

Japanese Lacquer Art and Lacquered Furniture: two Multilingual Facetted Microthesauri

Donatella FAILLA

Museo d'Arte Orientale "Edoardo Chiossone"

Abstract: Japanese lacquers (*nurimono*) of the Edo (1603-1868) and Meiji (1868-1912) periods belonging to the broad category of civil furniture and furnishings (*dōgu, okuzai*) offer both a wide and varied range of morpho-functional typologies and diverse, complex and subtly differentiated manufacturing techniques and decorative expressions. The original Japanese terminologies in both fields are very rich and interesting: in fact, they have been used throughout the past centuries to denominate distinct objects and processes, by identifying their features and peculiarities. Such abundant terminological patrimony forms the best foundation for exact, congruent and fine documentary descriptions, but it is not easily mastered unless it becomes organized within the framework of highly formalized conceptual structures, namely hierarchical lexicons or thesauri.

1. Introduction

Museum curators and art historians must face various descriptive problems while cataloguing Far Eastern decorative art objects and handicrafts, not only because they often fail to have suitable comparisons in the West, but also because they have very seldom been described systematically. Yet, their original names, as well as the traditional descriptions of their morpho-structural features and manufacturing techniques, are most important not only to clearly identify and define their essential characters and properties, but also help to denote their historical, aesthetic and stylistic meanings. It is widely recognized that the descriptive contents of the catalogue constitute a very relevant part of the documentary representation of art items and their meanings. Admittedly, the documentary effectiveness and utility of the catalogue depend upon the constant, exact, coherent employ of highly defined univocal terms, the meanings of which should be clearly pre-interpreted and pre-de-term-ined. Therefore, the construction of instruments for the control of the documentary descriptions could be indispensable for domains that do not benefit from well-spread and acknowledged descriptive rules and conventions. To properly describe Japanese *nurimono*, art objects meant for performing daily functions and activities, beautifully coated and decorated by means of intricate techniques, we need to understand their ***primary contextual integrity***: the latter is conceived as the whole combination of pragmatic and conceptual meanings that constitute the actual and virtual representations of a certain item within the context of its original

civilization. The **primary item** is a compound of general and specific, open and implied, explicit and implicit meanings, that can be brought to light and ordered through the integrated analysis and organic interpretation made possible by hermeneutics.

1.1. Choosing the Instruments for the Documentary Description and Scrutinizing the Available Sources

Multilingual thesauri are instruments for vocabulary control in which the original patrimony of knowledge and experience can be interpreted, made understandable through possible semasiological equivalences, ordered and represented systematically.

Two thesauri have been constructed, using *Japanese* as the *source-language*, while *Italian* and *English* are the two *target-languages*:

- *Japanese Civil Furniture and Furnishings*;
- *Materials and Techniques in the Art of Lacquering*.

Actually, *English* has been regarded as the main *intermediary language* between the original patrimony of knowledge and its spreading through the studies carried out in the West: in fact, much of the specialized western literature is either written in British and American English, or translated and at least summarized into English from the original books, essays and articles published during the past forty years by German, French, Danish, Swedish, and recently also Hungarian, scholars. Moreover, some important and well known Japanese books and exhibition catalogues on lacquers published during the last twenty years contain summaries, abridged catalogue-entries and, more rarely, technical glossaries and indexes in English. But unfortunately, the fundamental Japanese works are still untranslated, and practically all of the scholarly books, specialized essays and articles by relevant Japanese authorities are available only in the original version.

On the other hand, the Italian contribution to the research, study and diffusion of knowledge on *nurimono* is now at its very beginning, and the compilation of the two thesauri is meant to lay the ground from which further studies can develop in the near future among the Italian scholars: points of main reference are not only the lacquers in the Museo Chiessone in Genoa, but also some unknown collections, only recently re-discovered, never seriously studied and catalogued before.

1.2 Semasiological Equivalences and De-nominative Attributions

The interpretative work implies the study of possible semasiological equivalences, which really be structurally congruent and understandable within a general frame of concepts and ideas. Needless to say, such a research implies crucial reflections about the relative comparability between certain conceptual and pragmatic meanings in different civilizations, as well as a compelling reasonning on the general structures of ideation and the various articulations of fundamental functions in diverse cultures. These reflections do not form the aim and clue of the present article, yet they have been its constant tuning-keys. Therefore, the Italian and English renderings cannot usually be exact equivalents of the source-descriptors: they often represent de-nominative attributions, aiming to attain the distinct definition of objects and processes, i.e. clear de-term-inations suitable for employ in the documentary

descriptions.

2. Features of the Source-Descriptors and Choice of a Suitable Classification System

The original Japanese names or source-descriptors have been firstly collected and filed in their *kanji* or ideographical written forms, and then transcribed in roman letters (*rōmaji*) according to the Hepburn system. The renderings in Western languages were also collected and registered as they were found in the various sources. *Kanji* nouns usually have the shape of *compound-words* (*jukugo*), or *character-compounds* (*kanji-jukugo*). The simplest kind of *kanji-jukugo* is formed, as a rule, by two ideographical units, namely a *denominative semantheme*, preceded by a *determinative semantheme*.

This implies that a given denominative semantheme, preceded by different determinative units serving as qualifiers, forms several compound-words, often covering a wide range of variant meanings within the precincts of a certain semantic field. So to speak, a sort of **natural faceted structure** appears to be an intrinsic feature of the Japanese *kanji-jukugo* lexicon, and this is obviously an interesting advantage under the point of view of classification. Under these circumstances, the **faceted classification** seems to be the most suitable system for the chosen subject fields.

The peculiar faceted feature of the *kanji-jukugo* can be very usefully exploited, for instance, while hierarchically ordering *sub-types* and *variations* of objects under a certain *model type*. *Example*:

A1c.C. a tim-tsg	TANSU	簞笥	Drawered Chest Stipo a Cassetti
A1c.C. a1 sti-ts	CHADANSU	茶簞笥	Tea Chest Stipo da Tè
A1c.C. a1a var-tss	TABI-CHADANSU	旅茶簞笥	Travel Tea- Chest Stipo da Tè da Viaggio

2.1 Polysemy, Homography, Multiphony, Homophony

These phenomena are not relevant in our chosen fields, but possible misinterpretations depending upon them are prevented by the attribution of a univocal alphanumerical notation to each term (see below, §4.).

The high degree of *Polysemy* essentially inherent in the ideographical language units implies the existence of partially homograph compound-words not sharing any extent of synonymy. *Example*:

A2d.E.b tim-tsg	FUSEGO	付せ籠	Clothes Perfume Cage
			Cabbia Profumiera per Vestiario
A2c.A.d tim-tsg	JIKIRO	食籠	Ornamental Box for Sweets
			Scatola Portadolci Ornamentale

Partial *homographs* concerning the denominative components of some *kanji-jukugo* might at times denote some degree of morpho-structural similarity or morpho-functional affinity between objects belonging to distinct classes and/or subclasses. *Example*:

A2b.B.c tim-tsg	KENDAI	見台	Reading Stand Leggio
A2d.A.m tim-tsg	KYÔDAI	鏡台	Dressing Stand Stipetto Portaspecchio
A1e.B.a tim-tsg	TÔDAI	灯台	Stem Lamp Lampada a Stelo

Partial *homographies* concerning the determinative component of some *kanji-jukugo* might indicate that different objects share a common functional pertinence or belong to the same class and/or subclass. *Example*:

A2b.C.a tim-tsg	BUNCHIN	文鎮	Paper Weight Fermacarte
A2b.B.a tim-tsg	BUNDAI	文台	Formal Writing Table
			Tavolinetto-Scrittoio Ornamentale

A2b.A.a tim-tsg	BUNKO	文庫	Document Case Scatola Portadocumenti
-----------------	--------------	----	--------------------------------------

By *multiphony* it is meant that two or more different *kun* (Japanese) and *on* (Chinese) readings may exist and be in use for one and the same *kanji*. *Example*:

A2c.F.e1 sti-ts	KAKU-ZARA	角皿	Square Dish Piatto Quadrato
A2d.A.q tim-tsg Rossi	SUMIYAKA-BAKO	角赤箱	Red- Edged Cosmetic Supply Box Scatola da Trucco ad Angoli

Homophony, i.e., one and the same reading for different ideographical language units, is quite a peculiar feature to Japanese and Chinese languages, that has been exploited for literary and popular puns since times of old. In our fields, however, problems of homophony are not particularly relevant, and usually concern the determinative semanthemes in different *kanji-jukugo*. *Example*:

A2d.A.q tim-tsg Rossi	SUMIYAKA-BAKO	角赤箱	Red- Edged Cosmetic Supply Box Scatola da Trucco ad Angoli
A2b.C.l tim-tsg	SUMI-SASHI	墨指し	Inkstick Grip Presa per Panetto d'Inchiostro
A1b.C.a tim-tsg	SUMITORI	炭取り	Charcoal Scuttle Cesta da Carbone .

3. Focusing on the Primary Contextual Item

As a matter of fact, meanings take shape and constitute themselves contextually: objects

and processes appear and live together with their names within the texture of civilization, and since their very first appearance they are intrinsic parts of the same texture from which they originate. There should be no doubt, then, that objects and processes are best described by their original names, and that the original “object-and-name” and “process-and-name” items represent the primary contextual unities that have to be taken under consideration in view of a systematic classification. What I call *unity* appears to my concern as the ***original contextual integrity*** of a certain item: that is, the relative order of meanings, general and specific, open and implied, which are at the same time conveyed both factually and virtually by a certain object and its name, i.e. by material and abstract, explicit and implicit representations. In the specific domain of artifacts, names become fully understandable and transparent only if interpreted and seen through the essential features, properties and functions of the factual objects, while the latter reveal their deepest meanings and variegated links within the broader context of civilization when we look at them through the actual and virtual concepts represented in and by their names. We might say that the contextual integrity of a given item, under an hermeneutical approach and for a documentary intent, can be attained only when the main articulation of general and specific meanings and the relative order of concepts have been explained, made understandable and representable.

It is assumed that pragmatic and conceptual meanings are unevenly distributed in the concrete object or process, and in their names: in fact, meanings are conveyed partly by the factual objects or concrete artifacts, partly by their names, the latter being considered as forms of virtual and conceptual representations. Consequently, their interpretation should not only be parallel, but also mutually integrated (see below, §3.1.1).

3.1 Seeking for the Components of the Primary Contextual Item

Concrete objects and ***technical processes*** are bearers of the ***pragmatic meanings*** of certain primary items and, as such, they are regarded as their material components and representations. Objects and processes might be seen as morpho-structural, functional subsidiary extensions of the human body and its activities, as means devised for perfectly performing certain functions and for accomplishing certain needs. Their intrinsic characters and essential properties consist of structure and shape, size, format and measurements, kind of material and manufacturing techniques.

Objects' and processes' names bear and represent the ***conceptual meanings*** of certain primary items: therefore they might be regarded as instruments for thinking. One should observe that names usually refer to their objects and processes through the selective enunciation of certain features: this is what could be called a ***thematization of meanings***. By the enunciation of certain thematized meanings, names implicitly hint also to some sort of ***virtual order***, say, a structure of concepts and ideas that may not appear either explicit or self-evident, although it is anyway implicit and potential. So we might say that names are selective and thematized, virtual and conceptual representations of the objects and processes they describe. In fact, by selecting certain meanings, some features are “thematized”—i.e., explicitly declared — while other features are necessarily dropped, excluded from the

enunciation, i.e. driven behind or merged into the virtual background. The “thematization” is particularly evident in the written ideographical forms of the *kanji-jukugo*, that intrinsically retain a strong pictorial, visually telling figurative capacity. The determinative components of the *kanji-jukugo* usually carry the thematized meanings, that mainly denote “real content”, “virtual content”, “destination”, “function”, “size”, “shape”, “structure”, “appearance”, “similarity”, “colour”, “matter”, and only more rarely personal and geographical names.

In short, we might say that each name simultaneously

- bears **foreground meanings**, that are explicit and “thematized”;
- hints to **background meanings**, that are implicit, pertaining or referring to an implied order of general and/or specific concepts and functions.

3.1.1 One Example of Contextual Analysis

The example of “object-and-name” contextual analysis, chosen to demonstrate the steps guided by hermeneutics, is very telling, as it draws attention on the *shodō*, the Far Eastern and Japanese “Way of the Brush”, and on the concrete implements by which the *kanji* are traditionally written. The interpretation will also reveal the contextual order of explicit and implicit meanings expressed by the “object-and-name” *suzuri-bako*.

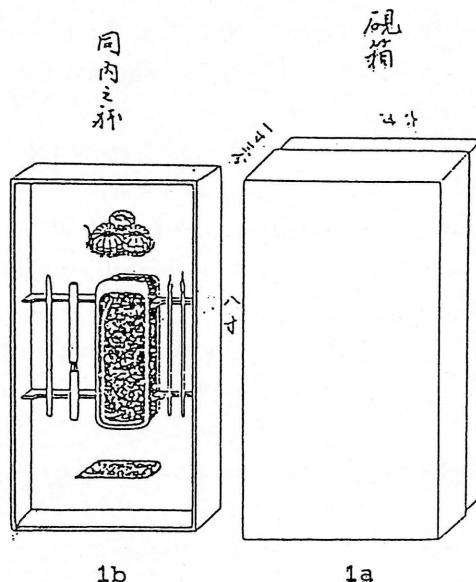


Fig. 1 — Aoki Hisakuni, *Chōdozue*, Bunka 1 (1804), p. 201: Inkstone Case (1a), and its inset-contents (1b)

A2b.A.i tim-tsg

SUZURI-BAKO 硯箱

Inkstone Case Scatola da Scrittoio

- 1) The literal meaning of the compound word *suzuri-bako* is “inkstone (*suzuri*) case (*hako*)”. Inkstones are used for grinding and diluting ink.
- 2) Factual and concrete specimens of *suzuri-bako* always come in the shapes of covered

containers (**figure 1a**) actually keeping inkstones (**figure 1b**). Therefore the name represents a thematization of the real content of what is usually meant by *suzuri-bako*.

- 3) Typically, a Japanese *suzuri-bako* does indeed contain also a number of other writing implements, and not solely a *suzuri*. In fact, in an old professional drawing (**figure 1b**) we can recognize, besides the *suzuri* (centre), a water dropper (top centre), an inkstick (bottom centre), and small side-racks for brushes (right), awl and paper-knife (left).
- 4) These implements are typical and usual inset-contents, as they regularly take part in the *shodō* practice. Moreover, their in-setting appears expressly designed, and clearly conforms to a certain morpho-structural and functional pattern. Such an object can be defined a **model type** (tim), i.e. a **characteristic, exemplary specimen**, endowed with certain fundamental concrete features (structure, shape, com-position, inset-contents) to suit certain functions. Therefore, the mentioned implements factually represent meanings that, although not “thematized” by the name *suzuri-bako*, pertain to the contextual order of concepts and functions existing in the background. So to speak, they are “obvious” recalls.
- 5) Still, we have to understand why the *suzuri* has been selected as the “thematized”, foreground meaning. In the Far East, four are the treasures of the scholar’s writing desk: brush, paper, inkstick and *suzuri*. But, while the first three are consumption materials, the *suzuri* is both a lasting tool and a revered piece, often passed from master to disciple for generations. Then, the *suzuri* is not only durable and stable, but also eminent. While the other implements dissolve, the *suzuri* keeps staying.
- 6) The attribution of English and Italian semasiological equivalents to the source descriptor is a consequence of the contextual analysis. The English specialized literature demonstrates a widespread and prevalent use of the exact equivalent “*Inkstone Case*”. On the contrary, the Italian exact equivalent “Scatola per Pietra da Inchiostro”, would find neither recall nor appeal to the average knowledge. Therefore, the chosen rendering “*Scatola da Scrittoio*”, represents a de-nominative attribution, i.e. a de-term-ination aiming to attain a distinct definition of the object and of its main pragmatic and conceptual meanings.

4. Formalization and Codification of the Facets and Subfacets

The attribution of a univocal alphanumerical notation keeps each term individually distinct, and also prevents possible misinterpretations of the *rōmaji* transcriptions of *kanji-jukugo* (see above, §2.1). Moreover, through the attribution of a notation, we are able to represent the relative position and level of each term within the conceptual hierarchy: the notation is in fact a formalized, conventional representation of the general and specific, explicit and implicit meanings carried by each term. Therefore, the notation is a formalized representation of the primary contextual integrity of “object-and-name” and “process-and-name” items, flanked by contextually determined English and Italian de-nominative attributions. The contextual analysis also brings to light the ordering structures of the chosen fields and the sequence of their constituting concepts: these can be qualified as general (broad

facets) and specific (subfacets), and represented by conventional, taxonomic-like headings. Both thesauri consist of illustrated systematic displays, followed by three-column indexes containing the source descriptors ordered by notation, *rōmaji*, and *kanji* (see example, pls. I-IX, App. A).

Structure of the systematic display

Japanese Civil Furniture and Furnishings				
<i>The 477 source-descriptors (432 preferred terms and 45 non-preferred terms), are systematically ordered by:</i>				
BROAD FACETS	Category	(cat)-(tl)	Broader Term	
	Class	(cl)-(tlg)	Generic Broader Term	BROADER TERMS
	Subclass	(scl)-(tls)	Specific Broader Term	<i>(Plurality of Objects)</i>
«node label»	«Generic Type»	(tig) «general morpho-functional affinity structure»		
	Model-type	(tim)-(tsg)	Generic Narrower Term	
SUBFACETS	Sub-type	(sti)-(ts)	Narrower Term	NARROWER TERMS
	Variation	(var)-(tss)	Specific Narrower Term	<i>(Single Objects)</i>

Materials and Techniques in the Art of Lacquering				
<i>The 301 source-descriptors (222 preferred terms and 79 non-preferred terms), are systematically ordered by:</i>				
BROAD FACETS	Family	(f)-(tl)	Broader Term	BROADER TERMS
	Genus	(g)-(tlg)	Generic Broader Term	<i>(Plurality of Techniques)</i>
«node label»	Group of Species	(gsp)	Specific Broader Term	«generic technical affinity structure»
	Species		Broader Term	
SUBFACETS	Species	(sp)-(tsg)	Generic Narrower Term	NARROWER TERMS
	Sub-species	(ssp)-(ts)	Narrower Term	<i>(Single Techniques)</i>
	Variety	(var)-(tss)	Specific Narrower Term	

Essential Bibliography

- J.Aitchison-A.Gilchrist, *Thesaurus construction. A practical Manual*, Dorchester, Dorset 1987
- D. Failla, *Nihon no Nurimono. Lacche Giapponesi nel Museo Chiessone*, Genova 1993.
- K. Herberts, *Oriental Lacquer: Art and Technique*, London 1962 (Germ. ed.: Düsseldorf 1959)
- E. Husserl, *Die Krisis der Europäischen Wissenschaften und die Transzendentale Phänomenologie*, The Hague 1959
- ISO 5964, *Guidelines for the Establishment and Development of Multilingual Thesauri*, Geneva 1985
- *Makieshi-den Nurishi-den* [Biographies of makie- and nuri-lacquermasters] Tôkyô 1927.
- Rokkaku Shisui, *Tôyô-shikkô-shi* [History of Far Eastern Lacquerwork], Tôkyô 2nd ed. 1960.
- *Urushi-Kôgei Jiten* [Dictionary of Lacquerwork], Tôkyô 1978, repr. 1991.

Thesaurus
«Suppellettile Civile Giapponese»

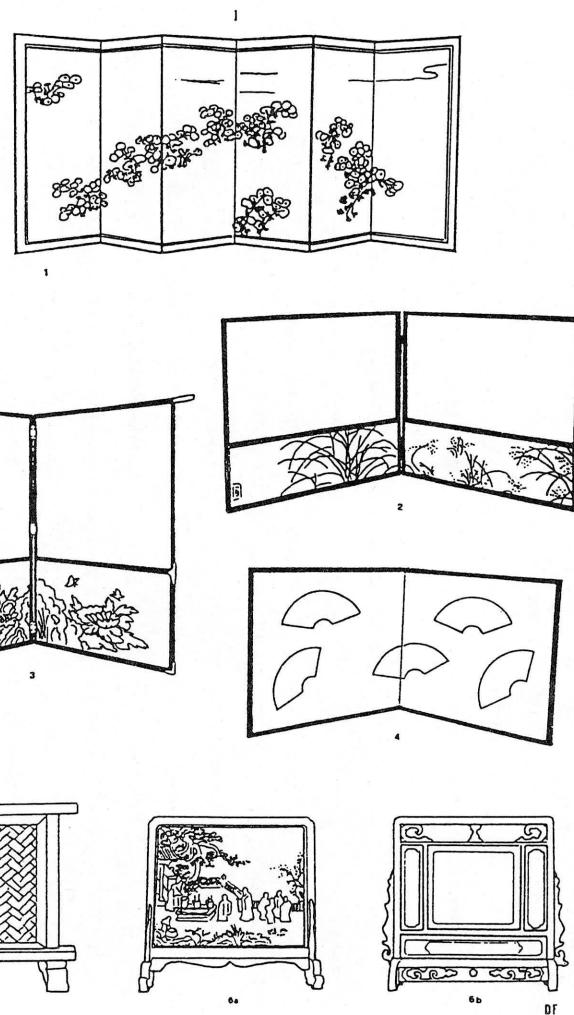
TABELLA A
CATEGORIA e CLASSI

A cat-d	DŌGU Arredi e Suppellettili Furniture and Furnishings <i>kazai</i>
A = — = *A = / — = p	<i>okuzai</i>
A1 cl-tg	KAGU Mobilio e Arredi Complementari Furniture and Fittings
A2 cl-tg	KAZAI-DŌGU Suppellettili Domestiche Household Furnishings
A3 cl-tg	GANRŪBOTSU Giocattoli Toys
A4 cl-tg	GEINŌ-DŌGU Suppellettili da Intrattenimento Parlour Game Furnishings

TABELLA A1
Classe e Sottoclassi

A1 cl-tg	KAGU Mobilio e Arredi Complementari Furniture and Fittings
A1a. scl-ts	BYŌSHOGU Divisori d'Ambienti Partition Devices
A1b. scl-ts	HI-IRE DŌGU Articoli da Riscaldamento Heating Devices
A1c. scl-ts	SASHIMONO Mobili Cabinetry
A1d. scl-ts	SHIKIMONO Rivestimenti da Pavimento Floor Coverings
A1e. scl-ts	SHŌMEI-KIGU Articoli da Illuminazione Lighting Devices
A1f. scl-ts	ZAGAGU Appoggi, Giacigli, Sedili Resting, Bedding, Seating
A1a.A. scl-ts	BYŌBU Paravento Pieghevole a Pannelli Folding Panel-Screen
A1a.A.a = — = *A1a.A.a = / — = p	issō-mono
A1a.A.a1 sti-ts	CHŌBA-GŌSHII Paravento da Contabile Account-Area Screen TC: A1c.C.a2a. chōba-dansu TC: A2b.B.d1 chōba-zukue
A1a.A.a2 sti-ts	CHŪ-BYŌBU Paravento Formato Medio Medium Size Screen
A1a.A.a3 sti-ts	FUROSAKI-BYŌBU Paravento da Bracier Brazier-Area Screen
A1a.A.a4 sti-ts	HONKEN-BYŌBU Paravento Formato Regolare Regular Size Screen
A1a.A.a5 sti-ts	IKŌ-BYŌBU Paravento Portavestiti Screened Clothes Rack TC: A2d.E.c ikō
A1a.A.a6 sti-ts	KATTE-BYŌBU Paravento da Cucina Kitchen-Area Screen
A1a.A.a7 sti-ts	KO-BYŌBU Paravento Formato Piccolo Small Size Screen
A1a.A.a8 sti-ts	KOSHI-BYŌBU Paravento Altezza Vita Waist-High Screen
A1a.A.a9 sti-ts	MAKURA-BYŌBU Paravento da Guanciale Pillow Screen TC: A1f.A.b makura
A1a.A.b tim-tsg	TSUITATE Paravento a Pannello Singolo Single-Panel Screen
A1a.A.b1 sti-ts	ZABYŌ Paravento da Sedile Seat Screen TC: A1f.B.b zaburon

TABELLA A1a.
SOTTOCLASSE, TIPI, SOTTOTIPI (Tav. I)



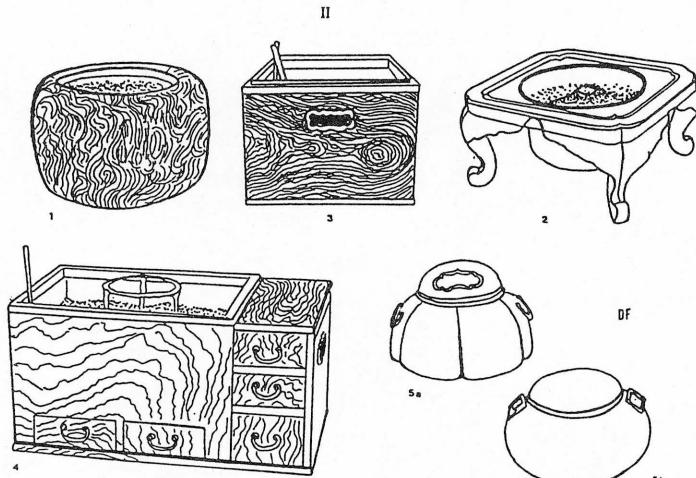
nella pagina precedente:

- Tav. I - *Bōshōgu*: oggetti d'ambiente
1. *Hōjō*, paravento a negrhou e pannelli, inizio sec. XVII.
2. *Furashiki byōbu*, paravento da braciere, contemporaneo.
3. *Ichi-byōbu*, paravento portatile, tardo sec. XVI.
4. *Makura-byōbu*, paravento da guanciale, periodo Edo.
5. *Tsuitate*, paravento a pannello singolo, inizio sec. XX.
6a-6b. *Zabō*, paravento da sedile, Cina, sec. XVI-XVII.
Tav. II - *Hi-e dōgu*: articoli da riscaldamento
1. *Dōmaru-hibachi*, braciere a tronco d'albero, tardo sec. XIX.

- Tav. III - *Sashimono*: mobili - contenitori

1. *Hasami-bō*, baule alla cinese, 1602.
2. *Wa-inusu*, baule alla giapponese, periodo Nara.
3. *Nagamochi*, baule da viaggio a stanga, sec. XVIII-XIX.
4. *Goya-nagamochi*, baule da funerale, periodo Edo.
5. *Kurodama*, baule a nido d'ape, periodo Edo.
Tav. IV - *Sōgō-monobetsu*: scatole

1. *Chōsen-dana*, scatola da tè, periodo Edo.
2. *Chōsen-dana*, scatola da cerimonia del tè, contemporaneo, stile tradizionale da inverno.
3. *Daisu-kazari*, scatole ornamentate da tè, sec. XVIII.



A1a.B. tig	Tende e Cortine Blinds and Curtains
A1a.B.a tim-tsg	KAYA Zanzariera Mosquito Net
A1a.B.b tim-tsg	MANMAKU Tenda Scorrevole Running Curtain
A1a.B.c tim-tsg	MISU Tenda Avvolgibile da Tempio Temple Rolling Blind
A1a.B.d tim-tsg	NOREN Cortina Curtain
A1a.B.e tim-tsg	SUDARE Tenda Avvolgibile Comune Common Rolling Blind

TABELLA A1b. Sottoclasse, Tipi, Sottotipi; Varietà (Tav. II)	
A1b. scl-tls	HI-IRE DŌGU Articoli da Riscaldamento Heating Devices
A1b.A. tig	Bracieri Braziers
A1b.A.a tim-tsg	HIBACHI Braciere Brazier hibitsu
A1b.A.a = = ~ = A1b.A.a = / = ~ =	hiōke
A1b.A.a1 st-i-s	DŌMARU-HIBACHI Braciere a Tronco d'Albero Tree-Trunk Brazier maru-hibachi
A1b.A.a1 = = =	

6. *Karakutsu*, baule alla cinese, 1602.
7. *Wa-inusu*, baule alla giapponese, periodo Nara.
8. *Nagamochi*, baule da viaggio a stanga, sec. XVIII-XIX.
9. *Kurodama*, baule a nido d'ape, periodo Edo.
Tav. IV - *Sōgō-monobetsu*: scatole

1. *Tsuzuki-dana*, scatola a due ripiani, periodo Edo.
2. *Chōsen-dana*, scatola da tè, periodo Edo.
3. *Daisu-kazari*, scatole ornamentate da tè, sec. XVIII.

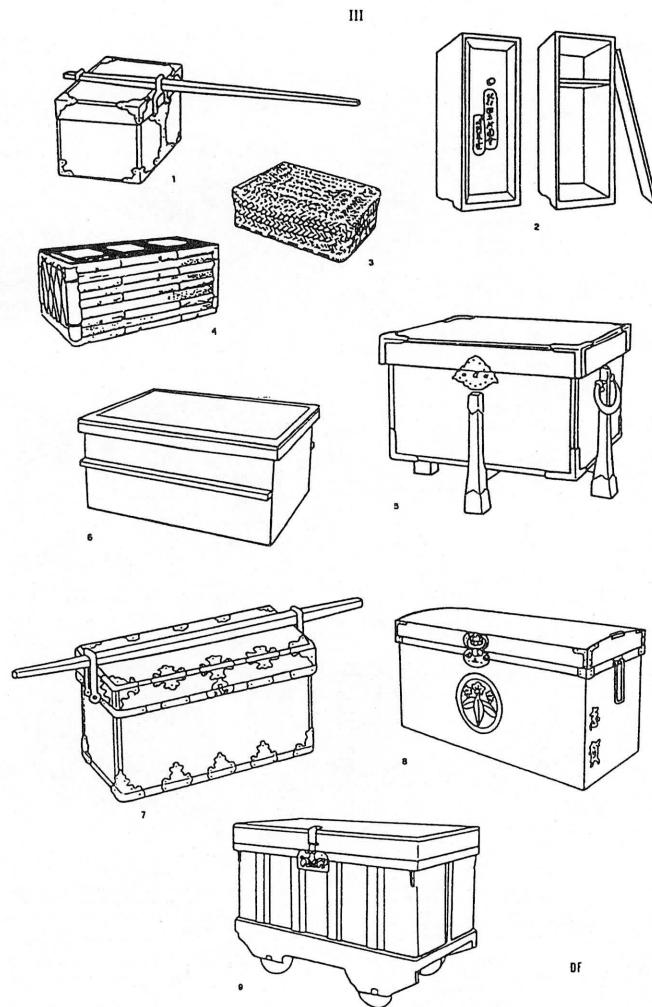
4. *Kazari-dana*, scatole ornamentate, inizio sec. XVIII.
5. *Kurodama*, scatola a due ripiani, sec. XVIII-XIX.
6. *Shōdōgu*, baule da studio, sec. XVIII-XIX.

7. *Zashiki-dana*, scatola da gioco dell'incenso, sec. XVIII-XIX.
8. *Nikai-dana*, scatola a due ripiani, periodo Edo, nello stile del periodo Heian.
9. *Nikai-zushi*, scatole a due ripiani con armadietto, periodo Edo, nello stile del periodo Heian.

TABELLA A1c.

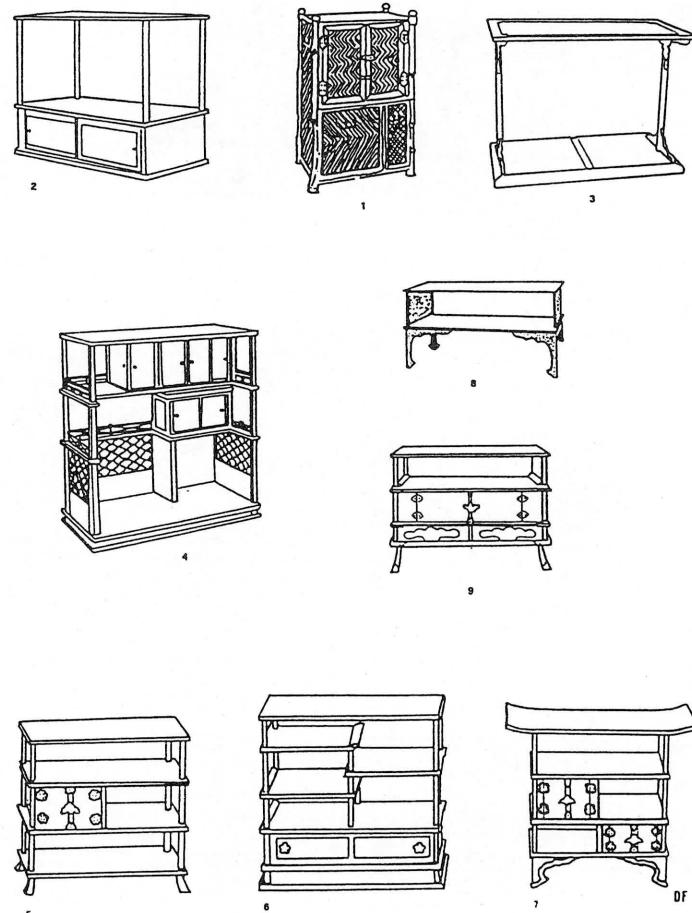
Sottoclasse, Tipi, Sottotipi, Varietà (Tavv. III-VII)

A1b.A.a2 sti-ts	GOTEN-HIBACHI Braciere da Palazzo Palace Brazier	A1c. scl-tls	SASHIMONO Mobili Cabinetry	
A1b.A.a3 sti-ts	HAKO-HIBACHI Braciere a Scatola Boxed Brazier	A1c.A. tig	Conterratori Containers	
A1b.A.a4 sti-ts	NAGA-HIBACHI Braciere Lungo a Scipo Long Chest-Like Brazier	A1c.A.a tim-tsg	HAKO Scatola / Bauletto Box / Case	
A1b.A.a4a. var-tss	DAIWA-HIBACHI Braciere a Stipo a Ripiano Sorgente Tabled Chest-Like Brazier	A1c.A.a1 sti-ts	HASAMI-BAKO Bauletto a Stanga Pronged Hamper	
A1b.A.a4b. var-tss	YOSHIWARA-HIBACHI (TT) Braciere a Stipo di Yoshiwara Yoshiwara-Style Chest-Like Brazier	A1c.A.a2 sti-ts	HON-BAKO Stipo da Libri a Scatola Boxed Book Cabinet R: A2b. shodōgu	
A1b.A.b tim-tsg	HI-IRE Bracierino Small Brazier R: A2c.C. TC: A4c.C.a1	articolati da tabacco hidogū	A1c.A.a3 sti-ts	KŌRI Cesta a Scatola Hamper Box
A1b.A.c tim-tsg	TEABURI Scaldamani Hand Warmer	A1c.A.a4 sti-ts	TSUZURA Cesta a Bauletto Hamper Coffer
A1b.B. tig	Focolari e Formelli Fireplaces and Hearths	A1c.A.b tim-tsg	HITSU Baule / Cassa Coffe / Trunk	
A1b.C. tig	Recipienti Vessels	A1c.A.b1 sti-ts	FUMI-BITSU Cassa da Libri Book Coffe R: A2b. shodōgu	
A1b.C.a tim-tsg	SUMITORI Cesta da Carbone Charcoal Scuttle	A1c.A.b2 sti-ts	KARA-BITSU Baule alla Cinese Chinese-Style Coffe	
A1b.D. tig	Scaldalenti e Tavolini Termici Bed-Warmers and Heater-Tables	A1c.A.b3 sti-ts	SENDA-BITSU Cassa da Venditore Ambulante Pedlar Merchandise Coffe	
A1b.D.a tim-tsg	ANKA Scaldalento Portatile Portable Bed-Warmer	A1c.A.b3a. var-tss	GYŌSHŌ-BAKO Cassetta da Venditore Ambulante Pedlar Merchandise Box	
A1b.D.b tim-tsg	KOTATSU Tavolino Termico Heater-Table	A1c.A.b4 sti-ts	WA-BITSU Baule alla Giapponese Japanese-Style Coffe Yamato-bitsu	
A1b.E. tig	Utensili Tools	A1c.A.b4 = ~ = ~ =	YŌ-BITSU! Baule all'Occidentale Western-Style Coffe	
A1b.E.a tim-tsg	HIBASHI! Molle da Fuoco Fire Tongs tezubashi	A1c.A.b5 sti-ts	NAGAMOCHI Baule da Viaggio a Stanga Pole Storage-Trunk	
A1b.E.a = = =	TC: A4c.C.a1g. kō-hibashi	A1c.A.c tim-tsg		



III

IV

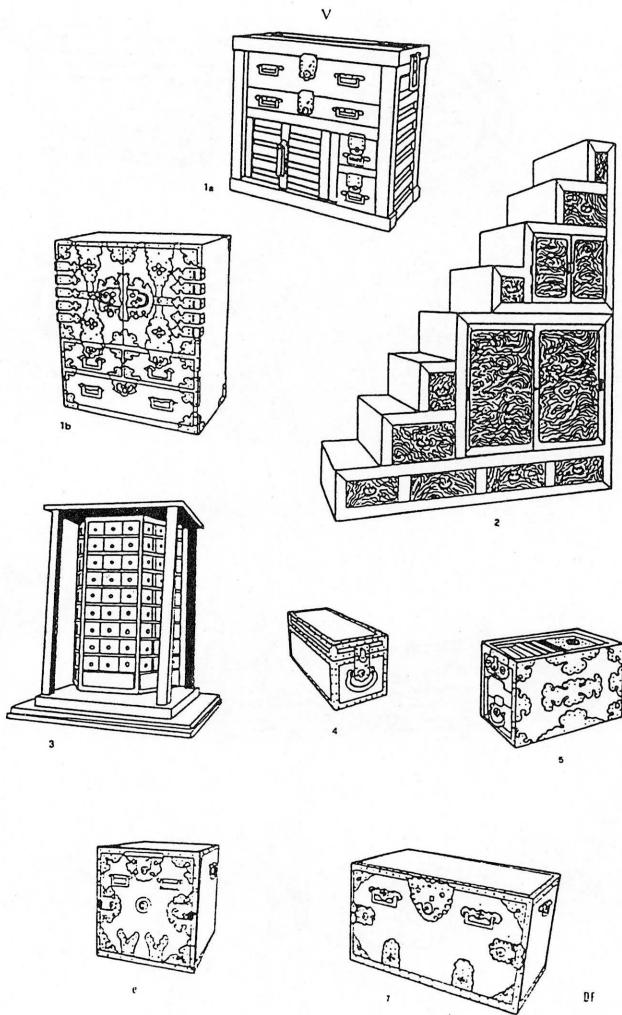


DF

DF

- Tav. V. *Sakuramono*, mobiles, stipo.
 1-1b. *Chōzubachi*, stipo da comodino, metà sec. XIX e tarda sec. XIX
 2. *Kuden-dana*, stipo a gradini, inizio sec. XX.
 3. *Kuson-dana*, stipo da farmacia, metà sec. XIX.
 4. *Sorui-hako*, cassolotto, tardo sec. XVIII.
 5. *Zenpō-hako*, cassetta portamonete, tardo sec. XIX.
 6. *Chō-bako*, stipo marmurato da contabile, metà sec. XIX.
 7. *Hanget*, stipo-balauetto da navigante, tardo sec. XIX.

A1c.A.c1 sti-ts	GOYŌ-NAGAMOCHI Baule da Funzionario Storage-Trunk for Functionaries TC: A1c.C.a4 ^d goyō-dansu TC: A1c.C.a4 ^a nōmin-goyō	A1c.B.a4a, var-ts	NIKAI-ZUSHI Scaffale a Due Ripiani con Armadietto Two-Level Shelf with Small Cupboard TC: A1c.D. ^d zushi TC: A1c.B.a3c. zushidana
A1c.A.c2 sti-ts	KURUMA-NAGAMOCHI Baule a Ruote Wheeled Storage-Trunk TC: A1c.C.a8 ^d kuruma-dansu	A1c.B.a5 sti-ts	SANKAI-DANA Scaffale a Tre Ripiani Three-Level Shelf
A1c.B. tig	Scaffali Shelving	A1c.B.a5 var-ts	TODANA Scaffale ad Ante Shelved Cabinet
A1c.B.a tim-tsg	TANA Scaffale Shelf TC: A1c.D.a2 tana-zushi	A1c.B.a6 var-ts	DAIDOKORO-TODANA Scaffale ad Ante da Cucina Kitchen Shelved Cabinet
A1c.B.a1 sti-ts	CHADANA Scaffale da Tè Tea Shelf R: A2a. chadōgu	A1c.B.a6c, var-ts	HEYA-TODANA Scaffale ad Ante da Soggiorno Living Room Shelved Cabinet
A1c.B.a1a. var-ts	CHANOU-YODANA Scaffale da Cerimonia del Tè Tea-Ceremony Shelf R: A2a. chadōgu	A1c.B.a6d, var-ts	MIZUYA-DANA Scaffale da Acquaio Water-Area Shelf
A1c.B.a1b. var-ts	DAISU-KAZARI Scaffale Ornamentale da Tè Ornamental Tea Shelf TC: A1c.B.a3 daisu	A1c.B.a6e, var-ts	YAGU-TODANA Scaffale ad Ante per Arredi da Notte Bedding Shelved Cabinet
A1c.B.a1b. = =	TC: A1c.B.a3 kazari-dana R: A2a. chadōgu	A1c.C. tig	ZEN-DANA Scaffale ad Ante per Tavolini-Vassoi Tray-Table Shelved Cabinet TC: A2c.D.g zen
A1c.B.a2 sti-ts	CHIGAI-DANA Scaffale a Parete a Ripiani Sfalsati Staggered Wall-Shelf	A1c.C.a tim-tsg	Stipi Chests
A1c.B.a3 sti-ts	KAZARI-DANA Scaffale Ornamentale Ornamental Shelf TC: A1c.B.a1b. daisu-kazari	A1c.C.a1 sti-ts	TANSU Stipo a Cassetti Drawered Chest
A1c.B.a3a. var-ts	KURODANA Scaffale a Toletta Toilet Shelf R: A2d. yōshoku-gu	A1c.C.a1a. var-ts	CHADANSU Stipo da Tè Tea Chest R: A2a. chadōgu
A1c.B.a3b. var-ts	SHODANA Scaffale a Studio Study Shelf TC: A2b. shodōgu	A1c.C.a2 sti-ts	TABI-CHADANSU Stipo da Tè da Viaggio Travel Tea-Chest R: A2a. chadōgu
A1c.B.a3c. var-ts	ZUSHIDANA Scaffale da Gioco dell'Incenso Incense-Game Shelf TC: A1c.D.a2 zushi TC: A1c.B.a4 nikai-zushi R: A4c. kō-awase	A1c.C.a2a, var-ts	CHŌ-DANNI Stipo da Bottega Shop Chest TC: A1c.C.a3a. chō-bako
A1c.B.a4 sti-ts	NIKAI-DANA Scaffale a Due Ripiani Two-Level Shelf	A1c.C.a2b. var-ts	CHŌBA-DANSU Stipo da Contabile Leger Chest TC: A1c.A.a1 chōba-gishi TC: A2b.B.J1 chōba-zukae



Tav. IX. *Zogesu*: appoggi, giacigli, sedili
1. *kyōoku*, braccioli, sec. XIX e tardo sec. XVI.
2. *Kō-makura*, guanciale a scatola, tardo sec. XIX.
3. *Kō-makura*, guanciale profumiero, tardo sec. XVIII.
4. *Endai*, panca, tardo sec. XVII.
5. *Shōgi*, sgabello pieghevole, 1611.

6. *Ish*, sedia, metà sec. XVIII.
7. *Kōsu*, sedia pieghevole, inizio sec. XVIII.
8. *Kyokuroku*, sedia in legno curvato, 1918.
9. *Enza*, sedile tondo di paglia, tardo sec. XIX.
10. *Zabuton*, cuscino imbottito, metà sec. XIX.

A1e.B.
tig
A1e.B.a
tim-tsg

Lampade a Stelo
Stem Lamps

TŌDAI
Lampada a Stelo
Stem Lamp
.....

A1e.C.
tig

Lampade di Terracotta
Earthenware Lamps
.....

A1e.D.
tig

Lanterne
Lanterns

A1e.D.a
tim-tsg

ANDON
Lanterna a Schermo Cartaceo
Paper-Framed Lantern
.....

A1e.D.b
tim-tsg

CHŌCHIN
Lanterna Portatile a Soffiante
Portable Collapsible Lantern
.....

A1e.E.
tig
A1e.E.a
tim-tsg

Lanterne da Giardino
Garden Lanterns
TŌRŌ
Lanterna da Giardino
Garden Lantern
.....

TABELLA A1f.
Sottoclasse, Tipi, Sottotipi (Tav. IX)

A1f.
sol-ts

ZAGACU
Appoggi, Giacigli, Sedili
Resting, Bedding, Seating

A1f.A.
tig

Appoggi
Reits

A1f.A.a
tim-tsg

KYŌSOKU
Bracciolo
Armrest
.....

A1f.A.b
tim-tsg

MAKURA
Guanciale
Pillow
TC: A1a.A.a9 makura-byōbu

A1f.A.b1
sti-ts

A1f.A.b2
sti-ts

A1f.B.
tig

A1f.B.a
tim-tsg

HAKO-MAKURA
Guanciale a Scatola
Boxed Pillow

KO-MAKURA
Guanciale Profumiero
Incense Pillow
.....

Giacigli
Bedding

FUTON
Imbottita
Quilt
.....

Sedili Altì
High Seats

ENDAI
Panca
Bench
.....

ISU
Sedia
Chair

KŌSU
Sedia Pieghevole
Folding Chair

KYOKUROKU
Sedia in Legno Curvato
Bentwood Chair
.....

SHŌGI
Sgabello Pieghevole
Folding Campstool

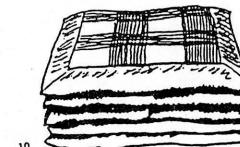
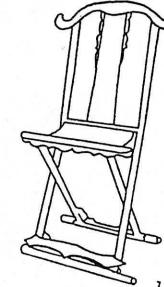
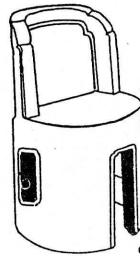
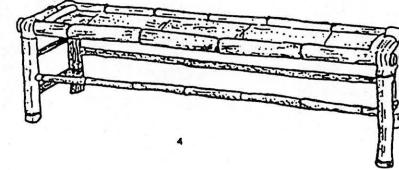
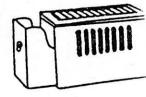
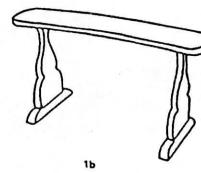
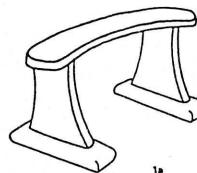
TON
Sgabello
Stool
.....

Sedili Bassi
Low Seats

ENZA
Sedile Tondo di Paglia
Round Straw Mat Seat

ZABUTON
Cuscino Imbottito
Padded Cushion
TC: A1a.A.b1 zabyō
.....

IX



10

9

Appendice A

Thesaurus «Suppelletile Civile Giapponese»
Indice Alfabetico delle Denominazioni Originarie

Codice	Denominazione	Ideografia	Codice	Denominazione	Ideografia
A2d.F.a	ABURA-IRE	油入れ	A2a.D.h1a.	CHA-OKE	茶桶
A2d.F.b	ABURA-OKE	油桶	A2a.B.c=	cha-saji	茶匙
A1e.D.a	ANDON	行灯	A2a.B.b	CHASEN	茶筌
A1b.D.a	ANKA	行火	A2a.B.c	CHASHAKU	茶杓
A2d.C.a	ARAI	洗い	A2a.B.d	CHASHAKU-ZUTSU	茶杓筒
A2c.F.7a.	BAIKA-BON	梅花盆	A2a.D.c=	cha-tsubo	茶壺
A2c.E.1	BAJŌ-SAKAZUKI	馬上杯	A2a.D.d	CHA-WAN	茶碗
A2d.F.c	BENI-BAKO	紅箱	A2a.D.e	CHA-ZEN	茶膳
A2d.F.d	BENI-FUDE	紅筆	A1c.B.a2	CHIGAI-DANA	違い膳
A2c.A.a	BENTŌ-BAKO	弁当箱	A2c.D.g1	CHŌASHI-ZEN	蝶足膳
A2d.F.e	BINSUI-IRE	貸水入丸	A1c.C.a3a.	CHŌ-BAKO	帳箱
A2d.B.b1	BIRA-BIRA KANZASHI	びらびら簪	A1c.C.a2	CHŌ-DANSU	帳箱 司
A2c.F.a	BON	盆	A1c.C.a2a.	CHŌBA-DANSU	帳場 帳司
A2b.C.a	BUNCHIN	文鎮	A1a.A.a1	CHŌBA-GOSHİ	帳場 椅子
A2b.B.a	BUNDAI	文台	A2b.B.d1	CHŌBA-ZUKUE	帳場 机
A2b.A.a	BUNKO	文庫	A1c.D.b	CHŌCHIN	提灯
A1a.A.a	BYŌBU	屏風	A2c.E.a	CHŌSHI	旌子
A1a.	BYŌSHOGU	屏所具	A1a.A.a2	CHŪ-BYŌBU	中屏風
A2a.A.a	CHA-BAKO	茶箱	A2a.D.h1b.	CHŪ-NATSUME	中臺
A2a.A.1	CHA-BENTŌ	茶弁当	A2c.F.a1	DAEN-BON	箱円盆
A2a.C.a	CHABIN	茶瓶	A2c.C.b	DAIBAN	台盤
A2a.B.a	CHA-BISHAKU	茶柄杓	A1c.B.a6a.	DAIDOKORO-TODANA	台所戸棚
A2a.D.a	CHA-BON	茶盆	A4b.B.a1	DAIMYO-GARUTA	大名歌留多
A2c.C.a	CHABUDAI	茶部台	A1c.B.a1b.	daisu	台子
A2a.D.b	CHADAI	茶台	A1c.B.a1b.	DAISU-KAZARI	古子飾
A1c.B.a1	CHADANA	茶棚	A1b.A.a4a.	DAIWA-HIBACHI	台輪火鉢
A1c.C.a1	CHADANSU	茶笪笥	A2c.F.b	DOMBURI	井
A2a.	CHADŌGU	茶道具	A2c.F.b=	domburibachi	井鉢
A2a.C.b	CHAGAMA	茶釜	A	DŌGU	道具
A2a.D.c	CHA-IRE	茶入れ	A2a.D.h1c.	DŌJIME	胴締
A2a.D.h=	chaki	茶器	A1b.A.a1	DŌMARU-HIBACHI	胴丸火鉢
A1c.B.a1a.	CHANOUYU-DANA	茶の湯檻	A2c.E.a1	E-CHŌSHI	柄狹子
			A2d.D.a1	E-KAGAMI	柄鏡

Codice	Denominazione	Ideografia	Codice	Denominazione	Ideografia
A2d.A.c1	E-KAGAMIBAKO	柄鏡箱	A4d.C.a	GOKE	碁笥
A2d.E.a	EMON-KAKE	衣紋掛け	A1b.A.a2	GOTEN-HIBACHI	御殿火鉢
A1f.C.a	ENDAI	縁台	A1c.C.a4	GOYŌ-DANSU	御用箪笥
A1f.D.a	ENZA	円座	A1c.A.c1	GOYŌ-NAGAMOCHI	御用長持ち
A2b.A.b	FUBAKO	文箱	A1c.A.b3a.	GYŌSHŌ-BAKO	行商箱
A2a.D.h1d	FUBUKI	吹雪	A4c.C.a1c.	HABŌKI	羽帚
A4c.B.c=	fudo-oki	符記	A2c.F.c	HACHI	鉢
A4c.B.a	FUDA-ZUTSU	符筒	A2d.A.a	HAGURO-BAKO	齿黒箱
A2b.C.b	FUDE	筆	A2d.F.g	HAGURO-FUDE	齿黒筆
A2b.A.c	FUDE-BAKO	筆箱	A2d.F.h=	haguro-tsugi	齿黒次
A2b.B.d3a.	FUDE-GAESHI-ZUKUE	筆返し机	A2c.G.a	HAIFUKI	灰吹き
A2b.c=	fude-ire	筆入れ	A4c.C.a1d.	HAI-OAE	灰押
A2b.C.c	FUDE-TATE	筆立て	A1c.A.a	HAKO	箱
A2b.A.b=	fumi-bako	文箱	A1b.A.a3	HAKO-HIBACHI	箱火鉢
A1c.A.b1	FUMI-BITSU	文櫃	A1c.C.a2b.=	hako-kaidan	箱階段
A1c.C.a3	FUNA-DANSU	船箪笥	A1f.A.b1	HAKO-MAKURA	箱枕
A1a.A.a3	FUROSAKI-BYŌBU	ふらさき屏風	A2c.D.g2	HAKO-ZEN	箱詰
A2d.E.b	FUSEGO	伏せ籠	A2d.F.h	HAMIGAKI-YŌJI	齒磨き揚子
A2d.F.f	FUSHI-BAKO	附子箱 / 五倍子箱	A2d.A.b	HANAGAMI-DAI	鼻紙台
A2b.C.b1	FUTOFUDE	太筆	A4b.B.a2	HANA-GARUTA	花歌留多
A1f.B.a	FUTON	布団	A2d.B.b2	HANA-KANZASHI	花簪
A2b.B.d2	FUZUKUE	文机	A2c.A.a1=	hanami-bako	花見弁当
A3	GANRÖBUTSU	玩弄物	A2c.A.a1	HANAMI-BENTŌ	花見重箱
A4	GEINŌ-DŌGU	芸能道具	A2c.A.a1= /	hanami-jūbako	花見重箱
A4c.C.a1a.	GINYŌ	銀葉	A2c.C.c	HANDAI	饭台
A4c.D.a	GINYŌ-BAN	銀葉盤	A3b.	HANETSUKI	羽突
A4c.C.a1b.	GINYŌ-HASAMI	銀葉挟み	A1c.C.a3b.	HANGAI	半昇
A4c.D.b	GINYŌ-IRE	銀葉入れ	A2d.C.b	HANZŌ	桜
A3a.	GITCHŌ	毬杖	A2d.A.c	HARAJ-BAKO	払い箱
A4d.B.a	GO-BAN	碁盤	A2d.A.d	HARI-BAKO	針箱
A4d.A.a	GO-ISHI	碁石	A1c.A.a1	HASAMI-BAKO	挟み箱
			A2c.B.a	HASHI	箸

Codice	Denominazione	Ideografia	Codice	Denominazione	Ideografia
A2c.A.b	HASHI-BAKO	箸箱	A2c.D.c2a.	IRIZUMI-O SHIKI	入り角折敷き
A2c.B.b	HASHI-OKI	箸置き	A4b.B.a3	IROHA-GARUTA	色は歌留多
A2c.E.b	HEISHI	瓶子	A1c.C.a5	ISHO-DANSU	衣裳 竹笥
A1c.B.a6b.	HEYA-TODANA	部屋戸櫛	A1c.C.a5a.	ISHO-KASANE-DANSU	衣裳重ね 竹笥
A4c.C.a1e.	HIAJI	火味	A1a.A.a =	isseki-mono	一隻物
A1b.B.a	HIBACHI	火鉢	A1a.A.a = /	issō-mono	一双物
A1b.E.a	HIBASHI	火垂	A1f.C.b	ISU	椅子
A1b.A.a =	hibitsu	火櫃	A2c.A.d	JIKIRŌ	食籠
A4c.C.a1	HIDŌGU	火道具	A2b.C.f	JIKU-BON	鞆盆
A4c.D.c	HIDŌGU-TATE	火道具立て	A4c.A.a1	JIMBAKO	沈箱
A1b.A.b	HI-IRE	火入れ	A2b.A.b = /	jōbeko	状箱
A1b.	HI-IRE DŌGU	火入れ道具	A2c.A.e	JŪBAKO	重箱
A2b.C.d	HIKKA	筆架	A2c.A.d1	JŪ-JIKIRŌ	重食籠
A3c.	HINA-DŌGU	雛道具	A4c.A.c1	JŪ-KOGŌ	重香合
A1b.A.a = /	hioke	火桶	A4c.A.b1	JŪSHU-KŌBAKO	十粧香箱
A2a.D.h1e.	HIRA-NATSUME	平菓	A1d.B.a	JŪTAN	絨毯
A2c.D.c1	HIRA-O SHIKI	平折敷き	A2b.B.b	KADAI	花台
A2b.A.i1	HIRA-SUZURIBAKO	平硯箱	A2d.D.a	KAGAMI	鏡
A2c.F.g1	HIRA-WAN	平椀	A2d.A.c	KAGAMI-BAKO	鏡箱
A2a.B.a =	hishaku	柄杓	A2d.E.d	KAGAMI-KAKE	鏡掛け
A2b.C.e	HISSEN	筆洗	A2d.E.d =	kagami-tate	鏡立て
A1c.A.b	HITSU	櫃	A2c.D.a	KAGETSU-DAI	花月台
A2c.A.c	HOKAI	行器 / 外居	A1c.A.2	KAGU	家具
A1c.A.a2	HON-BAKO	本箱	A4a.B.a	KAI	貝
A1a.A.a4	HONKEN-BYŌBU	本達屏風	A4a.	KAI-AWASE	貝合わせ
A2b.C.b2	HOSOFUDE	細筆	A1c.C.a2b.	KAIDAN-DANSU	階段 竹笥
A2c.F.a2	HŌKEI-BON	方形盆	A4a.A.a	KAI-OKE	貝桶
A2d.B.a	ICHIDOME	いち止	A2c.D.b	KAKEBAN	懸盤
A2d.E.c	IKŌ	衣桁	A2b.C.g	KAKEGO	懸子
A1a.A.a5	IKŌ-BYŌBU	衣桁屏風	A2b.A.i2 =	kakesuzuri	懸硯
A2b.A.d	IN-BAKO	印箱	A2b.A.i2	KAKE-SUZURIBAKO	懸硯箱
A2b.A.e	INNIKU-BAKO	印肉箱			

Codice	Denominazione	Ideografia	Codice	Denominazione	Ideografia
A2c.F.c1	KAKU-ZARA	角皿	A2d.F.I	KESHŌ-KŌGŌ	化粧香合
A2b.C.h	KAMIKIRI	紙切り	A2d.F.m	KESHŌ-SUI-IRE	化粧水入れ
A2d.F.i	KAMISORI	剃刀	A2c.D.g3	KIGU-ZEN	木供器
A2d.A.f	KAMISORI-BAKO	剃刀箱	A2c.F.a7b.	KIKKA-BON	菊花盆
A2d.F.j	KANE-HAI	金杯	A2a.D.h1f.	KINRINJI	金輪寺
A2d.F.k	KANE-WAKASHI	金沸かし	A2b.C.i	KIRI	鉢
A1c.D.a1	KANGEN-ZUSHI	菅弦厨子	A2c.G.b	KISERU	煙管
A2c.E.a2	KANNABE	燐鍋	A2c.F.a3	KOBON	小盆
A2d.B.b	KANZASHI	簪	A1a.A.a7	KO-BYŌBU	小屏風
A2d.A.g	KANZASHI-BAKO	簪箱	A1c.C.a7	KODANSU	小豆笥
A1c.A.b2	KARA-BITSU	唐櫃	A2d.C.c1	KODARAI	小匣
A4b.B.a	KARUTA	歌留多	A1d.A.a	KOMO	箇
A4b.	KARUTA-AWASE	歌留多合わせ	A2d.A.i	KONBU-BAKO	昆布箱
A4b.A.a	KARUTA-BAKO	歌留多箱	A1a.A.a8	KOSHI-BYŌBU	腰屏風
A1c.C.a6	KASANE-DANSU	重ね 竹笥	A1c.C.a5b.	KOSODE-DANSU	小袖 竹笥
A4c.A.a2	KASANE-KŌBAKO	重ね香箱	A2d.A.q1	KO-SUMIAKABAKO	小角赤箱
A4c.A.c1 =	kasane-kōgō	重ね香合	A1b.D.b	KOTATSU	火爐
A2b.A.i3	KASANE-SUZURIBAKO	重ね硯箱	A2c.F.e3	KOZARA	小皿
A2a.D.f	KASHI-BAKO	菓子箱	A2a.D.h1g.	KŌAKA	甲赤
A2a.D.g	KASHI-BON	菓子盆	A4c.	KŌ-AWASE	香合わせ
A2a.D.f1	KASHI-KI	菓子器	A4c.A.a	KŌ-BAKO	香箱
A2c.F.e2	KASHI-ZARA	菓子皿	A4c.C.a1f.	KŌBASHI	香箸
A1c.C.a7a.	KASHO-DANSU	歌書 竹笥	A4c.D.c =	kōbashi-tate	香箸立て
A1a.A.a6	KATTE-BYŌBU	扇手屏風	A4c.D.d	KŌ-BON	香盆
A1a.B.a	KAYA	蚊帳／蚊屋	A1c.C.a7b.	KŌ-DANSU	香翠笥
A =	kazai	家財	A4c. =	kōdō	香道
A2	KAZAI-DŌGU	家財道具	A4c.C.a	KŌDŌGU	香道具
A1c.B.a3	KAZARI-DANA	飾り棚	A4c.A.b	KŌDŌGU-BAKO	香道具箱
A2b.C.n =	ken-byō	見屏	A4c.B.b	KŌFUDA	香符
A2b.B.c	KENDAI	見台	A2d.B.c	KŌGAI	笊
A2a.C.c	KENSUI	迷水	A4c.C.a2a.	KŌ-GATANA	香刀
A2d.A.h	KESHŌ-BAKO	化粧箱	A4c.A.c	KŌGŌ	香合

Codice	Denominazione	Ideografia
A4c.C.a1g.	KŌ-HIBASHI	香火箸
A1f.C.b1	KŌISU	交椅子
A4c.B.c	KŌKI	香記
A1f.A.b2	KŌ-MAKURA	香枕
A4c.C.a2b.	KŌ-NATA	香鉢
A4c.C.a2c.	KŌ-NOKIGIRI	香鋸
A4c.C.a2d.	KŌ-NOMI	香鑿
A1c.A.a3	KŌRI	行李
A4c.C.a1h.	KŌRÖ	香炉
A4c.C.a1f.=	kōrobashi	香炉箸
A4c.C.a1i.	KŌ-SAJI	香匙
A4c.D.c = /	kōsaji-hibashi-tate	香匙火箸立て
A4c.C.a2e.	KŌ-TSUCHI	香槌
A4c.C.a2f.	KŌWARI-DAI	香割台
A4c.C.a2	KŌWARI-DŌGU	香割道具
A4c.A.b2	KŌWARIGU-BAKO	香割具箱
A4c.C.a2g.	KŌWARIGU-KAKE	香割具掛け
A1c.B.a3a.	KURODANA	黒欄
A2d.A.a =	kuro-ha-bako	黒齒箱
A2d.F.g =	kuro-ha-fude	黒齒筆
A2d.F.k = /	kuro-ha-tsugi	黒齒次
A1c.C.a8	KURUMA-DANSU	車草笥
A1c.A.c2	KURUMA-NAGAMOCHI	車長持ち
A2c.D.g4	KURUMI-ASHI-ZEN	胡様足踏
A2d.F.m	KUSHI	梅
A2d.A.j	KUSHI-BAKO	梅箱
A2d.A.k	KUSHIDAI	梅台
A2d.F.o	KUSHIHARAI	梅払い
A2d.A.l	KUSHIHARAI-BAKO	梅払い箱
A1c.C.a2c.	KUSURI-DANSU	薺草笥
A4c.A.a1 =	kyara-bako	伽羅箱
A1f.C.b2	KYOKUROKU	曲絃

Codice	Denominazione	Ideografia
A2d.A.m	KYŌDAI	鏡台
A4c.D.c = //	kyōji-tate	香箸立て
A1f.A.a	KYŌSOKU	脇思
A2b.B.d3	KYŌ-ZUKUE	経机
A2d.B.b3	MAESASHI	前拂
A2b.B.d3b.	MAEZUKUE	前机
A2b.B.d3c.	MAKU-ITA-ZUKUE	巻板机
A1f.A.b	MAKURA	枕
A1a.A.9	MAKURA-BYŌBU	枕屏風
A1a.B.b	MANMAKU	幔幕
A2c.F.a4	MARU-BON	丸盆
A1b.A.a1 =	maru-hibachi	丸火鉢
A2d.D.a2	MARU-KAGAMI	丸鏡
A2d.A.c2	MARU-KAGAMIBAKO	丸鏡箱
A2d.F.p	MAYU-FUDE	眉筆
A2d.A.n	MAYU-TSUKURI-BAKO	眉作り箱
A2c.A.f	MESHI-BITSU	飯櫃
A2c.F.g2	MESHI-WAN	饭碗
A2d.E.c	MIDARE-BAKO	亂箱
A2d.C.c2	MIMI-DARAI	耳盥
A1a.B.c	MISU	みす
A2b.A.f	MIZUHIKI-BAKO	水引き箱
A2b.C.j=	mizuire	水入れ
A2a.C.d	MIZUSASHI	水指し
A1c.B.a6c.	MIZUYA-DANA	水屋棚
A2c.F.e4	MORI-ZARA	盛り皿
A2d.A.o	MOTOI-BAKO	元結箱
A1d.B.b	MŌSEN	毛氈
A1d.A.b	MUSHIRO	簾
A2d.O.o =	musubi-bako	結箱
A2b.A.b1	NAGA-FUBAKO	長文箱
A1b.A.a4	NAGA-HIBACHI	長火鉢

Codice	Denominazione	Ideografia
A2c.F.a5	NAGA-HŌKEI-BON	長方形盆
A1c.A.c	NAGAMOCHI	長持ち
A2a.D.h1h.	NAKATSUGI	中次ぎ
A2a.D.h1	NATSUME	夏
A2c.D.g5	NEKOASHI-ZEN	猫足踏
A2b.D.d3d.	NEKOASHI-ZUKUE	猫足机
A1c.B.a4	NIKAI-DANA	二階棚
A1c.B.a4	NIKAI-ZUSHI	二階厨子
A1a.B.d	NOREN	暖簾
A1c.C.a4.	NŌMIN-GOYŌ	農民御用
A2d.A.p	OBI-BAKO	帯箱
A2d.C.3	OKE-DARAI	桶盈
A = /	okuzai	奥財
A2c.D.c	OSHIKI	折敷き
A2d.F.q	OSHIROI-BAKO	白粉箱
A2d.F.r	OSHIROI-FUDE	白粉筆
A2a.D.h1j.	OSHIROITOKI	白粉解き
A2c.F.a6	Ō-BON	大盆
A1a.D.h1i.	Ō-NATSUME	大菓
A2d.A.q2	Ō-SUMIKA BAKO	大角赤箱
A2d.C.a2	Ō-TEARAI	大手洗い
A2c.F.e5	Ō-ZARA	大皿
A2c.F.a7	RINKA-BON	輪花盆
A1c.C.a6a.	RYŌBIRAKI-KASANE-DANSU	両開重草笥
A2c.F.a7c.	RYŌKA-BON	役化盆
A2b.A.g	RYŌSHI-BAKO	利紙箱
A2b.A.a1	RYŌSHI-BUNKO	利紙文庫
A1c.C.a9	SAGE-DANSU	提げ草笥
A2c.A.a2 =	sagejū	提げ重
A2c.A.a2	SAGEJŪ-BENTŌ	提げ重弁当
A2b.D.d3c.	SAGIASHI-ZUKUE	蓑足机
A2c.F.d	SAI-OKE	采桶
A2c.B.c	SAJI	匙
A2c.E.e	SAKAZUKI	杯
A2c.E.f	SAKAZUKI-DAI	杯台
A2c.D.d	SAMBŌ-DAI	三方台
A1c.B.a5	SANKAI-DANA	三階棚
A4d.	SANMEN	三面
A2c.F.e	SARA	皿
A2c.E.c1	SASHI-DARU	差し樽
A1c.	SASHIMONO	差し物
A4b.B.a4	SEIYŌ-GARUTA	西洋歌留多
A1c.A.b3	SENDA-BITSU	千駄壷
A2d.C.c4	SEN MEN-DARAI	洗面壷
A1c.C.a2d.	SENRYŌ-BAKO	錢両箱
A2c.B.d	SHAKUSHI	杓子
A1d.	SHIKIMONO	敷物
A2b.A.h	SHIKISHI-BAKO	色紙箱
A2a.D.h1k.	SHIRIFUKURAMI	尻張らみ
A2c.F.g3	SHIRU-WAN	汁椀
A1c.B.a3b.	SHODANA	書棚
A1c.C.a7c.	SHODANSU	書草笥
A2b.	SHODOGU	書道具
A2c.	SHOKKI	食器
A1c.A.a	SHOKUDAI	燭台
A1c.C.a7c.	shomotsu-dansu	書物草笥
A1f.C.c.	SHŌGI	将几
A4d.B.b.	SHŌGI-BAN	将棋盤
A4d.A.b.	SHŌGI-NO-KOMA	将棋駒
A1c.C.a2e.	SHŌHIN-HIKIDASHI	商品引き出し
A1e.	SHŌMEI-KIGU	照明器具
A2b.D.d3f.	SORIASHI-ZUKUE	反り足机

Codice	Denominazione	Ideografia
A2c.D.g6	SÔWA-ZEN	宗和膳
A1a.B.e	SUDARE	壓
A4d.B.c	SUGOROKU-BAN	双六盤
A4d.A.c	SUGOROKU-ISHI	双六石
A2b.C.j	SUITEKI	水滴
A2d.F.n1	SUKIGUSHI	梳柄
A2b.C.k	SUMI	墨
A2d.A.q =	sumiaka	角赤
A2d.A.q	SUMIAKA-BAKO	角赤箱
A2d.A.q = /	sumiaka-tebako	角赤手箱
A2c.D.c2b.	SUMIKIRI-OSHIKI	角切り折敷き
A2c.D.c2	SUMI-OSHIKI	角折敷き
A2b.C.i	SUMI-SASHI	墨指し
A1b.C.a	SUMITORI	炭取り
A3d.	SUZUME-KOYUMI	雀小弓
A2b.C.m	SUZURI	硯
A2b.A.i	SUZURI-BAKO	硯箱
A2b.C.n	SUZURI-BYÔ	硯屏
A2c.G.c	TABAKO-BON	煙草盆
A2c.G.d	TABAKO-IRE	煙草入れ
A1c.C.a1a.	TABI-CHADANSU	旅茶夏筒
A4c.A.b3	TABI-KÔGUBAKO	旅香具箱
A2d.A.j1	TABI-KUSHIBAKO	旅桶箱
A2d.A.j1 =	tabikubige	旅桶筈
A2c.F.e6	TAKADAI-ZARA	高台皿
A2c.D.e	TAKATSUKI	高杯
A4c.D.e	TAKIGARA-IRE	灶爐入れ
A4c. = /	tsukimono-awase	薫物合わせ
A2c.C.d	TAKU	卓
A1c.B.a	TANA	棚
A1c.D.a2	TANA-ZUSHI	棚厨子

Codice	Denominazione	Ideografia
A1c.C.a	TANSU	箪笥
A2b.A.j	TANZAKU-BAKO	短冊箱
A2d.C.c	TARAI	盥
A2c.E.c	TARU	樽
A1b.A.c	TEABURI	手焙
A2d.C.a1	TEARAI	手洗い
A2d.A.r	TEBAKO	手箱
A2a.D.b1	TEMMOKU-DAI	天目台
A1c.C.a7d.	TEMOTO-DANSU	手許箪笥
A2d.E.f	TENUGUI-KAKE	手拭掛け
A2c.F.e8	TESAGE-BON	手提げ盆
A1c.A.b	TESHOKU	手燭
A1b.E.a =	tetsubashi	铁箸
A1c.B.a6	TODANA	戸棚
A2d.F.n2	TOKIGUSHI	解き柄
A2c.E.d	TOKKURI	徳利
A1f.C.d	TON	燈
A1e.B.a	TÔDAI	灯台
A2d.D.a3	TÔKYÔ	唐鏡
A1c.E.a	TÔRÔ	灯籠
A2c.F.f	TSUBO	壺
A2d.F.o1	TSUBO-KUSHIHARAI	壺梅払
A2c.F.g4	TSUBO-WAN	壺碗
A2c.D.f	TSUIGASANE	衝重ね
A1a.A.b	TSUITATE	衝立て
A2b.B.d	TSUKUE	机
A2d.F.s	TSUMEKIRI	爪切り
A2d.A.s	TSUMEKIRI-BAKO	爪切り箱
A2d.F.s1	TSUMEKIRI-KOGATANA	爪切り小刀
A2d.C.a3	TSUMEKIRI-TEARAI	爪切り手洗い
A2d.F.t	TSUMEKIRI-TSUBO	爪切り壺
A2d.C.c5	TSUNO-DARAI	角盤

Codice	Denominazione	Ideografia
A2c.E.c2	TSUNO-DARU	角樽
A1c.A.a4	TSUZURA	基籠
A2d.F.u	UGAI-CHAWAN	嗽茶碗
A2c.E.c3	USAGI-DARU	兎樽
A2s.D.h	USUCHAKI	薄茶器
A2a.D.h = / usuki	UTA-BUNKO	薄器
A2b.A.a2	UTA-GARUTA	歌文庫
A4b.B.a5	UTA-GARUTA	歌歌留多
A1f.D.b	WA-BITSU	倭櫃
A1a.A.b1	WAKYÔ	倭鏡
A2d.D.a4	WATASHIKANE	渡し金
A2c.F.g	WAN	椀
A2d.F.v	WATASHIKANE-BAKO	渡し金箱
A1c.B.a6d.	YAGU-TODANA	夜具戸棚
A2a.D.h11.	YAKKI	薬器
A2c.F.f1	YAKUMI-TSUBO	薬味壺

Codice	Denominazione	Ideografia
A2d.A.u	YAKURÔ	夷籠
A1c.A.b4 =	Yamato-bitsu	大和 横
A2d.B.d	YOKOGUSHI	横幅
A1b.A.a4b.	YOSHIWARA-HIBACHI	吉原火鉢
A1c.A.b5	YÔ-BITSU	洋 横
A2d.	YÔSHOKU-CU	容色具
A2a.C.e	YUKAN	湯鑑
A2c.E.g	YU-OKE	湯桶
A1f.D.b	ZABUTON	座蒲團
A1a.A.b1	ZABYÔ	座屏
A1f.	ZAGAGU	座臥具
A2c.C.d1	ZATAKU	座卓
A2c.D.g	ZEN	膳
A1c.B.a6c.	ZEN-DANA	膳棚
A1c.C.a2f.	ZENI-BAKO	鍼箱
A1c.D.a	ZUSHI	厨子
A1c.B.a3c.	ZUSHIDANA	厨子櫛