The Formation of the Japanese Art Collection at the Art Gallery of South Australia 1904-1940: Tangible Evidence of *Bunmei Kaika*

Volume 1

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Abstract

The momentous signing of the Treaty of Kanagawa in 1854 marked the turning point to end Japan’s long seclusion from the West.¹ Its subsequent ‘opening’ unveiled the refreshingly different aesthetic canon of Japanese art which was enthusiastically hailed by nineteenth century Western artists and designers. As a much sought after commodity, Japanese art was collected in unprecedented quantities throughout Europe, the British Empire and the United States. The mania for things Japanese also reached the far-flung colonies in Australia and New Zealand.

This phenomenon, referred to in the English-speaking world as ‘Mikado Mania’ or the ‘Cult of Japan’, coincided with the establishment of public museums, the proliferation of international exhibitions and ease of global travel. These innovations fostered and facilitated the formation of Japanese art collections internationally.

A survey of Australian and New Zealand collections and a particular examination of the Art Gallery of South Australia’s collection formed between the years 1904-1940 reveal the circumstances and personalities that shaped the nature and content of the collections. It is argued in this thesis that while nascent colonial public museums and private collectors such as those in South Australia were guided by British tastes, the genesis of which predated the nineteenth century ‘opening’ of Japan, the collecting of Japanese art in nineteenth-century Australia and New Zealand served as a signifier of international discourse and modernity.

¹ Commodore Perry arrived in July 1853; The Treaty of Kanagawa was signed between Japan and the United States on 31 March 1854.
For Japan, its art became a tool to fend off foreign hegemony. Driven by the slogan bunmei kaika ‘civilisation and enlightenment’, Japan throughout the Meiji era (1868-1912) exploited the mania for its art in order to achieve status and recognition as a world power. It will be further argued that the spirit of bunmei kaika also encapsulated the cultural aspirations of the fledgling colonies in Australia and New Zealand which, by the late nineteenth century, were endeavouring to articulate their own ‘civilisation and enlightenment’ within the British Empire. Through their efforts to advance onto the world stage, the Australian colonies played a significant, though unrecognised role in Japan’s experimentation and investment in its self-promotion as a civilised country.

The cause and effect of measures undertaken by the Japanese government to achieve bunmei kaika through the applied arts of ceramics, metalware, ivories and lacquer can be directly demonstrated through the very objects collected in South Australia and the other colonies. A study of their intrinsic qualities and provenance provides tangible evidence of Japan’s strategic efforts to advance its national identity through art. It also serves to shed light on the curatorial expertise and connoisseurship being exercised at the time by colonial museums and collectors.

Japanese objects acquired during the formative period of Australian and New Zealand museums have long been ignored or dismissed as hybridised and inauthentic. Recently their technological ingenuity and cross-cultural aesthetic have been more generously acknowledged. They are the beacons of Japan’s quest for ‘civilisation and enlightenment’.
Acknowledgements and Declaration

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Many colleagues have helped in my endeavours by directing me to materials and sources of information. Where possible, I have acknowledged them within the thesis. I wish to thank Dr Jenny Aland for her invaluable technical assistance with the appendices as well as the joint efforts of Jill Becker and Jo Thyer for their final proof-reading.

In undertaking this thesis, I commend the National Library of Australia’s Japan Study Grants and the Australian National University Asia-Pacific and Japanese Studies Graduate Summer Schools which provided valuable opportunities for research and peer discussion.

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. I also give permission for the digital version of my thesis to be made available on the web, via the University’s digital research repository, the Library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

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Jennifer Harris
July 2012
Notes on Conventions

- Romanisation of Japanese names and terminologies indicates long vowels by the use of macrons ō, ū.

- Archaic English and Romanisation of Japanese terms used in citations, quotations or data from contemporary nineteenth century sources remain unaltered.

- Japanese names are given according to Japanese conventions with family name first.

- Art galleries and museums are named according to the titles in use at the time.

- Abbreviations may be used for current titles: Art Gallery of South Australia - AGSA; Art Gallery of New South Wales - AGNSW; Art Gallery of Western Australia - AGWA; National Gallery of Victoria - NGV; Queensland Art Gallery - QAG; Powerhouse Museum - PHM; State Library of South Australia - SLSA.

- Where research has revealed new information or attributions concerning objects discussed in the thesis, the captions have incorporated changes and may differ from those currently used by the respective institutions.

- Australian nationality is attributed to British subjects born in Britain and who spent a period of time in Australia, as well as those born in Australia.
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Museum Victoria

Source for images (86,87,88) Museum Victoria website:

Fig. 89a
*Japanese dwelling, Philadelphia Centennial Exhibition 1876*
Lithograph
Thomas Hunter Lithographs, 716 Filbert St. Philadelphia
Private Collection

Fig. 89b
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Lithograph
Thomas Hunter Lithographs, 716 Filbert St. Philadelphia
Private Collection

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Koriyama City Museum, Fukushima

Fig. 92  W H Barribal, active 1907-25
*The Japan-British Exhibition at White City, 1910*
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Museum of London Acc. no: 82.232/556

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Takamine Hideo Collection

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Fig. 95  Possibly ‘Qengero’ Genjiro the top spinner of the Lenton and Smith Dragon Troupe Mitchell Library, NSW

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Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C299, C300, C301

Fig. 97a-b  *Dish, with maple leaves on water, Nabeshima ware*, c.1890, Ōkawachi
Porcelain, underglaze blue and overglaze decoration
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C302
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Porcelain, underglaze blue
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C298

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Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C314

Fig. 99b  *Imari plate* ‘centre panel pot plant flower floral foliage and scroll work border in blue, red and gilt’, 27.3cm.
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C315

Fig. 100  Kinkōzan Sōbei VII, 1868-1928
*Dish, in double rhombic shape*
Satsuma ware, c.1900, Kyoto
Earthenware, overglaze and gold decoration
Signed in gilt ‘Kinkōzan zō’
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C305

Fig. 101a  *Incense burner, in the form of a pigeon on tile*
Porcelain
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C303

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Earthenware
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C304

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Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C288 & C289

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Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C291
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*Bowl & signature Seifū*  
Porcelain  
Morgan Thomas Bequest Fund 1904  
Art Gallery of South Australia, C278

Fig. 105  *Vase, ‘creamy yellow glazed pottery, bird on neck in full relief decorated with sprays of foliage and flowers’*  
Morgan Thomas Bequest Fund 1904  
Art Gallery of South Australia, C283

Fig. 106  Hayashi Kodenji, 1831-1915  
*Vase, with fish, c. 1890, Nagoya*  
Cloisonnē enamel, *ginbari-shippō* copper, 24.3 x 17.5 cm  
Morgan Thomas Bequest Fund 1904  
Art Gallery of South Australia, C317

Fig. 107a  Namikawa Yasuyuki 1845-1927  
*Lidded vase, c.1900, Kyoto*  
Cloisonnē enamel, 16.0 x 13.3 cm  
Morgan Thomas Bequest Fund 1904  
Art Gallery of South Australia, C318

Fig. 107b  Design by Nakahara Tessen & recorded in Kyō Shippō Monyō Shū (Kyoto Cloisonné Pattern Collection)  
Source: Christie's (International) A.G. (Zurich, Switzerland)  
*The Avo Krikorian Collection: Innovation and Inspiration of Meiji Period Design, sold by order of the Geneva Debt Collection Office and Mr. Avo Krikorian*  
Christie's, Zürich, 2007 p.127.

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Photos: J. Harris, 2009

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Art Gallery of South Australia, 0.663

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Art Gallery of South Australia, 0.433
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Art Gallery of South Australia, AA283

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Bronze, gold, silver, silk,  
Bequest of Mr & Mrs William Milne 1914  
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Shōmi Eisuke, mark

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*Tray*, c.1890, Tokyo  
Cloisonné enamel, *musen-shippō and shakudō rim*, metal,  
Bequest of Mr & Mrs William Milne 1914  
Art Gallery of South Australia, C725  
*Sakigake seal, Sōsuke*

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*Vase, with pigeons and paulownia*, c.1880, Nagoya  
Cloisonné enamel, *shakudō rim*, gilt interior over copper  
Bequest of Mr & Mrs William Milne 1914  
Art Gallery of South Australia, C724

Fig. 116a-b-c  *Okimono, Lady with firefly cage*  
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Ivory, AA184  
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Bequest of Mr & Mrs William Milne 1914  
Art Gallery of South Australia
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Photo B21986, State Library of South Australia

Fig. 118  Naval officers from the Ryūjō, North Adelaide 1887
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PRG 280/1/2/469, State Library of South Australia

Fig. 119a  Indo-Persian damascene Helmet, 18th - early 19th c.
Gold, iron, cotton, 18cm diameter
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, 863A166

Fig. 119b  Indo-Persian damascene Shield, 19th c.
Gold, steel, silk/wool, iron, 38.3cm diameter
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, 863A168

Fig. 120  Sir Samuel Way Diary entry 6 January 1892
State Library of South Australia

Fig. 121  Shiba Park
Photo
Source: Way’s album of photos, Royal Geographical Society of South Australia,
Photographic and pictures collection, album 4

Fig. 122  Yaami stationery paper
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Fig. 123  A potter at the Kinkōzan studio
Photo
Koyomizu Sannenzaka Museum, Kyoto

Fig. 124a  Namikawa’s workroom and staff Namikawa, standing back right

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Photo J.Harris 2009

Fig. 125  Advertisements for Ikeda and Hayashi curio shops
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Yasuyuki, active mid-19th century  
*Carp and waterweed* c.1850  
Iron, *shakudo*, 8.1cm x 7.8cm.

*Dragon*  
Copper, blackened surface, 7.4 X 6.8cm.

Yasuyuki, active early 18th century  
*Foreign design of peony flowers and foliage* c.1720  
Iron, silver, 8.5cm x 6.0cm.

Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, 863A22, 863A17, 863A25

Fig. 127  *Okimono, Snake and toad*  
c.1890, Kyoto  
Boxwood  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA233

Fig. 128  *Okimono, Kneeling child with cat*, c. 1890  
Ivory  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA218

Fig. 129  *Okimono, Two quail in flowering shrub* c. 1890  
Ivory  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA195

Fig. 130  *Jūichimen Kannon* c.1250  
Wood, gold leaf, iron, lacquer, bronze  
85cm x 29.2cm  
Bequest of Sir Samuel Way 1916,  
Art Gallery of South Australia, AA460

Fig. 131  Yasuchika, active early 18th century  
*Tsuba, obverse: Elephant bearing the wish-fulfilling jewel*  
Reverse: Buddhist text, c.1700  
Iron, *shakudō*  
6.5cm x 5.7cm  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, 863A4
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Komai Company, Kyoto c.1890  
*Plaque, Sea eagle and fisherman*  
Iron, bronze, gold, silver, copper, cast fabricated with foil inlay  
5cm x 45.6cm diameter  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA331

Fig. 133a  
*Lidded box and cover inlaid with gold and silver*, c. 1890, Kyoto  
Metal, damascened with gold and silver  
Signed: Bairaku ‘Double pleasure Kyoto’  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA68

Fig. 133b  
*Vase, with shakudō*  
Iron, gold  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA320

Fig. 134a  
Articulated *crab*  
Bronze  
9.5cm x 26cm c 13.4cm  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA270

Fig. 134b  
Photo taken by J. Harris 2009

Fig. 135a  
*Vase, c.1890*  
Porcelain yellow glaze and overglaze decoration  
37cm x 22.4cm  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, C947, C948

Fig. 135b  
*Interior of Way’s home Montefiore*, c. 1900, featuring Vase C947, Plate C982  
Photo  B41085, State Library of South Australia

Fig. 136a  
*Plate, depicting rakan and koma-inu* (Korean-dog), c. 1890  
Earthenware, overglaze enamel, 13.3cm diameter  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, C982
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Earthenware, overglaze enamel, 35cm diameter
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C987

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Earthenware, glaze decoration, 24 cm diameter
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C962

Fig. 137b  *Vase, with musical octopuses*, c. 1880
Glazed earthenware, 30 cm high
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C949

Fig. 138  *Platter*, Arita ware
Porcelain, underglaze blue, overglaze and gold decoration
9.0cm x 61.2cm
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C1006

Fig. 139  *Vase, with heart and fan designs and floral decorations*, c. 1880
Blue and white glazed porcelain, cloisonné
Porcelain, cloisonné, 30.6cm high
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C945

Fig. 140a-b  Kōransha c. 1880
* Dish*, ‘with blue peonies and butterflies’ on matt brown background
Porcelain, polychrome enamel, 23.7cm. diameter
*Kōransha* ‘orchid’ mark on base
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C989

Fig. 141a-b-c  *Netsuke*
  *Tiger and cub* c. 1750 ivory, AA214
  *Frog sage, Gama sennin* c. 1750, ivory, AA219
  *Kappa with clam shell* c. 1750, wood, AA202

Bequest of Sir Samuel Way 1916
Art Gallery of South Australia
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Ivory, 5.5cm
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, AA193

Fig. 143a  Felice Beato 1832-1909
‘Bettoes or grooms’, 1868
Albumen silver, handcolored print

Fig. 143b  Front cover of album *Views and Costumes of Japan*

Source: Royal Geographical Society of South Australia, Photographic and pictures collection, album 4

Fig. 144a  Thomas Webb & Sons
*Vase, Iris and Convulvulus*,
Glass, 25.8 X 16.5cm.
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C7

Fig. 144b  Moore Brothers
*Pair of vases* porcelain, 15.7 x 12.0 x 6.3cm
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C780, 781

Fig. 145  John Daniel Custance 1843-1923
Photo
Roseworthy Campus, Art & Heritage Collection, University of Adelaide

Fig. 146  Utagawa Andō Hiroshige 1797-1858
*Dyer's street, Kanda*
From the series *One hundred famous views of Edo*
Woodblock print
David Murray Bequest Fund 1940
Art Gallery of South Australia, 401G4

Fig. 147a-b  Utagawa Yoshikazu, active c.1848-1870
*England* (Igirisukoku)
Woodblock print, 401G7

*Americans touring* (Americajin yūkō no zu)
Woodblock print, 401G12

David Murray Bequest Fund 1940
Art Gallery of South Australia
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*Scenes of the Ezo fishing grounds* (Ezo koku gyoba fūzoku) c. 1751-64, Matsumae, Hokkaido
Hand scroll, ink and colour on paper
872cm x 27.7cm
David Murray Bequest Fund 1940
Art Gallery of South Australia, 0.1480

Fig. 149  Hashimoto Sadahide, 1807-1873
*Boys’ festival banners*, c. 1850, Tokyo
Hanging scroll, colour on silk
76cm x 41.5cm
David Murray Bequest Fund 1940
Art Gallery of South Australia, AA485

Fig. 150a-b  *Nō masks of Washibana akujō & Tōgō*, c.1700, Kyoto
Cypress wood, lacquer, gilt, copper alloy
Bequest of Mrs Alec Tweedie 1940
Art Gallery of South Australia, AA494 & AA493

Fig. 151a  *Tonkotsu* in form of Daruma with alms bowl and sceptre,
Paulownia wood, ivory
*Sashi netsuke* in form of *Ashinaga*, wood
*Ojime in form of Jurojin*, ivory
Bequest of Miss Amy Mary Lea 1923
Art Gallery of South Australia, A466

Fig. 151b  *Okimono, Man calling birds and standing figure of child*, Ivory
Bequest of Miss Amy Mary Lea 1923
Art Gallery of South Australia, AA235

Fig. 152  *Okimono, Ashinaga tenaga* (long legs-long arms)
Boxwood, 8.3cm. high.
Bequest of Miss Sarah Crabb 1925
Art Gallery of South Australia, AA264

Fig. 153  *Netsuke, Sennin with long beard*, Ivory
Bequest of Miss Sarah Crabb 1925
Art Gallery of South Australia, AA241
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Masanao, active mid-18\textsuperscript{th} century  
*Sparrow (suzume)* c. 1750
Ivory, AA251

*Horse grazing* c.1750  
Ivory, gold lacquer, 7.1cm high, AA250

*Hare eating a leaf* c.1800  
Marine ivory, 3cm high, AA243

Bequest of Miss Sarah Crabb 1925
Art Gallery of South Australia

Fig. 155  Mrs Rasp in front of her *Shibayama cabinet* at Willyama, Medindie c. 1905
Photo B50056, State Library of South Australia

Fig. 156a-b-c  *Shibayama cabinet* c. 1887  
Inlaid wood, lacquer, ivory, mother of pearl, gilt bronze  
Gift of the beneficiaries of Agnes M.C. Rasp 1936  
Art Gallery of South Australia, F29

Fig. 157  *Dragon cabinet* c. 1880  
Wood, lacquer, gilt bronze  
Gift of Mrs J T Mortlock 1965  
Art Gallery of South Australia, F111

Fig. 158  Martindale Hall, Mintaro, interior, 1936  
(*Dragon cabinet* and *Suit of Armour* can be seen against the back wall)  
Photo B46418, State Library of South Australia

Fig. 159  *Suit of Armour* 18\textsuperscript{th}-early 19\textsuperscript{th} century  
Iron, *shakudō*, gold, lacquer, leather and silk cord  
Martindale Hall, Mintaro, South Australia

Fig. 160a  Norimitsu, active late 19\textsuperscript{th} century  
*Elephant carrying urn and rakan*, c. 1890  
Bronze, *shakudō*  
114 cm x 87cm x 42cm  
Ayers House Museum, National Trust of South Australia
Fig. 160b  attributed to Gotō Shozaburō, Yokohama  
Pair of vases, with wisteria and chrysanthemums  
Cloisonné enamel on copper  
149cm x 53cm each  
Ayers House Museum, National Trust of South Australia

Fig. 161a-b  Ceramics, lots 34 & 79  

Fig. 162  Ivories  

Fig. 163a-b  Bronzes  

Fig. 164  Gilded Wooden Buddha  
Source: The Jessop Collection auction catalogue p. 25.

Fig. 165a  Netsuke, Man with water bottle (sake flask), ivory  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA188

Fig. 165b  Okimono, Three monkeys playing go, ivory  
Bequest of Sir Samuel Way 1916  
Art Gallery of South Australia, AA200

Fig. 166  James Walter R. Linton 1869-1947  
Portrait of Bernard Woodward, 1899  
Watercolour, 24.8 x 22.1 cm  
Gift of James W R Linton, 1914  
Art Gallery of Western Australia, 1914/00W1  

Fig. 167  Utagawa Kunisada 1786-1864  
The Poetess - Ono no Komachi  
Colour woodcut, 36 x 25 cm  
Purchased from the Imperial Museum Tokyo 1902  
Art Gallery of Western Australia, 1902/Q17  
Source: State Art Collection AGWA p. 36.
**Fig. 168**

**Inrō with 5 compartments**
Lacquered wood with *takamakie* decoration,
late 19th century, 7 x 6cm.
Purchased from the Imperial Museum Tokyo 1903
Art Gallery of Western Australia, 1903/OTA6

**Fig. 169**

**Seto vase**, porcelain with underglaze painting and partial tenmoku glaze
c. 1880-1900
30.5 x 24 x 24 cm
Purchased from the Imperial Museum Tokyo 1903
Art Gallery of Western Australia, 1903/0TC7

**Fig. 170 a-b**

Yōshū Chikanobu 1838-1912, Illustrator
Baidō Kunimasa 1823-1880, illustrator
Sir George Grey Special Collection, Auckland City Library, New Zealand

**Fig. 171 a-b**

Hiroshige III, 1842-1894
*Images of Great Japanese industries*: whaling and ice cutting
Sir George Grey Special Collection, Auckland City Library, New Zealand

**Fig. 172**

Hashimoto Sadahide, 1807-1873
Images from *etehon* art manuals
Sir George Grey Special Collection, Auckland City Library, New Zealand

**Fig. 173a-b**

Katsushika Hokusai 1760-1849
*Manga* vol. 5, cover and image
Sir George Grey Special Collection, Auckland City Library, New Zealand

**Fig. 174**

*Te Hau o te Atua*, Clifton, Sumner c. 1903-1913
Photo 1940.193.165
J J Kinsey collection, Canterbury Museum, Christchurch

**Fig. 175**

*Writing box, suzuri bako* depicting puppies and cherry tree, lacquer
J J Kinsey Collection, Canterbury Museum, Christchurch
Photo J. Harris 2009
Fig. 176  Katsushika Hokusai 1760-1849

_Katsuo_ (bonita)

J J Kinsey Collection, Canterbury Museum 1941.87.137

Fig. 177  Hishikawa Moronobu 1618-1694

_Genroku Beauty_

J J Kinsey Collection, Canterbury Museum 1941.87.132

Fig. 178a-b  Hosoda Eishi 1756-1829

_Oiran Geisha_, and signature Chōbunsai Eishi

J J Kinsey Collection, Canterbury Museum 1941.87.133
Photo supplied by Dr. Richard Bullen, University of Canterbury, NZ

Fig. 179a-e  Imari, Satsuma, Kettles _kama_, cloisonné, _netsuke_ and _inrō_ (and _tonkotsu_)  

J J Kinsey Collection, Canterbury Museum, Christchurch
Photo J Harris 2009

Fig. 180  Tawaraya Sōtatsu (School of) active 1576-1643

_Flowering plants of the four seasons_

Six panel folding screen: ink and pigments on gold leaf on paper, silk, lacquer on wood, paper, metal
384 x 170 cm.
Felton Bequest 1907
National Gallery of Victoria, 611-D2

Fig. 181  Katsushika Hokusai 1760-1849

_The great wave off Kanagawa_

from the series _Thirty-six views of Mt Fuji 1826-33_ (c. 1830)
colour woodblock, 25.7 x 37.7 cm
Felton Bequest, 1909
National Gallery of Victoria, 426-2

Fig. 182a  _Shibayama lacquer vase_, c. 1900

Lacquer on wood, inlaid mother-of-pearl, gold leaf, 37.4 x 19.0cm
Gift of the Honorable Henry C. Dangar 1902
Art Gallery of New South Wales, 2392
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Lacquer on wood
5.7 x 27.3 x 22.9cm: a - box, b - cover, c - tray
Gift of Charles Binnie 1935
Art Gallery of New South Wales, 4051.a-c

Fig. 182c  *Hotwater pot with Tokugawa crests*, 19th century
Lacquer on wood
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Gift of Charles Binnie 1939
Art Gallery of New South Wales, 6956.44.a-d

Fig. 183  *Furisode*, from Yamanaka, Osaka
Silk, gold metallic thread, *yuzen* resist dyed, painted and embroidered,
H. 173 x 125.5 cm.
Powerhouse Museum, PMH14978

Fig. 184  *Shrine*, Buddhist, black & gold lacquer,
Purchased 1948 from Arthur Lindsay Sadler
Powerhouse Museum, PHM A4132
The Formation of the Japanese Art Collection at the Art Gallery of South Australia 1904-1940: Tangible Evidence of Bunmei Kaika

Volume 2

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Volume 2

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