

# The Spalding Gallery of Japan

## Large Print Guide



## Japan

Archaeological evidence suggests that there were people living on the group of islands now known as Japan as far back as 30,000 BCE. From the beginning Japan has had a rich material culture, with pottery created by the Jomon people (about 11,000–300 BCE) thought to be among the world's oldest.

The Japanese collections housed within the Oriental Museum do not date back that far, but the collection is still wide-ranging in terms of both time and content. The earliest material comes from the Kamakura Period (1185-1333 CE), and the collections include arms and armour, ceramics, works on paper, textiles, ivories, woodwork and lacquerware. Until recently the most modern objects in the collection dated to the Meiji Era (1868–1912 CE) when Japan opened fully to the West and underwent enormous change in a short period of time.

In the last few years our visitors have become increasingly interested in learning about contemporary Japanese art and culture. Manga (Japanese comics) have become a worldwide phenomenon and Japanese street culture has become hugely influential in the world of fashion. In 2012, with support from the Art Fund and the Esmée Fairbairn Foundation, we began a programme of collecting 20th and 21st century Japanese art, fashion and design. This gallery displays these modern collections side by side with our historic collections. It aims to demonstrate the links between historic Japan and the Japan of today.

We would like to thank the DCMS/Wolfson Museums and Galleries Improvement Fund, the Art Fund, Esmée Fairburn Foundation and all our donors and lenders for supporting the development of this gallery and the acquisition of objects for display.

---



***Jomon***

**By Junpei Omori**

Porcelain

Kyoto, Japan

2010 CE

Purchased

DUROM.2017.332

This impressive vase is one of the Oriental Museum's newest acquisitions. The piece was created by the artist Junpei Omori at his kiln in Kyoto, Japan. His work is a union of ancient Japanese ceramic forms and bright, modern colours.

Ceramics from the *Jomon* Period (14,000 to 300 BCE) are recognised as the oldest in Japan and some of the oldest in the world. *Jomon* means 'cord-patterned' and refers to the impressed designs commonly found on ceramics from this period. Early *Jomon* ceramics are simple, small vessels which would have been used for cooking, however, by the Middle *Jomon* Period (2,500 to 1,500 BCE) the vessels become more

and more elaborate with a particular focus on making the rims very decorative. The elaborate rimmed, fluid-formed vessels that inspired this piece are often referred to as 'flame' pots. The Late Jomon Period saw a return to more simplistic forms and decoration, a trend which continued into the following Yayoi Period (c. 300 BCE - c. 250 CE).

Jomon ceramics were made by hand, the potter building up the form from coils of soft clay mixed with fibres, crushed shell or mica. Simple tools would then have been used to smooth the exterior and interior surfaces ready for decoration. The decoration could be carved or impressed into the surface with additional elements added around the rim. The finished piece would then be left to dry and finally fired in an open air pit at no more than 900 degrees Celsius.

Junpei Omori first encountered Jomon ceramics while at university and was instantly drawn to their elaborate forms. He decided to create his own interpretation of these ceramics stating:

“People from Jomon era knew the mythical power of soil and they used it to create ornamental items for the religious ceremonies, describing their hopes for prosperity. It is an overwhelming experience for me to look at those objects after more than ten thousands years. Thus I decided to recreate Jomon ceramics with contemporary profiles in vivid colours to present my hope to our age.”

## Religion in Japan

Japanese religious traditions combine native and imported elements. Shinto - the way of the *kami* (gods) - is the term used to describe Japan's indigenous religious tradition. Shinto grew out of local folk traditions that varied by region. Local deities and rituals were often linked to the agricultural cycle and the well-being of the community.

Buddhism was introduced to Japan from the Asian mainland in the sixth century CE. It soon became the religion of the imperial family and ruling class, thus gaining political significance. During the Medieval Period (1185–1615 CE), its influence spread more widely through society.

Although these different traditions are more distinct today, for much of Japan's history this was not the case. While the emphasis in Western religions tends to be on faith - what people think and believe - in Japan practice has traditionally been far more central to religious identity. For this reason the distinctions between Shinto and Buddhism were not sharply drawn. A person might pray to a *kami* on one occasion and a bodhisattva on another. A Shinto ritual might be considered right at certain times, while a Buddhist ritual might be appropriate at others.

Christianity was introduced to Japan in the 16th century by European missionaries. Initially embraced by Japanese lords keen to develop trade with the newcomers, Christianity was banned by the middle of the 17th century as a dangerous foreign influence. Christian missionaries were not allowed to return to Japan until the modern period.

## Buddhism in Japan

Buddhism originated in India in the 5th century BCE and is based on the teachings of Siddhartha Gautama, who became the Buddha. Historically, two major strands of Buddhism developed: Theravada and Mahayana.

Theravada is most closely associated with the teachings of the historical Buddha and is prevalent today in many countries in South East Asia. Mahayana Buddhism developed some 500 years after the death of Buddha and spread east into Tibet and China. It is this form of Buddhism that found its way into Japan via Korea in the 6th century CE.

Central to Mahayana Buddhism is the concept that the historic Buddha is but one of many Buddhas who have shown humans ways to achieve enlightenment. This tradition includes figures known as bodhisattvas (*bosatsu* in Japanese) who have achieved enlightenment but postponed passing on to Nirvana in order to help others attain salvation. Compassion is a key virtue of bodhisattvas and an important concept in Japanese Buddhism.

Some schools of Mahayana Buddhism, such as Zen, assert that enlightenment can be achieved through personal effort. Other schools stress the possibility of salvation and entry to a Buddhist paradise on the basis of faith. For example, Pure Land Buddhism relates the story of Amida Buddha who saves all beings who call upon him to enter his Pure Land, the Western Paradise.

During the Heian Period (794–1185 CE), Buddhism was largely confined to the aristocracy in Kyoto. During the Medieval

Period (1185-1615 CE), new Buddhist schools arose that took Buddhism to a much broader cross-section of Japanese society. Nevertheless, the religion remained strongly associated with the ruling classes.

During the Edo Period (1615–1868 CE), the role of Buddhism was challenged by new forms of Shinto and by the rising importance of Neo-Confucian ideas imported from China. Connections to the state and politics became more explicit when in the early 17th century the Shogun prohibited Christianity. The government used Buddhism as a way to enforce this policy, requiring families to register with a local temple.



### ***Butsudan***

Wood, metal, lacquer, textile, plastic

Japan

Showa Era, around 1980-1985 CE

Gift from Yukio Kiho and Tsuruji Iwai

DUROM.2000.27

A butsudan is a Buddhist family altar. It can be used to hold memorial tablets for dead ancestors and representations of Buddhist deities and provides a focus for daily rituals in their honour.

This butsudan belonged to a Japanese family and was used by the grandmother until her death in 1999. Although the shrine was made in the 1980s it appears that the grandmother placed some older furnishings in it as some of the contents appear to be older than the others.



## ***Chrysanthemum box***

By Hosono Hitomi (born 1978)

Porcelain, palladium

United Kingdom, London

Heisei Era, 2012 CE

Presented by the Art Fund and the

Esmée Fairbairn Foundation

DUROM.2013.304



Hosono Hitomi was born and raised in Gifu Prefecture, Japan. Having studied ceramics in Japan and Denmark, she moved to London and studied at the Royal College of Art.

This one of a series of pieces inspired by Hosono's childhood memories of her family's *butsudan*. Each evening before supper her Grandmother expected the children to gather before the *butsudan* with her to honour their family's ancestors. Hosono recalls the magic of the plain box opening to reveal the shining metallic interior. In the same way this intricately carved piece is plain on the outside but opens to reveal its gleaming inner surface.



## Shinto

Shinto is the religious tradition that has its roots in the practice and beliefs of Japan's early inhabitants. It means 'way of the gods (kami)'. Shinto has no founder or formal theology or set of rules and does not view any single text as its scripture. It emphasises practice over formal doctrine or faith and is closely associated with the Japanese sense of cultural identity.

Central to Shinto is the concept of kami. Kami are the deities of Shinto but they are nothing like the omnipotent God of many other religions. Kami is the presence of the sacred which suffuses all of the natural world. Kami are very much part of this world – they can be both animate and inanimate objects – mountains, trees, rocks and animals can all be kami. Humans ancestors can be Kami. Kami are active in people's lives. If worshipped properly they can grant blessings on people and their activities, if not, they can be destructive.

Ritual is fundamental to Shinto and includes practices such as purification, food offerings, dance and festivals. Over the centuries the development of Shinto has been influenced by a range of external elements including Chinese religious practices, Daoism, Buddhism and the gods and rituals of Korean immigrants. All of these things have combined to create a set of ritual spaces and practices that are today called Shinto.

There are two main aspects to modern Shinto. The first is the organised set of practices related to the state. This side of Shinto is strongly tied to the mythology of the founding of the imperial lineage.

This story was recorded in the Kojiki (Record of Ancient Matters) compiled in 712 CE and provides the justification for

the right to rule of the emperor. This side of Shinto is strongly connected with rituals emphasising the intimate connection between the emperor and kami.

The other aspect of Shinto is the localised practices of ordinary people focused on regional deities. Community worship is often particularly associated with local rice deities, the agricultural calendar and festivals linked to the seasons. While kami can be worshipped in temples and shrines under the supervision of Shinto priests (kannushi), they can also be worshipped individually in the home. At home, worship in front of a family altar (kamidana) is strongly linked to ancestors.



### ***Kamidana***

Wood, ceramic, plastic, metal

Japan

Heisei Era, 2000-2013 CE

DUROM.U11008, DUROM.2013.347

Kamidana literally means ‘god shelf’. It is the small household altar found in Japanese homes to enshrine a *kami*. Kamidana are placed high on a wall and contain a variety of items related to Shinto ritual. In the centre is a *shintai*, the object regarded as the repository of the kami, in this case a mirror.

Worship at the kamidana typically consists of offering prayers, food and flowers. The vessels on the shelf are used to hold these offerings.



## **Incense burner**

Bronze

Japan

Edo Period, 1700-1800 CE

Gift of Mr O C Somerville Jones, executor  
of the estate of the late

Lillie Dyson Hirst-Broadhead

DUROM.1969.577

The shape of this elaborate incense burner with its tripod feet and round body is taken from an ancient Chinese vessel called a ding. Incense first came to Japan from China, together with Buddhism, in the 6th century CE and has since become an important facet of Japanese culture.

Swastikas feature in the decoration. In East Asian Buddhism this symbol has a long history as a symbol of goodness. It has none of the negative connotations that it has gained in the West over the last century.



## Daruma

The Buddhist monk Bodhidharma lived during the 5th or 6th century CE. He is traditionally credited with bringing Chan (in Japan Zen) Buddhism to China. According to Chinese legends he also began the physical training of monks at the Shaolin monastery which led to the creation of Shaolin kungfu.

In Japan Bodhidharma is known as Daruma. In Japan Daruma may be depicted as a monk, as in the sculpture displayed here, or as a round 'doll' (*omocha*) which people purchase from Buddhist temples to bring good luck. These round figures seem to have originated at the *Daruma-dera* (Temple of Daruma) in the city of Takasaki where wooden moulds were made to create papier-mâché charms believed to bring happiness and prosperity and ward off ill fortune. The incense burner shown here mimics the shape of these charms. The smoke issues from Daruma's nostrils.

## Sculpture of Daruma holding a ruyi sceptre

By Ninnami Dohachi  
Stoneware

Japan

Edo Period, 1842-1855 CE

Gift of David and Anne Hyatt King through the Art Fund

DUROM.2016.553

Art Fund\_

**Incense burner in the form of Daruma holding a fly  
whisk**

Bronze

Japan

Meiji Era, 1868-1912 CE

Gift of Mr McGarry

DUROM.2017.287

**Daruma 'doll' (omocha)**

papier-mâché

Japan

2017 CE



## **Buddha Head**

Bronze

Japan

Kamakura Period, 1185-1333 CE

Gift of Sir Charles Edward Hardinge

DUROM.1960.811

Conserved and cleaned with funding provided  
by the Friends of the Oriental Museum

This bronze head would have formed part of a large seated figure of the Buddha in a Japanese temple. The small curl-like forms on the Buddha's head are snails, which covered his head and protected him from the sun during his seven day period of meditation.

The Kamakura Period was important for the development of Japanese Buddhist sculpture. Sculptors moved away from Chinese prototypes towards a distinctively Japanese tradition which placed greater emphasis on realism.

## Warriors and warfare

Before the Medieval Period, the Imperial court and aristocracy were at the centre of Japanese society, dominating the other social classes. However, for a period of more than 600 years, from the establishment of the Kamakura shogunate in 1185 until the end of the Edo Period in 1868, the Japanese warrior class dominated military, political and cultural life in Japan. These warriors did not supplant the Emperor and the court in terms of role or social position, but their prestige and authority was sufficient that warrior interests and values became central to Japanese society.

During the Edo Period, this dominance of the warrior class was reinforced by the adoption of a rigid social structure based on Neo-Confusion philosophy. In this structure warriors were valued most highly, then agricultural labourers, artisans and finally merchants. Warriors were at the top of the structure because they governed; merchants at the bottom, as they produced nothing, making a profit from the labour of others. Outside this system were aristocrats, monks, actors and outcasts.

Samurai is the word most often used to describe the Japanese warrior class. In fact, at different times in Japanese history this word had very different meanings in terms of social status or martial skill.

The geography of Japan, dominated by high mountains, has always made it difficult to govern. The country fragments

readily into regional areas and in the past this has often led to conflict. Samurai began as humble foot soldiers fighting for regional lords. Only later did they become a military elite that ruled Japan under the leadership of a Shogun. The Emperor remained as the spiritual and cultural leader of Japan, but real political power rested with the military.

In the West our image of samurai is dominated by swords. In reality, samurai were required to be accomplished in the use of a variety of weapons including bows, daggers and spears. In the Edo Period (1615–1868 CE) prolonged peace meant that the military skills of this elite were no longer required. They served instead as bureaucrats, but many samurai had to take up other professions in order to make ends meet.

As a group at the pinnacle of Japanese society, samurai were responsible for the creation of art and literature. Their legacy lives on today in the huge interest in Japanese martial arts and samurai culture.



## Martial arts

Martial arts (today known as *bugei* or *budo*) were the focus of military life. Modern-day Japanese martial arts originated in the weapons training and tactics used by samurai of the Medieval Period.

Before the 16th century instruction in weapons usually included use of the bow and arrow, sword, spear and other throwing weapons, both while mounted and on foot. Archery and horsemanship were the most prized military skills. Specialised training for foot soldiers developed during the wars of the 16th century when infantry began to play a more significant role in warfare.

During the peaceful Edo Period (1615–1868 CE) martial arts developed into spiritual and philosophical disciplines as well as military training. The concept of *bushido* – the way of the warrior – came to represent the collective values and ideals of the ruling military class. Edo-Period martial arts included practice with weapons that would not have been practical in many conflict situations and the ceremonial and moral aspects came to dominate much military training.

Edo-Period military philosophers and theorists listed 18 martial arts as being essential to the cultivation of bushido. These were:

archery • horsemanship • swimming • fencing/sword fighting • sword drawing • short sword skills • truncheon skills • pole-arm skills • spearmanship • staff skills • firearms skills • judo • spying • needle spitting • dagger throwing • roping skills • barbed staff skills • chained sickle skills



## Suit of armour

Metal, textile, lacquer

Japan

Heisei Era, 2013 CE

This set of armour was handmade in Japan to order for the Museum.

It is a reproduction of *ō-yoroi* style armour worn by samurai during the Medieval period in Japan. First seen in the 10th century, this was a rich man's armour, not the armour of a low ranking samurai. It was designed to be worn on horseback and fell out of favour when there was a shift to infantry tactics in the 15th century. Modern reconstructions of this style of armour are based on suits that were donated to shrines as an offering or have been preserved by the descendants of the original owner.

The main components are  
chest armour (*do*)  
helmet (*kabuto*)  
mengu (facial armour)  
armoured sleeves (*kote*)  
thigh armour (*hai-date*)  
shin armour (*sune-ate*)

The armour combines sections of metal plate and scales which are laced together. These are lacquered to prevent rusting as the metal usually used to make this style of armour was iron. Even the face armour might be made of iron, though in some suits it is made of lacquered leather. The colour and design of

the armour helped to identify the wearer on the battlefield, indicating the wearer's rank and family.

This set of armour was made to order by a company which specialise in creating replica armour for films. The same company produced armour for Akira Kurosawa's films *Ran* and

---



### **Glaive (*naginata*)**

Wood, copper, lacquer,  
mother of pearl

Japan

Edo Period, 1800-1868 CE

DUROM.2002.23

Evidence for the use of the *naginata* dates back many centuries. Although sometimes used by horsemen, the *naginata* is chiefly a weapon used on foot. It can be used to beat, stab and slash at an opponent and is closely associated with warrior monks (*sohei*). The long pole makes it a more appropriate for an individual warrior than massed ranks of infantry. Accounts of warriors using *naginata* often refer to the weapon 'spinning like a water wheel', cutting down multiple enemies.

During the Edo Period, the *naginata* came to be associated with women, and women of the samurai class might have a *naginata* as part of their dowry. A woman was expected to be able to defend her home if her husband was away. The *naginata* was considered suitable for a woman as it allowed her to keep her distance from an opponent, reducing disadvantages of height, weight and upper body strength. The size of the blade on this example suggests that it was made for a woman.



## **Spear with asymmetric cross bar (*su yari* with *hadome*)**

Steel, wood copper

Japan

Edo Period, 1615-1868 CE

Bequest from Mr Wilfred Dodds  
DUROM.O503

Cross blades like this were added to spears to provide a way of dragging a samurai from his horse. At some point this spear has been cut down. Experts estimate that it would have originally been up to 20 feet (more than 6 metres) in length.

---



## **Spear (*yari*) and scabbard**

Wood, lacquer, steel, copper

Japan

Edo Period, 1615-1868 CE

Bequest from Mr Wilfred Dodds  
DUROM.O337

The straight spear first appears as an infantry weapon in 15th century Japan. Within a hundred years it was being used by both mounted samurai and foot soldiers. While nowhere near as versatile as the *naginata* (the *yari* could stab but not slash), it was more suited to the tight conditions of the battlefield.



## Throwing arrows (*uchine*)

Steel, ivory, textile, lacquer,  
feathers, mother of pearl

Japan

Edo Period/Meiji Era, 1800-1900 CE

Bequest from Mr Wilfred Dodds

DUROM.O243 , O230



The Japanese bow and arrow were effective at long range. However, if the enemy came within close range, or a warrior's bow was broken or lost, he could throw his remaining arrows at his

enemy. The *uchine* grew out of this practice. Shorter and thicker than a conventional arrow, made from wood rather than bamboo, and fitted with a small spearhead, the *uchine* could be thrown or thrust at an enemy. This made it a useful weapon for close combat fighting. *Uchine* can be distinguished from hand spears by their fletchings.

The lower example shown here has been created by cutting down a *jumonji yari* (cross shaped spear). This was probably done during the Meiji Era. Old weapons were often reshaped during this time to meet demand from Western visitors.



## 6. Long bow (*yumi*)

Wood, bamboo, rattan, lacquer

Japan

Edo Period, 1615-1868 CE

Bequest from Mr Wilfred Dodds

DUROM.O193

Japanese bows are distinctive for their great length and for being asymmetric: the grip is not positioned in the middle of the bow but about one third up from the lower tip. Archery was a very highly valued skill among Japanese warriors.

---



## 7. Spear with cross bars (*jumonji yari*)

Steel, wood, copper, mother of pearl

Japan

Edo Period, 1615-1868 CE

DUROM.U11094

The blade of this spear has a diamond-shaped cross section (*ryo-shinogi yari*). The other yari blades on display here are triangular in cross section (*sankaku*). Both of these shapes are stiffer than a simple two edged blade, meaning that they can be thrust more easily through armour.

## 8. Sword blade

Steel

Japan

Edo Period, 1615-1868 CE



DUROM.2013.346

Japanese swords are thought to have evolved from light-weight épée-type weapons first imported from the Asian mainland in the late third or early fourth century CE. Such straight, double edged weapons remained in use until at least the eighth century, mainly as a symbol of status, rather than as a combat weapon. In the ninth century Japanese sword makers mastered the art of forging and began to produce slightly curved, single-edged blades of great strength and quality. The excellence of Japanese sword making is still admired today.

There are many different types of Japanese sword. They can be classified by age, length of blade or by the type of mounting.



## **Sword (wakizashi)**

Metals, lacquer, silk, rayfish skin

Japan

19th century CE

Gift from Dr C W Gibby

DUROM.1975.20

A wakizashi is a sword of medium length. It was used as a back-up or auxiliary sword if the warrior's long sword was lost or damaged, as well as for fighting at close quarters when a longer sword would not have been suitable.

The sword blade has been forged from iron, the fittings are brass and silver and the hilt of the sword is covered with rayfish skin and silk. The red lacquer scabbard is decorated with black gosan no kiri, family crests. Dating to the mid-19th century this sword was probably produced for the tourist trade.





## **Dagger (tanto) with scabbard**

Metal, lacquer, textile, rayskin

Japan

19th century CE

DUROM.U26

A tanto is type of short sword or dagger. It was designed primarily as a stabbing weapon for use at close quarters, but the edge could be used for slashing as well.

The blade of this finely decorated example carries the signature of Inoue Shinkai (also known as Nidai Kunisada), one of the most well-known sword smiths of the late 17th century. Although the sword is of very high quality, it actually appears to date from the 19th century and was probably made for the tourist trade.

The black lacquer scabbard is elaborately decorated with a design of feeding carp swimming in waves and a cloud design in silver. The hilt has lost its bindings.



## **Sword cleaning kit**

Wood, textile, metal, glass

Japan, Heisei Era, around 2000 CE

DUROM.U10381

The purpose of cleaning swords is to ensure that the surface of the steel blade does not oxidise or rust. First the hilt and other fittings are removed. The blade is wiped to remove old oil, then a finely ground whetstone powder is used to clean the blade surface. The blade is wiped again to remove any remaining powder, then a rust-preventative oil is applied. The tang of the sword is never cleaned. Cared for in this way, a Japanese sword can be preserved for hundreds of years.



## Sword guards (*tsuba*)

Iron

Japan

Edo Period, 1615-1868 CE

Bequest from Mr Wilfred Dodds  
DUROM.O384, DUROM.U11112,  
O381, U10674

Sword guards are designed to protect the hand holding the sword and at the same time balance the blade. Decoration on *tsuba* reflected the status of the samurai who had ordered it to be made. During the peace of the Edo Period those belonging to high ranking samurai were luxuriously decorated and they have become collectors' items in their own right.

---



## Folding war fan (*gunsen*)

Iron, bamboo, paper

Japan

Edo Period, 1700-1800 CE

DUROM.1977.70

The metal guards on this fan are decorated with an incised pattern of a dragon among clouds. When the fan is opened, one side shows the sun on a black background; the other the moon on a silver background. Fans were used to keep cool on the battlefield, as a symbol of a military leader's rank and to give signals and direct troops. However, their iron construction also allowed them to be used to block or parry an opponent attacking with a sword or throwing weapon. In the Edo Period they became favoured weapons for self defence.



## Powder flask (*kayaku-ire*)

Bamboo, metal, mother of pearl

Japan

Edo Period/Meiji Era,  
1800-1900 CE

Bequest from Mr Wilfred

Dodds

DUROM.W8

Due to trade with China, gunpowder has been known in Japan since the 13th century. However, during the 16th century European firearms were introduced by Portuguese traders. This was a time of civil war in Japan and within a few years of their arrival European style firearms were being manufactured in Japan and had a significant impact on the war. Accessories, like this powder flask, were soon being produced in a distinctly Japanese style as well.

## Tea

Tea drinking in East Asia is thought to have originated in China, where tea was seen as both a medicinal brew that promoted alertness and as an agreeable way of entertaining guests.

Japanese monks brought tea back to Japan from their studies on the continent around the 8th century CE. However, tea drinking did not become widespread in Japan until the Zen monk Eisai (1141-1215) wrote a treatise devoted to the health benefits of tea and introduced tea-drinking rituals into monastic life.

By the late fourteenth century, aristocrats and elite warriors were holding tea battles (*tōcha*) to discern different varieties. Tea battles gradually evolved into similarly rule-bound but less competitive tea gatherings.

The Ashigaka (1336–1573) shoguns and other members of the warrior elite, who had begun to import and to display art objects from China, including tea bowls and utensils. They also constructed gathering rooms for tea and other social activities and used their tea objects on these occasions. By the late fifteenth century, the basic characteristics of Japanese tea culture were thus established thanks to warrior patronage.



**Water jar with  
summer and  
winter lids**

**Art Fund\_**

By Suwa Sozan I (1852-1922 CE)

Ceramic

Japan

Meiji Era/Taisho Era, 1907-1922 CE

Gift of David and Anne Hyatt-King  
through the Art Fund

DUROM.2016.124

Seasonality is very important in the performance of the tea ceremony. A host will select objects to reflect the season and setting very carefully. This jar is for storing water to be used for making the tea. It has two lids, one for summer and the other for winter so that the host can select the appropriate lid for the occasion. It is shown with the winter lid on in this display. The jar was created by Suwa Sozan I, who was appointed as an Imperial Court Artist in 1917.



**Flower vase**  
**Bronze**  
**Japan**  
**Meiji Era, 1880-1910 CE**

Gift by the Art Fund from the  
bequest of F.W. Pierce

DUROM.1978.101

There are strong links between the tea ceremony and the art of flower arranging in Japan. As with the tea ceremony, the spiritual side of flower arranging is very important to many practitioners. Flower arrangements created to accompany a tea ceremony emphasise simplicity and seasonality.

---



**Water ladle (*hishaku*)**  
**Bamboo**  
**Japan**  
**2016 CE**

Purchase

If an iron pot (*kama*) is being used to heat the water for the tea ceremony, this type of ladle is used to transfer the hot water into the tea bowl. It is also used to put cold water from the water jar into the iron pot when required. If an iron kettle with a spout (*tetsubin*) is being used then the ceremony does not require the use of the ladle. Different styles of ladle are used for depending on the ceremony and season.



### **Tenmoku tea bowl**

Ceramic

Japan, Seto Kilm

Muromachi Period

1500-1550 CE

Purchased with funds from the Sir Charles Hardinge Bequest  
DUROM.1969.537

Tenmoku is the Japanese word for a type of ceramic glaze first produced in China during the Song dynasty (960-1279 CE). Iron oxide is used to create a dark finish with a surface that resembles oil spotting. Tenmoku was particularly prized for tea drinking. During the 13th century Japanese Buddhist monks brought tenmoku wares back to Japan from China. The Seto kilns are particularly associated with the development of Japanese tenmoku to meet demand for this style.

---



### **Water jar (*mizusashi*)**

Ceramic

Japan

16th or 17th century CE

Gift of Dr G H Manley

DUROM.2013.123

This jar would have held cold water for use in the tea ceremony. The design reflects the taste for irregular and rustic-looking ceramics that developed under the influence of tea masters during the 16th century.





## **Cast iron kettle (tetsubin) with flower decoration**

Iron, bronze, lacquer, gold, silver

Japan

1900-1950 CE

Funded by the Sir Charles Hardinge Bequest

DUROM.1968.182

Iron kettles like these are not used for brewing the tea for a tea ceremony. They are used only for heating the water. The hot water is then poured onto the powdered tea in the bowl and the tea is prepared in the bowl.

Iron is used for this kettle as it is thought to enhance the final flavour of the tea. Iron kettles that are designed for brewing tea have an enamel coating on the interior.



## Tea scoop and whisk

Bamboo

Japan

Heisei Era, about 2000 CE

Purchase

During a *chanoyu* tea ceremony the tea is not prepared in a pot but in the tea bowl. The bamboo scoop (*chashaku*) is used to transfer the right amount of powdered tea into the tea bowl. The hot water is then added and the tea is prepared by whisking with a bamboo whisk (*chasen*).

---



## Ash spoon (*haisaji*)

Brass, cord, cane

Japan

Edo Period/Meiji Era, 1800  
-1900 CE

Gift from Wellcome

Historical Medical Museum

DUROM.W2

This spatula-like spoon is used to shape the ash in the portable brazier (*furo*). As with many aspects of the tea ceremony it takes a great deal of practice to perfect the correct technique. This example is decorated with family crests.



## Lacquer tea caddy

Lacquer

Japan

Heisei Era,

2017 CE

Purchase

Small lacquer boxes like this one are still used today to hold the matcha tea powder used in chanoyu tea ceremony. The style and look of tea caddy is carefully selected by the host to compliment the other utensils used in the ceremony and guests are expected to admire and comment on the hosts choice.



## Hanging scroll

Art Fund\_

Ink on paper, textile

Japan

Showa Period to Heisei Period,  
20th Century CE

Gift of David and Anne Hyatt-King through  
the Art Fund

DUROM.2016.192

A *kakejiku* (掛軸, 'hung scroll'), is a Japanese scroll decorated with a painted scene or an example of calligraphy. It is usually mounted on silk fabric so it can be easily rolled up for storage.

Hanging scrolls would be displayed in a scholar's studio or in a tea house in order to stimulate conversation among the guests. They are not intended to be on permanent display but are regularly changed in order to reflect the season or for special occasions.

We have chosen to display this scroll because 2022 is the year of the tiger in the zodiac calendar. Those born in the year of the tiger are believed to be assertive, courageous, generous and natural born leaders but they can also be short tempered and stubborn.



## **Rabbit figurine**

Ceramic

Japan, Bizen kiln

20th Century CE

**Art Fund\_**

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.334

Bizen ceramics are characterised by earth-like, reddish-brown colours created by the high levels of iron found in the soil around the kiln.

## **Clothing and accessories**

The displays in this case are changed very six months.

This allows the displays to reflect the changing seasons and special events. It also enables returning visitors to see more of our collections including new donations and purchases.

Textiles are very susceptible to damage from light and heat. Regularly changing these displays also ensures the preservation of our collections.

Each time we change the displays in this case we include a mixture of traditional and modern clothing and accessories. The following pages highlight some of the pieces displayed most recently.



## Hoari Jacket

Textile

Japan

Meiji Period to Showa Period,  
19th to 20th century CE

Purchased

DUROM.1975.24

*Haori* are traditional hip or thigh length jackets which are usually worn open but can also be tied across the chest with a cord attached to the lapels. They are made with the same types and patterns of fabric as kimono, and are lined or unlined according to the season.

From the Azuchi-Momoyama period (1558-1600 CE), warriors wore battle surcoats called *jinbaori* (battle haori) over their armour for warmth, but they soon came to be used as daily wear. As such, they ranked below formal samurai wear such as the kamishimo and were considered quite casual.

Haori were originally worn only by men, until it became a fashion for women in the Meiji Period (1868-1912 CE). The lining of this example is decorated with a river landscape hand painted on to silk. The exterior features five small round family crests known as mon, which would have indicated to an viewer which family this person belonged to.



## Fan

Paper, ink, bamboo

Japan

Meiji Era/Taisho Era,  
1880-1950 CE

Purchase

DUROM.1962.210.A

The folding fan (*ogi*) is thought to have originated in Japan in the 7th century CE and over time became a symbol of status and fashion.

---



## Bento Box

Art Fund\_

Plastic

Japan

Heisei Period, 2011-2013 CE

Art Fund and Esmée Fairbairn  
Foundation

DUROM.2013.187

Modern bento boxes are still used for day trips, school outings, picnics and so on. Today the boxes are plastic rather than the lacquered wood used traditionally.





## Sushi Keyring Art Fund\_

Plastic, metal

Japan

Heisei Period, 2010-2011 CE

Art Fund and Esmée Fairbairn  
Foundation

DUROM.2013.181.16

During the Edo period netsuke, *kanzashi* hair pins and intro were the accessories of choice for fashionable men and women. Now it is small, novelty charms such as this realistic looking sushi keyring.

---



## Chopstick Rest Art Fund\_

Ceramic

Japan

Heisei Period, 1989-2000 CE

Gift of David and Anne Hyatt King via the  
Art Fund

DUROM.2016.468

Rests are used to stop chopsticks from rolling off the table. They are more commonly found in restaurants than in homes and come in a wide variety of forms and materials.



## **Chopsticks**

Art Fund\_

Wood, paper

China,

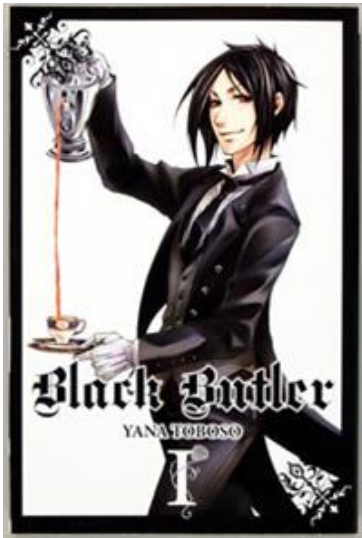
2001-2012 CE

Art Fund and Esmée Fairbairn  
Foundation

DUROM.2013.201.15

These contemporary chopsticks are decorated with a squirrel design. They were made in China for the Japanese market.

---



## **Black Butler manga Vol 1**

Art Fund\_

Paper and ink

Japan

Heisei Period, 2010 CE

Presented by the Art Fund and the  
Esmée Fairbairn Foundation

DUROM.2013.312

The cover of the first volume of Black Butler features the character of Sebastian Michaelis, the demonic butler.



**Black Butler Ciel Phantomhive  
cosplay costume**

Polyester, lycra, imitation leather,  
elastic and metal

China

Heisei Period, 2012 CE

Presented by the Art Fund and the Esmée  
Fairbairn Foundation

DUROM.2012.139

Ciel Phantomhive is a lead character in the popular manga series *Kuroshitsuji* (黒執事). Known in English as 'Black Butler', this manga is written and illustrated by Yana Toboso (born 1984) a female mangaka (manga artist) from Yokohama. First published in Japan in 2006 in the magazine *Monthly GFantasy*, the manga is now available in 16 volumes in a huge number of languages including English, French, German, Italian, Polish and Finnish. It has been turned into an anime TV series, a video game and even a musical.

Black Butler is set in 19th century England. Ciel Phantomhive is the teenage head of a noble family, closely connected to Queen Victoria. Ciel's parents were killed in an arson attack on the family home on his 10th birthday. Ciel has formed a demonic contract with Sebastian Michaelis, his butler. Sebastian will help Ciel avenge the death of his parents and in return will consume Ciel's soul. Ciel's clothing reflects his wealth and noble status. The black eye patch he wears over his right eye hides the visible sign of his demonic contract with Sebastian.

## Ceramics

Japan is home to some of the oldest known ceramics in the world. Ceramics were developed before agriculture or metal working during the Jomon Period (11,000 to 300 BCE).

The Yayoi Period (300 BCE – 300 CE) saw finer clay used to produce thinner walled, more delicate pieces. The highly patterned styles of the Jomon Period disappeared, to be replaced by a preference for leaving the pot surface unadorned. The 6th and 7th centuries CE saw increased influence from Korea and China. Techniques such as higher temperature firing and lead based glazes were quickly adopted by Japanese potters and adapted to suit local tastes.

During the medieval period (1185-1573 CE) the growing importance of the tea ceremony in Japanese culture resulted in a fashion for Song dynasty Chinese ceramics among Japan's elite. Japanese kilns began copying these styles, but they also continued to produce distinctively Japanese wares. The growing influence of Zen Buddhism on the tea ceremony gave rise to an admiration for hand-made forms and the unpredictable results produced by the low-temperature firing and thick glazes.

In the early 1600s porcelain production began in Japan for the first time. Based in the Arita region, this development utilized the expertise of Korean potters brought to Japan during the Korean invasions of the 1590s. This porcelain became known as Imari ware, after the port from which it was shipped. Initially Arita or Imari porcelain imitated traditional Chinese blue and white wares but once again this gave way to more distinctively Japanese styles often using over-glaze enamelling techniques which

meant the porcelain could be decorated with bright, intricate patterns. From this time Imari ware began to be exported by the Dutch East India Company and became very popular in the west.

As Japan opened up to the West from the late 19th century the export demand for Japanese ceramics grew. There was a move towards mass production to meet demand. Many of the small kilns closed and traditional techniques were abandoned. During the 20th century a potter called Hamada Shoji championed a return to traditional aesthetics and manufacturing techniques. His movement was founded on the idea of 'Mingei' meaning folk-arts which placed an importance on potters being inspired by their surroundings and only using the natural resources available in their area.

Today Japan is home to thousands of successful potters. Historical and regional traditions of ceramic production continue to flourish alongside innovative contemporary styles.

## **Azuchi – Momoyama Period to Edo Period Ceramics (1568-1800 CE)**

Ceramics from the Momoyama Period were heavily influenced by the aesthetics of the tea ceremony. Shino wares were particularly popular among tea masters due to the imperfect, rustic feel of the ceramic which sat and turned perfectly in the hand. From the early 1590s Korean potters on the southern island of Kyushu began producing the high fired karatsu ware. The simple shapes and decoration on these ceramics made them especially popular for use in the team ceremony. In response to the taste for shino and karatsu wares kilns began intentionally manufacturing imperfections and peculiarities in their ceramics.

The Edo Period saw the development of more polished, refined ceramics inspired by Chinese blue and white wares. Technological limitations had previously hampered the ability of Japanese potters to produce a high-fired ceramic. In the early 17th century climbing kilns were imported from Korea which were able to sustain controlled, high temperatures. Porcelain clay was also discovered by Korean potters in Western Japan. These developments resulted in the production of fine, white-glazed porcelain which provided the perfect surface for bold, polychrome designs.



## **Dish**

Porcelain

Japan, Arita kilns

Edo Period, about 1800 CE

DUROM.1968.67

Mount Fuji is the highest mountain in Japan. It is listed by UNESCO as a cultural, rather than natural, heritage site because it has 'inspired artists and poets and been the object of pilgrimage for centuries'.

---



## **Plate with iris design**

Porcelain

Japan, Arita kilns

Edo Period, 1750-1799 CE

Purchased with funds from the Sir Charles Hardinge Bequest

DUROM.1968.105

This dish is an example of Nabeshima ware. It is regarded as some of the most refined and elegant of Japanese porcelain. Nabeshima ware was produced exclusively for the Shogun and his family, feudal lords and the nobility. The techniques and designs of the kiln were kept secret and were not permitted to be imitated on ceramics for the general market. Despite its beauty, this porcelain was not just decorative, and was used as functional tableware by the elite.



## **Imitation Jun ware bowl**

Ceramic

Japan

Momoyama Period

Around 1600 CE

Purchased with funds from the Sir Charles Hardinge Bequest

DUROM.1969.438

Diplomatic relations and trade between China and Japan date back for many centuries. Both have brought Chinese ceramics to Japan where they have strongly influenced the development of the Japanese ceramic industry. Japanese craftsmen also travelled to China to learn new techniques, bringing them back to Japan and applying them to Japanese wares.

This piece dates from around 1600 CE and has been made to imitate famous ceramic types from the Chinese Song dynasty (960-1279 CE), considered by the Chinese to be the pinnacle of their ceramic art.





## Incense burner (*koro*)

Ceramic

Japan

Momoyama/Edo Period, 1600-1650 CE

DUROM.1978.110

This type of three-footed bowl is used for burning incense as part of a tea ceremony.

The smell that greets a guest attending a tea ceremony should be incense. This serves to mask the smell of the charcoal in the brazier used to heat the water for the tea. Incense can be burned in a number of ways including adding it to the brazier or burning it in a small incense burner like this.

---



## Dish in the shape of Mount Fuji

Porcelain

Japan

Edo Period, about 1800 CE

Purchased with funds from the Sir Charles Hardinge Bequest

DUROM.1968.90

This dish was probably commissioned by a tea practitioner for use in the tea ceremony. It would have probably been used to serve a light meal that preceded the tea. The shape of the dish imitates Mount Fuji, the painting however is in Chinese style, with deer and horses running in a rugged landscape. The poem at the top echoes the painting.



## **Shino ware tea bowl**

Ceramic, gold lacquer

Japan, Mino kilns

Momoyama Period,

1574-1600 CE

DUROM.1978.112

During the 16th century numerous new kilns were established in Mino Province by potters fleeing unrest elsewhere in Japan. The distinctive product of the new kilns was shino ware. Shino ware became highly prized by tea masters who admired the simple hand-made shapes and the unpredictable results produced by the thick glaze and low-temperature firing which produced uneven effects of texture and colouring. This bowl has been so highly prized that, when it cracked, it was repaired with gold lacquer, a technique known as *kintsugi*. This technique treats the break and repair as part of the story of the object to be celebrated, rather than disguised.



### **Ko-Karatsu ware tea bowl**

Ceramic

Japan

Momoyama Period/Edo Period,  
1500-1699 CE

DUROM.1969.536



### **Celadon Bowl**

Ceramic

Japan

Edo Period/Meiji Era,  
1700-1899 CE

DUROM.1969.538

In 1592 CE, Japan invaded Korea and captured villages of Korean potters who were renowned for their skill and artistic ability. These craftspeople settled in Japan, and here they produced 'Korean' style ceramics.

The top bowl is decorated in the traditional 'Korean' style. It features a white glaze over a black glaze. When the piece is fired the glazes run together creating a soft bleeding of the colours.

The design on the bottom bowl was painted onto the surface using an iron based glaze. Once the design had dried the piece would have been covered with a semi-transparent glaze and fired. This technique is characterised by an earthy green/grey colour and simple designs like the bowl on display here.

## Edo Period to Meiji Era Ceramics (1600-1912 CE)

Moving on from the simple blue and white decorated porcelains of the early Edo period, potters in Western Japan began to greatly expand the colour range and designs. The potters were influenced by traditional Japanese ink paintings and intricate textile patterns which boldly stood out against the milky-white porcelain. These brightly coloured and elaborately decorated ceramics were especially sought after in Europe.

This period also saw the appearance of some of Japan's most famous potters and the establishment of important ceramic dynasties.



**Bowl decorated with  
landscape scene**

Porcelain

Japan

Edo Period/Meiji Era, 1800-1900 CE

**Art Fund\_**

Gift of David and Anne Hyatt-King through the Art Fund  
DUROM.2016.368

The decoration on this large bowl draws heavily on traditional Japanese ink paintings.



## **Sake serving flask and cups**

Porcelain

Japan

Edo Period/Meiji Era,  
1800-1900 CE

Purchased with funds from the Sir  
Charles Hardinge Bequest  
DUROM.1968.96,98



Sake is fermented in barrels and then stored in bottles. Flasks (*tokkuri*) like this are used for serving, the narrow neck helps to keep the sake at the right temperature.

---



## **Imari jar with lid**

Porcelain, enamel

Japan, Arita kilns

Edo Period, 1700-1750 CE

DUROM.1969.542

This colourful style of Japanese porcelain, first made for the domestic market, proved very popular with Western buyers. This jar is decorated with plum blossoms and a kikkū (tortoise shell) pattern.



## Imitation Jun glaze vase

Porcelain

Japan

Edo Period/Meiji Era,  
1800-1900 CE

DUROM.1969.421

This vase was produced in Japan but was created to imitate the famed *Jun* ware of Song dynasty China. Considered in China to be the height of ceramic design and production, *Jun* ware is characterised by rich blue and purple glazes. The white speckles in the glaze were created by burning straw in the kiln. The straw ash would stick to the wet glaze, which once fired would create a soft, snowy effect as seen on this vase.



**Blue and white vase with  
Iris design**

**Art Fund\_**

By Tominaga Genroku  
(1859-1920 CE)

Porcelain

Japan

Meiji Era/Taisho Era,

Late 19th or early 20th century CE

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.34

Tominaga Genroku created ceramics during the mid 19th to early 20th century and was an important figure in Japanese studio porcelain production. During the Meiji period he opened his studio, *Genroku gama*, close to Arita, the historic centre of Japanese ceramic production.

At his new kiln he set out to create the finest quality porcelain in the tradition of 18th century Imari ware but decorated in a more reserved, minimalist style.



**Bottle with original  
presentation box**

**Art Fund\_**

By Seifu Yohei II (1844 - 1878)

Porcelain, wood, textile, plant material

Japan

Edo Period,

1860-1878 CE

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.112

Seifu Yohei took over the family kiln in Kyoto following his fathers death in 1861. He continued to improve on the work of his father but his promising career was cut short when passed away at the age of 34, leaving the kiln to his brother in law, Seifu Yohei III. Seifu Yohei III would continue to elevate the family name by experimenting with new clays and developing new glaze techniques.





**Blue and white bowl  
decorated with a pine tree**

**Art Fund\_**

Porcelain

Japan

Edo Period/Meiji Era,  
1800-1900 CE

Gift of David and Anne Hyatt-King through the Art Fund  
DUROM.2016.116

This small bowl is decorated with the image of a pine tree. In Japan the pine represents longevity, virtue and solitude. When shown in combination with bamboo and the plum tree, the pine is considered one of *The Three Friends of Winter* as they are all evergreens which continue to thrive throughout the winter months.

---



**Bowl by Seifu Yohei I (1803-1861)**

**Art Fund\_**

Porcelain

Japan

Edo Period,  
1828-1855 CE

Gift of David and Anne Hyatt-King through the Art Fund  
DUROM.2016.101

The son of a bookseller, Seifu Yohei I moved to Kyoto to study ceramics under Dohachi II. He opened his own kiln in 1844 and founded the famous Seifu Dynasty of potters.



## Blue and white bowl

By Seifu Yohei III (1851-1914)

Porcelain

Japan

Edo Period, 1850-1859 CE

Art Fund\_

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.103.2

This small bowl is shaped like a flower and decorated with the leaves of the banana plant. It was produced by Seifu Yohei III who took over the running of the family kiln from his brother in law, Seifu Yohei II.

He was particularly famed for his celadon glazes, overglaze polychrome decoration and transparent glaze with a hint of pale pink.

Seifu Yohei III won numerous national and international prizes for his work including National Industrial Exhibitions in Tokyo 1890 and in Kyoto 1895, Chicago in 1893, Paris in 1900 and London in 1910. In 1893, he was appointed to a position of *teishitsu gigei'in*, artist for the Imperial Household, and awarded the Medal of the Green Ribbon. When he died at the age of 63 the cost of his funeral was supplemented by the Imperial Household Agency in appreciation for his contribution to the Japanese ceramic industry.



### **Dish with fluted rim**

Porcelain, gilding, enamel

Japan (Arita Kilns)

Edo Period,

Around 1800 CE

DUROM.1970.68

This type of ceramic was created in the town of Arita and exported extensively to Europe during the 17th and 18th centuries through the port of Imari. The ceramics exported through this port by the Dutch East India Company are often referred to as Imari ware.

Imari ware is often characterised by a vibrant underglaze cobalt blue, a rusty red overglaze and gold gilt, although the colour palette could also include green, purple and yellow.

During the 17th century when Chinese ceramic production was effected by the political upheaval at the beginning of the Qing dynasty, Japanese kilns saw an opportunity and began creating wares for the European market.

Imports to the West stopped in the 18th century when the Chinese kilns reopened. However, there was now such a taste in Europe for Imari wares that Chinese potters began copying the style and techniques. While in Europe companies like Meissen and Crown Derby also began making their own versions.

## Export Wares

Japan has always had links with its close neighbours China and Korea. Writing and Buddhism came to Japan from China via Korea, whilst Chinese art and philosophy had a great influence in Japan. Trade between the neighbours can be traced back centuries.

Europeans first began to arrive in Japan during the 16th century. Traders and missionaries from Portugal, Spain, the Netherlands and Britain brought with them Christianity and guns. At this time Japan was in the middle of a long civilwar and both these elements had an impact on that war.

Tokugawa Ieyasu (1534–1616 CE) eventually reunited Japan in the early 17th century. The period of peace that followed is known as the Edo Period (1615–1868 CE).

At first Ieyasu was interested in trading with the Europeans but he came to distrust them. He viewed Christian missionaries in particular as a threat to peace. He banned Christianity and radically curtailed and controlled trade with the European countries in an effort to maintain peace. The only trade allowed with Europe was with the Dutch, who were allowed to stay on an artificial island in Nagasaki harbour.

This policy of national seclusion stayed in place until the middle of the 19th century. In 1853 Commodore Matthew Perry entered Japanese waters in command of several US warships and demanded that Japan open her ports to trade. This set in motion a series of events that contributed to the downfall of the Tokugawa Shogunate. In 1868 imperial rule was reinstated.

The Meiji Restoration ushered in a period of dramatic change and modernisation for Japan. The opening of Japan to the West in the 19th century resulted in massive demand for Japanese ceramics in Europe and North America and many Japanese potters began to create works specifically aimed at overseas markets.

Kilns in Japan would create blank sets of Western style tea and coffee services. These would then be sold to companies who would decorate them for export.



### **Tea cup and saucer**

Porcelain

Japan, Yokohama

Meiji Era,  
1900-1912 CE

Gift from Miss M.O. Horne

DUROM.1971.25

This small cup and saucer is decorated with over glaze enamelling, a technique which developed in China. In enamelling the decoration is added to the surface of the porcelain as either a liquid or paste and can be applied using a brush, stencil or transfer design. The ceramic is fired a second time at a low temperature to set the design. Firing at a low temperature also allows for a wider variety of colours which are not suitable for underglaze decoration.



## Pair of saucers

Porcelain

Japan

Meiji Era,

1875-1912 CE

Art Fund\_



Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.363, DUROM.2016.364 and  
DUROM.2016.365



These small, porcelain saucers are marked on the back with the name of a Western importer called Thomas Burgess. He appears to have commissioned ceramics from kilns in Japan through a broker or dealer who would have conveyed his requirements on design and quality. His name is written in Kanji characters which is the Japanese script used for non-Japanese words



## **Tea cup and saucer**

Porcelain

Japan

Edo Period/Meiji Era,  
1800-1900 CE

Gift from Dr Henry Spalding

DUROM.1954.Spalding33g and DUROM.1954.Spalding33h

This extremely delicate tea cup and saucer are part of a large set which was produced specifically for the Western market. Each cup is hand painted with a different nature scene. The pair on display are decorated with kingfishers flying among pink and white spring flowers with Mount Fuji in the background.

Incredibly thin porcelain such as this was highly prized in the West.



### **Coffee cup and saucer**

Porcelain

Japan

Edo Period/Meiji Era,

1800-1900 CE

Gift from Dr Henry Spalding

DUROM.1954.Spalding29.Q and DUROM.1954.Spalding29.R

These incredibly thin porcelain cups and saucers for part of a larger set which is decorated with transfer designs replicating famous prints by Hokusai. The original prints would have been brightly coloured but here have been reduced to a simple blue and white design to appeal to western tastes.

---



### **Tea cup and saucer**

Porcelain

Japan

Meiji Era, 1875-1912 CE

Gift from Mrs D. Delacourcelle.

DUROM.1970.106

The shape and style of this tea service are distinctly non-Japanese in aesthetic. They are unlike other examples of export tea sets such as those in display here so may represent a special commission order by an individual or importer.





## **Polychrome flower vase**

Porcelain

Japan

Meiji Era/Taisho Period,  
1900-1950 CE

DUROM.1974.59

Pairs of vases such as these would have stood pride of place on a Western side board or mantel piece. The design is inspired by traditional Japanese textile patterns and reflect the West's taste for elaborate, intricate designs.

---

**Awaiting Image**

## **Large decorative plate**

Porcelain, enamel

Japan,

Edo Period/Meiji Era,  
1800-1899 CE

DUROM.1969.519.a

This large, decorative plate is one of a pair which are decorated with traditional Japanese symbols representing long life, strength and fidelity set against an intricate background inspired by Japanese textile patterns.

## Modern Japanese Ceramics

Following the Second World War Japanese kilns continued to create brightly coloured porcelains for the export market but this period also saw a return to traditional ,everyday wares. The potter Yanagi Soetsu advocated for a return to functional, simple ceramics which would act as a remedy for the industrial, militaristic character of the period. Yanagi joined with famous potters including Hamada Shoji whose work can be seen on display here, to create ceramics which recalled the types of wares which had appealed to the tea masters of the Muromachi and Momoyama periods.

Contemporary Japanese potters continue to draw inspiration from traditional ceramics and glazes, while experimenting with new developments in form and design, and moving away from solely functional pieces to 'art' or sculptural works. In modern Japan the line between sculptor and potter has become increasingly blurred.



**Madara-kin shino ware tea bowl** Art Fund\_

By Suzuki Tomio (born 1948)

Ceramic

Japan

Heisei Era,

2011 CE

Presented by the Art Fund and the Esmée Fairbairn Foundation

DUROM.2012.9

Kyoto-born Suzuki Tomio is one of the foremost living ceramicists working with shino glazes. Shino ware is notoriously difficult to make, with a failure rate of over 70% even in the hands of the most skilled potters. Suzuki likens making shino to a detective solving a mystery, 'They eliminate the variables one-by-one until they find the answer. For me, it's the same. I'll try a new method, fail, and try another until I've found one that works'.



**Bottle vase and hexagonal vase**

By Hamada Shoji (1894-1978)

Stoneware

Japan

Showa Era, after 1950 CE

Presented by the Art Fund and the Esmée Fairbairn Foundation



DUROM.2012.10 and DUROM.2012.11

Hamada Shoji was one of Japan's most famous and influential 20th century potters. He was good friends with British potter Bernard Leach and spent three years working with Leach in St Ives, having a huge influence on Leach's work. In 1955 he was designated a 'Living National Treasure' in Japan.



## The Vase of Autumn Contentment

By Sakaida Kakiemon XIII (1906-  
1982 CE)

Porcelain

Japan

Art Fund\_



Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.347 and DUROM.2016.346

The founder of the Kakiemon dynasty, Sakaida Kakiemon I, is credited with being the first person in Japan to discover the technique of overglaze enamelling on porcelain known in Japan as *akae*. Kakiemon pieces are characterised by a distinctive colour palette of soft red, yellow, blue and turquoise green and are sparsely decorated to emphasis the white porcelain or *nigoshide* meaning milky white.

Kakiemon porcelain was first imported to Europe through the Dutch East India Company in the 1580s. The ceramics were very popular among the elite of Europe and was soon being copied by companies such as Meissen in Germany.

In 1971 the technique for creating the white porcelain and overglaze enamel decoration were designated an Important Intangible Cultural Property by the Japanese government. The double, climbing kiln used by the Kakiemon dynasty has also been designated a National Historic Site.



### **Pair of stem cups**

By Takeshi Yasuda (born 1934)

China, Jingdezhen kilns

Heisei Period, 2011 CE

DUROM.2012.36 and DUROM.2012.37

The old Chinese imperial kilns at Jingdezhen in China now attract potters from around the world. This piece was made there by the Japanese born potter Yasuda Takeshi.

---



### **Vase with male figure on horseback**

**Art Fund\_**

Porcelain

Japan

Showa Period, 1950-1970 CE

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.14

This unknown Japanese artist has been influenced by the work of Pablo Picasso and is an example of how Japanese artists following the Second World War were inspired by the work of European painters and ceramicists.



## **Set of monochrome water cups**

By Dohachi VI

Porcelain

Japan

Showa Period,

1930-1939 CE

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.122

These contemporary Japanese water cups by Dohachi VI draw inspiration from Qing dynasty Chinese monochrome ceramics. The Qing dynasty saw a shift in ceramic decoration away from the more detailed and elaborate Ming dynasty styles to a more simple, minimalist aesthetic.

In Chinese culture yellow is associated with the element of earth, honour and beauty. Yellow was seen as the emperor's colour in imperial China but is also associated with mourning in Chinese Buddhism.



## Vase with pine tree design

By Tominaga Genroku

Porcelain

Japan

Meiji Era/Taisho Period,

1860-1934 CE

Art Fund\_

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.35

Tominaga Genroku was strongly influenced by 18th century Imari porcelain. He was particularly inspired by the work produced by one of the oldest Imari kilns called *Ureshino Yaki*. Over time the kiln declined in production and quality.

When Tominaga Genroku decided to found his own kiln he took over the old *Ureshino Yaki* kiln and renamed it *Genroku gama*. The kiln closed again shortly after his death in 1934.





## Dog Figurine

By Zenji Miyashita (1939-2012 CE)

Porcelain

Japan

Showa Period, 1981 CE

Gift of David and Anne Hyatt-King through the Art Fund

DUROM.2016.17

This figurine is of a *Tosa Inu* (fighting or wrestling style dog), a breed used in ritual dog fighting in Japan to this day. The breed is often referred to as the *sumo dog* due to the style of the highly ritualised fights. The aim is not to kill the opposing dog but to push it out of the ring or pin it down, similar to sumo wrestling.

The dogs are paraded in front of the audience before the fights with each dog dressed in a unique ceremonial apron. The aprons are meant to resemble those worn by sumo wrestlers, known as *keshō-mawashi*, during the ring entering ceremony. This ceramic dog also wears a woven rope around his neck decorated with long, zigzag like strips of paper which are similar to the belts worn by a grand champion sumo wrestler (*yokozuna*).

These rice straw or hemp ropes are known as *Shimenawa* and are used in Shinto rituals to ward off evil spirits, to purify and to enclose a sacred space. Grand champion sumo wrestlers and Tosa Inu dogs are allowed to wear shimenawa as it is believed that they act as a physical home for a *kami* or spirit.

## Landscape and Environment

The natural features of Japan have played a significant part in shaping the country's history and culture.

Japan is an archipelago comprising more than 1,000 islands of varying sizes. The four largest islands – Honshu, Hokkaido, Kyushu and Shikoku – make up around 95% of the landmass of Japan. They stretch for more than 1,200 miles from north to south but are only around 200 miles across at the widest point. Because of its great length Japan spans several climate zones. In the north the climate is cooler and drier, in the far south it is subtropical.

Japan lies at the intersection of four tectonic plates. The destructive collision of these plates causes the earthquakes, volcanos, hot springs and other geological phenomena that have had a huge impact on the landscape of Japan. Mountains cover more than two-thirds of Japan's land surface. This rugged, woody terrain is unsuitable for farming, so people have tended to settle on the arable plains. Usable land is limited but fertile due to rich mineral deposits. Those living in the mountains have made a living mining gold, silver and other metals and managing the abundant forests, giving Japan plentiful supplies of wood for all kinds of uses.

Governing Japan has always been a challenge because of the difficulties caused by the natural boundaries created by mountain ranges. These have hindered trade and communication, and made it difficult to exert political control or enforce laws.

For much of Japan's history the sea played a vital role as the main channel of communication, trade and transport, while fishing has always formed a key part of economy. As an island nation, Japan has been able to draw on Chinese, Korean and other mainland cultures when it wished and at other times it has isolated itself from outside influence.



## Craft and technology

The Western divide between art and craft cannot be easily applied in Japan. Philosophical concepts such as wabi-sabi, mean that objects which might be considered 'folk art' or utilitarian in the West are highly valued in Japan. This concept finds beauty in the imperfect, impermanent and incomplete and admires the evidence of age and use, roughness, simplicity and modesty. It emphasises an appreciation of the beauty of natural objects and processes.

The Meiji Restoration (1868 CE) ushered in a period of dramatic change and modernisation for Japan. There was huge demand for Japanese arts and crafts in Europe and North America and many Japanese craftsmen began to create works specifically aimed at overseas markets. These were tailored to meet Western tastes and so, while they used Japanese techniques and artistic motifs, they were often very different to the style of objects produced for use in Japan. Some of the most popular objects collected by western audiences were examples of lacquer, cloisonné, ivory carvings and metal work.

During the 20th century Japanese artists began to combine these different influences. Today Japanese arts and crafts reflect Western influence and Japanese aesthetics whilst still making use of traditional craft techniques.



## **Articulated snake**

Signed Muneyoshi

Iron

Japan

Edo Period/Meiji Era,  
1800-1900 CE

Gift from Sir Charles Edmund Hardinge  
DUROM.1960.3611



## **Articulate Crab**

Iron

Japan

Edo Period/Meiji Era,  
1800-1899 CE

Gift from Sir Charles Edmund Hardinge  
DUROM.1960.3735

As demand for armour fell during the peaceful Edo Period, Japanese armourers turned their superb forging skills to other work. In the Meiji Era, as part of the government's policy to promote exports of decorative arts, many pieces of fine metalwork were exported to the West. These snake and crab figures (jizai okimono) are fully articulated and can be posed in different positions.

This snake is signed with the name Muneyoshi. The Muneyoshi family were renowned for their armour from as early as the 12th century CE and began making jizai okimono from 1713.



## Cufflinks

Gilded metal

Japan

Meiji Era,

1868-1907 CE

Bequest of Miss D M Squire  
DUROM.1987.77

These Western style cufflinks feature a poem written in Japanese characters and decorated in a Japanese style. The owner, Mr George Squire, lived and worked in Japan between 1898 and 1907. The cufflinks were commissioned as a gift to Mr Squire by one of his Japanese colleagues and are of the highest quality.

---



## **Cloisonne jar**

Metal, enamel

Japan

Edo to Meiji Era,  
1800-1900 CE

Gift in memory of Dr. Martyn W. Beatty  
DUROM.1975.57

The art of cloisonné came to Japan from China and was initially employed to decorate small objects such as sword fittings (tsuba). Cloisonné is created by soldering thin wires to a vessel and then filling the spaces with enamel. The Meiji Era is regarded as a Golden Age in the production of cloisonné in Japan. Intricate wirework and superb attention to detail are hallmarks of Japanese cloisonné of this period. There was huge demand for such pieces in European and US markets.

This exquisite jar demonstrates the height of Japanese cloisonné production. A dragon wraps itself around the surface set against a gold flecked background.

---



## Okimono carvings

Art Fund\_

Ivory

Japan

Early 20th century



Presented by Mrs Lesley Lewis through The Art Fund

DUROM.2006.87



Bequeathed by Jack Outhwaite Thompson through the National Art Collections Fund

DUROM.2004.4



Presented by Mrs Lesley Lewis through The Art Fund

DUROM.2006.88

Presented by Mrs Lesley Lewis through The Art Fund

DUROM.2006.99

Traditionally ivory had been used in Japan to create small objects such as netsuke or in decorative inlays on lacquerware or sword fittings. During the Meiji Era however, large quantities of African ivory were imported into Japan and carved into figures like these, which were then re-exported to the West. The subjects are often people in traditional Japanese dress carrying out what were seen as traditional crafts and daily activities.

The examples on display here include a scene of two conch sellers, an elderly man and child fishing, a fashionably dressed lady carrying a child feeding chickens and a small carved poodle standing up on its hind legs made to appeal to the Western market.





## Noh mask of shishiguchi (獅子口)

By Kitazawa Hideta (born 1968)

Wood, paint

Japan

Heisei Period, 2017 CE

Purchase

DUROM.2018.27.1

Noh, meaning skill or talent, is a form of traditional Japanese theatre which has been performed since the 14th century.

Noh plays are often based on historic events or classical literature and it is performed in an ancient style of Japanese language, similar to Shakespearean plays in English.

Performances incorporate elaborate court style costumes, minimal props and masks which the actor can tip to convey the emotions of the scene.

This contemporary mask was created by mask maker Kitazawa Hideta. Hideta chose to follow his fathers footsteps and become a second generation woodcarving artist. In 1991 after graduating from the Tokyo University of Agriculture and Technology with a major in Forest Management, he went on to begin intensive woodcarving studies with his father Ikkyou Kitazawa. Since that time, Hideta has received a number of awards including the Outstanding Youth Artesian Award for Tokyo 1997 and the Yokohama Noh Drama Hall Director's Prize in 2003. His masks are highly sought after by noh actors.

This mask is in the shape of the *shishiguchi* (獅子口) lion character from the Shakkyō Noh play which is set in ancient China. In the Shakkyō the shishiguchi represents the Buddha.



## **Horse netsuke**

Ceramic

Japan

Edo period, 1790-1820 CE

Gift of David and Anne Hyatt King via the Art Fund  
DUROM.2016.520

Art Fund\_



## **Wasp and hive among chrysanthemum netsuke**

Ivory

Japan

Edo period, 1850-1875 CE

Gift from Mrs J Hull-Grundy, DUROM.1976.201



## **Shishi shaped netsuke**

Wood

Japan

Edo period, 1850-1875 CE

Gift from Mrs J Hull-Grundy, DUROM.1976.194

Netsuke are small, button-like sculptures which can be made from metal, bone, wood, antler or ivory. Traditional Japanese clothing did not have pockets so men carried their personal belongings in small containers or bags called sagemono which hung from their obi belts by a cord. The netsuke were used to secure the cord of the sagemono and stop it slipping through the belt. The netsuke on display here are in the form of a horse, a shishi and a wasp seated on a chrysanthemum.

Shishi (or Shisa) are mythical creatures which are often

depicted as a cross between a lion and a dog. In Japanese culture they are believed to protect against evil. They can be shown with either their mouth open to scare away evil spirits or, like this example, with their mouth closed to keep good spirits in.

In Japan the chrysanthemum or kiku is the symbol of the emperor and the imperial family. It also represents longevity and rejuvenation and is associated with the Autumn when large chrysanthemum festivals are held across the country. Wasps are believed to represent order and structure.

Horses have played an important role in Japan from the Neolithic in agriculture, transportation and war. They are also considered sacred in Shintoism as they are associated with the sun goddess Amaterasu.

---



## **Inro decorated with the stations of the Tokaido**

Lacquer, wood

Japan

Edo period,  
1750-1799 CE

Gift from Miss E. Humphreys-Owen  
DUROM.1970.64

Since traditional Japanese clothes did not have pockets, objects were often carried by hanging them from the waist sash (obi). Made up of a stack of small, nested boxes, inro were most commonly used to carry medicine and seals. The stack is held together by the cord which passes up both sides. A bead (ojime), helps to hold them shut. The ends of the cord are secured to a toggle (netsuke) which hooks over the sash to suspend the inro.

While inro had a very practical purpose, they could also be used to display wealth and status. Over time they developed to become works of incredible craftsmanship and beauty.

This superb inro is decorated with the 53 stations of the Tokaido, the road which ran from the city of Edo (modern day Tokyo) and the imperial city of Kyoto. The towns, cities and landscapes of the Tokaido served as inspiration for many artists working in a wide range of media and styles.

Attached to the inro is a netsuke signed Kaji-kawa and bearing the seal of Yoshi-Chika.



## **Lacquer cups**

Lacquer, wood

Japan

20th century

DUROM.1993.145.A, DUROM.1993.145.B and  
DUROM.1993.145.F

East Asian lacquer is a resin made from the sap of the *Rhus verniciflua* tree (commonly known as the lacquer tree). Lacquer is a natural plastic which is resistant to water, heat and alcohol. Layers of lacquer are added to the surface of an object, often made of wood, and left to dry. A high-quality lacquer may require thirty or more coats, its production is time-consuming and extremely costly.

The technique of lacquer was brought to Japan from China, however once introduced Japanese artists developed a subtlety and intricacy far beyond their Chinese counterparts. One of the great innovations of Japanese lacquer was the use of powdered gold and silver which could either be mixed to form a gold or silver lacquer (*maki-e*) or sprinkled over the surface to create a shimmering effect.

This set of bowls are decorated with goldfish which symbolise good luck, wealth and fortune.



## Sake Cup

Lacquer

Japan

Showa to Heisei period,  
Late 20th century

Gift of Mr C. Barclay  
DUROM.2010.13

This bowl is used for drinking sake, a Japanese alcoholic beverage made from rice.

Traditionally, sake was drunk from a square wooden bowl called the *masu*, which was used to measure the alcohol. Today, a cylindrical, lacquer-ware cup known as an *ochoko* is more often used. The *sakazuki*, which is shaped like a flat saucer, is used for ceremonies, such as weddings and special occasions.

The example on display here has its original presentation box and is decorated with the character for 'faithfulness' or 'sincerity' in gold lacquer. It is very possible that this cup was created to be sold as a gift for a loved one or close friend.



## **Lacquer box**

Lacquer, wood

Japan

Edo to Meiji era,  
1800-1899 CE

Gift from Miss E. Humphreys-Owen  
DUROM.1970.65

This beautifully made lacquer box is comprised of two compartments, a tray and a lid which stack one on top of each other. The gold lacquered exterior is decorated with flowers representing the four seasons including blossoms, irises and chrysanthemums. The tray is decorated with a landscape featuring a pheasant under a blossom tree and the interior shimmers with powdered gold.

This piece is signed Koma Bunsai, a renowned lacquer artist who produced some of the highest quality boxes and inro.

---



## **Whist game counter**

Lacquer, wood, mother of pearl, ivory

Japan

Edo to Meiji era,  
1850-1899 CE

Gift from Mrs R.M. Aubertin  
DUROM.1972.17.A

Game counters like this example were manufactured in Japan specifically for export to the West.

This piece was produced for use in the card game whist. Popular in the 18th and 19th centuries, whist is believed to have been developed in a coffee house in London.

Japanese made whist game counters were very popular and the majority of examples are decorated with the same lacquer and inlaid design of insects and birds.

---



## Woodblock Printing

Woodblock printing originated in China. The technique travelled to Japan via Korea with the introduction of Buddhism from the 6th century CE onwards. For hundreds of years the main use of woodblock printing in Japan continued to be the production of Buddhist texts.

The technique involves drawing or painting an image onto paper then dampening the paper with water so that it will stick to a block of wood. The image is then carved through the paper into the surface of the block. A single block will create a black and white image. By creating notches in the wood the artist can line up multiple blocks, each for a different colour, to create multi-coloured prints.

Following a prolonged period of civil war, the peace and prosperity of the Edo Period (1615–1868 CE) led to a large increase in literacy levels in Japan. The woodblock printing technique gained popularity with publishers who could produce multiple small, cheap illustrated books and art prints that would sell to a wide audience.

The most popular prints were those which focused on the Ukiyo or 'floating world'. This term originated in Buddhism, referring to the fleeting, transitory nature of the world. In the Edo Period it came to mean enjoying the here and now and was strongly associated with the theatre and pleasure districts of Edo. The most popular of early prints were those featuring popular actors and leading courtesans. Over time themes of famous warriors grew in popularity and later still came the fashion for landscapes and famous landmarks.

As Japan opened to the west from the 1850's onwards, woodblock prints also influenced European artists such as Monet and Van Gogh. The creation of woodblock prints is still very much a living tradition in Japan today.



## Tadatsune Slaying A Giant Boar

By Utagawa Kuniyoshi (1798 – 1861 CE)

Paper and ink

Japan

Edo Period, 1847 -1852 CE

Purchased from Mr. G.W. Vaughan-Hughes

DUROM.1962.15

Stories of warriors, both real and imaginary, have been popular in Japan for many centuries. With the development of woodblock printing during the Edo Period a genre known as *musha-e* (warrior) prints became popular. Utagawa Kuniyoshi is acknowledged as the greatest artist in this genre.

In this print we see the famous hero Nitta Shiro Tadatsune about to fight a monstrous boar on the slopes of Mount Fuji. This scene forms part of *The Tale of the Soga Brothers* (*Soga Monogatari*). In the story the brothers set out to avenge their father's murder by assassinating his killer, Kudō Suketsune. They succeed and kill him in his tent during the boar hunt. When Tadatsune discovers his lord has been killed he fights and defeats one of the brothers, Soga Juro Sukenari, cementing his position in Japanese history as an honourable warrior.



## **10,000 Acre Plain at Suzaki, Fukagawa (*Fukagawa Suzaki juman -tsubo*)**

By Utagawa Hiroshige (1797–1858 CE)

Ink and paper

Japan

Edo Period, 1857 CE

Purchased from Mr. G.W. Vaughan-Hughes  
DUROM.1962.22

Utagawa Hiroshige (born Andō Hiroshige) was an Ukiyo-e artist often considered one of the last great woodblock print artists of the Edo period. Following the death of his parents when he was 10 he joined the Utagawa school. This group of artists and apprentices worked in Edo (modern day Tokyo) which produced some of the most famous Japanese print artists including Utagawa Kuniyoshi and Hokusai (examples of their work are on display in these drawers).

Hiroshige was particularly famous for his landscapes employing subtle colours which faded into one another. This was a particularly difficult technique to master and required far more blocks to create. In 1832 he received an invitation to join an official procession from Kyoto to Edo along the Tōkaidō. Throughout the journey he sketched the scenery and villages he encountered. These formed the basis for his most famous series of work '*The Fifty-three Stations of the Tōkaidō*'.

This print is part of the famous *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)* series and depicts an eagle flying above the snow-covered shore of the Sumida River.



## **A Beauty**

By Katsukawa Shunsho (1726 – 1793 CE)

Ink, Paper

Japan

Edo to Meiji Period, 1850-1920 CE

DUROM.2002.16.6

This later reproduction of an earlier print by the artist Shunsho Katsukawa is an example of the *bijin-ga* (beautiful people) genre of *ukiyo-e* prints. *Bijin-ga* primarily depict images of the ideal female beauty dressed in fashionable kimono. They do not necessarily have to accurately represent the model, but are more focused on capturing the inner beauty of the woman.

Many of the most famous *ukiyo-e* artists produced *bijin-ga* prints and with developments in printing techniques and the adoption of bright imported dyes they became a popular and highly collectable genre during the Edo and Meiji periods. Katsukawa Shunsho is considered to be one of the best *bijin-ga* artists of the 18th century.



## ***Eboshi-ori***

By Kogyo Tsukioka (1869-1927 CE)

Ink and paper

Japan

Meiji Period, 1904 CE

Purchased from Mr. G.W. Vaughan-Hughes

DUROM.1962.75

Born Hanyu Sadanosuke in Tokyo, Kogyo Tsukioka was adopted by the ukiyo-e artist Yoshitoshi. He is best known for his delicate prints of traditional noh theatre. Unlike other ukiyo-e artists of the period his work is almost painterly in style with delicate shading, fine lines and gold and silver metallic pigment to highlight details on the theatrical costumes. The lightness of the designs would have taken extreme skill to produce and are the sign of highly skilled engravers and printers.

In this print from the series Pictures of Noh Plays (*Nogaku Zue*) we see an actor confronted by a group of goblins (*Teng*) who tell him 'There are dangerous things ahead of you, you know that but you still want to go there. No one will help you.'

## The origins of Manga

Manga can trace its roots to a centuries-old tradition of pictorial storytelling in Japan. From the 11th to the 16th centuries illustrated hand scrolls (*emakimono* or *emaki*) were an important art form in Japan. Fragments of an illustrated copy of the famous Tale of Genji, dating back to the 12th century, still survive today. From as early as the 12th century examples survive where dialogue between speakers is written within the illustrations in a way comparable with modern comics.

The peace and prosperity of the Edo Period (1615–1868 CE) led to an increase in literacy levels in Japan. Publishers soon discovered that there was a market for illustrated books and some of the most famous artists of the period provided illustrations for titles in an enormous range of genres.

One of the greatest artists of this period, Katsushika Hokusai, was the first to use the word 'manga'. Hokusai manga was the title for what grew into a series of 15 books of drawings. It is difficult to translate the word 'manga' into English but the translation that is probably closest to Hokusai's original intention is 'random sketches'.

In the late 19th century Western comic strips began to appear in Japanese newspapers. This added a vital ingredient to the existing pictorial storytelling tradition – the use of panels to divide up the scenes of the story. The final piece of the puzzle was provided by Western, in particular, American film makers. The use of close ups, changing angles and changing light to emphasise aspects of the story and to add drama was adopted by Japanese manga illustrators in the years after World War II.



## Single page from volume 3 of 'Hokusai Manga'

By Katsushika Hokusai  
(1760—1849 CE)

Paper, Ink

Japan

Edo Period, around 1870 CE

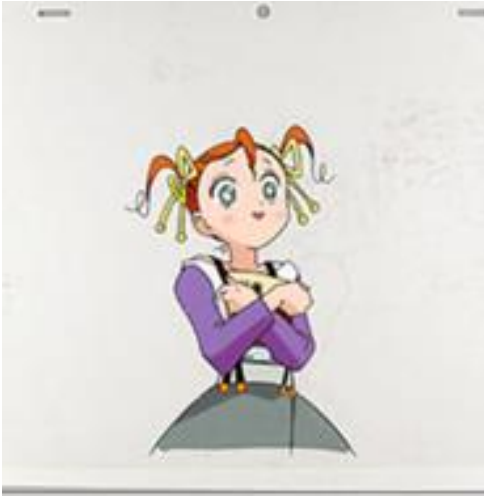
Purchase

DUROM.2011.66

Hokusai is arguably the best known Japanese print artist, most famous for his series *Thirty-six Views of Mount Fuji* which includes the iconic print, *The Great Wave off Kanagawa*.

At 14 Hokusai began working as an apprentice woodblock carver and by 18 he joined the artistic studio of Katsukawa Shunshō who trained him in printing and painting. During his early years he focused on prints of kabuki actors and courtesans, before moving on to scenes of landscapes and daily life. In 1811, Hokusai, now aged 51 entered a new chapter in his career with the creation of his *Hokusai Manga* or art manuals. *Manga* (meaning random drawings) was intended to be a manual for aspiring artists and included drawings of objects, animals, deities, landscapes and scenes of everyday life. Hokusai published 12 volumes of these drawings during his lifetime and a further three were published after his death, containing in total nearly 4,000 sketches.





## Anime Cel from Sailor Moon

Acetate, paint

Japan

Heisei Period, 1992—1997 CE

Purchase

DUROM.2013.287.1

A cel, short for celluloid, is a transparent sheet on which objects are drawn or painted for traditional, hand drawn animation. Actual celluloid was used in the first half of the 20th century but it is flammable and unstable and has been replaced with cellulose acetate. With the advent of computer animation production, the use of cels has been almost totally abandoned by major TV and film companies.

Sailor Moon, known in Japan as Bishōjo Senshi Sailormoon (美少女戦士セーラームーン), is a Japanese manga series created by Naoko Takeuchi. Sailor Moon redefined the magical girl genre by adding dynamic heroines and action-oriented plots.

The series spans 200 episodes, and is one of the longest-running magical girl anime series. Sailor Moon sparked a highly successful merchandising campaign of over 5,000 items, which contributed to demand all over the world and saw the anime and manga translated into numerous languages. Sailor Moon has since become one of the most famous anime in the world.



## **Clovis**

By Mitsuba

Paper, Ink

Designed in Japan

Heisei Period, 2012 CE

**Art Fund\_**

Presented by the Art Fund and the  
Esmée Fairbairn Foundation  
DUROM.2012.92

Like many contemporary Japanese digital artists, the creator of this work, Toraco, publishes their work via artist social network sites such as deviantART. In common with many in the community he/she remains largely anonymous.

## Reproductions of photographs and glass slides

Japan, Edo to Meiji Era 1800 – 1914 CE

The Oriental Museum has a large collection of Edo Period and Meiji Era glass lantern slides and photographs of Japan. The images were primarily taken by western travellers and represent what they believed to be the defining images of Japan. The photographers were particularly interested in capturing images of Shinto and Buddhist shrines, everyday scenes of people at work and local dress, mainly young women in kimono. Many of the slides were hand tinted with bright colours to enhance the images.



A group of people enjoying tea  
Japan, Meiji Era, 1892 CE  
DUROM.1972.6.85



Storage building at the Nikko temple  
Japan, Meiji Era, 1892 CE  
DUROM.1972.6.67



Actor in traditional theatre costume  
Japan, Showa Period, 1930-1940 CE  
DUROM.2006.44.12



Young woman in traditional kimono  
Japan, Meiji Period, 1899-1907 CE  
DUROM.1973.30.B.25



View of the Matsushima islands  
Japan, Meiji Period, 1868-1914 CE  
DUROM.1977.105.10



*Jizo* (stone idols) on the road  
between Nikko and Chuzengi  
temples.

Japan, Meiji Period, 1880-1911 CE  
DUROM.1981.68



Shop selling ceramics

Japan, Meiji Period, 1868-1914 CE  
DUROM.1977.105.99