

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

Volume 1

Jennifer Harris

Master of Arts (Art History), B.A., Dip. Ed., Grad. Cert. Languages (Japanese)
University of Adelaide
Grad. Cert. Education (Studies of Asia), Flinders University

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Department of History, Faculty of Humanities and Social Sciences, University of Adelaide,

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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.

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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.
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Onchizuroku book 3 (C0038441), Tokyo National Museum

Fig. 65d Takahashi Dōhachi,
Onchizuroku book 4 (C0038492), Tokyo National Museum

Source for images 65a-d: Tokyo Kokuritsu Hakubutsukan *Meiji Dezain no Tanjō : Chōsa Kenkyū Hōkokusho "Onchi zuroku"* Tokyo Kokuritsu Hakubutsukan hen, Tokyo 1998.

Fig. 66 Kinkōzan Sōbei 1824-84
Vase with design of ducks
Stoneware, enamel colours over the glaze
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2444

Fig. 67 Kinkōzan Sōbei 1824-84
Vase with design of birds and flowers around pond
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2454

Fig. 68 Kanzan Denshichi 1821-1890
Vase with various designs in panels of different shapes
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2465

Fig. 69 Kawamoto Hansuke VI 1844-1905
Three legged urn with cover
Art Gallery of New South Wales, 2458.a-b

Fig. 70 Katō Gosuke (b.1837)
Jar with design of chrysanthemum, bamboo and sparrow
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2455

Fig. 71a Kawamoto Hansuke design
Onchizuroku book 8 (C0039703), Tokyo National Museum

Fig. 71b Katō Gosuke design
Onchizuroku book 6 (C0038568), Tokyo National Museum

Source for images 71a-b: Tokyo Kokuritsu Hakubutsukan *Meiji Dezain no Tanjō : Chōsa Kenkyū Hōkokusho "Onchi zuroku"* Tokyo Kokuritsu Hakubutsukan hen, Tokyo 1998.

- Fig. 72 *The Japan Court at the Sydney Exhibition, 20 December 1879*
Wood engraving
State Library of Victoria, image no: b50749
- Fig. 73 Kōransha (1875-present)
Stork vase
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2390.1 & 2390.2
- Fig. 74 Kōransha (1875-present)
Tea jar with design of dragon and phoenix in clouds
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2457.a-b
- Fig. 75 Suzuki Seiichirō, active 1860s
Jar with design of butterflies and flowers
Cloisonné on porcelain (cover missing)
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2462
- Fig. 76 Takeuchi Chūbei 1852-1922
Tea jar with design of butterflies and flowers
Cloisonné on porcelain
Inscriptions: "Nihon", Shippō Kaisha workshop's mark and artist's mark Takeuchi Chūbei.
Art Gallery of New South Wales, 2463.a-b
- Fig. 77 Takeuchi Chūbei 1852-1922
Shippo Kaisha, Nagoya
Tea jar decorated with flowers
Cloisonné on porcelain
18.4 x 11.5cm overall
Inscriptions: "Nihon", Shippō Kaisha workshop's mark and artist's mark Takeuchi Chūbei.
Gift of the Japanese Commissioners at International Exhibition 1881
Art Gallery of New South Wales, 2466.a-b

- Fig. 78 Gotō Shōzaburō active 1860-1910 or *Shippō kaisha*
Pair of blue plaques with flowers, bird and spider in cobweb
 Cloisonné on brass or copper, 9.6 x 76.0cm.
 Gift of the Japanese Commissioners at International Exhibition 1881
 Art Gallery of New South Wales, 1248 & 1249
- Fig. 79 Saitō Zembei
Bronze vase
 Bronze, inlaid and enamelled
 Inscriptions: Saito & Tosui Masa
 Gift of the Japanese Commissioners at International Exhibition 1881
 Art Gallery of New South Wales, 2440
- Fig. 80 Hashimoto Eijirō
Pair of metal vases with fowl
 107.0 x 43.0cm
 Purchased 1880
 Art Gallery of New South Wales, 9951/2
- Fig. 81 *Photographs of Pictures in the AGNSW 1880-1885*
 Edmund & Joanna Capon Research Library, Art Gallery of New South Wales
- Fig. 82 *Interior of Japanese court - temporary annexe, 1880*
 Photograph: albumen silver
 23.6 x 28.9 cm. approx. on mount
 State Library of Victoria, image no: b29980
- Fig. 83 Advertisement for Marunaka Magohei trading company, Kanazawa, at the
 Philadelphia Centennial Exhibition 1876
 Source: Jahn Gisela *Meiji Ceramics: The Art of Japanese Export Porcelain and
 Satsuma Ware 1868-1912*, Arnoldsche, Stuttgart Germany, 2004 p. 30.
- Fig. 84 Seiji Kaisha c. 1880
Incense burner
 Porcelain, 38.8 x 35.7 x 21.3 cm
 Purchased 1881
 National Gallery of Victoria, 2114 a-b-D1A
 Source: Lane, Terence 'Supply and Demand: Japanese Objects in Nineteenth
 Century Australia' *Arts of Asia*, Nov.-Dec. 2005, vol. 35 no. 6 p. 130.
- Fig. 85 *Box, lacquer on wood, gilt, gold paint, metal, shell*
 6.8 x 23.2 x 19.5 cm.
 Purchased 1881
 National Gallery of Victoria, 2004 a-b-D1A

Source: Lane, Terence 'Supply and Demand: Japanese Objects in Nineteenth Century Australia' *Arts of Asia*, Nov.-Dec. 2005, vol. 35 no. 6 p. 129.

Fig. 86 Hyōchien, active 1873-1909
Vase, mountain landscape and eagle
42 cm x 18cm.
John Twycross Melbourne International Exhibitions Collection, Museum Victoria

Fig. 87 Utagawa Kunisada 1786-1864
Self portrait of Toyokuni at age of 79, 1865
Woodblock print
John Twycross Melbourne International Exhibitions Collection
Museum Victoria

Fig. 88 Utagawa Yoshitora, active 1850-1880
Genji crossing the Oi River with attendants, 1862
Woodblock print
John Twycross Melbourne International Exhibitions Collection
Museum Victoria

Source for images (86,87,88) Museum Victoria website:
<http://museumvictoria.com.au/collections/items/1452796/print-woodblock-genji-crossing-the-oi-river-with-attendants-japan-oct-1862>
Accessed 3 May 2012.

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

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

Fig. 90a-b Front cover, *Illustrated Description of the Hō-ō-den at the World's Columbian Exposition, Chicago* by Okakura Kakuzō & Front view of the Hō-ō-den
Source: Okakura, Kakuzō *The Hō-ō-den (Phoenix Hall) An illustrated Description of the Buildings Erected by the Japanese Government at the World's Columbian Exposition*, Jackson Park, Chicago Ogawa publisher, Tokyo 1893.

- Fig. 91 Kitazawa Rakuten 1876-1955
Britannia and Yamato-hime
 Lithograph on paper, 1902
 48 × 32.5cm.
 Koriyama City Museum, Fukushima
 Source:http://www.city.koriyama.fukushima.jp/cgi-bin2/cv/bijyutukan/collektion/05/09_e.html Accessed 23 Feb. 2012.
- Fig. 92 W H Barribal, active 1907-25
The Japan-British Exhibition at White City, 1910
 37.5cm. x 50cm.
 Museum of London Acc. no: 82.232/556
 Source: <http://www.museumoflondon.org.uk/Collections-Research/Research/YourResearch/X20L/objects/record.htm?type=object&id=540135> Accessed 11 August 2011.
- Fig. 93 Kitagawa Utamaro 1753-1805
Two Beauties Rambling
 Takamine Hideo Collection
- Fig. 94 Ogata Korin 1658-1716
Scene of Matsushima (A pair of six-panel screens)
 Baron Iwasaki Koyata Collection
- Source for images 93-94: Office of the Imperial Japanese Government
 Commission to the Japan-British Exhibition *An Illustrated Catalogue of Japanese Old Fine Arts Displayed at The Japan-British Exhibition London 1910* The Shimbi Shoin, Tokyo 1910 (image nos. 134 & 66).
- Fig. 95 Possibly 'Qengero' Genjiro the top spinner of the Lenton and Smith Dragon Troupe Mitchell Library, NSW
 Source: Gilbert, Helen & Lo, Jacqueline *Performance and Cosmopolitics: Cross-cultural Transactions in Australasia* Palgrave Macmillan, Basingstoke, 2007.
- Fig. 96a-b Detail of *Dish*, 'with three storks in flight over the ocean' & decorated foot
 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

- Fig. 98 *Pair of lion dogs,*
Hirado ware, c.1890, Mikawachi
Porcelain, underglaze blue
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C298
- Fig. 99a *Imari plate 'centre panel landscape with bridge - surrounded by leaf and scrolls,*
panels in red, green and blue. Trellis background of green and blue', 28.6cm
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
- Fig. 101b *Incense burner, Korean lion with cub*
Earthenware
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C304
- Fig. 102a-b *Water bottles [sake tokkuri]*
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C288 & C289
- Fig.103 *Teabowl (chawan), with full moon and prunus, c.1900, Kyoto*
Porcelain, overglaze and silver decoration, 5.8 x 10.4 cm diameter
Morgan Thomas Bequest Fund 1904
Art Gallery of South Australia, C291

- Fig. 104a-b Seifū Yohei III, 1851-1914
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
 Cloisonné 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
 Cloisonné 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.
- Fig. 108a-b-c Byethorne, Stirling; William Milne's tomb, North Park Cemetery, Nailsworth; Aviary formerly in the garden at Byethorne, Stirling, South Australia
 Photos: J. Harris, 2009
- Fig. 109 Helen Hambidge 1857-1937
Portrait of William Milne 1906, Adelaide
 Watercolour on paper
 Bequest of Mr & Mrs William Milne 1914
 Art Gallery of South Australia, 0.663
- Fig. 110 Henry Ryland 1856-1924
Iris c. 1900, Watercolour
 Bequest of Mr & Mrs William Milne 1914
 Art Gallery of South Australia, 0.433

- Fig. 111 *Bronze vase (signed)*
Bronze, gold
Bequest of Mr & Mrs William Milne 1914
Art Gallery of South Australia, AA283
- Fig. 112 a, b Shōmi Eisuke 1839–1900
Lidded urn, with flowers, c. 1895
Bronze, gold, silver, silk,
Bequest of Mr & Mrs William Milne 1914
Art Gallery of South Australia, AA291

Shōmi Eisuke, mark
- Fig. 113 *Certificate of the Decoration of the Green Ribbon* contained within AA291
- Fig. 114a-b Namikawa Sōsuke 1847–1910
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
- Fig. 115 attributed to Andō Jūbei Workshop, active late 19th–early 20th century
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*
Ivory, AA190

Okimono, Mother and child playing with a kitten
Ivory, AA184

Netsuke, Man sitting with scroll
Ivory, AA234

Bequest of Mr & Mrs William Milne 1914
Art Gallery of South Australia

- Fig. 117 Samuel Way and Lady Way at Montefiore. c.1900
Photo B21986, State Library of South Australia
- Fig. 118 Naval officers from the Ryūjō, North Adelaide 1887
at the home of Mr F. Sanderson Collector of Customs & Marine Board
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
PRG 30 series 1, box 3, vol. 14.
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
PRG 30, series 1, vol. 14.
State Library of South Australia
- Fig. 123 A potter at the Kinkōzan studio
Photo
Koyomizu Sannenzaka Museum, Kyoto
- Fig. 124a *Namikawa's workroom and staff* Namikawa, standing back right
Source: Ponting, Herbert *In Lotus-Land Japan* Macmillan, London, 1910 p. 239.
- Fig. 124b Garden view of Namikawa's studio, now Namikawa Yasuyuki Museum
Photo J.Harris 2009
- Fig. 125 Advertisements for Ikeda and Hayashi curio shops
Source: Chamberlain, Basil Hall, *A Handbook for Travellers in Japan (Murray's Handbook of Japan)*, John Murray, London, 1891 p. 22.

Fig. 126a-b-c *Tsuba*

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

- Fig. 132 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 Louis Gonse, *L'Art Japonais*, A. Quantin, Paris, 1883, vol. 1
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

- Fig. 136b *Plate, depicting rakan and mythological creature, c. 1890*
Earthenware, overglaze enamel, 35cm diameter
Bequest of Sir Samuel Way 1916
Art Gallery of South Australia, C987
- Fig. 137a *Vase, with sea creatures, c.1890*
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

- Fig. 142 *Okimono, Entertainer with performing rats*,
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 (Igrisukoku)
Woodblock print, 401G7
- Americans touring (Americajin yūkō no zu)*
Woodblock print, 401G12
- David Murray Bequest Fund 1940
Art Gallery of South Australia

- Fig. 148a-b Details from Kodama Teiryō, active 1751-64
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, O.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

- Fig. 154a-b-c *Netsuke*
 Masanao, active mid-18th 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* 18th-early 19th century
 Iron, *shakudō*, gold, lacquer, leather and silk cord
 Martindale Hall, Mintaro, South Australia
- Fig. 160a Norimitsu, active late 19th 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*
 Source: *The Jessop Collection* auction catalogue Theodore Bruce and Co. 18, 19,
 20 & 21 June 1923 at Waverley Barton Terrace West, North Adelaide S.A. p. 23.
- Fig. 162 *Ivories*
 Source: *The Jessop Collection* auction catalogue p. 48.
- Fig. 163a-b *Bronzes*
 Source: *The Jessop Collection* auction catalogue pp. 40-41.
- 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
 Source: Gray, Anne *Line Light and Shadow James W.R. Linton: Painter, Craftsman, Teacher* Fremantle Arts Centre Press 1986, p. 30.
- 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
Source: Dufour, Gary (ed.) *State Art Collection: The Art Gallery of Western
Australia*, The Gallery, W.A., 1997, p. 46.
- 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/OTC7
Source: Keefer Bell *The Australian Antique Collector*
Dec.1997-June1998, p. 107.
- 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
 Source: Bullen, Bell, Lummis & Payne, *Pleasure and Play in Edo Japan* Canterbury Museum & University of Canterbury, Christchurch, 2009 p. 59.
- Fig. 177 Hishikawa Moronobu 1618-1694
Genroku Beauty
 J J Kinsey Collection, Canterbury Museum 1941.87.132
 Source: Bullen, Bell, Lummis & Payne, *Pleasure and Play in Edo Japan* Canterbury Museum & University of Canterbury, Christchurch, 2009 p. 45.
- 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
 Source: Pang, Mae Anna *Spring Flowers Autumn Grass: The Spirit of Nature in Asian Art* National Gallery of Victoria, Melbourne 2002, p. 43.
- 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

- Fig. 182b *Covered box with design of Chinese Gate at Nikkō Shrine, 19th century*
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
17.3 x 24.5cm overall: a - pot, b - lid, c - spout cover, d - centre part of lid
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

Jennifer Harris

Master of Arts (Art History), B.A., Dip. Ed., Grad. Cert. Languages (Japanese)
University of Adelaide
Grad. Cert. Education (Studies of Asia), Flinders University

A thesis to be submitted for the award of degree

Doctorate of Philosophy (Art History)

Department of History, Faculty of Humanities and Social Sciences, University of Adelaide,

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