced in pairs into the floral scheme of decoration around the side. The attitude of the birds are interesting: parrots in a frightened attitude tugging at a spray of flowers; ducks flapping their wings with their heads turned away from each other.

The lighter parts in the illustration indicate gold and the darker parts silver.

On the underside of the box a flying phoenix with jewelry in the beak is depicted in gold on a sapan ground. It is surrounded by clouds, with a butterfly at the top and another

at the bottom, with a long-tailed bird on either side of each. The clouds are done in silver, and the rest in gold. There seems to be something more in the design painted in gold, but it is not clear.

The inscription—"Higashi-sho-to"—in black is found also on the underside of the base. (Item 469)

Plate 17.—BOX WITH FLOWERS AND BIRDS PAINTED IN GOLD AND SILVER. (Reduced to about 2/3) Length, 31.6 cm.; width, 23 cm.; height, 8.4 cm.

A rectangular box made of *hinoki*-wood; lid with slightly bevelled edges. The fitting is so contrived as to reverse the scheme of the ordinary *inro* device, viz., providing the lid with the projection which usually attaches to the box. The exterior is stained with sapan. On top of the lid a long-tailed bird is rendered in silver in the middle, though it is not clearly visible in the reproduction. It is surrounded by a floral design. A long-tailed bird holding a floral pendant in the beak decorates each corner. The bevelled edges which form the border are filled with flowers in gold and silver, these being alternated with pairs of flying birds.

The subject of the decoration on the sides consists of flowering plants and flying butterflies arranged symmetrically and done in gold and silver. The interior is covered with *gofun*. The bottom has been repaired.

The upper figure shows the top of the lid, and the lower, a side of the box with lid. (Item 470)

Plate 18.—TSUGE-WOOD BOX WITH LID. (Reduced to about 1/2) Length, 26.5 cm.; width, 18.5 cm.; height, 9.35 cm.

Plate 19.—TSUGE-WOOD BOX WITH LID. End and side views. (Actual size) Detail of *Plate 18*.

Plate 20.—TSUGE-WOOD BOX WITH LID. Top of lid. (Actual size) Detail of *Plate 18*.

A rectangular box made of *tsuge*-wood, attached to a stand.

The gold and silver painting of flowers and birds executed on the natural surface of the *tsuge*-wood. Lined with pale-pink hemp paper. The bottom is also in plain *tsuge*-wood, and in the centre is written in *sumi* "To-to" (East pagoda). The inscription is reproduced in actual size with the Japanese notes.

At the side, as well as at the end of the box, the design consists of three groups of flowering plants with birds and butterflies rendered in gold and silver paint. The composition seems symmetrical, yet not without certain variations, making the design more interesting. The edges are inlaid with white ivory; the borders with *shitan*-wood, and decorated with floral patterns in gold and silver. The stand to which the box is attached is also decorated with gold, but the base seems to be mulberry-wood, instead of *tsuge*.

Three pieces of *tsuge*-wood joined together form the lid. This is decorated with a large floral lozenge composed of a group of seven small blossoms in the centre, surrounded by eight clumps of flowering plants, the whole enclosed by strings of beads and flowers supported by a number of small birds. A group of flowers fill each corner, and the intervening spaces at both ends are occupied by nine butterflies and moths. The bevelled edges are covered with *shitan*-wood and decorated with floral patterns of alternating gold and silver. Only one side, the left, where the pattern is obscure, remains of the original, the other three sides having been repaired. (Item 474)

Plate 21.—BETEL-PALM BOX WITH LID. (Reduced to about 5/8) Length, 33 cm.; width, 23.5 cm.; height, 11.1 cm.

Plate 22.—BETEL-PALM BOX WITH LID. Obverse of the lid, and a portion of the reverse. (Reduced to 4/5) Detail of *Plate 21*.

A rectangular box, with *inro*-fitting lid, attached to a stand with *kozama*. The lid, which has bevelled edges, and the box are covered with betel-palm, boxwood, mulberry-wood and *shitan*-wood in lozenges of uniform size. The edges are in

shitan-wood, and the legs likewise. The interior of the box, except the bottom, is painted red and studded with rows of small flowers.

Three rows, except one space, of the lozenges on top of the lid, as well as the bevelled borders, with darker marking of the grain, are in betel-palm. Three rows of lozenges and two of triangles in lighter colours are in boxwood. The darkest lozenges are in *shitan*-wood, and those slightly lighter in mulberry-wood.

The inside of the box is painted red with small four-petalled flowers in indigo scattered over it. (Item 443)

Plate 23.—INCENSE-WOOD BOX WITH LID. (Reduced to about 3/5) Lid; length, 36.5 cm.; width, 23 cm.; height, 3.2 cm. Box: length, 35.5 cm.; width, 22 cm.; height, 11 cm. Entire height, 14.2 cm.

A rectangular box with *inro*-fitting lid; attached to a stand with *kozama*. Covered with *jinko*-wood in small hexagons, ribbons of pure gold being used for the lines of demarkation. Some of the hexagons are made up of several small pieces of *jinko*-wood.

The stand is mounted with gilt bronze corner-pieces with an incised design.

The interior is lined with thin boxwood containing small knots joined together, and in addition contains a pad made of hemp paper, the bottom in pale-pink, and the four walls in pale-blue sprinkled with gold dust.

The lower portion of the box and the stand are reproduced in actual size with the Japanese notes. (Item 442)

Plate 24.—SHITAN-WOOD BOX WITH LID. (Reduced to about 3/5) Length, 42.3 cm.; width, 23.3 cm.; height, 15.3 cm.

Plate 25.—SHITAN-WOOD BOX WITH LID. Upper: top of lid. Lower: inside of lid. (Reduced to 1/2) Detail of Plate 24.

A rectangular box with bevelled lid which is supported by

projections from the box at the corners; attached to a stand with *kozama*. The top of the lid is in *shitan*-wood marked off into two rectangles one inside the other, by means of borders of marquetry. For the border of rectangular plaques on top and sides is used a minute marquetry composed of white ivory, *shitan*-wood, boxwood, black persimmon-wood, etc. The plaques are filled in with *shitan*-wood. A similar marquetry is applied to the floor-piece, or base, of the stand also, and the *kozama* are lined with thin white ivory.

The inside of the lid is sectioned off into rectangles and squares by means of bands of marquetry, the sections being filled in with thin boxwood.

The lighter part in the reproduction shows where the box was repaired. (Item 445)

Plate 26.—JINKO-WOOD INLAID BOX WITH LID. (Reduced to about 1/2) Length, 44 cm.; width, 27.5 cm.; height, 14.6 cm.

Plate 27.—JINKO-WOOD INLAID BOX WITH LID. (Reduced to about 3/5) Upper: top of lid. Lower: end of box with lid. Detail of Plate 26.

Plate 28.—JINKO-WOOD INLAID BOX WITH LID. (Actual size) Front of box with lid. Detail of Plate 26.

Profusely inlaid, rectangular box, attached to a low stand with *kozama*. "Tongues" project from the corners of the lid, instead of the box as in the case of the one shown in Plate 24, and thus keep the lid in position.

The inside of the lid, like that of the one in Plate 24, is divided into sections which are filled with thin boxwood, as shown in the illustration printed with the Japanese notes for Plate 26. Together with this may be found a view of the interior of the box, which is provided with a lining of silk brocade with a floral design on a red ground on top and one of green silk in knot dyeing on the underside. Such a lining is known as "shin," and may be made of paper, as in the

case in *Plate 18*. These reproductions printed with the Japanese notes are about one-third the actual size.

The lid has bevelled edges, which with a strip of *shitan*-wood and marquetry form the border for the top of the lid. The top is divided into six rectangular sections by means of fine *mokuga* (marquetry) consisting of *shitan*-wood, white ivory, ivory dyed green, boxwood, black persimmon and other kinds of wood. The inner band is in the form of a rope projecting from the surface, as may be observed in *Plate 26*, and this contains ribbons of thin gold in addition. Each section is filled with lozenges of *jinko*-wood.

All along the side a similar scheme of decoration in *mokuga* is carried out. The ends are divided into four rectangles, and the front and back into six sections. Each section is formed with a band of *mokuga* in chevron design, and contains a similar section filled with lozenges in *jinko*-wood. The space between the inner and outer rectangles is covered with *shitan*-wood. The *mokuga* in rope form is used also around the lozenge inlay. A strip of white ivory along the edges and in the outlining of the sections gives strength to the design.

The legs are in *shitan*-wood covered with sheets of ivory stained blue and carved in a floral design—a technique known as *bachiru*. The curvature forming the *kozama* is covered with thin white ivory. There are three *kozama* in front and back and two on either side. (Item 446)

Plate 29.—KUCHIKI BOX WITH LID. (Reduced to about 2/5) Length, 30 cm.; width, 21 cm.; height, 14.9 cm.

Plate 30.—KUCHIKI BOX WITH LID. Top of the lid. (Reduced to 9/10) Detail of *Plate 29*.

Plate 31.—KUCHIKI BOX WITH LID. Upper: end view. Lower: side view. (Reduced to 4/5) Detail of *Plate 29*.

A rectangular box, attached to a low stand with *kozama*. The bevelled, *inro*-fitting lid opens on hinges, and is provided with a padlock of gilt bronze. The lock and key are shown in *Plate 29* with the box, and reproduced in actual size with

the Japanese notes. The hinges of the lid are also in gilt bronze and may be seen in *Plate 31*, the top left piece alone being a repair of later date.

The edges and ridges are of white ivory, and the border on the side of *shitan*-wood outlined with ivory. The top and side are inlaid with half-decayed, mottled, black persimmon-wood in a lozenge pattern; hence the name *kuchiki*, meaning decayed wood. The pieces are inlaid in different directions, and the natural markings of the partly decayed wood is extremely interesting, presenting quite a change from the intricate *mokuga*, such as are seen on the box shown in *Plate 26*.

The stand, to which the box is attached, is in *shitan*-wood, with edges in white ivory. The curved edges of the legs which form the *kozama* are lined with thin white ivory.

The interior of the box is in plain wood, and provided with a *shin* made of paper, coloured brown. (Item 441)

Plate 32.—SHITAN-WOOD BOX WITH GILT BRONZE FITTING. (Reduced to 9/10) Box: length, 22.5 cm.; width, 16.4 cm.; height, 10.2 cm. Stand: length, 23.7 cm.; width, 17.4 cm.; height, 2.7 cm.

Rectangular box of *shitan*-wood, resting on a new stand with ornamental metal pieces. Ornamented with cross-shaped gilt bronze *byo* all along the edges of the box and lid; provided with a padlock and hinges, both of which are in silver gilded. The top as well as the bottom has bevelled edges. Perhaps originally there was no stand.

The illustration printed with the Japanese notes presents one end of the box in actual size, showing the cross-shaped *byo* and one of the hinges. (Item 431)

Plate 33.—LACQUERED HIDE BOX WITH GOLD AND SILVER PAINTING. Upper: top of the lid. Lower: side of box and lid. (Reduced to about 6/10) Lid: length, 32 cm.; width, 28.5 cm.; height, 7 cm. Box: length, 30 cm.; width, 26.8 cm.; height, 7.5 cm.

Squarish flat box, made of hide and lacquered; with overlapping lid and thick walls. The top of the lid, as well

as the bottom of the box, is bevelled slightly. A narrow band runs along the edges with a double line of roundels in gold and is filled with small floral patterns in silver. The top, as well as the side, of the lid and box are decorated with flowers in a conventional style, and supplemented by flying birds of different kinds. These are painted in gold and silver. The box has a lining, or *shin*, of white silk twill. (Item 454)

Plate 34.—RECTANGULAR STAND WITH PAINTING. (Reduced to about 1/3) Length, 53.8 cm.; width, 30.5 cm.; height, 9.7 cm.

Plate 35.—RECTANGULAR STAND WITH PAINTING. Upper: top of stand. Lower: underside of stand. (Reduced to 1/3) Detail of *Plate 34*.

Made of *hinoki*-wood, with ends indented and refilled with another piece of the same wood, this device being known as *hashi-bami*. The top is covered with a pale pink *gofun* ground, and painted over it in sapan is a floral design showing the grain of the wood, surrounded by a broad border painted with flowers and birds in green, some traces of these being visible in the upper figure in *Plate 35*.

The underside is also covered with *gofun* and painted with a conventional design in the centre of flowers and birds which balance those on the other side.

The sides are decorated with small blossoms on a *gofun* ground. These flowers somewhat resemble our *nadeshiko* (*Dianthus superbus*), and they are rendered in different alternating colours: indigo, ochre, pale purple, greenish blue, and red.

The legs, four in number, are decorated with green, indigo, yellow, purple, red, etc. in *ungen* gradation. Only one of them is original, the other three being restorations. The original leg may be seen at the right front in *Plate 34*, and upper right in the lower figure in *Plate 35*. For the actual colouring compare No. 7, *Plate 50*. (Item 497)

Plate 36.—RECTANGULAR STAND. (Reduced to about 2/5) Length, 58.8 cm.; width, 37 cm.; height, 7.7 cm.

The board is in one piece, without *hashi-bami*. The obverse and reverse of the board are in plain white. All along the edge only it is decorated with small flowers in sapan, ochre, blue, green and red.

The stand has four legs, only one of which is original; this is shown at the left front in the upper figure and at the right front in the lower figure. The legs are in a leaf design decorated in *ungen* as shown in No. 2 of *Plate 50*.

Upper: oblique view of stand. Lower: end view of same. (Item 498)

Plate 37.—LOW STAND. Upper: frontal view. (Reduced to 3/5) Length, 38.5 cm.; width, 34 cm.; height, 9.2 cm. Lower left: corner of pad. (Actual size) Lower right: inscription on underside. (Actual size)

Squarish stand, made of *hinoki*-wood. Coloured all over with light sapan; along the edge alone it is decorated with blossoms resembling those of the plum in deep sapan. The fancy legs in leaf design are decorated in *ungen* with indigo, yellow, green, purple, and two shades of red, as shown in colour in No. 6 of *Plate 50*.

Upon the underside is inscribed "Sen-ju-do" (name of a temple) in *sumi*, and this inscription is repeated in a piece of paper and pasted along the side of it, as shown in the *Plate*.

The stand is provided with a pad containing hemp cloth, covered on top with white silk twill with a border of striped silk brocade in *ungen*, and lined with silk dyed green in *kokechi* (knot dyeing). A corner of the pad in actual size may be seen in the *Plate*. (Item 472)

Plate 38.—RECTANGULAR STAND. Upper: end view. Lower: side view. (Reduced to 1/3) Length, 50.7 cm.; width, 34.9 cm.; height, 9 cm.

Made of *hinoki*-wood, without *hashi-bami*. The borders of the top, as well as the whole underside, are in light green; the edges are decorated with flowering plants, flying butterflies, birds carrying flowers, all of which are rather minutely painted in gold, silver and rouge. Four legs, two of which are original



and the others restorations are in leaf design. They are painted in white, the veins of the leaf being drawn in gold, and the rest of the legs filled with silver dots. (Item 500)

Plate 39.—LOW STAND WITH ENDS FOLIATED. Upper: top. Lower: front. (Reduced to 5/9) Length, 45 cm.; width, 38.5 cm.; height, 12.7 cm.

Made of *hinoki*-wood, with slightly foliated ends forming a shape resembling *suhamagata*, suggesting the indented outline of a sea beach. The top is covered with white *gofun* and bordered with *sapan*. All along the edge it is decorated with a painting of foliage and blossoms in *sapan* juice. The underside is covered with white *gofun* and bears the inscription —“To-to” (East pagoda)—in red. The inscription is printed with Japanese notes in actual size.

The four legs are curled at the ends, and of these only two are original, the other two being restorations. They are decorated in crimson, pale-green, indigo and red, as may be seen in No. 4 of *Plate 50*.

The stand is provided with a pad covered on top with white silk twill of conventional floral design bordered with silk brocade and lined with *ashiginu*. (Item 463)

Plate 40.—LOW FOLIATED STAND. (Reduced to about 1/2) Length, 42 cm.; width, 37.5 cm.; height, 9.5 cm.

Made of *hinoki*-wood, foliated all around. The top is covered with light *sapan*, with a border in deep *sapan* covering the entire edge as well. The underside is coloured green. Supported by four legs (one new) shaped like chrysanthemum leaves and coloured purple, red, yellow, indigo, and green in *ungen*, as shown in No. 1 of *Plate 50*. (Item 460)

Plate 41.—LOW FOLIATED STAND WITH GOLD AND SILVER PAINTING. Upper: full view. (Reduced to 1/2) Length, 41.2 cm.; width, 38.2 cm.; height, 11 cm. Lower: painting on edge. (Actual size)

Plate 42.—LOW FOLIATED STAND WITH GOLD AND SILVER PAINTING. Upper: top of pad. Lower: part of lining of pad. (Both reduced to 1/2) Detail of *Plate 41*.

Made of *hinoki*-wood, the foliated top is left plain, while the edges, which slope at the bottom, are in deep *sapan* and decorated with a painting in gold and silver of flowers and birds carrying flowers in their beaks, as may be seen in the lower figure of *Plate 41*. The underside is in deep green, and the stand is supported by four legs shaped like chrysanthemum leaves in pierced work and decorated in *sapan* and indigo in *ungen* style with veinlets in gold. See No. 3, *Plate 50*.

The stand is provided with a pad of the same shape and covered on top with cream-coloured silk twill in floral patterns and bordered with silk brocade in conventional floral design on a brown ground. It is lined with *ashiginu* in green *kokechi* (knot dyeing). (Item 462)

Plate 43.—LOW EIGHT-LOBED STAND. (Reduced to 5/9) Length, 45.2 cm.; width, 43.3 cm.; height, 9.6 cm.

Made of *hinoki*-wood; circular but slightly lobed, or arched, with four leaf-like legs curled up at the end. Covered entirely with *gofun*, the edges are decorated with a painting of flowering plants in gold and silver, and the legs are outlined in silver paint.

On the underside, about the centre, there is an inscription in *sumi* which reads “Kichi-jo-do,” evidently the name of the chapel where it was used. The inscription is reproduced in actual size with the Japanese notes. (Item 493)

Plate 44.—BLACK-LACQUERED EIGHT-LOBED STAND. (Reduced to 1/2) Length, 153.7 cm.; width, 50.2 cm.; height, 13.5 cm.

Circular, slightly foliated into eight lobes. Made of *hinoki*-wood, three boards being joined together for the top; and with four legs, which are new. Lacquered entirely in plain black. Stuck to the top is a fragment of a brown *ashiginu* pad. (Item 502)

Plate 45.—FOLIATED STAND OF BLACK PERSIMMON-WOOD. Upper: top view of pad. Lower: side view of stand. (Reduced to 1/2) Length, 51.5 cm.; width, 33 cm.; height, 9.8 cm.

Oblong and foliated; of black persimmon-wood, with four fancy legs (one new) with ends curled up. Stained with sapan and painted in gold along the edge with flowers and birds flying in one direction, towards the left. The legs, also stained with sapan, are decorated with gold. On the underside written in *sumi* are two characters—"Kai-dan," the name of a temple. The inscription is reproduced in actual size with the Japanese notes.

It is provided with a pad of white *ashiginu* wadded with cotton containing hemp-cloth as a core. The pad is stitched crosswise with white silk. (Item 464)

Plate 46.—FOLIATED STAND WITH SILVER PAINTING. Upper: side view. Lower: underside. (Reduced to about 1/2) Extreme length, 50 cm.; width, 41 cm.; height, 10.3 cm.

Oblong and foliated. The top of the stand is made by joining two pieces of cherry-wood. It is covered with *gofun* entirely and painted in silver along the edge with a design of flowers, birds and butterflies. "Higashi-sho-to" (East small pagoda) is written in *sumi* on the underside. It stands on four fancy legs with ends curled up and decorated with silver on white.

It is provided with a pad of the same shape as the stand, covered with white lozenge patterned *ra*, now almost gone; it has a rim of striped brocade, and is lined with green *ashiginu* in *kokechi* (knot dyeing). (Item 475)

Plate 47.—LONG EIGHT-LOBED STAND. (Reduced to 3/5) Length, 44.7 cm.; width, 28.8 cm.; height, 10.2 cm.

Oblong, slightly foliated with eight lobes. The top is in green with a white border. The rest of the stand, including the legs of which there are six, is also in white, only the edges, receding towards the bottom, and the floral legs with

ends curled up being decorated with silver. The edge is painted with flowering plants and crested birds, bordered at the bottom with dots of gold paint; the outline and veins of the leaf-shaped legs are in silver paint.

Towards the centre on the underside is written "Higashi-sho-to" (East small pagoda) in *sumi*, as may be seen in the reproduction of the underside of the stand to be found with the Japanese notes. (Item 494)

48.—OBLONG FOLIATED STAND. (Reduced to about 1/2) Length, 49 cm.; width, 18.3 cm.; height, 9.8 cm.

In flower-shape, with six legs. The top is in green, the border, edges and underside being stained with sapan. Along the edges, receding towards the bottom, a design is painted in gold and silver of flowers and flying birds between a line of silver dots above and a narrow band of small flowers below, likewise in silver paint. The leaf-like legs, six in number but only one original (shown at the right in the *Plate*), curl up at the ends and are decorated with silver lines on white.

Written on the underside are three characters—"Higashi-sho-to" (East small pagoda) in *sumi*. The inscription is reproduced in actual size with the Japanese notes. (Item 501)

Plate 49.—Upper: FOLIATED STAND WITH UNGEN DECORATION. (Reduced to 2/5) Extreme length 65.4 cm.; width, 45 cm.; height, 9.2 cm.

Oblong and foliated with eight groups of lobes, as shown in the illustration to be found with the Japanese notes; and with eight legs, two of which have been repaired. The top has a border of white, and the edges are decorated with blossoms in *ungen* gradation of colours. Likewise the legs, which are in a floral design with ends curled up, are decorated in *ungen* as shown in No. 5 of *Plate* 50. The underside is in pale-green.

It has a pad covered with silk twill patterned with a design of trees and animals vis-a-vis, and bordered with silk brocade of a floral design, lined with green *ashiginu* dyed by the *kokechi* method. (Item 465)

Lower: FOLIATED STAND IN PLAIN WOOD.
(Reduced to 1/2) Extreme length, 50.5 cm.; extreme width, 35.5 cm.; height 9 cm.

Foliated with eight lobes, or arches, and with eight legs, all of which are restorations. Made of *hinoki*-wood, the border and edges are covered with thin darker wood resembling *shitan*.
(Item 508)

Plate 50.—A COLLECTION OF LEGS OF STANDS.
(Actual size and colour)

A collection of seven decorated legs from the low stands used for offerings at the altars of Buddhist temples. The following references are to the collotype plates contained in the present volume:

- No. 1. *Plate 40.* Low Foliated Stand.
- No. 2. *Plate 36.* Rectangular Stand.
- No. 3. *Plate 41.* Low Foliated Stand with Gold and Silver Painting.
- No. 4. *Plate 39.* Low Stand with Foliated Ends.
- No. 5. *Plate 49.* Foliated Stand with *Ungen* Decoration.
- No. 6. *Plate 37.* Low Stand.
- No. 7. *Plate 34.* Rectangular Stand with Painting.

Plate 51.—Upper: RECTANGULAR STAND OF IMITATION PERSIMMON-WOOD. (Reduced to about 1/3) Length, 71 cm.; width, 33 cm.; height, 10.3 cm.

Rectangular stand of *hinoki*-wood, the obverse and reverse stained to imitate black persimmon-wood. Bordered all round with natural black persimmon-wood and provided with two supports near the ends. The corners of the plain top board, as well as those of the supports of the same material, are fitted with corner pieces of gilt bronze incised with floral scrolls on a pitted ground. The four corner pieces at the top are provided with a loop each, but the use of these is not quite clear.

The metal pieces are reproduced in actual size with the Japanese notes.
(Item 499)

Lower: RECTANGULAR STAND IN BLUE WITH PAINTING. (Reduced to about 3/7) Length, 50.5 cm.; width, 42.1 cm.; height, 6.2 cm.

Made of *hinoki*-wood, with two supports near the ends. In shape this resembles the one shown in the upper figure, but it is without any metal ornaments and the supports are in a pierced design, instead of plain.
(Item 467)

Plate 52.—RECTANGULAR STAND IN BLUE WITH PAINTING. Top, front and end views. (Reduced to 1/2) Detail of *Plate 51*, lower.

Plate 53.—RECTANGULAR STAND IN BLUE WITH PAINTING. Portion of top of pad, and inscription on lining. (Actual size) Accessory to the stand in *Plate 51*, lower.

The top is in plain wood with a border in blue. The edges, as well as the supports carved in pierced work, are decorated with blue, white, *sumi*, sapan and gold on a pale blue ground. Conventional flying clouds are the subject of the painting on the edges, and stylized flowers of that on the supports. The underside is stained with sapan. The supports are secured by nails, the heads of which are visible on the top of the stand.

There is an inscription on a paper label pasted on the top. The paper is badly mutilated, but the following words may be deciphered: "Dedicated to Great Buddha Hall."

The stand is provided with a pad, portions of which are here reproduced in actual size. The top is covered with figured silk twill with a conventional design centred about a big tree with a stag under it on either side, the general design reminding one of that of the *kyokechi* screen panel in the North Section. The design also contains flowering plants and flying clouds and mountains. The pad is bordered with striped silk brocade in *ungen* gradation of various colours.

The pad is lined with green *ashiginu* dyed by the *kokechi* method. Close to the edge there is the following inscription:
"Length, 1 *shaku* 7 *sun*. Width, 1 *shaku* 2 *sun*. Jingo

Keiun 2nd year 4th month 3rd day. On the occasion of the Imperial visit, dedicated to the Hall of Great Buddha. Todai-ji." The date, of course, is according to the lunar calendar then in use in Japan, and it falls on April 23, 768, according to the Western solar calendar.

No mention is made of this Imperial visit in the *Shoku Nihongi*. Very likely this was an oversight on the part of the chronicler. (Item 467)

Plate 54.—LOW STAND WITH MARKING OF WOOD-GRAINING. Upper: end view. Lower: front view. (Reduced to 3/7) Length, 59 cm.; width, 39.2 cm.; height 10.5 cm.

Plate 55.—LOW STAND WITH MARKING OF WOOD-GRAINING. Obverse and reverse of pad. (Reduced to 3/7) Length, 59 cm.; width, 39 cm. Detail of *Plate 56*.

A low stand made of *hinoki*-wood board with another piece of wood wedged in at the ends, a device known as *hashi-bami*. The border is in pale-sapan left plain, while the edges are in pale-sapan marked with deep-sapan to imitate the grain of the wood. The underside is painted pale-green.

It has two supports at the ends. These are carved in a floral design, covered with white *gofun* and decorated with gold.

The pad is covered on top with white figured silk twill in a design of conventional floral scrolls not easily seen in the reproduction. It is bordered with striped silk brocade in an *ungen* design cut on the bias. The pad is lined with green *ashiginu* dyed by the *kokechi* method.

There is an inscription in *sumi* along the edge of the lining. A part of it is lost, but what remains reads as follows:

"Length, 1 *shaku* 9 *sun* 8 *bu*. Width, 1 *shaku*
daiji; dedicated to the hall of Great Buddha." (Item 468)

Plate 56.—Upper: LOW STAND WITH BLACK PERSIMMON-WOOD BORDERS. (Reduced to about 1/2) Length, 43 cm.; width, 33.5 cm.; height, 4.6 cm.

Plain, very low stand; the top board is of *hinoki*-wood

encased in a frame of black persimmon-wood, and supported by four black persimmon-wood legs, which are all new.

(Item 504)

Lower: LOW STAND WITH SHITAN-WOOD BORDERS. (Reduced to about 1/2) Length, 41.7 cm.; width, 35 cm.; height, 4.8 cm.

A plain, very low stand; the top board is of *hinoki*-wood, encased in a frame of *shitan*-wood, and supported by four *muku*-wood (*Aphanantha aspera*) legs, only two of which are original. (Item 503)

Plate 57.—Upper: RECTANGULAR KAYA-WOOD STAND. (Reduced to about 1/3) Length, 64.5 cm.; width, 36.5 cm.; height, 7.5 cm.

Made of *kaya*-wood (*Torreya nucifera*) with *hashi-bami* and with legs forming *kozama*, two in front and back and one at each end. Four-petalled blossoms are painted in silver all along the edges of the top board. Conventional clouds and flowers in silver decorate the legs and the base. Partially repaired.

(Item 506)

Lower: RECTANGULAR HINOKI-WOOD STAND. (Reduced to about 2/5) Length, 52 cm.; width, 37 cm.; height, 8.5 cm.

Made of *hinoki*-wood, with *hashi-bami*; the border stained with sapan; the edges stained also with sapan and painted with flowers and floral scrolls in silver. The legs forming *kozama* are painted in silver in a floral design on a white *gofun* ground. The lower portion of the legs, as well as the base, is restored.

(Item 495)

Plate 58.—OCTAGONAL TSUGE-WOOD STAND. Length, 43.8 cm.; width, 36.2 cm.; height, 4.25 cm. Upper: front view. (Reduced to 2/3) Lower right: detail of side. (Actual size) Lower left: Inscription on underside. (Actual size)

Plate 59.—OCTAGONAL TSUGE-WOOD STAND. Pad, an accessory to *Plate 58*. Obverse and reverse. (Reduced to 1/2) Length, 43.8 cm.; width, 36.2 cm.

A low stand made of *tsuge*-wood, two boards being joined together for the top, with the border of the same material; and with legs forming a *kozama* for each side attached to a base formed similar in shape to the top. The corners of the top, as well as the bottom piece, are decorated with gilt bronze incised with a floral design on a pitted ground. The woodwork is left plain. On the underside is an inscription in *sumi* which reads "Daibutsu-den" (Great Buddha Hall).

The stand is provided with a pad of the same shape. Covered on top with green figured silk twill in a conventional design of grapes and scrolls; bordered with striped brocade cut on the bias, variegated braided cords are used where the brocade is joined at the corners. The pad is lined with green *ashiginu*, and along the edge is written in *sumi* "Dai-butsu-den" (Great Buddha Hall). (Item 466)

Plate 60.—Upper: OBLONG STAND WITH FOLIATED ENDS. (Reduced to about 1/3) Length, 64.5 cm.; width, 42 cm.; height, 8.1 cm.

The top board is of one piece of *hinoki*-wood, the ends being foliated, and bordered all round with the same material. The edges are decorated with floral patterns in silver. The legs forming two *kozama* on each side, as well as the base to which they are attached, are later restorations. (Item 505)

Lower: EIGHT-LOBED HINOKI-WOOD STAND. (Reduced to about 1/4) Extreme length, 96 cm.; width, 50.3 cm.; height, 11 cm.

The largest offering stand in the collection. Made of *hinoki*-wood; oblong and foliated in eight lobes. The top is of one piece of *hinoki*-wood, supported by eight uprights forming an equal number of *kozama*; attached to a base shaped similar to the top. The edges, uprights and base, all outlined in white, are stained with sapan and marked with *sumi* to imitate *shitan*-

wood. The border on top is painted pale-green, and the underside is treated with the same colour. Stuck to the top is a fragment of paper, evidently part of the pad which is missing. (Item 509)

Plate 61.—EIGHT-LOBED STAND WITH UNGEN DECORATION. (Reduced to about 5/7) Extreme length, 41 cm.; width, 38.6 cm.; height, 9.3 cm. Reproduced in colour.

The top, as well as the base, is eight-lobed or arched, with eight uprights forming an equal number of *kozama*. The top is painted green, the underside and the inside of the uprights pale-green. The sides, the top, the uprights, and the base as well, are decorated with a conventional floral design in *ungen* gradation. The bevelled edges of the base are in red, and the edges of the *kozama* sapan-stained. With its gorgeous colouring well preserved, this stands out prominently in the collection.

An idea of the general shape of the stand may be better obtained from the reproduction, about one-third in scale, printed with the Japanese notes. (Item 496)

Plate 62.—CIRCULAR STAND. (Reduced to 1/2) Extreme length, 52 cm.; width, 49.5 cm.; height 12.3 cm.

Made of *hinoki*-wood, slightly foliated into six lobes; with six uprights forming an equal number of *kozama*. These uprights are covered with gold-leaf and mottled with sapan juice to imitate tortoise-shell over gold, one of the favourite methods of decoration in vogue at the time. The border of the top, as well as its edges and the base, is stained with sapan and the ridges are emphasized with white lines. There are six silver rings attached to the edges, one between each two lobes. The underside of the top board and of the uprights is in pale-green. (Item 507)

Most, if not all, of the boxes illustrated in the first thirty-two *Plates*, especially the first twenty, seem to have been placed at one time on Buddhist altars with offerings inside. Most, if not all, of the first twenty boxes included in this volume seem to have been placed upon low stands, such as

those reproduced in *Plates* 34 to 62, inclusive. Most, if not all, of these stands, which are often referred to as "dedication tables" among students, seem to have been provided with a pad for the top, as in the case of *Plates* 37, 39, 42, 45, 46, 53, 55, 58, and 59. Thus each stand seems to have been covered with a pad, and upon that a box placed containing an offering to the Buddha.

Plate 63.—TALL TABLE. (Reduced to about 1/4) Length, 74 cm.; width, 43.5 cm.; height, 70.7 cm.

With two supports near the ends, each with nine uprights attached to the base. Only the second uprights of the supports from either end pierce through the top and base. The four dark spots on top, in the illustration, show the ends of the tenons of these uprights. The rest of them are fixed by means of ordinary mortise and tenon device not pierced. The table is lacquered black and shows traces of repair. (*Item* 457)

Plate 64.—EMBROIDERED PAD: FRAGMENT. (Reduced to about 2/5) Length, 81.5 cm.; width, 21.5 cm.; border, 7 cm.

Plate 65.—EMBROIDERED PAD: FRAGMENT. Detail of *Plate* 64, in colour and actual size.

Wadded with cotten, covered with white *ra* over white *ashiginu*, and embroidered with yellow, pale-yellow, green, indigo, light-blue, red and brown silk threads. The subject of the embroidery consists of landscapes, birds, fishes, boats and figures. As may be seen in the colour reproduction (*Plate* 65), there is a rocky island thickly covered with trees, and birds are disporting in the water. There are flowers blooming, and a man may be seen in a boat. There is something in the composition which reminds one of the landscape drawings on hemp-cloth, preserved in the Middle Section, though not ordinarily shown. There is something naïve about it which stirs our interest.

The border is in dark brown *ashiginu*, covered with *ra* of the same shade, and embroidered in the design of flowering plants, birds and butterflies.

It is so badly mutilated that it is difficult to tell the original size and shape, but it is very likely a pad that once belonged to a stand or table.

Along the edge of the white *ashiginu* lining there is an inscription in *sumi*, only a part of which is legible—"Sanuki Province gun 1 *shaku*" The red impression of a seal is also visible. (*Item* 392 c)

Plate 66.—KOBAKO. Upper: end view. Lower: frontal view. (Reduced to about 1/2) Length, 48.3 cm.; width, 23.3 cm.; height, 11.8 cm.

The name "kobako" signifies "basket-box," though actually it now consists of a frame-work of a cover, which is attached to a low stand with *kozama*. Made of *hinoki*-wood, the inside of the frame-work is painted pale-green and decorated with patterns of small flowers in red. The legs and the base to which they are attached are decorated with sapan in a floral design on a blue ground. There remain merely traces of purple silk which had covered the frame-work and which has a design in silver. (*Item* 478)

Plate 67.—KOBAKO. First of two. (Reduced to 4/5) Length, 33.2 cm.; width, 17.2 cm.; height, 10.8 cm.

Plate 68.—KOBAKO. First of two, showing the cover partly removed. Another view of *Plate* 67. (Reduced to about 2/3)

Though called *kobako*, it is made slightly different from the other shown in *Plate* 66. While the other is a frame-work of a box attached to a stand, this has a removable frame-work cover which fits over the stand. The stand has a frame with four decorative projections, two in front and two in back, to be fitted inside the cover, which was evidently covered over with *sha* (thin coarsely woven silk) held down by strips of silk brocade over the frames of the cover. Hardly any *sha* remains, though the brocade still clings to the woodwork.

The edges of the top of the stand, as well as the base, are painted with *gofun* and marked with sapan to imitate the grain

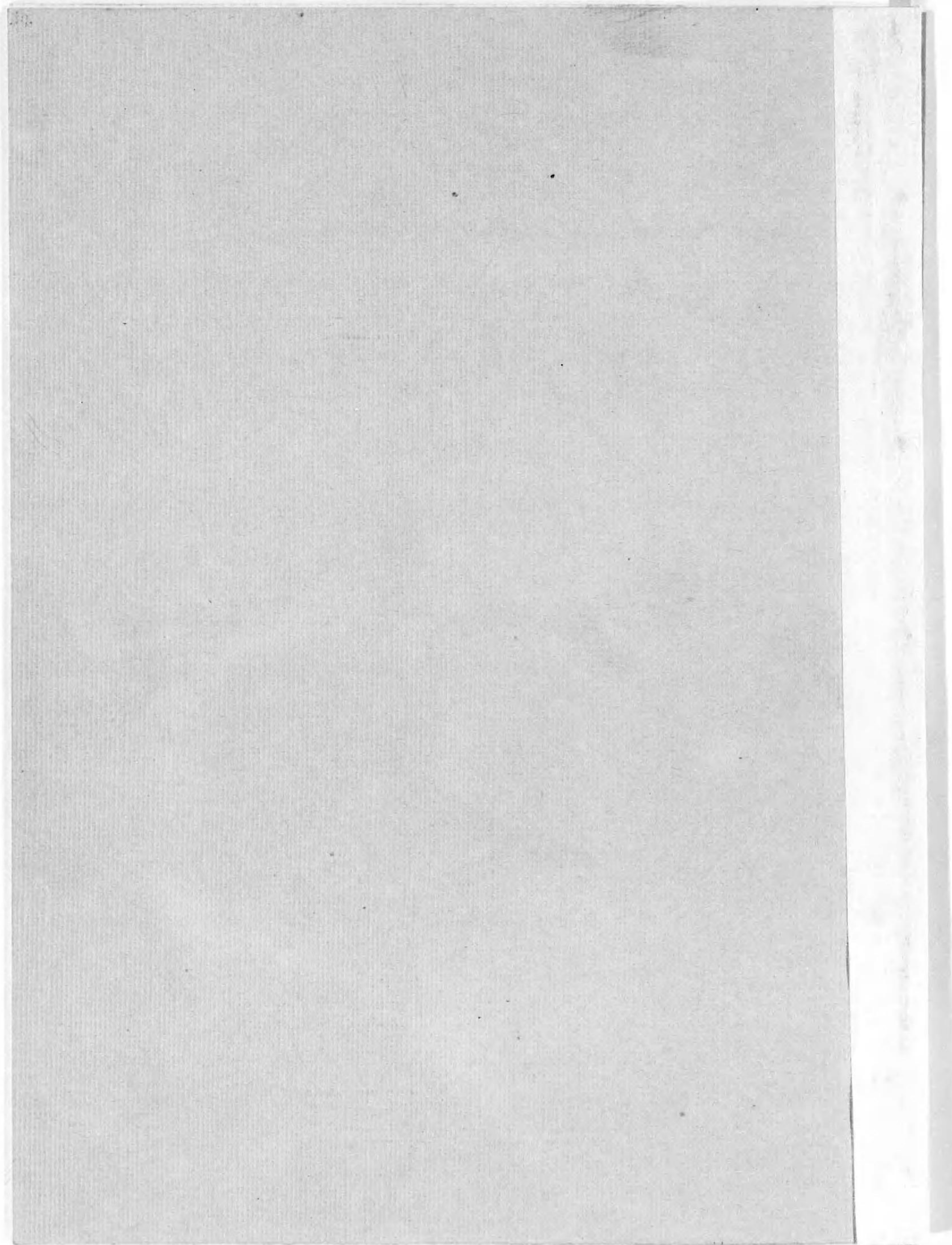
of the wood. The uprights are stained with sapan to look like *shitan*-wood, and decorated with painting of flowers and insects in gold and silver. As may be seen in *Plate 68*, the projecting frame on top of the stand, as well as the leaf-like projections, is also stained with sapan and decorated with gold and silver, small blossoms in gold on the frame and the leaf-like projections with veins in silver and edges in gold.

The top of the stand is in green, and the inside of the framework of the cover is in the same colour, but decorated with patterns of small flowers. (Item 479)

Plate 69.—KOBAKO. Second of two. Length, 33.2 cm.; width, 17.2 cm.; height, 10.8 cm. Upper: end view. Lower: side view. (Reduced to 4/5)

This is similar to the other (*Plate 67*) in every respect, though more extensively repaired than the other—many of the uprights are restored, and all the leaf-like projections are missing.

The use, for which these three *kobako* were intended, is still uncertain. The framework on top seems to have been covered with thin silk so as to keep out dust yet afford a view of its contents. The first one (*Plate 67*) has the framework fixed to the stand, while the last two have removable covers. (Item 479)



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

第九輯【定價金貳拾五圓】

帝室博物館

昭和十一年十二月十日印刷
昭和十一年十二月十五日發行

【不許複製】

御時十一半十二日十五日發行
御時十一半十二日十日印刷

帝室射御論

不審書

源氏種【家訓金友録五回】

125
E708
SH96
21
(9)



終

