

1873 – Japan
comes to Europe

19

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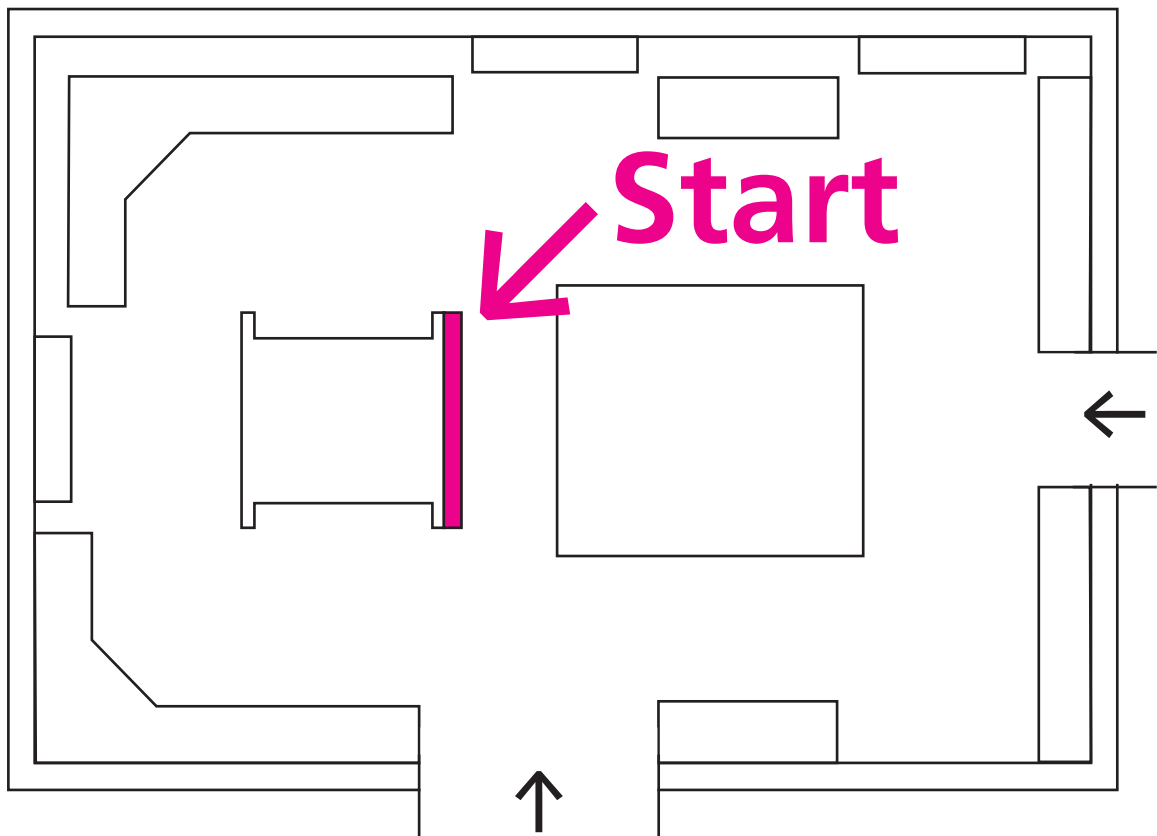
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Vienna, December 2024

Room 19



1873 – Japan comes to Europe

The World's Fair in Vienna in 1873 marked an important moment in the history of Japan. After being forced by external pressure to open up, and after an interior restructuring of the country, Japan found itself in turmoil. Following the abolition of the old feudal system in the course of the Meiji Restoration, Japan endeavoured to present itself in Europe as a modern state. A commission, to which also foreigners such as the brothers Alexander and Heinrich von Siebold belonged, was formed in Japan. According to the officially published catalogue, this group compiled over 6,000 objects to be presented in Vienna. A key theme of the exhibition in Vienna was architecture, and one of the largest items exhibited in the Japanese pavilion at that time was the model of a daimyō residence of the Edo period (1600–1868); this is the central piece of this gallery. Objects from the collection of the Weltmuseum Wien serve to illustrate the residence of a feudal lord and member of the Japanese military elite. The second half of the room is devoted to the cultural exchange between Japan and Europe in the Meiji

period (1868–1912). The artistic movement of Japonism was one Western response to the new language of forms, and Japanese ornament found its way into, amongst other things, Art Nouveau style.



Modern Japanese Architecture

It was the curator's wish that the 21st century be visible in the gallery in some sense. At the Vienna World's Fair of 1873 much space was dedicated to the theme of architecture.

Architecture also plays an important role in the Japanese gallery. In the 20th century Japan and the West had a reciprocal influence on each other with regard to architectural developments. Today, Japanese modern architecture draws on traditional elements such as the use of wood and bamboo. Sustainability, the problem of climate change, earthquake danger etc. represent permanent challenges. A small selection of films on modern Japanese architecture provides insights into these issues.

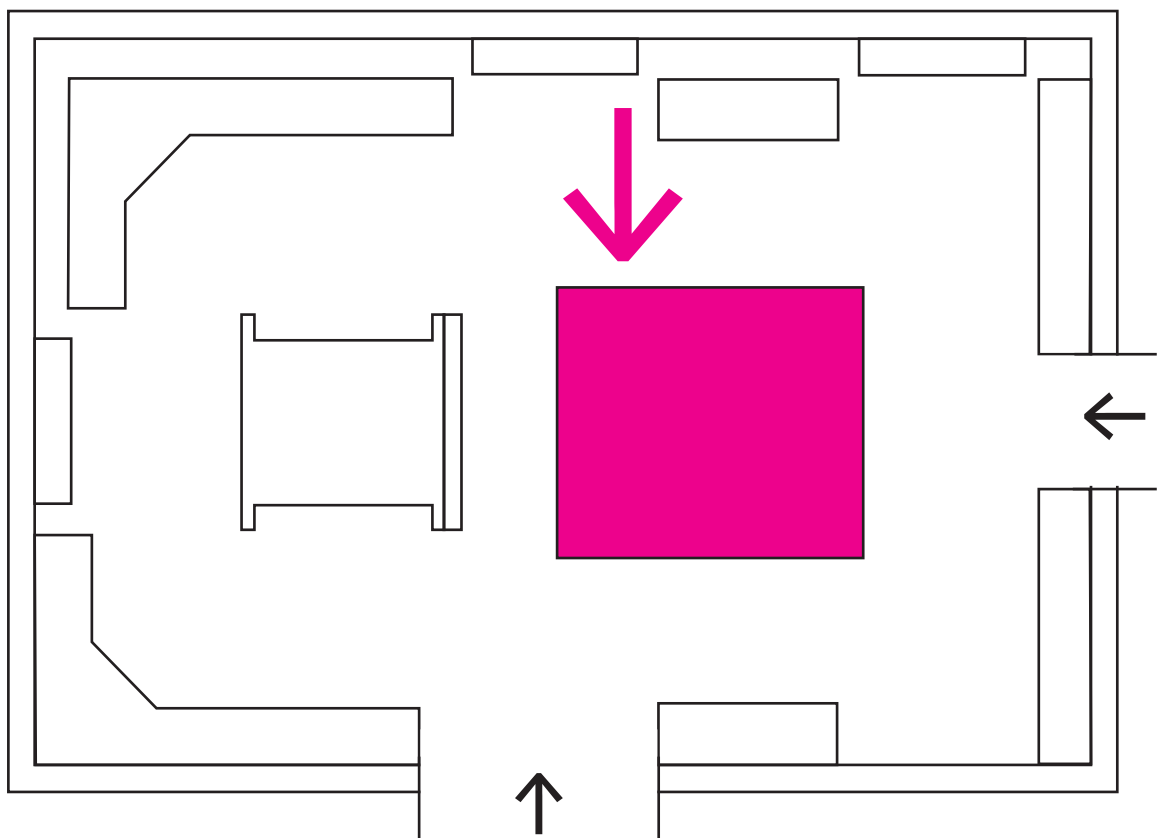
“The extensive Japanese exhibition at the Palace of Industry with the replica of a Buddha head made of lacquered papier mâché and based on the original at a national treasure near Yokohama. Interior decoration of the Japanese pavilion, 1873”

Quotation of a contemporary image caption

Leo von Elliot, Wien

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Room 19

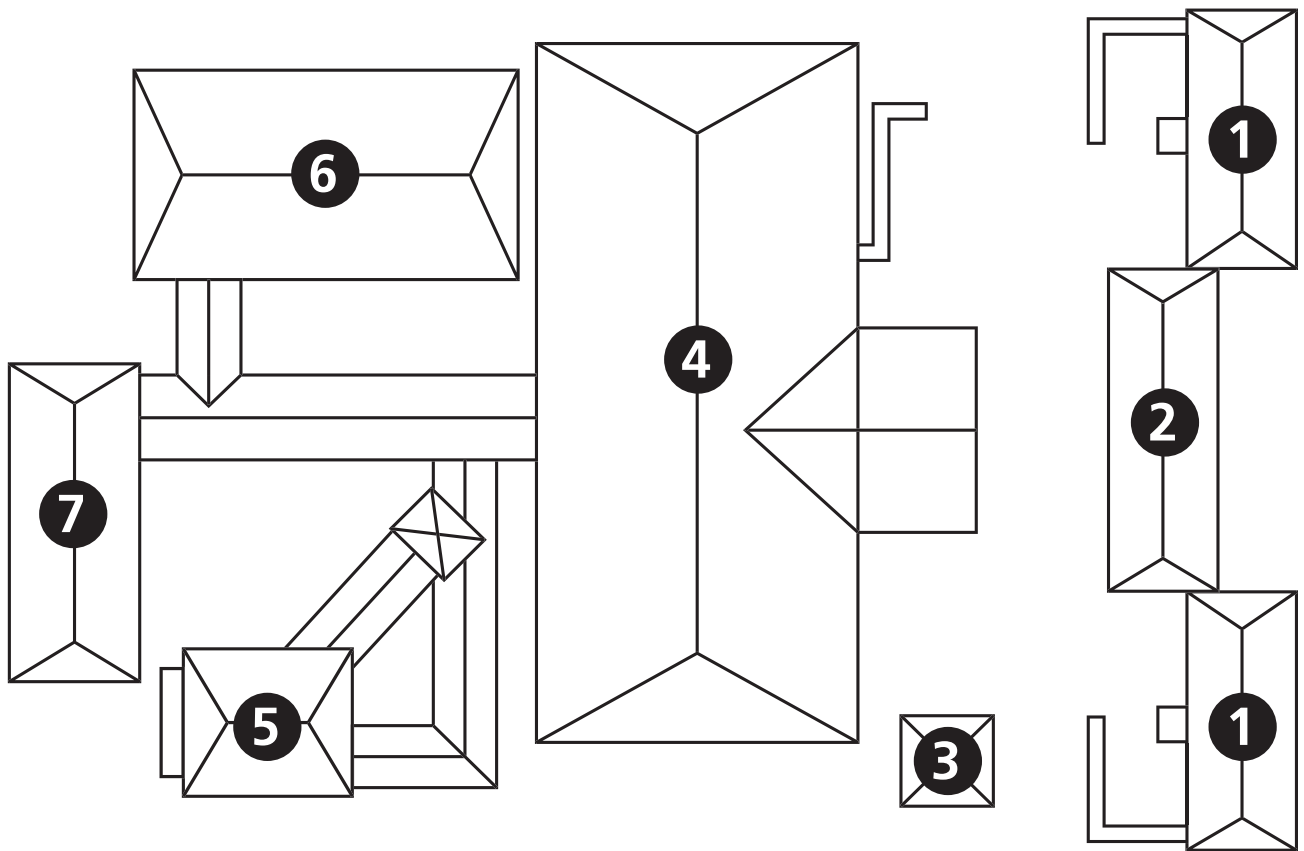


Model of a daimyō residence (buke hinagata – 武家雛形)

The house model of a daimyō residence was exhibited at the Vienna World's Fair in the Palace of Industry under the category Group 19: "The civic residence with its interior furnishings and decoration: completed buildings, models and drawings of civic residences of civilised peoples; entirely furnished residential rooms." In addition to the Roman numeral XIX, the Japanese paper label on this house model also attests to the number 19. This was built in 1872 by the model construction workshop Musashiya Kamakichi in the Asakusa District of Tōkyō.

Meiji-Periode (1868–1912). 1872; wood, ceramic, paper, pigments (ultramarine blue, gofun, mica), gold leaf, basalt, urushi lacquer, plant fibre, textile, steel, copper

Grundriss des Hausmodells einer Daimyō-Residenz



- 1 The living quarters at the gate
- 2 The gateway area (nagaya mon – 長屋門)
- 3 The fire watchtower
(hi no miyagura – 火の見櫓)
- 4 The public area of the residence, with
prestigious building (omote muki – 表向き)

- 5 The Nō theatre (nōgaku dō - 能楽堂)
with stage (butai - 舞台) and bridge
(hashi gakari - 橋掛かり)
- 6 The private realm (oku muki – 奥向き)
- 7 The tearoom (tokonoma – 床の間)

The generous financial support of Mrs. Toshiko Ueno, Osaka, Japan, has made possible the restoration of the House Model. The Technical University Vienna was a cooperation partner.

The tearoom (tokonoma – 床の間)

In the large prestigious building as well as in the two smaller buildings of the private quarters, niches tokonoma were laid out which were intended for the performance of tea ceremonies. Such an alcove was decorated with flowers and a scroll with writing or pictures, providing the atmosphere for the invited guests. The host selected a theme appropriate for the season or the occasion. A light meal was offered before the

tea ceremony. Admiring the tea bowls and containers is part of the ceremony and of the enjoyment.

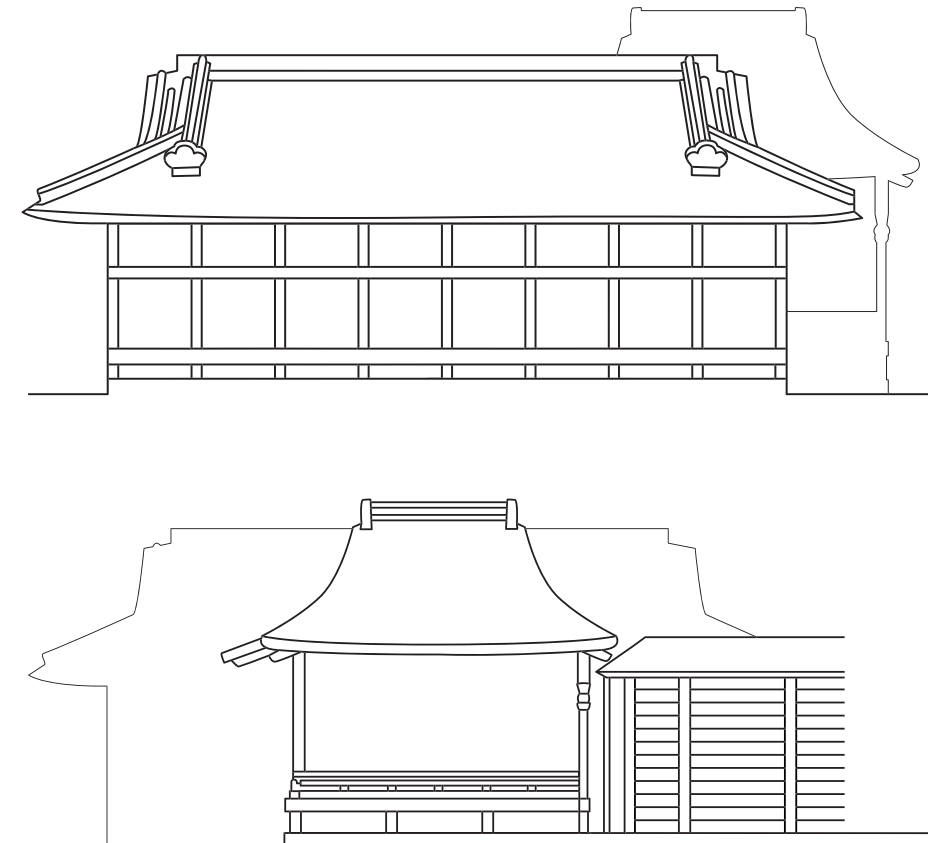


The private realm (oku muki – 奥向き)

This building is found in the rear section of the complex and belongs to the private quarters. It might have been an apartment for ladies ōoku 大奥, since the rooms are decorated with red wallpaper instead of blue. The wife, concubines and other female relatives of a daimyō lived here with their children, and his sons until their eighth year; they were attended to by female servants. The prototypes for this spatial structure were the imperial palaces and those of the shōgun.

The Nō theatre stage

The ritual origin of the Nō theatre can also be recognised in the architectural structure of the theatre stage, the plank (the so-called bridge), and the “mirror room”, the changing room of the actors. The stage recalls a Shintō shrine. In the mirror room the transformation of the actor into his role takes place; this is brought about by meditation. The stage setting always displays a pine tree at the front (it has been lost here) and bamboo at the narrow side. The auditorium is L-shaped and laid out around the stage.



The public area with prestigious building (omote muki – 表向き)

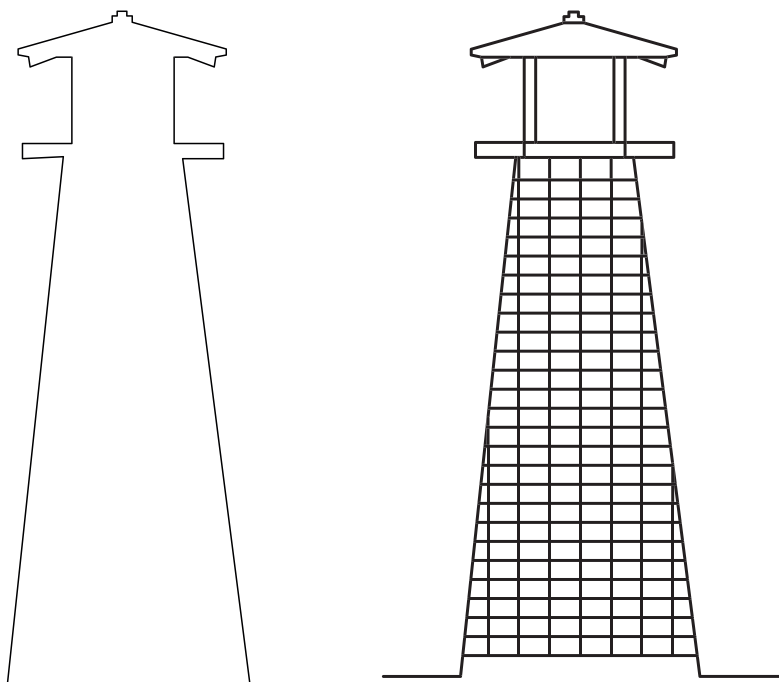
A daimyō received his followers in a prestigious building such as this for political counsel; here he gave lavish banquets and invited his guests to presentations and entertainment. The rooms could be enlarged or made smaller according to the desired space requirements. A kitchen area is located in an exterior corner of the building. The food was served through passages. The model builder deliberately left the roof open, in order to provide a view into the interior rooms.



The fire watchtower

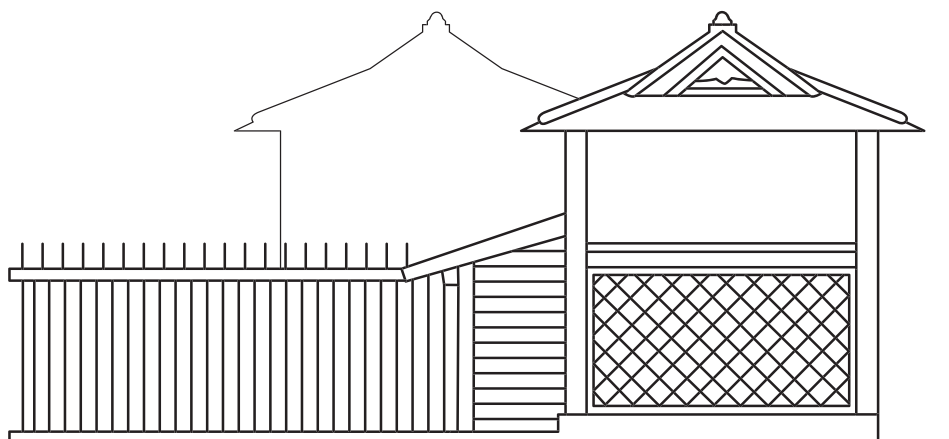
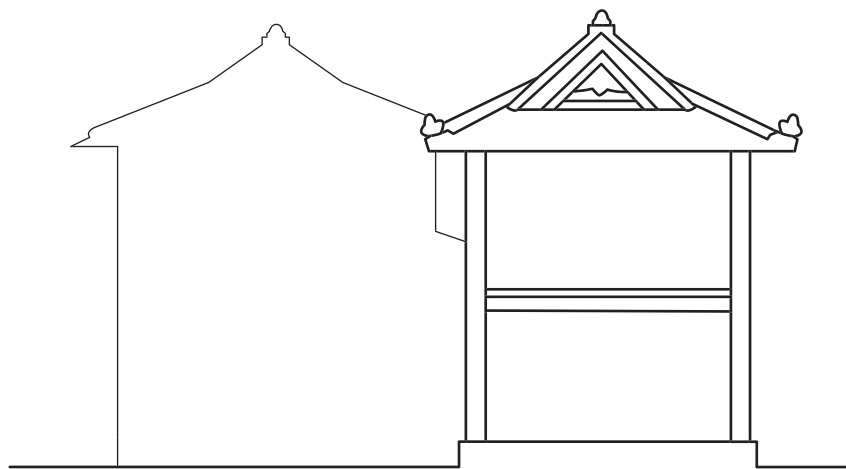
“Fire-fighting in Japan. The model of a Japanese city quarter is exhibited at the World’s Fair. In the left corner of this model one observes a tower which is painted black and which narrows towards the top. It represents the location of a control point, and serves to look out for fires, which occur quite regularly due to the great quantity of wood used in Japanese construction. In the tower hangs the fire bell, by which signals are successively given either rapidly or slowly, depending on the proximity or the remoteness of the fire.”

(Vienna Fire Brigade Gazette, 15 June 1873).



The main gate (nagaya mon – 長屋門)

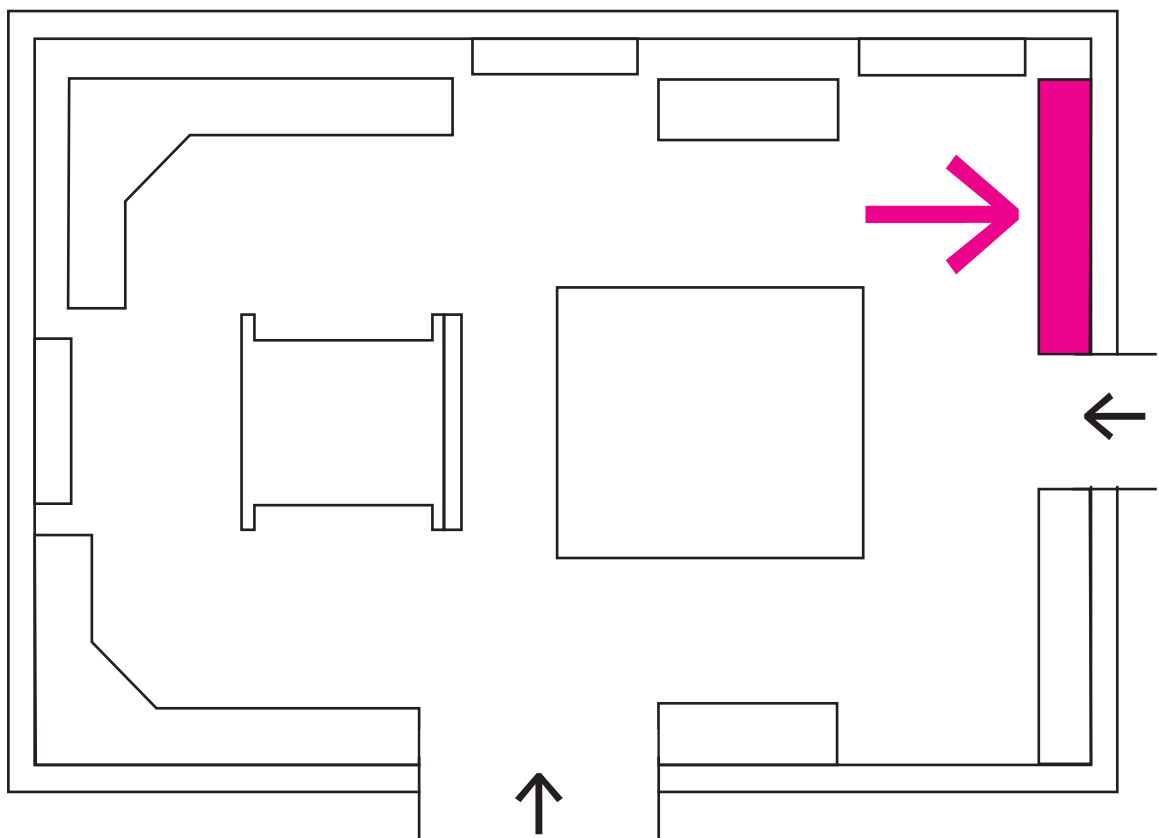
A kunimochi daimyō, the highest rank of the daimyō, was allowed to have a main gate with side structures nagaya mon in his residence. These double-sided, two-storeyed residential buildings for lower-ranking samurai had a special decoration on their exterior walls: the sea-cucumber motif namako kabe. The elevated structure served as protection against fire. The model shows the two storeys for the living quarters as well.



Life in a residence

The model singles out only a few building complexes of a residence. A complete complex contained many buildings of the public and private quarters, gardens, and a Nō theatre stage. It provided accommodation for thousands of people, family members of the daimyō, his followers, his domestic attendants, etc. There were strict rules which governed the living arrangements and the housekeeping.

Room 19



Life in a Residence

In his territory, the daimyō lived with his household and the samurai subservient to him in castle complexes surrounded by urban buildings. These domains differed from each other in scale and revenues. During the Tokugawa shogunate (1603–1867) the ca. 260 daimyō of the country were required to live at specific times also at their second residence in the capital city of Edo (Tōkyō) under the control of the shogun. Their wives and children remained almost as hostages in the capital city.

A daimyō expended between 70 and 80 per cent of his income for the double costs of housekeeping. The architectural model of a daimyō residence offers a glimpse into the living situation in the capital city. Near the gate lived lower-ranking samurai, while the inner areas were designated not only for private living spaces for men and women of the military aristocracy but also for magnificent public structures for ceremonial occasions.



1 Traveling chest (hasamibako – 挟箱)

Hasamibako chests, generally decorated with extensive lacquerwork, represent a traditional item of furniture. Articles of clothing or objects of furnishing were stored in them according to the season. In the Edo period (1600–1868) local rulers regularly moved into the capital city of Edo. Servants transported household objects in these chests by means of straps on their shoulders.

Middle Edo Period (1600–1868); wood,
black and gold lacquer, copper alloy

2 Small bowl with cosmetic (sumi – 墨)

Late Edo Period (1600–1868);

porcelain, pigment

Heinrich von Siebold Coll.

3 Cosmetics case (kobako – 小箱)

Middle Edo Period (1600–1868);

ivory, gold lacquer

Josef Troll Coll.I

4 Toothbrush (fusayōji – 房楊枝)

Late Edo Period (1600–1868);

bamboo, pigment

Josef Troll Coll.

5 Lady's fan (sensu – 扇子)

Late Edo Period (1600–1868);

bamboo, paper, black and gold lacquer

Heinrich von Siebold Coll.

6, 7

Artificial hairpieces (tabosashi – 髷差)

Late Edo Period (1600–1868); bamboo,

lacquered paper, metal, hair

Josef Troll Coll.

8 Neck support (takamakura – 高枕)

Late Edo Period (1600–1868);

wood, silk brocade

Heinrich von Siebold Coll.

9 Hair pins and hair ornament

(kōgai – 笄– kanzashi chō, sakura – 簪蝶, 桜)

Late Edo Period (1600–1868); horn, wood,

black and gold lacquer, bone, metal, silk

Heinrich von Siebold Coll.

10 Lady's bag (take baggu – 竹バッグ)

Late Edo Period (1600–1868);

bamboo, brass, silk

Josef Troll Coll.

11 Folding album with Hokusai prints

(orihon – 折本、北斎)

Late Edo Period (1600–1868); paper, ink

Franz Ferdinand of Austria-Este Coll.

Cosmetics

Originally cosmetics such as powder, rouge or eyebrow make-up were used by both men and women of the aristocracy. In the Edo period (1600–1868) Kabuki actors or geishas determined the ideals of beauty.

12 Ornamental comb

(bekkōsei no kushi – 鼈甲製の櫛)

Late Edo Period (1600–1868); tortoiseshell,
gold lacquer

Josef Troll Coll.

13 Box for toiletries with mirror stand keshō bako 化粧箱 with powder brush, combs, make-up canisters belonging to it

Middle Edo Period (1600–1868); wood, black and gold lacquer, brass alloy, animal hair, cosmetic pastes

Heinrich von Siebold Coll.

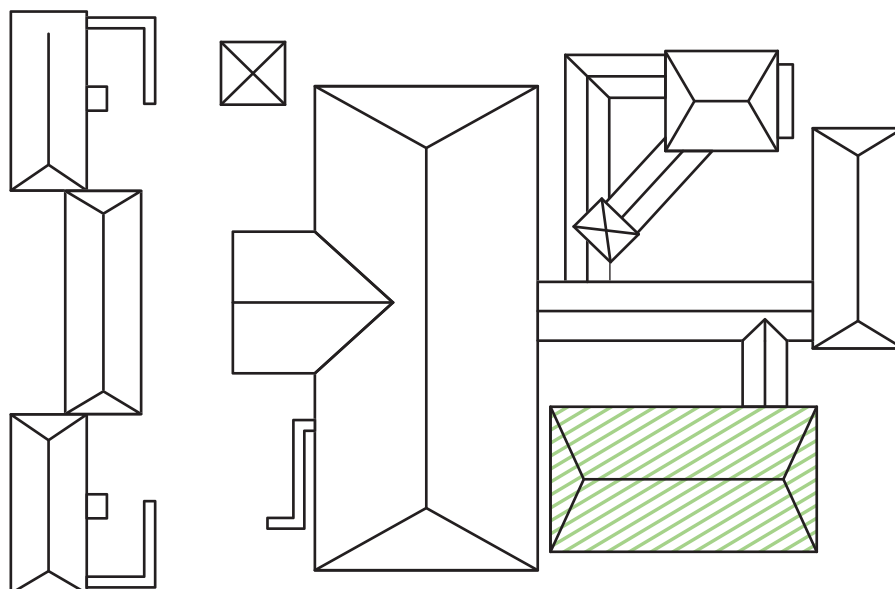
14 Lady's weapon (jingama – 陣鎌)

The women of the samurai class were trained in the use of a variety of weapons.

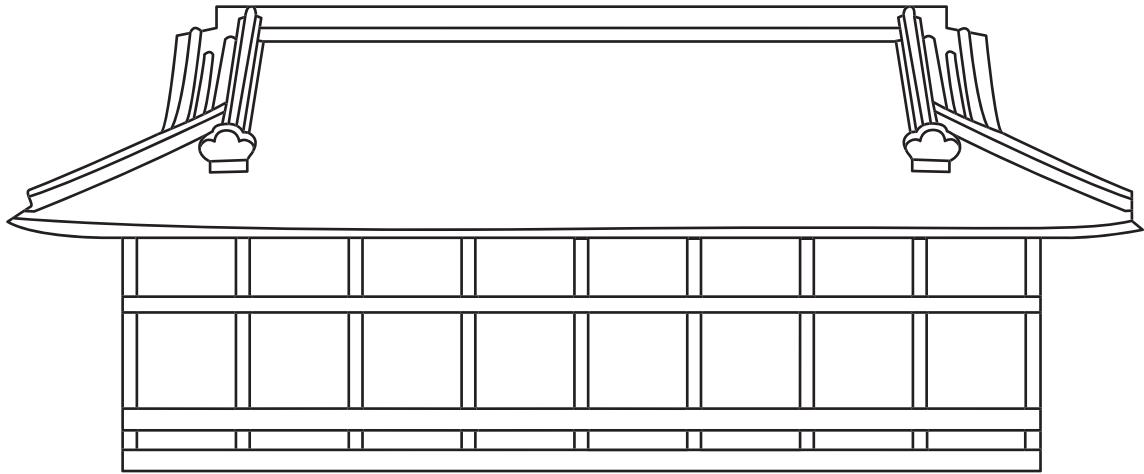
Late Edo Period (1600–1868); lacquered wood, black and gold lacquer, steel

Heinrich von Siebold Coll.

Floor plan of a house model of a daimyō residence



Marking: Private section (oku muki – 奥向き)

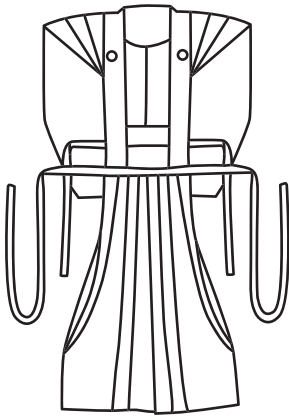


15-18

Inrō (印籠)

These small, artfully made stacked containers for medicine or also seals were worn on a silk cord with a figurally designed knob netsuke on the belt of a kimono. They belonged to the accessories of a man.

Edo Period (1600–1868); wood, black and gold lacquer, mother-of-pearl, ivory, agate, carved lacquer-work, bamboo, metal
Franz Ferdinand of Austria-Este Coll.



**19 Garments kamishimo 袴 consisting of
outer garment kataginu 肩衣 and
trousers hakama 袴**

This set of clothing was worn by a daimyō while carrying out his official duties or in the civilian realm. The vest which emphasises the shoulders was worn over a short kimono. The very wide, pleated trousers were bound with a long belt. The silk fabric is dyed with reserve printing and is provided here with the family coat of arms tsuno (antlers).

Late Edo Period (1600–1868); silk
Heinrich von Siebold Coll.

**20 Anthology of poetry
(Hyakunin Isshu – 百人一首)
Middle Edo Period (1600 – 1868);
paper, silk, ink, paint
Franz Ferdinand of Austria-Este Coll.**

21, 22

**Set for smoking utensils with
pipe (tabakobon – 煙草盆)**

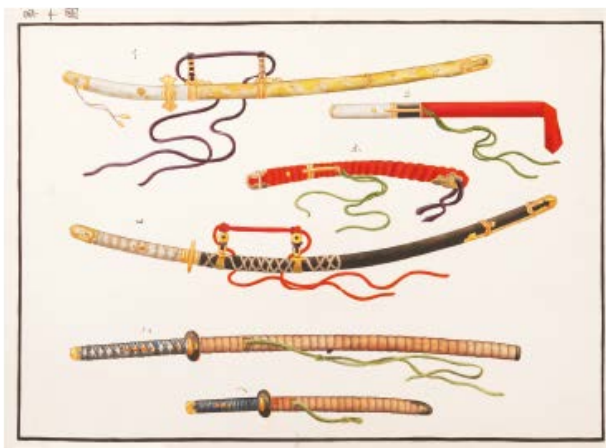
Edo Period (1600–1868);

wood, bamboo, copper, brass

Heinrich von Siebold Coll.

The beauty and quality of the sword

The sword counted amongst the most important possessions of a samurai, and for this reason great skill was applied to the sword guard tsuba and to other metal decorated objects.



Swords, attributed to Ōtsuka Hachirō 大塚八郎,
Hokusai School, ca. 1826

© Nationaal Museum van Wereldculturen. Coll.
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23, 24

Sword guard (tsuba – 鐔)

Late Edo Period (1600–1868); iron
Franz Ferdinand of Austria-Este Coll.

25 Short sword (wakizashi – 脇差)

Edo Period (1600–1868); steel, wood,
black lacquer, skin of a ray, textile,
fire-gilded copper alloy
Richard Alois Drasche von Wartinberg Coll.

26 Long sword (katana – 刀)

Edo Period (1600–1868); steel, wood,
black lacquer, skin of a ray, textile,
fire-gilded copper alloy
Richard Alois Drasche von Wartinberg Coll.

27 Sword stand (katanakake – 刀掛)

Edo Period (1600 – 1868); wood with black
and gold lacquer hiramakie plating of gold
and silver leaf, brass
Imperial kiri coat-of-arms
Heinrich von Siebold Coll.

28, 30

Daggers (tanto, kaiken – 短刀, 懷劍)

Early Edo Period (1600–1868);

wood, black and gold lacquer, steel

Heinrich von Siebold Coll.

31 Candle stand (shokudai – 燭台)

Späte Edo-Periode (1600–1868);

Kupferlegierung

Slg. Franz Ferdinand von Österreich-Este

32 Flower vessel (hanaike – 花生)

Late Edo Period (1600–1868); pumpkin,

gold lacquer, polychrome lacquer

Emma von Luschan Coll.

33-35

Nabeshima plates (Nabeshima zara – 鍋島皿)

The blue-and-white porcelain was created for the Daimyō Nabeshima of Saga on Kyūshū, using the secret firing technique. A high footrim is typical.

Edo Period (1600–1868); porcelain,

blue-and-white glaze

Franz-Ferdinand of Austria-Este Coll.

- 36 House altar (kogata butsudan – 小型仏壇)**
Early Edo Period (1600–1868); fire-gilded copper alloy, rock crystal, glass, coral
- 37 House altar zushi 厨子 with kannon bosatsu and the guardians niō**
Early Edo Period (1600–1868); wood, black and gold lacquer, polychrome base, copper alloy, gold leaf
Heinrich von Siebold Coll.
- 38 Picture scroll 100 spirits (hyakki yakō emaki – 百鬼夜行絵巻)**
Late Edo Period (1600–1868); paper, paint, ink
- 39 Ceremonial axe(chōna – 手斧)**
Late Edo Period (1600–1868); wood, black and gold lacquer, steel
- 40 Wall vase “loofah cucumber” with poem (kabekake kabin – 壁掛け花瓶)**
Ōtagaki Rengetsu 大田垣蓮月 (1791–1875), Buddhist nun, artist and poetess
Late Edo Period (1600–1868); porcelain, glaze
Paul Riebeck Coll.

Tea Utensils

For the preparation of the tea during a tea ceremony, expensive tea bowls, a tea canister for green powdered tea (both in their own silk pouches and signed wooden boxes), an iron water kettle with bamboo ladle, a whisk and spoon, and a lacquered tray for the serving of sweets were provided.

41 Tray in the style Ogata Kōrin

(Kōrinha urushi bon – 光琳派漆盆)

Middle Edo Period (1600–1868);

wood, lacquer hiramakie, mother-of-pearl

Heinrich von Siebold Coll.

42 Tea bowl with silk pouch

(hagi chawan – 萩茶碗)

Muromachi Period (1336–1573);

glazed ceramic, silk, wood

Heinrich von Siebold Coll.

43 Tea canister (chazutsu – 茶筒)

Early Edo Period (1600–1868),

marked Kyūsa ca. 1700; wood, lacquer, gold

Heinrich von Siebold Coll.

- 44 Tea canister with silk brocade pouch**
(cha-ire – 茶入れ)
Middle Edo Period (1600–1868);
earthenware, ivory, silk
Heinrich von Siebold Coll.
- 45 Tea bowl “Summer Mountain” with silk pouch and signed wooden box**
(akaraku chawan – 赤楽茶碗)
Muromachi Period (1336–1573);
glazed ceramic, silk, wood
Heinrich von Siebold Coll.
- 46 Spatula (chashaku – 茶杓)**
Late Edo Period (1600–1868); bamboo
Heinrich von Siebold Coll.
- 51 Water kettle (tetsubin – 鉄瓶)**
Edo Period (1600–1868); cast iron, copper
Franz Ferdinand of Austria-Este Coll.
- 52 Basin for charcoal (furo – 風炉)**
Edo Period (1600–1868); cast iron
Franz Ferdinand of Austria-Este Coll.

47, 48

Set of tableware (urushi shokki – 漆食器)

Middle Edo Period (1600–1868);

wood, black, red and gold lacquer

Heinrich von Siebold Coll.

49 Knob from a sliding door

(fusuma hikite – 襖引手)

Late Edo Period (1600–1868);

fire-gilded copper alloy

Josef Troll Coll.

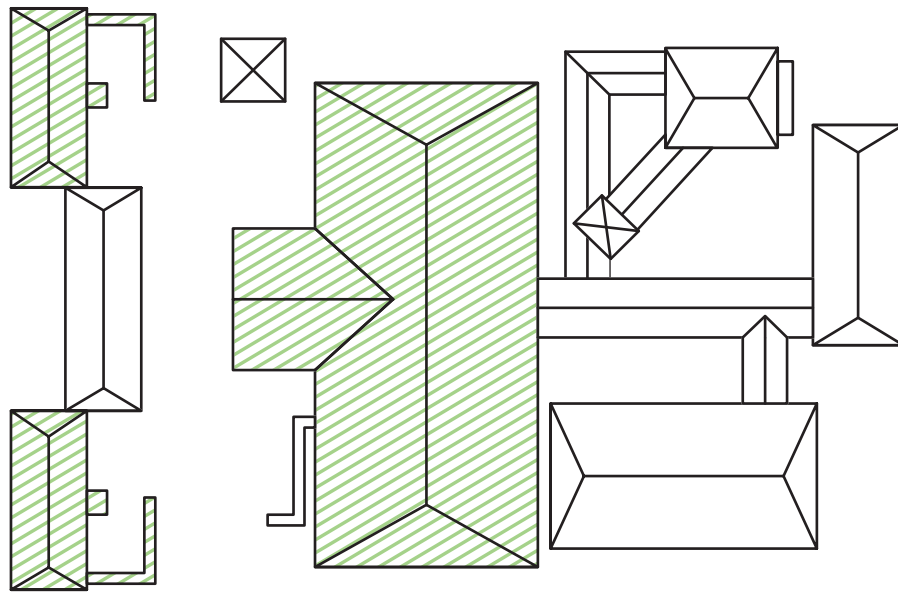
50 Whisk broom (tebōki – 手箒)

Early Meiji Period (1868–1912), before 1873;

plant stalk, rotang palm, copper thread

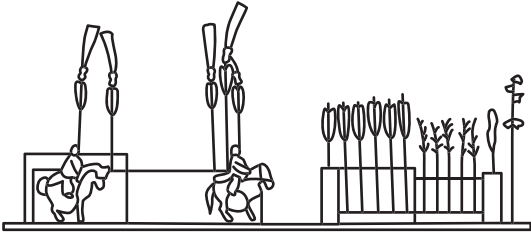
Josef Troll Coll.

Floor plan of the house model of a daimyō residence



Marking: Gateway nagaya mon 長屋門 and public
area of the residence with representational build-
ing omote muki 表向き





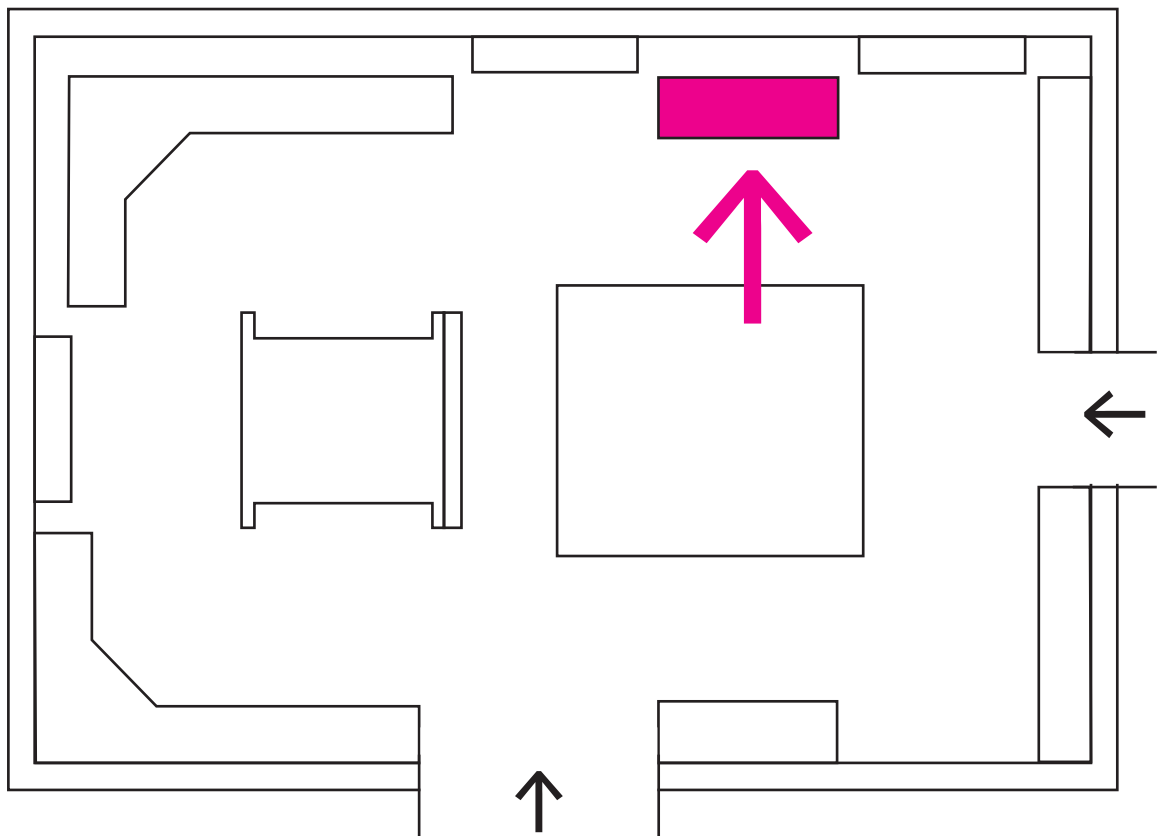
53 Scent-game set (shishuban – 四種盤)

In the scent-game of horse-race and arrow-shooting contests keiba kō and yakazu kō, southern Asian scented woods have to be identified based on their fragrances. A combination of different woods is also possible. Two teams play against each other, and when they identify the wood, they move their pieces of horse and rider, or flower garlands, forwards on the playing board. The art of the scent kōdō was a popular pastime, which could also be played in a variation with arrows and types of standards.

Late Edo Period (1600–1868); wood, textile, feathers, metal, paper

Heinrich von Siebold Coll.

Room 19



The Art of the Nō

Differing early sacred dance varieties, such as the gigaku or the courtly dance forms of gagaku, were introduced into the Japanese nō theatre, characterised by Buddhism, of the 14th century. The content of the pieces was based on the Buddhist concept of existence: life as a circular flow. The exclusively male actors also played female roles, moving gracefully and elegantly between the divine and the human realm. On account of the political and social development of Japan after the 14th century, the nō theatre stood for the ideals and aesthetics of samurai society. A sense of ascetism that was experienced and celebrated was part of that society. At the Japanese princely courts, the samurai who were invited were obliged to participate actively in the nō theatre of the host; this strengthened political and personal ties.

Costumes

Nō costumes are worn in numerous layers over the undergarments. They enable the actor to change quickly into different roles. In addition they are used as theatrical props, and when taken off, they portray a different character. The garments are distinguished by gorgeous silk fabric and lend weight to the atmospheric mood of the piece.

1 Nō-Robe (chōken – 長絹)

The Nō robe chōken is a dancing costume for female roles. The colour combination of gold on violet was very popular in the later Edo period (1600–1868).

Middle Edo Period (1600–1868); silk
Heinrich von Siebold Coll.

2 Nō-Robe (atsuita – 厚板)

The Nō robe atsuita was employed for male roles like noble warlords, demons or gods. The actor wears it for example under the coat happi.

Middle Edo Period (1600–1868);

silk with historical additional embroidery

Lining renewed in the mid-19th century

Heinrich von Siebold Coll.

3 Handscroll Nō-Masks

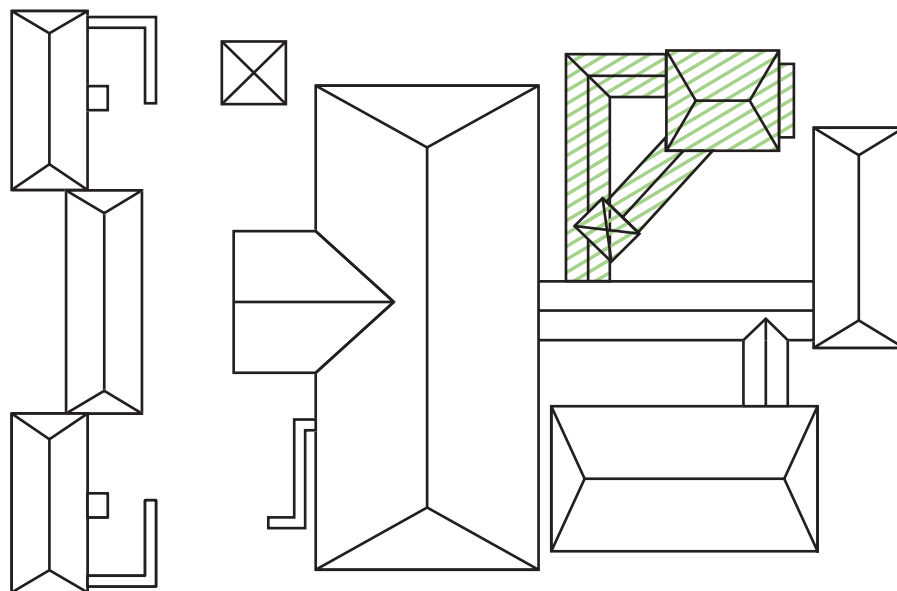
(Nō kansubon – 能卷子本)

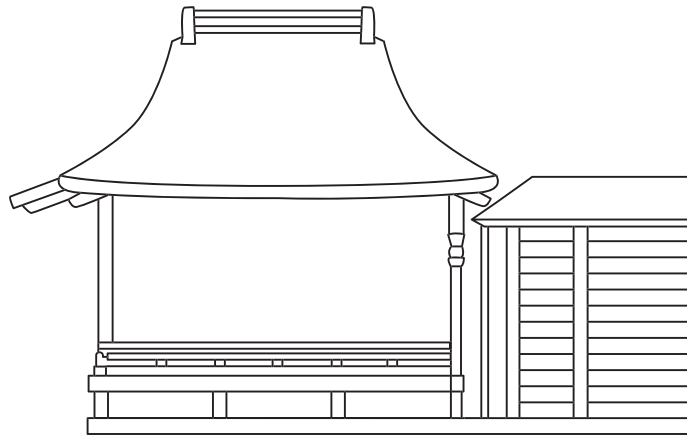
Middle Edo Period (1600–1868);

paper, wood, textile, gold leaf

Heinrich von Siebold Coll.

Floor plan of the house model of a daimyō residence





Marking: the Nō theatre nōgakudō 能楽堂 with stage butai 舞台 and bridge hashigakari 橋掛かり

4-5

Nō fan (chūkei – 中啓)

A fan is employed in the Nō dance as a prop: according to the gesture, it can stand for a sword, a lantern or the rising moon.

Middle Edo Period (1600–1868);

bamboo, paper

Heinrich von Siebold Coll.

Nō Masks (nōmen – 能面)

Nō theatrical pieces are differentiated into five central categories: God plays (1), warrior plays (2), women and wig plays (3), madness and obsession plays (4), and demon plays (5).

Here, only a few mask types are represented.

In the introductory act of the dance, the mask of an old man, Sankōjō, appears as the earthly personification of a spirit or demon; only in the second act is his true nature revealed.

6 Old Man (sankōjō – 三光尉)

Middle Edo Period (1600–1868); cypress wood, paint, lacquer, horse-mane hair

Heinrich von Siebold Coll.

7 Old Woman (uba – 姥)

Middle Edo Period (1600–1868); cypress wood

Franz Ferdinand of Austria-Este Coll.

8 Evil Old Man (akujō – 悪尉)

Middle Edo Period (1600–1868); cypress wood, lacquer, paint, gilded copper, horse-mane hair

9 Nō wig (kazura – 鬘)

Late Edo Period (1600–1868); hair, textile
Heinrich von Siebold Coll.

Instruments in the Nō theatre

In the Nō theatre, the dancers are accompanied by the singing of a chorus of six or eight men, and by only four instruments: the large drum taiko, the large hourglass drum ō-tsuzumi, the small hourglass drum ko-tsuzumi and the flute nōkan.

10 Large drum (taiko – 太鼓)

Middle Edo Period (1600–1868);
wood, lacquer, hide, leather, textile
Richard Alois Drasche von Wartinberg Coll.

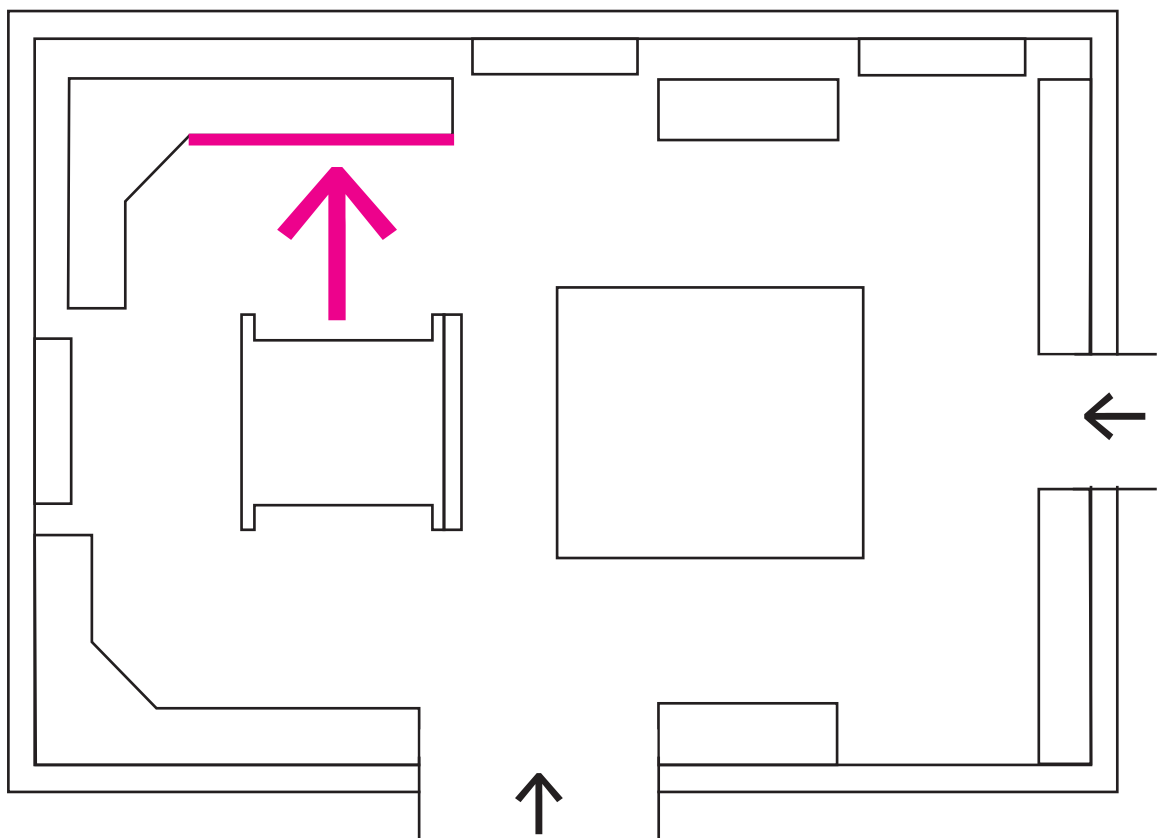
11 Large hourglass drum (ōtsuzumi – 大鼓)

Middle Edo Period (1600–1868);
wood, lacquer, hide, leather, textile
Franz Ferdinand of Austria-Este Coll.

12 Small hourglass drum (kotsuzumi – 小鼓)
Middle Edo Period (1600 – 1868);
wood, lacquer, hide, leather, textile
Richard Alois Drasche von Wartinberg Coll.

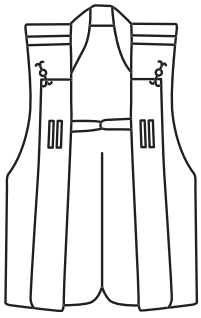
13 Flute (nokan – 能管)
Middle Edo Period (1600–1868);
wood, lacquer
Richard Alois Drasche von Wartinberg Coll.

Room 19



The Emergence of the Samurai

The class of the samurai, literally translated as the one who serves, designates the warrior elite of pre-modern Japan, from the 10th century up until 1868, and was the ruling class in the country. Originally soldiers in the service of the emperor and the nobility, the samurai took over administrative functions in the provinces in the period around 1200, since the administration in the imperial service broke down. Competence in traditional weapons, such as the long and short swords, lances, and longbows, belonged to the education of a samurai. In the 16th century, the Portuguese musket was introduced. During the peaceful Edo period, an ethical code of conduct was formed, requiring – in addition to the martial skills of the samurai – loyalty and the fulfillment of obligations towards their feudal lords.



1 Uniform jacket (jinbaori – 陣羽織)

The uniform jacket jinbaori is worn over armour or for the purpose of representation. In the Edo period the use of imported fabrics such as Chinese silk brocade or cotton batik from southern and south-eastern Asia was very popular. The familial coat of arms of the respective feudal prince was displayed on the back; here we see the sumitate yotsume heraldic emblem ("Four Standing Square Eyes").

Middle Edo Period (1600–1868); silk, metal
Heinrich von Siebold Coll.

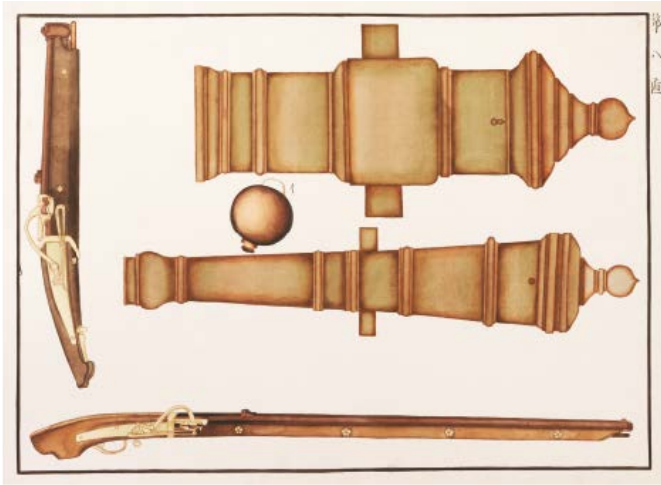


2 Matchlock (teppō – 鉄砲)

Firearms were introduced to Kyūshū by Portuguese traders. The local daimyō was so impressed by these weapons that he allowed these rifles to be copied. In the following decades, in addition to the traditional Japanese weapons of sword, long arms, and bow and arrow, the warrior elite adopted the matchlock. Due to legal constraints, the matchlock was not further developed in the Edo period (1600–1868), but only first in the Meiji period (1868–1912).

Edo Period (1600–1868); wood, iron, damascened gold, brass

Heinrich von Siebold Coll.



Firearms by Ōtsuka Hachirō, attributed to the School of Katsushika Hokusai, ca. 1826
 © Nationaal Museum van Wereldculturen. Coll. no. 1-4485-8

3 Longsword (tachi – 太刀)

Middle Edo Period (1600–1868);
 wood, lacquer, gold lacquer, steel, silk,
 skin of a ray, fire-gilded copper alloy

4 Sword (katana – 刀)

Muromachi Period (1333–1568); 1478; wood,
 leather, sharkskin, steel, skin of a ray, silk
 Heinrich von Siebold Coll.

5 Arrow heads (yajiri, karimata – 鏃、雁股)

Middle Edo Period (1600–1868); steel
 Heinrich von Siebold Coll.

6 Polearms

(yari, suyari, naginata – 槍、素槍、長刀)

In addition to the bow and arrow, the polearms yari and naginata were used after the 14th century as weapons during large troop deployments of foot soldiers in battle. Buddhist monks and women of Samurai status were trained in the use of the naginata, whose blade (between 30 and 60cm long) derives from the blade of a sword. Today, the naginata is used in martial arts. Edo Period (1600–1868); wood, lacquer, steel, mother-of-pearl, skin of a ray, velvet Heinrich von Siebold Coll.



Polearms by Ōtsuka Hachirō, attributed to the School of Katsushika Hokusai, ca. 1826
© Nationaal Museum van Wereldculturen. Coll. no. 1-4485-1

7 Helmet (kabutobachi – 兜鉢)

Signed Saotome letada

Azuchi-Momoyama Period (1573–1603);

iron, fire-gilded copper alloy, wood, red and black lacquer, leather

Heinrich von Siebold Coll.

8 Helmet (eboshi kabuto – 烏帽子兜)

Edo Period (1600–1868); iron, brass, gold leaf, leather, lacquer, silk

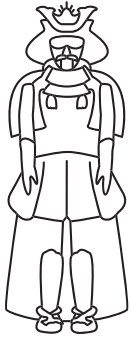
Heinrich von Siebold Coll.

9 Face mask (sōmen – 総面)

Middle Edo Period (1600 – 1868);

iron, red lacquer

Heinrich von Siebold Coll.



10 Lamellar armour (ōyoroi – 大鎧)

The Japanese form of armour ōyoroi derives from a prototype of iron lamellar armour introduced from the mainland during the Kofun period (ca. 300–710). Individual sections for chest, back, shoulders or hip area are composed of light, lacquered lamellae of leather, laced together with coloured silk bands produced in kumihimo technique. This allowed freedom of movement. Most of the preserved pieces of armour were intended for representational display.

Armour: Middle Edo Period (1600–1868)

Helmet: name Myōchin Yoshimichi,
late Muromachi Period (1333–1568);
iron, lacquer, silk, leather, hide, wood,
gilded brass

Heinrich von Siebold Coll.

11 Chain mail (kusari katabira – 鎖帷子)

Middle Edo Period (1600–1868);

iron, silk gold brocade

Heinrich von Siebold Coll.

12 Picture of the “Famous General” Hosokawa

Yoriyuki 細川頼之

Late Edo Period (1600–1868);

paint, gold on cardboard

Insignia

Insignia were deployed in the field of battle to issue commands. Towards the end of the Muromachi period (1333–1568) military tactics changed. A variety of different troop formations were formed, which were directed by such aids as a staff of command, a shell trumpet or a drum.

13 Triton shell trumpet (jingai – 陣貝)

Edo Period (1600–1868);

shell (*charonia tritonis*), silk, silver

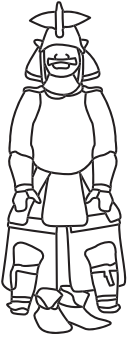
Ernst von Stein Coll.

14 Staff of command (saihai – 采配)
Edo Period (1600–1868);
paper, lacquered wood, metal, silk
Heinrich von Siebold Coll.



Insignia of a commander by Ōtsuka Hachirō,
attributed to the School of Katsushika Hokusai,
ca. 1826

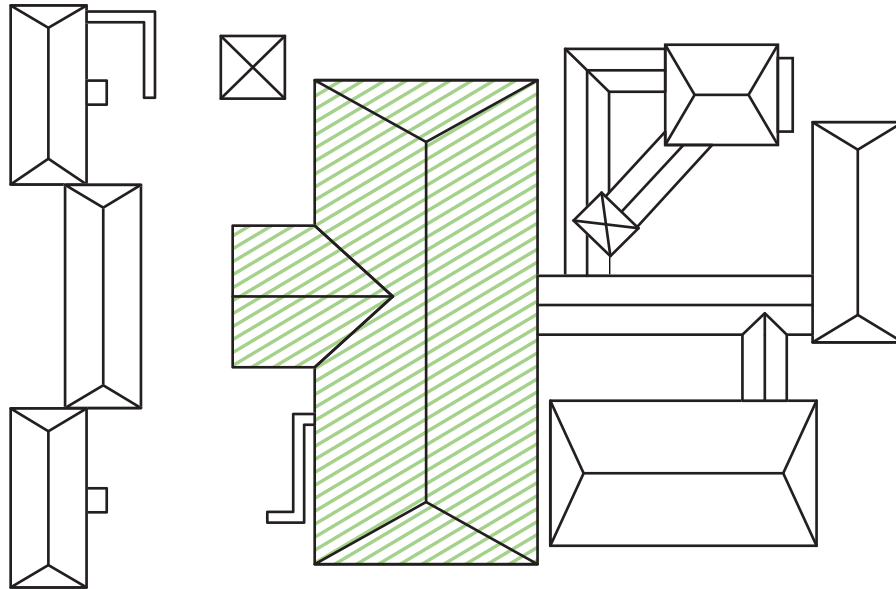
© Nationaal Museum van Wereldculturen. Coll.
no. 1-4485-4



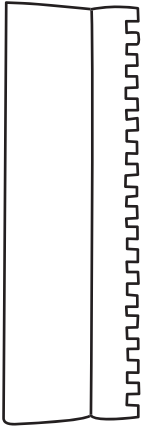
15 Plate armour (nanban gusoku – 南蛮具足)

With the introduction of firearms in the 16th century, European styles of armour were also adopted. This two-part breastplate is derived from an Italian-Spanish model. On the front, the king of wisdom Fudō Myōō is depicted in gold and silver damascene work. Flames which destroy ignorance radiate from his body. The armour is signed with Sonin (died 1723). The helmet kabuto copies a European protective hood. In addition to a dragon, it is adorned with the coat of arms of the Tokugawa, with three enclosed aoi-leaves. Middle Edo Period (1600–1868); iron with gold damascene work, lacquer, wood, textile, leather, gilded brass
Richard Alois Drasche von Wartinberg Coll.

Floor plan of a house model of a daimyō residence



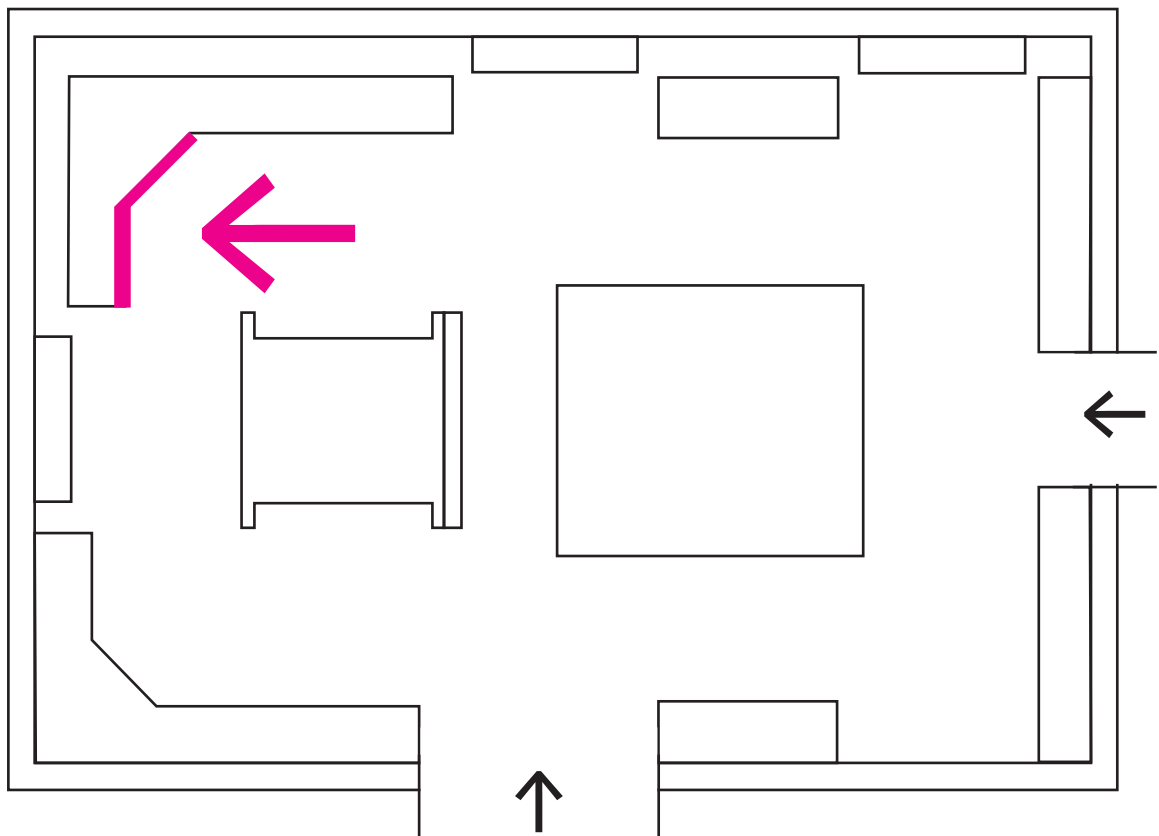
**Marking: Public area of the residence with the
representational building (omote muki – 表向き)**



16 Bunting (nobori – 幟)

Hata bunting and long, rectangular nobori banners were symbols of honour of the daimyō families and displayed the respective coat of arms mon or a mark of identification. They were fastened to poles, flush left and at right angles, and could be worn on the back part of a work of armour. Edo Period (1600–1868); silk, gilded leather Heinrich von Siebold Coll.

Room 19



“Abolish Buddha”

Buddhism came to Japan over the Silk Road from India in the 6th century. In the 7th century, it was accepted by the nobility as a religion in addition to the existing religious teachings. The adoption of a variety of Buddhist schools from China led to the foundation of many temples. At the beginning of the Kamakura period (1185–1333) Zen Buddhism (Chinese, chan) was taken over from China. Under the Tokugawa shogunate of the Edo period (1603–1867), Buddhism was controlled by the shogunate, the military government which was responsible for peace in the country. Due to the political upheavals in the mid-19th century and the establishment of Shintō as a national religion in the Meiji period (1868–1912), countless Buddhist cult objects ended up in foreign collections, since many Buddhist temples were left open.

Temple bunting and decorative plaques

The banners symbolise the overcoming of demons. The plaques have their origin in Buddhist floral decoration in the form of wreaths and garlands. Both ornamental elements are found in pairs in the main hall of a temple, at the left and right side of the altar; they are suspended from the ceiling and float freely.

1 Temple bunting (shōban – 勝幡)

Edo Period (1600–1868);

silk brocade, brass, wood, paper

Heinrich von Siebold Coll.

2 Decorative plaque (keman – 華鬘)

Edo Period (1600–1868);

gilded copper sheet, glass

Franz Ferdinand of Austria-Este Coll.

3 Incense container (egōro – 柄香炉)

Edo Period (1600–1868); brass

Figure of the Buddha Amida Nyorai and Bodhisattva Jizō

Buddhist sculptures are divided into four groups. Represented here are the statue of a buddha nyorai and of a bodhisattva. Absent here are Myōō, kings of secret knowledge and enlightenment, and a representative of Tenbu, a guardian divinity.

The figures show Buddha Amida Nyorai of Infinite Light on a lotus throne (missing here), with his hand in the mudra, the meditation gesture, and Jizō, who aids the souls of the dead in front of the infernal judgement. Since the Edo period he was also responsible for the souls of aborted children.

- 4 Bodhisattva Jizō (Jizō Bosatsu – 地蔵菩薩)**
Early Edo Period (1600–1868); wood,
polychrome base, gold lacquer, glass, brass
Heinrich von Siebold Coll.
- 5 Buddha Amida Nyorai 阿弥陀如来**
Early Edo Period (1600–1868);
wood, polychrome base, gold lacquer
Heinrich von Siebold Coll.



Amida with two accompanying
bodhisattvas enthroned on
podia in the clouds (Amida
Sanzon – 阿弥陀三尊)

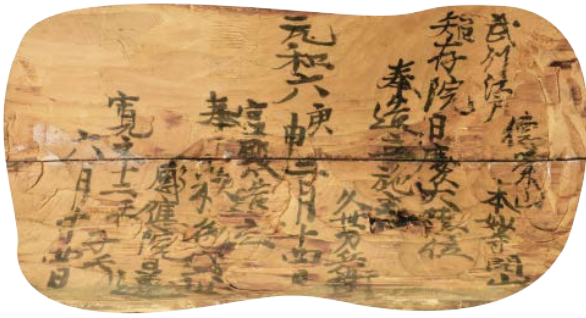


Bodhisattva Kannon (Kannon
Bosatsu – 観音菩薩)



**6 Statue of the founding abbot
Chizon'in Nichikei of the temple
Honmyō 知存院日慶坐像**

In addition to Buddhist divinities, Buddhist founding figures and priests were represented sculpturally; here, the founding abbot Chizon'in Nichikei of the temple Honmyō is shown. The temple Honmyō was established in 1571, and in the following decades it received the support of the generals of the future Tokugawa shogun. At the beginning of the Edo period (1600–1868) the coordination and supervision was transferred from the lesser temples (around Tōkyō) of the Nichiren sect to the Honmyō. Early Edo Period (1600–1868), 1620; wood, polychrome base
Heinrich von Siebold Coll.



Inscription from the inner side of the figure Tokueisan Honmyōji in Edo (today Tōkyō), Chizon'in Nichikei Daitokui, the founder Kuse Saihyoe, 14th day 2nd month 6th year Genna (=1620) (This refers to the date of death of the founding abbot Chizon'in Nichikei, who died at the age of 85).

- 7 Temple carving of a dragon (ranma – 欄間)**
Edo Period (1600–1868); wood, glass, metal
Franz Ferdinand of Austria-Este Coll.

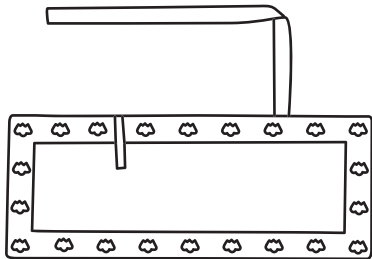
8-11

Four hanging lanterns (tsuridōrō – 吊灯笼)
Edo Period (1600–1868); bronze
Franz Ferdinand of Austria-Este Coll.

- 12 Temple bell (hanshō – 半鐘)**
Early Edo Period (1600–1868); bronze
Karl Alexander Anselm von Hügel Coll.

13 Priest's staff (shakujō – 錫杖)

Edo Period (1600–1868); wood, lacquer, brass
Franz Ferdinand of Austria-Este Coll.



14 Priest's robe kesa 袈裟 with the kiri crest

The silk fabric for the robe of a Buddhist monk must be donated to the temple. The garment which is generally composed of small pieces of fabric, “patches”, therefore symbolises the Buddhist tradition of humility. The robe is worn so that the right shoulder remains bare. The garment can also be folded together and offered as a seat to a priest of higher rank. This kesa is made out of blue silk with the imperial emblem of the Paulownia tree.

Middle Edo Period (1600–1868); silk
Heinrich von Siebold Coll.



Representation of the founder of the Shingon sect, Kōbō Daishi/Kūkai 空海 (774–835), Edo Period (1600–1868)

15 Priest's staff (nyoi – 如意)

Edo Period (1600–1868);

wood, red and gold lacquer, silk

Heinrich von Siebold Coll.

16 Rosary (juzu – 数珠)

Edo Period (1600–1868); wood, crystal, silk

Heinrich von Siebold Coll.

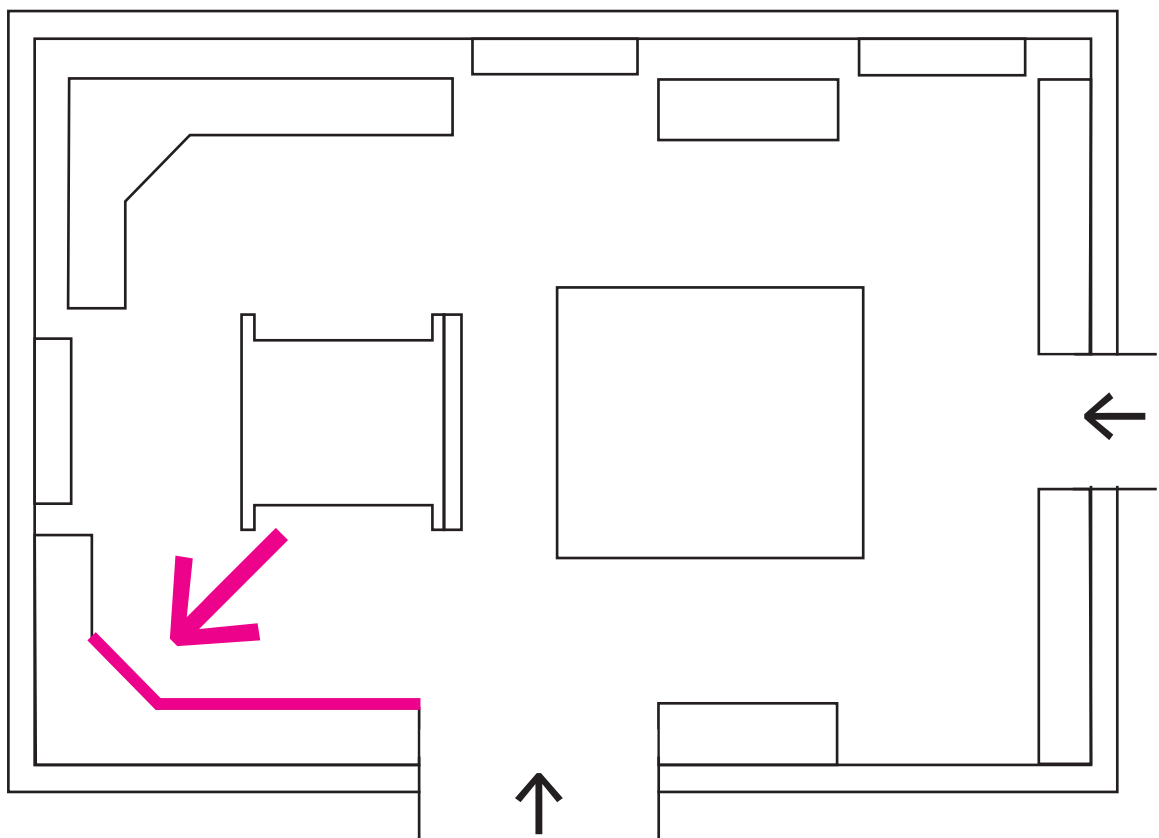
17 Rosary (juzu – 数珠)

Edo Period (1600–1868);

glass, stone, metal, silk

Heinrich von Siebold Coll.

Room 19



The World's Fair of 1873 in the Prater

The international preparations began with the signing of the decree on 24 May 1870 by Emperor Franz Joseph: "I authorise that the organisation of an international exhibition, opening in the spring and dedicated to the products of agriculture, industry and the visual arts in Vienna may be arranged." For Japan, this was the first large-scale participation in a World's Fair, and Japanese arts and crafts had an immediate impact on the western visitor. Some of the objects displayed in the Palace of Industry are preserved in Viennese museum collections, and represent today a contemporary document of economic history.

1-3

Material samples and types of rope from the palm *chamaerops excelsa*

(shuro sen'i 、 nawa – 棕櫚 纖維、繩)

Many materials such as sisal and palm fibres were exhibited at the World's Fair in Vienna. Types of rope of the palm tree *chamaerops excelsa* were also displayed. Seeds of this tree were introduced into Europe in 1830 by Philipp Franz von Siebold. These new types were of interest as building material, replacing the increased demand for hemp rope for the largescale architectural projects around the Ring Road.

Meiji Period (1868–1912), before 1873

Heinrich von Siebold Coll.

4 **Woods, lacquer samples**

(moku 、 urushi mihon – 木、漆見本)

The processing and application of Asian lacquer (*urushi*) was not well known, and Japan presented a large variety of samples for display.

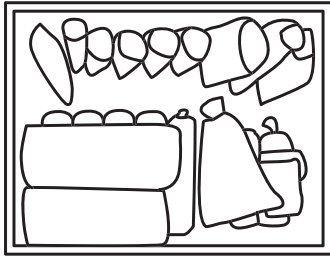
Meiji Period (1868–1912), before 1873

Heinrich von Siebold Coll.

5 Material samples such as lacquer, gold and silver powder, mica, white shell powder Gofun, iron oxide Bengala, arsenic trisulfide orpiment, vermilion (ganryō hyōhon – 顔料標本)

Synthetic pigments were discovered in Europe a few years before the opening of the Vienna World's Fair. The categorisation of pigments at the World's Fair has to be understood against this background. Japan sent traditional, natural dyes and pigments for display.

Meiji Period (1868–1912), before 1873
Heinrich von Siebold Coll.



6 Wooden chest with food samples (shokuzai hyōhon – 食材標本)

The chest is filled with foodstuffs such as rice, algae, and soy beans, tobacco, and traditional medicines. In 1873 the soy bean was first introduced to the west and arrived in the United States. In the 20th century soy beans became increasingly important for nutritional science and industry. In Austria, attempts to cultivate the soy bean began shortly after the Vienna World's Fair.

Meiji Period (1868–1912), before 1873
Heinrich von Siebold Coll.

7 Packet of tobacco (ha tabako – 葉煙草)

Meiji Period (1868–1912), before 1873
Heinrich von Siebold Coll.

8 Tinder (hokuchi – 火口)

Meiji Period (1868–1912), before 1873
Heinrich von Siebold Coll.

- 9 Casket for letters (bunko – 文庫)**
Meiji Period (1868–1912), before 1873;
leather, lacquer, gold lacquer, metal
Austrian Commercial Museum Coll.

Lacquer boxes and chests

Lacquer boxes and chests for a variety of purposes and produced by differing, famous workshops were displayed at the Vienna World's Fair.

- 10 Lacquer box jikirō 食籠 from Aizu-Wakamatsu 会津 若松**
Meiji Period (1868–1912), before 1873;
wood, polychrome lacquer
Austrian Commercial Museum Coll.

- 11, 12 Lacquer box urushi kobako 漆小箱**
Export article from Tōkyō
Meiji Period (1868–1912), before 1873;
wood, polychrome lacquer, gold lacquer
Austrian Commercial Museum Coll.

13 Fan (fuigo – 鞆)

This fan with two fan-shaped bamboo ribs, stretched with waxed paper and attached to wooden squared sticks, was used for fanning the air, for example during winnowing. The fan can be recognised in a photograph dating to 1872 of agricultural implements that were sent to Vienna. A miniature version of this fan can also be seen on the display of miniature tools.

Meiji Period (1868–1912), before 1873;

wood, waxed paper, metal

Forestry Academy Mariabrunn Coll.

14, 15

Figure of a Buddhist monk, figure of a Shintō priest (ningyō sokutaigi – 人形束帶着)

Meiji Period (1868–1912), before 1873;

painted wood, glass, metal

Austrian Commercial Museum Coll.

16, 17

Cigar case with small wooden box
(shirokuro kujiramaki tabakoire kagome asa
no ha iri – 白黒鯨巻煙草入籠目麻ノ葉入)
Meiji Period (1868–1912), before 1873;
baleen, wood
Austrian Commercial Museum Coll.

18, 19

Two baluster vases of Kanzan Denshichi
manufacture (Kyōto Ware)
(daikebyō – 大花瓶 , 幹山伝七) with
representations from the legend
Shuten Dōji 酒天童子
Meiji Period (1868–1912), before 1873;
porcelain, glaze
Austrian Commercial Museum Coll.

20 Paper casket (ryōshi suzuribako – 料紙并硯箱)
Meiji Period (1868–1912), before 1873;
wood, gold- and black lacquer, textile
Austrian Commercial Museum Coll.

21 Lacquer box with six small bowls kobon
小盆 of the poets Rokkasen 六歌仙,
produced by Arai Hanbei 新井半兵衛
Meiji Period (1868–1912), before 1873;
wood, gold- and black lacquer, green-, red-,
brown lacquer
Austrian Commercial Museum Coll.



**Small golden bowl kobon 小盆 from the poetry
anthology of the six poets Rokkasen 六歌仙 of
the Heian period (794–1185)**

色見えで
移ろふものは
世の中の
人の心の
花にぞありける

The blossom that fades
Hidden from any eye's view
Once blooming through love
Is the flower in the heart
Of one who lives in this world
Poetess Ono no Komachi 小野小町,
Kokin shū (古今集) 10th century
Translation Insa Bremer

The photograph album accompanying the catalogue

The objects that left Japan for the World's Fair were documented by photographers in 1872. One of these was the young Austrian Michael Moser (1853–1912), who had learned his trade with Wilhelm Burger. Moser accompanied Burger on the imperial and royal Austrian-Hungarian expedition to India, China, Siam and Japan of 1868–1871, and remained behind in the country. In photograph albums preserved in the Austrian National Library and in the National Museum in Tōkyō, many of the exhibited objects can be recognised.



Joujous pour la fête de garçon et de fille.
Dolls and animal figures. From a photo album
with Japanese exhibits at the Vienna World's
Fair in 1873; taken by the Japan-based, Austrian
photographer Michael Moser (1853–1912) in
Tokyo, December 1872.

© ÖNB/Wien, Pk3239_38



Instruments de l'agriculture. From a photo album
with Japanese exhibits at the Vienna World's
Fair in 1873; taken by the Japan-based, Austrian
photographer Michael Moser (1853–1912) in
Tokyo, December 1872.

© ÖNB/Wien, Pk3239_43



Porcelaines de Imari (Hizen). From a photo album with Japanese exhibits at the Vienna World's Fair in 1873; taken by the Japan-based, Austrian photographer Michael Moser (1853–1912) in Tokyo, December 1872.

© ÖNB/Wien, Pk3239_52

22-29

Agricultural implements (nōgu – 農具)

Agricultural implements such as baskets and colanders for storage and daily use of rice, beans, vegetables etc., a broom, and this reeling machine were put on display. The concave, cylindrical basket was employed in the production of soy sauce or in secondary usage in bee keeping.

Meiji Period (1868–1912), before 1873;
bamboo, wood

Forestry Academy Mariabrunn Coll.

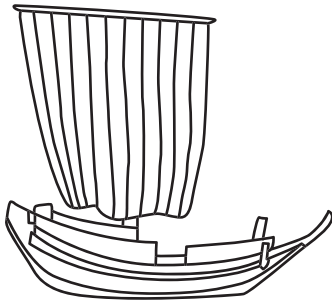
30 Miniature agricultural implements for a model of a house

(nōgu ko mokei – 農具小模型)

A set of ca. 80 miniature tools are part of the museum's collection. Some of these tools can be seen in the 1872 photograph of the model of a farmhouse.

Meiji Period (1868–1912), before 1873;
wood, bamboo, metal

Heinrich von Siebold Coll.



31 Model of a coastal ship

(bezaisen mokei – 弁財船模型)

The ship model bezaisen 弁財船 comes from the model-building workshop Musashiya Kamakichi 武蔵屋鎌吉, which also created the house model of the daimyō residence. At the beginning of the Meiji period (1868–1912) the workshop was located in the Asakusa city district of Tōkyō. This type of ship, represented in miniature, was also known as senkoku bune 千石船, since it transported a quantity of 1000 koku of rice (corresponding to ca. 278m³, or a cube with sides of ca. 6.5 m) from the south along the Japanese Pacific coast into the Kantō region (around Tōkyō).

Meiji Period (1868–1912), 1872;
wood, iron, textile



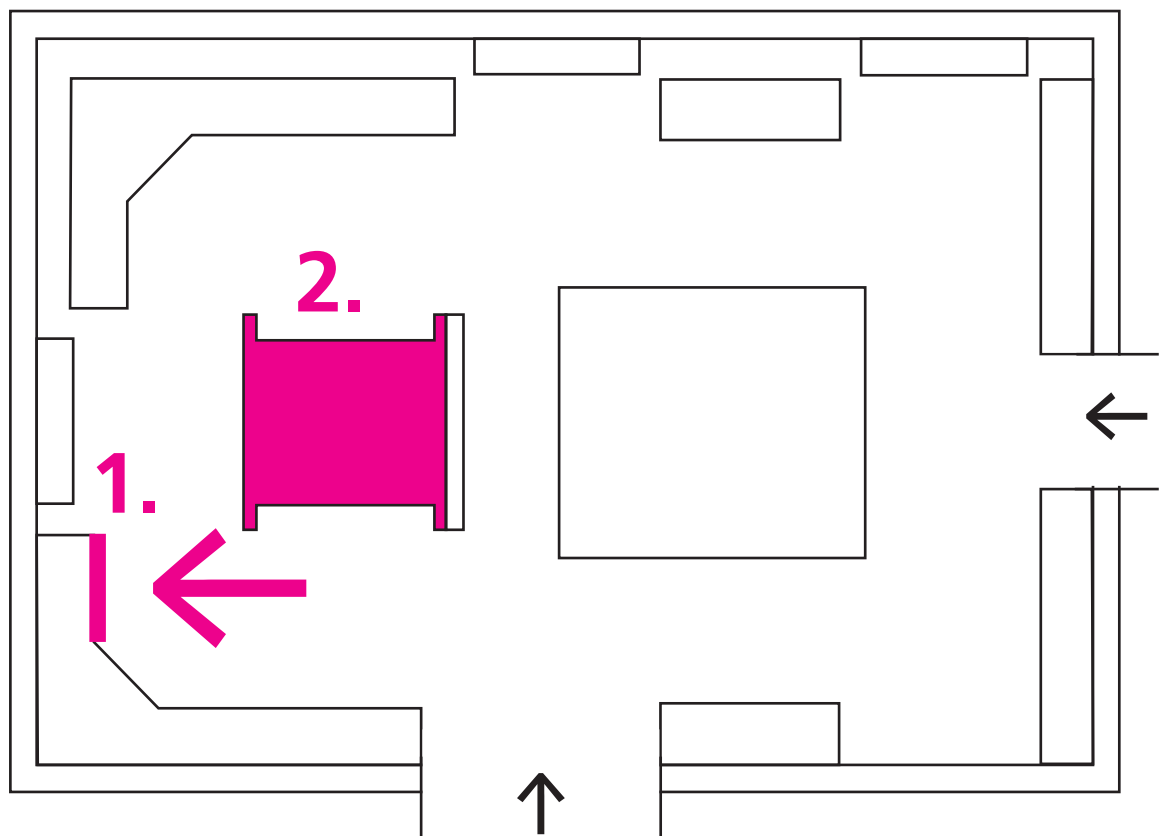
Studio photograph of the model of a coastal ship,
1872



Modèles des bateaux Japonais.
Photograph of the models on an outdoor bed
of gravel. From a photo album with Japanese
exhibits at the Vienna World's Fair in 1873;
taken by the Japan-based, Austrian photographer
Michael Moser (1853–1912) in Tokyo, December
1872.

© ÖNB/Wien, Pk3239_46

Room 19



1. ... and Japonism as a result

Japanese decoration, ornamentation and colour compositions exerted great influence on European art. The compositional play of flat surfaces in Japanese prints was opposed to the system of perspective common in the west. Objects such as dyers' stencils, fabric patterns, coloured wood-block prints ukiyo-e, or templates for graphic prints inspired artists of the Vienna Secession such as Gustav Klimt, Koloman Moser, and others. The European public was particularly taken with the woodblock prints of Katsushika Hokusai. In the final third of the 19th century, decorative works from Japan could already be encountered in the living rooms of the educated middle-classes and their artists, who seemed to have adopted this artistic spirit which they described as "emotional" or "neural" art (Ernst Schur, 1898).

1-3

**Textile printing patterns on paper
(kire mihon – 裂見本)**

Late Edo Period (1600–1868); paper
Heinrich von Siebold Coll.

4-7

Dyers' stencils (katagami – 型紙)

Dyers' stencils katagami are made out of strong paper from the mulberry tree, and soaked in sap from the kaki tree. The ornamentation is punched into the paper with knives of different shapes. Fabric is printed with them using the reserve technique. These stencils were already on view at the Vienna World's Fair. The flat design of the decoration influenced the Art Nouveau style.

Late Edo Period (1600–1868);
mulberry tree paper
Heinrich von Siebold Coll.

Fabric patterns

Fabric patterns from the collection of Heinrich von Siebold were already on view in an exhibition in Vienna in 1905.

8 Fabric pattern in brocade technique (nishiki – 錦)

Late Edo Period (1600–1868);

silk, metal threads, paper

Heinrich von Siebold Coll.

9-14

Fabric pattern blueprint

(komon mihon – 小紋見本)

Late Edo Period (1600–1868); cotton in
katazome technique printed with katagami,
paper

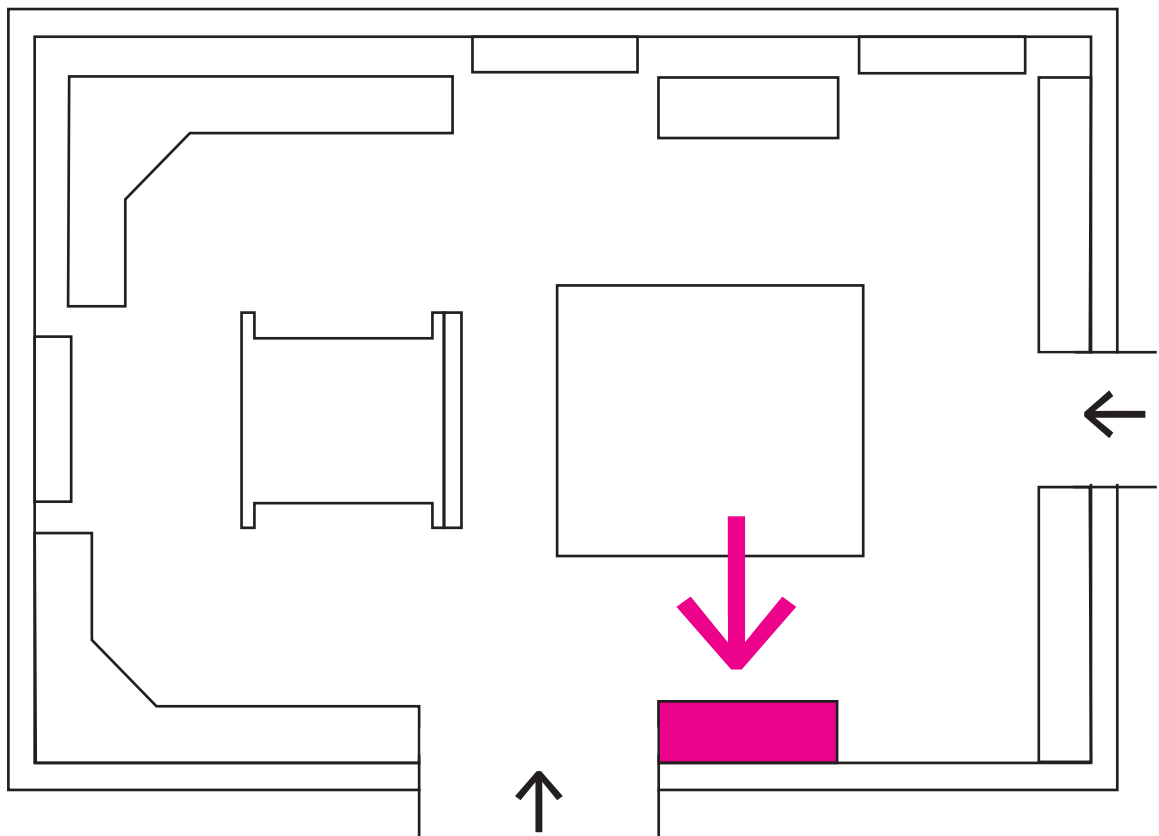
Heinrich von Siebold Coll.

2.

Film program

1. MANBA Masayuki talks about two models, 2015
2. Four Facets of Contemporary Japanese Architecture: Theory, 2016
3. Conservation of the Daimyō House Model, 2018
4. Conservation of the Nō Theatre Costume and Explanations, 2018
5. Nô – The Secret of Stillness, 2004
6. Miss Hokusai, 2015

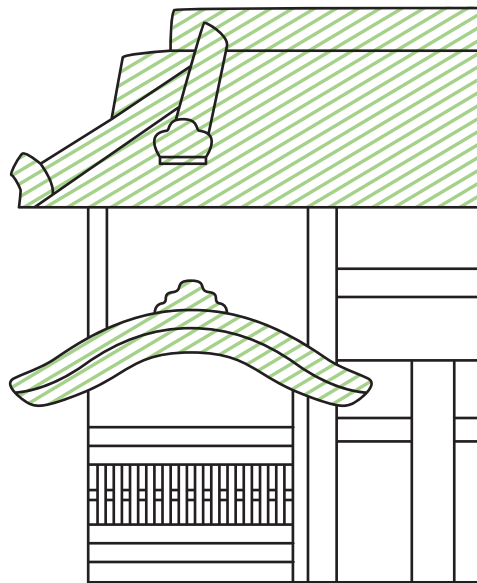
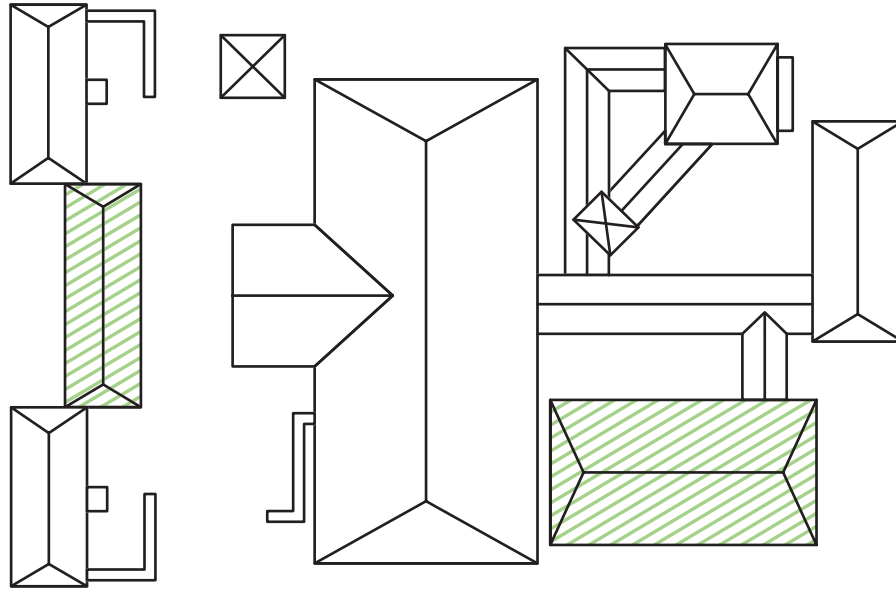
Room 19



Roof Tiles with a Good Omen

This beautiful collection of roof tiles, acquired by Archduke Franz Ferdinand in Japan in 1893, is part of the inventory of the Weltmuseum Wien. The use of fired tiles, initially for temple roofs, began with the introduction of Buddhism from China and Korea in the 6th century. The edges of the eaves were covered with rounded tiles which were decorated with lotus flowers. During the Edo period, edicts promoted the construction of tiled roofs in order to combat the devastating blazes in the towns. Ridge tiles and end tiles were designed to portray a tail or a rascally demon, due to their function as amulets in warding off fire. At the Vienna World's Fair, the large golden ridge tile in the form of a dolphin-like mythical sea creature shachihoko, from the castle of Nagoya, attracted great attention.

Floor plan of the house model of a daimyō residence



Marking: Gate area nagayamon 長屋門 and private area of the residence with representative building oku muki 奥向き

Varieties of tile types

In addition to floral motifs such as chrysanthemums, dragons were popular due to their function as amulets. End tiles decorated with peach ornament were found, for example, on the magistrate's building in the city of Nagasaki, directly subordinate to the shogun, on Kyūshū. The peach also protected the inhabitants against evil.

Edo Period (1600–1868); fired clay

1 shishiguchi – 獅子口

4-7

**shishiguchi no ashimoto
kawara – 獅子口の足元瓦**

11 noki marugawara – 軒丸瓦

12 onigawara no tōbu – 鬼瓦の頭部

14 kazarigawara momo – 飾り瓦桃

15 nami marugawara – 並丸瓦

2, 3

Tiles (onigawara – 鬼瓦)

The ridge-end tiles of a temple roof were shaped in the form of, for example, the demons oni 鬼. They have the power to ward off evil, and date back originally to the Buddhist infernal demons.

Late Edo Period

(1600–1868); fired clay

8, 13

Flat tile and decorated flat tile (noki hiragawara – 軒平瓦)

For the conservation of the house model of a daimyō residence displayed in this gallery, 10,000 tiles had to be recreated. Even today, the faithful in east Asia dedicate to temples roof tiles which they provide with their own name and wishes. This floral flat tile painted with bronzing represents a particularly striking example.

Late Edo Period (1600–1868);

fired clay, cold painted (bronzing)

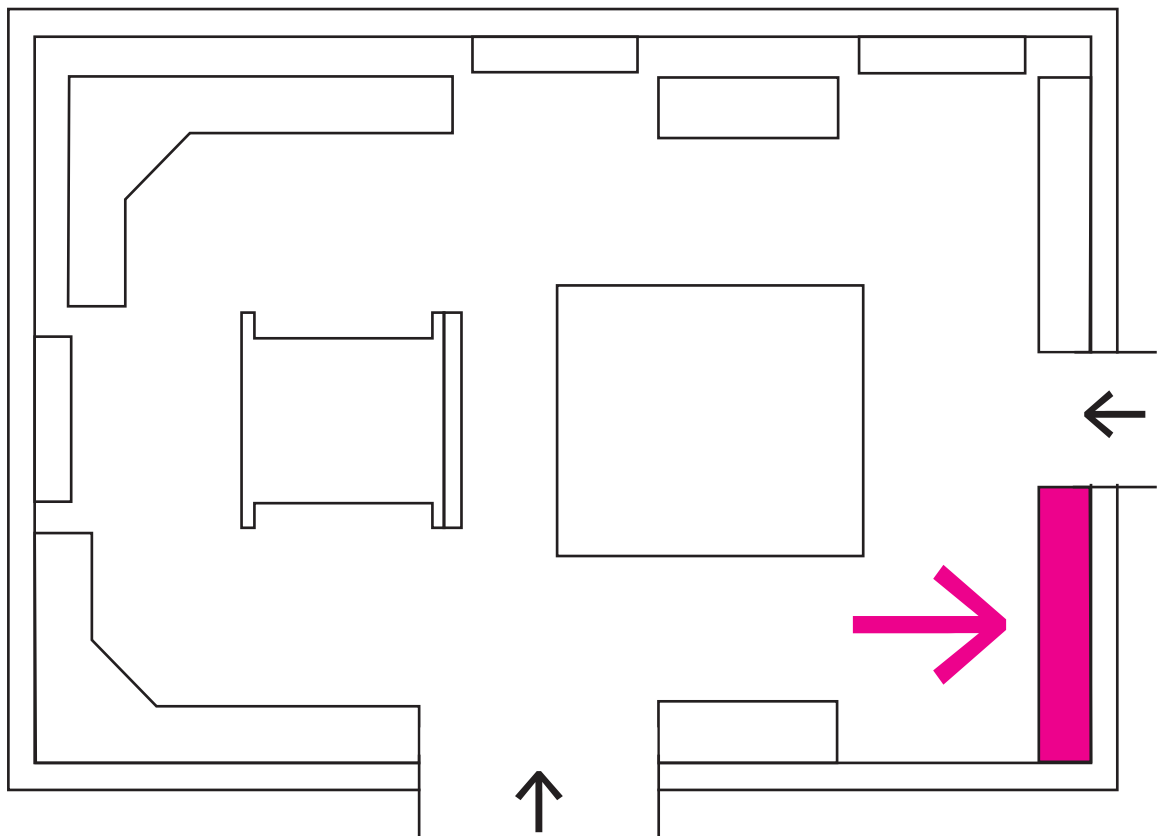
9, 10

**Round tiles noki marugawara 軒丸瓦 from the
Tōdai temple 東大寺 and the temple hall
daibutsu den 大仏殿 for the great Buddha
in Nara**

The construction of the temple began in 745.
It is famous for its large bronze statue of
Buddha daibutsu, and is one of the UNESCO
World Cultural Heritage sites.

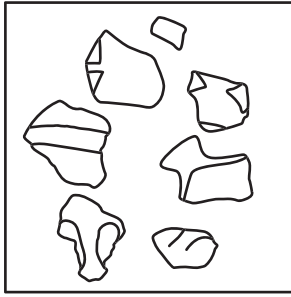
Early Edo Period (1600–1868); fired clay

Room 19



Echoes of the Meiji Period (1868–1912)

With the opening up of the country, the administration under Emperor Meiji announced the campaign “Civilisation and Enlightenment”, which led to political, social and economic reforms. The western education system was viewed as very attractive. After 1877, universities were founded at which professors from Europe and the United States taught. Japanese politicians travelled to the west to learn from members of the legal profession about diverse political constitutions, and develop a draft. European military advisors were invited to the country to reform the imperial Japanese army, and members of the Japanese military were sent to Europe. In addition to collections of 19th century world travellers, the objects of the Weltmuseum Wien document acquisitions by individuals who participated in this exchange of ideas.



1 Pottery sherds of the Jōmon culture

(Jōmon bunka dokihei – 縄文文化土器片)

The broken sherds of ceramic, dated to the late phase of the rope pattern pottery of the Jōmon culture 縄文時代文化 (ca. 2500–1000 B.C.), originate from the Ōmori Shell Mounds in Tōkyō, which was excavated by Edward S. Morse in 1877.

H. E. Naumann informed Heinrich von Siebold of the discovery. Pottery sherds are found in both collections.

Fired clay

Heinrich Edmund Naumann Coll.

2 Colour woodblock print triptych, “The Arrival of the Meiji Emperor at the Railway Station”

錦絵「鉄道停車場」

Attributed to Sekisai Chimei

[Kuniyasu Utagawa] 石齋 治明（歌川国保

Meiji Period (1868–1912), 1885; reproduction
Heinrich von Siebold Coll.

3 Small commode (kodansu – 小箆笥)

Late Edo Period (1600–1868); wood, black and
gold lacquer, mother-of-pearl, semi-precious
stone

Ludwig Hans Fischer Coll.

Finds from the Jōmon culture (Jōmon jidai
shutsudohin – 縄文時代出土品)

The pottery sherds from the collection of
Ludwig Hans Fischer also come from the
Ōmori Shell Mounds in Tōkyō and have been
dated to the late Jōmon period. Around 1880,
there was widespread interest amongst
foreign visitors to Tōkyō in this archaeological
find spot.

- 4 Pottery sherds**
(Jōmon bunka dokihei – 縄文文化土器片)
Fired clay
Ludwig Hans Fischer Coll.
- 5 Arrow heads of the Jōmon culture**
(jōmon jidai yajiri – 縄文時代鏃)
Flint
Ludwig Hans Fischer Coll.
- 6 Tray (nuribon – 塗り盆)**
Late Edo Period (1600–1868);
wood, black, red and gold lacquer
Ludwig Hans Fischer Coll.

7, 8

Pair of dolls

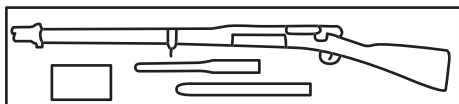
(udaijin – 右大臣– kanjo – 官女 (q)

The dolls of the lady of the court Kuwae no chōshi and of the minister of the right Udaikin, both standing under a large, hand-blown glass cover, probably represent an ensemble. This group was displayed annually on the occasion of the Girls' Day hinamatsuri on the third day of the third month, by families who had female children. The costume of the court lady, with numerous layers of heavy silk fabric, corresponds to that of the Heian period (794–1185).

Late Edo Period (1600–1868); glass, wood, textile, papier mâché, metal, hair
Ernst von Stein Coll.

**9 Envelope addressed to: Österreich, Wien,
Ernst von Stein (fūtō – 封筒)**

Early Meiji Period (1868–1912); paper
Ernst von Stein Coll.

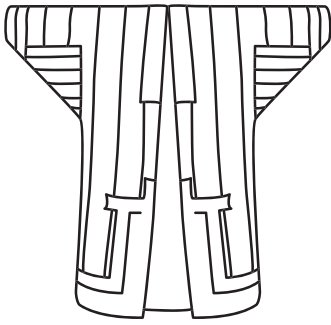


10 Repeating rifle “Great Nippon Empire Murata Rifle” (Dainippon Teikoku Muratajū – 大日本帝國村田銃)

Archduke Franz Ferdinand received this rifle from the Meiji emperor on 19 August 1893 at the conclusion of his visit to Japan. It represented the latest state of weapons technology in Japan around 1890. The series was developed by Major MURATA Tsuneyoshi at the beginning of the Meiji period (1868–1912). It was designed to end Japan’s dependency on imported firearms from Europe.

Meiji Period (1868–1912), 1889; wood, steel, leather, velvet, brass

Franz Ferdinand of Austria-Este Coll.



11 Robe (attush – アットウシ)

The main garment of clothing for men and women of the Aino people is this straight cut robe attush made out of plant fibres such as tree bast or nettle fibre. These are decorated with appliqués of cotton fabric. The patterns are handed down from mother to daughter. The most common decorations are the thorn pattern ayus (here), or the spiral pattern morew. Depending on the season, the robes were also made out of imported cotton, skins, or fish skin.

Late Edo Period (1600–1868), 19th century;
elm bast, cotton

Heinrich von Siebold Coll.

12, 13

**Gigaku masks (copies) (gigaku men
(fukuhon) – 伎楽面 (複本))**

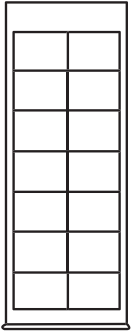
The guardian archetypes Konron and Kongo, understood until today as gigaku masks, are copies of these masks for dances, which originally dated to the 9th and 10th centuries.

In the early 19th century they were duplicated with the aid of templates.

End of the Edo Period (1600–1868),

19th century; wood, dry lacquer, pigments

Franz Ferdinand of Austria-Este Coll.



**14 Objects and scenes of daily life of the Ainu,
mounted on a long scroll kakemono
(kakemono Ainu no kibutsu to seitaigat
– 掛物: アイヌの器物と世態画)**

The exhibited objects of the Ainu,
a population group from the Hokkaido,
Kuril and Sakhalin islands, belong to the
circumpolar habitat and cultural region.
At the beginning of the Meiji period
(1868–1912), in about 1876, a number of
western researchers became increasingly
interested in the way of life of these people,
which was based on hunting, fishing and
gathering. Their social and political position
in Japan in the 21st century is comparable to
that of the First Nations and First Americans
in North America.

Meiji Period (1868 – 1912), ca. 1878;

paper, wood, ink, paint

Heinrich von Siebold Coll.

15, 16

Hunting knife (makiri – マキリ)

In addition to their practical use, knives were also worn as decorative objects on the belt. The Ainu people produced neither iron nor steel, and the blades were therefore imported by Japanese traders.

Late Edo Period (1600–1868), 19th century;
wood, iron

Heinrich von Siebold Coll.

17, 18

Wooden plates (sat-chipor, kibon – 木盆)

Each article of daily use is decorated with abstract and geometric designs and can be found in every household. The articles exhibited are all artificially represented on to two long scrolls and documented in the publication by Heinrich von Siebold.

Meiji Period (1868–1912), before 1878; wood
Heinrich von Siebold Coll.

19-23

Earrings (ninkari, mimiwa – ニンカリ耳環)

Late Edo Period (1600–1868); pewter, glass

Heinrich von Siebold Coll.

24-26

Jewellery discs

(munekazari no enban – 胸飾りの円盤)

Late Edo Period (1600–1868); pewter, brass

Heinrich von Siebold Coll.

27 Decorative element (kazari – 飾り)

Late Edo Period (1600–1868); brass

Heinrich von Siebold Coll.

