

Thought and Culture of Buddhism —From India to Japan

List of Works

First harf: Jan.9th to Feb. 9th, 2020 Second harf: Feb. 22th to Mar. 22th,















• 2nd Floor •

♦ Part I Various Aspects of the Buddhism in Asia

►No.	▶Title	▶Provenance	Format and ▶Materials	▶Date	►Location and Owner	►Exhibition Term
	1. What is Buddhism?					
1	Standing Buddha	Gandhara	Schist	2nd-3rd century	Ryukoku University	
2	Seated Buddha	Hadda	Stucco	4th-5th Century	Ryukoku University	
3	Seated Avalokiteśvara with eight arms	Swat	Schist	7th-8th Century	Ryukoku University	
4	Standing Buddha	Myanmar	Gilt Bronze	11th-12th Century		
5	Buddha protected by Nāga	Cambodia	Gilt Bronze	12th-13th Century		
6	Standing Avalokiteśvara	Cambodia	Gilt Bronze	12th-13th Century		
7	Assault of Mara and Enlightenment	Nagarjunakonda	Limestone	3rd Century	Ryukoku University	
8	Square Capital with 4 Seated Buddhas	Mathura	Sandstone	2nd Century	Ryukoku University	
	2. Teaching of Shakyamuni and its Success	sion				
9	Rubbing of the Ashoka Inscription	Shahbaz Gahri	Rubbing on Paper	3rd Century B.C.	Ryukoku University	Second Half.
10	Rubbing of the Ashoka Inscription	Lumbini	Rubbing on Paper	3rd Century B.C.	Ryukoku University	First Half.
11	Vinaya Piṭakam (Thai Royal Edition)	Thailand	Print on Paper	1893 A.D.	Ryukoku University	Second Half.
12	The Mahaparinibbhana-suttanta (Thai Royal Edition)	Thailand	Print on Paper	1893 A.D.	Ryukoku University	First Half.
13	Sanskrit Manuscripts of The Laṅkāvatāra sūtra	Nepal	Ink on Paper	17th Century	Ryukoku University	First Half.
14	The Laṅkāvatāra sūtra in Chinese(大乗入楞伽経)	Dunhuang	Ink on Paper	8th Century	Ryukoku University	First Half.
15	Sanskrit Manuscripts of the Saddharmapundarīka Sūtra	Khotan	Ink on Paper	Middle of 5th century	Ryukoku University	Second Half.
16	Suvarṇaprabhāsottama Sūtra in Chinese (金光明最勝王経), vol. 5	Dunhuang	Ink on Paper	9th Century	Ryukoku University	Second Half.
17	The Yao xing she shen-jin(要行捨身経)	Dunhuang	Ink on Paper	Around 10th Century	Ryukoku University	First Half.
18	The Fo ming jing(仏名経)	Dunhuang	Ink and Color on Paper	Tang Period	Ryukoku University	Second Half.
19	Illustrated Sūtra of Cause and Efect(絵因果経)		Color on Paper	Edo Period	Ryukoku University	
20	Three Robes and a Bowl	Thailand		Modern Age	Ryukoku University	

►No.	▶Title	▶Provenance	►Materials	▶Date	►Location and Owner	►Exhibition Term		
	3. Mahayana Buddhism in Gandhara Region and Central Asia							
21	Birth of Siddhārtha	Gandhara	Schist	2nd-3rd century	Ryukoku University			
22	Four encounters	Gandhara	Schist	2nd-3rd century				
23	Temptation by Māra, Enlightenment and First Sermon	Gandhara	Schist	2nd-3rd Century	Ryukoku University			
24	Brahman (and Indra) Entreating Buddha to Preach	Swat	Schist	1st-2nd Century	Ryukoku University			
25	First Sermon	Gandhara	Schist	2nd -3rd century				
26	Buddha and the Nursing of the Dead	Gandhara	Schist	2nd -3rd century				
27	Death Robe	Swat	Schist	1st-2nd Century	Ryukoku University			
28	Head of Buddha (Replica)	Original: Khotan	Original: Gilt Bronze	Original: Around 3rd century	Original: Tokyo National Museum			
29	Seated Buddha on a Lotus Flower	Khadalik (Khotan)	Stucco	5th-7th century	Ryukoku University	10		
30	Head of Bodhisattva	Karashahr	Clay	5th-6th Century	Ryukoku University			
	4. Buddhism in China							
31	Money Tree	China	Bronze	2nd-3rd century	Ryukoku University			
32	Buddha Trinity	China	Sandstone	Northern Wei-Westen Wei, 6th Century				

Format and

• 3rd Floor •

♦Part **II** Buddhism in Japan

►No.	▶Title	►Artist	Format and ▶Materials	▶Date	►Location and Owner	►Exhibition Term
	1. Introduction of Buddhism to Japan					
1	Standing <i>Amida Nyorai</i> (Amitābha tathāgata) (Zenkō-ji style)		Gilt bronze	Kamakura Period	Ryukoku University	
2	Standing <i>Kannon Bosatsu</i> (Avalokitesvara)(Zenkō-ji style)		Gilt bronze	Kamakura Period	Ryukoku University	
3	Standing <i>Kannon Bosatsu</i> (Avalokitesvara) <i>(Zenkō-ji</i> style)		Gilt bronze	Kamakura Period	Ryukoku University	
4	Illustrated Legends of <i>Zenkō-ji Nyorai</i> (the Amitābha Triad in Zenkō-ji)		Color on Silk	Muromachi Period	Nakano-ku, Shiga	No.1,2 : First Half. No.3,4 : Second Half.
5	Eaves Tiles Excavated from Shitennō-ji		Ceramic	Asuka-Nara Period	Shitennō-ji, Osaka	
6	Rubbed copy of the Halo on Shakyamuni triads (Golden Hall in Horyu-ji Temple) attendant		Rubbed ink on Paper	Original:Asuka Period		
7	Rubbed copy of the Juwelled crown on Guze kannon (Salvaton Guanyin)		Rubbed ink on Paper	Original:Asuka Period		
	2. The State and Buddhism					
8	Mahāprajñāpāramitā-sūtra in Chinese(大般若経) Vol.91		Ink on paper	Nara Period	Yakushi-ji, Nara	
9	Rubbed copy of Folding Screen of Amida Trinity (as the personal votive object of Lady Tachibana)		Rubbed ink on Paper	Original: Hakuhō Period		

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Ribus Implements of Esteric Budchism	10	Mandala of the Two Realms		Color on Silk	Muromachi Period	•	First Half.	
Fuel Myde (Asalanatha) and two attendant children Color on Silk Maronachi Pennol Selgan-ji, Kyoto First Hatt	11	Mandala of the Two Realms		Color on Silk	Muromachi Period	Nison-in, Kyoto	Second Half.	
Food My60 (AcatanStite) and 36 attendant children Cobr on Silk Nam bokuche Period Ryukoku University First Half	12	Ritual implements of Esteric Buddhism		Gilt bronze	Kamakura Period	Mimuroto-ji, Kyoto		
Non-Notife (Book on Konge-kell) and Ink on Paper Multimental Periods Multimenta	13	Fudō Myōō (Acalanātha) and two attendant children		Color on Silk	Muromachi Period	Seigan-ji, Kyoto	First Half.	
Table Control of the Buddhist Ceremony First Half Records of the Buddhist Ceremony Shingpon in in every January Shingpon in every January	14	Fudō Myōō (Acalanātha) and 36 attendant children		Color on Silk	Nambokucho Period	Ryukoku University	Second Half.	
Schingorier in overy January Schingorier in other in silk Schingorier in kind oper on paper Schingorier in kind oper	15			Ink on Paper	· · · · · · · · · · · · · · · · · · ·	Ryukoku University	First Half.	
Second Haif	16			Ink on Paper	Kamakura Period	Ryukoku University	Second Half.	
Color of silk Muromachi Period Nisan-in, Kyoto Frits Half.	17	Scroll case for <i>Jingo-ji-Kyō</i> (sutras come down to Jingo-ji)		,	Late Heian Period			
Targament of Jikkansho (Selections in Ten Chapters) National Color on Palis National Colo	18	Emmei Jizō (Kṣitigarbha) and two attendant children		Color on silk	Muromachi Period	•	First Half.	
New Power Devas; Striya, Candra Agni, Varuna Brahman, Indra, Vâyu, Prthví Color on Silk Muromachi Period Nisor-in, Kyoto Nisor-in, Kyoto Nisor-in, Kyoto Nisor-in, Kyoto Nisor-in, Kyoto Prist Half.	19			Kamakura Period	Ink and color on paper		Second Half.	
Shakyamuni in Nirvana Color on Silk Kamakura Period Second Half.	20	·		Color on Silk	Muromachi Period	Mimuroto-ji, Kyoto	Sūrya∼,Varuṇa, SecondHalf;	
Second Part Second Half. Seco	21	Various scenes related to parinirvana		Color on Silk	Kamakura Period	Nison-in, Kyoto	First Half.	
23 Descent of Amida (Amitābha) Trinity By Zhang Sigong Color on Silk Southern Song dynasty Rivato Zenrin-ji, Kyoto Second Half. 24 Descent of Amida (Amitābha) Trinity Embroidered silk Muromachi Period Seigan-ji. Kyoto Second Half. 25 Seated Amida Nyorai (Amitābha tathāgata) Cilt Bronze Kamakura Period Ryukoku University 26 Yogācārabhūmi in Chinese(请随新理编) Vol.24 Gold on Dark Blue Paper Late Heian Period Seigan-ji. Kyoto Second Half. 27 Madhyama Āgama in Chinese(中间含疑), vol.4 Gold on Dark Blue Paper Late Heian Period Seigan-ji. Kyoto 28 Smaller Sukhavativyuha translated by Xuan Zang Ink on paper Late Heian Period Seigan-ji. Kyoto 29 Illustrated Biography of Priest Shān-Dāo and Honen Color on Silk Muromachi Period Adated 1493(Meio2) Hongaku-ji, Fukui Second Half. 30 Portrait of Priest Hönen Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. 31 Portrait of Priest Shōkū Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. 32 Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) 33 Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) 34 Yamagoshi Amida (Amitābha who shows its figure from the Otton Paper Edo Period Eikan-dō Zenrin-ji, Kyoto First Half.	22	Shakyamuni in Nirvana		Color on Silk	Kamakura Period		Second Half.	
24 Descent of Amida (Amitabha) Trinity Embroidered silk Muromachi Period Seigan-ji, Kyoto Second Half. 25 Seated Amida Nyorai (Amitabha tathāgata) Gilt Bronze Kamakura Period Ryukoku University 26 Yogācārabhūmi in Chinese (瑜伽師班論) Vol.24 Gold on Dark Blue Paper Late Heian Period Seigan-ji, Kyoto Second Half. 27 Madhyama Agama in Chinese (中阿合辭), vol.4 Gold on Dark Blue Paper Late Heian Period Seigan-ji, Kyoto Second Half. 28 Smaller Sukhavativyuha translated by Xuan Zang Ink on paper Late Heian Period Seigan-ji, Kyoto 29 Illustrated Biography of Priest Shān-Dāo and Honen Color on Silk Muromachi Period Hengaku-ji, Fukui Second Half. 30 Portrait of Priest Hönen Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. 31 Portrait of Priest Shōkū Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. 32 Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) 33 Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) 34 Yamagoshi Amida (Amitābha who shows its figure from the other side of the mountains) 35 Ten Kings of Hell Color on Pper Edo Period Eikan-dō Zenrin-ji, Kyoto First Half.		3. Development and Maturity of Japanese Buddhist Culture						
Seated Amida Nyorai (Amitābha tathāgata) Gilt Bronze Kamakura Period Ryukoku University Yogācārabhūmi in Chinese(瑜伽師世論) Vol.24 Gold on Dark Blue Paper Late Heian Period Second Half. Madhyama Āgama in Chinese(中阿含経), vol.4 Gold on Dark Blue Paper Late Heian Period Second Half. Braille Samaller Sukhavatīvyuha translated by Xuan Zang Ink on paper Late Heian Period Seigan-ji, Kyoto Illustrated Biography of Priest Shān-Dāo and Hōnen Color on Silk Muromachi Period dated1493(Meio2) Portrait of Priest Hōnen Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) First Half. Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) First Half. Taima Mandara (Pure Land of Amitābha Who shows its figure from the other side of the mountains) First Half. Color on Pper Edo Period Eikan-dō Zenrin-ji, Kyoto		3. Development and Maturity of Japanese I	Buaanist Cuiti	ire				
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29 Illustrated Biography of Priest Shàn-Dào and Hônen Color on Silk Muromachi Period, dated 1493 (Meio 2) Portrait of Priest Hônen Color on Silk Muromachi Period, dated 1493 (Meio 2) Portrait of Priest Shôkū Color on Silk Muromachi Period Seigan-ji, Kyoto Second Half. Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Color on Silk Nambokuchō Period Seigan-ji, Kyoto First Half. Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Color on Silk Nambokuchō Period Seigan-ji, Kyoto First Half. Yamagoshi Amida (Amitābha who shows its figure from the other side of the mountains) Color on Pper Edo Period Eikan-dō Zenrin-ji, Kyoto First Half.	24	Descent of <i>Amida</i> (Amitābha) Trinity Descent of <i>Amida</i> (Amitābha) Trinity Seated <i>Amida Nyorai</i> (Amitābha tathāgata)		Color on Silk Embroidered silk Gilt Bronze Gold on	Muromachi Period Kamakura Period	Kyoto Seigan-ji, Kyoto	Second Half.	
Portrait of Priest Hōnen Color on Silk Muromachi Period, dated1493(Meio2) Hongaku-ji, Fukui Second Half. Color on Silk Muromachi Period, dated1493(Meio2) Muromachi Period Seigan-ji, Kyoto Second Half. Color on Silk Nambokuchō Period Seigan-ji, Kyoto First Half. Color on Silk Nambokuchō Period Seigan-ji, Kyoto First Half. Color on Silk Nambokuchō Period Second Half. Color on Silk Nambokuchō Period Second Half. Second Half. Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Color on Silk Nambokuchō Period Second Half. Color on Silk Muromachi Period Second Half. Second Half. Ten Kings of Hell Color on Pper Edo Period Eikan-dō Zenrin-ji, Kyoto First Half.	24 25 26	Descent of <i>Amida</i> (Amitābha) Trinity Descent of <i>Amida</i> (Amitābha) Trinity Seated <i>Amida Nyorai</i> (Amitābha tathāgata) Yogācārabhūmi in Chinese(瑜伽師地論) Vol.24		Color on Silk Embroidered silk Gilt Bronze Gold on Dark Blue Paper Gold on	Muromachi Period Kamakura Period Late Heian Period	Kyoto Seigan-ji, Kyoto	Second Half. First Half.	
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So Ten Kings of Hell Color on Pper Edo Period Kyoto	24 25 26 27 28 29 30 31	Descent of Amida (Amitābha) Trinity Descent of Amida (Amitābha) Trinity Seated Amida Nyorai (Amitābha tathāgata) Yogācārabhūmi in Chinese(瑜伽師地論) Vol.24 Madhyama Āgama in Chinese(中阿含経), vol.4 Smaller Sukhavativyuha translated by Xuan Zang Illustrated Biography of Priest Shàn-Dǎo and Hōnen Portrait of Priest Hōnen Portrait of Priest Shōkū Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based		Color on Silk Embroidered silk Gilt Bronze Gold on Dark Blue Paper Gold on Dark Blue Paper Ink on paper Color on Silk Color on Silk Color on Silk	Muromachi Period Late Heian Period Late Heian Period Late Heian Period Muromachi Period, dated1493(Meio2) Muromachi Period Muromachi Period, dated 1493(Meio2)	Seigan-ji, Kyoto Ryukoku University Seigan-ji, Kyoto Hongaku-ji, Fukui Seigan-ji, Kyoto	Second Half. First Half. Second Half. Second Half. First Half.	
36 Ten Kings of Hell Color on Silk Muromachi Period Ryukoku University Second Half.	24 25 26 27 28 29 30 31 32	Descent of Amida (Amitābha) Trinity Descent of Amida (Amitābha) Trinity Seated Amida Nyorai (Amitābha tathāgata) Yogācārabhūmi in Chinese(瑜伽師地論) Vol.24 Madhyama Āgama in Chinese(中阿含経), vol.4 Smaller Sukhavativyuha translated by Xuan Zang Illustrated Biography of Priest Shàn-Dǎo and Hōnen Portrait of Priest Hōnen Portrait of Priest Shōkū Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing)		Color on Silk Embroidered silk Gilt Bronze Gold on Dark Blue Paper Gold on Dark Blue Paper Ink on paper Color on Silk Color on Silk Color on Silk Color on Silk	Muromachi Period Kamakura Period Late Heian Period Late Heian Period Muromachi Period Muromachi Period, dated1493(Meio2) Muromachi Period Nambokuchō Period	Seigan-ji, Kyoto Ryukoku University Seigan-ji, Kyoto Hongaku-ji, Fukui Seigan-ji, Kyoto	Second Half. Second Half. Second Half. Second Half. Second Half. Second Half.	
	24 25 26 27 28 29 30 31 32 33	Descent of Amida (Amitābha) Trinity Descent of Amida (Amitābha) Trinity Seated Amida Nyorai (Amitābha tathāgata) Yogācārabhūmi in Chinese(瑜伽師地論) Vol.24 Madhyama Āgama in Chinese(中阿含経), vol.4 Smaller Sukhavativyuha translated by Xuan Zang Illustrated Biography of Priest Shàn-Dǎo and Hōnen Portrait of Priest Hōnen Portrait of Priest Shōkū Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Taima Mandara (Pure Land of Amitābha Buddha Based on the Guan wu liang shou jing) Yamagoshi Amida (Amitābha who shows its figure from the other side of the mountains)		Color on Silk Embroidered silk Gilt Bronze Gold on Dark Blue Paper Gold on Dark Blue Paper Ink on paper Color on Silk Color on Silk Color on Silk Color on Silk Color on Silk	Muromachi Period Kamakura Period Late Heian Period Late Heian Period Muromachi Period, dated1493(Meio2) Muromachi Period Muromachi Period Muromachi Period Muromachi Period Muromachi Period	Kyoto Seigan-ji, Kyoto Ryukoku University Seigan-ji, Kyoto Hongaku-ji, Fukui Seigan-ji, Kyoto Seigan-ji, Kyoto	Second Half. First Half. Second Half. Second Half. First Half. Second Half. Second Half.	

Format and

►No.	▶Title	►Artist	Format and ▶Materials	▶Date	►Location and Owner	►Exhibition Term
37	Textbook for the <i>Jodo Shin</i> Sect (<i>Kyō-gyō-shin-shō</i>)		Ink on Paper	Muromachi Period	Ryukoku University	
38	Seated Image of Priest Shinran		Wood	Edo Period	Shinshō-ji (Shinnyoen), Tokyo	
39	Portrait of Priest Shinran	Endorsed by Junnyo (1577~1630)	Color on Silk	Momoyama Period; dated 1611(Keicho16)	Shōkō-ji, Toyama	First Half.
40	Images of Prince Shōtoku at the Age of Sixteen and Seven Masters of Pure Land	Endorsed by Junnyo	Colors on silk	Momoyama Period, dated 1613(Keicho18)	Shōkō-ji, Toyama	Second Half.
41	Images of Prince Shōtoku and Pure Land Masters of Japan		Color on Silk	Muromachi Period	Honshō-ji, Osaka	First Half.
42	Images of Prince Shōtoku and Pure Land Masters of Japan		Color on Silk	Muromachi Period	Ampku-ji, Gifu	Second Half.
43	Illustrated Biography of Priest Hōnen	by Ryūen	Color on Silk	Nambokuchō Period, dated 1338(Kemmu 5)	Kōshō-ji, Hiroshima	First Half.
44	Illustrated Biography of Priest Shinran	by Ryūen	Color on Silk	Nambokuchō Period, dated 1338(Kemmu 5)	Kōshō-ji, Hiroshima	First Half.
45	Illustrated Biography of Prince Shōtoku		Color on Silk	Muromachi Period	Kōshō-ji, Hiroshima	Second Half.
46	Historic Sites of related to 24 Shinran's Disciples		Printed ink on paper	Edo Period, dated1803(Kyowa 3)	Ryukoku University	
47	Platform in the Form of Mt. Sumeru	By Yukei	Wood	Muromachi Period, dated 1551(Tenbun 20)	Kōshō-ji, Hiroshima	
48	Standing <i>Amida Nyorai</i> (Amitābha tathāgata)		Wood	Kamakura Period	Saihō-ji, Hyōgo	
49	Nine-character Name for <i>Amida Nyorai</i> (Amitābha tathāgata)		Colors on silk	Nambokuchō- Muromachi Period	Shōken-ji, Toyama	First Half.
50	Six-character Name for <i>Amida Nyorai</i> (Amitābha tathāgata)	Endorsed by Jitsunyo (1458~1525)	Colors on silk	Nambokuchō- Muromachi Period	Enkō-ji, Nara	First Half.
51	Nine-character Name for <i>Amida Nyorai</i> (Amitābha tathāgata)		Ink on paper	Muromachi Period	Monmyō-ji, Toyama	Second Half.
52	Ten-character Name for <i>Amida Nyorai</i> (Amitābha tathāgata)		Ink on Paper	Muromachi Period	Monmyō-ji, Toyama	Second Half.
	Characters of the Buddhism world					
53	Standing Buddha	Gandhara	Schist	2nd-3rd century		
54	Standing <i>Yakushi nyorai</i> (KōYakushi / Fragrant Bhaisajyaguru), reproduction		Gilt bronze	Original: Hakuhō Period		
55	Standing Bodhisattva	Gandhara	Schist	2nd-3rd century	Ryukoku University	
56	Seated <i>Jizō Bosatsu</i> (Bodhisattva Kṣitigarbha)		Wood	Kamakura Period	Onjō-ji, Shiga	
57	Seated Fudō Myōō (Acalanatha)		Wood	Early Heian Period	Onjō-ji, Shiga	
58	Ardoksho	Gandhara	Schist	2nd-3rd Century		
59	Standing <i>Daikoku-ten</i> (Mahākāla)		Wood	Muromachi Period	Byōdō-ji, Kyoto	
60	Seated Bhikshū	Gandhara	Stucco	4th-5th Century	Ryukoku University	
61	Priest Shinran and Buddha's Disciples and Arhats of Models for Buddhist sculptures		Wood	Edo Period-Meiji era		

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