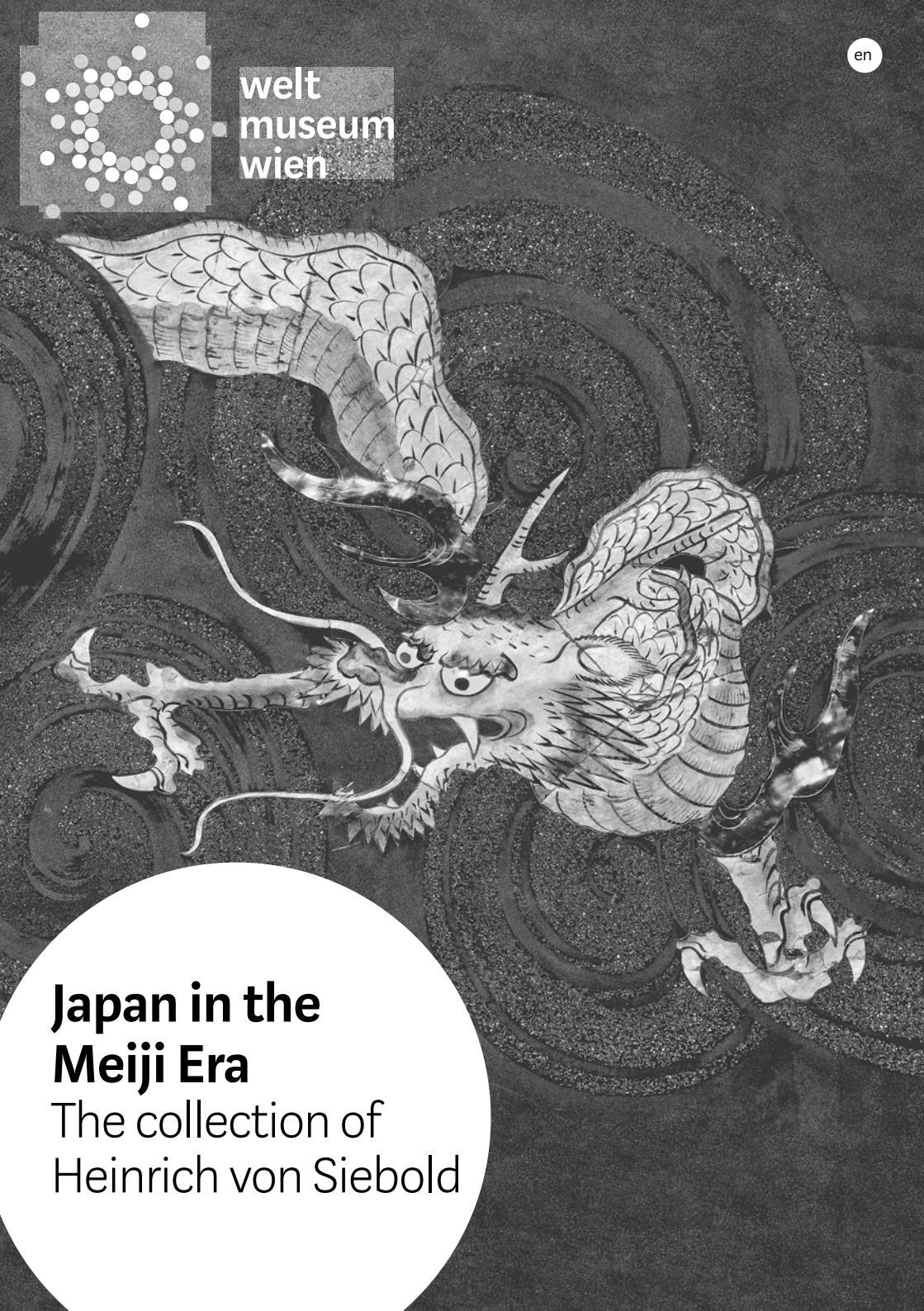


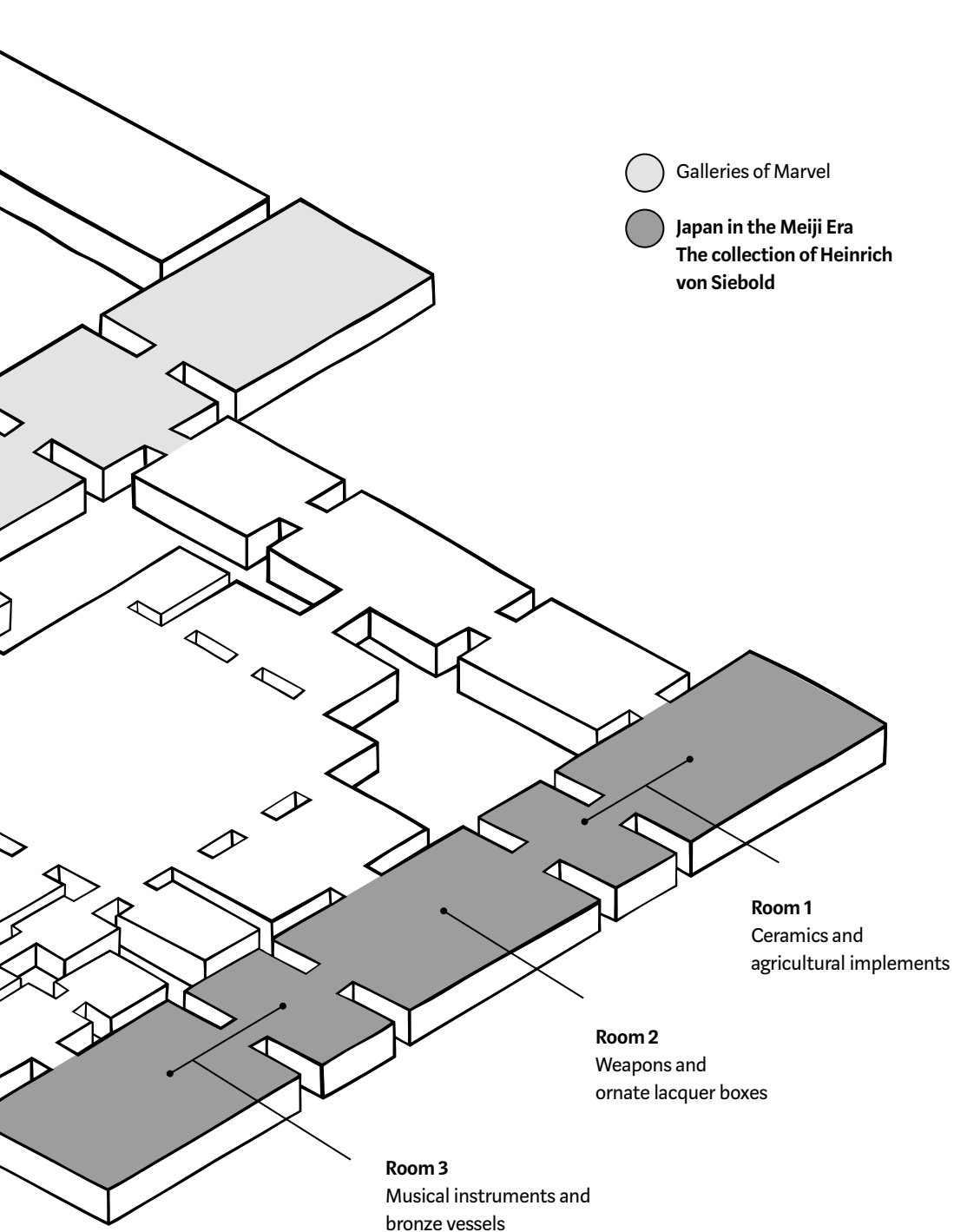
welt
museum
wien

en

Japan in the Meiji Era

The collection of
Heinrich von Siebold





Japan in the Meiji Era

The collection of Heinrich von Siebold

This exhibition grew out of a research project of the Weltmuseum Wien in co-operation with the research team of the National Museum of Japanese History, Sakura, Japan. It is an attempt at a reappraisal of nineteenth-century collections of Japanese artefacts situated outside of Japan. The focus of this research lies on Heinrich von Siebold (1852–1908), son of the physician and author of numeral books on Japan Philipp Franz von Siebold (1796–1866). Heinrich went to Japan during the

Meiji period (1868–1912) as a youth. Through the mediation of his elder brother Alexander (1846–1911), he obtained a position as interpreter to the Austro-Hungarian Diplomatic Mission in Tokyo and lived in Japan for most of his life, where he amassed a collection of more than 20,000 artefacts. He donated about 5,000 cultural objects and art works to Kaiser Franz Joseph in 1889. About 90 per cent of the items pictured in the photographs in the exhibition belong to the Weltmuseum Wien.

Ceramics and agricultural implements

The photographs show a presentation of part of Heinrich von Siebold's collection from about 1883, at his sister's residence in southern Germany. The objects in the photographs appear to be geometrically arranged, framed with scroll paintings, textiles and architectural elements. Against the backdrop of a large military banner can be seen various everyday

artefacts of the Ainu from Hokkaido, together with agricultural and fishing implements surrounded by coin trays. In the lower area, ceramics and porcelain that reflect both European and Japanese tastes round off the selection. The models of about 80 agricultural implements had been previously displayed in the Vienna World Exhibition of 1873.

Room 1

1

This large jar with a lid is Kutani ware from Ishikawa prefecture. The style of covering an entire vessel's surface with three painted colors (red, gold, and black) in an intricate pattern is called *aka-e saiko*. It was popular from the mid nineteenth century to the early twentieth century. On this work's body, sides, and lid, in circular frames we find auspicious images of one hundred old people with a very long lifespan. Such images were actively produced in the Kutani ware areas of Nōmi and Kanazawa. This jar is called a *jinko tsubo*. While the origins of *jinko tsubo*'s shape lie in Ming

dynasty (1638–1644) Jingdezhen kilns, its direct model was the Hizen Koimari gold-plated porcelain produced from the latter half of the seventeenth century into the first half of the eighteenth century in Japan. During this time Koimari *jinko tsubo* were exported overseas and became very popular amongst royalty and nobility in the West. They decorated castles and palaces. This piece can be described as a Koimari *jinko tsubo* updated with Kutani ware's detailed red coloring. Such works were primarily produced in the 1870s and 1880s for export to the West. MA

2

This elegant work features a gorgeous design applied in detail. It appears to be Kutani ware from Ishikawa Prefecture created around the 1880s. It is modeled after the seventeenth century classic style called "Ko-kutani."

For many years from the second half of the Edo period onwards, Ko-kutani products were thought to have been produced at the Kutani kiln in the Saga domain's Yamanaka area (today, Kaga city, Ishikawa prefecture). This is referred to as the "Ko-kutani" Kaga theory. However, archeological surveys

carried out from the 1970s onwards in the Hizen Arita area in Kyushu basically made clear that such products were made at Hizen / Arita kilns during the mid-seventeenth century. This is referred to as the "Ko-kutani" Arita theory. This piece was created when the Ko-kutani Saga theory was predominant. It was modeled after a five-colored Ko-kutani work actually produced in the 1640s at an Arita kiln. While almost all Ko-kutani were large plates, this piece is a flower vase and includes a classy Ko-kutani design on its front. MA

3

On this large plate, large peonies and narcissuses freely grow in a vase. Peonies and narcissuses are auspicious flowers. The former represents position and wealth, and the latter the lunar calendar New Year. The plate's design is, in this way, an auspicious one. It originates in China. Above and below the blue and white double line border in the center are massive and richly luminous floral motifs within a panel. It has a black background with a gold floral motif. In the white space to the left and right of the panel are red and gold camellias and cherry blossoms in full bloom. Camellias flower in early spring

and are thus auspicious signs of the lunar calendar New Year. Cherry blossoms, which also bloom in spring, have been appreciated since the Heian period (794–1185) due to their elegance and charm. The edge of the plate's outer border slightly curves inwards and is colored with gold. On the back of the plate are plum, chrysanthemum, and peony sprays, and the footring is surrounded by a triple-line in underglaze-blue. Inside of the footring is a single line in underglaze-blue. On the base are traces of five support pins used when firing the piece (*harisasa*). MiS

4

This is a small lidded container in the shape of the late Tang period legendary Buddhist monk Budai. In Japan, where he is called Hotei, he became one of the seven gods of fortune. This pot-bellied figure appears carrying a large bag in this humorous design. The decorations are in a so-called *someshiki* style: beneath glaze, a cobalt pigment indigo is applied, and on top of the glaze, red and gold are applied. The gold arabesque coloring applied on a thick dark orange background (seen on Budai's body) is like the Hizen Arita ware style from the middle to latter half of the

nineteenth century. Examples include the Zōshuntei brand of Hisatomi Yoshibē, who acquired Arita ware monopoly rights from the Saga domain in 1841, as well as the Hichōzanshipo brand of Tashiro Monzaemon, who inherited overseas export monopoly rights from Hisatomi in Ansei 3 (1856). Subsequently in 1868 nine more merchants were given permission by the Saga domain to engage in trade. One of them was Tomimura Morisaburo. Judging from the inscription "Made by Tomimura," this was probably one of the products for overseas export that he handled. MA

5

This is a richly colored large vase with a bulging body. The production of such vases flourished during the eighteenth century (mid-Edo period) at Hizen kilns in Kyushu. This work was probably a revival of this style created for overseas export during the middle to second half of the nineteenth century (first half of the Meiji period). On the body we find a resplendent flower cart

being pulled by cute children in Chinese clothing. On the neck of the vase we find a lace-work string (*yōraku*) pattern. At the base of the neck is a geometrically patterned swirling floral design, from which hangs another bead/lace-work string pattern. At the bottom part of the vase's body is a lotus petal pattern, which is also filled with geometrical patterns. MA

6

Modern Satsuma ware does not have any color-based designs. For the so-called "White Satsuma ware," clear glaze is applied to white clay. One example of "White Satsuma ware" is the sculpture-like three-dimensional *hinerimono*. The model for colorless three-dimensional works appears to have been the Dehua porcelain (Blanc de Chine) of Fujian province (China). Dehua porcelain flourished during the Ming and Qing Dynasties (1368–1911). Its surface is half-translucent with a beauty like that of elephant tusks or rice

flour dumplings (*shiratama*). Its Buddhist and other figure statues are famous. Guanyin Dehua porcelain statues were popular in the West. Satsuma ware/kiln also looked to export pieces to the West in order to obtain foreign currency, and actively created three-dimensional White Satsuma pieces modeled after Dehua porcelain. In this piece, an evil spirit sitting on top of a rock holds an incense burner. On the top opening of the incense burner sits Shaka Nyorai (Śākyamuni Tathāgata). MA

7

Modern Satsuma ware does not have any color-based designs. One only finds so-called "White Satsuma ware," for which clear glaze is applied to the white clay body. One example of "White Satsuma ware" is the sculpture-like three-dimensional *hinerimono*. It was made at Naeshirogawa kilns such as Chin Jukan during the second half of the nineteenth century. At Chin Junkan's Gyōkōzan's production site there are molds and models for such

pieces. This piece shows the late Heian period (794–1185) poet Saigyō, who enjoyed traveling, with an umbrella resting on a rock while gazing at Mt. Fuji. This was a painting subject also found in Edo period (1600–1868) paintings, sculptures, and ceramic ware. A similar colored Satsuma ware work from basically the same time can be found at the Hermitage Museum in Russia. It depicts Kakinomoto no Hitomaro. MA

8

This appears to have been created in the White Satsuma style (clear glaze applied to the clay body). However, the material has small cracks, which one does not generally find on colored White Satsuma ware. Therefore, it is hard to definitively determine where it was produced. On the body of this small bowl are gorgeous three-dimensional plum blossoms, resembling a sculpture. Plum tree branches hang down from its opening. Then appear swelling buds, and, finally, gorgeous blooming flowers. The buds are a light

pink, the young leaves a light green, and the flower stamina / pistils gold. The plum flowers are not fully bloomed. Rather, the piece seems to be rendering a plum tree that is just about to bloom, with the buds coming open one after another and the flower petals opening up bit by bit. We could describe it as a refreshing vessel filled with the power of life. Around its opening and bottom are gold bands. This is probably an imitation of the neo-classicist style that was popular in the West during the nineteenth century. MA

9

This is a lidded container made to resemble Otagoze. It appears to be a colored ceramic produced in the middle or latter half of the nineteenth century in Kyōtō. Otagoze is a woman from Japanese mythology and is said to be Ame-no-Uzume, Japan's oldest *odoriko* dancer. She has a round face, a low and round nose, long flowing hair, and round cheeks projecting outward. In *kyōgen* she is a *shikome* (ugly woman). In *bunraku* she is called O-fuku and seen as an auspicious female figure that brings in fortune (*fuku*). After entering the early modern period, in Edo kagura she began to

be called O-kame. It is said that "O-kame" comes from her face and protruding cheeks resembling a large pot (*kame*). Her stout appearance in this lidded container certainly brings to mind one. After shaping and the application of white glaze, this piece was fired at high temperature. It was then painted and fired again. A light red has been applied to her face, giving it a charming expression. Her gorgeous kimono features a beautiful fall foliage Tatsuta River scene created with gold leaf, red, and deep blue. It includes plovers, which are found at this river. MA

10

While one finds the base inscription "Kenzan," judging from the inscription's characteristics and the pattern design, this work does not appear to be by Ogata Kenzan (1663–1743) himself.

Probably created during the middle or latter half of the nineteenth century it is imitating Kenzan's style.

On the body of this piece we find a so-called thirty-six immortals of poetry (*sanjūrokkasen*) image. The thirty-six immortals of poetry were chosen by the tenth century / mid-Heian period poet Fujiwara no Kintō. Images of them were often created

during the Kamakura period (1182–1333) and later. Ogata Kōrin (1658–1716), the biological brother of Kenzan, revived this image during the middle of the Edo period (1600–1868). He transformed it, depicting poets that lived in different eras as if they were participating in a poetry gathering. The Edo Rinpa school painters Sakai Hōitsu (1761–1829) and Suzuki Kiitsu (1796–1858) popularized this Kōrin-style "thirty-six immortals of poetry" image during the latter half of the Edo period. It appears that ceramic works like this one were under the influence of this popular Edo Rinpa version. MA

11

This gorgeous vase magnificently renders the base part of green bamboo. It appears to be a Yokkaichi Banko piece.

Yokkaichi Banko was established at the end of the Edo period (1600–1868) by Yamanaka Chūzaemon. Yamanaka imitated the Yuzetsu Banko technique and revived Banko ware in Mie Prefecture's Yokkaichi. Starting in Meiji 3 (1870), he launched a full-fledged kiln with the aim of becoming a local industry. Banko ware refers to glazed soft ceramic pieces that were fired at a low temperature (around 800° C). Around the

three-dimensional leaves and branches of this piece we find a bamboo and sparrows design, which is also often used for family crests in Japan. This piece was modeled after the traditional soft ceramic pieces, referred to with names like Maiolica and Faience, that had been created for a long time in (Western) European countries such as Italy and Germany. After Yokkaichi Banko production grew, it began to look overseas, and exported Japanese-style pieces to Western countries where *Japonisme* was booming. MA

12

This panel features a chicken and a chick *kote-e* (plaster relief) with red and blue coloring. *Kote-e* (lit., "trowel picture") is one type of plasterwork technique. It is done by plasterers, who create the likes of buildings' plaster and earthen walls, using a small pointy trowel (*kote*). This technique developed from the middle of the Edo period (1600–1868) while being used on decorations for the outer walls of temples, storehouse walls of wealthy merchants, and elsewhere. Irie Chōhachi (1815–1889), the creator of this work, was a master craftsman active from the end of the Edo period into the Meiji period. (1868–1912) He was born in Matsuzaki in Izu, and is therefore known

as Chōhachi of Izu. At the age of twenty he went to Edo (Tokyo) to study painting and engraving. He elevated the *kote-e* from architectural decoration to the level of art to be appreciated indoors (panels, statues, and so on). His masterpieces include a dragon ceiling painting in the main hall of the temple Jōkan-ji, which is located in his home of Matsuzaki, as well as works in Sensō-ji temple's Kannon Hall and at Meguro Yūten-ji temple (Edo/Tokyo). He exhibited a piece at the first Domestic Industrial Exposition in 1877. Unfortunately, the majority of his works have been lost due to earthquakes and war. Kendō, found in this work's inscription, is the pseudonym he used in his later years. KH

13

Here we find miniatures that sophisticatedly replicate tools necessary for agricultural work, from plowing to threshing, as well as tools necessary in the daily lives of farmers. Considering the diversity of the hoes and other characteristics, these might be miniatures of farming implements from a variety of areas that were created while referring to agricultural texts such as Ōkura Nagatsune's 1882 *On the Efficacy of Farming Tools* (*Nōgu benriron*). These miniatures are major agricultural tools needed for rice cultivation and

farming in non-paddy fields. These include hoes and spades for tilling fields, *sujikiri* used to create farrows, a human-powered waterwheel for bringing water into rice paddies (*fumikuruma*), sandals for walking in wet fields (*tageta*), a boat used on wet fields (*tabune*), threshing and hulling implements, a mortar, and winnows. Also, we find implements for carrying objects such as a backpack basket and *seita* ("back board"), as well as farmer clothing such as a sedge hat, grass skirt (*koshimino*), and straw sandals. MM

14

These are samples of major types of wood used in buildings and craftworks in Japan, including empress tree, hinoki cypress, Japanese cedar, Japanese zelkova, Japanese cucumber tree, and Japanese horse-chestnut. In addition to seventeen rectangular straight grain panel samples, there is a Japanese wisteria vine cross-section, as well as a Boston ivy one as well. These nineteen samples are nailed onto a base panel. Each sample's name is written to its left in the *katakana* script. All of the samples are branded with characters meaning "Nikkō's Famous Wood." It thus appears that this was a set of wood samples

pre-made in Nikkō. Heinrich von Siebold often visited Nikkō while in Japan, and he probably acquired these samples during one such visit.

We also find similar wood samples in the second collection of Heinrich's father, Philipp Franz von Siebold, that is held by the Five Continents Museum in Munich. We could say that these samples reflect the approach to collecting items of both father and son. They tried to introduce Japan's handcraft techniques in a way that covered their raw materials, creation process, and finished product. HKu

15

These appear to be implements used for hobby fishing in the Tokyo area. We find float fishing implements, a bottom fishing implement with a spreader (*tenbin*), and a jig. It is unclear the type of fish that the float fishing implements were used to catch as well as whether multiple fishing implements are wrapped around their winding parts or these implements use both a float and spreader. Further investigation is necessary.

The bottom fishing implement with a spreader is missing its hook. While a definitive conclusion cannot be drawn, it was probably used for saltwater fishing of smelt-whitings and gobies. The jig was most likely used to fish for ayu. In the latter half of the Edo period (1600–1868), ayu jig fishing was popular. This jig is made to look like a mosquito and is brightly colored. MM

16

The fishing pole consists of three bamboo rods. The fishing line is embedded in the pole and runs through it. The line that comes out of the pole has a one-armed spreader (*tenbin*) attached at its end. Out of the spreader comes a line (snell) to which a hook attaches. The hook is missing and there is no sinker attached to the spreader. This is a fishing net with a rather small diameter. It was probably used to fish for very small fish. Generally such net frames were made by bending and binding a tree branch.

This appears to be a spear used for stabbing fish in shallow ocean waters. In Edo/Tokyo, people would engage in *tachikomi-tsuri*, wading into shallow waters wearing high *geta* sandals (with long teeth) and fish for the likes of small-scale whiting. When doing so, they would use a walking stick. So that they could stick it into the sandy ocean floor and stab fish, its end was spear-shaped. However, this item is very small, and it may have been a miniature reproduction. MM

17

This is a wood steelyard balance. The steelyard balance is thought to have been invented in Ancient Rome or China. It was used in Japan for a very long time. During the Edo period (1600–1868), the use of balance scales was restricted to merchant bankers (*ryōgaeya*). Therefore, steelyard balances were widely used. One would hold the cord (called a *torio* in Japanese) and hang the item to be measured from the hook at the end of the pole. Then, after moving the position of the weight (with a cord attached) to counterbalance the item, one would read the graduation. By using the law of the level and different types of *torio* cords, one can

measure items with a wide range of weight using just one light weight. It appears that this steelyard balance, which is approximately 60 centimetres long, was able to measure items up to around 20 kilogramme. We find the inscription "Tokyo Moriya," indicating that it was made by someone in Tokyo named Moriya. During the Edo period (1600–1868), the manufacturing of steelyard balances was controlled by the Shuzui family in Eastern Japan and the Jin family in Western Japan. Upon entering the Meiji period (1868–1912), a license-based system was put in place. One finds the name Moriya Sada-kichi in an early list of licensees. HKu

18

This object is on display in our permanent exhibition in the gallery 1873 – *Japan comes to Europe*.

These pairs of earrings both feature hollow metal balls attached to metal loops. In Ainu traditional culture, earrings are jewelry worn by both women and men.

The circular decorative plates are made from gray metal and feature a pattern. Seeing the small circular openings, one imagines that they were sewn to something. It is possible that they were attached to the choker-like necklaces or cloth bands worn by Ainu women.

The openwork decorative plate is made from a brass-like metal. It appears to have been an accessory attached to the leather decorative bands worn by Sakhalin Ainu women.

Heinrich describes the bronze-like metal piece with six knobs as a necklace in his 1881 book, but details regarding it are unclear. Sketches of all of these items appear in Heinrich's 1881 book. KY

19

These are implements for carrying around items for smoking such as tobacco leaves and a pipe. In Ainu traditional culture, tobacco was not only a luxury item but also an indispensable offering to gods and ancestors in rituals.

The tobacco box is comprised of multiple parts and designed so that the tobacco leaves will not be exposed to outside moisture. Part of the design engraved on the sides of the tobacco box are painted with a

Japanese lacquer-like red. The narrow and long board tied to the tobacco box is a pipe holder. The bowl of the pipe is inserted in the hole and the pipe is stored so that it is flush with the board.

On the backside of the board is a storage space with a sliding lid for a wire-shaped tool used to clean the pipe.

From the worn pattern engraved on the bone/horn cord fastener, we can see that this piece was used for many years. KY

20

The body of one quiver is a bamboo tube with an approximately six centimeter diameter. Tape-shaped cherry bark is wrapped around it. Considering that large bamboo trees do not grow wild in Hokkaido, it appears that this piece was made from bamboo somehow acquired from Japan's main island or further south. A narrow and long part, basically the same shape as an *ikupasuy* (ritual implement), is attached to the main body with cherry bark. At the back end of this part is an opening that serves as a sheath for a knife. The knife has been lost.

A sketch of this quiver is included in Heinrich's 1881 book. The other quiver was made by cutting a piece of wood in half, hollowing out the interior, attaching the two pieces back together, and then wrapping them in place with tape-shaped cherry bark.

Heinrich's Ainu materials include twenty-two arrows for a hand bow. Some of them might have been stored in this quiver. When hunting with bow and arrow, Ainu people made use of aconite and therefore could take down large animals. KY

21

Hunting knives were not only used to cut branches in one's path while walking in fields and mountains and like a machete, but also to butcher large animals. Regular knives were commonly used in Ainu daily life and carried by both men and women. This hunting knife has a 25.6 centimeter blade. The sheath is wrapped with tape-shaped cherry bark and has a part for attaching it to one's waist. Judging from their number of usage marks and that the

blade does not fit well in the sheath, it appears that they were created separately. The knife is long and narrow with detailed engraving. It has a gently curving blade that is 15.9 cm long. The sheath was made by hollowing out a single piece of wood. It covers the hilt. The bottom of the sheath (the side of the blade's back) has grooves created when hollowing out space for the blade. Sketches of all of these items appear in Heinrich's 1881 book. KY

22

Arrow baskets were used by bow *mochigumi* troops to carry on the shoulder a bow and a bundle of arrows. They were primarily used on long-distance marches (for *sankin kōtai*, etc.). This piece has a bamboo lacquered frame and a leather black lacquered bag (*hōdate*). On the latter is a quince family crest (*mokkōmon*). One would put three-feather fletching arrows for battle in it (twenty of them; nineteen extant) and fix a bow to the outer frame's metal fitting. The arrows have been lost. There are a variety of implements for

carrying arrows, such as *ebira* (quivers) and *yanagui* (arrow cases). However, they all only hold arrows and are carried on the back with a cord or band. In contrast, arrow baskets like this one (called *shiko*) can hold a set comprised of a bow and arrows and be carried out the shoulder during marches. When shooting, after removing the bow, one would insert the arrow basket's hooked portion into one's waistband and secure it with a cord. Being in good condition, this is a valuable bow and arrow implement. TI

24

Haniwa are variously shaped clay figures that were lined up on burial mounds (*kofun*) where rulers were buried. They were made in a variety of shapes: vessel stands, pots, cylinders, houses, animals, and so on. One also finds human *haniwa* in the latter half of the Kofun period. This piece is a head of one such figure. Heinrich was interested in Japan's burial mounds. In his 1879 *Notes on Japanese Archaeology with Especial Reference to the Stone Age*, one of the eight chapters is entitled "Japanese Graves." Therein he explains the characteristics of burial mounds and graves dug into the sides of hills (called *yokoanabo*), funerary goods, as well as views

regarding burial mounds' time periods. Also, in the "Tsuchi Ningio, or Clay Figures" chapter, he presents explanations regarding *haniwa* and stories about their origins. However, the three human *haniwa* in this book are different from the item here. Heinrich also carried out surveys of burial mounds around Takasaki (Gunma prefecture), Kabuto (present-day Higashimatsuya city in Saitama prefecture), Ōtani village (present-day Kumagaya city in Saitama prefecture), and elsewhere. The book states that ten human figure *haniwa* were excavated in Ōtani village. However, it is unclear from which burial mound this item came from. YK

23

This object is on display in our permanent exhibition in the gallery 1873 – *Japan comes to Europe*.

Above and below its wooden black lacquer handle, this baton (*saihai*) has metal fittings with an arabesque pattern against a silver dotted background (*nanaji*). To the top metal fitting a ring is attached, from which a paper tassel hangs. The bottom metal fitting has a hole through which a red cord tassel runs. This is a classic *saihai* with silver metal fittings attached to a formularized black lacquer handle. It was most likely created for a feudal lord as item indicative of his status.

Along with fans (*gunbai*), these batons were used by military generals in battle to give instructions to their troops. Their tassels were made from paper strips with gold and silver leaf (similar to the *gohei* used at shrines) as well as the fur of animals such as yaks. Upon entering the Edo period (1600–1868) feudal lord's implements became more formalized. They increasingly became ritual implements used, along with the likes of armor decorations, to show one's dignified demeanor. TI

25

Dōtaku are bell-shaped bronze implements that are thought to have been used for rites and rituals related to rice cultivation during the Yayoi period (1000 BCE–300 CE) in Japan. They have been primarily unearthed in the western part of the country. They first appeared towards the end of the early Yayoi period and in the mid-Yayoi period (400 BCE–300 CE) and were used for a period of four hundred years thereafter. As time passed, their initial small bell shape (which came from the Korean Peninsula) gradually grew larger, and they also became more decorative.

In this way, they changed from being bells to be rung to bells to be looked at. It is unclear from where this item was collected; no information remains regarding the circumstances under which Heinrich acquired it. In his 1879 *Notes on Japanese Archaeology with Especial Reference to the Stone Age*, there is a chapter entitled "Stone Ornaments and Bronze Objects." However, it does not cover this bell. The outer part of this bell's handle is missing. Also, since it is a six part cross banded design, it is probably from around the first century CE, or the later Yayoi period. YK

26

After returning to Europe from Japan in 1874, Heinrich actively worked to collect archaeological materials. It appears that his collecting work was primarily done through Tokyo acquaintances and curio shops. In his 1879 work *Notes on Japanese Archaeology with Especial Reference to the Stone Age*, we find a chapter entitled "Stone Implements and Stone Weapons," which includes explanations regarding various items. The vast majority of Weltmuseum Wien's archaeological materials collected by Heinrich are Jomon period stone arrowheads. We also find polished stone axes, chipped stone axes (stone hoes), and stone spearheads. While

there are traces of annotations and labels on some of the stone implements and weapons, their findspots are unknown. Many of the Jomon pottery fragments are from the late Jomon period (ca. 2400 BC–1300 CE). Out of all the topics in archeological research, Heinrich was the most interested in shell mounds and theories regarding the origins of the Japanese people. He collected Stone Age items in order to elucidate these topics. Heinrich excavated the Ōmori Shell Mounds at a different location than Edward Morse, and it is highly likely that these pottery fragments include pieces from there, but the details are unclear. YK

Weapons and ornate lacquer boxes

The design of this photograph is dominated by long, thin weapons such as rifles, arrows, arrowheads, swords and sword blades, flanked by scroll paintings and textiles. A group of Buddhist figurines – the Amida Trinity – has been set up in front of these artefacts. The combination of weapons and Buddhism is not far-fetched or arbitrary, as, historically speaking, monks were also

warriors. Sanskrit symbols on weapons and armour were thought to possess the power to fend off harm. Most of the lacquer boxes and caskets were originally in the possession of high-ranking families of the Edo period (1600–1868). The exhibited wooden panel is one of the oldest objects in the room. It stems from the tomb of the second Tokugawa Shogun in Shiba, Edo (Tōkyō).

Room 2

27

The styles of the center Amida Nyorai statue and his two attendants are different. Therefore, these originally could not have been a trinity set. The Amida Nyorai statue has a plump and firm circular face, as well as uniform clothing lines. Therefore, it appears to have been created in the sixteenth century at the latest and modeled after works from the end of the twelfth and thirteenth century. The two side attendants have long heads and calm expressions. Their neat yet formalized style suggests that they were made in the Edo period (1600–1868). It is unusual for Amida Nyorai attendants to be joining their hands together at the breast. This is normally seen in Nichiren sect Shaka Nyorai and Tahō Nyorai statues. It is likely that where the Amida Nyorai statue stands was found a jeweled stupa with the inscription *namu myōhō renge kyō*. On the base of

the left-side attendant one finds “Shichijō Dai Busshi Hokkyō Kōkei” written in red lacquer. On the base of the right attendant one finds “Shichijō Dai Busshi Shikibu-shō,” also in red lacquer. This indicates that they were made by Shichijō Buddhist statue makers, who were primarily active in Kyoto. It is highly likely that Kōkei refers to the Buddhist sculptor known from historical documents to have been active during second half of the seventeenth century. While details regarding “Shikibu-sō” are unclear, both statues are important as orthodox Edo period sculptures. MoS

Note: “left” and “right” above are from the Amida statue’s perspective. The “left” statue refers to the statue on the right when looking at the trinity from a viewer’s perspective.

28

Jingasa are hats from the Muromachi period (1336–1573) worn in battle by infantry, such as common foot soldiers, in place of a helmet. At first they were made from thin metal or lacquered leather and had a family crest or mark on the front to distinguish between friend and foe. During the peaceful and stable Edo period, they were worn by samurai when, for example, going out to engage in military business or traveling afar. Such hats were curved at the brim, made from wood or layers of *washi* (Japanese paper), lacquered, and high quality. In addition to a family crest, sometimes they would feature ornate decorations. Amidst the upheaval of the Bakumatsu period during the middle and latter half of the nineteenth century, *jingasa* were used more and more.

Therefore, the shogunate established rules regarding the indication social status differences with their colors. The flat *jingasa* here are all *ichimonji jingasa*. On their surface, a lacquer with the likes of egg whites or tofu mixed in for adhesiveness (called *shibo-urushi*) was applied, and then beaten with a tool called a *tanpo* (a piece of cotton wrapped in silk), creating a bumpy grain. This is one of the *kawari-nuri* technique, commonly referred to as *tataki-nuri* (beaten lacquer). One of the hats is brown lacquer with a black lacquer underside. The other one is dark blue lacquer with a yellow underside that features a gold *makie* lacquer work brim decoration. The dark blue one was for high-ranked samurai allowed to have audiences with feudal lords. KH

metal mirror has been inlaid. For a long time in Japan a lunisolar calendar was used with years being counted using era names and the sexagenary cycle. However, in 1872 (Meiji 5), the government revised the country's calendar system to follow the West. When doing so, the solar calendar and imperial calendar, which starts with the ascension of Emperor Jinmu, were both adopted. The

"2537" inscription is based on the latter and corresponds to 1876 or Meiji 9. We could say that the ancient mirror and curved jewel design symbolizes Heinrich von Siebold, who was active during the infancy of archeology in Japan and loved old items. If the inscribed year is the year that this piece was created, it may have been specially made for him. KH

30

Stationary boxes (*ryōshibako*) were used to hold the likes of *waka* poetry and letters. Along with ink stone boxes, they were important stationary items. Those lacquered and with beautiful decorations were used by aristocrats, warriors, and well-off townspeople. They often were sets with ink stone? boxes.

Inside this large, rectangular wooden box is a nested inner box. The entire box is covered in black lacquer. Using narrow lines (*tsukegaki*) drawn on flat *makie* (*hira makie*) lacquer work, a swallowtail butterfly pattern is placed at various points on the box in a balanced fashion. Butterfly and other

insect motifs often appeared with plants in Japanese craft designs from the Heian period (794–1185) onwards. Elegant butterflies were often used for designs symbolizing the rebirth of life. Swallowtails are particularly large and gorgeous butterflies, and from the Kamakura period (1185–1333) onwards they were thus preferred by the warrior class and also incorporated into family crests. While this box's scattered family crest decoration is fairly simple, the inside is resplendent, with densely sprinkled metal filings (*makie fun*) creating a *tsume nashiji* background. This box was probably used by a wealthy family of a feudal lord. KH

29

This is a wooden stationary box with a black lacquer coating. The box features colored lacquer and *makie* lacquer work on a black lacquer background. There is an ancient mirror and a linked curved jewel (*magatama*) design extending from the top of the box's surface to the box's sides.

On the large eight-flower pedal mirror on the top of the lid is a two-bird pattern as well as the text "year 2537." The border features an arabesque pattern and a curling cloud *unkimon* pattern. The relief bronze mirror has been realistically rendered (rust, etc.) using only lacquering, making it seem like a real

31

On the side of the large and narrow rectangular box is a metal fitting for the purple chord that is tied around the box to keep in closed. In an old inventory of Weltmuseum Wien it is described as a *koto* (Japanese zither) box. However, it is too small for one, and it is thus unclear what this box was used for. The box is covered in black lacquer. An arrowhead crest (*tachi omodaka mon*) and six hammer crest (*mutsu tsuchi mon*) are created using narrow lines (*tsukegaki*) drawn on gold and *aokin* (gold-silver alloy) flat *makie* (*hira makie*) lacquer work. Inside is a *mura nashiji* ground consisting of spots of metal filings (*makie fun*) and a nested box with openworked incense symbols (*kō-no-zu*).

From the Edo period (1600–1868), it became common for large sets of wedding items to be created, primarily for the shogun's family and feudal lord families. This led to many lacquer designs incorporating family crests. It is unclear in which family's household it used the two crests on this box. The watermarked/openworked incense symbols on the nested box resembles the Genji incense symbols (*hatsune*). However, unlike the Genji incense symbols, there are six vertical lines, which are for distinguishing between five types of incense. It is possible that an artisan without knowledge of incense-comparing games (*kumikō*) mistakenly created an image with an extra vertical line. KH

featured of gorgeous *makie* lacquer work decorations, metal fittings, as well as family crests that indicated the family to which the procession belonged. Different types also emerged: boxes to be used alone, as a set, carried by servants leading the procession, carried by servants at the rear of the procession, and so on. This traveling box is rectangular with a lid. To carry it, a pole was run throughout its hanging hooks found in front and behind

of the lid. The entire surface of the box is covered in black lacquer, on which there is slightly raised *makie* lacquer work (*usuniku taka makie*) that uses gold and *aokin* (gold-silver alloy). On top of this lacquer work an arabesque pattern with a sword wood sorrel arabesque pattern (*ken katabami*) crest has been created by adding narrow gold lines (*tsukegaki*). The *ken katabami* crest was the family crest of the Himeiji domain's Sakai family. KH

33

This is an altar flower vase. Such vases are said to have developed out of the shapes of ancient bronze alcohol vessels (Ch. *zun*; Jp. *son*). The vase's mouth is wide, like vases used for flower arrangement. From the neck to the shoulders of the vase, elegant arcs extend from the mouths of unicorns and then curl in. Much gilt remains on the vase's black body: on these handles' unicorns, as well as on the patterns with heart-shaped frames (*nyoimon*) found in four places. The unicorns' large teeth are clear, emphasizing the evil-removing act of biting. Inside the four aforementioned heart shape-framed

patterns are *taotie* (Jp. *tōtetsu*; mythical Chinese creature/god) patterns set against a thick and zig-zagging line pattern (*raimon*). While the *taotie*'s eyes, noses, jaws, and foreheads on the back and left side of the vase are clearly visible, on the front and right side the eyes and noses are hidden by the frame. It appears that the person who added the frame to these parts did not attach much importance to the *taotie* pattern. However, due to the gold, the zig-zagging lines that surround it stand out brilliantly. This design uses ancient bronze vessel patterns as accents. HK

32

Hasami bako were used by samurai, aristocrats, Buddhist priests, and others when traveling. In them were placed changes of clothes, as well as necessary implements. They were carried by servants with a pole. During the 16th century (Sengoku period), they came to replace *hasamidake* (also

called *takebasami*), boards sandwiched between bamboo poles used to carry clothing. In the processions of feudal lords during the early modern period, these traveling boxes began to be used to show the rank of their warrior families. Such boxes

34 This object is on display in our permanent exhibition in the gallery 1873 – Japan comes to Europe.

These pots feature a *taotie* (Jp. *tōtetsu*; a mythical Chinese creature/god) pattern that protects against evil. This pattern has been consistently popular from the Shang dynasty (16th cent. BC–c.1046 BC) up through the present. Generally the horns, eyes, nose, jaw, tusks, and other parts of the beast's head are rendered with a cast relief. Depending on the shape of the vessel, its various parts might be decorated with a thick and zig-zagging line pattern (Ch. *leiwen*; Jp. *raimon*), cicada pattern (Ch. *chanxingwen*; Jp. *semigata-mon*) / plantain leaf pattern (*jiaoyewen*; Jp. *shōyōmon*), or a *kui* (Jp. *ki*) pattern. Such vessels can be made more ornate by applying silver and gold to the surface. These are one such example. It is possible

that these two pots were created at the same workshop: not only do their *taotie* patterns have a similar composition, their low relief carving, gold damascening, and the proportions of their base repeated diamond patterns are the same. They differ in their body and handle shapes. On both of them, handles partially come out of the mouth of a beast. However, those on the pot with a longer neck are striking: there is another beast's neck coming out of the first beast. The cicada patterns on the bottom halves of these pots' main bodies are comprised of *kui* figures facing each other against a thick and zig-zagging line pattern. This work, which is unsparing in its use of gold, is outstanding. HK

35

Begun in 1617, the Shinto shrine Nikkō Tōshō-gū (日光東照宮) north of Edo (Tōkyō) was dedicated to Tokugawa Iyasu, the founder of the Tokugawa shogunate (徳川家康 1543–1616). The Taitoku-in mausoleum (台徳院靈廟, Taitokuin Reibyō) at Edo, built in 1632 for the second Tokugawa shōgun Hidetada (徳川 秀忠 1579–1632), functioned as the second most important burial site

of members of the Tokugawa clan. The area surrounding Kan'ei-ji temple (寛永寺) at Ueno eventually became their third burial site. Six of the fifteen Tokugawa shōguns and countless other family members were interred at Shiba, and, together with the palace, these lavishly decorated mausoleums are among the most important historical sites in the Japanese capital.

The park was opened to the public in 1917, by which time a number of derelict monuments had long been demolished. Before 1882 (?) Heinrich von Siebold was able to purchase parts of a shrine erected before 1710, which he presented to the Austrian Trade Museum in Vienna in 1892. The collection in Vienna subsequently acquired additional artefacts, among them the relief on show here. All are similar to the reliefs visible in photographs documenting the

interior of a sacred octagonal building that was part of the original complex commissioned by the second shogun and is dated to around 1632.

Most of the buildings at Shiba were destroyed in the 1923 Great Kanto earthquake and American bombing raids during WWII, making the fragments preserved in the Siebold Collection in Vienna rare extant remains of these important architectural monuments of the Edo period. JW

36 This object is on display in our permanent exhibition in the gallery 1873 – Japan comes to Europe.

A sword rack for five swords. The rack is covered in black lacquer and features a connected plum blossom arabesque made from gold, *aokin* (gold-silver alloy), and silver *makie* lacquer work. The crests on the panels have a 5-3 paulownia design (*go-san kiri*; five center flowers with three flowers on either side). It is given a luxurious look by using not only *makie* lacquer work, but also a gold and silver *kanagai* technique in which thin metallic sheets are cut to form a pattern and then pasted on the surface.

Examples of the same design can be found in the sets of *heishi* (bottles used for alcohol) held by the Victoria and Albert Museum (London) and the Musée Nissim de Camondo (Paris), as well as the

tabi kushige (travel toiletries case) held by Hluboká Castle (Czech Republic). Also, there is a piece at the Burghley House in England with the same background pattern and arrowhead (*daki omodaka*) crests. At the National Palace Museum (Taipei), there is a piece with the same background pattern and a circular flower pattern (*hanamaru mon*). It is very interesting that all of them are included in overseas collections formed during the eighteenth century.

Judging from the workmanship, this sword rack was probably an item for a feudal lord family's wedding. Also, considering that a similar piece has Nagato arrowhead crests (*nagato omodaka mon*), we could say, albeit without definitive proof, that it came from the Mori family. KH

37

The mountings are shaped as to be worn from the waist so that the blade points up (*katana* style). However, they have been made so that the sword can also be hung from the waste (*tachi* style). Such mountings are referred to as "*han tachi koshirae*" (sword mountings for both *tachi* and *katana* style). The sheath is a patternless gold *nashiji* lacquer work. Similarly, although being dotted (*nanako*), the metal fittings are simple and do not have any design pattern. While the sword is primarily gold, overall has a muted design. Rather than being for daily use, it appears to have been

created for some sort of ritual purpose. On the tang (the part of the sword inside the handle) is the inscription "Chikugo Province Fujiwara Takenaga," indicating that it was made by the Chikugo blacksmith Fujiwara Takengaga who was active in Chikugo province (northern Kyushu) during the middle of the Muromachi period. The blade is narrow and has a irregular *suguha* (straight) pattern (*hamon*). The line (fuller / *hi*) engraved on the front and back of the sword was probably added to both decorate the sword and also decrease its weight for increased usability. TI

38

This is a rack for seven swords: one at the top, and three on the front and back. It is covered in black lacquer and decorated with mother-of-pearl inlay. On the front of the panel is a dragon and clouds design, and on the back a tiger and bamboo design. The dragon, tiger, and bamboo parts were made by first laying silver leaf under large thin shells. Yellow and green colors, as well as black ink lines, are applied on top

of the silver leaf. The colors are visible through the semi-translucent shells. Also, pulverized shell (*mijingai*) and metal filings (*makie fun*) have been sprinkled on the embankments and clouds. Such lacquer work pieces were made in great numbers by Nagasaki artisans during late Edo period (1600–1868) and Meiji period (1868–1912). Dragon-cloud and bamboo-tiger pairings were popular in ink paintings (*suiboku-ga*)

and murals from the Muromachi period (1336–1573) onwards. The warrior class liked them due to a passage in the *Book of Changes* (*chin. Yijing*) : "Clouds following the dragon and wind follows the tiger." In other words, by subduing the clouds,

the dragon increases its power, and by subduing the wind, the tiger increases its speed and majesty. This is a metaphor for outstanding subjects appearing under grand monarchs and everything going well when similar things come together. KH

39

A short sword with a small crossguard attached. The sheath features *nashiji* (sprinkled gold powder on a lacquered surface). By using *makie* and mother-of-pearl, *kawarimon* (various family crests) are created. The metal fittings found on the crossguard, hilt collar, hilt end, and elsewhere are all plated with copper and have an engraved flower arabesque pattern against a dotted background pattern (*nanako*). In this way, the sword's mountings are gorgeously decorated. It is highly likely that such golden decorative sword mountings were primarily used for ceremonial and other similar purposes. It

was probably used with formal clothing decided upon in advance depending on the content of the ceremony. The blade is a *wakizashi* type with a Kaga province Sanekage inscription on the tang (the part of the sword inside the handle). Sanekage was a sword maker from the Nanboku-chō period. There are few swords with his inscription. This sword's blade is a classic example of a *wakizashi* from the Nanboku-chō period: flat without a ridgeline (*hira-zukuri*), wide, and long. The considerably worn line engraving on the front and back of the sword is Buddhist Sanskrit letters seeking divine protection. TI

40

The sword mountings feature a cherry branch and blossom image created with *makie* and colored lacquer on a black lacquer background. They do not include a crossguard (*aikuchi* style). The metal fittings on the mountings (at the hilt end, hilt collar, cord knob, scabbard tip, and elsewhere) feature designs, created with plow carving, silver and gold damascening, and other techniques, that combine the likes of children, fans, cups, and jars against a wave background. The long hairpin (*kōgai*) and pocket knife (*kozuka*) that accompanied the mountings also feature a wave design. They probably were meant to feature the same subject (such as a *noh* song) as a unifying motif. During the Edo period

people took a liking to items that combined motifs representing *noh* songs or narrative tales, as well as sword mountings with unifying designs: various kinds of flowers and birds, birds and beasts, and fish and shellfish. This sword is a *tantō* (short sword) with a flat, ridgeline-less blade (*hira-zukuri*) and standard measurements. At the end of the tang (the part of the sword inside the handle) is a two-character inscription: Kiyomitsu. There was a line of sword makers named "Kiyomitsu" in Kaga province from the Nanboku-chō period (1336–1392) to the Edo period, the most famous being Echizen Fujishima's Kiyomitsu. It is unclear which one of them made this piece. TI

41

The sword mountings are for a *tantō* (short sword) and feature gold flake hollyhock crests (*aoimon*). Around the hollyhock crests is an arabesque *makie* lacquer work pattern. The hilt is covered in the skin of spotless smooth-hound (a type of shark), around which pale blue chords are wrapped. The crossguard has layered leather (*neritsuba*). Lacquer has been applied to the crossguard, and a hollyhock crest arabesque created against a *nashiji* lacquer work background. Sword mountings with a leather crossguard

that are centered on a family crest were probably not used for practical purposes but worn for rituals at castles or palaces. On this fine *suikotō* sword from the end of the Muromachi period is the inscription "Kanemichi." This sword has a flat, ridgeline-less blade (*hira-zukuri*) that is somewhat thin. On the blade there is a prayer bead-like *hamon* against a grain-like background. On the front of the sword is a thick, circular fuller and a thin fuller, and on the back are two fullers lined up alongside

each other like chopsticks. The sword's maker Kanemichi was active at the end of the Muromachi period. This is a classical

work with a somewhat pointy *hamon* (Minō province [present day Gifu prefecture] style) that resembles prayer beads. TI

42

Black lacquer has been applied to the wooden sword mountings. At the hilt end, hilt collar, sheath opening, sheath end, cord knob, and other important areas we find tusk/horn decorations. On the front side of the sheath is a damascened vertical plum tree pattern. On the sheath's back side, the following is line engraved "Aged 82 / Tōyō." Rattan has been wrapped around three areas: the middle of the hilt, middle of the sheath, and end of the

sheath. These serve both reinforcement as well as decorative purposes. The hilt and the sheath end are strongly tapered, creating unique form with an overall curve. Black lacquer has been applied to the wood. While the background pattern and overall feeling appears to be similar to those of Ainu sword mountings, the place of creation is unknown. It is also possible that it was made for souvenir-like purposes. TI

43

The sheath features *kawari-nuri* (adhesive lacquer beaten with a piece of cotton wrapped in silk, creating a bumpy grain) with crane leg leather applied in a scaled fashion. The hilt features a wood engraved Ainu pattern. The decorative hilt ornament (*menuki*) uses a copper plate *katachibori* technique (having the motif form the outlines of the ornament itself). It shows an owl standing on a branch. Furthermore, at the cord knob and other points we find decorations (made from tusk/horn) with

their surfaces dyed green, representing bamboo. The protrusion near the scabbard tip is a copper-plated engraving in the shape of a turtle. The combination of crane (leg leather), turtle, and bamboo is an immortality motif. Inside is a curved small machete. While the hilt cannot be removed and therefore information about the tang (the part of the sword inside the handle) is unknown, this design is similar to Ainu *makiri* knives. We can therefore assume that this piece was made in the north. TI

44

This type of musket uses a matchlock ignition system and is a muzzleloader. It was brought to Japan through trade with Iberian merchants (*nanban bōeki*) during the first half of the sixteenth century. Matchlock muskets greatly influenced how warfare was carried out in Japan. Famous producers of these muskets include the blacksmiths of Sakai (Settsu province) and Kunitomo (Ōmi province). However, production spread throughout Japan, and one finds variations in length, caliber, butt (the wooden part) shape, and the firing mechanism structure in accordance with each province's

artillery techniques. Also, the makers of these guns (referred to as *teppō-kaji* / gunsmiths) or those who ordered them sometimes chose to have damascened characters, flower and bird patterns, family crests, Sanskrit letters with a religious significance, or painting-like designs on their butts. Starting in the latter half of the Edo period (1603–1868), and especially as it drew to a close, new ignition mechanisms (flintlock and percussion cap) that had developed in the West were imported into Japan. This led to these mechanisms being added to older matchlock muskets. TI

45

Arrowheads were attached to the ends of bamboo arrow shafts to increase their ability to pierce objects. As time passed, their materials and shapes changed and developed. While older ones were made from stone, as well as animal bones, horns, and shells, subsequently metal ones (copper, iron) began to be used. Arrowheads took a variety of shapes in Japan. Some are simple with a narrow

body (*togariya*), while others are wide and flat (*hirane*). One also finds arrowheads with points that are used for hunting (*kari-mataya*), as well as ones with a chisel shape. There are also different kinds of *togariya*: those with a rounded tip, triangular ones, as well as those in the shape of willow leaves and podocarpus leaves. *Hirane* are sometimes decorative, with openwork creating a boar's eye (*inome*)

pattern, flower pattern, or character. Some *karimataya* were also used to signal the beginning of battles with a turnip-shaped device attached their base that produces a

howling sound. Arrowheads were primarily created by sword blacksmiths. Sometimes the sword maker's inscription is found on the tang. TI

46

Harada Keigaku was from Nishio (Aichi prefecture). His given name was Hajime, his courtesy name Rinkō, and pseudonym Tetsukei Shizuo 鉄圭賤生. At first he studied painting under the Shijō school painter Okamoto Toyohiko, and then went to Edo, where he studied under Suzuki Nanrei. Subsequently, he would move to Yoshida (Toyohashi, Aichi prefecture). He made this piece when he was eighty-one years old. It appears to show Nomi no Sukune and Taima no Kehaya engaging in sumo wrestling, as depicted in the *Nihon shoki*. The inscription "Shikimori Kagyū-ō" is the post-retirement pseudonym of the sumo referee Inosuke Shikimori I. He is described

in a work transmitting secrets of sumo entitled *Sumō in'unkai*. The work's subject was a popular one in historical paintings from the Meiji era (1868–1912) onwards. It appears that the painter wanted to emphasize the painting's legitimacy by including Kagyū's name. There is a life-size doll of these figures by Yasumoto Kamehachi. Originally created for the second Domestic Industrial Exposition in 1890, it was not put on display, and subsequently was acquired by a US collector. It is now held at the Contemporary Art Museum in Kumamoto. This historical subject appears to have also been liked by foreigners for its Japanese-like appearance. EN

47

These are damask pieces with a gourd pattern (a combination of Chinese-style fans and chrysanthemums) and scroll pattern (a combination of Chinese-style fans and peonies). Pale blue silk thread is used for the warp and crimson silk thread for the weft. Before being undone, these two pieces appear to have been joined together at their long sides and attached to a back fabric to form a cloth used to adorn temples and Buddhist altars. Judging from the pattern, it appears that these pieces were brought from China to Japan. It is possible that the gourds and scrolls symbolize a Daoist immortal. However, are

multiple possible Daoist immortals, and it is difficult to pinpoint a specific one. Perhaps this was an auspicious pattern meant to bring to mind Daoist immortals in general. The chrysanthemums and peonies are also auspicious, respectively representing long life and wealth. Overall these fragments have an auspicious meaning. In the Weltmuseum Wien's Siebold Collection there is another set of Chinese damask pieces that once formed a single *uchishiki*. It is highly possible that their circumstances of transmission are the same as these pieces. KS

48

This *uchishiki* is comprised of forty-eight textile fragments, including (gold) brocade and velvet. *Uchishiki* are used to adorn temples and on Buddhist altars. They are placed on table surfaces. The textile fragments are from a variety of periods spanning from the late Edo period (1600–1868) to the Meiji period (1868–1912). Some of these fragments were once part of a summer clothing *obi* (belt) worn by warrior class women during the late Edo period. Furthermore, at opposing corners we find fragments with three leaf-hollyhock crest (*mitsuba aoi mon*) embroidery. The underside

of this cloth is brown cotton. Both its weft and warp are twisted up to the right, characteristics of textiles from the mid-Meiji period onwards. Based on the above, it appears that this item was sewn sometime in the mid Meiji-period by a woman connected to the Tokugawa family with cloth fragments passed down in her family. In the Weltmuseum Wien's Heinrich Collection, there are three textiles (Buddhist banners called *ban*) with three leaf-hollyhock crests. It is highly likely that they were passed down at the same temple as this item. However, the name of this temple is unclear. KS

49

This military flag consists of a quartered rhombus (*yotsu waribishi*) family crest in a circle (both indigo blue) on a plain weave *nerinuki* cloth that uses raw silk for the warp and refined silk for the weft. The family crest is found on both the front and back of the flag. The Kakizaki as well as the Matsumae clan used this family crest. The Kakizaki / Matsumae clan was the head of the Matsumae domain, which was located on Hokkaido's Oshima Peninsula. They were in charge of the so-called "Ezo" lands and were deeply involved with the Ainu. Heinrich also engaged in research on the Ainu.

In 1878 he went to Hokkaido to stay with an Ainu family for approximately one week, researching their lives and culture. Three years later he presented his findings at a conference in Berlin in a presentation entitled "Ethnographical Studies of the Ainu on the Island of Ezo." This presentation was the first to systematically introduce the Ainu in Europe and was met with high acclaim. While a family crest alone cannot serve as absolute proof, in light of these activities of Heinrich, the possibility that this was a military flag of the Kakizaki / Matsumae clan cannot be denied. KS

50

On this flag we find the characters *kangata* written in seal script on a plain *comeori* fabric, the entire gauzy silk area of which has a twill *ukiori* (float weave) pattern. While the characters have turned black due to oxidizing over the years, they were written in silver paint and shined white. The background is painted a reddish brown color. If we interpret the characters *kangata* straightforwardly, we can see this as a flag representing an army on the side of the imperial court. The possibility thus comes to mind that it was a flag used by the new government's military, which was on the side of the emperor and imperial court,

in the Boshin War that lasted from Keio 4 (1868) to Meiji 2 (1869). The cloth's *comeori* is a textile used by the imperial family and aristocrats for their clothing. In other words, it is a kind of *yūsoku orimono*, and is of a level fit for an army of a flag on the side of the imperial court. However, there are no known examples of this kind of military flag being used. There is a need for this to be investigated further. In an old photograph there is something like a flag with a grid crest (*igeta hishi*) that includes these characters. While this photograph appears to be related to this item, it is not in the Weltmuseum Wien's collection. KS

Musical instruments and bronze vessels

This photograph is dominated by geometric shapes. In the place of ceramics is a group of bronze vessels in an archaic style reminiscent of early Chinese. These vessels were used in Japan as vases or as receptacles for burning incense. Siebold's collection of musical instruments offers further insight into century-old trends in Japanese musical taste. Alongside

traditional Japanese instruments, a group of musical instruments showing evidence of Chinese influence is displayed, together with a nineteenth century instrument of original design. Audio samples offer an impression of how the exhibited instruments might have sounded. Interspersed with these various artefacts are fans and hairpins.

Room 3

51

The *yakumogoto* is a two stringed *koto* (Japanese zither) that was invented in 1820 by Nakayama Kotonushi (Iyo province, present-day Ehime prefecture) for the music offered at Izumo Shrine and elsewhere. His pupils spread it from the Chugoku region to the Kansai and Kantō regions. Along with *minshingaku* (Chinese music), in Osaka during the Meiji period (1868–1912) this instrument was very popular. The body is made from Japanese cedar made to look like bamboo by carving three joints. At the end are hexagonal tuning pegs. The two strings are tuned to the same pitch. The plucked area has a round brocade to rest one's nails. On the surface of the instrument are thirty-one firefly-shaped silver fittings and circular mica marks, which

serve as fingerboard markings. When performing on this instrument a stand is used. One presses down both strings at these markings with a slide on the left hand's middle finger and plucks the strings with the right hand's pointer finger. Usually one finds a back panel with two sound holes. However, this item does not have a back panel and the two holes are directly engraved into the back of the material. Considering that the front side decorations are also simple, this appears to be an instrument that was influenced by the east Izumo *koto*, a version of the two-stringed zither revised and spread in Tokyo by the kabuki musician Tōsha Rosen up through the beginning of the Meiji period. KH

52

This is an instrument with a simple structure: an upside-down boat-shaped body (made by hollowing on a long, narrow piece of wood) with bamboo poles attached at its top and bottom and six strings. It has six movable bridges (*kotoji*). It does not have a base panel. Bamboo legs have also been attached to the underside of its bottom part. There are mortises at both sides on the underside of the head. It appears that bamboo or wood poles were inserted therein to serve as the head legs (*ryūshu*).

The *wagon* is a six-stringed *koto* with the longest history out of any Japanese stringed instrument. This instrument appears to have developed out of it. However, its structure is very different

than the *wagon* currently in use today. A similar extant instrument includes the *taiheikin* base panel-less six-stringed *kin* that was made in 1834 and now held by the Nabeshima Hōkōkai. However, it is quite interesting that this item collected by Heinrich von Siebold includes a plectrum that is like one used for *sō*.

Board-shaped instruments, out of which the *wagon* probably emerged, have been unearthed at ruins from the Yayoi period (1000 BCE–300 CE) throughout Japan. Some of them do not have a base panel. This instrument might have been created in the context of the interest in returning to old ways (*fukko*) that was found in the middle and latter half of the nineteenth century (Bakumatsu period). KH

seven string holes (next to the bridge) down to the tuning pegs at the end of the instrument. The base panel near the head has sound holes. This is an instrument that is like a *sō* with a tuning neck attached at the bottom. There are few examples of it and it is unclear how it was performed. While the traditional Ainu instrument *tonkori* (*ka*), a zither with tuning pegs, comes to mind, it normally has five strings

and is a harp with a pointed tip. In this way, it quite different from this one. In the instrument collection of Kunstmuseum Den Haag there is an instrument with seven strings that has a similar form to the one here. However, details regarding both of these are unclear. The tuning pegs and legs are made from a hardwood (such as rosewood). One of the tuning pegs was added at a later point. KH

54

The shamisen is a Japanese plucked string instrument. It is also called a *sangen* and *samisen*. Leather is stretched over its flat box body, which is comprised of four panels. It is a spike lute with a long neck that extends through the body. There are three strings of different thicknesses. When performing one places a bridge (*koma*) on the leather to transmit the strings' vibrations to the body.

It is commonly thought that it developed in the latter half of the sixteenth century (Muromachi period) out of the *sanshin*, a Ryukyu instrument based on the Chinese *sanxian*. Unlike these two instruments, though, the *shamisen* uses instead of

snakeskin cat or dog skin. Also, one uses a large ginkgo-shaped plectrum (*bachī*), like the one used for a *Biwa*, to pluck the strings. During the Edo period (1600–1868) it widely spread and became loved amongst the general populace as an instrument indispensable for indoor music (such as *jiuta*), theater music (such as kabuki and bunraku), popular entertainment (such as *rōkyoku* / narrative singing), and folk performing arts or *minzoku geinō* (such *min'yō* / folk songs). This shamisen has decorative *makie* lacquer work (scattered chrysanthemum pattern) on the body and head (*ebio*), and an inlaid silver chrysanthemum-shaped metal washers on the bottom spike (*nakagosaki*). KH

53

This seven-string *kin*'s body is made from wood and shaped like a long, narrow box. A neck is attached to one side of the body, and tuning pegs are inserted into the side of the neck. The neck – which is located at the bottom of the instrument – can be folded up. If one puts the neck at a

ninety-degree angle relative to the body, it can serve as a leg. Along with the two large legs attached to the base of the head, they support the main body. This instrument had a bridge (referred to as a *ryūkaku* in the case of a *sō*) attached to its head, but it is now missing. Strings are run from the

55

A *sō* is a traditional Japanese stringed instrument. It is thought to have developed out of a Chinese instrument that came to Japan during the Nara period (710–784). While the character for this instrument (箏) can be read *sō*, generally it is called a *koto*. During the Heian period (794–1185) the two terms *sō no koto* 箏のこと and *kin no koto* 琴のこと were used to differentiate between two different kinds of *koto* instruments. However, in the early modern period, the character “琴” began to be read as *koto* and also refer to the instrument that had been called *sō no koto*. This made it easy to confuse the two terms for these instruments. (In this item’s explanation below, for clarity *sō no koto* will be referred to as *sō*

and *kin no koto* as *kin*). The *sō* greatly differs from the *kin* in that the former uses a movable bridge on the front side of its body called a *kotoji* to tune the strings. The *sō*, which was used in imperial court music (*gagaku*) and other traditional music in Japan, has a standard total length of between 167 and 194 cm. However, in reality, one finds *sō* made in a variety of sizes so that they can be used in smaller places: ones that can be broken down or folded up, shorter ones, and so on.

This *sō*’s number of strings, structure, and surface decorations are the same as an ordinary *sō*. However, it is extremely short and narrow and therefore probably a miniature model of a small *sō*. KH

(cat. no. 54), and its materials are basically the same. However, the end (*nakagosaki*) of the neck that runs through the body is extremely long and protruding. This was done because when moving the bow from string to string performers would rotate the instrument. A bridge is placed on the leather

surface and near the pegbox. The strings are made of silk. There are three string and four string versions of these fiddles. While many are of the former type, this one is of the latter. The very long bow can be broken down into two pieces at its center. The loose horsehair can also be taken off as well. KH

57

A *kotsuzumi* is a traditional Japanese membranophone. It was an important instrument, along with the *ōtsuzumi* (large hand drum), in *noh* and *kabuki* music, as well as various types of folk performing arts (*minzoku geinō*). It is also referred to simply as the *tsuzumi*. Various types of drums, probably with roots in India, came from China to Japan during the Nara period (710–794). *Noh* music developed while making use of them during the Muromachi period (1336–1573). It appears that this was when the *ōtsuzumi* and *kotsuzumi* assumed their current form. Iron rings over which horse leather has been stretched are attached to both sides of the

hour-glass shaped body and secured with cords called *shirabeo*. Performers grip the center *yoko-shirabe* cord, place the drum on their right shoulder, and hit one of the leather drumheads. Longer notes are created by changing the left hand’s grip on the *shirabeo* to adjust the tension, a playing method unique to Japan.

On the lacquered wood body (by wood turning) is a gold and silver *makie* lacquer work French hydrangea pattern. The changing timbre is likened to the changing colors of this flower. One finds many decorative designs on drum bodies that have an allegorical meaning related to music. KH

56

The *kokyū* is a major Japanese music instrument that began to be used around the beginning of the Edo period. Before Chinese music (*minshingaku*) and instruments like *kokin* (*jīnghú*), *teikin* (*yēhú* bzw. *bǎnhú*) oder *keikin* (*èrhú*) came to Japan, it was the only stringed instrument played with a bow in the country. Its origins, about which a variety of theories exist, are uncertain. It developed

basically at the same time as the shamisen music *jiuta* and the *koto* music *sōkyoku*. It was played by blind musicians that were part of the Tōdōza blind men’s guild. The *kokyū*, shamisen, and *koto* are often collectively referred to as the *sankyoku* (trio “three instruments”) and performed together. They developed while being deeply related to one another. Its shape is like the small shamisen

58

The *shakuhachi* is a bamboo and reedless vertical flute that came to Japan from China during the Nara period (710–784). It is called a shakuhachi because its normal length is one *shaku* (approx. 30.3 cm) and eight (*hachi*) *sun* (3.03 cm). The shakuhachi used today have their origins in the instruments played by mendicant Buddhist priests called *komusō* (belonging to the Fuke sub-sect of Rinzai Zen Buddhism) during the Edo period (1600–1868). However, starting in the Meiji period (1868–1912), it spread amongst the general populace and it was increasingly performed with a *sō* 箏 (*koto*) and shamisen. Sound is produced by blowing into the diagonally cut upper portion of its jointed bamboo body. The bottom part of a shakuhachi (*kanjiri*) is made from the base of a bamboo plant, which has many joints. This

shakuhachi is made of bamboo that is not curved, and is therefore probably a relatively older type. There are four finger holes on the front and one on the back. Birch is wrapped around it at multiple points, which, along with the inside of the instrument, have been painted with red lacquer. Judging from the shape of the mouthpiece, the other vertical flute appears to be a kind of shakuhachi. However, it is made from wood, it has seven finger holes, the areas around the finger holes have been shaved thin (referred to as *taniguri*), and the spaces between the finger holes are wrapped in birch. In these and other ways, it is unusual. While there are a few known cases of woodwind instruments being made in the Edo period, very few of them exist today and related details are unknown. KH

imperial court music (*gagaku*) and the *noh* flute, the appearance of the bamboo material is incorporated into the design, with, for example, the areas around the finger holes not being shaved thin (*taniguri*). Also, notably the embouchure hole is near the top. While normally *shinobue* have seven finger holes and an embouchure hole, some only have six finger holes, and some five or less. One of the flutes has red-lacquered birch

wrapped at points throughout the flute. It is a very standard *shinobue*. On the top part is written *shinobue* in red in the *katakana* script. This may have been written when Heinrich von Siebold acquired it. The other flute is wrapped all over with birch and has a branded inscription: the character *yama* surrounded by a circle (*maru*), indicating that it was made by Kyoto Maruyama, a famous flue maker along with Shishida. KH

60

From around the second half of the Edo period (1600–1868), artisans used their dexterity to create many miniature furnishings and implements. These caught the eyes of foreigners visiting Japan, who not only purchased a variety of them to bring home but also placed orders for the likes of large-scale building replicas. These miniature instruments consist of a *gekkin*, *genkan*, and *teikin*, which were major instruments in Chinese music popular during the first half of the Meiji period in Japan (*minshingaku*), a *koto* (Japanese zither), shamisen, and *kokyū* (four-stringed fiddle), which had existed since the Edo period and were widely

found throughout the populace, as well as a single and double stringed *koto*. Each of these instruments are small yet created with sophistication. It appears that they are the same proportions as the actual instruments.

Often miniatures of *so*, shamisen, and *kokyū* (collectively referred to as the *sankyoku* or “trio instruments”), as well as of court music (*gagaku*) ensemble instruments, were created for the domestic market during the mid-nineteenth century and later. However, here we have a different set of miniatures that, quite interestingly, show the state of music in Japan when Heinrich von Siebold came to the country. KH

59

These two bamboo side-blown flutes are ordinary *shinobue* that were used in the likes of kabuki theater music accompaniment and folk performing arts (*minzoku geinō*). *Shinobue* are made from parts of thin bamboo grass such as *simon* bamboo.

Either jointless parts are used, or cut pieces are connected at their bottoms and the seams hidden by wrapped birch. The base part of the bamboo plant is at the top of the instrument. This is the opposite of a shakuhachi. Unlike the *ryūteki* flute used in

61

The *gekkin* (Ch. *yueqin*) is an East Asian tradition lute-like plucked string instrument. It developed out of the Chinese *ruanxian*. Its name, which literally means "moon lute," comes from its full moon-like circular body to which a short neck is attached. It came to Japan during the latter half of the Edo period. As Chinese music (*minshingaku*) spread, it became very popular from the mid-nineteenth century to early twentieth century. It was played by not only literati and educated individuals in cities with an interest in Chinese culture, but ordinary households throughout Japan as well. The *gekkin* was imported into Japan from China via Nagasaki. Soon thereafter

imitation items began to be made in Japan. This *gekkin* bears the brand name Mita Shikokumachi (Tokyo) Shakusai. The place name Mita Shikokumachi began to be used in 1872. It was thus sold sometime this year or later at the store of Ishimura Minosuke, who manufactured and sold Japanese and Chinese instruments. It has two sets of two strings. Each set is tuned to the same pitch. It is played with a pick and has eight frets. At the end of the neck is a lotus-shaped head with heart shaped (*nyoi*) bat openwork. Instead of sound holes there is a pair of chrysanthemum openwork 目撰一對. Between the frets are openwork jade and fan decorations. KH

62

Seven stringed *kin* (Ch. *qin*) are plucked string instruments that have existed for ages in China. They are sometimes referred to as *kokin* (Ch. *quqin*) or just *kin*. Its hollow body is created by attaching a base panel to a thin and long shell created by carving out the underside of a piece of wood. Lacquer is then applied to the surface and seven strings added. On the surface of the body are thirteen mother-of-pearl finger markings for the left hand. The right hand's fingers are used to pluck the strings. The names of the instrument's parts come from dragons and phoenixes, which are symbols of longevity and vitality. The seven-stringed *kin* appears at the top of so-called "four arts" of the Chinese scholar

and is known for being played by the ancient kings of China. It came to Japan during the Nara period (710–794), and one finds a seven-stringed *kin* amongst the Shōsōin treasures. Heian period (794–1185) aristocrats enjoyed performing on this instrument, which they referred to as *kin no koto*. This is clear from literary works such as *Tale of the Hollow Tree*, *Tale of Genji*, and *Pillow Book*. Subsequently, the *kin's* popularity declined. Upon entering the Edo period it returned and became a popular form of cultural cultivation amongst the warrior class (such as feudal lords) and literati (such as Confucianists). *Kin* performance continued to develop up through the Meiji period (1868–1912) and Taishō period (1912–1926). KH

63

Both of these are fiddles that were used in *minshingaku* during the Meiji period (1868–1912) in Japan. They are accompanied by horsehair bows. While *minshingaku* is a general term referring to the Chinese music that came to and became established in Japan during the Edo period (1600–1868), it often specifically refers to the music that came to Japan during the Bunka-Bunsei period (1804–1830) and became popular during the Meiji period (1868–1912).

The body of the two-stringed fiddle used in this music (*teikin*) has a paulownia wood panel attached to a third of a coconut shell, the bottom of which features seven-treasure (*shippō*) openwork. A neck with a curved end

is run through the base and two tuning pegs are inserted into the neck's side. It resembles the Chinese *yehu*.

The four-stringed fiddle is a somewhat larger version of a *kokin*. The strings are alternately thick and thin. One plays it by running the bow between the strings. Snakeskin covers one side of the bamboo cylinder, and the other side is open with seven jewels openwork. At the back end of the neck, which runs through the body, are four tuning pegs. One runs the strings through a bridge in the middle of the snakeskin. There is also an upper bridge made from a bone panel with holes. This instrument resembles the Chinese *sihu*. KH

made from bamboo and small, it appears to be equivalent to the *jinghu*, a kind of *erhu* used for accompaniment in China's traditional theater form of Beijing opera. In an old photograph of Heinrich von Siebold's collection of instruments, there are tuning

pegs with engravings on their handle. The current ones appear to have been added later. Normally a *kokin* is performed with a horsehair bow. The one used with this instrument is missing.

KH

65

This water kettle is shaped like a pouch for holding valuables. It is rendered in detail, even including the fabric grain that would be found on the linen bag's surface. The top features wish-granting jewels, a brass loop attached to a key for a door to a storehouse (of important items), as well as a treasure scroll (said to contain the profound teachings of the gods and buddhas). The bottom part of the quince-shaped handle that attaches it to the main body is shaped like a magic hammer, called a *uchide no kozuchi*, that can "hammer out" anything one wishes for.

Together these all comprise a "treasure collection" (*takara tsukushi*) motif of auspicious items. The neck has a double-wrapped cord with large tassels at each end and decoratively tied with a bowknot on one side. The same kind of chord can also be found on the lid. Such treasure pouch-shaped water kettles appear to have been popular. Similar ones exist that were created during the Meiji period by Ryūbun-dō (Kyoto), Hata Zōroku (Kyoto; emerged out of Ryūbundō), and Kakutani Minosuke (Osaka). HK

64

Like the *teikin* (cat. no. 63) and the *keikin* (cat. no. 63), this *kokin* is a bowed stringed instrument that was used in the Chinese music (*minshingaku*) popular from the latter half of the Edo period to the Meiji period (1600–1912). *Kokin* (Ch. *huqin*) literally means "the [non-Chinese] barbarians' (Ch. *huren*) stringed instrument." It refers to string instruments developed in China, especially bowed string ones. While its definition

greatly differs depending on the time and place, here we refer to the instrument used in Japan's *minshingaku*.

This instrument has two strings, snakeskin on one side of its cylindrical bamboo body, a jointed bamboo neck that runs through the body, and two tuning pegs that stick out of the top back of the neck. We could describe it as a type of *erhu*, a category of Chinese instruments. Considering that it is

66

An *odare fuji-gata* iron pot. It is called *fuji-gata* because, like Mt. Fuji, its top is narrow and flat and it expands out towards the bottom. *Odare* refers to its bottom part being shaped like the base of a kettle with drooping and undulated nicked edges. While this was originally the sign of the base having been replaced due to damage from years of use, people grew fond of this shape and began to make kettles in it.

Turning to the surface of the body of the kettle, we find background mountains, as well as, in the foreground, a figure holding a cane walking on a bridge over flowing

water. On the opposite side's foreground is engraved, in high relief large characters, a poem by the early Tang (618–705) Chinese poet Wang Bo: "The river is wide and spring's flow is white / Mountains are lush and extend tall." The handle is quince-shaped. The part attaching it to the body, as well as the lid's handle, are shaped like houses. The lid features a silver line damascened pattern of wavy lines on bronze.

Mt. Fuji-shaped iron pots were also popular, and there are many examples of them among the "Nanbu Tekki" ironware (Iwate prefecture) HK

bracket fungus symbolizes things going as one wishes. It was used as an auspicious item for *tokonoma* (alcoves) and as a motif adorning Buddhist ritual implements. There are many examples of lions decorating incense burners. It is a standard

combination to the extent that the legend appeared that the *suanni* (Jp. *shungei*), one of the so-called Ming period (1368–1644) "nine sons of the Dragon King" that resembles a lion, decorates incense burners because he likes smoke and flame. HK

68

A *you* (Jp. *yū*) is a kind of ancient Chinese bronze jar with a handle and a top that held liquids such as alcohol. This *you*'s handle is comprised of two rods that are twisted like a rope. At the place where these rods attach to the vessel are three-dimensional decorative heads of an animal, perhaps of a tapir or donkey. The same heads are found on the sides of the vessel's body. Their eyes, as well as the top's knob, are damascened with gold. This piece makes great use of damascening on its cast high relief engraving, creating gorgeous accents. "Damascening" is the technique of inlaying a metal into narrow grain-like lines that have been engraved

on a metal surface. The eyes in the *taotie* (Jp. *tōtetsu*; a mythical Chinese creature/god) pattern are damascened with gold. The patterns' horns, as well as the outlines of the forehead and tusks, are damascened with silver lines. The decorations sticking out in all directions on the lid, body, and base are damascened with silver. On the sides of the lid, as well as around the neck and base, is a pattern, set against a thick and zig-zagging line pattern (Ch. *leiwen*; Jp. *raimon*) background, that depicts phoenixes with open beaks seen from the side (Ch. *kuifengwen*; Jp. *kihōmon*). This gives the work a gentle essence. HK

67

This is a classic three-legged incense burner with a lion on its lid. The lid features a precious flower (*hōsōge*) arabesque openwork pattern. On the body of the burner is a *taotie* (Jp. *tōtetsu*; a mythical Chinese creature/god) pattern set against a thick and zig-zagging line pattern (Jp. *raimon*). Along with candle holders and vases, this kind of incense burner is used for the veneration of Buddhist deities and the deceased on altars. An incense

burner, flower holder, and candle holder (or lantern) together are considered the three essential implements for carrying out Buddhist services. An incense burner is placed between the other two. The lion on this incense burner's lid has its right leg on top of bracket fungus (*ganoderma lucidum*). Due to its resemblance to the end of a *nyoi*, a wish-granting instrument held by Buddhist monks when reciting sutras or giving sermons, the

69

These altar flower vases (used for flower arrangements), both have low relief patterns at their necks, handles coming out of the mouths of beasts with thick manes, and a burgundy color characteristic of cast bronze. The left flower vase has a wide mouth in a lobed shape (*aoi-mok-kō*). At the center of the mouth is a large low relief face with long horns similar to that of a water buffalo. Below it are *taotie* (Jp. *tōtetsu*; mythical Chinese creature) and phoenixes set against a thick and zig-zagging line pattern (Jp. *raimon*). The vase on the left has thick and zig-zagging lines and swirls for the neck's background,

on which are *taotie* face parts, such as eyes, noses, foreheads, and tusks. This creates a more mild image than dominating old-style beast face designs. Also, the base's wave pattern is created with elegant and delicate wax spatula-work. These bronze pieces have a spotted pattern (*hanmon*), a result of the oxidized film that is created when firing with charcoal. This technique, called *hanshidō*, began to be actively used at the beginning of the Meiji period (1868–1912) around the Niigata area. It probably will be useful for determining the piece's year and place of creation. HK

70

The right flower vase has two bands around its neck. The top one consisted of a repeated set thick and zig-zagging line pattern (Ch. *leiwen*; Jp. *raimon*) and the bottom one a cicada pattern (Ch. *chanxingwen*; Jp. *semigatamon*) / plantain leaf pattern (Ch. *jiaoyewen*; Jp. *shōyōmon*). Around the base is a low relief zig-zagging line pattern. In contrast, the lower half of the body, which gently

expands in a *shimokabura*-style, does not have a pattern. This emphasizes the vase's beautiful silhouette. Turning to the left flower vase, it is a cylinder, with its mouth and bottom having the same diameter. We can see the pattern seams, which indicates that it was cast by using an original model made from an engraved wax board that had been turned into a cylinder and to which a

bottom and legs had been attached. This piece is notable for its patterns. It consists of five bands, each with different widths. The second from the bottom is the widest and features flaming jewels against a wave (*seigaiha*) background pattern, as well as an arabesque pattern (which some see as

a ribbon-shaped dragon unfurling) with a bumpy gourd-like elliptical shape at its center. The other bands have various thick and zig-zagging line background patterns. The center and lowest band have a creature with horns, a snake body, and one leg (Jp. *ki*; Ch. *kui*). HK

71

The entire surface of this sober, tubular vase is embellished with decorative patterns taken from ancient Chinese bronzes. The exterior of the cylinder is divided into three sections, with the top section featuring *taotie*, the centre a thunder pattern set in a diamond-shaped pattern (*hishitsunagi*), and the bottom section a *kui*, an oblong, one-legged, horned dragon with arms. The two upper sections are framed with vertical bands featuring *kushimemon* executed in bas-relief. The ridge of a *taotie*'s nose is often embellished with a protruding decorative edge; here, however, it is no higher than the creature's eyes and the rest of its face.

Note the fine lines below its jaw that look like teeth and recall the apotropaic *shikami* motif. The shoulder below the neck is decorated with a pattern executed in inlaid silver wire that suggests clouds and a piece of jewellery (possibly peacock feathers); the centre is adorned with a band decorated with silver damascened arabesques (*karakusa*) or waves. The lower section of the vase is embellished with a silver damascened pattern comprising curved lines (*kyokusenmon*). Originally, the contrast between the shiny silver wire and the amber-coloured brass, its dark hue the result of browning, would have been even stronger. HK

72

On the center parts of both of these pieces we find a large *taotie* (Jp. *tōtetsu*; a mythical Chinese creature/god). On their bases are symmetrical *kui* (Jp. *ki*) figure patterns. Both the thick black coatings and patterns have worn out over the years. The left piece is an old bronze pot used for alcohol (Ch. *hu*; Jp. *ko*) with loops attached on the sides. The right piece is a bronzeware jar used for alcohol meant for drinking (Ch. *zhi*; Jp. *shi*). The left piece has a large *taotie* pattern set against a thick and zig-zagging line pattern (Ch. *leiwen*; Jp. *raimon*).

Below one finds a large worm pattern (Ch. *huandai wen*; Jp. *kantai mon*), and on the base is a *kui* figure pattern facing a small animal (perhaps a sheep). While small, the right piece's body is filled with a *taotie* face. We find gold damascening on the *taotie* eyes and the edge decorations attached to the piece's neck and base, as well as silver line damascening around the neck and base. On the side edge decorations there is only silver line damascening. In this way, it is ornately decorated. HK

73

Each of the two open-mouthed dragons craning their necks and turning their heads on this incense burner wears a flaming jewel around its neck. The vessel's lid, too, looks like a flaming jewel, reminiscent of an egg carefully placed on the dragons' backs. Incense burners featuring dragons sporting, like these two, flaming jewels round their neck are extremely rare. The bronze gong (*kagenkei*) preserved at Kōfuku-ji in Nara - presented to the temple by Emperor Gaozong of Tang (ruled 649–683) and a

National Treasure – is also embellished with two dragons wearing flaming jewels on the backs of their necks. Almost as if they were clutching it, the dragons are attached to the gong but have turned their heads away, and their mouths too are wide open; they may have informed the dragons on this incense burner.

A water jug dated c.1276 in Shōjuraigō temple in Shiga Prefecture is another example of a vessel with a spout in the shape of a dragon with wide-open mouth wearing a flaming

jewel round its neck. The „flaming jewel“ (*kaen hōju*) is a Buddhist motif: the wish-fulfilling, apotropaic jewel *nyoi hōju* (Sanskrit: *cintāmaṇi*), framed by flames. The fact that dragons are said to wear a jewel under their head has given rise to numerous

depictions that combine dragons and the wish-fulfilling jewel. The sphere clutched by the decorative figure of a dragon in this publication by Kimura Toun (cat. no. 74) presumably also functions as a reference to the wish-fulfilling jewel. HK

74

While twisting its body, this dragon is opening its mouth upwards and appears to be crying out with its tongue out. It holds a crystal globe in its powerful and long claws. Its other legs' claws extend, as if grabbing the ground. Spikes run down its backside from neck to tail. Its body is covered in a scale pattern and its horns and whiskers extend far backward. The two inscriptions at the bottom of the snake-like scaly stomach ("Aged 69," "Cast by Toun") indicate that it was created in the metal caster's mature later years.

Kimura Toun was a metal caster from Iwate Prefecture during the late Edo period (1600–1868). He was adopted by Murata Seimin I. In 1829 he took on the name "Seimin II." However, in the 1830s the biological child of Seimin I became Seimin III, and he then changed his name back to Kimura Toun. Crystal ball-holding dragons are popular motifs thought to bring about good fortune. Toun is famous for his particularly outstanding dragons. This piece backs up his reputation with its precise expressions and powerfulness. HK

75

Murata Seimin was one of the most famous metalworkers in the Edo period. He is famous for his turtles that are realistic to the extent that it is said that he used actual turtles as models. This work's child turtle climbs up onto the parent's back. On the stomach of the parent we find the following inscription: "Bunsei period, Cast by Seimin." One of Seimin's major works is the pair of lions at Hanazono Shrine in Shinjuku that bear the inscription "Bunsei 4." It appears that Seimin was the most active during the Bunsei period (1818–1831). There are many works with the inscription "Bunsei Period, Cast by Seimin" found

around the world. The Bunsei period was during Seimin I's later years (50s to mid-70s). It was the same Bunsei period that Heinrich's father came to Japan (1823) as a Dutch trading post employee. Seimin I was born to the Kimura family in Edo. After studying under Tagawa Minbu, he assumed responsibility for the Tagawa family and thus took one character from both families to create the name "Murata." In 1829 he adopted Kimura Toun, who took on the name Seimin II, and it is thus also possible that this work was created by Toun. Both of them are famous figures in the metal casting world. HK

76

Keman (Skt. *Mala*) can be traced back to flower garlands that were offered on Buddhist altars after having been worn on the head. Subsequently leather, wood, metal, and other materials that maintain their shape began to be used to create garland shapes, and these became decorations hung in Buddhist temple buildings from the likes of *nageshi* tie beams and joists. Many *keman*

in Japan and China are shaped like this one (a somewhat horizontally oblong flat paper fan) and have gilt applied to copper sheets with openwork lotus, arabesque, and other motifs. In the center are decorative knots called *agemaki musubi*, a remnant from when *keman* consisted of bundled flowers. One often finds the likes of bells and beads hanging from them. This *keman*

features lotus flowers boldly blooming out of a wave pattern (*seigaiha*) that expresses water. The lotus flower, a pure blossom that blooms out of muddy ponds, is a motif that represents Buddhist teachings. There is a diamond-shaped flower pattern (*hanabishi*

mon) at the knot of the three-dimensionally rendered thick *agemaki musubi*. The triangular base of the loop used for hanging has a chiseled chrysanthemum arabesque pattern (*kiku karakusa mon*) and is attached to the body with a rivet. HK

77

A *yokome ōgi* is a cypress fan (*hiōgi*) used by boys fifteen years old and younger in imperial court or aristocrat ceremonies. In early modern times, they were used not only by the sons of emperors, imperial princes, and aristocrats, but also *kodoneri* and other attendants of child-acolytes (*dōgyō*). On the front side of this item one finds a pine, bamboo, and plum tree; two cranes flying around them; a turtle at their base, flowing water; and a golden cloud outlined with rich colors. On the back of this fan is a similar golden cloud, as well as birds and butterflies depicted with red, blue, and green lines. Both sides feature standard *yokome ōgi* images. From the fan's outer

slats hang decorative chords in six different colors (crimson, green, yellow, purple, white, and pink) that have been braided together in a *nina musubi* fashion. Usually, flowers made from silk thread (plum, pine, trifoliate orange/tachibana) are attached to these decorative chords. However, probably having been scattered and lost, they are not on this fan. Also, while usually a decorative metal fitting (in the shape of a butterfly on its front side and bird on its backside) is attached to the rivet, one does not find such a part on this fan. It is highly likely that this decorative metal fitting was also lost. There is a fan similar to this one that is held by the Tokyo National Museum. KS

78

Uchiwa fans are waved by hand to produce a draft that relieves oneself from the heat. They came out of the originally Chinese *sashiba* (Ch. *yì*), which were used to, for example hide faces in rituals or held over nobles in processions. They were used for decorum up through the middle ages. *Uchiwa* fans were made from silk, bird feather, leaves (fountain palm, hardy banana), and woven plant fibers. Around the end of the Muromachi period (1336–1573), *uchiwa* fans shaped like those of today (paper attached to a bamboo frame extending from the handle). This led to their spread amongst the masses as

both presents and practical items. *Uchiwa* fans can be used for a variety of purposes: blocking strong sunlight, keeping dust away, cooking, and swatting away bugs. Various decorated, they also became small accessories used when going out in the summer to cool oneself and catch fireflies. During the Edo period (1600–1868) various areas in Japan began producing them. Different kinds were developed, including ones with hand-drawn designs, ornately wood-blocked printed ones, as well as sturdy ones covered in persimmon varnish or lacquer. Various *uchiwa* fans were on display at the 1873 Vienna World's Fair. KH

79

Long ornamental hairpins (*kanzashi*) with decorative flowers made from the likes of crêpe and gold/silver thread is referred to as a *hana kanzashi*. They were used by girls and young women. In Shinoda Kōzō's book *Meiji hyakuwa*, we find the words of the owner of the *hana kanzashi* wholesale business "Hana-kame." According to them, originally these hairpins

were used in the pleasure quarters of Kyoto and Osaka and were not found in Tokyo. The owner of Hana-kame, who trained under a *hana kanzashi* manufacturer in Osaka, took note of this and came up with the idea of manufacturing and selling them in Tokyo. He then moved there in 1886. Sales of *hana kanzashi* in Tokyo were very good. This was because they went well with not only

existing Japanese hairstyles that had existed before the Meiji period but also the *sokuhat-su* hairstyles that had begun to be popular. In Tokyo as well, *hana kanzashi* first became popular in the pleasure quarters. They then spread to a variety of classes. Women sought

them in droves to the extent that production could not keep up. Such is the story of Hana-kame's owner in Shinoda Kōzō's book *Meiji hyakuwa*. These *kanzashi* give us a glimpse into this trend in Tokyo at the time. KH

80

This work features vividly colored warrior family crest flags surrounding the imperial family's chrysanthemum flower crest flag and the Rising Sun flag in the center. It is a stand-out piece in Heinrich von Siebold's collection. Perhaps he decided to acquire it having felt that its unique family crests have a Japanese-like quality to them. This work has three flags for each of the twenty-nine families featured, two Tokugawa family flags, the emperor's flag, and the Rising Sun flag, for a total of 91 flags. At the beginning of the scroll, we find "The Seals of the Daimyō Kokushu of Great Japan" written in black ink. At the end of the scroll is written "Tokyo Fujiwara-no-Tamechika," also in black ink, as well as the white and red "Hirochika / 席上" circular seal. *Daimyō kokushu* refers to

feudal lords whose territory was one province or greater. However, in this painting scroll we not only find twenty *kunimochi* (province-holder) families, which include *kokushu*, but also feudal lords not normally considered to be *kunimochi*. While the details regarding the creator of this work are unclear, it appears that it was created sometime between the seventeenth day of the seventh month of Keiō 4 (1868), when Edo started to be called Tokyo, and 1872, when the old domain system was abolished and the prefecture system put in place. While more investigation is required regarding the reason for and time of its creation, it is an extremely interesting historical item created at the height of the Meiji Restoration's upheaval. HKu

81

Bamboo swords are made by bundling together four cut pieces of bamboo with deer skin or other material placed at the sword's tip (*sakigawa*), center (*nakayui*), and hilt-leather (*tsukagawa*). They were often used for swordsmanship practice. It is said that they were created by the Shinkage-ryū school for practice purposes during the Momoyama period (1568–1600) and early Edo Period. At the time they were called *fukuroshinai*. Unlike previous training that used wooden swords, participants safety could be ensured due to bamboo's pliability, enabling individuals to practice with peace of mind. This is probably why they started to be used in other swordsmanship schools as well. From

the latter half of the Edo period up through the Bakumatsu period (middle to second half of 19th c.) such swords were particularly widely used in swordsmanship schools. They developed along with their protective gear for faces, masks, and hands.

Upon entering the Meiji period (1868–1912), bamboo swords became important in kendo, which developed independently as a modern sport. While at first bamboo swords were made from eight pieces and more pliant, later people began using the more simplified, easy-to-produce four bamboo piece version. The crossguard is attached with layered strips of reinforced leather. TI

Japanese shape, which also features a circular foot but whose lobed rectangular opening recalls a four-petal flower. Here, the *taotie* motif (Sino-Jap. *tōtetsu*) has almost

disappeared, but the foot is decorated with a wave pattern and the body with a geometrical design comprising a thunder pattern. BZ

83

The décor of one of these two small vases is still informed by classical models, featuring a cicada pattern but one filled with tiny spirals. Its shape, too, recalls earlier vases with necks comprising tubes used for a game of skills

with darts. The second vase represents a later shape that combines a spherical body with a slender neck and is dated to the nineteenth century. Its body is decorated with bands featuring waves and spirals. BZ

82

Gu are ancient Chinese ritual bronze vessels often included among the burial objects found in the tombs of members of the nobility of the Shang (Yin) dynasty (1600–1046 BCE). *Gu* vessels held wine and were mainly used for ceremonial purposes. Like many ancient vessel shapes, this one too continued in use for millennia, was copied, altered and reproduced in different materials. Its function, however, changed

over time. Originally a receptacle reserved for ritual libations, it evolved into a decorative object or a vase.

The foot of this slender, high vessel with circular foot and rectangular opening is still decorated with *taotie* (Sino-Jap. *tōtetsu*, a mythological fiend), a typical early apotropaic motif. The upper part is embellished with a cicada pattern. The smaller receptacle represents a modern, presumably

Credits

Kunsthistorisches Museum Wien
Burgring 5, 1010 Wien
© KHM-Museumsverband 2020

In Kooperation with the National
Museum of Japanese History,
Sakura, Japan

With the support of

welt
museum
wien
friends

Director General
Sabine Haag

Director of Weltmuseum Wien
Christian Schicklgruber

Curator

Bettina Zorn

Authors

Masaaki Arakawa (MA)
Kaori Hidaka (KH)
Tetsuo Ito (TI)
Yūichirō Kudō (YK)
Hiroko Kurokawa (HK)
Hiroyuki Kutsusawa (HKu)
Mutsuhiko Matsuda (MM)
Eri Nagaoka (EN)
Miki Sakuraba (MiS)
Moritoshi Sasaki (MoS)
Kazuto Sawada (KS)
Johannes Wieninger (JW)
Kōji Yamasaki (KY)
Bettina Zorn (BZ)

App development

Peter Gregorc
vienom OG

Creative Director

Stefan Zeisler

Graphic design

Johanna Kopp

Copy editor

Rafael Kopper

Translation

Dylan Luers Toda
Agnes Stillfried

Printed by

Walla Druck

