另眼東瀛



THE OTHER JAPAN:

BEYOND KIMONOS AND SWORDS

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Foreword

Have you ever wondered why it is Japan that is called The Land of the Rising Sun, and not, say New Zealand? The term was coined in the 7th century, some say by Prince Shotoku, a regent of the Asuka period; and the reason was a mix of diplomatic flattery and brand building. In a letter written by the prince to the Chinese emperor Yang of Sui in the year 608, he wrote, "The Son of Heaven in the country where the sun rises addresses a letter to the Son of Heaven in the country where the sun sets". Prince Shotoku was framing his country from the perspective of China, their mighty, large, and ever-present neighbour. It is believed that the Japanese sought a new moniker for themselves as up until that point, Japan was known in China as "wo", which means small, dwarf, or submissive. One can see why the Japanese elites wanted to be known by a new name. Interesting factoid aside, this anecdote serves to illustrate that behind many of the usual imagery we think of when we think of Japan - samurai, Mount Fiji, geishas - there contain multitudes of meaning, historical context, and quite frankly, surprises to be found.

Liang Yi Museum's permanent collection of Japanese objects contain many such surprises. The most "typical" subcategory of the collection include *cloisonné* vases and stirrups. Other than that, it is safe to say that our collection of *yatate* (portable writing utensils); *kiseru* (tobacco pipes); and hair ornaments are not what most people would expect when they think of a museum's collection of Japanese works of art. Just as the opening example illustrates, while Japan certainly went through its isolationist Edo period, it did not exist in a vacuum. The *kiseru* came into production only after tobacco was introduced to the country by the Portuguese; whereas the *bonbonnières*, another core collection of the Liang Yi Japanese collection, were adapted from the French model.

In this exhibition, which features 260 objects from the permanent collection, we look at a specific period of Japanese history from the 17th to 20th century; a crucial period of massive transition. As our curator Stephanie Fong will posit in her introduction to this catalogue, at the beginning of the period we examine, the military elite ruled the roost and their moral philosophy of bushidō was the guiding principle of the entire society. By the mid-19th century, they would have lost so much power that the samurai, the very representation of the military shōgun, would be forbidden from carrying weapons at all; and a new merchant class - the chōnin - gradually rises up to contribute much to not only the financial economy of the country, but also the cultural conversation. And through it all, the imperial family reigns quietly, even to this day.

This exhibition is viewed through the lens of three social classes as represented by their figureheads: the samurai, the emperor, and the *chōnin*. In each section, we aim to subvert expectations. Instead of swords in the warrior section, we present tea caddies and stationery boxes. In the imperial section, rather than paintings or calligraphy, we have silver boxes. In the *chōnin* section, we have not *kimonos*, but hair ornaments. By examining this period of incredible upheaval through these thoroughly unexpected examples of decorative arts, we hope to provide visitors with a new perspective of The Land of the Rising Sun.

Lynn Fung Director, Liang Yi Museum July 2023, Hong Kong

現代工藝

引言

你有否想過為何日本以「日出之國」為稱號,而非最接近換日線、最早日出的新西蘭?「日出之國」一詞始見於七世紀,或曰是由飛鳥時代 (592-710 年) 的攝政王聖德太子 (572-692 年) 創造,既是奉承別國的外交用語,亦不減自己威風。相傳聖德太子在 608 年寄予隋煬帝的一封信中寫道「日出處天子致書日沒處天子」。聖德太子從中國的角度——一個他們眼中強大且一直存在的鄰國視野去定義他的國家。在「日出之國」之前,中國以「倭」稱呼日本,詞帶矮小、屈從的貶義。故此,我們實在不難理解為什麼日本統治者急於尋求新的稱謂。這段軼事說明了許多的典型意象都蘊藏著深厚的歷史背景和豐富的意義。譬如提起日本便會浮現腦海的武士、富士山、藝妓,倘若細細探究,亦別有洞天。

兩依藏博物館的日本永久收藏中內含了許多如斯驚喜。除了掐絲琺瑯花瓶和馬鐙這類「典型」代表外,展覽亦涵括矢立(便攜式書寫工具)、煙管以及髮飾這些並非大眾熟知的日本工藝品。正如文首例子所示,雖然日本確實經歷了閉關鎖國的江戶時代,但並非與世隔絕。葡萄牙人將煙草引入日本後,日本才因而開始生產煙管;而兩依藏博物館的另一重要收藏品類——糖果盒(bonbonnières),則是借鑒法國、因應本土需求改造而成。

兩依藏博物館在是次展覽展出 260 件的永久收藏。展覽聚焦日本的 17 世紀至 20 世紀———段至為關鍵、歷經鉅變的時期。正如我們的策展人方顥諺在導言中所述,展覽以江戶時期伊始為首。那時武家主導整個社會,他們的武士道精神指導着整個社會的思想、行止。時至 19 世紀中葉,武家權力大不如前,甚至於將軍幕府的武士被禁止攜帶任何武器。與此同時,新興商賈階層——町人(chōnin)逐漸崛起,他們不僅助益當時日本的經濟活動,更推動各地文化交流。而際此種種變遷,日本皇室由始至終,時至今日,亦未曾易位換朝。

本次展覽通過武士、皇室和町人三個階層的視角展開。我們旨於在每個展區都顛覆參觀者的預料。在武士展區,您所見的不是快刀利劍,而是茶具和文房器具;在皇室展區,您將看到小巧精緻的銀盒,而非畫卷或書法;而在町人部分,並非和服或木版畫的陳設,而是品類眾多的髮飾。沿這些出人意料的工藝品緩緩掀開那段極為動蕩、壯烈時期的帷幕,提供參觀者一個認識「日出之國」的嶄新視角。

馮依凌 兩依藏博物館館長 香港 2023 年 7 月

Introduction

Over 4,000 Japanese works of art are housed at Liang Yi Museum. The wide range of formats and styles presented by these objects provide ample visual evidence of the relationship between arts and society during Edo-period Japan up until the modern period. The Other Japan: Beyond Kimonos and Swords is the largest Japanese decorative art exhibition ever presented by Liang Yi Museum. With over 260 sets of Japanese works of art selected from the Museum's permanent collection, the exhibition offers a window into the rich visual culture of Japan from the isolationist Edo period, to the early modern era where European ideas were absorbed into traditional culture; and explore the connections between people of different social standing and their creative output, as well as the changing aesthetics over this long and crucial period.

The Other Japan: Beyond Kimonos and Swords is divided into four sections: warrior aesthetics from the Edo period; Edo urban culture; imperial legacy of the Meiji period; and early modern craft. These aim to explore the respective cultures and art movements that were fostered by the patronage of different classes; and how these arts represented the country to the outside world.

Society, Class and Culture

Influenced by Sui and Tang-dynasty China, the Japanese created a similarly centralised imperial court during the 7th to 8th centuries. For centuries, the emperor ruled without significant challenges until the Kamakura period (1185-1333), which saw the rise and shift of power to the military elites as shōguns took over the country and the power of the reigning emperors declined. The share of power between the military elites and the imperial court remained in a status quo until the Meiji period (1868-1912).

Prior to the rise of the military elites, the Heian court (794-1185) was a time of cultural blossoming that consolidated the very basis of Japanese aesthetics. It was a period instrumental in creating the quintessential Japanese sense of beauty and culture in which aristocrats were expected to feel "melancholy over the transience of existence". Together with the spread of Chinese Buddhism where the concept of impermanence was introduced, this resulted in a unique aesthetic that focussed on remorse.

While the imperial court remained a major patron for works of art, the shōguns and samurais, as well as the nouveau riche townsmen (known as *chōnin*) who emerged during the Edo period (1603-1868) also commissioned works that reflected the respective aesthetic ideals of their own classes. During the 17th century, the military elites began to cultivate their cultural literacy and developed iconic and unique traditions including tea ceremonies and consolidated what was deemed important for samurais that included both *bun* (civilian arts) and *bu* (martial arts) to highlight the ideal balance of military and artistic skills, which has its roots from the Heian tradition.

The rise of large urban areas; the increased financial power and influence of the merchant class; and improved transportation routes during the Edo period also brought art out of the imperial court and warrior classes to the newly rich townsmen who took advantage of the dramatic expansion of both cities and commerce. Faced with the paradox of economic freedom and social confinement, a unique urban culture developed to reflect the "floating world" of the Edo townsmen.

Warrior Aesthetic: Pen and Sword as One

"The warrior is required to master the bow and the horse; as well as the brush and the word."

Warriors in feudal Japan consist of shōgun, $\partial aimy\bar{o}$ and samurai. Shōguns were hereditary military leaders who provided the imperial court with protection, whereas $\partial aimy\bar{o}s$ were regional lords who controlled local territories and led their own group of samurais. During the Edo period, there were an estimated $200 \,\partial aimy\bar{o}s$ and $400,000 \,\mathrm{samurais}s$ under the Tokugawa shogunate. The Tokugawa shogunate imposed strict administration on the people, including consolidating $bushi\partial\bar{o}s$ (the way of the warrior) to control the samurai class; and established the class structure of warriors, farmers, artisans and merchants to maintain internal peace. With the absence of major battles and wars, many who held military posts shifted to taking up civilian jobs and immersing themselves in aristocratic traditions.

"The warrior is required to master the bow and the horse; as well as the brush and the word" (bunbhu ichi), as observed in the bushi $\partial \bar{o}$ mandate. Edo-period samurais were obliged to follow this mandate which emphasised not only loyalty to the shogunate, but also a moral code that governed the behaviour and lifestyle of the samurais.



Fig.1

Yatate (marked Yamato Ashizawa)
Edo period
Bronze and silver
Length 32cm

圖 1

矢立(芦澤大和款)
江戶時期
青銅和銀

長 32 公分

To serve, a samurai had to have a basic level of literacy to carry out document-writing. While some used writing boxes (suzuribako) to contain an inkstone, water dropper and writing brush, others used yatate (fig. 1), a more compact all-in-one option. Not only is the yatate unique to Japan, but versions made of solid metal were also used as weapons by the samurai, which makes it a category of artwork that is representative of both the bu and bun of Japanese warrior duality.

Prior to the 250 years of peace under the Tokugawa rule, horses were used widely in warfare and thus equestrian skill was an indicator of success of a warrior. *Yabusame* (mounted archery) tests a samurai's proficiency in horsemanship and archery. Originating in the Kamakura period, the activity started off as practice duels. In the following centuries during the Muromachi (1392-1573) and Momoyama period (1573-1603), the popularity of the activity declined. It was revived during the Edo period as an element of conserving the samurai heritage, rather than consolidating any real combat skills on the battlefield. Elaborately decorated *abumi* (stirrups) were not only practical horse tack, but also a symbol of social status as many included family crests.

Tea for the Samurai

With a history tracing to the early 9th century, tea ceremony had been exclusive to Zen Buddhist monks and aristocrats. During the Edo period, it became an important social and political opportunity to reinforce social ties between different classes. Toyotomi Hideyoshi (1537-98) constructed the Golden Tea Room ($\bar{O}gon\ no\ chashitsu$), a portable gilded chashitsu (tea room) which he transported to the Kyoto imperial palace to host Emperor $\bar{O}gimachi\ (r.\ 1557-86)$ in 1586. All the tea utensils used in the Golden Tea Room were either made with gold or gilt. Following Hideyoshi's example, warrior elites during the Edo period built their own tea rooms and amassed their own curated collection of tea utensils.



Daimyō Furuta Oribe (1544-1615) learned from tea master Sen no Rikyu (1522-91) and served as tea advisor to Hidetada Tokugawa (1579-1632), the second shōgun of the Tokugawa family. Sen no Rikyu was considered the most profound influencer on chanoyu, the Japanese way of tea, in which he consolidated the etiquette of the ceremony as well as the design of the tea house adhering to the wabi (solitude) aesthetic. His disciple Kobori Enshu (1579-1647), who was also a daimyō, inherited the wabi school of tea ceremony; and was further followed by Katagiri Sekishu (1605-73) who continued to serve the Tokugawa shogunate as tea advisor. Tea ceremony during the Edo period was, to a certain extent, institutionalised, and was embedded in the everyday life of the warrior elites which was named "daimyō-tea", which refers to the manner of tea ceremony practiced by members of the warrior class.

Edo Urban Culture: The Pursuit of Pleasure

"Most early societies have arranged people in groups for purposes of order and of honour, but few have calibrated that status with the nice precision that distinguished Tokugawa Japan."

The Tokugawa shogunate controlled the people through a rigid class system with social and economic constraints. While the upper social classes consist of the warrior elites, at the bottom of the hierarchy were peasants, craftsmen and merchants. Initially, merchants were placed at the very bottom of the hierarchy as they did not engage in production that would have been considered contributing to society. Nonetheless, during the Edo period, together with craftsmen, they supplied the military elites and aristocrats with luxurious commodities including lacquer and ceremonial objects. Craftsmen and merchants were collectively known as *chōnin*.

This new class of *chōnin* were affluent but due to the rigid social class structure, they were also socially confined. Hence, their attention was drawn to the pursuit of pleasure in the entertainment quarters in the early 17th century, in which the most famous one was Yoshiwara, constructed in 1617. The entertainment quarters influenced the production of various arts and crafts. For example, the increased number of geishas led to an increased demand in the creation of tortoiseshell hair ornaments (fig. 4). In general, geishas wore their accessories according to the seasons: in summer, they wore hair ornaments with ivory, jade and silver; and tortoiseshell and coral in winter. The popularity of *kabuki* theatre resulted in woodblock prints depicting courtesans and actors, such as *Twelve Months of Geographical Names: March* by Toyohara Kunichika (1835-1900) (fig. 5) which depicts *kabuki* actor Onoe Kikugoro.

Meiji Imperial Legacy

After ruling Japan for over two and a half decades, the Tokugawa shogunate was overthrown by the supporters of the imperial court during the Meiji Restoration in 1868. The military elites gradually lost their class privileges and by 1876, samurai swords were banned altogether; and the iconic samurai hairstyle with a top knot also slipped away.

Emperor Meiji was restored with considerable political power over foreign policy and diplomacy as the head of state. The emperor and the imperial family are represented by the imperial seal: *kikumon*, a central disc surrounded by a front set of 16 petals; and a rear set of 16 petals half-staggered. Under Emperor Meiji, Japan underwent a period of rapid reform and westernisation that aimed to strengthen the state to its contemporaries in Europe.

At the 1889 commemoration ceremony of the Meiji Constitution, the imperial family began commissioning the production of bonbonnières, a custom borrowed from France, as souvenirs at imperial banquets and ceremonies. The distribution of bonbonnières not only promoted the culture and craft of Japan to the diplomats who attended imperial events, but also aided the craftsmen who specialised in making swords and armoury-related artefacts that would have otherwise become jobless. Japan worked hard to sell Japanese products to foreign countries on the stage of the World Exposition, and Japanese crafts were highly valued overseas. By patronising local craftsmen to create bonbonnières, the imperial family worked to protect and nurture domestic industries.

Cultural Diversity in the Taisho and Showa Periods

Like the nation itself, Japanese craftsmen also looked to the world for inspiration. During the Art Deco period in the 1920s, Japanese craftsmen were influenced by the sweeping fashion of Egyptian Revival that influenced design, architecture and decorative arts in the West as a result of the discovery of the tomb of King Tutankhamun in 1922. The hieroglyphic pattern on this *cloisonné* enamel vase (fig. 6) that we have selected for the cover of this catalogue represents this openness to wider cultural conversations taking place in the early 20th century.

Conclusion

The exhibit *The Other Japan: Beyond Kimonos and Swords* presents a lengthy span of time from the feudal state of Edo to modern Japan. While the Edo period was characterised by the superiority of military elites; isolationism; peace; and a strict social structure, the following centuries witnessed a dynamic shift of power from the warrior class to townsmen, and ultimately back to the imperial court in the Meiji period.

Art is a reflection of society and culture. In the exhibition, visitors will be guided through centuries of Japanese works of art, including stationery and hardware that represent the balance of civilian and martial arts of military elites; lady's hair ornaments and *ukiyo-e* that embody the rich culture of Edo entertainment quarters; as well as small silver boxes commissioned by the Meiji imperial court that denote the imperial family's protection towards traditional Japanese culture while accepting westernisation; to crafts that were made in between the transitional period of a closed nation to a modern Japan.

Stephanie Fong Curator, Liang Yi Museum July 2023, Hong Kong

導言

兩依藏博物館收藏逾 4000 多件日本工藝品,涵蓋多樣形式及風格,謂之森羅萬象,亦不為過。同時,亦可 沿此見證日本自江戶時代至現代,其藝術與社會之間唇齒相依的關係。《另眼東瀛》是兩依藏博物館歷年來最大規模的日本裝飾藝術展覽,展覽從館藏中挑選出 260 多件日本工藝品,供各位一探日本的視覺文化如何反映閉關鎖國的江戶時代至現代化早期的西學東漸的鉅變。展覽矢志探索不同社會階級與工藝品創作之間的聯繫,以及在這個漫長而關鍵的時期中產生的美學變化。

《另眼東瀛》可分為四大部分:江戶時代的武士美學、江戶町人文化、明治時代的皇室遺風和日本現代的 工藝品。藉以探討各階層贊助蔚成的文藝風潮,以及如何透過藝術向外域呈現國族面貌。

社會、階級和文化

日本人在七至八世紀時深受隋唐兩朝影響,創建與之相似的中央集權朝廷架構,可見一斑。隨後幾個世紀, 天皇的統治穩若泰山。直至鐮倉時代(1185-1333年),武士階層勢力崛起,皇族、朝廷權力式微。將軍取代天皇 手執權柄,形成武家、公家分庭抗禮的局面,此境況一直持續到明治時期(1868-1912年)。

在武家政權崛起前,平安時代 (794-1185年)的文化繁榮絢爛,奠定日本的美學基礎。際此日本典型的審美和文化醞釀成形;貴族們感歎萬物的轉瞬即逝、曇花一現,名之「物哀」。「無常」的概念隨着漢傳佛教東渡進入日本文化,人們以自省為法門探求平靜和至善,種種表現衍生「詫寂」為名的美學表現。

儘管皇室仍是各大藝術的主要贊助方,但江戶時代(1603-1868年)的將軍、武士以及新興的富裕商賈(即町人)亦時有委託匠人製作工藝品。這些受託而作的工藝品反映了各異階層的美學理念。時至十七世紀,軍事精英始強調文化修為之於武士的重要。「文武雙全,智勇足備」此一傳統早見於平安時代,而在江戶時代被武士階層奉作圭臬。武士要追求文藝(bun)、武藝(bu)兼具,如茶道等獨特的文化傳統因此亦見發展和重塑。

隨着大城市的崛起、商賈財力和影響力日益增加以及交通驛道的改進,藝術不再是貴族專屬的消遣物,而 進入了町人階層的生活中。町人順應商業城市的急劇發展而獲利,他們享受着不受拘束的營商自由,卻仍要面對幕 府政權的壓抑和制肘。這是極其矛盾的時代,江戶町人發展其獨有文化,呈現亂世浮生的美學之道。

武士美學:文武為一

「武士的雙手既要持弓掣馬,也要握筆寫字。」

日本封建時代的武人分作將軍、大名和武士三大層階。幕府將軍是保衛朝廷的世襲軍事領袖;大名是地區領主,能掌控屬土地並可組織、率領武士團體。在江戶時代,德川幕府管轄約有二百位大名,逾四十萬名武士。德川幕府對民眾施行嚴格的統治,亦制定武士道以控制武士階層。幕府政權劃分武士、農民、工匠和商人的階級結構以維持和平。而由於沒有重大戰役和戰爭,許多擔任軍事職務的人員轉而從事文職工作,並始沈浸在貴族傳統中。

「武士的雙手既要持弓掣馬‧也要握筆寫字」武士道如是。江戶時代的武士們須遵循指示。 武士道不但強調對幕府的忠誠‧同時規範武士的行為和生活‧嚴以律己‧自省修身。

出於侍奉需要,武士必須具備文化素養,以便撰寫文件及書信。有些武士會使用硯箱存放文具,如硯台、水滴和毛筆。而另有一種便攜式毛筆和墨水盒則更受青睞。其名作「矢立」(圖一),這種文具不僅獨見於日本,武士們更會挑選製成的矢立作自衛之用。文、武兩藝集於一身,謂之無愧。

在德川幕府統治下的 250 年和平時期之前,馬匹在戰爭中被廣泛使用。因此馬術成為衡量一個武士能力必不可少的指標。譬如流鏑馬便是其中一項考驗武士騎術和射箭技能的活動。這項活動起源於鐮倉時期,起初用作戰爭演練,其在室町(1392-1573 年)至桃山時期(1573-1603 年)一度式微。直到江戶時期再次興起,江戶武士傾向視之為文化遺產而非實際的戰術演練。馬鐙不僅是實用的馬具,亦具有裝飾美觀、體現社會地位的用意。許多馬鐙上鑄有家族徽章,便為一例。

武士的茶

茶道的歷史可遠溯至九世紀初,當時只供禪宗僧侶及貴族參與;而在江戶時代,茶道是不同階層之間的聯繫工具,茶室更成為重要社交和拉攏政要的場所。豐臣秀吉(1537-1598年)甚至建造了「黃金茶室」——一座便於隨行的鍍金茶室。他在1586年將其運到京都御所,以接待正親町天皇(1557-1586年在位)。黃金茶室中使用的茶具皆為純金或鍍金製成。江戶時代的武士們效仿豐臣秀吉,紛紛建立了自己的茶室,蔚起一陣茶具收藏之風。

大名古田織部(1544-1615年)師從茶道大師千利休(1522-1591年)·並擔任德川家族第三任將軍德川秀忠(1579-1632年)的茶道顧問。千利休對茶道影響深遠·奠定茶道禮儀及茶室設計的典型·使其合符「侘」的美學追求。大名小堀遠州(1579-1647年)作為古田的弟子·繼承了「侘」美學的衣鉢。德川幕府次任的茶道顧問片桐石州(1605-1673年)亦隸屬此門派·繼往開來。被一定程度制度化江戶茶道·成為武士精英階層的日常生活中不可或缺的儀式·而這種由武士階層實踐的茶道則尊稱作「大名茶」。

江戶城市文化:享樂為尚

「大多數早期社會都出於維持秩序和享受尊榮的目的將人們分門別類,但能像德川政權極為精確者,絕無僅有。」

德川幕府設立嚴格階級制度和各類社會、經濟法規以統治民眾,為求穩定政權之效。上層社會由武士精英組成,底層則是農民、工匠和商人。江戶時期之前,商人屬於階級末流,因為他們的工作不被視為有益於社會。然而在江戶時期,他們與工匠一起為武士和貴族提供漆器和禮儀用品等綺麗豪華的商品,並被統稱為 町人 (chōnin) 階層,社經地位因而提升。

新興的「町人」階層坐擁不少財富,但由於僵化的社會階層結構,他們也受到向上層社會流動限制。因此,許多町人耽於享樂,將注意力轉向於吉原——盛行於17世紀的煙花之地。吉原影響了各種藝術和工藝品的發展。如藝妓通常會根據季節來佩戴飾品。在夏天時佩戴象牙、玉石和銀的發飾,冬天則佩戴玳瑁和珊瑚。而吉原的藝妓人數日益增加,使玳瑁髮飾供不應求(圖四)。「歌舞伎」的普及亦衍生出以戲劇內容為題的木版畫,例如豐原國周(1835-1900年)的《十二月地名圖:三月》(圖五)中便描繪了歌舞伎演員尾上菊五郎。



Fig.4
Hairpin
Unknown maker
19th century
Tortoiseshell
Length 14cm

圖 4
髮簪
佚名工匠
十九世紀
玳瑁
長 14 公分



Chimei Juni ka Getsu no Uchi (Twelve Months of Geographical Names: March) Kunichika Toyohara Height 35.5 x Width 25.5cm

圖 5 十二月地名圖:三月 豊原國問 高 35.5 x 闊 25.5 公分

明治帝國的遺風

德川幕府統治日本超過 250 年·及後於 1868 年明治維新中被天皇的支持者以「尊王攘夷」旗號推翻·武人逐漸失去了他們的階級特權。1876 年·朝廷頒布「廢刀令」·標誌性的武士發髻髮型也不復存在。

明治天皇終於成為名正言順的國家元首,在幕府倒台後重獲對外、對內政策的政治實權。天皇及其皇室家 族的家徽是菊紋,即一個花蕊被上下兩重各十六片個花瓣交錯環繞而成。在明治時代,日本經歷了一段快速改革和 西方化的階段,明治天皇旨在增強國力,使其足以媲美歐洲列強。

皇室在 1889 年的明治憲法典禮上,始委託製作糖果盒 (bonbonnières) 作紀念品之用。這種工藝品從法國借鑒而來,用以贈予前來出席皇室宴會和儀式的賓客。糖果盒不僅向參加皇室活動的外交官宣傳日本文化和工藝,還提供就業機會,安置曾經以製作刀劍武器等為生的工匠。日本在世界博覽會上賣力推廣本土產品,亦使日本工藝品揚名海外。皇室也透過資助當地工匠製作糖果盒,培育國內的工藝產業。



靈感,以 Fig.6 Egyptian Revival Vase 人們發到

20th century *Cloisonné* enamel Height 30 x Diameter 26cm

圖 6 埃及復興花瓶 二十世紀 掐絲琺瑯 高 30 x 直徑 26 公分

大正和昭和時期的文化多樣性

日本工匠一如其國族,紛紛向異域們汲取 靈感,以求革新。在1920年代的裝飾藝術時期, 人們發現圖坦卡蒙國王墓,埃及復興運動影響了 西方的設計、建築和裝飾藝術。同時期的日本工 匠也受其影響。圖錄封面上的掐絲藍琺瑯花瓶上 的象形文字圖案,正好表達了20世紀初的日本工 匠應對異域文化時的兼收並蓄。

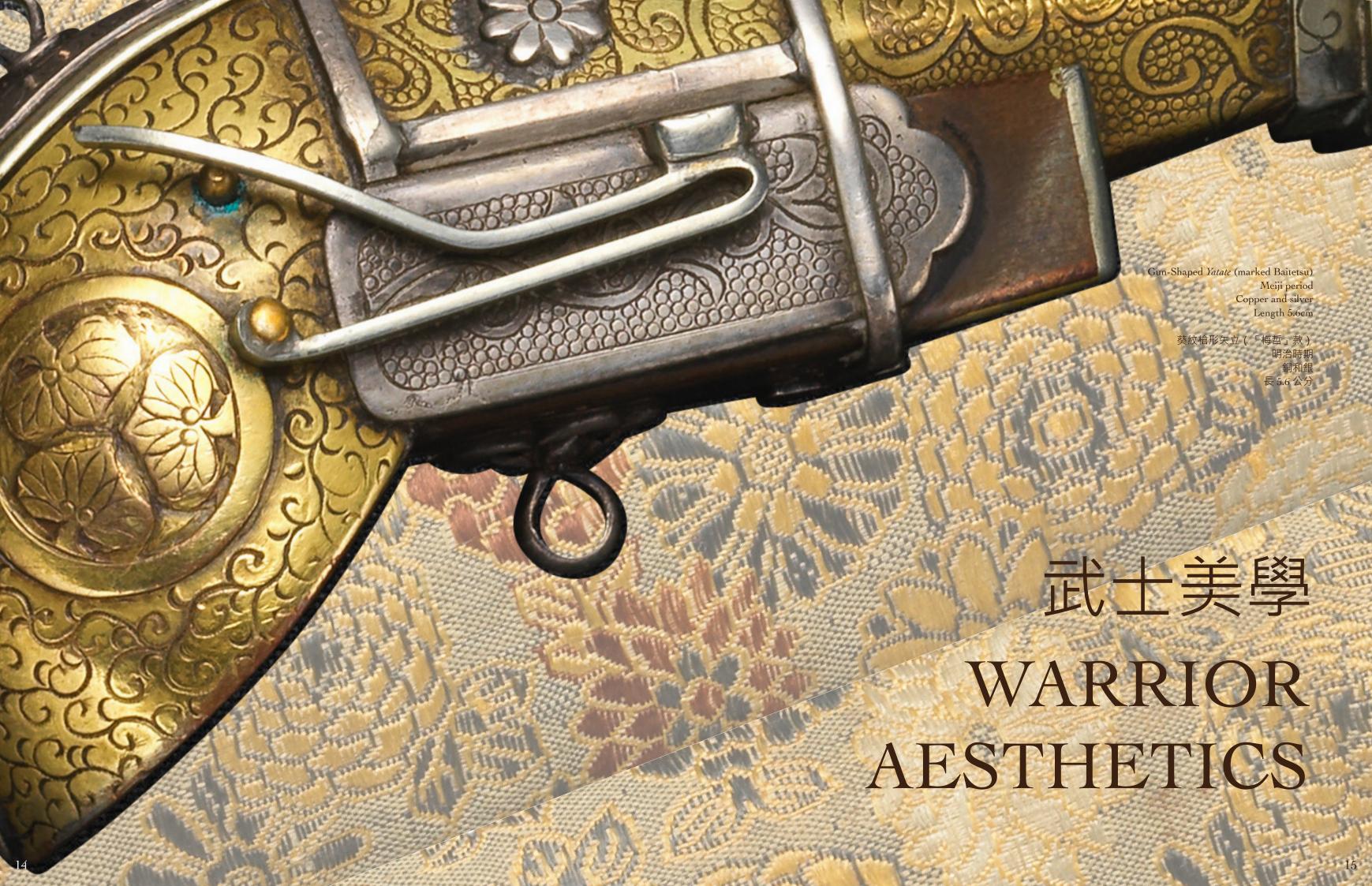
總結

《另眼東瀛》涵括江戶封建社會到現代日本的漫長歷程。見證幕府統治下的江戶時代,其武士階級的不可一世、閉關鎖國的孤立主義和嚴格的階級劃分。而在隨後的數個世紀,權力逐漸從武士階層向町人轉移,最終回歸到明治時代的皇室。

藝術反映着社會與文化。在是次展覽中,參觀者將回溯數個世紀的日本藝術作品。其中包括象徵武士精英階層的文武兼備的文房用具和金屬製品;女性髮飾和浮世繪對照江戶町人的燈紅酒綠;明治皇室委託製作的小銀盒,匯聚傳統日本文化和西方影響。以小見大,乍看另一種日本風貌。

方顥諺 兩依藏博物策展人 香港 2023 年 7 月





Stirrups

Also known as *abumi*, stirrups have been in use in Japan since the 5th century and were important equipment for the mounted samurai in feudal Japan. By the mid-Heian period (794-1185), a specific type of stirrup called *shitanaga abumi*, characterised by its open-sided design, toecap, longer length and flatter foot shelf, emerged. These stirrups were specifically designed to enhance the rider's stability and mobility for mounted archery. By the Edo period (1603-1868), the samurai class became the political ruling power and the ownership of horses was limited to warriors of middle or high rank, who were also restricted in adorning their riding tack in accordance to their social position.



在日本的歷史最早可追溯至五世紀,是武士階層必備的騎馬用具。一種名為「舌長馬鐙」的獨特馬鐙在平安時代 (794-1185 年) 中期面世,這款設計不但能包圍腳尖,更有長而平坦的踏板,使騎手能在馬背上不失平衡地自如活動。到了江戶時代 (1603-1868 年),等級深嚴的武士階層手握實權。當時只有中高層的武士才能擁有馬匹,就連裝飾馬具也必須遵循階級。

002

A Pair of Stirrups

Kuninaga

Edo period

Iron, lacquer and mother-of-pearl Height 31.5 x Width 13.8 x Depth 25.6cm

馬鐙一對

國長

江戶時期

鐵、漆和珍珠母

高 31.5 x 寬 13.8 x 深 25.6 公分







Iron and mother-of-pearl
Height 24 x Width 13.5 x Depth 29.5cm

馬鐙一對 勝九郎吉則 江戶時期 鐵和珍珠母

高 24 x 寬 13.5 x 深 29.5 公分





17

A Pair of Stirrups

Masahide Edo period

Iron and lacquer

Height 28.5 x Width 13.5 x Depth 24.5cm

馬鐙一對

正秀

江戶時期 鐵和漆

高 28.5 x 寬 13.5 x 深 24.5 公分





005 A Pair of Stirrups Edo period

Iron and mother-of-pearl Height 26.5 x Width 13 x Depth 25cm

馬鐙一對

江戶時期 鐵和珍珠母 高 26.5 x 寛 13 x 深 25 公分



A Pair of Stirrups

Morihira Edo period Iron and lacquer

Height 28.5 x Width 13.8 x Depth 23.5cm

馬鐙一對

盛平

江戶時期

鐵和漆

高 28.5 x 寬 13.8 x 深 23.5 公分





006

A Pair of Stirrups

Masahide Edo period Iron and lacquer Height 28.8 x Width 12.7 x Depth 24.9cm

馬鐙一對

正秀

江戶時期

鐵和漆

高 28.8 x 寛 12.7 x 深 24.9 公分









009

A Pair of Stirrups

Zenzaemon Nagakuni Edo period Iron and lacquer Height 29.5 x Width 13.3 x Depth 24cm

馬鐙一對

善左衛門永國 江戶時期 鐵和漆

高 29.5 x 寬 13.3 x 深 24 公分





007

A Pair of Stirrups

Edo period Iron and lacquer Height 30.9 x Width 12.3 x Depth 24.5cm

馬鐙一對

江戶時期

鐵和漆

高 30.9x 寬 12.3 x 深 24.5 公分



A Pair of Stirrups

Edo period Iron and lacquer Height 30.5 x Width 12.3 x Depth 24.3cm

馬鐙一對

江戶時期

鐵和漆

高 30.5 x 寛 12.3 x 深 24.3 公分





19



A Pair of Stirrups Morikuni

Edo period Iron and lacquer

Height 28 x Width 13.2 x Depth 26cm

馬鐙一對

盛國

江戶時期

鐵和漆

高 28 x 寬 13.2 x 深 26 公分



A Pair of Stirrups Ujiyoshi Gonnojo

Edo period

Iron and mother-of-pearl

Height 29 x Width 12.8 x Depth 29.5cm

馬鐙一對

権之丞氏吉

江戶時期

鐵和珍珠母

高 29 x 寬 12.8 x 深 29.5 公分





013

A Pair of Spurs

Edo period

Iron

Height 22 x Width 9.6 x Depth 11cm

馬刺一對

江戶時期

高 22 x 寛 9.6 x 深 11 公分



Samurai on Black Horse Edo period

Woodblock print

Height 37cm x Width 25.2cm Image credit: Artelino

黑馬武士 江戶時期 木刻版畫 高 37 x 寬 25.2 公分 圖片來源 Artelino

Samurais were highly skilled soldiers trained in the use of various weapons, including swords, bows, spears, and even unconventional items like buyōkiseru, which is a specialised variant of kiseru, typically characterised by its elongated and weightier form. According to Serge Mol's (b. 1970) Classic Weaponry of Japan (2003), these heavy pipes could serve as defensive weapons, much like a naeshi (metal truncheon) or tessen (metal fan). Their unassuming appearance made them ideal for discreetly concealing a weapon. Typically made of metal or sturdy bamboo, these pipes measured around 30 to 50cm in length. Samurais were usually expected to carry two swords but sometimes had to leave them at gatehouses, a kiveru could be used as an alternative weapon.

For centuries, the samurais have adhered to various interpretations of a moral code, which varied among samurai clans and members of the military nobility. This code encompassed matters such as social roles, morality, and how to lead an honourable and virtuous life. Although samurais shared certain values, there was no singular definition or path that all samurais were obliged to follow. In battle, the samurais were as pragmatic as any other warriors.

武士是日本前現代的戰士,是訓練有素的士兵,擅長使用各種武器,包括刀劍、弓箭、矛槍,甚至非傳統武器如武用煙管,即是一種進階的煙斗,多數比較長和重。根據 Serge Mol 的《日本經典武器》(2003) 所述,這些重型煙管可以作為防禦武器,就像一種金屬警棒或鐵扇。不起眼的外觀使它們成為隱藏武器的理想選擇。這種煙管通常由金屬或堅固的竹子製成,長度約為 30 至 50 公分。武士通常需要攜帶兩把刀劍,但有時需要把刀留在門房,煙管便可以作為致命武器。

數個世紀以來,武士一直堅守著各種道德規範,這些規範因武士家族和軍事貴族成員而異。這些規範包括社會角色、道德以及如何過一種光榮和品德高尚的生活。在戰場上,武士與其他戰士一樣會親征戰場。



Kiseru 煙管

Nobe-Kiseru Late Edo period Silver, silver-gilt and iron Length 55.8cm

延べ煙管 江戶晚期 銀、鍍銀和鐵 長 55.8 公分

015 Nobe-Kiseru Late Edo period Silver, shakudō and gold Length 49cm

延べ煙管 江戶晚期 銀、赤銅和金 長 49 公分

Rau-Kiseru Edo period Brass, silver and bamboo Length 24cm

> 羅宇煙管 江戸中期 黃銅、銀和竹 長 24 公分

018 Rau-Kiseru Late Edo period

Wood, lacquer and silver

Length 36.1cm

羅宇煙管

江戶晚期

木、漆和銀

長 36.1 公分

Meiji to Shōwa period Wood, silver-gilt and *maki-e* over wood Length 34cm 延べ煙管

明治至昭和時期 木、鍍銀和木胎蒔繪 長 34 公分

019 Rau-Kiseru Kigakusai Seibi Late Edo to Meiji period Gold, shibuichi and wood Length 29.5cm

羅宇煙管 石黑政美 江戶晚期至明治時期 金、四分一和木 長 29.5 公分

Nobe-Kiseru Late Edo to early Meiji period Silver, bronze, iron and silver-gilt Length 41.6cm 延べ煙管 江戶晚期至明治早期 銀、銅、鐵和鍍銀 長 41.6 公分

Shikomi Kiseru Late Edo to early Meiji period Copper and iron Length 49cm 護身煙管 江戶晚期至明治早期 銅和鐵 長 49 公分



Silver, copper and bamboo Length 57.2cm

羅宇煙管 明治時期 銀、銅和竹 長 57.2 公分 Nobe-Kiseru Kikukawa Harunobu Late Edo period Silver, silver-gilt, copper and iron Length 38.7cm

延べ煙管 菊川春信 江戶晚期 銀、鍍銀、銅和鐵 長 38.7 公分

024 Nobe-Kiseru Late Edo period Iron, copper and gilt Length 28.7cm

延べ煙管 江戶晚期 鐵、銅和鍍金 長 28.7 公分

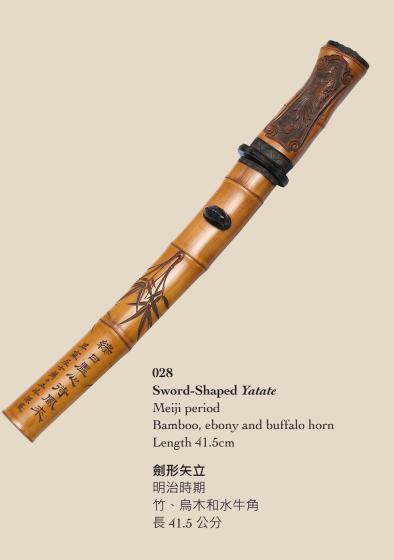


Samurais were not only skilled in martial arts, but they also developed a high level of literacy. Reading and writing were considered essential skills for the warrior elites, as they needed to write letters and reports from the field. Their knowledge of astrology, divination and meteorology was also valuable in providing accurate observations and insights during battles. To meet their writing needs, samurais used compact stationery called *yatate*.

武士不僅精通武術,亦通曉文字。閱讀與寫作被視為武士精英的必備技能,因為他們需要在戰地上撰寫信件和報告。他們對占星學、卜卦和氣象的知識在戰爭中提供了準確的情報。為了滿足他們的寫作需求,武士使用一種名為「矢立」的便攜式文具,這種文具可以容納毛筆和墨水,讓他們便利地攜帶筆刷和墨水出入戰場。

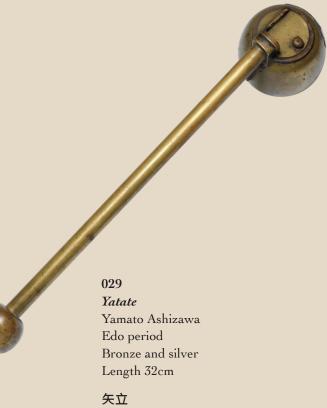


27





明治時期 銀、四分一、鯊革、漆和金 長 41.5 公分



芦澤大和

江戶時期 青銅和銀 長 32 公分



Baitetsu Meiji period Copper, silver and gilt Length 20cm

葵紋槍形矢立 梅哲 明治時期 銅、銀和鍍金 長 20 公分



Yatate Shaped in Horse and Kabuto Meiji period

Iron, silver, gold and copper Length 16.5cm

馬及兜形矢立

明治時期 鐵、銀、金和銅 長 16.5 公分



034 Gun-Shaped Yatate Baitetsu Meiji period Copper, silver and gold

Length 17.3cm 葵紋槍形矢立

梅哲 明治時期 銅、銀和金

長 17.3 公分



Baitetsu Meiji period Copper and silver Length 14cm

033

葵紋槍形矢立 梅哲 明治時期 銅和銀 長 14 公分



035 Gun-Shaped Yatate

Baitetsu Meiji period Copper and silver Length 5.6cm

葵紋槍形矢立 梅哲 明治時期 銅和銀

長 5.6 公分

29

Tea Utensils 茶道具

The warriors placed great importance on personal development, seeking harmony, and cultural advancement. They recognised the value of refining themselves in their everyday lives and finding solace in activities such as the Way of Tea $(cha\partial\bar{o})$ and the Way of Fragrance $(k\bar{o}\partial\bar{o})$, which were deeply rooted in Zen philosophy. These practices held significant meaning for the samurais, particularly in times when they were in preparation for battle by purifying their minds and bodies with the incense of hard wood, and finding peace upon their return from the battlefield by practicing tea ceremony.

武士精英非常重視個人進修、追求和諧和文化進步。他們在日常生活中精 進自己,並從茶道和香道等活動中尋求平靜,這些活動深植於禪宗哲學之 中。這些實踐對武士來說具有重要意義,尤其是在他們準備戰鬥時,通過 用硬木香料淨化心靈和身體,以及在從戰場歸來後藉由茶道尋找平靜。



036 Tea Caddy 20th century Gold Height 6.5 x Diameter 6.5cm

茶葉罐 二十世紀

高 6.5 x 直徑 6.5 公分



Teapot Lid Holder

20th century Gold

Height 5.5 x Diameter 6.5cm

茶壺蓋托 二十世紀

高 5.5 x 直徑 6.5 公分



038

Teapot

20th century Gold Height 10.8cm

茶壺

二十世紀

高 10.8 公分





039 Kaigu

Ando Jubei 20th century

Cloisonné enamel Various sizes

皆具

安藤重兵尉 二十世紀 掐絲琺瑯 多種尺寸



Kettle and Furo

20th century

Silver

Height 35.5cm x Diameter 30cm

水壺和風爐

二十世紀 銀

高 35.5 x 直徑 30 公分



041

Brazier

Silver

Height 28 x Diameter 50cm

火缽

高 28 x 直徑 50 公分



042

Brazier

Silver

Height 23.5 x Diameter 50cm

火缽

高 23.5 x 直徑 50 公分

Incense 香道

Incense Burner

Sawada Soumi Silver and nanmu

Height 5 x Width 4.7 x Depth 6 cm

香爐 澤田

銀和楠木 高 5 x 寛 4.7 x 深 6 公分



044

Incense Burner

Edo period

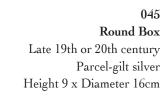
Silver

Height 9.5 x Diameter 11.3cm

香爐

江戸時期 銀

高 9.5 x 直徑 11.3 公分



十九世紀末期或二十世紀早期 銀鎏金 高 9 x 直徑 16 公分



33



046 Incense Burner Silver and enamel Height 9 x Diameter 13cm

琺瑯香爐

銀和琺瑯 高 9 x 直徑 13 公分



047 A Pair of Incense Burners Meiji period Silver Width 17 x Length 12cm (each)



寬 17 x 長 12 公分 (每件)



048 **Round Box** Meiji Period Silver

Diameter 7cm

圓盒 明治時期

銀 直徑7公分



Incense Burner Ceramic and silver Height 12 x Diameter 14cm

香爐

049

陶瓷和銀

高 12 x 直徑 14 公分



050 Spherical Incense Burner

Yoshida Takechika Meiji period Silver Diameter 16cm

球形銀香爐

吉田武親 明治時期 銀 直徑 16 公分



051 Incense Burner Tsuneaki Meiji period

Silver, shakudo and copper Length 15cm

> 香爐 常明

明治時期 銀、赤銅和銅 長 15 公分



052

Incense Burner

Silver and wood 19th century Height 20.4 x Length 39cm

香爐

銀和木 十九世紀 高 20.4 x 長 39 公分



Cloisonné enamel and silver Height $16 \times Diameter 21cm$

掐絲琺瑯和銀 高 16 x 直徑 21 公分





During the Edo period, there was a notable rise in art patronage, particularly among merchants and artisans who amassed wealth through money-lending and sold their crafts to various social classes, including the imperial court and warrior classes. The era's political stability fostered the flourishing of an energetic urban culture. The emerging affluent townspeople, mainly consisting of merchants and artisans, played a significant role in this urban cultural development. Within the urban areas, pleasure quarters were established which housed brothels, teahouses and theatres, giving rise to a distinct and vibrant cultural scene. This section delves into the uniqueness of Edo urban culture.

在江戶時代,藝術贊助顯著增加。尤其是商人和工匠透過貸款積累財富,並向各社會階層—包括皇室和武士階級—出售他們的工藝品。這個政治穩定的時代促進了充滿活力的繁榮城市文化。興起的富裕市民被稱為町人,主要由商人和工匠組成,在城市文化發展中扮演了重要角色。城市地區內建立了娛樂區,其中包括妓院、茶館和劇院,形成了獨特且具活力的文化氛圍。本部分深入探討江戶城市文化的獨特性。

Jidai Kagami (Mirror of Historical Eras) Yōshū Chikanobu 1987

時代之鏡 揚州周延 1987 年 けが

经

Yatate-Shaped Koro (Incense Burner)

Bronze

Height 27 x Width 90 x Depth 26cm

The strict laws imposed by the Tokugawa shogunate limited the display of wealth, and merchants were not able to advertise their products in extravagant ways, which gave rise to the popularity of oversized model shop signs called *mokei kanban* (traditional model shop sign). The oversized *yatate-*shaped incense burner was one example used as a visual advertisement for a shop, likely one that specialised in the production of *yatate*. Mokei kanban was not only delicately crafted as brand building, many of them were also functional. For this reason, a lot of them were not carefully preserved and only very few survive today.

矢立型香爐

1850年

青銅

高 27 x 寬 90 x 深 26 公分

德川幕府嚴例限制臣民展示財富,因此商人不能以誇張奢華手法為其產品宣傳,令大型的「模型看板」 商標日益風行。此巨大矢立形香爐原用作模型看板、置於矢立商店櫥窗作視覺宣傳。此例矢立形香爐 推斷由經驗老到的工匠製作以宣傳其商品或服務;同時建立其理想商店形象。模型看板不只為精工細作 的工藝品,大部份同時兼具功能性。因此,大部份模型看板都未被珍藏,只有少量流傳至今。



Drinking Utensils 飲用具

A Set of Three Rice Wine Cups Hirata Shigemitsu Edo period Various sizes

一套三式米酒杯 平田重光葵 江戶時期 多種尺寸





056

A Pair of Sake Pots

Kano Natsuo Meiji to Taishō period Silver and bamboo Height 19 x Diameter 10cm (each)

酒具一對 加納夏雄

明治至大正時期 銀和竹 高 19 x 直徑 10 公分 (每件)

057 Cup Stand Hirata Muneyuki 1915 Silver Height 23 x Width 21.5 x Depth 21.5cm

杯座

平田宗幸 1915年

高 23 x 寬 21.5 x 深 21.5 公分



Lacquerware

漆器

Lacquer art is a distinctive art form in East Asia as the lacquer tree itself is native to the region. One of the most time-consuming ways of working with lacquer is maki-e, which involves the meticulous craftsmanship of creating intricate designs and patterns using multiple layers of lacquer, further enhanced by sprinkled metal powders such as gold or silver, on the surface.

由於漆樹只生長在日本、中國和朝鮮半島等國家,所以漆藝可說是東亞獨有的工藝。其中 最具代表性的技法便是蒔繪——先在器物表面用漆畫上圖案,然後再灑上金銀粉等金屬粉, 做成絢麗的圖畫。

Sage-Jūbako (Picnic Set)

Edo period Maki-e lacquer over wood and tin Height 30 x Width 30.5 x Depth 19cm

分層便攜式野餐套裝

江戶時期 木胎蒔繪和錫 高 30 x 寬 30.5 x 深 19 公分





A Set of Bundai (Writing Table) and Suzuribako (Inkstone Box)

Maki-e lacquer over wood Height 23 x Width 25 x Depth 6cm

文台及硯箱一套

1800年

木胎蒔繪

高 23 x 寬 25 x 深 6 公分



The interior of the suzuribako 硯箱內部

A Set of Shelf and Suzuribako (Inkstone Box)

Zohiko

19th century

Maki-e lacquer over wood and silver

(Shelf) Height 44 x Width 67.2 x Depth 37.5cm (Suzuribako) Height 5.5 x Width 24.5 x Depth 27.5 cm

桌及硯箱一套

象彦

十九世紀

木胎蒔繪和銀

(桌)高44x寬67.2x深37.5公分 (硯箱)高5.5x寬24.5x深27.5公分





The cover of the suzuribako 硯箱蓋子





The table tap of the shelf 架子頂部



061 Shelf 19th century

Maki-e lacquer over wood

Height 89.5 x Width 90.5 x Depth 44.5cm

架子 十九世紀 木胎蒔繪

高 89.5 x 寛 90.5 x 深 44.5 公分











062 Shelf 19th century Maki-e lacquer over wood Height 89.5 x Width 90.5 x Depth 44.5cm

> **架子** 十九世紀 木胎蒔繪 高 89.5 x 寛 90.5 x 深 44.5 公分

Wedding Chest

Edo Period *Maki-e* lacquer over wood Height 35 x Width 64.5 x Depth 46cm

婚禮箱

江戶時期 木胎蒔繪 高 35 x 寬 64.5 x 深 46 公分

064

Jūbako (Tiered Boxes)

Kajikawa Bunryūsai 19th century *Maki-e* lacquer over wood Height 26.7 x Width 20.3 x Depth 18.9cm

重箱

梶川文龍斎 十九世紀 木胎蒔繪 高 26.7 x 寬 20.3 x 深 18.9 公分

065

Jūbako (Tiered Boxes)

19th century

Maki-e lacquer over wood

Height 53.5 x Width 24.5 x Depth 24.5cm

重箱

十九世紀 木胎蒔繪 高 53.5 x 寬 24.5 x 深 24.5 公分

066

Jūbako (Tiered Boxes)

19th century

Maki-e lacquer over wood
Height 35cm

重箱

十九世紀 木胎蒔繪 高 35 公分







Female Accessories 女仕飾品

Hair Ornaments 髮飾

Hairstyling held great significance in the Japanese concept of beauty, with styles varying among women based on their occupations and social status. As Japanese women transitioned from long, straight hair to intricate updos and topknots, they began using hair ornaments known as kanzashi to secure their hairstyles. These hair ornaments were crafted with diverse materials including lacquered wood, metal, tortoiseshell and silk. During the Edo period (1603-1868), the production of hair ornaments reached its zenith, with craftsmen creating objects of exceptional quality to meet the everevolving trends and demands.

髮型是日本美學中非常重要的部份。不同職業及社會地位取決了女性的髮型。當髮型由直長髮轉換成用髮飾固定髮髻。髮飾可以不同物料製成,如漆木、金屬、玳瑁及絲綢。江戶時代(1603-1868年)見證髮飾製作的巔峰時期。當時工匠造出了超卓品質的製品;同時急速轉變的流行也令需求持續。



067

A Pair of Hairpins

Mitsuharu 20th century Silver and *shakuðō* Length 20cm (each)

髮簪一對

光春 二十世紀 銀和赤銅 長 20 公分(每件)



068

A Set of Hairpins

20th century Copper, silver and glass Various sizes

髮簪一套

二十世紀 銅、銀和玻璃 多種尺寸



069

A Pair of Hairpins

19th century Silver, copper and coral Length 18.5cm (each)

髮簪一對

十九世紀 銀、銅和珊瑚 長 18.5 公分(每件)

 \sim 47



070 Hairpin 20th century Silver and copper Length 14.4cm

髮簪 二十世紀 銀和銅 長 14.4 公分



071 Hairpin Yoshihiko 20th century Silver Length 12.4cm

髮簪 美彥 二十世紀 銀 長 12.4 公分



072 Hairpin 19th century Tortoiseshell Length 23.3cm

髮簪 十九世紀 玳瑁 長 23.3 公分



073 Hairpin 19th century Tortoiseshell Length 14cm

髮簪 十九世紀 玳瑁 長 14 公分



074 Hairpin 19th century Jade Length 22.3cm

髮簪 十九世紀 玉 長 22.3公分



075 Hairpin 19th century Copper and jade Length 14.5cm

髮簪 十九世紀 銀和玉 長 14.5 公分



076 Hairpin 19th century Tortoiseshell and ivory Length 13cm

髮簪 十九世紀 玳瑁和象牙 長 13 公分



077 Hairpin 19th century Tortoiseshell and ivory Length 8.4cm

髮簪 十九世紀 玳瑁和象牙 長 8.4 公分



078 Hairpin 19th century Glass Length 22cm

髮簪 十九世紀

玻璃 長 22 公分



079 Hairpin 19th century Glass and gold leaf Length 10cm

髮簪 十九世紀 玻璃和金箔 長 10 公分



080 Hairpin 19th century Glass Length 24cm

髮簪 十九世紀 玻璃 長24公分



081 Hairpin 19th century Glass Length 16.4cm

髮簪 十九世紀 玻璃 長 16.4公分













Comb

Kogyoku 19th century Maki-e lacquer over wood Length 9cm

髮梳

交玉

十九世紀

木胎蒔繪

長9公分

083

Comb

Shinsai

20th century

Tortoiseshell, gold, silver and mother-of-pearl

Length 9.2cm

髮梳

真哉

二十世紀 玳瑁、金、銀和珍珠母

長 9.2 公分

Comb

19th century

Wood, glass, lacquer, gold and tin Length 11.5cm

髮梳

十九世紀

木、玻璃、漆、金和錫

長 11.5 公分

088

Comb

20th century Ivory, lacquer, gold and silver

Length 7.4cm

髮梳

二十世紀

象牙、漆、金和銀

長 7.4 公分

089

Comb

19th century

Tortoiseshell and jade Length 9.4cm

髮梳

十九世紀 玳瑁和翡翠

長 9.4 公分

090

Comb

19th century

Maki-e lacquer over tortoiseshell

Length 7.9cm

髮梳

十九世紀

漆、玳瑁和蒔繪

長 7.9 公分







Tortoiseshell, lacquer and gold











085

Comb

Saito 19th century Wood, lacquer and gold Length 10.9cm

髮梳

齋藤

十九世紀

木、漆和金

長 10.9 公分

髮梳

桂月

二十世紀

長 10.1 公分

086 Comb

Keigetsu

20th century Tortoiseshell, lacquer, gold and silver

Length 10.1cm

玳瑁、漆、金和銀

髮梳

はしー 二十世紀

087

Comb

Hashiichi

20th century

Length 9cm

玳瑁、漆和金

長9公分

091

Comb

Yoshihiko 20h century

Silver Length 9.5cm

髮梳

美彥

二十世紀 銀

長 9.5 公分

092

A Set of Combs

18th century

Maki-e lacquer over wood Various sizes

髮梳一套

十八世紀 木胎蒔繪

多種尺寸



A Set of Comb and Hairpin

Hashiichi 20th century Wood and lacquer Comb: Length 8cm Hairpin: Length 16cm

梳和髮簪一套

はしー 二十世紀 木和漆 梳:長8公分 髮髻:長16公分



A Set of Comb, Hairpin and Hair Ornament

Kojitsu 20th century Tortoiseshell, lacquer, gold, silver and mother-of-pearl Various sizes

梳、髮簪和髮飾一套

光実 二十世紀 玳瑁、漆、金、銀和珍珠母 多種尺寸

A Set of Comb and Hairpin

Shosai 20th century Ivory, tortoiseshell, lacquer, gold and silver Comb: Length 8.5cm

梳和髮簪一套

松齊

二十世紀

象牙、玳瑁、漆、金和銀

Hairpin: Length 16.8cm

梳:長8.5公分 髮髻:長16.8公分



A Set of Comb and Hairpin

Shorin 20th century Ivory and lacquer Comb: Length 8.4cm Hairpin: Length 16cm

梳和髮簪一套

松林

二十世紀 象牙和漆

梳:長8.4公分 髮髻:長16公分



In the past, tortoiseshell hair accessories were exclusively worn by women belonging to the upper echelons of society. Cat no. 097 is an example. However, their popularity spread rapidly to women of all social classes, with courtesans emerging as the primary patrons of this fashionable trend. It is believed that the trend of adorning oneself with tortoiseshell ornaments originated from the Ryukyu Islands, presently known as Okinawa, and subsequently spread to Maruyama, a renowned red-light district in Nagasaki. The number of tortoiseshell hairpins adorned by a courtesan was considered a measure of her attire's elegance.

在以前,玳瑁髮飾是專屬於社會上層女性的飾物。圖錄號碼 097 是玳瑁髮飾的例子。然而,此流 行迅速擴散到各個社會階層的女性,而妓女成為這種時尚潮流的主要贊助者。佩戴玳瑁飾品的潮 流起源於琉球群島,現在稱為沖繩,隨後傳播到名古屋著名的紅燈區丸山。妓女佩戴的玳瑁簪子 的數量被認為是評估她的服飾優雅程度的一個指標。



097 Comb

Shinbo

20th century

Tortoiseshell, lacquer, gold and mother-of-pearl Length 10cm

髮梳

真砲

二十世紀

玳瑁、漆、金和珍珠母 長 10 公分

53

COSMETIC TOOLS 化妝用具

The application of makeup by modern Japanese women is rooted in the Edo period. Hanshichimaru Sayama's Metropolitan Custom Makeup Book (Miyako fūzoku kewaiden), published in 1813, provided instructions on skincare, hair care, makeup, hairstyles, and kimono dressing. The fashionable makeup trend during the late Edo period involved a pale white complexion and blackened teeth, achieved through the use of oshiroi (white face powder) and ohaguro (teeth blackener). As mobility increased, there was a greater demand for portable cosmetics tools and simpler makeup, leading to the development of cosmetics with a range of shades and lipsticks that showcased feminine individuality in the 20th century.

現代日本女性化妝的技巧可追溯到江戶時代。由佐山半七丸 (1767-1823年) 撰寫的《都風俗化粧傳》(1813年出 版)是當時的美容指南。內容包括護膚、頭髮護理、 化妝、髮型及和服穿法等。書中提及江戶末期流行的化妝 風潮是雪白粉臉配以黑齒。以米、麥等穀物甚至大理石或白鉛磨成的白面粉及把牙齒染黑的漿液成為當時女性必 備的化妝品。直到二十世紀,為展現每位女性的獨特性,各種色調粉餅及唇膏因個人需要和喜好紛紛發展;且女 性當時開始多外出活動,趨向化上較簡單的妝容對可攜行的化妝用具的需求上升。



099

A Set of Cosmetic Tools

Edo period Silk, silver and paper Height 19.5 x Width 7.5 x Depth 1.6cm

化妝用具一套

江戶時期 絲綢、銀和紙





55

化妝用具一套

江戶時期

絲綢、銅、銀和漆

高 16.4 x 寬 7.4 x 深 4.3 公分

長 23 x 寛 16.5 公分











化妝袋





101 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 18.8 x Depth 9.6cm

化妝袋 明治至大正時期 紡織品和銀 高2x 寬18.8x 深9.6公分

102 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 18.7 x Depth 9.5cm

化妝袋 明治至大正時期 紡織品和銀 高 2 x 寬 18.7 x 深 9.5 公分 103 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 21.5 x Depth 14.5cm

化妝袋 明治至大正時期 紡織品和銀 高 2 x 寬 21.5 x 深 14.5 公分 104 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 27 x Depth 12cm

化妝袋 明治至大正時期 紡織品和銀 高2x 寬27x 深12公分

110 Cosmetic Case Cosmetic Case Meiji to Taishō Period Meiji to Taishō Period Fabric and tortoiseshell Fabric Height 1.5 x Width 21.7 x Height 1.5 x Width 18.4 x Depth 14.5cm Depth 9 cm

化妝袋 明治至大正時期 明治至大正時期 紡織品和玳瑁 紡織品 高 1.5 x 寬 21.7 x 深 14.5 公分 高 1.5 x 寬 18.4 x 深 9 公分 111 Evening Bag c. 1900 Metal, ivory and embroidery cloth Length 33 x Width 14 cm

手袋 約1900年 金屬、象牙和刺繡布料 長 33 x 寬 14 公分







105 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 18.7 x Depth 8.5cm

化妝袋 明治至大正時期 紡織品和銀 高 2 x 寬 18.7 x 深 8.5 公分

106 Cosmetic Case Meiji to Taishō Period Fabric and silver Height 2 x Width 18.8 x Depth 9.5cm

化妝袋 明治至大正時期 紡織品和銀 高 2 x 寬 18.8 x 深 9.5 公分 107 Cosmetic Case Meiji to Taishō Period Fabric, silver and tortoiseshell Height 2 x Width 15.7 x Depth 8.2cm

化妝袋 明治至大正時期 紡織品、銀和玳瑁 高 2 x 寛 15.7 x 深 8.2 公分 108 Cosmetic Case Meiji to Taishō Period Fabric, silver and tortoiseshell Height 2 x Width 15.7 x Depth 8.2cm

化妝袋 明治至大正時期 紡織品、銀和玳瑁 高 2 x 寛 15.7 x 深 8.2 公分 112 Cosmetic Case Meiji to Taishō Period Fabric and metal Height 2.4 x Width 12.3 x Depth 7.4cm

化妝袋 明治至大正時期 紡織品和金屬 高 2.4 x 寛 12.3 x 深 7.4 公分

113 Cosmetic Case Meiji to Taishō Period Fabric and metal Height 1 x Width 18 x Depth 9.3cm

化妝袋 明治至大正時代 紡織品和金屬 114 Cosmetic Case Meiji to Taishō Period Fabric and metal Height 0.3 x Width 21 x Depth 10cm

化妝袋 明治至大正時代 紡織品和金屬 高 0.3 x 寛 21 x 深 10 公分



A Set of Cosmetic Tools

Edo period Silver and gold

Compact: Height 4 x Width 3.1 x Depth 0.3cm

Brush: Length 9.7cm

化妝用具一套

江戶時期

銀和金

117

Edo period

Various Sizes

化妝用具一套

金屬、蒔繪和骨

江戶時期

多種尺寸

A Set of Cosmetic Tools

Metal, *maki-e* and bone

粉盒:高4x寬3.1x深0.3公分

刷子:長9.7公分



A Set of Cosmetic Tools

Edo period Silver and gold

116

Compact: Height 3.5 x Width 2.8 x Depth 0.4cm

Brush: Length 11cm

化妝用具一套

江戶時期

銀和金

粉盒:高3.5 x 寬 2.8 x 深 0.4 公分

刷子:長11公分







A Set of Cosmetic Tools A Set of Cosmetic Tools

Edo period

Silver, lacquer and mother-of-pearl Various Sizes Various Sizes

化妝用具一套

Edo period

江戶時期

銀、漆和珍珠母

多種尺寸

118

119

Silver and brass

化妝用具一套

江戶時期

銀和黃銅

多種尺寸



120

Bronze mirror

Edo period

Bronze

Height 34.5 x Diameter 24.5cm

銅鏡

江戶時期

青銅

高 34.5 x 直徑 24.5 公分



122

Bronze mirror

Edo period Bronze

Height 11.2 x Diameter 6.5cm

銅鏡

江戶時期

青銅

高 11.2 x 直徑 6.5 公分



121

Bronze mirror

Edo period

Bronze

Height 11 x Diameter 6cm

銅鏡

江戶時期

青銅

高 11 x 直徑 6 公分



Bronze mirror

Edo period

Bronze

Height 30.2 x Diameter 21cm

銅鏡

江戶時期

青銅

高 30.2 x 直徑 21 公分

59



A Handy Box (Tebako) Containing Toiletries with Travelling Writing Utensils

Edo period

124

Maki-e lacquer over wood

Various sizes

攜帶型梳妝與書寫用具及用具箱

江戶時期

木胎蒔繪

多種尺寸

SMOKING CULTURE 喫煙文化

Tobacco was introduced to Japan by Portuguese traders in the late 16th century, leading to its widespread adoption. Smoking became a popular pastime, especially when entertainment options were limited. People carried their kiseru pipes and tobacco as a customary practice, enabling them to enjoy a smoke at any time. This cultural tradition of smoking with kiseru pipes transcended gender norms, with both men and women embracing it in Japanese society during the Edo period.

煙草於 16 世紀晚期被葡萄牙商人引進日本,從而被廣泛採用。在娛樂選擇有限的時候,吸煙成為一種流行的 消遣活動。人們攜帶他們的煙斗和煙草成為了習慣,讓他們可以隨時享受一根香煙。於江戶時期的日本社會, 使用煙管吸煙的文化傳統超越了性別規範,男女皆習慣於使用煙管。



125

Rau-Kiseru

Yoshiaki

Meiji period

Silver, lacquer, shakud \bar{o} and gilt

Length 17.6cm

羅宇煙管

芳明

明治時期

銀、漆、赤銅和鍍金

長 17.6 公分



126

Rau-Kiseru

Late Edo period Silver, shakudō and gilt

Length 18.3cm

羅宇煙管

江戶晚期

銀、赤銅和鍍金

長 18.3 公分



127

Rau-Kiseru

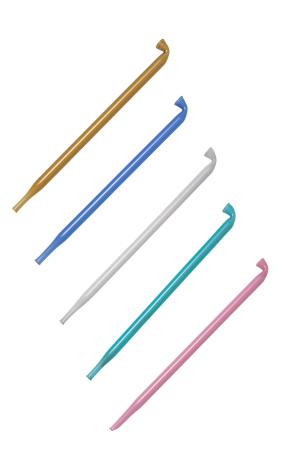
Late Edo to Meiji peiod Bamboo, silver, shibuichi and gold

Length 22cm

羅宇煙管

江戶晚期至明治時期 竹、銀、四分一和金

長 22 公分



A Set of Five Coloured Giyaman Kiseru

Meiji period Coloured glass

Length 20cm (each)

一組五色玻璃煙管

明治時期 染色玻璃

長 20 公分 (每支)



129 Nobe-Kiseru

Late Edo period

Silver, shakudō and gold

Length 14cm

延べ煙管

江戶晚期

銀、赤銅和金

長 14 公分



130

Nobe-Kiseru

Kunichika

Late Edo period

Silver, shibuichi, gold, copper and shakudō

Length 23cm

延べ煙管

國親

江戶晚期

銀、四分一、金、銅和赤銅

長 23 公分



Rau-Kiseru

Mid to late Edo period Bamboo and silver

Length 32.5cm

羅宇煙管

江戶中葉至晚期

竹和銀

長 32.5 公分

132

Rau-Kiseru

Meiji period

Bamboo and silver

Length 16cm

羅宇煙管

明治時期

竹和銀

長 16 公分



Rau-Kiseru

Mid Edo period

Lacquer, silver and cloisonné

Length 42.3cm

羅宇煙管

江戶中葉

漆、銀和琺瑯

長 42.3 公分



Nobe-Kiseru

Issinnsai Katusige

c. 1880

Silver, shibuichi and gold

Length 13.2cm

延べ煙管

一真齊勝重

約 1880 年

銀、四分一和金

長 13.2 公分

134

Rau-Kiseru

Meiji period

Silver, gilt and bamboo

Length 20.5cm

羅宇煙管

明治時期

銀、鍍金和竹

長 20.5 公分

136

Rau-Kiseru

Toyokawa Mitunaga

Meiji period

Shibuichi, gold, silver and bamboo

Length 19.6cm

羅宇煙管

豊川光長

明治時期

四分一、金、銀和竹

長 19.6 公分



137

Tobacco Box

Ito Katsuhide

Meiji to Taishō period

Silver

Height 4 x Width 5.9 x Length 11cm

煙盒

伊藤勝英

明治至大正時期

高 4 x 寬 5.9 x 長 11 公分



138

Tobacco Box

Miyake

Early 20th century

Height 5 x Width 10.5 x Depth 12.5cm

煙草盒

三宅謹

二十世紀初 銀

高5x 寬10.5x 深12.5公分





Kiseru Pipe Case with Tobacco Pouch Meiji to Taishō Period Fabric

Pipe case: Height 0.5 x Width 25.3 x Depth 3.2cm

Pouch: Height 1.4 x Width 11.5 x Depth 5.8cm

煙管套與煙草袋

明治至大正時期

煙管套:高 0.5 x 寬 25.3 x 深 3.2 公分 煙草袋:高1.4x 寬11.5x 深5.8公分



Kiseru Pipe Case with Tobacco Pouch











Kiseru Pipe Case with Tobacco Pouch

Meiji to Taishō Period Fabric and metal

Pipe case: Height 0.3 x Width 18 x

Depth 4cm Pouch: Height 1 x Width 12.5 x

煙管套與煙草袋

明治至大正時期

Depth 6cm

煙管套:高 0.3 x 寬 18 x 深 4 公分 煙草袋: 高1x 寬12.5x 深6公分



142 Kiseru Pipe Case with Tobacco Pouch

Meiji to Taishō Period Fabric and metal Pipe case: Height 0.5 x Width 26.3 x Depth 3.4cm

Pouch: Height 1.3 x Width 12.4 x Depth 6cm

煙管套與煙草袋

明治至大正時期 紡織品和金屬

煙管套:高 0.5 x 寬 26.3 x 深 3.4 公分 煙草袋: 高 1.3 x 寬 12.4 x 深 6 公分

Ukiyo-e 浮世繪

Ukiyo-e, meaning "pictures of the floating world", is a genre of Japanese art that flourished from the 17th to the 19th century. It is characterised by its vibrant and colourful execution. The popularity of *ukiyo-e* prints can be attributed to their ability to capture the essence of urban life and the spirit of the "floating world", which refers to the hedonistic culture of the Edo townsmen. These prints reflected the everyday experiences, fashion and trends of the time, providing a window into the lives of the people.

浮世繪是一種日本藝術, 意為「浮世圖畫」, 興盛於 17至 19 世紀,其特色為色彩鮮艷的木刻版畫。浮世繪的流行可歸因 於其能夠捕捉城市生活的精髓和「浮世」的精神、即是江戶 時代以愉悅為中心的文化。這些版畫反映了當時的日常生活 時尚和潮流。

143 Gathering of Famous Figures in Eastern Capital Comes to an End

> Edo Period Height 36.5 x Width 25.2cm

都東高名會席盡

Toyokuni

江戶時期 高 36.5 x 寬 25.2 公分





144 Chimei Juni ka Getsu no Uch (Twelve Months of Geographical Names: March) Kunichika Toyohara

Meiji Period Height 35.5 x Width 23.5cm

地名十二ヶ月之内 三月

豊原國周 明治時期

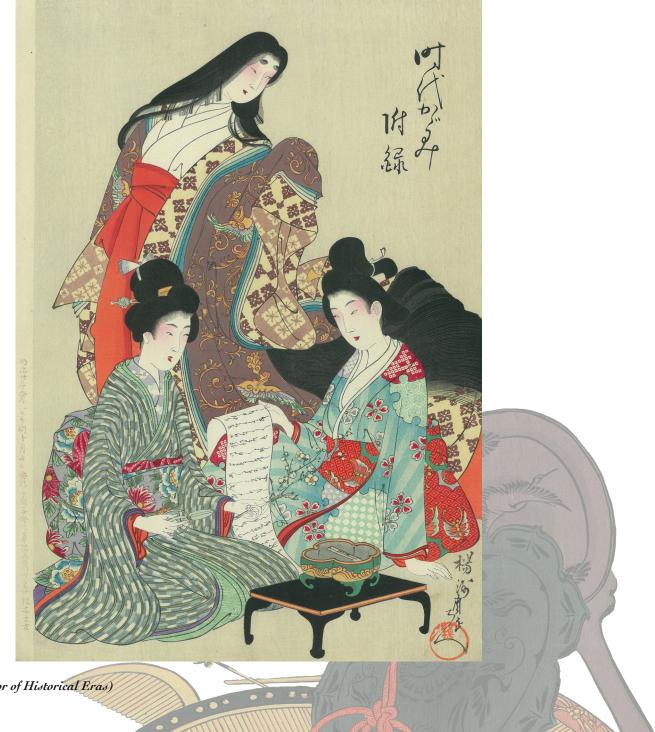
高 35.5 x 寬 23.5 公分



JIDAI KAGAMI 時代之鏡

The series *Mirror of Historical Eras (Jidai Kagami*) by Yōshū Chikanobu (1838-1912) is a series of woodblock prints created in the 19th century. The series includes 50 portraits of *bijin* (beautiful women) from previous historical eras from the Kenmu era in 1334 to the Meiji period (1868-1912), highlighting the evolution of women's makeup, clothing and hair ornaments.

楊洲周延 (1838-1912 年) 於十九世紀創作的浮世繪作品——《時代之鏡》,包括五十幅描繪不同年代的女性肖像畫,涵蓋了自1334年的建武時代到後來的明治時期 (1868-1912 年) 的日本女性妝容、服裝和頭飾的發展進程。











Jidai Kagami (Mirror of Historical Eras) Yōshū Chikanobu 1987

時代之鏡 揚州周延 1987 年

145



























































































The Tale of Genji: To see a world in a grain of sand, and a heaven in a wild flower

"Really, you are incurable," he said, laughing. "I sometimes think that young ladies exist for no other purpose than to provide purveyors of the absurd and improbable with a market for their wares. I am sure that the book you are now so intent upon is full of the wildest nonsense. Yet knowing this all the time, you are completely captivated by its extravagances and follow them with the utmost excitement."

"Perhaps," she said, "only people who are themselves much occupied in practicing deception have the habit of thus dipping below the surface. I can assure you that for my part when I read a story, I always accept it as an account of something that has really and actually happened."

— The Glow-worm, The Tale of Genji

Men and women swap coy glances, flirting their way through the first blooms of spring, exchanging gentle barbs through the heavy snows of winter. Such are the scenes in which most of *The Tale of Genji* is staged. *The Tale of Genji* was written during the Heian period in Japan, from the year 1000 (Chōhō 2) to 1012 (Kankō 9). The novel is divided into three parts which consists of 54 chapters, totalling over 1,100 pages, making it the world's earliest piece of realistic fiction in long form. It was leisure reading for the aristocrats in the Heian period and a national classic by the Edo period. Its influence continues to this day. In the opening quote, the author Murasaki Shikibu (973-1014) uses a conversation between the protagonist, Hikaru Genji, and the female character, Tamakasura, to reveal the captivating essence of *The Tale of Genji* - the interplay between men and women; fiction and reality; and story and history.

This article aims to elucidate the various tensions present in the medium and content of *The Tale of Genji*, particularly the reasons for its canonical status during the Edo period (1603-1867). Furthermore, it seeks to demonstrate the influence of *The Tale of Genji* had on material culture as evidenced by objects in our permanent Japanese collection and other surviving artworks. This essay examines how the text has been interpreted and passed down for over a millennium, becoming a work appreciated by both refined and popular tastes.

Murasaki Shikibu was born in Heian-kyō (modern-day Kyoto), and came from a prominent family, as a descendant of Fujiwara no Yoshifusa, a regent of the Fujiwara clan in the 9th century. She received traditional education in waka poetry and calligraphy at a young age. When her younger brother attended Chinese literature classes, she often sat in and developed a deep interest herself. Although Japan had already ceased its "envoy to Tang" policy during Murasaki's time, Chinese, especially in kanji form, was still the official language and literary medium for the Japanese aristocracy, as well as a male-dominated field of knowledge. When she served as a lady-in-waiting at the court, she concealed her knowledge of Chinese and wrote *The Tale of Genji* in *biragana* script, a writing system traditionally used by women.

During the Heian period, Chinese *kanji* was classified as a masculine form of writing as well as medium of communication, primarily used to discuss politics and ancient history. *Hiragana*, which derived from the Chinese cursive script sosho and from Chinese characters used for their pronunciations, was used for casual conversation, love letters and poetry. Despite being written in a "feminine script," *The Tale of Genji* not only circulated among the court ladies but also garnered material support and admiration from men. At the time, influential figures such as Fujiwara no Michinaga (966-1028), who held the position of regent, and Emperor Ichijō (980-1011) were among the readers. Popular though it was, during the Heian period, *The Tale of Genji* remained primarily an entertaining, light-hearted piece of reading material, not in small part due to the medium in which it was transcribed.

What elevated *The Tale of Genji* to a piece of canonical national literature during the "kokugaku" (national study) movement in the Edo period was a discussion initiated by several Japanese intellectuals, who proposed that Japan should develop its own cultural system instead of following the Chinese or Dutch models and technology. As Murasaki (as well as a few other female writers of the Heian period such as Izumi Shikibu (976-1030) and Sei Shōnagon (966-1025) had written their works in *hiragana*, in light of this national movement, their words became regarded as literary works untainted by Chinese influence and genuinely rooted in the nation's culture. The presence of Sei Shōnagon's portrait on the fan-shaped *yatate* (fig.1) in our collection serves as evidence of the esteemed status and influence of these writers.



Fig. 1
Fan-Shaped *Yatate*19th-20th century *Maki-e* lacquer over wood
Length 14.4cm

圖 1 扇形矢立 十九至二十世紀 木胎蒔繪 長 14.4 公分

Motoori Norinaga (1731-1801), a Japanese scholar of Kokugaku active during the Edo period, held *The Tale of Genji* in particularly high esteem. He believed that a thorough interpretation and appreciation of the work could not be achieved through the lens of Confucian rituals or Buddhist teachings, but only through an understanding of the unique aesthetic preferences and emotions of the Japanese people - especially "mono no aware," a philosophy that holds people can feel empathy and emotion towards everything. Motoori once said, "Without writing about the realm of human emotions in depth, which includes the subtle and profound aspects of sensuality, one cannot truly express the difficulty of suppressing the feeling of mono no aware, or how this feeling dominates the human heart." Written with emotional and evocative descriptions, The Tale of Genji boldly depicts love and desire, which echoes the concept. His assertion is not baseless. The indescribable emotions depicted in The Tale of Genji garnered widespread admiration among people of all social strata. It became read and interpreted in various ways, and served as inspiration for different artistic endeavours of all media. The vast dissemination of folk manuscripts, illustrated editions and handmade crafts inspired by the tale played a significant role in its popularisation.

¹ Norinaga, Motoori, *Mono No Aware*, 73.

It is important to note that by the end of the Heian period, the story resonated even with those who did not, or could not, read. For example, *The Illustrated Scrolls of The Tale of Genji* (c. 1120-1140) brings the details of court to life, filling in the voyeuristic desires of the common people. The scroll's inventive composition and masterful brushwork aside, it is the selection of the iconic scenes from the novel which solidified its importance in the national consciousness. The themes of life and death and festivals depicted in the *emaki* in turn influenced generations of subsequent crafts and artists, even if they perhaps had not read the original work itself.

Another example is this *inrō*-shaped *yatate* (fig. 2) housed in our Museum, which focusses on flower-viewing. While certainly possible that flower-viewing was already a national pastime, both *The Tale of Genji* and *The Illustrated Scrolls of The Tale of Genji* made the art of flower appreciation - with its focus on capturing the mixed emotions of joy and melancholy aroused by the changing seasons - into a distinctly Japanese hobby.



During the mid-Edo period, printed versions of *The Tale of Genji* became available, leading to a vast number of publications targeting a broader audience. Commoners enjoyed the more affordable and entertaining versions of artworks like *ukiyo-e*. ² Scholars used the work to promote their own theories. The Tokugawa shogunate encouraged women to learn Confucianism; and used it as an example of how women should behave. *The Tale of Genji* became not just a literary preference, but also a moralistic guide to women's behaviour.

Noblewomen collected related art pieces to demonstrate their pure character and refinement, leading to a trend of *The Tale of Genji* as a decorative theme for dowry items.³ The most famous example is the dowry of Tokugawa Iemitsu's daughter, Tokugawa Chiyohime (1637-1699). The lacquerware was decorated with *maki-e* over metal that incorporated scenes and images from the "hatsune" (The First Song of the Year) chapter of *The Tale of Genji*. Pine trees, bush warblers and Japanese gardens are vividly depicted on the entire dowry set. This famous dowry set also inspired a vast array of craft items using similar ornamental designs which are collectively named "hatsune". Objects from our collection decorated with the theme of hatsune (fig. 3-6) include lacquerware with maki-e decoration over wood.



Fig. 3
Suzuribako (Inkstone Box)
20th century
Maki-e lacquer over wood
Height 4.5 x Width 21 x Depth 22.7cm

現箱 二十世紀 木胎蒔繪 高 4.5 x 寬 21 x 深 22.7 公分



Fig. 4

Ryōsbibako (Document Box)

20th century

Maki-e lacquer over wood

Height 10 x Width 21.5 x Depth 29.5cm

料紙盒(小箱) 二十世紀 木胎蒔繪 高 10 x 寛 21.5 x 深 29.5 公分

圖 4

Donald Shively (1921-2005), a renowned Japanese scholar, once stated that *The Tale of Genji* speaks of "the tyranny of time and the inescapable sorrow of romantic love." ⁴ The narrative of time and love presented in *The Tale of Genji* has captivated readers for centuries. The seemingly fictional novel describes the blooming and withering of nature and the powerlessness of humans in the face of the passage of time. It also provides important evidence and inspiration for concepts such as imperial culture, national spirit, material culture and aesthetics.

As Genji himself said when arguing with Tamakazura, "Anything whatsoever may become the subject of a novel, it happens in this mundane life and not in some fairyland beyond our human ken." ⁵

Lyra Yip Assistant researcher, Liang Yi Museum July 2023, Hong Kong

² Renowned ukiyo-e artists such as Utamaro Kitagawa, Hiroshige Utagawa, and Katsushika Hokusai have all created artworks based on *The Tale of Genji* and its adaptations

³ In addition to the lacquerware dowry of Chiyohime, Prince Tomochika of Hachijō-no-miya (1620-1662) also received a pair of Genji-themed folding screens as a wedding gift. These screens were intricately painted by the renowned artist Tan'yu Kano (1602-1673).

⁴ Shively, Donald; McCullough, William H. The Cambridge History of Japan: Heian Japan, 444.

Murasaki Shikibu, Waley, Arthur trans., A wreath of cloud: being the third part of the tale of Genji, 256

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一花一世界——論《源氏物語》之經典化

「此等故事,多為杜撰,明知不真,亦這般執迷,你們女子真是樂於受騙。梅雨零零,卻頭髮蓬亂,只顧埋頭作畫。[…] 近日我那邊侍女亦常為那小姑娘講此等故事。我一旁聽後,亦驚嘆世間竟有如此善編故事之人。純為無稽之談,但或許亦真有其事。」

「對呀,似你這般善於杜撰之人,才作此番答釋;而我這愚笨之人,卻深信不疑呢。」

──<源氏物語・二十五・螢>

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男女笑語盈盈,談盡雪風花月,時哀時喜。《源氏物語》的故事多是沿此而起。

《源氏物語》成書於日本平安時代‧約公元 1000 年(長保二年)至 1012 年(寬弘九年)。小說可分作三部、五十四帖(即章回).合共一千一百多頁.為世上最早的長篇寫實小說。由平安貴族的閑餘讀物轉變成江戶時期的國民經典.至今其影響力仍延綿不絕。文首引文中.作者紫式部 (973-1014 年)假借故事主角光源氏與女角玉望的一席話‧道出《源氏物語》迷人的秘方——女性與男性、杜撰與真實、故事與正史。本文欲以解說《源氏物語》文本媒介及內容中種種張力.尤其是其於江戶時期的經典化的原因;以及比對館藏及其他傳世藝術品‧說明《源氏物語》對於物質文化的影響。故事在千年內多番流傳、詮釋‧如何成了一部兼具雅俗的賦曲。

紫式部生於平安京·系出名門·是九世紀藤原北家攝政藤原良房一族後裔。自幼接受和歌、書道等和式傳統女性教育。而當弟弟在上漢文課時·她時常在側旁聽·深得其趣·因此習得深厚的漢文知識。雖則紫式部出生時期·日本已經停止「遣唐使」政策·但漢文仍是日本官方語言以及貴族文學的媒介·更是男性專屬的知識領域。因此紫式部在宮中擔任女官一職時·亦極力隱瞞自己通曉漢文·創作《源氏物語》則是以女性使用的平假名作書寫語言。在平安時代·歸類為男文字的漢文用以述古論政·而女文字的平假名則用以閒話家常·一紙情愛。即便紫式部以「女文字」創作的《源氏物語》不但在宮廷女性社群中流傳·更獲得男士們物質上的支持及仰慕·當時攝政掌權者藤原道長(966-1028年)以及一條天皇(980-1011年)亦是讀者之一。「《源氏物語》在平安時仍屬閑餘、無關要事的讀物。

無心插柳柳成蔭,適逢江戶時代的國風運動,平安時代的《源氏物語》於情於理亦因而與國族意識掛鉤而被喻為日本國學的經典。時至江戶時代 (1603-1867 年) 中期,當時日本知識分子掀起國學的討論,意指日本應發展自身文化體系,而非一味崇尚中國或荷蘭的思想及技術。知識分子當中又以本居宣長 (1730-1801 年) 最為着重文學的影響。²

紫式部及平安時期其餘女性作家,如和泉式部 (976-1030 年)、清少納言 (966-1025 年)等,³皆是以平假名為創作媒介。三人的作品均被形容其未有被「漢意」污染,是為真正歸屬日本民族的文學典範,甚或日本文學的開端。館藏中的扇形矢立(圖一)以清少納言的肖像為飾紋,可說明三名作家作為「國學」一員的地位及影響力。

¹ 德川美術館,名古屋市蓬左文庫:<代代相傳的源氏物語>,頁2。

² 本居宣長對日本最早史書《古事記》、《源氏物語》及和歌皆有涉獵、研究・並以文學作品為例・宣揚復古神道(即日本原生宗教・神道教)及提出「物之哀論」。他亦以 文學創作提倡「物哀」概念・如和歌作品<敷島の歌>所述「若問大和心所似・初晨枝上見繁櫻」(敷島の大和心を人問はば・朝日に匂ふ山桜花)・則可證之。

³ 和泉式部著有日記文學《和泉式部日記》·尤擅詩歌;清少納言著有散文集《枕草子》。二人連同紫式部·鼎足而立·皆被喻為平安時期的代表作家。

綜觀三者,本居宣長尤為推崇《源氏物語》。他認為要徹底剖釋、欣賞《源氏物語》並不能以儒家禮節、佛法等外來的學問去詮釋,而必然要掌握日本民族的獨特審美偏好和情感——「物の哀」,即人對世上萬事萬物,均能動其「知物之心」,感同身受。為物而喜,為物而悲。本居宣長更言「不寫好色則不能深入人情深微之處,也不能很好地表現出物哀之情如何難以抑制,如何主宰人心。」"《源氏物語》處處浮現融情入景、無我之景的行文,兼其不懼俗色、直抒情愛,正是「物哀論」的一大力證。

而這說法絕非言之無物。《源氏物語》所刻畫不見別處、難以言喻的情感廣受各階層的國民喜愛,讀之、畫之,各行其是,以作和應。論及《源氏物語》由貴族讀物轉變成國民經典的轉捩點,民間的抄本、繪製本以及手工藝品應記普及一功。

譬如平安時代末《源氏物語繪卷》 (c. 1120-1140) 將宮廷生活的細節活現眼前‧閱讀興趣寡乏者亦能享受其中‧繪卷創立獨特的構圖、工筆技法以外‧因其每回抽取一至三個名場景作畫‧亦塑造了後人對《源氏物語》的印象‧例如生死、節慶等‧皆成為後世工藝品的靈感來源‧館藏中的印籠形矢立(圖二)便以賞花、花宴為題‧承繼《源氏物語》及《源氏物語繪卷》賞花一事的重視及季節更替箇中憂喜參半的情感。

《源氏物語》開初在女性群體中傳閱,讀者再以手抄形式分發予其他朋友。《源氏物語》長期以來僅以手抄本傳承,直到其面世六百年後的江戶時代才開始有活字印刷版本出現。民間自此湧現大量《源氏物語》刊物,其受眾層面漸廣。平民追捧價格較為平易近人、取材不乏聲色犬馬的《源氏物語》浮世繪作品。"各派學者更藉以宣揚自家學說。由於江戶幕府尊崇儒術、大興文教,擁護幕府學者見故事中的女性角色各有千秋,個性鮮明靈動,並藉機推廣五倫、婦德,倡導女性沿此學習儒學。《源氏物語》由文學修為,牽連至女性道德情操,成為江戶女性必不可少的知識領域。

貴族女性為彰顯自身的品格修養,始收藏相關的藝術作品,甚至掀起一股《源氏物語》嫁妝熱潮。當中又以德川幕府三代將軍德川家光長女—德川千代姬 (1637-1699) 的嫁妝尤為著名,其運用松樹、黃鶯、庭園等出現於〈源氏物語‧初音〉回目的場景和意象作蒔繪紋飾。此後,貴族、民間仿效此組漆器圖紋的工藝品源源不斷,均統稱為「初音」。館藏中的「初音系列」(圖三至六)為木胎蒔繪漆器,胎體有別於德川千代姬嫁妝所用的金屬胎。然而其工藝、圖紋類同,可察其承襲「初音」之風。

著名日本學者 Donald Shively (1921-2005) 曾指《源氏物語》所說的是「時間的暴虐與情愛中命定的哀傷」'。時間與情愛,這般的大哉問叫千年來着迷於《源氏物語》的讀者有增無減。這部看似虛構的小說從枕蓆之間的細語、一草一木的綻放與凋亡,道盡人類面臨時間的無力,並就皇室文化、國族精神、物質文化和美學等概念提供了重要根據。虛妄間見實相,一如光源氏應對女角玉望所言:「小說所載,雖非史實,卻是世間,真人真事。」〈源氏物語,二十五、螢〉

葉松靈 兩依藏博物館研究助理 香港 2023 年 7 月



Fig. 5

Kodansu (Chest)

20th century

Maki-e lacquer over wood

Height 24.5 x Width 27.4 x Depth 17.5cm

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圖 5 料紙箱 (小箱) 二十世紀 木胎蒔繪

高 24.5 x 寛 27.4 x 深 17.5 公分



⁴ 本居宣長著·王向遠譯:《日本物哀》(長春:吉林出版·2010年)·頁73。

 $^{^{5}}$ 歌川国貞、歌川廣重、葛飾北齋等著名浮世繪畫家均曾就「源氏物語」及其改編作品作畫。

⁶ 以源氏物語為題的藝術品風靡十七世紀的上流社會。除了德川家光的養女千代姬的漆器嫁妝外,八條宮智忠親王 (1620-62) 喜得一對源氏繪屏風的成婚禮物,屏風由名畫家 狩野探幽 (1602-73) 繪製。

⁷ 原文為 the tyranny of time and the inescapable sorrow of romantic love。見 Shively, Donald; McCullough, William H. The Cambridge History of Japan: Heian Japan, 444.





Fig. 6
A Set of Shelf and Suzuribako (Inkstone Box)
Zobiko
19th century
Maki-e lacquer over wood and silver
(Shelf) Height 44 x Width 67.2 x Depth 37.5cm
(Suzuribako) Height 5.5 x Width 24.5 x Depth 27.5 cm

県及硯箱一套 象彦 十九世紀 木胎蒔繪和銀 (桌)高44x寛67.2x深37.5公分 (硯箱)高5.5x寛24.5x深27.5公分

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⁷ 原文為 the tyranny of time and the inescapable sorrow of romantic love。見 Shively, Donald; McCullough, William H. The Cambridge History of Japan: Heian Japan, 444.



146
Ginyō-bako (Incense Box)

19th-20th century

Maki-e lacquer over wood

Height 3.8 x Width 8.3 x Depth 11.4cm

銀葉箱(香盒子)

十九至二十世紀 木胎蒔繪

高 3.8 x 寛 8.3 x 深 11.4 公分



Fan-Shaped Yatate

19th-20th century

Maki-e lacquer over wood

Length 14.4cm

扇形矢立

十九至二十世紀 木胎蒔繪 長 14.4 公分



148 *Inrō-*Shaped *Yatate*

Length 7.5 x Width 6cm

Tachibana Gyokuzan (*Inrō*); Chikano (*Netsuke*); and Hideaki (*Ojime*) 19th century *Maki-e* lacquer over wood

印籠形矢立

印能形矢立 橘玉山(印籠);近直(根付); 和英明(緒締) 十九世紀 木胎蒔繪 長 7.5 x 寛 6 公分



149

Ryōsbibako (Document Box)

20th century

Maki-e lacquer over wood

Height 10 x Width 21.5 x Depth 29.5cm

料紙盒(小箱)

二十世紀

木胎蒔繪

高 10 x 寛 21.5 x 深 29.5 公分



150

Suzuribako (Inkstone Box)

20th century

Maki-e lacquer over wood

Height 4.5 x Width 21 x Depth 22.7cm

硯箱

二十世紀

木胎蒔繪

高 4.5 x 寛 21 x 深 22.7 公分

Hatsune

初音

This waka poem is taken from the 23rd chapter of *The Tale of Genji*, titled "Hatsune" by Genji's wife Lady Akashi. On the first day of the New Year, Lady Akashi sent a gift to the Rokujo estate, as a symbol of yearning for her daughter, who was under the care of Lady Murasaki, one of Genji's lovers. The gift box was decorated with pine needles and a warbler accompanied by this poem. The poem skillfully employed wordplay in Japanese phonetics to express Lady Akashi's longing for her cherished daughter to grow up and be as remarkable as the warbler's captivating first song. At the same time, she secretly yearned to 'hear the sound of the warbler's first cry', implying an anticipated response from her daughter. This evocative poem has inspired decorative motifs on dowries from the Edo period (1603-1868), including the revered trousseau of Princess Chiyo (1637-98). The Rokujo building; warbler; and pine trees embody key elements within this narrative.

'The old one's gaze rests long on the seedling pine. Waiting to hear the song of the first warbler.'

此和歌出自《源氏物語》第二十三卷〈初音〉·由小說中光源氏夫人—明石夫人所作。明石夫人在元旦日因思念寄養在源氏的一位情人—紫夫人身邊的女兒小女公子明石·而遣人送禮到六條院—源氏另一位情人的住處。盒上飾以松針及黃鶯·並附此歌以表思念。值得一提的是·明石夫人利用日文音義雙關之妙·表達了經年累月盼望愛女長大成人·同時以黃鶯比喻愛女·一方面期望女兒能如初啼黃鶯般一鳴驚人·另一方面又期盼可以「聽聽黃鶯初啼之聲」·暗盼能收到女兒的回信。這首和歌啟發了江戶時代(1603-1868)嫁妝上的裝飾靈感·包括千代公主(1637-1698年)的珍貴嫁妝。因此·六條院、鳴鶯和松樹是本卷的關鍵元素。



「對經年累月盼望等待(你長大)的故人 今天讓她聽聽黃鶯初啼之聲吧,

151

Кодапзи (Chest)

20th century

Maki-e lacquer over wood

Height 24.5 x Width 27.4 x Depth 17.5cm

料紙箱(小箱)

二十世紀

木胎蒔繪

高 24.5 x 寛 27.4 x 深 17.5 公分

Maki-e lacquer over wood Height 80.5 x Width 102 x Depth 40.2cm 高 80.5 x 寬 102 x 深 40.2 公分

152

Shelf

架子

木胎蒔繪

19th-20th century

十九至二十世紀

Mono no Aware

Mono no aware (物の哀れ), translated as 'the pathos of things', is a Japanese idiom that encapsulates the profound emotional response and sensitivity towards the fleeting nature of objects. It encompasses the profound impact and poignant feelings that objects can evoke within individuals. Mono no aware is often associated with a sense of transience, capturing the ephemeral beauty found in the passing of lives and objects, like the glorious colour of autumn leaves as they are about to fall. In Japanese art and literature, there is a particular focus on capturing the poignant essence of mono no aware, whether through depictions of falling blossoms, the changing seasons; or the melancholic songs of birds and insects.



「物の哀れ」(即「物哀」)是一個日語成語,代表對事物短暫性質的深刻情感回應和 敏感性。它包含了事物能夠在個人內心中喚起的深遠影響和感人情感。「物哀」常與 一種瞬息即逝的感覺相關聯,捕捉到生命和物體消逝時的美麗哀愁,就像秋天落葉即 將飄落時那種壯麗的色彩。日本的藝術和文學特別關注捕捉「物哀」的精髓,無論是 描繪飄落的花瓣、季節的變遷,還是表達鳥兒和昆蟲哀婉的歌聲。



Silver Vase with Birds and Flowers Ishikawa Katsutoshi Meiji period Silver

Height 40 x Diameter 17cm

銀製花鳥瓶 石川勝信 明治時期

高 40 x 直徑 17 公分



154 Silver Vase with Pine Trees Kagawa Katsuhiro Meiji period Silver Height 34.5 x Diameter 17cm

銀製松樹瓶 香川勝廣 明治時期 高 34.5 x 直徑 17 公分



155 Silver Vase with Pine Trees Kagawa Katsuhiro Meiji period Silver Height 34.5 x Diameter 17cm

銀製松樹瓶 香川勝廣 明治時期 高 34.5 x 直徑 17 公分



156 Silver Vase with Flowers Teruharu Sakurai Meiji period Silver Height 39 x Diameter 20cm

銀製花草瓶 櫻井照春 明治時期 高 39 x 直徑 20 公分



157 Silver Vase with Pheasant and Peony

Kobayashi Bikyo Meiji period Silver and wood Height 44 x Diameter 26cm

銀製牡丹錦鷄瓶

小林美鏡 明治時期 銀和木

高 44 x 直徑 26 公分



159 Parcel-Gilt Silver and Lacquer Lidded Box

Meiji period Parcel-gilt silver Height 10 x Width 30 x Length 21cm

日本銀鎏金及漆製盒

明治時期 銀鎏金 高 10 x 寬 30 x 長 21 公分



Silver Vase with Pavillion and Landscape

Kamekura Hoshu Showa period Silver Height 41 x Diameter 28cm

銀製庭院山水瓶

龜倉滿舟 昭和時期 銀 高 41 x 直徑 28 公分



Silver Bowl with Flowers and Birds

Kazunobu Meiji period Silver Height 14 x Diameter 26cm

銀製花形碗

一延 明治時期

高 14 x 直徑 26 公分



161 Cigarette Case with Rice Tusks

Matsuura Kazuo Meiji period Silver

Height 2.5 x Width 8 x Length 9.5cm

銀製刻有水稻圖案煙盒

松浦一雄 明治時期

高 2.5 x 寬 8 x 長 9.5 公分



Cigarette Case with Birds and Hemp Palms

Yoshiyuki Meiji to Taishō period

Height 2.5 x Width 9.5 x Length 7.5cm

銀製刻有雀鳥和棕樹圖案煙盒

美幸 明治至大正時期

高 2.5 x 寛 9.5 x 長 7.5 公分



163

Cigarette Case with Fan Design

Mitsuteru

Taishō to Showa period

Height 1.5 x Width 8 x Length 9cm

銀製刻有扇子圖案煙盒

光照

大正至昭和時期

高 1.5 x 寬 8 x 長 9 公分



Muneyoshi Meiji Period Silver Length 26cm

龍蝦擺設件

宗吉 明治時期

長 26 公分



Glass Flask with Silver Overlay in Iris Motif

97

Samurai Shokai Meiji period Silver

Height 11.5 x Diameter 17 x Width 5.5cm

扁酒瓶

Samurai Shokai

銀 明治時期

高 11.5 x 直徑 17 x 寬 5.5 公分





166 A Pair of Silver Vases with Landscape Eiho 1929 Silver Height 31 x Diameter 17cm (each) 銀製風景花瓶一對 英鳳 1929 年

高 31 x 直徑 17 公分(每件)





167 A Pair of Silver Vases with Goldfish and Pine Trees Yoshihiko 1920 Bronze and silver Height 38cm (each) 銀製金魚和松樹花瓶一對 義彥 1920 年 銅和銀

高 38 公分 (每件)



168 Silver Vase with Daisy 1919-1943 Silver Height 25 x Diameter 30cm 銀製雛菊花瓶

1919-1943 年 銀 高 25 x 直徑 30 公分



170
Silver Vase with Dove
Showa period
Silver
Height 27 x Diameter 23.3cm

銀製鴿子花瓶 小林美鏡 昭和時期 銀 高 27 x 直徑 23.3 公分



169
Silver Vase with Goldfish
Showa period
Silver
Height 30 x Diameter 28cm
銀製金魚花瓶
昭和時期
銀

高 30 x 直徑 28 公分



171
Silver Vase with Banks of the Sumida River
Unno Beisei
Meiji period
Silver
Height 16 x Diameter 8.5cm
隅田川河流景花瓶
海野美盛
明治時期
銀

高 16 x 直徑 8.5 公分

99



172 Cloisonné Vase with Mount Fuji

Kumeno Teitaro Meiji to Taishō period Cloisonné enamel Height 18.5 x Diameter 11.5 cm

富士山掐絲琺瑯花瓶

久名野貞太郎 明治至大正時期 掐絲琺瑯 高 18.5 x 直徑 11.5 公分



Maki-e lacquer over tortoiseshell and mother-of-pearl Length 11.1cm

吉野山蒔絵櫛

十九世紀 玳瑁胎蒔繪和珍珠母 長 11.1 公分



177 Comb Koyousai

173 A Set of Comb and Hairpin

Syusei 20th century *Maki-e* over wood and mother-of-pearl Comb: Length 9.6cm Hairpin: Length 16.7cm

雪花蒔絵櫛・笄

秀生 二十世紀 木胎蒔繪和珍珠母 櫛:長9.6公分 笄:長16.7公分



174

A Set of Comb and Hairpin

20th century

Maki-e over tortoiseshell and mother-of-pearl

Comb: Length 8.4cm Hairpin: Length 14cm



紅葉蒔絵櫛・笄

英鳳

二十世紀

玳瑁胎蒔繪和珍珠母

櫛:長8.4公分 笄:長14公分



二十世紀 木胎蒔繪和銀

光遊斎

長 11.7 公分

20th century

Length 11.7cm

鹿に紅葉蒔絵櫛

Maki-e lacquer over wood and silver



175 A Set of Comb and Hairpin

Eishun 20th century Maki-e over tortoiseshell, silver and mother-of-pearl Comb: Length 10cm Hairpin: Length 16cm

桜紅葉蒔絵櫛・笄

永俊

二十世紀

玳瑁胎蒔繪、銀和珍珠母

櫛:長10公分 笄:長16公分



Kisai 19th century Maki-e lacquer over wood

Length 9cm 落ち葉蒔絵櫛

> 器斎 十九世紀 木胎蒔繪

> > 長9公分



179

Comb

19th century

Maki-e lacquer over wood and mother-of-pearl Length 13cm

101

吉野山蒔絵櫛

十九世紀

木胎蒔繪和珍珠母

長 13 公分





Ama no Ibaya (Heavenly Rock Cave) Tsuchiya Koitsu (1870-1949)

Image credit: Japanese Art Open Database

天之石窟 土屋光逸 (1870-1949 年) 1902 年

圖片來源 Japanese Art Open Database



This illustration depicts the scene of the gods performing rituals to lure Amaterasu out of the cave, in which Futodama, revered as the god of divination, stands on the right in the depiction. He is holding the branches of an evergreen tree with a mirror hanging on top, presenting it to Amaterasu.

眾神正在進行儀式,試圖誘使天照大神走出洞穴。作為占卜之神受到崇拜的布刀玉命在畫中右方,手握常青樹的樹枝 懸掛著一面鏡子,將其呈獻給天照大神。

Bronze Mirrors 銅鏡

Bronze mirrors hold a significant symbolism in Shinto, Japan's indigenous religion centered around the worship of deities residing in nature, particularly Amaterasu, the celestial sun goddess in Japanese mythology.

The imperial family of Japan traces its lineage back to Amaterasu, affirming

The imperial family of Japan traces its lineage back to Amaterasu, affirming their divine right to govern the country. One famous legend depicts Amaterasu retreating into a cave following her younger brother, the storm god, Susanoo's disruptive actions, casting darkness upon both the heavens and the earthly realm. The multitude of gods convened and devised a plan, which involved a lively dance, uproarious laughter and the use of a bronze mirror to entice Amaterasu out of seclusion. Eventually, she emerged from the cave and illuminated the earth and heavens once again with her radiance.

在神道教中,銅鏡有著重要的象徵意義。神道教為日本的本土宗教,崇拜自然神靈,與日本神話中的天照 大神有著重要的聯繫,而日本皇室的血統

也可追溯到當天照大神確認了他們

擁有治理國家的神聖權利之時。

在一個著名的傳說重化工·天 照大神在目睹其弟弟須佐之 男——風暴神的破壞後閉 關隱居·天地因而陷入黑 暗。隨後眾神聚集·商 討出一個計策——利用 生動的舞蹈和歡聲笑語· 並使用銅鏡引天照大神從山 關。最終·天照大神從山 洞中現身·並再一次用她的 光輝照亮了大地和天空。



180 Bronze mirror Edo period Bronze Diameter 12.2cm

銅鏡 江戶時期 青銅 直徑 12.2 公分



181 Bronze mirror Edo period Bronze Diameter 12.8cm

銅鏡 江戶時期 青銅 直徑 12.8 公分



182 Bronze mirror Edo period Bronze Diameter 11.5cm

銅鏡 江戸時期 青銅 直徑 11.5 公分



183
Bronze mirror
Edo period
Bronze
Diameter 12cm

銅鏡 江戶時期 青銅 直徑 12 公分



Bronze mirror 銅鏡
Edo period 江戶時期
Bronze 青銅
Diameter 11.4cm



185
Bronze mirror
Edo period
Bronze
Diameter 12cm

銅鏡 江戶時期 青銅 直徑 12 公分



186
Bronze mirror 銅鏡
Edo period 江戶時期
Bronze 青銅
Diameter 12cm 直徑 12 公分



187
Bronze mirror
Edo period
Bronze
Diameter 11.5cm

銅鏡 江戶時期 青銅 直徑 11.5 公分

Kikumon 菊紋

Kikumon, also known as the Imperial Seal of Japan or the Chrysanthemum Seal, is a national emblem and crest utilised by the Emperor and imperial family members. The emblem features a 16-petaled chrysanthemum, with an additional row of 16 tips visible behind the first row. During the Meiji Period (1868-1912), the 16-petaled Chrysanthemum Seal was exclusively reserved for the Emperor of Japan. Other members of the imperial family used a variation with 14 individual petals.

菊紋是日本國徽·同時亦是日本皇室的家徽·可供日本天皇和天皇家成員使用。 菊紋是一朵十六瓣菊花·後面另有一層十六瓣菊花。十六瓣雙層菊紋在明治時期(1868-1912年)只有天皇能夠使用·而其他皇室成員則使用十四瓣單層菊紋。



188 An Imperial Presentation $Jar\partial ini\`ere$

Hattori Tadasaburo Early 20th century *Cloisonné* enamel and silver Height 32 x Diameter 44cm

皇室擺件花盆

服部唯三郎 二十世紀初期 掐絲琺瑯和銀 高 32 x 直徑 44 公分



189 Vase with Phoenixes

Ametani Yumin 19-20th century Silver

Height 39 x Diameter 32cm

銀製鳳凰圖案花瓶 飴谷有民

部合有民 十九至二十世紀 銀

高 39 x 直徑 32 公分



Tobakobon (Tobacco Tray)

19th-20th century

Maki-e lacquer over wood and silver

Height 24.5 x Width 27 x Depth 16cm

煙草提盆

十九至二十世紀 木胎蒔繪和銀 高 24.5 x 寛 27 x 深 16 公分



191

Silver Incense Burner (with a letter)

1927 Silver Height 13.5 x Diameter 11cm

銀製香爐(附信件)

1927年

銀

高 13.5 x 直徑 11 公分

一御紋附銀製香爐壹個右右 大正天皇大喪 儀: 關之盡力三付慰勞上之广聖上了下賜相成候像聖上了下賜相成候像 中和二年四月十一日 中和二年四月十一日 中和二年四月十一日 中的省本事官川西文夫殿

Bonbonnières

糖果盒

The tradition of gifting bonbonnières, celebratory miniature boxes used to store confections or sweets, has its origins in France in the early 18th century. In Japan, this tradition was officially embraced in 1889, coinciding with the promulgation of the modern Japanese constitution. Since then, bonbonnières have been given at imperial banquets to commemorate significant events such as enthronements, marriages, noble births, coming-of-age ceremonies and anniversaries. Crafted from silver, and sometimes of other rare materials, bonbonnières frequently display elaborate gold inlays, with kikumon being a prominent feature.

贈送糖果盒的傳統起源於十八世紀初的法國。日本現代憲法頒布於 1889 年,同年日本開始採納贈送糖果盒這一傳統。 從那時起,在帝國宴會上就會贈送糖果盒,以紀念重要事件,如登基、婚禮、貴族出生、成年儀式和紀念日。糖果盒通 常由銀或其他珍貴物料製成,經常展示有精美鑲嵌金工的菊紋。



192

Late 19th to early 20th century 十九世紀晚期

至二十世紀初期



Commissioned for the wedding of Prince Higashifushimi Yorihito and Iwakura Kaneko (1876-1955), the eldest daughter of Prince Iwakura Tomomi on the 10th February, 1898.

為慶祝東伏見宮依仁親王與岩倉周子(岩倉具定公爵之長女)於 1898年2月10日成婚而製。



193





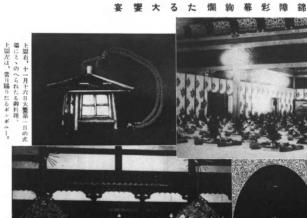
Commissioned for the wedding banquet of Kachō Hironobu and Kan'in Kanako, 5th daughter of Prince Kan'in Kotohito.

為華頂博信和戶田華子(閑院宮載仁親 王的第五名女兒)的結婚宴會而製。

1927



208



Excerpt of 'Grand Banquets Decorated with Brocade Free-Standing Screen and Vibrant

Curtains' in 'Shashin Koumyou Taikan: Gotaiten

圖片來源國立國會圖書館數位館藏資料庫

「錦障彩幕絢爛的大饗宴」‧節錄自 1929 年由共 進社出版的《寫真交名大鑑:御大典奉祝記念》。

Houshuku Kinen', published by Kyoshinsha in 1929.

Image credit: courtesy of NDL Digital Collections.

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209

Created for the 25th anniversary wedding of Emperor Taishō on the 10th May, 1925.

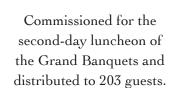
206

為慶祝 1925 年 5 月 10 日大正 天皇二十五周年婚禮而製。

Commissioned for the 25th anniversary of Emperor Taishō's wedding with 232 guests on the 30th June, 1925.

為慶祝 1925 年 6 月 30 日大 正天皇結婚二十五周年而製, 並贈給 232 位賓客。

1925



這件作品是為第二天的大 饗之儀午宴而製, 共贈送 給 203 位賓客。



Distributed at the dinner held at Nijo Castle in Kyoto, which entertained 2,779 guests on the second day of the Grand Banquets.

這件作品贈送給 2,779 位出 席了於京都二條城舉行的 大饗之儀翌日晚宴的賓客。



212

1928 Emperor Shōwa ascended the throne in 1928. The enthronment ceremony of Emperor Shōwa took place at the Imperial Palace in

Kyoto on the 10th November; followed by Daijosai (Great Thanksgiving Ceremony) on the 14th and 15th; and Daikyo-no-gi (Grand

Banquets) on the 16th and 17th.

昭和天皇於 1928 年登基,登基儀式於 11 月 10 日在京都御所舉行,並於 14 和 15 日舉辦大嚐祭,16、17 日舉行大饗之儀。

Distributed during the banquets held between 7th to 11th December, 1928 in Tokyo for Emperor Shōwa's enthronement.

這件作品於 1928 年 12 月 7 日至11日期間為慶祝昭和天 皇登基而於宮中饗宴派贈



Distributed at the luncheon for officials who assisted in the entronement ceremonies held at the Imperial Palace in Kyoto a month after the enthronement of Emperor Shōwa on the 18th and 19th December, 1928.

在昭和天皇登基一個月後 即 1928年12月18日和19 日,設午宴慰勞並贈予官 員,以感謝他們曾協助於 京都御所舉行的登基大典。

Commissioned for the naming ceremony of Kazuko Takatsukasa (Princess Taka), the 3rd daughter of Emperor Shōwa and Empress Kōjun.

為了昭和天皇和香淳皇后三女兒 鷹司和子(原稱號為孝宮和子內 親王)的取名儀式而製。

Duke of Gloucester (1900_74), visited Japan in 1929 to present George V to Emperor Shōwa.

為紀念告羅士打公爵亨利王子殿 下 (1900-1974年) 於 1929年訪 日並代表佐治五世授予昭和天皇 嘉德勳章。

Commissioned when Prince Henry, the Order of the Garter from King

216



Commissioned in 1930 when Empress Teimei moved into Ōmiya Palace, a palace built for Empress Teimei when Emperor Taishō passed away.

製於 1930 年,同年貞明皇后搬進 大宮御所。御所是在大正天皇逝 世後建造給貞明皇后。

217





220

214



215

Created for the wedding of Prince Takamatsu (3rd son of Emperor Taishō) and Princess Takamatsu Kikuko on the 4th February, 1930.

為慶祝高松宮宣仁親王 (大正天皇 的第三名兒子)與宣仁親王妃喜 久子於1930年2月4日成婚而製。

218



Commissioned when Takahito, Prince Mikasa (4th son of Emperor Taishō) enrolled in the Imperial Japanese Army Academy.

為慶祝三笠宮崇仁親王(大 正天皇的第四名兒子)獲日 本陸軍士官學校錄取而製

This bonbonnière, with a 14-petalled chrysanthemum crest used by other members of the imperial family, was commissioned for the 50th anniversary of the Navy Assembly.

這件帶有可供其他皇室成員使 用的 14 瓣菊紋的作品,是為 海軍大會 50 週年而製。

1932

1930

Commissioned for the coming-of-age ceremony of Takahito, Prince Mikasa.

為三笠宮崇仁親王的成人禮而製。

the celebration of their wedding. 皇太子德仁(後來的令和天皇)和皇太子妃雅子(後來的雅子皇 后)於1993年6月21日為慶祝成婚而在皇宮舉辦了茶會。 1993 225

Commissioned for the tea party hosted by the Crown Prince Naruhito (later Emperor Reiwa) and Crown Princess Masako (later Empress Masako) on the 21st June, 1993 at the Imperial Palace for

221







The base of this bonbonnière is inscriped with "the 10th year of Shōwa". It is uncertain what occasion the bonbonnière was commissioned for, but an identical bonbonnière was also commissioned in 1933 by Princess Kikuko. Some suggests that bonbonnières were sometimes commissioned for no specific events and were only distributed when needed.

1935

底座上刻有「昭和十年」。雖然目前還不清 楚這件作品是為了什麼場合而製,但宣仁親 王妃喜久子於 1933 年曾訂製同款作品。有說 法指出糖果盒並非全部都為特定場合訂製, 有時會先預訂再在有需要時送贈。



222

1959

Commissioned for the wedding of Crown Prince Akihito (later Emperor Akihito) and Crown Princess Michiko (later Empress Michiko).

為慶祝皇太子明仁(後來的明仁 天皇)和皇太子妃美智子(後來 的美智子皇后)而製。



Commissioned for the 50th year of Emperor Shōwa's reign in 1976.

為慶祝 1976 年昭和天皇登基五十周年而製。



Mandarin ducks are believed to be faithful to their partners, and are therefore a traditional symbol for eternal love in Japan. 鴛鴦是忠誠的伴侶,所以牠成為日本中永 恆愛情的傳統象徵。

現代工藝 EARLY MODERN JAPANESE CRAFT



Vase Ando Jubei 20th century *Cloisonné* enamel and silver Height 15.5 x Diameter 16cm

> 日本琺瑯花瓶 安藤重兵尉 二十世紀 掐絲琺瑯和銀 高 15.5 x 直徑 16 公分

Based on existing records from Kyoto prefecture, it is known that during the Momoyama period (1573-1603), there was a *cloisonné* enamelling craftsman named Takatsuki, who resided in Kyoto. During this period, *cloisonné* enamel was primarily used to cover nails when constructing temples and shrines. It was only in the Edo period (1603-1868) that we find documentation that Tokugawa Ieyasu (1543-1616) - the founder and first shogun of the Tokugawa shogunate - instructed one of his craftsmen to learn the art of Korean *cloisonné* enamel. This led to the employment of *cloisonné* artists to embellish the sword fittings of the shogun. The earliest definitive records of *cloisonné* enamel in Japan are associated with the Momyama period and the early Edo period.

However, the focus of this section of the exhibition catalogue is not on pre-modern *cloisonné*, but on the modern *cloisonné* developed during the Meiji era (1868-1912). With Japan's doors opened to the world, the country saw a significant influx of tourists and travellers. The Meiji government aimed to present Japan as a culturally advanced nation, shedding its previous perception as an inward-looking society, particularly during international expositions held in major cities worldwide. These expositions served as ideal platforms to showcase Japan's cultural achievements and foster trade with foreign nations. While *cloisonné* entered the scene relatively later compared to other crafts such as lacquerwork and metalwork, it rapidly evolved to catch up in time for these grand events.

One of the most widely used techniques in Japanese *cloisonné* works is wired *cloisonné* enamel, which was invented in the late Edo period by Kajita Jōkichi, the son of a samurai from the Owari domain. Kajita studied and dismantled *cloisonné* works obtained from Dutch merchants to develop the wired *cloisonné* technique. In 1833, at the age of 30, Kajita successfully mastered the wired *cloisonné* technique. Kajita chose not to share his knowledge with others until Hayashi Shōgorō from Enjima village approached him, offering a substantial sum to learn the craft. Despite Kajita's insistence on keeping the technique secret, Hayashi Shōgorō disregarded and later taught the technique to his own disciples, including Hayashi Kodenji, in exchange for payment.

As a result, the *cloisonné* industry began to spread across various regions of Japan, for example Kyoto, Tokyo, Kanagawa and Yamanashi. The early 20th century is often referred to as the golden age of Japanese *cloisonné* enamels, characterised by increased production and remarkable technical innovation. Japanese *cloisonné* enamels garnered international acclaim, becoming highly sought-after by collectors worldwide. Renowned artists like Namikawa Yasuyuki and Ando Jubei became synonymous with exceptional *cloisonné* craftsmanship, further elevating the art form's reputation.

根據明治 33 年的京都府紀錄,於桃山時期(1573-1603 年),京都有一位名為高槻的掐絲琺瑯工匠。在這個時代,掐絲琺瑯被用於覆蓋神社和寺廟等建築中的釘子。進入江戶時代(1603-1868 年),根據《鐔小道具鑑定事典》的記載,徳川幕府第一代征夷大將軍——德川家康(1543-1616 年)命令他的一名工匠學習朝鮮的掐絲琺瑯藝術。此引致幕府雇傭了掐絲琺瑯藝術家來裝飾劍飾。日本掐絲琺瑯中最可靠的紀錄與桃山時期和早期江戶時期有關。

然而,此部分的焦點不是前現代的掐絲琺瑯,而是明治時期的現代掐絲琺瑯。隨著日本對世界開放,迎來了大量來自海外的遊客和旅行者。明治政府旨在將日本呈現為一個文化先進的國家,擺脫其以前原始社會的形象,尤其是在全球主要城市舉辦的國際博覽會上。這些博覽會成為展示日本文化成就和促進與海外國家貿易的理想平台。儘管與漆器和金屬工藝等工藝相比,掐絲琺瑯出現的時間較晚,但它發展迅速,得以趕上這些盛大的活動。

日本掐絲琺瑯作品中最常用的技術之一是掐絲琺瑯,這種技術是由一位自尾張藩武士的兒子梶田城吉在後江戶時代發明的。梶田從荷蘭商人得到掐絲琺瑯作品,進行研究和拆解,以發展掐絲琺瑯技術。於 1833年,梶田在 30 歲時成功地完成了他的掐絲琺瑯技術。有趣的是,梶田選擇不與他人分享他的技術。然而,來自 Enjima 村落的 Hayashi Shōgorō 請求他教授這門手藝,並提供了大量的報酬。儘管梶田堅持保守這個技術的秘密, Hayashi Shōgorō 無視了他的堅持,並後來將這個技術教給了他自己的門徒,包括 Hayashi Kodenji,以換取報酬。

自此,掐絲琺瑯行業開始在日本的各個地區擴散,例如京都、東京、神奈川和山梨,經歷了顯著的增長和成功。20世紀初被稱為日本掐絲琺瑯的「黃金時代」,其特點是增加產量和顯著的技術創新。日本掐絲琺瑯被國際認可,成為全球收藏家追捧的物品。著名藝術家如波川康之和安藤重兵衛成為了卓越的掐絲琺瑯工藝的代表,進一步提升這種藝術形式的聲譽。



Vases 花瓶

226
Blue Vase with Multicoloured
Floral Design
Hayashi Kodenji
Meiji period
Cloisonné enamel
Height 37 x Diameter 24 cm

藍底花卉花瓶 林小伝治 明治時期 金屬胎掐絲琺瑯 高 37 x 直徑 24 公分

Hayashi Kodenji (1831-1915) was one of the pioneering craftsmen of the early Meiji period. His marketing skills and determination to open up new export channels helped launch Japanese *cloisonné* enamel production onto the world stage. He was even reported to have stalked the port of Yokohama, hawking his wares to foreign traders.

林小伝治 (1831-1915 年) 是明治初期的先驅工匠之一。他的 營銷技巧和開闢新海外銷售渠道的決心確實幫助將日本的琺瑯 器推向世界舞台·林小伝治把他的商品帶到橫濱港尋找外國商 人。

VaseShowa period Cloisonné enamel Height 31 x Diameter 19 cm

花瓶 昭和時期 金屬胎掐絲琺瑯 高 31 x 直徑 19 公分



Vase
20th century
Cloisonné enamel
Height 24 x Diameter 13 cm

花瓶 二十世紀 金屬胎掐絲琺瑯 高 24 x 直徑 13 公分



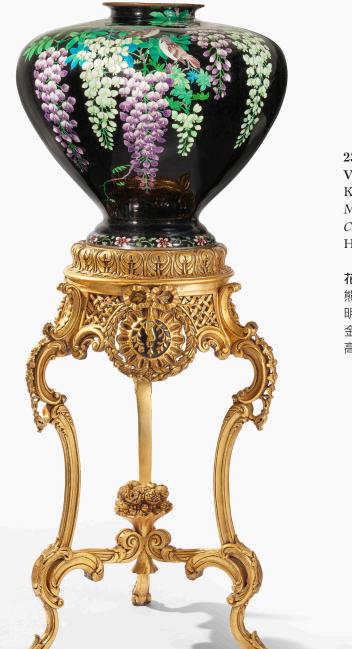
229

Vase 20th century *Cloisonné* enamel Height 30 x Diameter 26cm

花瓶

二十世紀 掐絲琺瑯 高 30 x 直徑 26 公分





230

Vase on a Carved Giltwood Base

Kumeno Teitaro Meiji period *Cloisonné* enamel Height 98 x Width 58cm (with the stand)

花瓶連金漆木刻底座

熊野貞太郎 明治時期 金屬胎掐絲琺瑯 高 98 x 寛 58 公分 (連底座)







Clowonné enamel
Height 21 x Diameter 20.5cm (each with the stand)

花瓶及鍍金木座一對

16 加及販金不座一到 明治時期 掐絲琺瑯 高 21 x 直徑 20.5 公分 (每件; 包含木座)





Vase
Ando Jubei
20th century
Cloisonné enamel, gold and silver
Height 24 x Diameter 13cm

花瓶

安藤重兵尉 二十世紀 金屬胎掐絲琺瑯 高 24 x 直徑 13 公分



233 Vase

Ando Jubei 20th century *Cloisonné* enamel Height 37 x Diameter 25cm

花瓶

安藤重兵尉 二十世紀 掐絲琺瑯 高 37 x 直徑 25 公分



Vase
20th century
Cloisonné enamel
Height 30 x Diameter 26cm

花瓶 二十世紀

指絲琺瑯 高 30 x 直徑 26 公分



235

Box

19th-20th century *Cloisonné* enamel Height 5 x Width 9.5 x Depth 12cm

小盒

十九至二十世紀 掐絲琺瑯 高 5 x 寛 9.5 x 深 12 公分



Vase
Ando Jubei
20th century
Cloisonné enamel and silver
Height 15.5 x Diameter 16cm

花瓶 安藤重兵尉 二十世紀 掐絲琺瑯和銀

掐絲琺瑯和銀 高 15.5 x 直徑 16 公分



238

Koro (with a stand)

Kumeno Teitaro

Meiji period

Cloisonné enamel and silver

Height 21 x Diameter 20.5cm

香爐和底座 条野締太郎 明治時期 掐絲琺瑯和銀 高 21 x 直徑 20.5 公分



Vase
20th century
Cloisonné enamel and silver
Height 18 x Diameter 13cm

花瓶 二十世紀 掐絲琺瑯和銀 高 18 x 直徑 13 公分



Vase
Andō Shipōyaki
20th century
Cloisonné enamel and silver
Height 37 x Diameter 26cm

花瓶 安藤七寶店 二十世紀 掐絲琺瑯和銀 高 37 x 直徑 26 公分 This silver-worked, pear-shaped vase boasts a garlic-mouth and is adorned with vibrant enamels in a range of hues, including jadeite-green, lapis-blue, imperial-yellow, and amber-red. The enamel work is finely crafted using silver wire and features a string of beads, which are loosely arranged and decorated with low-relief moriage enamel, showcasing subtle shading. The entire piece is set against a delicate, light pink backdrop and bears the mark of Ando Studio on its base.

這件銀製的梨形花瓶,口部呈現蒜狀,飾以鮮豔的琺瑯彩,包括翡翠綠、青金石藍、御用黃和琥珀紅等色調。琺瑯工藝精細,使用銀線裝飾,串珠飾帶鬆散排列,飾以低浮雕彩琺瑯,呈現微妙的色調。整個作品背景以淡雅的淺粉色為主,底部印有安藤工作室的標記。



VaseAndo Jubei
20th century *Cloisonné* enamel and silver
Height 31cm

日本琺瑯花瓶 安藤重兵尉 二十世紀 掐絲琺瑯和銀 高 31 公分





241 Vase 20th century Cloisonné enamel and silver Height 24 x Diameter 8cm

花瓶

二十世紀 掐絲琺瑯和銀 高 24 x 直徑 8 公分



242

A Pair of Vases

Andō Shipōyaki 20th century *Cloisonné* enamel and silver Height 37 x Diameter 26cm (each)

花瓶一對

安藤七寶店 二十世紀 掐絲琺瑯和銀 高 37 x 直徑 26 公分(每件)



243

Vase

Kumeno Teitaro Meiji to Taishō period *Cloisonné* enamel Height 18.5 x Diameter 11.5cm

花瓶

条野締太郎 明治至大正時期 掐絲琺瑯 高 18.5 x 直徑 11.5 公分



244

Vase

Andō Shipōyaki 20th century *Cloisonné* enamel and silver Height 26 x Diameter 19cm

花瓶

安藤七寶店 二十世紀 掐絲琺瑯和銀 高 26 x 直徑 19 公分 Copyright 2023 Liang Yi Museum 181-199 Hollywood Road, Sheung Wan, Hong Kong www.liangyimuseum.com All rights reserved

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