



Detail of lacquered wooden box with gold and silver foil, used for the shell game. Japan, Meiji Period (1868-1912) © Dundee Art Galleries and Museum

East Asian Collections in Scottish Museums

East Asia Collections Review in Scotland

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Detail of decorated box. Japan, c.19th century © Elgin Museum

East Asian Collections in Scottish Museums Introduction

Aims of the Collections Review

The opportunity to conduct a review of the East Asian collections in Scotland arose alongside the development and opening of a new gallery, *Exploring East Asia*, at National Museums Scotland. Initial research revealed that, although there were East Asian collections of fine and decorative arts, archaeology and dress across Scotland, many of these collections lacked detailed object records and provenance information. The East Asia Collections Review contributes toward object identification by sharing specialist knowledge and offering Chinese and Japanese language support where needed. An outcome of the Collections Review is this resource, which lists East Asian collections in Scotland, foregrounds important artefacts, highlights the key collectors and donors, and identifies links between collections with East Asian artefacts. The report provides guidelines for future research and is a legacy resource that can be used to support future appraisals of the collections.

Methodology

This East Asia Collections Review is based on a previous model proposed by Elizabeth Kwasnik in her publication *A Wider World: Collections of Foreign Ethnography in Scotland* (1994). It also takes inspiration from Gregory Irvine's *A Guide to Japanese Art Collections in the UK* (2004), which uses geographical location as an organising principle for the structure of the book. The geographical divisions in this review follow the borders of local authorities, from the north-east to the south-west of Scotland.

The review provides a detailed summary of the contents of each collection, as well as estimates of the number of East Asian artefacts within a partner institution's collection, which derive from information and data supplied by participating museums or extracted from their online databases. Curators from the East and Central Asia Section of the Department of World Cultures at National Museums Scotland conducted site visits to Aberdeen Art Gallery and Museums, Dumfries Museum (Dumfries and Galloway Council Arts and Museums Service), Elgin Museum, Falconer Museum (Moray Council), Fife Cultural Trust, The McLean Museum and Art Gallery (Inverclyde Council), The McManus: Dundee's Art Gallery and Museum (Leisure and Culture Dundee), National Galleries of Scotland, Paisley Museum (Renfrewshire Leisure), Royal Botanic Garden Edinburgh, Special Collections at The Mitchell Library (Glasgow Museums and Collections, Glasgow Life), University of Aberdeen Museums, University of Edinburgh Library, Edinburgh Central Library (City of Edinburgh Council), Perth Museum and Art Gallery (Culture Perth and Kinross), Glasgow Museums Resource Centre, and The Stirling Smith Art Gallery and Museum. The East Asia Collections Review surveyed 36 collections in total.

At the time of this review, many of the participating museums were in the process of refurbishing their galleries or undertaking building conservation work. This posed challenges as some objects were in a state of decant and difficult to access. We are grateful to the museums and heritage sites that accommodated our visits and responded to our enquiries. While some museums have already transitioned to a central collections management system, others are still in the process of digitising their collections, amalgamating numerous

inventories and consolidating their internal records. It is predicted that the estimates presented in this document will be replaced by precise figures in the future as collections are audited and data cleaned.

This report highlights the key donors of East Asian artefacts that are distinguished by the size of their bequest, or their identity as a known collector, artist or merchant. The list of donors to each museum is not exhaustive. Donors of one or two objects are noted because their presence in accession registers may document their family's connections to society in China, Japan and Korea. Some names are missing because the objects lack provenance or a contemporary donor's wish for anonymity is being respected. For these reasons, the donor information and number of artefacts (listed in table format) will not necessarily accord with the estimated total number of East Asian objects in a given collection. East Asian here refers to China (including Tibet), Japan and Korea (including North and South Korea).

An introduction to each segment explores the financial and cultural interface between collector and the country where the artefacts originated. The review attempts to identify the context of a donor's involvement with East Asia (military, commercial, religious, cultural, etc), before turning to the key objects in a collection. Artefacts are discussed in terms of their material composition, functionality, the circumstances of their manufacture (eg whether the artefact was designed for a domestic market and/or export), and the context in which the object was collected. Opportunities for further research and display are also highlighted.

Within each section, museum collections have been subdivided by country of geographical origin/location of manufacture, and by material composition as follows:

East Asian Collections by Country

China

Japan

Korea

East Asian Collections by Material Composition

1. Works on Paper/Silk/Pith
2. Metalwork
3. Cloisonné and Glass
4. Ceramics
5. Lacquer
6. Carved Ivory/Stone/Wood
7. Textiles (Dress/Embroidery)
8. Fibre/Bamboo/Wooden Structures

9. Numismatics

10. Photography

11. Miscellany



Detail of carved ivory framed fan. China, Qing Dynasty, 19th century © Aberdeen City Council: Art Gallery and Museums Collections

East Asian Collections in Scottish Museums North East Scotland

Aberdeen and North East
(Aberdeen City, Aberdeenshire, Moray)

Aberdeen Art Gallery and Museums

Elgin Museum

Falconer Museum, Moray Council

Live Life Aberdeenshire Museums

University of Aberdeen Museums

Aberdeen Art Gallery and Museums

Location of Collections Aberdeen Treasure Hub
Granitehill Road
Northfield
Aberdeen
AB16 7AX

Museum Address Aberdeen Art Gallery
Schoolhill
Aberdeen
AB10 1FQ

Published Information

Online collections:

<http://www.aagm.co.uk/TheCollections/collections.aspx>

A Wider World Collections Review (1994): 159 objects

Land of the Samurai: Aberdeen's Japanese Treasures exhibition (16 June -18 August 2007)

The Lure of the Orient exhibition (23 March 2013 - 1 March 2014)

Collection Highlights

Contemporary metalwork collection:

<http://www.aagm.co.uk/TheCollections/Highlights/highlight-contemporary-metalwork.aspx?dosearch=y&exhibition=ContemporaryMetalwork>

Collection Overview

According to internal records, there are 432 objects from China, Japan and Korea.

China

332 items. The collection includes religious and ceremonial artefacts, such as incense burners, Buddhist icons, and Tibetan prayer wheels. There are also ceramic vessels and service ware, ceramic roof tiles, carved stones (rock crystal, amethyst, blue spar and soapstone), cinnabar lacquer boxes, ornaments of carved ivory, cloisonné enamels, textiles and clothing, metalware, and numismatics.

Japan

100 items. The collection includes carved ivory and wood (J. *netsuke* and *okimono*), ceramics, lacquerware, metalwork (J. *tsuba*), woodblock prints, textiles, scroll paintings and

numismatics. In addition, contemporary East Asian applied arts are represented by 21st-century metalwork, glass and ceramics.

Korea

No known Korean objects

Known Donors

Donor	No of Objects	Key objects / object types
James Cromar Watt	206	Chinese artefacts
James Cromar Watt	3	Japanese artefacts
Mrs J Robertson	64	Japanese coins
Captain George Warre	5	Japanese <i>tsuba</i>
H M Queen Mary	1	Chinese agate cup
H M Queen Mary	1	Japanese lacquer
Miss Lizzie Hogarth	1	Chinese ceramics
Thomas Blake Glover	1	Photograph album
Mrs Beatrice Claeson Gordon	13	Chinese ceramics
Miss V Thomson	1	Chinese ceramics
J P Cumine	4	Chinese ceramics
Captain J Harvey Loutit	1	Chinese ceramics
Captain J Harvey Loutit	1	Japanese ceramics
Mrs Colina M Grant	1	Japanese <i>okimono</i>
Misses Duguid	2	Chinese artefacts
Captain John B Bruce	1	Chinese lacquer cabinet
Catherine Weller	3	Chinese shoes and textiles
Miss Ann Reid	4	Chinese soapstone
Miss Ann Reid	12	Japanese <i>netsuke</i> and <i>okimono</i>
Dr James Taylor Grant	1	Japanese <i>okimono</i>
The Peggy Walker Gift	3	Chinese textiles
The Peggy Walker Gift	1	Japanese parasol
Mrs Margaret Gillan	1	Japanese garment
Irene McAdam	3	Chinese ceramics
Cochrane Collection	3	Chinese ceramics

Background Information

Aberdeen Art Gallery and Museums has five sites: Aberdeen Art Gallery, Aberdeen, Maritime Museum, Provost Skene's House, The Tolbooth Museum, and Aberdeen Treasure Hub. Aberdeen Art Gallery was closed between 2015 and 2019 for a major redevelopment. This was an Aberdeen City Council capital project supported by the National Lottery Heritage Fund and numerous other trusts, foundations and individuals. The museum intends to begin an internal review of the Decorative Art objects within the East Asian collection in 2020.

Aberdeen Art Gallery and Museums

Introduction

1. Dealers – Collectors

An obvious link between the North East of Scotland and East Asia is the Fraserburgh-born merchant, Thomas Blake Glover (1838-1911). Glover's private trade with the Japanese domains of Chōshū and Satsuma included weapons and gunboats, supplies which helped the rebels to achieve their aim of reinstating the Meiji emperor. In addition to trade with Japan, Glover helped establish the Mitsubishi Nagasaki Shipyard. Thomas Blake Glover's photograph album is part of the collection at Aberdeen Art Gallery and Museums, and there is also a model and photograph of the *Jho-sho-maru*, a steam gunboat that was commissioned by Glover for Japan c.1868.

The collectors of East Asian artefacts who have donated to Aberdeen Art Gallery and Museums, although clearly passionate about the material culture of East Asia, did not necessarily acquire their collections directly from this part of the world. A major donor of East Asian decorative objects was the jeweller, James Cromar Watt (1862-1940). Watt travelled widely but does not appear to have visited Japan or China, with the sole exception of Tibet. Watt was a passionate gardener and in 1925 he undertook a botanical expedition to the formerly independent kingdom of Sikkim in northern India. This is possibly the same year that, according to family accounts, he visited Tibet and Nepal to see the rhododendrons and irises of the Himalayas. The Cromar Watt bequest included four Tibetan artefacts, which could have been purchased in 1925 during Watt's botanical expedition.

Christine Rew's article, 'James Cromar Watt: Aberdeen Architect and Designer' in *Journal of the Scottish Society for Art History*, vol 5 (2000) pp29-36, reveals that Watt may have raised funds as a dealer in Italian art; a side-line that would have supported his own collecting habits and connected him to a network of art dealers. A record on file at the museum reveals that Watt purchased Chinese artefacts from the London dealer, William Williams Antiques in 1935. Douglas Strachan's painting of Watt, dated 1909, depicts him posed before his East Asian art collection - evidence that Watt collected throughout his life. Watt donated 206 East Asian artefacts to Aberdeen Art Gallery and Museums, and his rhododendrons were gifted to Hazlehead Park. A breakdown of the Watt bequest reveals 192 artefacts are Chinese and four artefacts are Japanese; the precise origins of a further ten East Asian items have not yet been identified.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Numerous collectors have given items to the museum, from H M Queen Mary, who gifted a Chinese agate cup and Japanese lacquer box, to Miss Lizzie Hogarth who donated William Hogarth's Chinese porcelain.

The collections at Aberdeen Art Gallery and Museums are an accumulation of local donations: Mrs Beatrice Claeson Gordon donated Chinese ridge tiles; Miss V Thomson gave the museum Chinese ceramics including armorial export porcelain; J P Cumine and Captain J Harvey Loutit also added to the museum's collection of Chinese porcelain. The Misses

Duguid and Captain John B Bruce donated lacquerware. Catherine Weller and James Cromar Watt are the main donors of Chinese shoes and textiles. The collection of carved Chinese soapstone was enhanced by Miss Ann Reid, who also gave the museum Japanese *netsuke* and carved ivory *okimono*. Captain Loutit's Japanese ceramics also entered the museum's collection and Mrs J A Robertson donated a selection of Japanese coins.

3. Star Objects – Objects of historical, national or international significance

The James Cromar Watt collection of Chinese artefacts is of national significance and deserves a greater level of public and scholarly recognition. Research into James Cromar Watt is limited by the lack of biographical information available, to the extent that little is known about Watt's collecting habits or the provenance of the objects he acquired. Christine Rew's publications 'James Cromar Watt: Aberdeen Architect and Designer' in *Journal of the Scottish Society for Art History*, vol 5 (2000) pp29-36, and *A Vivid and Individual Art: Enamels by James Cromar Watt* (Aberdeen Art Gallery, 1992) have opened research into Watt. Juliet MacDonald's thesis: *Aspects of Identity in the Work of Douglas Strachan (1875-1950)*, submitted in 2003 for the degree of PhD at the University of St Andrews, also includes references to Watt.

In addition to Watt's large collection of cinnabar lacquer, metalware, cloisonné enamelware, and carved ornaments, there are two interesting Japanese Buddhist artefacts: a mandala and a wooden screen.

The painted scroll is a *Mandala of the Ten Worlds* (*Kanjin juppōkai zu* 観心十法界図).

Central to the mandala is the word *SHIN/kokoro* 心 meaning heart, and the surrounding area is divided into the ten sections representing the ten realms of existence. The segment at the top represents paradise (*tenkoku*) and the bottom segment the Buddhist hell (*jigoku*). The ten realms are: *bukkai* (Buddhist paradise), *bosatsu* (enlightened deities or bodhisattvas), *engaku* (Skt. *Pratyekabuddha*; usually translated into Japanese as *byakushibutsu* = someone who is 'enlightened by contemplation on dependent origination'/self-enlightened'), *shōmon* (Skt. *s'raavaka* meaning 'hearer'/hearing the calling = someone who attains liberation without the direct guidance of a teacher), *tendō* (heaven), *jinkai* (the human world), *shura* (Skt. *Asura* = power-seeking deities), *gaki* (Skt. *Preta* = hungry ghosts), *chikushō* (Skt. *tiryagyonī* = beasts), *jigoku* (*Nakara* or hell). The mandala encourages self-examination of one's inner heart and true nature ('*kanjin*' – literally: see the heart).

The second item is a screen with a carved wooden panel that depicts *The Welcoming Descent of the Amida Buddha* (*Raigō* 来迎). This is possibly a woodblock that has been set in a frame for use as a screen. *Raigō* imagery was common to Pure Land Buddhism, which taught that salvation/rebirth could be achieved by concentrating on the Buddha and chanting the Buddha's name. The image of Amida descending from the heavens was a comfort to the dying, who believed that their souls would be met by Amida and led to the Western Paradise.

Aberdeen Art Gallery and Museums has a small but interesting collection of Chinese Ming-dynasty (1368-1644) ridge tiles and Tang-dynasty (618-906) ceramic figures. The Tibetan

objects include a book with a black and gold lacquer cover, religious icons and a prayer scroll. In addition to the large collection of Chinese objects, the museum has a strong collection of contemporary metalware, glass, and ceramics by Japanese nationals.

Fig. ABDMS014518 *The Welcoming Descent of the Amida Buddha*, wooden screen, Japan, 19th century



Fig. ABDMS024052 *Guanyin*, carved rock crystal, China, 18th century
© Aberdeen City Council (Art Gallery and Museums Collections)



Fig. ABDMS014522 Incense burner, Tibet, China, Guangxu Period (1875-1908)
© Aberdeen City Council (Art Gallery and Museums Collections)



Fig. ABDMS014489a Cloisonné incense burner, China, 19th century
© Aberdeen City Council (Art Gallery and Museums Collections)



East Asian Collections

China

1. Works on Paper/Silk/Pith

There are four paintings in the collection that are possibly Chinese. A theme of one of the paintings is *Presentation of the Archers*, an anonymous Qing-dynasty (1644-1911) work on paper. The other paintings are believed to be 19th-century works.

One painting in the collection is signed Zhang Xiong 张熊 (1803-1886), a painter who was active in Shanghai. According to the inscription, he painted it in 1879 at the age of 77, after the Song-dynasty (960-1270) painter Zhao Danian, who is commonly associated with landscapes of river villages. However, the authenticity of this painting is doubtful.

There are two albums in the collection depicting paintings of palaces, that were produced for export.

There is also a Tibetan prayer scroll, handprinted on vellum, from the late 19th century, a donation from James Cromar Watt.

2. Metalwork

The metalwork collection contains ten items that are modelled after archaic bronze ritual forms, such as *ding*, *yan*, *gui*, *gu* and *dou* vessels. These artefacts need to be studied in more detail to determine their date; however, it is possible that the objects are no earlier than the late Ming (1368-1644) - Qing dynasty (1644-1911). Some of these items have cloisonné enamel work.

A small collection of bridal hair ornaments in silver with kingfisher-feather inlay were left to Aberdeen Art Gallery and Museums by James Cromar Watt. These ornaments are believed to be early-19th century.

3. Cloisonné and Glass

The cloisonné and enamel collection amounts to 19 artefacts. In 1941, these objects were left to the museum by James Cromar Watt, a jeweller who specialised in enamelled metalwork. This section of the collection may reflect his interest in decorative metalwork and applied enamel designs. There is one example of an enamelled dish, believed to be from the Ming dynasty (1368-1644), while the other artefacts are of the Qing dynasty (1644-1911), from the reigns of the Kangxi (1662-1722), Qianlong (1736-1796), Jiaqing (1796-1820), and Guanxu (1875-1908) emperors. Two of these artefacts are *ruyi* sceptres and three are incense burners.

In the collection there is a relatively large vase of pinkish-yellow glass that is overlaid with a cut-away design in blue glass, possibly 18th century. There is a pair of glass rods for use as scroll paper weights that was gifted by James Cromar Watt.

4. Ceramics

There are six Tang-dynasty (618-906) figures and four Ming-dynasty (1368-1644) ridge tiles in the form of animals and mythical beasts. These items are from the Beatrice Claeson Gordon Bequest of 1990.

There is a reasonable amount of underglaze-blue porcelain, but also reduction-fired, copper-red glazed wares. There are also monochrome wares, in addition to *famille jaune*, *famille verte* and *famille rose* porcelain. A pair of late-19th century *famille rose* medallion vases in the collection came from the Irene McAdam bequest in 1998.

Miss V Thompson presented her 19th-century porcelain in 1968, the Misses Duguid their underglaze-blue export porcelain in 1973, and the Captain J Harvey Loutit bequest entered the collection in 1969. A yellow monochrome vase and a pair of yellow vases decorated with peonies came from the J P Cumine bequest of 1922.

Yonzheng-period (1722-1735) underglaze-blue wares from the Cochrane Collection were presented in 1995, with the assistance of the National Art Collections Fund. Also from the Cochrane Collection are three examples of armorial export ware: one bowl was made c.1795 and is possibly linked to a marine society since it carries a naval emblem and the words 'In God Is All Our Trust'.

In 1939 Lizzie Hogarth donated a small porcelain dish with underglaze blue decoration from the collection of William Hogarth (1697-1764).

5. Lacquer

There are 21 items of lacquerware, 16 of which are of carved cinnabar lacquer. These lacquered, lidded containers come in a variety of forms, such as bat-shaped, heart-shaped and jewel-shaped, and some items have multiple stacking tiers or lobed walls. Generally, the date of the lacquer ranges from the Yongle period (1402-1424) of the Ming dynasty (1368-1911) to the Qianlong period (1736-1795) of the Qing dynasty (1644-1911). Much of the cinnabar lacquer was given to Aberdeen Art Gallery and Museums by James Cromar Watt.

From the Cromar Watt bequest, there are three examples of black lacquer with mother-of-pearl inlay, a technique known as *lac burgauté* (Ch: *luodian*). These items, a pair of plates and a bowl, are from the Qing dynasty (1644-1911). The bowl has been dated to the Jiaqing reign (1796-1820) of the Qing dynasty.

The Misses Duguid presented Aberdeen Art Gallery and Museums with a 19th-century, black and gold lacquer box with a fish design in 1973.

There is a mid-19th century, black lacquer cabinet in the collection. This brass-bound cabinet with brass hinged doors is painted and inlaid with ivory, mother-of-pearl and coloured stone. The cabinet was acquired by Captain John B Bruce of the China Navigation Company in Peking c.1931. Bruce was born in Fraserburgh in 1897 and spent 1921-1941 sailing up and down the Chinese coast.

6. Carved Ivory/Stone/Wood

The museum has a very large collection of carved ornaments that comprises: seven carved wooden artefacts; five items that are made of carved ivory (including fans with ivory sticks and guards); three objects of carved rock crystal; one of carved agate; three of carved amethystine quartz; one of carved blue spar; 14 items of carved soapstone; and eight objects of jade/jadeite. The rock crystal, agate, amethystine quartz, and blue spar carvings are dated to the 18th century and mainly came to Aberdeen Art Gallery and Museums through the James Cromar Watt bequest. H M Queen Mary presented a carved agate cup in 1926. The soapstone carvings are possibly 19th century and were bequeathed by Miss Ann Reid in 1928.

A pair of engraved shells, probably produced in Guangzhou (Canton) in the 18th and 19th centuries for export, came to Aberdeen Art Gallery and Museums in the James Cromar Watt bequest in 1941.

The carved forms depict Buddhist icons, Daoist immortals, flora and fauna, and mythical beasts and are fashioned as vessels and ornaments. Within this group, there is the figure of Guanyin carved from rock crystal, a 17th-century gilded wooden Buddha, and a Buddha of carved soapstone.

7. Textiles (Dress/ Embroidery)

There are four pairs of embroidered shoes for bound feet, 14 examples of embroidered sleeve-bands, three framed embroidery samples, and two examples of civil official's rank badges with egret design. The Chinese garments in the collection are 19th to early 20th-century items. There is a deconstructed embroidered 'dragon robe' from the late 19th century and a tabard embroidered with dragons from the same period. One full-length 'dragon robe' is of tapestry weave with auspicious symbols which have been overpainted with detail. This garment is possibly theatrical and may have been produced in the early 20th century. The textiles were mainly bequeathed by James Cromar Watt in 1941; however, an embroidered silk collar with indented edges and several pairs of embroidered shoes were left to Aberdeen Art Gallery and Museums by Catherine Weller in 2017.

Silk purses, bags and a silk bed jacket from the 1920s and 1930s formed part of The Peggy Walker Gift.

9. Numismatics

There is a small collection of Chinese coins (thought to have been in circulation in Japan) and more contemporary *renminbi* notes from the 1990s.

The museum possesses one coin-sword formed by coins from the Xianfeng reign (1850-1861), Qing dynasty (1644-1911).

Japan

1. Works on Paper/Silk

There is a collection of 22 works on paper (25 sheets in total), all woodblock prints. These include works by Edo-period artists Yashima Gakutei (1786-1868), Utagawa Toyokuni II (1777-1835), Utagawa Kunisada (1786-1865), Utagawa Kuniyoshi (1798-1861), in addition to Meiji-period artists Toyohara Kunichika (1835-1900) and Toyohara Chikanobu (1838-1912). Works by 20th-century artists, such as Ohara Koson (1887-1945), Itō Sōzan (1884-?), Yoshida Masaji (1917-1971), Okie Hashimoto (1899-1993), Kunihiro Amano (b.1929) and Kiyoshi Saitō (1907-1997) are also represented in the collection. There are also two books with the titles, *Japanese Family Crest Pattern Book* (1881) and *Japanese Kimono Pattern Book* (1881).

The museum has a *Mandala of the Ten Worlds* (*Kanjin juppōkai zu* 観心十法界図). The mandala encourages self-examination of one's inner heart and true nature (*kanjin* means 'to see the heart'). This work was previously catalogued as Tibetan.

Also included here as 'works on paper' are two painted folding fans. There is also a hand-painted parasol from the Taishō period, c.1924, from The Peggy Walker Gift of 2002.

2. Metalwork

The collection contains five sword guards (J. *tsuba*) that were manufactured in the late-Edo period. The makers' signatures are given as Tenkōdō (Kawarabayashi) Hidekuni (1825-1891), Imai Nagatake (1818-1883), Arashiyama Tsuneyuki, Kawarabayashi Hideoki (1788-1851) and Tsuchiya Masachika (d.1861). The *tsuba* are from the Captain George Warre Collection that was purchased by Aberdeen Art Gallery and Museums with assistance from the National Art Collections Fund in 1938.

Aberdeen Art Gallery and Museums has developed their collection of contemporary metalwork by acquiring pieces by Kaneko Tōru (b.1962), Suzuki Hiroshi (b.1961), Iwata Hiroki (b.1965), Mori Junko (b.1974), Mukaide Keiko (b.1954), Koizumi Mizuho (b.1972) and Hatakeyama Kōji (b.1956). These acquisitions occurred in 2004, 2005 and 2006 with assistance from the National Collecting Scheme for Scotland, the National Fund for Acquisitions and the Art Fund.

3. Cloisonné and Glass

In 2008 Aberdeen Art Gallery and Museums acquired contemporary glassware by Mishima Ritsue (b.1962) and Kondō Takahiro (b.1958) with assistance from the National Fund for Acquisitions.

4. Ceramics

The ceramic collection is small and comprises export wares that were manufactured during the Meiji period (1868-1912). Miss V Thompson donated 19th-century Imari and Arita wares in 1968. Captain J Harvey Loutit's late-19th century export porcelain from Arita entered the collection in 1969. Aberdeen Art Gallery and Museums has made recent acquisitions of contemporary works by Kondō Takahiro (b.1958) and Hosono Hitomi (b.1978), and owns a work by the influential studio art potter, Hamada Shōji (1894-1978) which was presented in 1939 by the Contemporary Art Society.

5. Lacquer

There is a small group of 19th-century lacquerwares ranging from a lacquered quiver and stand to a lacquered photograph album cover. The lacquer quiver and stand have a black ground that glitters with crushed abalone shells and a diamond-shaped crest composed of four smaller diamonds representative of the Sasaki clan. A cinnabar lacquer box, decorated with a deeply carved scroll pattern, is inspired by Chinese *guri* lacquer. This box is possibly Chinese. These items were gifted to the museum by the jeweller James Cromar Watt. A hexagonal, three-tiered, lidded box of golden-brown lacquer with a design of Japanese armour and weaponry was presented to Aberdeen Art Gallery and Museums by H M Queen Mary in 1926. The frontal decoration on the helmet is in the form of a wisteria crest (*maru ni agari fuji*). This lacquer box is possibly Meiji period (1868-1912) or earlier.

6. Carved Ivory/Stone/Wood

There are ten *katabori netsuke* of carved ivory and wood in the collection, dating from the mid-Edo period (c.1603-1868) to the Meiji period (1868-1912). Some of these works have been signed by their makers, signatures include: Raku 楽, Utashige 歌重, Masakazu 正一. According to museum records, there are ten carved ivory *okimono*, mostly from the Meiji period. These have been signed: Jugyoku 寿玉, Ichi'ensai, Shōgetsu 笑月, Gyokushin 玉心 and Kazan. Miss V Thompson donated her ivory *netsuke* and *okimono* to Aberdeen Art Gallery and Museums in 1968, and Mrs Colina M Grant bequeathed her ivory *okimono* in 1947.

A carved wooden screen in the collection depicts *The Welcoming Descent of Amitabha* (J. *Raigō* 來迎). The wooden panel is possibly a carved woodblock that has been set within a frame for use as a screen. The reverse of the block is inscribed *Raigō-zu* 來迎図 and signed by Junkei 順慶.

7. Textiles (Dress/Embroidery)

An altered kimono or under-robe (J. *nagajūban*), possibly worn as a European-style dressing gown, dates from the late-19th to early-20th century. This garment was presented to Aberdeen Art Gallery and Museums by Mrs Margaret Gillan in 2004.

9. Numismatics

The museum has a range of Meiji-period (1868-1912) currency that was issued in the 1870s. There are also examples of a silver *ichibu-gin* (1837) and a copper-alloy *hyakumon* (1835-1868).

10. Photography

A contemporary photographic print on photographic paper by Aoshima Chiho (b.1974), *Zombies in the Graveyard*, is a recent acquisition.

Aberdeen Art Gallery and Museums also holds a 19th-century photograph album that once belonged to Thomas Blake Glover.

Elgin Museum

Location of Collections Elgin Museum
1 High Street
Elgin
Moray IV30 1EQ

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 224 objects

Collection Overview

According to internal records, there are 196 objects from China, Japan and Korea.

China

168 items (*the chess pieces have not been counted separately*)

Japan

26 items

Korea

2 items

Known Donors

Donor	No of Objects	Key objects / object types
Mrs Therese S Levack	93	Chinese and Japanese artefacts
Mr J McAndrew	10	Chinese instruments
Major G Boyd Anderson	11	Chinese artefacts
Mr A H Gordon Duff	6	Chinese dining set
Mr A H Gordon Duff	1	Korean pipe
Mrs Gordon (Buchromb)	3	Chinese snuff bottles
Mr George Geddie	3	Japanese medals
Mrs Mair (possibly)	1	Japanese armour
Mr Higgins (Huggins)	1	Chinese pillow
Mr D Davidson	1	Chinese divination compass
Mr P Milne (possibly)	1	Japanese armour
Dr Urquhart	1	Chinese divination compass
Mr William Thom	3	Chinese scales, shrine figures
M J Brander	1	Neckpiece of a lama priest's robe

James Martin	1	Chinese nodding figure
John Harp (possibly)	1	Chinese court official's necklace
James Reid	1	Japanese decorated box
Mrs McKilligan	34	Chinese paintings and print

Elgin Museum

Introduction

1. Dealers – Collectors

The main donors to Elgin Museum were Mrs Therese Sophie Levack who donated 93 items from the collection of her mother-in-law, Mrs Janet Taylor Levack *née* Brander (1842-1927), who was married to Captain John Levack (1833-1887); for the first year of their marriage, Janet travelled overseas with her husband.

The collection was part donated and part loaned in the 1970s until all items were officially donated in 2010 by the sole surviving trustee and executor, Norman MacLeod Stewart, in the name of Captain John Levack.

Captain Levack, a shipmaster and mercantile marine, commanded a ship of the Shaw Saville Line. His ship was among the first to enter a treaty port after Japan ended its trade isolation in 1859. When sailing ships were overtaken by steamers, he became part owner of a vessel, sailing to New Zealand, Australia and East Asia, accompanied by his wife, Janet Taylor Brander. Captain Levack was the first British Master Mariner. The donated objects are predominantly Chinese and it is possible that the Levacks acquired Chinese objects while in Japan. The Levack collection comprises Chinese export ceramics, carved ivory and textiles, in addition to Japanese cloisonné and ceramics.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Donors who added to the collection at Elgin Museum were Major G Boyd Anderson, who possibly served in British Malaya, Mr A H Gordon Duff/ Mr A G Gordon Duff, Mrs Gordon (Buchromb), Mr George Geddie, Mr J McAndrew and Mrs Mair.

Some of the earliest donations of Chinese artefacts were made by Mr Higgins (1836), Mr Davidson (1837), Mr P Milne (1838), Dr Urquhart (1844), Mr J McAndrew (1851) and Mr W Thom (1866).

One of the more mysterious donors to the collection, whose identity is the subject of ongoing research, was M J Brander, Bengal Staff Corps, 1866. His donation of a Tibetan (north-eastern India proper) embroidered neckpiece with carved bone ornaments is of interest because it predates the British expedition to Tibet that was led by Lieutenant Colonel Sir Francis Edward Younghusband in 1903-1904.

3. Star Objects – Objects of historical, national or international significance

The most exciting find at Elgin Museum was the cape of a lama priest's robe that entered the collection in 1866. Clare Harris (Pitt Rivers Museum, Oxford University) has identified this item as 'part of the full regalia worn by distinguished and high-status practitioners of Tibetan Buddhism, especially when performing rituals relating to Tantric deities such as Heruka.'

The Japanese suit of armour is an iconic object in the collection at Elgin Museum. The armour was donated either by Mrs Mair or John Aird of London. Two sets are listed in the museum's records but only one suit remains in the current collection.

The medals (and documentation) donated by Mr George Geddie relate to early 20th-century Japanese military history.

The group of Chinese musical instruments, that was donated by Mr J McAndrew in 1851, is of interest but requires conservation.

Fig. ELGNM: 1978.43 Silk embroidered apron skirt, China, 19th century © Elgin Museum



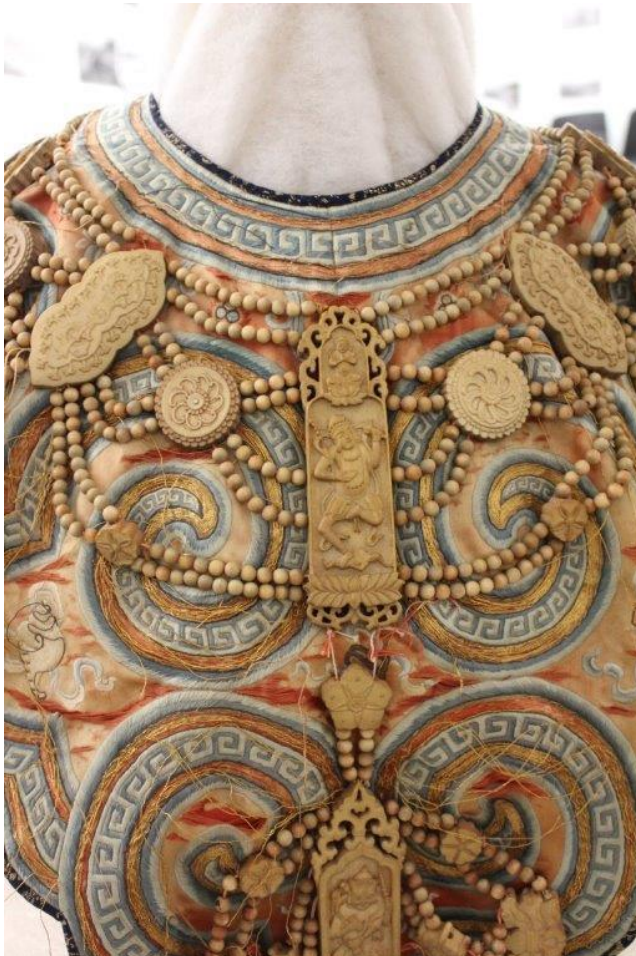
Fig. ELGNM: 2011.26 Porcelain vase with enamel decoration, Arita ware, Japan, Meiji period (1868-1912) © Elgin Museum



Fig. ELGNM: 2011.34 Mother-of-pearl game counters, Guangzhou, China, 19th century
© Elgin Museum



Fig. ELGNM: 1866.16 Embroidered neck piece with carved bone ornaments, Tibet or North India, c. 19th century © Elgin Museum



East Asian Collections

China

1. Works on Paper/Silk/Pith

In 1855, the museum received an album containing 31 paintings of palaces from Mrs McKilligan. These 19th-century paintings were produced for the export market. McKilligan also donated a colour woodblock print titled *Glazed Pagoda at Bao'en Temple, Jiangnan* (*Jiangnan bao'en si liuli baota tu* 江南报恩寺琉璃宝塔圖) dated Jiaqing 13, 9th month (1808). The print depicts the porcelain tower in part of the former Great Bao'en Temple in Nanjing. The pagoda was destroyed in the 1850s during the Taiping Rebellion.

2. Metalwork

The museum has one set of scales (Ch. *diaocheng*) but unfortunately its case is missing. This item was also received from William Thom.

There are also two bronze incense burners, one in the shape of a chicken, gifted by Major G Boyd Anderson.

Within the collection there is a pewter teapot that was captured at the Battle of Woosung, China in 1842. The teapot is engraved with the words: 'This teapot was taken at the capture of Woosung, China, 16th June 1842'. This is a reference to The Battle of Woosung (Wusong), which was fought between British and Chinese forces during the First Opium War (1840-1842). The battle took place at the entrance of the Woosung River (present-day Huangpu River) in Jiangsu province.

There is also a cast iron pipe with stylus.

3. Cloisonné and Glass

The museum has a cloisonné bowl on a stand, gifted by Mrs Therese Levack.

Major G Boyd Anderson gifted a mirror made of silver, enamel and glass.

4. Ceramics

The museum has three Chinese snuff bottles, one carved of red lacquer and two of porcelain, that were donated by Mrs Gordon of Buchromb. The ceramic bottle decorated with a design of arhats (moulded in relief with coloured enamels) has a four-character Qianlong reign mark in seal script in red enamel on its base. Although the first character of this reign mark is irregular, this mark suggests a date of 1736-1795. The snuff bottles are all Qing dynasty (1644-1911), 18th-19th century. The remainder of Mrs Gordon of Buchromb's collection was gifted to the British Museum.

A Chinese ceramic teapot with underglaze-blue decoration was donated to Elgin Museum by Major G Boyd Anderson in 1957.

The museum has a *famille rose* dinner service comprising 47 pieces decorated with vignettes in polychrome enamels. According to the museum's records, this service was purchased in Japan; there is even a gold lacquer mend (*J. kintsugi*) to one of the items that is associated with Japanese conservation practices. However, the service is an example of Chinese export ware from the late 19th century, produced in kilns in Jingdezhen, that may have been exported to Japan for sale to foreign tourists. This set was gifted to the museum by Mrs Therese Levack.

The museum has a female nodding-head figure that was donated by James Martin in 1845. Made of painted clay or plaster, male and female nodding-head figures were produced in pairs for export to Europe in the late 18th to the early 19th century. Martin's original donation included a matching male figure; however, only a female figure remains in the collection at Elgin Museum.

5. Lacquer

One snuff box from Mrs Gordon of Buchrumb, Dufftown, is made of lacquer and wood.

There is a head rest, or pillow, with red and brown lacquered finish, gifted by Mr Higgins in 1836.

6. Carved Ivory/Stone/Wood

There are two deities from shrines, made from carved and painted wood. The original accession book states: 'Two Chinese josses taken from war junks at the Battle of Fatshan', a reference to a battle fought in 1857 in Foshan between the Royal Navy and a Cantonese fleet during the Second Opium War (1856-1860). The wooden figures were donated by William Thom in 1866.

Two figures, carved from bamboo root, depict a tea seller and a Daoist sage. These artefacts are from the Levack donation.

There are six dining sets, or 'trousse' sets, in the collection which were all donated by Mr A G Gordon Duff. One set, comprising hunting knife, sheath and bone or ivory chopsticks, dates from 1893. Another set has chopsticks, a knife with ivory and turquoise inlaid decoration at the hilt, and an engraved tortoiseshell container. The third set has a sharkskin sheath. These dining sets date from the 18th-19th century.

Mrs Levack donated a carved and pierced ivory box, and two ivory cylinders set on an ebony stand. This type of item was exported to Europe and America and may have been manufactured in workshops in Guangzhou (Canton).

There is a set of 14 mother-of-pearl counters from Mrs Levack. These are also called 'loo counters' and were produced in Canton for export in the late 18th century and mid-19th century.

A pipe from north China, made from soapstone, was possibly used to consume opium. This item was gifted in 1939 by Miss Pirie. There are several Chinese pipes manufactured from various materials in the collection, many of which are described as 'opium pipes'.

Major G Boyd Anderson gifted a compass made from soapstone, glass and metal. In the collection there is also a carved soapstone ornament in the form of a crouching dog.

The museum has a Chinese court necklace (Ch. *chaozhu*) of green and pink soapstone (possibly jade and rose quartz or tourmaline) and wood, donated in 1888 by John Harp.

7. Textiles (Dress/Embroidery)

Mrs Levack left the museum Chinese textiles, including an embroidered shawl, dating from c.1855. The shawl is an example of export ware produced in Guangzhou (Canton).

Within the museum there are several embroidered panels and sections from Chinese garments: a silk skirt; a silk jacket; a silk border/panel for a skirt; a skirt in three separate pieces; a skirt panel (pink/purple with blue embroidery); and a bodice. The Manchu-style apron skirt comprises striped pleated/gathered sections and panels of embroidery. This garment was worn as a pair of aprons over trousers. A robe would have been worn over the top covering the upper section of the apron, revealing the embroidery on the lower half of the garment.

The cape of a lama priest's robe was presented by Major M J Brander in 1866. Major Brander was possibly in the Bengal Corps and served in Burma, although no obvious connection to Elgin has been established. This Tibetan/North Indian item is a heavily embroidered robe that encircles the neck, embellished with carved bone ornaments and strings of bone beads. Clare Harris (Pitt Rivers Museum, Oxford University) has identified this item as 'part of the full regalia worn by distinguished and high-status practitioners of Tibetan Buddhism, especially when performing rituals relating to Tantric deities such as Heruka.'

8. Fibre/Bamboo/Wooden Structures

A group of Chinese musical instruments was donated by Mr J McAndrew in 1851. These include instruments such as flutes, dulcimer (Ch. *yangqin*), violin and bow (Ch. *huqin*), three-stringed guitar (Ch. *sanxian*), lute (Ch. *pipa*) and panpipe (Ch. *sheng*) from China. These items need to be conserved, particularly the *yangqin* which is missing many parts.

The museum has three Chinese divination compasses (Ch. *fengshui luopan*) which were donated by Mr D Davidson of London in 1837 and Dr Urquhart in 1844. Both of Davidson's compasses are signed. The text on the base of one compass references the famous compass maker, Wu Luheng (1702-1760). It also mentions Xiu town in Xin'an (Huizhou Prefecture in Anhui province), a place famous for compass manufacturing 新安休邑吴鲁衡.

The second compass also has an inscription on its base and references Fang Xiushui, a 19th-century manufacturer of compasses and sundials in Anhui province. This item was also made in Xiu town in Xin'an (Anhui province) 新安休邑方秀水.

James Martin donated models of a Chinese mandarin and his wife to the museum in 1845; only the nodding wife from the pair of large nodding figures remains in the collection.

9. Numismatics

The museum has one banknote worth one-*yuan* that was issued by the Farmers Bank of China (formerly a Taiwanese bank, founded in 1933) and a two-*yuan* banknote.

Japan

2. Metalwork

There is a Japanese suit of armour that was donated either by Mrs Mair or John Aird. A sword with scabbard (also possibly donated by Mrs Mair or John Aird) is missing.

There are several dressed swords in the collection with scabbard and sword fittings (J. *tsuba*, *fuchi*, *kashira* and *menuki*). In total there are four swords.

The museum has a bronze incense burner (J. *kōro*) in three sections (stand, container and cover). The burner stands on four legs and has a cockerel-shaped lid. The whole object is engraved.

There is an oval silver dish with handles, supported by four feet, and decorated with a four-clawed dragon, possibly of Chinese manufacture.

Within the collection there are three medals with contemporaneous documentation that were donated by Mr George Geddie. These items relate to early 20th-century Japanese military history and include the Order of the Rising Sun, 1905; the Order of the Sacred Treasure, 1905; and a medal from the Russo-Japanese War, 1904-1905. All three medals were awarded for taking part in a battle which defeated the Russian Navy in 1905.

3. Cloisonné and Glass

Mrs Levack gifted to the museum a large cloisonné lidded pot. There is also a shallow bowl with a dragon design that has a Qianlong-era (1736-1795) reign mark on its base.

4. Ceramics

Elgin Museum received a pair of large vases, porcelain cups and covers, and a *jardinière* from Mrs Levack. These mid-to-late 19th century export wares are signed: Shōmodō Chikuba 松茂堂竹芭; Hichōzan Imaizumi 肥磔山今泉; and Kansuitei Matsushō 環翠亭松勝.

There is one celadon piece of Kōda ware, also known as Yatsushiro ware, from Agano kilns in Hinagu, Yamaguchi (Yatsushiro) 日奈久元高田上野. Decoration using coloured slip inlay (J. *mishima*) was developed in Korea and produced in Japan by Korean potters from around the late 16th century onwards.

There is an oversized ceramic food container without a kiln mark, which was a gift from Major G Boyd Anderson. These stacking ceramic boxes are in the style of a *jūbako* and have been decorated with designs in underglaze blue.

5. Lacquer

The Japanese lacquer cabinet donated by Mrs Levack is an example of Meiji-period (1868-1912) export ware.

6. Carved Ivory/Stone/Wood

The museum has a figure of the lucky god Hotei that is possibly carved from alabaster.

Also from the Levack donation, there is a carved, round, ivory container decorated with a tiger that was possibly used as a pill box.

According to museum records, a 'jewel box' covered in ornaments is 400 years old and once belonged to a Japanese princess. The box is made from wood, metal, stone, ivory and glass. The box is late-Edo (c. 1603-1868) to Meiji-period (1868-1912) and reveals the owner's interest in shamisen performances. The large script on the box reads *Onna renchū* 女連中 meaning 'Women's troupe'. This item was a gift from Mr James Reid in 1884.

8. Fibre/Bamboo/Wooden Structures

There are two examples of footwear in the collection: woven straw sandals (J. *zōri*) and wooden-soled *geta* – possibly with a lacquer finish.

9. Numismatics

There is a one-dollar and a 100-dollar banknote from Malaya (Japanese occupation currency) and a Japanese coin (*Tenpō tsūhō*) from 1835, Fukagawa.

Korea

7. Textiles (Dress/Embroidery)

The museum has a 19th-century pair of women's shoes (K. *hye*) manufactured from leather, cotton and silk.

8. Fibre/Bamboo/Wooden Structures

There is also a 19th-century pipe made of wood, metal, brass and soapstone (K. *dambaetdae*). This item was donated by Mr A G Gordon Duff.

Falconer Museum, Moray Council

Location of Collections Falconer Museum
Tolbooth Street
Forres IV36 1PH

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 72 objects

Collection Overview

There are 82 East Asian items in the collection.

China

44 items

Japan

38 items

Korea

No known Korean artefacts in the collection

Known Donors

Donor	No of Objects	Key objects / object types
Miss C F Gordon-Cumming	15	
Hugh Mackenzie	31	

Falconer Museum, Moray Council

Introduction

1. Dealers – Collectors

The two main donors who collected East Asian objects were Miss Constance Frederica Gordon-Cumming (1837-1924) and Mr Hugh Mackenzie.

Miss Gordon-Cumming travelled widely and acquired the Chinese and Japanese objects in East Asia. A summary of her life can be found in Hugh Laracy's *Watriama and Co: Further Pacific Islands Portraits* (Canberra: ANU Press, 2013; Chapter 4).

Gordon-Cumming visited Japan in 1878-1879 (Meiji 11-12). She later travelled from Japan to China and the two envelopes with Chinese text that are in the collection are both dated Guangxu 4 (equivalent to 1878). Gordon-Cumming wrote extensively about her travels in China and Japan, publishing:

The Inventor of the Numeral-Type by the Use of Which Illiterate Chinese Both Blind and Sighted Can Very Quickly be Taught to Read and Write Fluently (London: Downey and Company, 1899).

Work for the blind in China, parts I & II. Part I (London: Gilbert & Rivington), Part II (Helensburgh, 1892)

Wanderings in China (Edinburgh: W Blackwood, 1886)

Memories (Edinburgh, 1904)

From the Hebrides to the Himalayas (London: Sampson Low, Marston, 1876)

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Other donors who contributed to the East Asia collections were Admiral A W A Hood, Miss Mackinnon, Dr G G Robertson and Andrew Smith. These donors mainly added to the Chinese collection.

3. Star Objects – Objects of historical, national or international significance

The embossed leather tobacco pouch is unusual and provides a good example of the technique known as *kinkarakawa*. The collection has two examples of *chirimen-gami-e*; this type of crepe paper woodblock print is a rare find in Scotland. National Museums Scotland has 19 illustrated books printed on *chirimen-gami* but no single sheet crepe prints. Within the small collection at the Falconer Museum there are several examples of Meiji-period (1868-1912) Japanese newspapers and an edition of *The Japan Punch* from 1867.

Fig. 1873-006y *The Japan Punch* newspaper, Japan, 1867

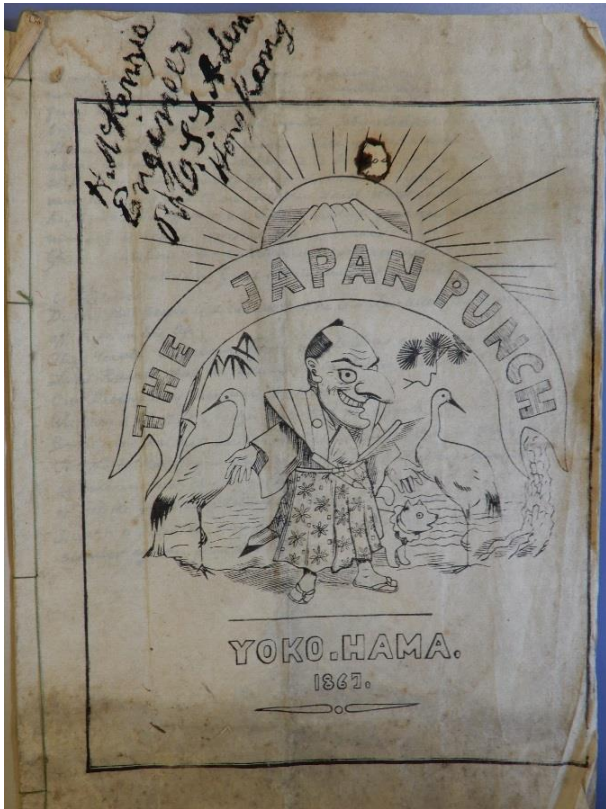


Fig. 1881-003cc Embossed leather tobacco pouch, Japan, Meiji period (1868-1912)



Fig. 1873-006ar/as *Chirimen-gami-e*, crepe woodblock print, Japan, Meiji period (1868-1912)



Fig. 1951-006b Daoist shrine, China, 19th century



East Asian Collections

China

1. Works on Paper

The paintings on pith were donated by Mackenzie. These are in poor condition and are too brittle to be handled. They were produced in Guangzhou (Canton), China for export in the mid-to-late 19th century.

Gordon-Cumming collected envelopes and visiting cards when she was in China. The two visiting cards bear the names: Fang Xun 方勳 and Wu Guichang 伍桂昌.

There is also a programme for a Chinese theatrical production, donated by Gordon-Cumming. The dramas were performed by the 'Abundant Spring Esteemed Company of Jinghui' (*Jinghui fu chun lao ban* 京徽富春老班). According to the museum's records, the performance occurred in Shanghai on 20th May 1879. This item was received from the former US president, Ulysses S Grant whom she met in China.

4. Ceramics

A large porcelain punch bowl was commissioned and manufactured in Guangzhou for a British client, painted with a patriotic scene from the Battle of Trafalgar (1805). These bowls were popular in the late 18th century and it is likely that the bowl was commissioned soon after the battle took place.

8. Fibre/Bamboo/Wooden Structures

There is a complete miniature Daoist shrine in the collection. The shrine was donated by Admiral Hood who fought in the naval battle at Fatshun Creek (Foshan), Guangdong Province in 1857. The central plaque is dedicated to Tianhou 天后, the formal title of Mazu, the goddess protecting sailors and fishermen.

There are several wooden instruments in the collection, one of which is a four-stringed 'violin' or *sihu*. The museum also has a 'steelyard' balance in a guitar-shaped wooden case (Ch. *diaocheng*) and a pair of wooden/bamboo sculptures depicting an emaciated holy man and the laughing Buddha.

9. Numismatics

Falconer Museum has a coin sword in its collection.

Japan

1. Works on Paper/Silk

There are two good examples of *chirimen-gami-e* or 'crepe paper prints' that were donated by Mackenzie. The crepe texture was created by compressing and creasing the paper using cardboard moulds and a lever press.

From the Mackenzie donation there are also several woodblock prints that have been backed and folded to resemble miniature folding screens. The folded prints appear to have been produced to satisfy the tourist market and are from the Meiji period (1868-1912). Synthetic dyes have been used to print these works, suggesting a late 19th-century production date.

In the Mackenzie collection there is an edition of the satirical journal *The Japan Punch*, dated 1867. *The Japan Punch* was published in Yokohama by the English cartoonist Charles Wirgman. The publication ran from 1862 until 1887 – dates which correspond to the late-Edo and early-Meiji periods.

There are several newspapers in the collection that date between Meiji 7 and 27 (1874 and 1894). The newspapers include: *Chūō shinbun* 中央新聞 (1894), *Yomiuri shinbun* 讀賣新聞 (1874), *Tokyo Asahi Shinbun* 東京朝日新聞 (1889), *The Mainichi Shimbun* 毎日新聞 (1892), *Doyōbi Miyako Shinbun* 土曜日 都新聞 (1894), a Nagoya-based newspaper. The newspapers are all Japanese publications, donated by Mackenzie.

In the collection there is a paper cover (J. *fukuro*) for the first volume of a woodblock-printed book that carries the title *Hokusai's Drawing Method* (*Hokusai gashiki* 北斎画式). The cover reads Katsushika litsu-o hitsu 葛飾為一翁筆, followed by title and publisher. The book is not in the collection.

Gordon-Cumming also collected blank swatches of crepe paper (J. *chirimen-gami*) coloured with aniline dyes in bright shades of turquoise blue, purple and pink. These are catalogued as 'handkerchiefs' and may have been used as such.

There is a small amount of correspondence in the collection that relates to Gordon-Cumming's trip to Japan.

7. Textiles (Dress/Embroidery)

Gordon-Cumming collected a Japanese tobacco pouch made from embossed and foiled leather, a technique known as *kinkarakawa*. Attached to the wallet there is a small blue bead (J. *ojime*) and a *netsuke* toggle (possibly made from a seed pod).

Mackenzie donated two purses that are made from red seeds. These items are recorded as having come from Japan.

Live Life Aberdeenshire Museums

Location of Collections The Discovery Centre
Mintlaw Industrial Estate
Station Road
Mintlaw AB42 5EE

Published Information

Online collections:

<http://aberdeen-asp.adlibhosting.com/>

A Wider World Collections Review (1994): 49 objects

Collection Overview

According to internal records, there are 94 objects from China, Japan and Korea.

China

69 items. Most of the objects are Chinese and date from the 18th and 19th centuries. Highlights include a wooden D-shaped pillow to ensure good posture and prevent ornate hairstyles from being disturbed during sleep; a bamboo crossbow or 'Chu-Ko-Nu' (Ch. *Zhuge nu*) which can fire two bolts simultaneously; and a divination compass to advise on the most auspicious direction for constructing new buildings and conducting burials.

Japan

24 items. The collection features several Japanese objects which largely date from the Pacific War (1941-1945), including swords, a hand-crank calculator and banknotes. There are also a few examples of 19th-century Japanese banknotes and coins.

Korea

1 item, a long-stemmed pipe that is possibly Korean.

Known Donors

Donor	No of Objects	Key objects / object types
Adam Arbuthnot	Not known	
Dr Robert Alexander	2	
J G Kerr	1	
James Aike	1	

Live Life Aberdeenshire Museums

Introduction

1. Dealers – Collectors

Many of the East Asian objects originate from the collection of Adam Arbuthnot (1773-1850). Born in Peterhead, Arbuthnot belonged to a wealthy and important family of landowners and merchants. When he retired from merchant business about 1820, he devoted his leisure to creating a collection of antiquities, coins and natural history. On his death in 1850, he bequeathed his collection to the Provost, Magistrates and Town Council of Peterhead.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Although the provenance of many of the objects in the collection at Live Life Aberdeenshire Museums is not known, a few items bear labels that reveal the names of the donors. Donors of Chinese objects include Dr Robert Alexander, who gave the museum a set of miniature agricultural implements and a Chinese almanac; J G Kerr, who donated a cast of a Chinese girl's foot; and James Aike, who donated a Chinese tally book.

3. Star Objects – Objects of historical, national or international significance

The small collection of tobacco pipes (5 items) is rather interesting because it includes examples from China, Korea and Japan. One long-stemmed bamboo pipe in the collection is possibly Korean and is typical of pipes used by the literati. The metal waterpipe is Chinese and was used to smoke tobacco. Pre-20th century Japanese and Korean pipes are generally tobacco pipes. Many of the Chinese pipes in the Live Life Aberdeenshire Museums collection are not 'opium pipes' by design and are more likely to have been used for smoking tobacco.

The carved, ivory calling-card case is an interesting example of 19th-century Chinese export ware produced for foreign consumption in Guangzhou (Canton). These cases are often decorated with intricate landscapes or figurative scenes that display the skill of the carvers. The card case in Live Life Aberdeenshire Museums collection is unusual because it incorporates the design of the cross in sunken relief and may have been commissioned from overseas. This central decoration is infilled with robed, contemplative figures, seated under leafy trees. Two Japanese souvenir fans with photographic images of female entertainers can also be found in the collection at Live Life Aberdeenshire Museums. Similar items can also be seen at Paisley Museum. Among the Chinese objects at Live Life Aberdeenshire Museums there are two kingfisher feather brooches, which appear to be identical in design to those at Aberdeen Art Gallery and Museums and bear the same manufacturer's mark.

Live Life Aberdeenshire Museums has a relatively large collection of Chinese shoes, which includes embroidered shoes for bound feet. These items can be found in numerous Scottish museum collections.

Both Live Life Aberdeenshire Museums and Fife Cultural Trust have 'Chu-Ko-Nu' (Ch. *Zhuge nu*) crossbows. The provenance of Fife Cultural Trust's crossbow links it to the Battle

of the Taku Forts (Tianjin/Tientsin), Second Opium War, c.1857. Unfortunately, little is known about how the crossbow entered Live Life Aberdeenshire's collections.

Fig. I1885 Ivory card case, Guangzhou, China, 19th century
© Live Life Aberdeenshire Museums



Fig. I283 Kingfisher feather inlaid brooch, China, 19th-20th century
© Live Life Aberdeenshire Museums



Fig. I2967 Fan with photographic image of musician, Japan, 19th century
© Live Life Aberdeenshire Museums



Fig. P3184 Long-stemmed tobacco pipe, Korea, 18th – 19th century
© Live Life Aberdeenshire Museums



East Asian Collections

China

1. Works on Paper/Silk/Pith

There are two woodblock-printed almanacs in the collection, both from the Qing dynasty (1644-1911). One almanac was published c.1828, and the other was obtained by Dr. Robert Alexander in Guangzhou (Canton), possibly in the 1820s, and presented to Adam Arbuthnot of Peterhead for his collections.

There are also two pages from a 19th-century tally book, donated by James Aike.

2. Metalwork

There are two close-backed filigree brooches of kingfisher feathers in the form of stylised insects. The brooches have a maker's stamp on the back and are Qing dynasty (1644-1911), from the 19th-20th century.

The museum has one 19th-century metal waterpipe, used to smoke tobacco, with an engraved floral decoration.

6. Carved Ivory/Stone/Wood

There are three sets of chopsticks and a dining set, or 'trousse' set, in the collection. The dining set comprises a case made of bamboo, lacquered to resemble tortoiseshell, with ivory base and brass fittings. The case contains bone chopsticks and toothpick. Some of the chopsticks in the collection are gilded or have metal fittings and are also made of bone or ivory.

There is a carved ivory calling-card case with a removable lid, decorated with a crucifix in sunken relief. The donor is unknown but the card case was possibly commissioned for the European and American markets in the 19th century. Also manufactured from ivory or bone, a box of model agricultural implements carved in miniature was donated by Dr Robert Alexander.

The museum has a carved ivory pincushion consisting of two plaques in the shape of a shield, stitched back-to-back and encompassing the pincushion covered in faded blue silk. Each plaque is carved with a rural scene consisting of figures, trees and a building. Pincushions of this type were made for export, and ivory carving was centred in Guangzhou in the mid-19th century as it was the only Chinese port open to trade with the west c.1860.

There are three carved soapstone items in the collection: two decorative ornaments and a seal stamp made of soapstone, described by Adam Arbuthnot of Peterhead as 'dug up from the ruins of Canton when burned down about 300 years ago'. The seal carries an inscription in lesser seal script and traces of the red cinnabar paste used as ink are still evident on the seal face. This seal has been read by Mei Xin Wang at the British Museum; the text translates as 'happiness in being silly' 愚樂. This is a typical genre of Chinese seal that

expresses the sentiment or state of mind when the seal was carved. A scholar or literati figure would have owned this kind of seal. The date of the seal could not be confirmed.

There is one carved wooden figure of Budai, the Laughing Buddha, with a money frog. This item is supposed to bring good luck and fortune and was manufactured in the 19th century.

7. Textiles (Dress/Embroidery)

There are five examples of embroidered silk shoes for bound feet, two of which are presented in display boxes with models of feet and limbs. The shoes date from the 18th - 19th century.

There are three examples of hats in the collection: a Qing dynasty (1644-1911) government official's cap of dark blue silk with folded back brim, embroidered with a floral design in pale blue, white and metallic threads; a black, silk cap with a reddish-gold silk bobble on top; and a brown felt hat with plaited queue attached at the rear. A red felt cap with a blue silk bobble may also be Chinese.

8. Fibre/Bamboo/Wooden Structures

There are several tobacco pipes with bamboo stems, metal bowls and metal mouth pieces. These are labelled 'opium pipes' but they are more likely to have been used for the consumption of tobacco. One bulbous carved wooden pipe has a horned dragon mounted on the bowl. The lower section of the bowl is metal and has a central hole that is blocked with resin. It is possible that this pipe was used to consume opium.

The collection has a 'D' shaped wood or bamboo pillow from the 18th -19th century.

There is a twin-action repeating crossbow (Ch. *Zhuge nu*, 'Chu-Ko-Nu'), with a hardwood frame and metal release lever. The limbs are made of shaped bamboo bound together with bamboo strips, and the string is of pre-tensioned animal hide. The crossbow was manufactured during the Qing dynasty (1644-1911), c.1895.

The museum has a divination compass (Ch. *luopan*). The item is a circular wooden block with a small compass in the centre, surrounded by circles of Chinese characters for the twenty-four Chinese compass points, constellations, planets, cycle of years and other matters connected with divination. The compass is of the Qing dynasty (1644-1911), early 19th century.

There is also a wooden abacus and a guitar-shaped wooden case containing a 'steelyard' balance, often referred to as 'dotchin' (Ch. *diao cheng*).

9. Numismatics

The museum has three artefacts comprising cash coins tied to metal bars, all believed to be 19th century. There are two 19th-century *buyuan* coins minted in Beijing in Jizhou. Within the collection there are three examples of Hong Kong currency, and three examples of banknotes issued in the 1830s by the Central Bank of China.

Japan

2. Metalwork

The collection has two Second World War swords (J. *shinguntō*).

There is also a short tobacco pipe with a wide metal stem and bowl that has been engraved with a design. This item is from the Edo-period (c.1603-1868).

8. Fibre/Bamboo/Wooden Structures

The museum collection has two parasols with bamboo struts and three paper lanterns.

There is also a walking stick of carved bamboo which is possibly Japanese.

9. Numismatics

The Japanese currency in the collection has been well documented and comprises three examples of Meiji-period (1868-1912) coins, three post-Second World War banknotes, and four examples of Japanese occupation-era currency issued in Burma (Myanmar) and Malaya (Malaysia) during the Second World War (1941-1945).

10. Photography

Two rigid fans (J. *uchiwa*) with hand-coloured photographic images of female entertainers and beauties on cotton (substrate could not be confirmed) are from the Meiji period (1868-1912). It is possible that the photographic positives were made using a mechanical collotype process. Luke Gartlan (University of St Andrews) has found that many photographic studios were producing this kind of item, although few examples have survived in European collections. Gartlan recommends that further research be conducted on studio tourist fans and greater consideration be given to the advanced photographic processes that were in use in Japan at that time.

Korea

8. Fibre/Bamboo/Wooden Structures

The collection has one long-stemmed tobacco pipe, (K. *dambaetdae*), from the 19th century.

University of Aberdeen Museums

Location of Collections Museum Collections Centre
Marischal College
Broad Street
Aberdeen AB10 1YS

Published Information

Online collections:

<https://www.abdn.ac.uk/museums/collections/search.php>

A Wider World Collections Review (1994): 37 objects

Substance to Style: Traditional Arts of East Asia, exhibition delivered in partnership with National Museums Scotland with support from The National Heritage Lottery Fund (18 March - 22 August 2019)

Collection Overview

There are more than 598 artefacts from China, Japan and Korea. This total excludes the 9,000 coins from India, China and the rest of Asia dating from 220 BCE to the 20th century, that were not surveyed by National Museums Scotland. The University estimates that there are 800 Chinese and 50 Japanese coins in the collections, bringing the total number of East Asian artefacts to around 1,500 items.

China

435 items, 147 of which are Tibetan. The scope of the collection is extensive and includes military items, textiles, dress and accessories, photographs, figurines, Tang-dynasty (618-906) ceramics, archaic bronzes, musical instruments, ceremonial objects, carved ivory ornaments and articles relating to calligraphy. The Tibetan items include prayers, prayer wheels, amulet boxes, bowls, censers and candlesticks.

Japan

161 items. The collection contains: arms and armour, Buddhist icons and ceremonial objects, mirrors, scroll paintings, woodblock prints, textiles, dress and accessories, musical instruments, Ainu-related objects, paper-leather samples and fans.

Korea

2 items, a candle holder with candle and a coin.

Known Donors

Donor	No of Objects	Key objects / object types
Archibald L Thorpe		Chinese shoes
Robert Lockhart	c.20	Chinese art objects, bronzes
Miss Lois Stephen	57	Missionary-related material, Chinese textiles
James Troup Esq		Japanese paintings, prints and Ainu material
General Sir James R L MacDonald	c.100	Tibetan objects
Margaret Hasluck		Tibetan objects
Dr Robert W Reid		Chinese shoes
Professor Timothy Ingold		Chinese 'fish leather' clothing
Brigadier General A J F Reid		Chinese woodblock printed book
Dr Egger and Miss Egger		Chinese scroll
Dr Isaac Newton		Chinese ceramics

Background Information

The University's Museums and Special Collections are now managed together.

University of Aberdeen Museums

Introduction

1. Dealers – Collectors

According to the University of Aberdeen's online catalogue, it has a collection of several hundred objects from China and Japan and a few from Korea. Some of these were given to the University by alumni who had travelled or lived overseas.

The generous donations and bequests of this collection are joined by purchases made by a former honorary curator of the museum, Professor Robert Lockhart (1942-1979). Lockhart bought a collection of about 20 Chinese art objects from Sotheby's for this collection using the 'Dr Robert Wilson Trust' fund. The 'Lockhart Bronzes' were bought in the 1950s and 1960s.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

A notable donor to the Japanese collection was James Troup Esq (1840-1925), who served as HBM Consul-General of Yokohama, Japan in June 1888. Troup served as the Consul on the island of Ezo (Hokkaido) in 1894 and acquired a few artefacts that relate to Ainu culture during this period.

Archibald L Thorpe donated a collection of Chinese embroidered shoes and Dr Robert W Reid donated two preserved Chinese bound feet with additional casts.

General Sir James R L MacDonald (1862-1927) presented the museum with a collection of Tibetan objects that were acquired during the Younghusband expedition to Tibet in 1903-1904. Tibetan boxes from the Margaret Hasluck bequest were added to this collection in 1949.

The collection of textile artefacts from the Miss Lois Stephen collection was presented to the museum by her niece, Mrs E Buthlay, in 1974. These objects provide an insight into the life of a female missionary practising in Chizhou, China, in the 19th century.

Dr Mackworth collected two swords at Lutai, Chih-li (modern-day Ninghe district in Tianjin), where he had been serving as a medical officer. According to the museum's records, one of these swords still has a label attached that states 'Thousands of heads have been cut off by this weapon'. This is possibly a reference to the capture of the Taku Forts (Dagu Forts).

3. Star Objects – Objects of historical, national or international significance

The archaic bronzes within the collection include:

- Three bronze libation vessels (Ch. *jue*) from the late Shang dynasty (c.1250 BCE-1050 BCE), early Western Zhou dynasty (1050 BCE-1000 BCE), and late Shang dynasty to early Western Zhou dynasty
- One bronze food vessel (Ch. *gui*) with inscriptions which probably dates to the Western Zhou dynasty (c.1050 BCE-771 BCE)
- One goose-shaped vessel for serving drinks (Ch. *he*) from the Warring States period (475 BCE-221 CE) to the Han dynasty (206 BCE-220 CE)
- One bronze food vessel (Ch. *li*) with later inscriptions from the late Shang dynasty (c.1250 BCE-1050 BCE).

A Bactrian camel with *sancai* (three colour) glaze of the 9th century and other Tang-dynasty (618-906) ceramic sculptures are also of historical significance.

The set of three 17th-century *Shuten dōji* illustrated manuscript handscrolls are from the Troup Collection. The title translates as 'Drunken Boy' and the story narrates the tale of a flesh-eating ogre that assumes the outward appearance of a child.

The museum holds a good collection of late Edo-period Japanese ivory carvings (J. *netsuke*), 19th century, samurai armour and swords.

Unusual items in the collection are the Japanese Meiji-period (1868-1912) 'imitation leather' swatches made from thick, beaten handmade (J. *washi*) paper. Seven sheets of lacquered plain paper have been textured to look like leather, and are coloured in hues of black, claret red, green, olive and brown. One of the black papers is stamped on the reverse. These items were treated by beating damp paper with wooden beaters onto a cherrywood, carved roller. Thick handmade *washi* paper has been treated using lacquer, rice paste, oil and other substances to make a tough, durable wallpaper which is textured to look like leather. The imitation leather samples are from the Troup Collection.

Salmon skin, or 'fish-leather', is characteristic of traditional Hezhe clothing of the past. It is called *wutiku* in the Hezhe language. It uses the fish that live in the cold waters of the north as a raw material. It has a certain degree of thickness and toughness and is waterproof and wear-resistant. The wear resistance is three times that of cow leather. This set of clothing is stitched from salmon skin and uses about 40 salmon of over 5kg weight each. The fish skin preparation process includes fish-skin peeling, drying, cutting and sewing. The garment is stitched with dried and hammered deer tendon using needles made from animal bone. The cloud decoration symbolises Hezhe people's lives in the natural environment. Owing to changes in the Hezhe people's lifestyle, their clothing has changed significantly so that traditional fish leather clothing is no longer in common use. Their traditional skills are now used to manufacture souvenirs and folk art for researchers and collectors. The fish skin clothing production skill was listed as a Chinese National Intangible Heritage in June 2006. The outfit in the university collection was sewn by Ms You Wenfeng and supplied by Ms Ren Lixin in June 2012. The clothing was a gift from Professor Timothy Ingold.

The missionary's seal from the collection of Miss Lois Stephen reveals information about her work in China. The carved wooden seal has been transcribed and translated by Mei Xin Wang (British Museum):

耶穌堂設在池州府城內？我？此堂乃西國女教士逐日宣傳福音以救世人之魂
達往天堂(余？)敬請貴處婦女至敝堂叙談聽講福音信者得救靈魂之術耳特此
告白

The church is located in the city of Chizhou. I am a woman missionary from a western country and I shall be performing a daily service to spread the voice of Christ and save the souls of human beings [so they may] reach heaven. I sincerely invite all the women to come to the classroom [church?] to discuss and listen to the preaching, and the way to save your souls. I herewith inform you.

This short text provides an insight into how female missionaries appealed directly to local Chinese women. Possibly Miss Stephen had connections to the female missionaries active in Chizhou in the south of Anhui Province, west of Shanghai. Miss Stephen's father is known to have been a missionary in China and it seems reasonable to assume that his daughter was also working for a Christian mission. The museum holds 57 items that belonged to Lois Stephen, predominantly clothing for children and pouches in embroidered fabric and crochet. The collection has retained its bright colours and shows very little wear or light damage.

The University of Aberdeen has a collection of 9,000 Asian coins, in particular about 850 from East Asia, that demands further research. Unfortunately, National Museums Scotland did not have time to survey this part of the East Asian collections at the University of Aberdeen.

Fig. ABDUA56483 Carved jade buffalo, China, 19th century © University of Aberdeen



Fig. ABDUA56494 Ritual bronze drinking vessel (*ju*), China, late Shang dynasty (c.1250 BCE-1050 BCE). Lockhart Collection © University of Aberdeen



Fig. ABDUA38911 Salmon skin clothing (*wutiku*) sewn by Ms You Wenfeng, Hezhe people, North-eastern China, c.2012

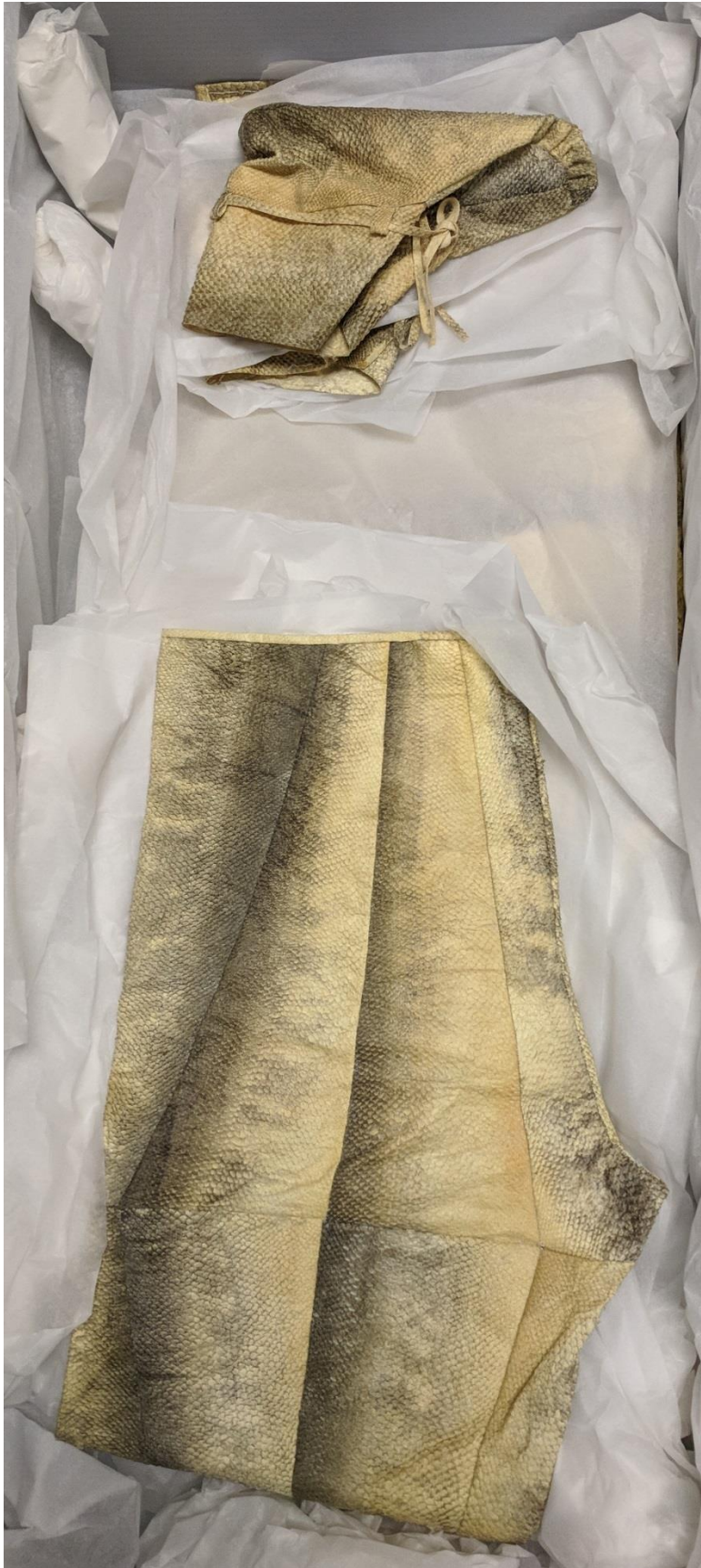


Fig. ABDUA56814 Water pump, Japan, Meiji Period (1868-1912)



Fig. ABDUA56821 Koto with lacquer decoration, Japan, 19th century



Fig. ABDNP200355 Kitamae-bune ship's compass, Japan, early 19th century



East Asian Collections

China

1. Works on Paper/Silk/Pith

There are at least seven paintings in the collection, one of which is a framed work depicting figures with a ceremonial fan, signed Xiang Hu (b.1796). The paintings' themes include literati subject matter, bird and flower compositions, Qing-dynasty (1644-1911) ceremonial processions, and Buddhist themes.

In the collection there is at least one woodblock-printed book, *Imperial Readings of the Taiping Era (Taiping Yulan 太平御覽)* Vol 520-530 (labelled: '*Ming ke tai ping encyclopedia*, c.1600'), that was presented to Professor Reid in 1901 by Brigadier General A J F Reid KCB, Commanding 3rd Brigade British contingents, China Expeditionary Force.

There is an *Imperial Decree (Fengtian gaoming or Shengzhi)*, written in Manchu and Chinese scripts in ink on silk. It was penned in the 11th year of the Xianfeng reign (1861), Qing dynasty (1644-1911).

Another hand-written handscroll is a 'Congratulatory scroll from the Emperor Guangxu to Yu Ming of the Vanguard of the Plain Yellow Banner, presented on the 20th day of the first month, in the first year of Guangxu (1875), Qing dynasty'. The donors of this scroll were Dr Egger and Miss Egger.

The collection includes a pair of hanging scrolls with vertical calligraphy in gold that belonged to the female missionary Miss Lois Stephen. Transcription and translation of these Chinese texts follows:

世真有苦 This world truly holds bitterness / 主為我安 Our Lord brings about our safety.

2. Metalwork

The University of Aberdeen has a group of early bronze ritual vessels in its collection. These items include three wine vessels (Ch. *jue*), a food vessel (Ch. *gui*), and a vessel for serving drinks in the shape of a goose (Ch. *he*). These are from the Professor Lockhart collection that was acquired with funds from the Dr Robert Wilson Trust. The five bronzes were purchased from Sotheby's auction house in the 1950s and 1960s.

The collection also has a bronze Han-dynasty (206 BCE-220 CE) candle holder with an engraved lotus pattern.

The University of Aberdeen also holds a large collection of Tibetan artefacts, approximately 150 in total. These objects range from prayer wheels, candlesticks, hanging censers, ritual daggers, boxes for charms (Tb. *gau*), and vessels.

4. Ceramics

The Dr Isaac Newton collection has some early examples of Chinese ceramics, which includes Tang-dynasty (618-906) and Han-dynasty (206 BCE-220 CE) items. There is an unglazed ceramic incense burner (Ch. *boshanlu*) with a cover that has been modelled after sacred mountain peaks. This is a Daoist ritual item that was mainly produced during the Han dynasty.

The Tang-dynasty (618-906) ceramics include a parrot, Bactrian camel with three-colour *sancai* glaze, a pair of heavenly guardians (Ch. *tianwang*), and warrior guardians that are unglazed.

There are also examples of Qing-dynasty (1644-1911) celadon with a carved scrolling peony design, Zhejiang celadon ware, and a *famille jaune* (Ch. *susancai*) 'brinjal' bowl from the Kangxi reign (1662-1722).

6. Carved Ivory/Stone/Wood

There is a small number of carved artefacts in the collection: a carved jade buffalo ornament from the 19th century, a white jade water pot carved in the form of a mythical beast from the Qianlong reign, and two intricately carved ivory items. The carved and pierced ivory ornaments include a model of a pagoda with seven hexagonal tiers and a ball on a stand that comprises 11 spheres, one inside the next, carved from a single solid piece of ivory.

The museum has three carved jade seals (unread).

7. Textiles (Dress/Embroidery)

There is a set of fish skin clothing (*wutiku*) comprising jacket, leg and footwear manufactured from salmon skin and deer tendons. There are six applique cloud patterns on the front of the jacket and an additional applique design on each cuff. The outfit was sewn by Ms You Wenfeng and supplied by Ms Ren Lixin in June 2012. These garments are traditional to the Hezhe ethnic group, who inhabit North-eastern China along the Heilongjiang, Songhuajiang and Wusuli rivers. The skills to produce fish skin clothing were listed in the first group of Chinese National Intangible Heritages in June 2006.

There is a Qing-dynasty (1644-1911) rank badge ('Mandarin square') from the 19th century. Rank badges were worn at formal occasions by Qing officials and their wives (who wore badges identical to those worn by their husbands). There was a court regulation that provided guidance on which animals (military) or birds (civil) corresponded to which rank. The square depicts the sun and a golden pheasant with wave and clouds. The golden pheasant was assigned to 2nd rank in the Qing civil services.

There are three embroidered panels with designs of figures, phoenix and flowers that are also from the Qing dynasty.

The University of Aberdeen has two Qing-dynasty (1644-1911) garments: a blue silk robe from a civil servant, embroidered with three gold dragons and a wave border at the hem; and a pale blue silk jacket with embroidered butterflies and flowers on white silk.

Within the Lois Stephen collection of textiles there are children's clothing, hair ornaments, embroidered aromatic plant bags, hanging decorations, a gourd-shaped tobacco pouch, belt pouches (Ch. *dalian*), scissor cases, and crocheted pouches.

9. Numismatics

The University of Aberdeen has approximately 9,000 coins from Asia, which demand further research. Approximately 800 coins are Chinese, and within this collection there are examples of rebel coinage, spade coins and knife coins, dating from 500 BCE to the 20th century. There are cash coins minted from Guangdong and Fujian provinces, and also Peiyang Arsenal coins from Zhili. The collection also has a Chinese 10-*tael* silver ingot. There is one coin-sword in the collection.

11. Miscellany

The University of Aberdeen also holds female human remains/specimens of bound feet.

There are four ink sticks in the collection with moulded inscriptions. One ink stick inscription translates as: 'Tongzhi, Rabbit Year, Early Spring. Stationery Shop in Hainan.' This was produced during the Tongzhi Reign (1856-1875) in 1867. Another of the ink sticks was manufactured by Hu Kaiwen during the Qianlong reign (1735-1796), Qing Dynasty (1644-1911).

Japan

1. Works on Paper/Silk

There are seven brushed items in the collection. One work on paper depicts Shōki, the demon queller and is by Suzuki Rinshō (1732–1803), after a painting by Sesshū Tōyō (1420–1506). Another painting on silk depicts the immortal sage Kinkō Sennin and was painted by Kanō Tanshin Morimichi (1785-1835). There is a set of three handscrolls depicting *Shuten Dōji* which, according to Professor Ishikawa Tōru of Keiō University, was produced around 1660. It is well painted and is the sort of work which an 'illustrated story shop' (*ezōshiya*) would have supplied to a regional lord's household (often for inclusion in a bridal trousseau). There is an untitled painting album containing pictures of flora and fauna by Hōrai Rōjin, dated 1873; a handscroll showing the employments and customs of Ainu, Island of Ezo from the Troup collection; and an unsigned painting on paper of King Enma and his attendants punishing people in hell, probably produced in the late-Edo period/19th century.

The University of Aberdeen has a collection of 61 woodblock prints. These include an almost complete set of *Fifty-three Stations of the Tōkaidō* (*Tōkaidō gojūsan-eki* 東海道五拾三駅 1865–1869) by Utagawa Hiroshige II (1826–1869), and prints by Utagawa Yoshitora (fl. c.1836-1882) and Utagawa Kuniyoshi (1798-1861). There are two early 20th-century prints of works by Tosa Mitsuoki (1617–1691), which in turn reproduce part of a screen painting by Kanō Yoshinobu. There is a Meiji-period (1868-1912) woodblock print showing the precincts of Nikkō Tōshōgū shrine, the mausoleum of shogun Tokugawa Ieyasu.

The embossed and gilded paper swatches in the collection are unusual. The process used has created a type of imitation leather (J. *kawakami*).

There are two handkerchiefs made of paper from Okinawa Island, Ryukyu Islands.

2. Metalwork

The university collection has five Buddhist artefacts: four *vajra* and a Buddhist monk's *shakujō* staff with rattle. There are examples of a *vajra sanko*, *vajra tokko*, and *vajra goko* - items which are used in esoteric Buddhist ceremonies.

Within the collection there is a suit of armour with arm guards, crest, cuirass, face-guard, helmet, shoulder guards and thigh guards.

According to museum records there are 17 swords in the collection. From received information: 15 swords with their scabbards, including one sword with wooden hilt and scabbard. One sword has a carved ivory scabbard and another has a lacquer scabbard inlaid with a shell design (J. *raden*). A sword with a ribbed black lacquer scabbard has a small auxiliary knife with *kozuka* handle that slots into the side of the scabbard. The knife blade is signed Ōe Yoshihira, resident of Higashiyama (Kyoto) 東山住大江義平.

4. Ceramics

There is one porcelain vase with polychrome enamel decoration of bird of paradise, plum blossoms, foliage and various flowers. The vase is signed in gilt: Sayō (Satsuyō) Tanjōsai 薩陽探浄斎.

5. Lacquer

The museum has a *koto*, or zither, with a design of chrysanthemums and foliage in red and gold high-relief lacquer and ivory inlay. This musical instrument was manufactured in the 19th century.

6. Carved Ivory/Stone/Wood

Offerings of willow wood shavings, known as *inao*, were made to deities by Ainu people. One *inao* in the collection was obtained from an Ainu in Hokkaido in 1894 and is from the Troup collection.

The University of Aberdeen also has a wooden model of an Ainu canoe that was presented to Troup when he served as H M Consul in Ezo (Hokkaido), and a hanging rack made from carved wooden links that was made by Ainu of Muroran, Hokkaido and donated by Sydney Charlotte Montagu, Countess of Kintore.

The collection includes a wooden statue of Shōki with a demon, carved from a soft wood and covered by a coat of glued paper with details and colours.

There are several pipes with fabric pipe-cases in the collection, including one pipe which has sections made of ivory with gold lacquer decoration. This item is signed Mitsuyoshi 光義.

In addition, there are nine *netsuke* in the collection, five of which are signed by the artists who carved them: Nagai Rantei 長井蘭亭, Tomochika Chikuyōsai 友親, Shūgyokusai 秀玉, Yoshikazu 義一, and Gyokuhōsai Ryūchin 玉宝齋. Many of the *katabori netsuke* are made from ivory and date from the late-18th century to mid-19th century.

8. Fibre/Bamboo/Wooden Structures

The University of Aberdeen has a rare example of a Meiji-period fire extinguisher (*Ponpu Ryūdosui*). The pump was made by the fire extinguisher specialist, Yamaguchi Hisabei of Atsuta, Aichi [Prefecture] (now part of present-day Nagoya city) 愛知熱田 龍吐水師 山口久兵衛 after 1873.

There is also a compass (J. *wa-jishaku*) for use on *Kitamae-bune* ships. *Kitamae-bune* were merchant ships that sailed the Japan Sea, from Osaka to east Ezo (Hokkaido). The compass is marked with the four cardinal directions at the centre and the 12 calendrical animals at the circumference. This item was made by Hariya Marubei of Shihōkan はりや九兵衛 司方館, in Awazachō, Osaka in the early 19th century.

9. Numismatics

According to the University of Aberdeen's records, there are approximately 50 Japanese coins in the collections. There is a silver coin with the inscription *yonbu gorin* 四分五厘, which was awarded to a student who achieved first place in the highest degree of Chinese literary education.

Korea

2. Metalwork

The museum has a candlestick with butterfly reflector.

9. Numismatics

There is one Korean coin in the collection worth one quarter-*yang*, minted in 1898.



Detail of painted illustrations on pith. Export ware, Guangzhou, China, Qing Dynasty, 19th century. Rebecca Marr © Stromness Museum

East Asian Collections in Scottish Museums Highlands and Islands

Highlands and Islands

(Argyll and Bute, Eilean Siar, Highland, Orkney, Shetland)

Dingwall Museum

Inverness Museum and Art Gallery, Highlife Highland

Nairn Museum

Shetland Museum and Archives

Stromness Museum, Orkney

Dingwall Museum

Location of Collections Town House
High Street
Dingwall
Ross-shire IV15 9RY

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Not surveyed

Collection Overview

The museum has 4 East Asian artefacts in its collection.

China

No known Chinese artefacts.

Japan

4 objects, including one kimono and three swords (possibly Japanese).

Korea

No known Korean artefacts.

Inverness Museum and Art Gallery, Highlife Highland

Location of Collections Castle Wynd
Inverness
IV2 3EB

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 20 objects

Collection Overview

The 'ethnographic' collections are believed to have been transferred to National Museums Scotland in the 1980s. However, c.11 items of East Asian origin remain in the collection, including half a dozen costume items and some decorative art items. In general, these items are being held due to the provenance of the collector/collection rather than a specific interest in the origins of the objects themselves, as these geographic areas are outside current collecting policy.

China

c.8 items. The collection includes shoes, vases, some coins and possibly other costume items.

Japan

c.3 items, including a few ivory carvings.

Korea

No known Korean artefacts.

Nairn Museum

Location of Collections Viewfield House
Viewfield Drive
Nairn IV12 4EE

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Not surveyed
Nairn Literary Institute: 38 objects

Collection Overview

There are 11 items in total.

China

11 items. The collection includes shoes for bound feet, chopsticks, a kettle, tea, pipes, an abacus and wooden figures, all donated by Mr William Gordon of Ivybank, Nairn in the late 19th century.

Japan

No known Japanese artefacts.

Korea

No known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
Mr William Gordon	11	Chinese artefacts

Nairn Museum

Introduction

1. Dealers – Collectors

Mr William Gordon of Ivybank, Nairn was possibly one of the early donors whose artefacts formed the museum collection c.1860.

East Asian Collections

China

2. Metalwork

There is a kettle in the collection.

4. Ceramics

The museum has a rice bowl.

8. Fibre/Bamboo/Wooden Structures

There are wooden chopsticks in a box, two opium pipes, an abacus and two wooden figures in the collection.

11. Miscellany

There is a block of tea.

Fig. N/N Embroidered woman's shoes, China, Qing dynasty (1644-1911), probably 19th century © Nairn Museum



Fig. N/N Embroidered woman's shoes, China, Qing dynasty (1644-1911), probably 19th century © Nairn Museum



Shetland Museum and Archives

Location of Collections Shetland Museum & Archives
Hay's Dock
Lerwick
Shetland ZE1 0WP

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 2 objects

Collection Overview

Shetland Museums and Archives has very little material from East Asia.

China

Broken crockery of Chinese origin from an 18th-century wreck. There is an inkwell and pencil case brought back from East Asia by a sailor.

Japan

No known artefacts.

Korea

No known artefacts.

Known Donors

Donor information for these items was not obtained.

Stromness Museum, Orkney

Location of Collections 52 Alfred St
Stromness KW16 3DH

Published Information

Online collections: <https://www.stromnessmuseum.org.uk/collections>

A Wider World Collections Review (1994): 20 objects

Collection Overview

There are 39 East Asian artefacts in the collection. The provenance of many of these items is not known.

China

32 items. Within the collection there are shoes, an opium pipe set, a divination compass, paintings on pith, a chopstick set, a bell, an incense vessel, a comb and a lock.

Japan

7 items. This collection includes Japanese bone china, an export lacquer chest, sword with fittings, and a fragment of a rifle butt from the First World War.

Korea

There are no known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
Jean Crichton	4	
Captain Jobson	2	

Stromness Museum, Orkney

Introduction

1. Dealers – Collectors

The provenance of most of the objects in the East Asian collection is not known. Captain Jobson donated several of the Chinese objects. Jean Crichton presented the museum with gifts of Japanese bone china in 1996.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

More research needs to be done in order to understand the provenance of the objects in the collection.

3. Star Objects – Objects of historical, national or international significance

The Manchu footwear with the thick, elevated sole are interesting inclusions as many other museums only have examples of shoes for bound feet. The complete opium pipe set with original storage box is also a useful reference to museums which may have parts of opium pipes in their collections.

Fig. E53 Divination compass (Ch. *fengshui luopan*), China, 19th century.
Rebecca Marr © Stromness Museum



Fig. E54 Nit comb, China, 19th century - early 20th century.
Rebecca Marr © Stromness Museum



Fig. E47 Embroidered Manchu woman's shoe, China, Qing dynasty (1644-1911), probably 19th century. Rebecca Marr © Stromness Museum



Fig E45 Embroidered child's shoe, China, Qing dynasty (1644-1911), probably 19th century. Rebecca Marr © Stromness Museum



East Asian Collections

China

1. Works on paper/silk/pith

The museum has a framed collection of 20 paintings on pith, depicting butterflies and insects, illustrations of Chinese methods of torture, and figurative scenes.

2. Metalwork

There are three bronze items, a cast-bronze spherical bell, a modern lock, and a cast-bronze incense vessel with looped handles and three small feet. The incense burner has a reign mark on its base, which reads Xuande period (1425-1435), Ming dynasty (1368-1644), and the vessel is likely to be made at a late date.

6. Carved Ivory/Stone/Wood

The collection has a fine-toothed bamboo comb, or nit comb, with simple decorative carvings. Captain Jobson donated a dining set, or 'trousse' set, comprising bone or ivory chopsticks, a hunting knife and a tortoiseshell carrying case.

7. Textiles (Dress/Embroidery)

There are four pairs of shoes, two of which are silk embroidered shoes with raised platforms, worn by Manchu women. In this collection, there is also a pair of child's embroidered tiger-head shoes.

The museum also has one rectangular embroidered case with woven silk cords and tassels.

8. Fibre/Bamboo/Wooden Structures

In the collection there is a deconstructed opium pipe housed in a wooden case. The museum also has a divination compass (Ch. *fengshui luopan*) that was donated by Captain Jobson. The text on the back of the compass reads: 'Made by Fang Xiushui of Xiuyi in Xin'an' (*Xin'an Xiuyi Fang Xiushui zao* 新安休邑方秀水造). Xiu yi (Xiu town) in Xin'an (Huizhou Prefecture in Anhui Province) was a centre for compass manufacturing.

Japan

2. Metalwork

There is one sword in the collection with a damaged blade and worn sword guard (J. *tsuba*). The hilt is wrapped, polished sharkskin dressed with sword ornaments (J: *fuchi*, *kashira*, *menuki*).

4. Ceramics

According to the museum's records, there is a small collection of bone china with enamel decoration that is associated with Japan. The service includes a sugar bowl with lid, suggesting that the items were made for an export market or were in fact produced in Europe. The ceramics were gifted by Jean Crichton.

5. Lacquer

There is one small lacquered cabinet (J. *kodansu*) in the collection, possibly of Japanese manufacture. The decorative style is not typical of Japanese domestic lacquerware; however, the structure of the cabinet, with two front-opening, hinged doors and four concealed drawers, is Japanese in style. The cabinet is decorated with a black lacquer ground with designs of sparrow, butterflies and camellias in gold. This item provides an example of late 19th-century export lacquer.

8. Fibre/Bamboo/Wooden Structures

Within the collection there is a fragment of an Arisaka rifle butt retrieved from the wreckage of HMS *Vanguard* after it was blown up in Scapa Flow on 9 July 1917. At the start of the First World War (1914-1918) the UK faced severe shortages of all military equipment and Arisaka rifles were purchased from Japan for use by the British forces.



Detail of parade armour. China, Qing Dynasty, 19th century © Perth Museum and Art Gallery, Perth and Kinross Council

East Asian Collections in Scottish Museums Tayside, Central and Fife

Tayside, Central and Fife

(Angus, Clackmannanshire, Dundee City, Falkirk, Perth and Kinross, Stirling)

Andrew Carnegie Birthplace Museum

Black Watch Museum

Fife Cultural Trust

Perth Museum and Art Gallery, Culture Perth and Kinross

The McManus: Dundee's Art Gallery and Museum, Leisure and Culture Dundee

The Stirling Smith Art Gallery and Museum

University of St Andrews Museums

Andrew Carnegie Birthplace Museum, Dunfermline

Location of Collections Andrew Carnegie Birthplace Museum
Moodie St
Dunfermline KY12 7PL

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 4 objects

Collection Overview

The Andrew Carnegie Birthplace Museum has seven objects from East Asia (China and Japan), dating from 1860 to 1907. Highlights of the collection include three leather-bound photo albums containing more than 400 albumen prints bought by Andrew Carnegie in 1878-79 while travelling around the world. The images were taken both by local and European photographers (such as Lai Afong, Felice Beato, Milton Miller, Shūzaburō Usui, Uchida Kuichi and Baron von Stillfried).

China

4 items that include a photo album and textiles.

Japan

3 items that include photo albums and a woodblock print.

Korea

There are no known Korean items in the collection.

Known Donors

Donor	No of Objects	Key objects / object types
Andrew Carnegie	7	Photographs and textiles

Andrew Carnegie Birthplace Museum, Dunfermline

Introduction

1. Dealers – Collectors

Andrew Carnegie (1835-1919) became the richest man in the world and the father of modern philanthropy, supporting the founding of internationally renowned landmarks such as the Carnegie Hall in New York, the Peace Palace in The Hague and Mount Wilson Observatory in California. The Andrew Carnegie Birthplace Museum acknowledges Andrew Carnegie's humble origins in Dunfermline before he emigrated to America where he made his fortune working in the steel industry. The cottage, which was purchased by Andrew Carnegie's wife as a 60th birthday present to her husband, was opened to the public in 1908. The Carnegie Dunfermline Trust was founded in 1903 and a museum hall (with displays focusing on Carnegie's business career and philanthropy) was constructed next to the Birthplace Cottage in 1928.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The museum holds two embroidered silk textiles that were gifted to Carnegie in 1907 by the Chinese political reformer, Kang Youwei (1858-1927), and his daughter, Kang Tongbi (1887-1969). Kang Youwei, a Qing court official, supported reform under a constitutional monarchy headed by the Emperor Guangxu. Guangxu's Hundred Days' Reform (*Wuxu Bianfa* 戊戌变法) failed and the Empress Dowager placed the Emperor under house arrest and drove his supporters into exile. Kang Youwei continued to campaign for a reformed constitutional monarchy from outside China. The year of Kang Youwei's gift marks the National Arbitration and Peace Congress held at Carnegie Hall in New York which brought together delegates from around the world and over which Carnegie presided.

3. Star Objects – Objects of historical, national or international significance

The Andrew Carnegie Birthplace Museum has a large collection of late 19th-century photography that is of interest to researchers working in this area.

East Asian Collections

China

7. Textiles (Dress/Embroidery)

The collection contains two embroidered textiles that were presented to Andrew Carnegie in 1907. One was presented by the Chinese political reformist Kang Youwei (1858-1927), the president of the *Chinese Empire Constitutional Association* (*Baohuang Hui* 保皇會). The *Baohuang Hui* supported the restoration of the Guangxu Emperor in an imperial China and was founded by Kang Youwei in Victoria, British Columbia in 1899 when Kang was living in exile. This textile depicts flowers and birds with embroidered text: 'This embroidery is presented to the President of the National Arbitration and Peace Congress Hon Andrew Carnegie by His Excellency Kang Yuwei, President of the Chinese Empire Constitutional Association'.

The second embroidered textile was presented by Kang Tongbi, daughter of Kang Youwei. This textile depicts flowers, butterflies and grasshoppers.

There is also a hand-painted silk textile that was gifted to Andrew Carnegie by the *International Institute of China* (1897-1927). The textile depicts a map of the world, a Chinese dragon, an American bald eagle, and a white dove. The textile is stored in a wooden presentation box decorated with carved cranes.

10. Photography

In the collection there is one photograph album containing 87 albumen prints, mostly of views of Shanghai, Hong Kong, Macao and Guangdong (formerly Canton). The photographs capture architecture, landscapes and costumes of China and include some fold-out panorama views. There are also some images from Vietnam (Saigon). The album was compiled by Andrew Carnegie during his voyage around the world (1878-1879). Photographers whose works appear in the album are Lai Afong (c.1839-1890), Milton Miller, William Saunders and Dutton & Michaels, and Emile Gsell.

Japan

1. Works on Paper/Silk

The collection has one *ukiyo-e* woodblock print by Tomioka Eisen (1864-1905), c.1903.

10. Photography

The collection holds two photograph albums which contain 169 hand-coloured albumen prints. The photographs were collected by Andrew Carnegie during his voyage around the world (1878-1879) and depict views of Tokyo, Shiba, Kamakura, Nikko and Yokohama. The albums include a frontispiece titled 'Baron Raimund von Stillfried, 'Views and Costumes of Japan''. However, the albums also contain photographs by other photographers such as Uchida Kuichi (1843-1875), Shūzaburō Usui (active c.1877-1894) and Felice Beato (1832-1909).

Black Watch Museum

Location of Collections Balhousie Castle
Hay Street
Perth PH1 5HR

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 7 objects

Collection Overview

There are 44 items from East Asia in the collection.

China

9 items are linked to China. This total includes Chinese propaganda that was circulated in Korea.

Japan

23 items. Japanese items include maps, armour, flags and artillery. The collection includes Japanese propaganda that was circulated in Burma and items that were collected in Burma and Malaya, such as flags, bank notes and swords.

Korea

12 items relate to Korea, excluding Chinese propaganda that was circulated in Korea, maps and Korean banknotes.

Known Donors

Objects were donated by families of soldiers who served in the Black Watch.

Black Watch Museum

Introduction

1. Dealers – Collectors

Objects were donated by families of soldiers who served with the Black Watch. Many of the items in the collection have very clear provenance or supporting documentation that confirms authorised ownership.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The items in the collection at the Black Watch Museum are a record of Scotland's oldest Highland Regiment and its military campaigns. The East Asian material in the archives documents 20th-century conflicts.

3. Star Objects – Objects of historical, national or international significance

Propaganda leaflets that were collected during the Pacific War (1941-1945) and the Korean War (1950-1953) are of interest to historians working in this field.

The Japanese 'Good Luck' flags (J. *yosegaki hinomaru*) taken from fallen soldiers are meaningful to Japanese families who lost loved ones during the Pacific War (1941-1945).

East Asian Collections

China

1. Works on Paper/Silk/Pith

The Chinese items in the collection are mainly Communist propaganda leaflets gathered in Korea. Propaganda materials were used during the Korean War (1950-1953) by the Korean People's Army and the Chinese People's Volunteer Army. This collection includes six leaflets and two Christmas cards.

7. Textiles (Dress/Embroidery)

There is a Crown Colony Flag in the collection from Hong Kong.

Japan

1. Works on Paper/Silk

Newspaper cuttings of Black Watch in Korea from Japanese newspapers (1950-1953). There are two Second World War Japanese propaganda leaflets that were collected in Burma (1941-1945). There is one post card which shows a Japanese view.

2. Metalwork

There are two Japanese swords in the Black Watch Museum's collection with Second World War trophy authorisation letters and documentation. One sword was taken in Burma and the authorisation letters were issued in Malaya (1941-1945). The collection also has a Japanese helmet, machine gun, rifle and mortar.

7. Textiles (Dress/Embroidery)

The collection has a Japanese platoon flag that was taken in Burma by the Second Battalion, Chindit Special Force and two Japanese 'Good Luck' flags with signatures, one of which was taken near White City, Burma (1941-1945). In total there are six Japanese flags in the collection.

9. Numismatics

The Black Watch Museum has a collection of Japanese currency.

Korea

1. Works on Paper/Silk

There is a map of enemy defences in Korea that relates to the Battle of the Hook, in addition to a Korean Lecture Map, 'The Hook'.

2. Metalwork

There is a magazine for a Burp Gun.

7. Textiles (Dress/Embroidery)

The Black Watch Museum has a North Korean flag from 1953 and a silk pennant.

9. Numismatics

There are Bank of Korea banknotes from 1952-1953.

Fife Cultural Trust

Fife Cultural Trust manages the museums and collections on behalf of Fife Council.

Location of Collections Bankhead Central
Bankhead Park
Glenrothes KY7 6GH

Published Information

Online collections:

<https://www.onfife.com/museums-galleries/our-collections/collections-search>

A Wider World Collections Review (1994): 142 objects

From East to West, exhibition delivered in partnership with National Museums Scotland with support from The National Heritage Lottery Fund (24 August – 17 November 2019)

Collection Overview

Data collated for this survey suggests a total of 380-400 items, including objects from the West Fife collection. This total includes 83 objects that have not been thoroughly identified as coming from a specific part of East Asia.

China

c.219 items

Japan

c.78 items

Korea

No Korean artefacts have been identified.

Known Donors

Donor	No of Objects	Key objects / object types
Mrs H M Forbes	>120	Japanese and Chinese artefacts
John Galloway	>40	Chinese artefacts
Captain J Bruce	2	Tea bricks
J Newman	2	Chinese ceramics
Charles Morrice	3	Japanese tobacco pouches
Sir John Gilmour	1	Chinese crossbow

Fife Cultural Trust

Introduction

1. Dealers – Collectors

Two key donors have been identified as part of this review. John Galloway from Cheltenham donated many items to Kirkcaldy Museum in 1926 in memory of his father, Patrick James Galloway, who was a Sheriff Clerk for Kirkcaldy. The collection includes natural history specimens and world culture artefacts. There are approximately 40 Japanese and Chinese objects, including Japanese prints, a Japanese sword, Chinese jade bracelets and Chinese ivory carvings.

The second key donor is Mrs Helen M Forbes from Bletchley who donated over 120 Japanese and Chinese objects to the Kirkcaldy Museum collection in 1950, after advertising the collection in the *Museums Journal*. The collection contains Chinese export silver, a Chinese cabinet and ceramics. Mrs Helen Forbes and her husband Mr James McGregor Forbes, of The Knoll, Forres, Morayshire, lived in China for 35 years and the collection represents objects they brought home with them.

Other notable donations come from Captain J Bruce who donated two Chinese bricks of tea manufactured for Russian export in 1980. That same year, Fife Cultural Trust received a donation of two Chinese baluster vases from J Newman and a donation of three Japanese tobacco pouches from Charles Morrice, San Francisco. In 1960 Sir John Gilmour donated a Chinese crossbow to the museum. In 1938 the artist Sir David Young Cameron donated a Chinese Buddha and a decorative incense burner to Kirkcaldy Museum.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Many of the objects in the Fife Cultural Trust collection were produced in China and Japan for export. In addition, the collection has examples of late 19th century-early 20th century European objects that were produced in a Chinese or Japanese decorative style.

3. Star Objects – Objects of historical, national or international significance

Star objects in the collection at Fife Cultural Trust are the 19th-century Japanese suit of armour with helmet and face guard and the large collection of Japanese *netsuke*.

The collection of Chinese ceramics is varied and the Chinese water pipes with poetic inscriptions are also of interest to researchers. Six of the water pipes have a maker's mark on the underside of the lid.

Fig. KIRMG:1978.0231 Ceramic pillow decorated with white glaze and enamels, China, 19th century



Fig. KIRMG:1927.243.1 Water pipe with enamel decoration, China, 19th century



Fig. KIRMG.1978.0089 *Netsuke* signed Ōkawa Shūko, Japan, 19th century © Fife Cultural Trust on behalf of Fife Council



Fig. KIRMG-1927-271-P1 Silver box, export ware, China, 19th century © Fife Cultural Trust on behalf of Fife Council



East Asian Collections

China

2. Metalwork

There are seven water pipes in the collection at Fife Cultural Trust. These pipes were used for smoking tobacco but could also be used to smoke opium. The pipes are functional objects that have been decorated with openwork, enamelling and engraved inscriptions. Two of the three enamelled water pipes have marks of the manufacturer punched on the underside of the lids and four water pipes have engraved inscriptions on the underside of their lids.

The Trust has 37 examples of Chinese export silverware in the collection, including 30 miniature ornaments which represent objects such as teapots, vases and rickshaws. This collection has various maker's marks stamped into the silver.

4. Ceramics

There are numerous snuff bottles in the collection, four of which are ceramic. There are examples of tiles with enamel decoration, a porcelain pillow with pierced work, an ornamental parrot, and various vases, jars, bowls and dishes. In the collection there is a round porcelain bowl with a reign mark of the Guangxu Emperor on the base. The body of this bowl is decorated with three auspicious scenes of goats beneath trees.

Three Qing-dynasty (1644-1911) ceramic tiles in the collection are decorated with narrative scenes in onglaze enamels. The style of the decoration suggests they date from the Kangxi reign (1661-1722).

6. Carved Ivory/Bone/Stone/Wood

There are 15 gaming pieces in the collection which are made of carved ivory. The museum also has six fans with carved ivory handles and an ivory card case. There are two carved, pale-green, jade dishes in the collection.

Within the collection there is a carved bone 'flower boat' that was a popular 19th-century, export item produced in Guangzhou (formerly Canton) for the American and European markets.

There are at least two snuff bottles that are made from carved stone or possibly glass.

7. Textiles (Dress/Embroidery)

Fife Cultural Trust has several examples of Chinese textiles, including jackets, trousers, apron skirt, and embroidered panels. There are also embroidered shoes in the collection.

8. Fibre/Bamboo/Wooden Structures

In 1960, Sir John Gilmour donated a Chinese crossbow that had been used at the Battle of Taku (Dagu) Forts (1857). There are also two bows made from wood and leather.

9. Numismatics

Fife Cultural Trust's numismatic collection numbers 35 items in total. The coin collection dates from the 18th and 19th centuries and there are a few examples of Hong Kong currency from 1866, 1875 and 1904. There are also two money swords in the collection.

11. Miscellany

There are two tea bricks, both donated by Captain J Bruce in 1980.

There is also a queue of human hair in the collection.

Japan

1. Works on Paper/Silk

There are three woodblock prints in the collection by the artists Utagawa Kunisada (1786-1865) and Kitagawa Utamaro (1753-1806). There is also a small collection of fans and parasols. Fife Cultural Trust holds reproductions of paintings by the well-known artist Maruyama Ōkyo (1733-1795), copied by Nishiyama Hoen (1804-1867).

2. Metalwork

The collection has several swords. One sword is from the Meiji period (1868-1912) and was made for the export market. It has a carved ivory scabbard bound with copper strips ornamented with the Tokugawa crest (*maru no mitsuba aoi*).

An Edo-period sword in the collection has a sharkskin handle and is dressed with sword guard, pommel and collar. Engraved with a blossoming tree and a dragon, the blade is housed within a black lacquer sheath.

Another sword blade is signed Ōmi no Daijō Fujiwara Tadahiro 近江大掾藤原忠廣 and is possibly 17th century or later.

One sword in a wooden scabbard is labelled with the following information: Sagami no kami Fujiwara Masatsune 相模守藤原政常 (sword maker). Matsuo Kijirō -zō 松尾喜四郎藏 (former owner/seller) was based in Fukuoka, Tagawa-shi 福岡 田川市.

Within the collection at Fife Cultural Trust there is a suit of Japanese armour, possibly complete.

4. Ceramics

There are some Satsuma and Arita ware items in the collection, donated by Mrs H M Forbes in 1950.

6. Carved Ivory/Stone/Wood

The collection has around 23 *netsuke*, of which several are signed: Ōkawa Akitoshi <大>英克, Ōkawa Shūko <大>秀湖, and Mitsuhide 光秀. These signed *netsuke* are late 19th- to early 20th-century carvings.

7. Textiles (Dress/Embroidery)

Fife Cultural Trust has four items of clothing; two kimono, an *obi* sash belt and a jacket (J. *hakama*). The inventory lists three tobacco pouches, made from embossed leather with

metal clasps, which were donated by Charles Morrice in 1980. The museum holds two pairs of wooden *geta*.

9. Numismatics

There is one silver coin (*ichi-bu gin*) in the collection.

Perth Museum and Art Gallery, Culture Perth and Kinross

Location of Collections 78 George Street
Perth PH1 5LB

Published Information

Online collections:

<https://www.culturepk.org.uk/museums-galleries/collections/>

A Wider World Collections Review (1994): 616 objects

Dress to Impress, exhibition delivered in partnership with National Museums Scotland with support from the National Heritage Lottery Fund (26 May – 27 October 2018)

The Extraordinary: A People Called Ainu, exhibition (14 May – 31 December 2005)

Collection Overview

There are 331 East Asian objects in the collection.

China

c.185 items

Japan

c.131 items

Korea

c.15 items

Known Donors

Donor	No of Objects	Key objects / object types
Mrs Kay	27	Japanese iron kettles
Herbert Pullar	23	Woodblock prints
John Henry Dixon		Ainu artefacts
Melville Gray	c.34	Swords and armour
Melville Gray		Korean garments and accessories
David Young Cameron	2	Woodblock prints
Dr Hay-Neave		Chinese snuff bottles

Perth Museum and Art Gallery, Culture Perth and Kinross

Introduction

1. Dealers – Collectors

When Melville Jamieson Gray (1848-1946) died, aged 98, his collection was bequeathed to Perth Museum and Art Gallery (PMAG). Heir to Bowerswell House in Kinnoull, Perth, he was an older brother to Euphemia (Effie) Gray, wife of the great Victorian Pre-Raphaelite painter John Everett Millais. Gray went to school at Perth Academy then Harrow and spent a year as an office boy in his father's law firm before sailing to New Zealand aged 19. Gray made a living as a sheep farmer before opening an accountancy and land management business in Timaru. Gray lived a long and active life in New Zealand and travelled around the world several times.

Gray bequeathed his 'Venetian glass collection, Greek and Roman antique pottery and glass, swords, armour, and ancient firearms' to PMAG. The museum's register lists '2 large cases of Chinese armour and helmets', referring to the Chinese, Korean and Japanese armour in the collection. Gray's bequest also includes Korean textiles and accessories.

Ethnographer, and secretary to the Asiatic Society, John Henry Dixon (1838-1926), donated Ainu artefacts to PMAG in 1919. Dixon was originally from Yorkshire but settled in Gairloch in 1874 before moving to Pitlochry in 1902. Dixon was already in his sixties when he began his travels to Japan. He learned Japanese and was interested in Japanese music, art and gardening. At Dundarach Villa in Pitlochry, Dixon embarked on a project to create a Japanese garden which was achieved with the assistance of the Japanese novelist Sōseki Natsume (1867-1910), four Japanese gardeners and two Japanese carpenters.

Dixon was one of four Scots who, having made their way to Japan in the Meiji Era, realized that Ainu culture was in danger of dying, and made collections for museums and universities. Visiting between 1899 and 1906, Dixon collected extensively, with Ainu robes and carved wooden libation sticks his pride and joy. He donated everything to Perth city a century ago.

<https://www.japantimes.co.jp/community/2005/05/14/general/extraordinary-ainu-strut-their-stuff-in-scotland/#.XrUwrkBFwcA>

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The Japanese woodblock prints in the collection were donated by Herbert Pullar and the artist David Young Cameron (1865-1945). Cameron also donated sheets from his Japanese woodblock print collection to the National Galleries of Scotland. Dr Hay-Neave donated a collection of Japanese snuff bottles in 1958.

3. Star Objects – Objects of historical, national or international significance

Articles of clothing, including the Korean *jebok*, the Korean military commander's helmet, the Chinese suit of armour and the Japanese Ainu robes, are the star objects in this collection.

Fig. 11CO/1946.20 Coin charm, Korea



Fig. 215 Ainu robe, woven *attush* fibre, Hokkaido, Japan



Fig. N/N Embroidered silk gift wrapping cloth (*fukusa*), Japan



Fig. N/N Woman's robe, embroidered silk, export ware, China, 19th century



East Asian Collections

China

2. Metalwork

There are two swords and a leather sheath in the collection at PMAG.

3. Cloisonné and Glass

There are several glass snuff bottles in the collection at PMAG. The habit of taking snuff, a combination of powdered tobacco, aromatic herbs and spices, was introduced to China by Jesuits in the late 17th century. Considered to be a medical remedy for common illnesses (colds, headache and stomach disorder), in combination with the effect of stimulation, the habit gradually became popular, which led to the making of snuff bottles. The bottles in the collection range from the 19th century to the early 20th century and were donated to PMAG by Dr Hay-Neave in 1958.

6. Carved Ivory

There is a small collection of carved jade bangles, amulets and plaques. The jade belt plaque with brass frame is part of a jade belt set worn by men during the Qing dynasty (1644-1911).

7. Textiles (Dress and Embroidery)

PMAG has an unusual set of armour with lacquered plates inside. The detailed embroidery on the armour, depicting four-clawed dragons with other auspicious symbols, and highly ornamented parts (gilt studs and lacquer panels), suggest it belonged to a very high-ranking commander and was probably used for ceremonial parades. Such parades were established as a system by the Manchu rulers who founded the Qing dynasty (1644-1911) following a military conquest of China. They were eager to demonstrate their military strength and inspire awe both within and outside the empire, as well as creating opportunities for the emperor to inspect the military skills (archery, horsemanship, etc) of the troops. Parade armour from the early Qing dynasty often had iron plates which made it heavy. From the reign of Qianlong emperor (1735-1796), metal plates were gradually abandoned and light-weight armour became the preferred type. The tunic has loops for attaching underarm protectors and front and back panels. The armour comprises collar, tunic, apron skirt, leg greaves, underarm guards, and front and back panels. These items were donated in 1946 by Melville Jamieson Gray (1848–1946).

The collection has one side-fastening robe cut from blue and purple figured silk. The woman's robe is from the Qing dynasty (1644-1911) and was probably made for export to Europe. The neckline, sleeves and hem are finished with a style of embroidery that was

typical among export products made in China for the European market during the 18th and 19th centuries.

Japan

1. Works on Paper/Silk

There are 27 woodblock prints in the collection, signed by Utagawa Hiroshige II, Yashima Gakutei (1786-1868), Katsukawa Shunsen (1762-1830) and Utagawa Kuninao (1793-1854).

2. Metalwork

PMAG has two *jingasa* helmets, one decorated with a pattern of plover and waves, the other with a 'tomoe' comma crest. There are sections from two suits of armour in the collection. One suit has an indigo textile ground, resist-printed with a dragonfly repeating pattern, overlaid with iron chainmail. The other suit has a woven golden ground overlaid with chainmail and metal guards engraved with curling wave-like patterns. This second suit is ornamented with a butterfly crest and a tripartite leaf design in a roundel.

There are two iron helmets in the collection and two faceguards (J. *menpo*). One of the helmets is in the form of a courtier's cap (J. *hikitate eboshi*) which was made of paper with a light coating of black lacquer. It was quite common for helmets to be made in this form, possessing associations of authority and rank. The construction is similar to the other helmet, although the bowl appears to be formed from two large sheets of metal. The bowl of the second Japanese helmet in the collection is made of overlapping triangular metal plates (with a brim) from which a neck-guard of horizontal, semi-circular plates, laced together with blue silk cord, was suspended. There are small turn-backs, known as *fukigaeshi*. The metal is coated with lacquer (which can be seen clearly at the area of damage on the brim).

There is a pistol in the collection (J. *teppō*) with a cherry blossom-shaped inlaid detail. The collection includes a war fan with iron struts. The war fan was used as a signalling device, with sun emblem on one side and moon emblem on the reverse.

The collection has around 27 iron kettles (J. *tetsubin*) that were donated by Mrs Kay in 1946 and six sword guards (J. *tsuba*).

4. Ceramics

There is a Kutani ware vase and Imari ware foliate dish.

6. Carved Ivory/Stone/Wood

The museum also holds carved wooden prayer sticks (A. *ikapasuy*) that were collected by John Henry Dixon during his visits to the Ainu communities in Hokkaido between 1899 and 1906.

5. Lacquer

PMAG has several lidded lacquer vessels. One lidded vessel is marbled in the Tsugaru-*nuri* style that originates from Tsugaru in Aomori prefecture.

7.Textiles (Dress/Embroidery)

There are two Ainu garments in the collection, one of woven *attush* (beaten bark fibre from the mountain elm) and the other of cotton with an appliqued and embroidered abstract design. The Ainu robes were collected and donated by John Henry Dixon.

There is also an indigo, resist-dyed (J. *shibori*) cotton robe in the collection.

There are four heavily embroidered wrapping cloths (J. *fukusa*) that are decorated with auspicious emblems such as the dragon, eagle and crane.

Korea

5. Lacquer

The 19th-century helmet in the collection was part of a ceremonial suit of armour worn by a military commander, bequeathed by Melville Gray. The helmet bowl is made of lacquered leather decorated with openwork designs in brass. On the front are dragons and on the back phoenixes surrounded by clouds and flames. The vertical strips have treasure beads and Buddhist swastikas. The brow has an openwork decoration of phoenixes with a red velvet backing. On the forehead section is a circular jade plaque with a dragon motif in openwork. The aventail (the part protecting the neck and ears) is of red velvet with brass studs and the interior is lined with blue satin damask. Below the helmet rim are ties of black satin and attached to the points of the aventail are ties of red satin damask. There is also an inner, cushioning cap. The top of the helmet is decorated with an openwork circular dome and a post finished with red horsehair.

7. Textiles (Dress/Embroidery)

There are several Korean garments in the collection that were bequeathed by Melville Gray. These items include a robe of green gauze lined with golden yellow silk (K. *aengsam*) and sections from a ceremonial costume (K. *jebok*). Students wore the *aengsam* as formal clothing during the national government examinations and governmental ceremonies, whereas the *jebok* was the highest form of ceremonial clothing worn for Confucian rituals by the scholar-gentry. The king and his officials dressed in *jebok* when carrying out the most solemn rites of the court, such as sacrifices to ancestors and civic deities. From the *jebok* ensemble, the museum has the inner robe of blue silk (K. *cheongcho'ui*), an outer jacket of black gauze, a rear embroidered panel (*husu*) of silk with two applique metal rings, and a rank belt (K. *gakdae*).

PMAG also has a brimmed hat with feather ornament and horsehair attachments (K. *jeonrip*) from the Melville Gray bequest.

8. Fibre/Bamboo/Wooden Structures

There is a rectangular wooden case for chopsticks that has a divination compass attached to the lid. The chopsticks in this set are made of metal.

9. Numismatics

There are two coin-shaped charms at PMAG. These items would have been attached to a person's garment for protection and blessings.

The McManus: Dundee's Art Gallery and Museum, Leisure and Culture Dundee

Location of Collections The Collections Unit
Barrack Street
Dundee DD1 1PG

Published Information

Online collections: <https://www.mcmanus.co.uk/content/collections/search>

A Wider World Collections Review (1994): 158 objects

Diana Lange, *A Dundee's Doctor's Collection(s) on Tibet: Thomas Alexander Wise (1802-1889)*

https://www.academia.edu/11524795/A_Dundee_s_Doctor_s_Collection_s_on_Tibet_Thomas_Alexander_Wise_1802_1889

Collection Overview

295 objects from China, Japan and Korea. This figure excludes the Cairncross coin and amulet collection which numbers an additional c.755 items. In total the museum holds c.1,050 East Asian objects.

China

186 items including combs, chopstick dining sets, musical instruments, Buddhist icons, shoes, swords, tangram puzzles, woman's robe, jacket, official's robe, silk shawl, coins, pipes, bronze figures and carved ivory ornaments. There are c.755 Chinese coins and amulets, bringing the total to c.941 items.

Japan

108 items including pipe cases, tobacco pouches, portable Buddhist shrine, matchlock musket, lacquer picnic box, carved ivory figures, walking stick, ceramics, miniature lacquer vessels, helmet, clock, textiles, sword and scabbard, coins, amulets and woodblock prints.

Korea

6 items. These are 3 opium pipes and 3 woven hats. There is one more embroidered hat, believed to be Korean, that cannot be located.

Known Donors

Donor	No of Objects	Key objects / object types
Mr A Cairncross	c.755	Chinese coins and amulets
Thomas Alexander Wise	c.47	Tibetan artefacts
Miss Carmichael	12	Chinese artefacts
Misses Mackenzie		Chinese artefacts
M E Lackie		Chinese textiles
Miss Katherine MacLeod		Chinese textiles
Miss Clementina Hutcheson		Chinese textiles
Mrs M Sim		Chinese textiles
Miss J Strachan		Chinese textiles
W B Sutherland		Chinese artefacts
W B Sutherland		Japanese artefacts
Captain J Harris		Chinese embroidered screen
Dr Dorothy Henderson		Chinese Tangram puzzles
William N White		Chinese scales
Captain Neish		Chinese scales
J G Henderson		Tobacco pipes
Robert Galt		Chinese divination compass
F King		Chinese divination compass
Mrs A P Mathewson		Japanese prints
Frank Rough		Japanese ivories and bronzes
G Rough		Chinese bird cage
James Robb		Japanese ceramics
Mr A Jack		Chinese money sword
D W Crichton		Japanese ivories
Miss I A Tyrie		Chinese artefacts
Captain Drummond		Tibetan artefacts
E G McLean		Chinese artefacts
Mrs J Drummond		Chinese money sword
Miss Richmond		Chinese soapstone
Miss I B Ramsay		Chinese incense burner
Sir C Barrie		Chinese halberd
Captain C Barrie		Japanese clock
Sir J K Caird		Chinese textiles
D D Ogilvie		Chinese instruments
Dr W E A Buchanan		Chinese textiles
J Wallace		Japanese armour
Miss McLean		Japanese sword
Squadron Leader J Hope		Japanese sword
Mrs N Murray		Japanese sword
A K Watson		Japanese polearm
Rev J T Adams Cooper		Japanese shrine
Miss M H Leny		Japanese artefact
Lady H Nutting		Japanese textiles
Mrs C Fulton		Japanese textiles
Mrs V Lyon		Japanese textiles

The McManus: Dundee's Art Gallery and Museum, Leisure and Culture Dundee

Introduction

1. Dealers – Collectors

There are 58 Tibetan artefacts in the collection, mainly donated by Thomas Alexander Wise. Other donors of Tibetan objects include Captain Drummond and Miss Carmichael. Wise's Tibetan collection is the most thoroughly researched and documented collection of East Asian artefacts at The McManus. This includes Buddhist paintings (Tb. *thangka*), metal amulets and amulet boxes (Tb. *gau*), ritual instruments, implements and icons. Thomas Wise (1802-1889) was a physician for the East India Company, and Secretary to the Committee of Instruction at colleges in Bengal, Hooghly, and Dacca. Wise began his career in India in 1827 and returned to Scotland in 1851 to retire. While in India, he undertook medical research and collected texts and objects that were linked to his interest in Ayurvedic medicine. Wise produced Sanskrit-English translations of medical texts and kept illustrated notebooks. Maps and drawings of Tibet and the western Himalayas are in the British Library's archives. It appears that Wise did not travel to Tibet but collected the artefacts remotely.

Diana Lange and Laura Adam (nee Fleming) have conducted extensive research into the Wise collection. Inbal Livne (formerly of National Museums Scotland) also conducted research on the Tibetan objects for the National Museums Scotland-Stirling University 'Tibet Project'.

<https://www.nms.ac.uk/collections-research/our-research/highlights-of-previous-projects/tibet/about-the-tibet-project/>

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

This specialist collection of c.755 Chinese coins was bequeathed by Mr A Cairncross in 1913 and contains examples of spade and knife money. Miss Ramsay, who was a missionary based in China, donated an incense burner to The McManus. Another collector with links to East Asia was Captain David Forman whose Chinese export ware was left to the museum by the Misses Mackenzie.

The donors of Chinese material were numerous. The museum received its textile collections from Miss Carmichael, M E Lackie, Miss Katherine MacLeod, Miss Clementina Hutcheson, Mrs M Sim, Miss J Strachan, W B Sutherland and Captain J Harris. The Tangram books and puzzles were given to the museum by Dr Dorothy Henderson.

The scales at The McManus were from William N White and Captain Neish.

A large collection of smoking pipes came from J G Henderson, and Robert Galt and F King both donated divination compasses (Ch. *fengshui luopan*).

Mrs A P Mathewson donated a collection of Japanese woodblock prints to The McManus, Frank Rough donated Japanese and Chinese bronzes and Japanese ivory *okimono*, and James Robb donated Kyō-Satsuma Kinkōzan wares. D W Crighton also donated bronze sculpture and ivories to the collection and W B Sutherland's collection of textiles and lacquer were acquired with support from the National Art Collections Fund in 1949.

3. Star Objects – Objects of historical, national or international significance

An unusual find at The McManus was the Japanese pillar clock (J. *wa-dokei*) from c.1880s. The brass mechanism of the Japanese clock is contained within a narrow, vertical wooden case with a plumb bob that doubles as a pointer or 'hour hand'. A hand indicating the time would have attached to the weight and slowly moved down the channel on the left side. Japanese clocks reflect the use of a lunar calendrical system. The full day was divided into 12 equal divisions or 'hours', and the Japanese 'hour' was divided into 10 equal parts. The immediate difference between a European clock and a *wa-dokei* is the numbering of the Japanese hours. Instead of finding the numerals from 1 to 12, there are only six numbers ranging from 9 to 4. On a pillar clock these numbers are vertically aligned and count the hours from 9 to 4 in two consecutive sequences (987654987654). The lower numbers of 1, 2 and 3 were avoided, possibly because these strokes were already in use as time signals by the Buddhist temple. The number of strokes of the temple bell bore no correlation to time. The metal scale to the right of the numbers is divided into 10 segments (分 *bun*) and is a fixed measure that indicates 'half-hours'. The distance between the Japanese hour number plates was adjusted according to the lengthening and shortening of day during the summer and winter solstice. It is thought that these numbers were adjusted bimonthly and that the metal scale was also changed in accordance with the season.

Thomas Alexander Wise's Tibetan objects are a highlight of the collection.

Henderson's pipe collection contains examples of Japanese and Chinese tobacco and opium pipes.

The Cairncross Chinese coin collection contains around 755 coins, summarised as c.40 coins from the Qin dynasty (221 BCE-206 BCE) to Tang dynasty (618-906 CE), c.230 coins from the Song dynasty (960-1279), c.45 coins from the Ming dynasty (1368-1644) and c.330 coins from the Qing dynasty (1644-1911). There are around 65 coin-shaped amulets and imitations of early knife and spade coins. The collection also contains four Japanese coins and one charm. Around 40 coins in the collections were unknown. The McManus also holds a number of Chinese coin swords donated by Cairncross, Mr A Jack and Mrs J Drummond.

Fig. 1993-343 Thangka of King Gesar of Ling, Eastern Tibet, China, 19th century. Wise Collection



Fig. 1935-64-72x Carved and stained ivory pipe case (*kiseru-zutsu*) with embossed tobacco pouch, Japan, 19th century



Fig. DUNMG 2004-117 Carved ivory and bone Buddhist shrine, export ware, Japan, late 19th - early 20th century



Fig. Coin swords, China, Qing dynasty (1644-1911)



Fig. DUNMG 1896-6 Pillar clock, Japan, late 19th century



Fig. Temp.no.45 Hats made of woven horsehair, Korea, 19th century



East Asian Collections

China

1. Works on Paper/Silk/Pith

A small 'pocket-size' Chinese book in the collection with a red cover is a woodblock printed edition of *Summary of the Canon of The Four Books* (*Sishu lei dian cuoyao* 四書類典撮要), published in the 12th year of the reign of Guangxu (1886). The 'Four Books' refers to the four Confucian classic texts: *The Doctrine of the Mean*, *The Analects*, *The Great Learning*, and *Mencius*.

A Chinese ivory tangram puzzle and woodblock printed books with tangram designs (19th century) were donated by Dr Dorothy Henderson in 1959.

There are six Buddhist paintings (Tb. *tangkha*) from Tibet.

2. Metalwork

The bronze drinking vessel (Ch. *jue*) in the collection is a good copy of an archaic bronze, possibly produced in the Qing dynasty (1644-1911). The bronze has regular banding around the body, a smooth finish and simplified '*tiaotie*' ornamentation on the handle. The *jue* was donated in 1989 by Miss I A Tyrie.

The museum has a bronze vase with a compressed circular body on a circular pedestal with cylindrical neck and inverted rim, that is believed to be from the Song dynasty (960-1279) - Yuan dynasty (1279-1368).

The collection has Buddhist ritual bronzes and icons, such as a gilded bronze statue of Guanyin (Skt. Avalokitesvara), from the 18th century. There is an incense burner with a pierced lid manufactured in Jianyang in Fuzhou, and two bronze lions, both 19th century. The incense burner was donated in 1927 by Miss I B Ramsay who had worked as a missionary in China. There is a figure of the smiling Buddha (Ch. *Budai*), donated by Frank Rough, that dates from the early 20th century.

There is a set of eight solid metal-alloy blocks inscribed with Chinese characters indicative of the blocks' different weights (Ch. *qian* 錢, *liang* 兩, *jin* 斤, *dan* 擔).

There are four water pipes in the collection that would have been used to smoke tobacco or opium, possibly 19th century or later.

There are two halberds, a large, single-edged sword that widens towards the end, housed in a leather sheath decorated with scrolling ornamentation. One of the halberds was a donation from Sir C Barrie in c.1937.

The collection of Tibetan items includes amulets, amulet boxes (Tb. *gau*), bells (Tb. *ghanta*), cymbals (Tb. *dingsha*), three ritual daggers (Tb. *phurba*), gilt bronze icons, prayer wheels, bronze vajra, bronze incense burners, pouch strike-a-lights, and a mirror (Tb. *melong*). Miss Isabelle Tyrie's (1905-1989) Tibetan objects entered the collection in 1989, Miss

Carmichael's collection in 1961, and Frank Rough's collection in 1961. The Tibetan collections from the University of Dundee were acquired in 1993.

4. Ceramics

There are six clay votive plaques (Tb. *tsha-tsha*) from Tibet, some of which were donated by Captain Drummond in 1929.

5. Lacquer

Many of the lacquer items in the collection represent Cantonese productions for the export trade to Europe and North America. These include black lacquer fan boxes. There is also a black lacquer box decorated in gold, with hinged lid, for a white shawl exported from Guangzhou (formerly Canton) c.1854. The box was purchased by Captain Forman and left to the museum by his nieces, the Misses Mackenzie.

6. Carved Ivory/Stone/Wood

A carved ivory card case produced in Guangzhou (formerly Canton) was donated to the museum by W B Sutherland in 1949. Ivory combs, tangram puzzles, vases, figures and a model of a Chinese junk also feature in the collection. The carved soapstone vases were donated by Miss Richmond in 1956. The McManus has numerous chopstick and knife dining sets, donated by Mrs Mackenzie in 1976 and E G McLean in 1941.

There is a group of carved soapstone ornaments in the collection which includes a recumbent horse, a figure of Shoulao (God of longevity), two vases and other animals.

The museum has a gilded wooden bodhisattva, Guanyin (Skt. Avalokitsvera) from the 18th - 19th century, and two carved wooden printing blocks from Tibet.

7. Textiles (Dress/Embroidery)

The McManus holds artefacts collected by Captain Forman and his nieces which are examples of Chinese export ware, possibly manufactured in Guangzhou (Canton). Text on the side of the box refers to the manufacturer and the box's contents: an embroidered white silk shawl dated 1854.

There are six examples of women's shoes and five examples of women's 'golden lotus' shoes for bound feet from South China, dating from the 19th century. Embroidered shoes were donated to The McManus by Miss Clementina Hutcheson in 1959, Mrs M Sim in 1966 and Dr W E A Buchanan in 1983.

The Chinese textile collection contains examples of door curtains, hangings, silk sashes, framed embroidery, women's coats and jackets, women's Manchu robes and Manchu pleated apron skirts, and a Tibetan woman's woollen skirt with cotton warp in horizontal stripes. The women's coats were donated by Miss Carmichael in 1961, W B Sutherland in 1949, Miss J Strachan in 1979, and E M Lackie in 1984.

There are two robes in the style of clothing worn in the Qing court: a man's robe of dark blue figured silk with a pattern of medallions enclosing two dragons and pearls and a 'dragon robe' of navy blue silk embroidered with a five-clawed dragon and waves at the hem. The museum also has a pair of leggings, a conical hat made of black felt from Shaoxing, and two pairs of shoes for men, dating from the 20th century. The clothing was largely donated by Miss Carmichael in 1961, although the 'dragon robe' was given to the museum by K MacLeod in 1938 and the conical hat came from Sir J K Caird.

8. Fibre/Bamboo/Wooden Structures

The collection holds a 19th-century bird cage, a donation from G Rough, that has a hexagonal bamboo frame construction.

There is a composite reflex bow made from wood bound with thin bands of gut. The bow has bone or ivory attached beneath each nock and the string is made from gut.

There are two divination compasses (Ch. *fengshui luopan*). One compass is set in a solid wood rectangular frame with a hinged wooden lid, while the other has a needle and metal base set in a flat wooden disc marked with Chinese characters. The *fengshui luopan* were donated by F King in 1978 and Robert Galt.

The McManus has several Chinese instruments, these being stringed instruments (Ch. *erhu*; *huqin*) of bamboo and wood construction, and a transverse bamboo flute (Ch. *dizi*). D D Ogilvie donated two *huqin* in 1945.

The McManus has two sets of scales in guitar-shaped and spoon-shaped wooden cases (Ch. *diaocheng*). The scales in the spoon-shaped case were donated by W N White in 1953 and the guitar-shaped case came from Captain Neish in 1874. *Diaocheng* are frequently referred to as 'dotchin', or 'opium scales' although this was not their only function. The McManus describes them as 'gold scales'.

A collection of bamboo stemmed pipes with metal alloy mounts may also include pipes that were used to smoke opium.

9. Numismatics

The museum has a large collection of money swords, six in total, with additional circular rosettes and money strings formed from stitched together cash coins. The money swords in the collection were donated by Cairncross, A Jack in 1932, and Mrs J Drummond in c.1968. The swords were dated by the coins accordingly: three swords contained coins from the Qianlong reign (1735-1796), one sword had coins from the Guangxu reign (1875-1908), and another had coins from the Shunzi reign (1643-1661). There are c.755 coins and amulets in the Cairncross collection. This total breaks down as: c.40 coins from the Qin dynasty (221 BCE-206 BCE) to the Tang dynasty (618-906), c.230 coins from the Song dynasty (960-1279), c.45 coins from the Ming dynasty (1368-1644), and c.330 coins from the Qing dynasty (1644-1911). There are around 65 amulets and imitations of early knife and spade coins and a further 40 coins that are unknown.

Japan

1. Works on Paper/Silk

There are 66 single sheet woodblock prints at The McManus, many of which were acquired between 2002-2006 with assistance from the Art Fund. The collection includes an incomplete set of Utagawa Hiroshige's *Fifty-Three Stations of the Tōkaidō* (*Tōkaidō gojūsan tsugi* 東海道五十三次), also known as the *Kyōka Tōkaidō* series, from 1840-1842, and an assortment of prints signed Utagawa Kunisada (1786-1865), Miyagawa Shuntei (1873-1914), Kitagawa Utamaro (1753-1806), Keisai Eisen, and Katsushika Hokusai (1760-1849). There are also reproduction woodblock prints within this collection.

There are four woodblock-printed book wrappers in the collection, the 19th-century titles of which are *Anthology of Poems and Painting Manual* (*Haikai gafu shū* 俳諧画譜集) by Yashima Gakutei and Gokawa Shi, *Painting Manual of Birds and Flowers* (*Kachō gafu* 花鳥画譜) by Tachibana Unga, *A Mirror of Beautiful Crafts* (*Bikō zukan* 美工図鑑) by Hasegawa Keika, and *Shōtei's Painting Manual of Birds and Flowers* (*Shōtei kachō gafu* 省亭花鳥画譜) by Watanabe Shōtei.

2. Metalwork

A bronze mirror in the collection was made by Nakahara Settsu no kami Fujiwara Mitsushige 中原摂津守藤原光重. This mirror was gifted to Wise by 'an Admiral at a station'. A second bronze mirror with lacquer case had an inscription on its paper wrapper but the maker's mark had been removed from the mirror. The woodblock-printed text on the wrapper indicated that the mirror had been made by Fujiwara Eishin 藤原栄信. The collection has two examples of cast iron kettles (J. *tetsubin*) and a mid-20th century ornamental bronze Noh mask with features associated with the Hannya character. The mask was donated by Frank Rough in 1961.

The McManus has a complete set of Japanese armour, a helmet of domed-shape made of 60 plates rivetted together, two *tachi* swords, a short sword, a *wakizashi*, a *katana*, a polearm with trident blade (J. *magari yari*; *jūmonji yari*), and a matchlock musket, c.1800. One sword has an ornately carved ivory sheath listed as walrus tusk. The complete set of armour came from J Wallace and entered the collection c.1880, and a second incomplete suit from an anonymous donor entered the collection in 1943. Known donors of the swords in the collection include: Miss McLean (1940), Squadron Leader J Hope (1945) and Mrs N Murray (1976). The trident blade in the collection came from A K Watson c.1909.

4. Ceramics

The museum has a Meiji-period collection of Satsuma Kinkōzan ceramics (made in Kyoto) and Meiji-period (1868-1912) Kutani ware ('Red Kaga' ware). There is also an Imari jar with cover.

5. Lacquer

One large portable shrine in the collection is an Edo-period (c.1603-1868) lacquer cabinet (J. *zushi*) containing carved and gilded deities. Enshrined within are key figures from the Buddhist pantheon: the Wisdom Kings, Fudō myō-ō and Aizen myō-ō, and the Bodhisattvas, Fugen bosatsu on an elephant and Monju bosatsu seated on a lion. This shrine was donated by Rev J T Adams Cooper in 1937.

The pair of hexagonal lacquer containers for the shell-matching game are from the late Meiji period (1868-1912) or Taishō period (1912-1926). The containers (J. *kaioke*; *hokai*) are decorated in black and gold with low-relief (*hiramaki-e*) patterns of shells and waves. The McManus also has the game pieces for this shell-matching game of *kai awase*. The *kaioke* were donated by W B Sutherland in 1949.

The lacquer portable lunch box set (J. *sagejūbako*) has a low-relief fan decoration that covers every side of the box. This piece is a good example of Edo-period lacquer and was acquired in 1939 with assistance from the National Art Collections Fund.

The miniature red and black bowls, sweet stands and vessels may be samples of lacquer shapes or pieces from a festive display, such as Girls Day. These miniature trays and bowls came from the W B Sutherland bequest in 1949.

The McManus has a black lacquer quiver with mother-of-pearl inlay from an unknown donor.

6. Carved Ivory/Stone/Wood/ Bamboo

There are two shrine-like artefacts made from carved bone and ivory. These crudely carved shrine structures (stepped pagoda and multi-tiered pagoda) were manufactured in the late Meiji period (1868-1912) and were possibly produced for the tourist/export market. The ivory shrines were donated by D W Crighton in 1967.

The pipe collection, amassed by J G Henderson and purchased through Oldman's Antiques, contains examples of Korean, Chinese and Japanese pipes, Japanese pipe sheaths (J. *kiseru-zutsu*), tobacco leather wallets and rigid tobacco containers (J. *tonkotsu*). The pipe cases are late 19th century and some appear to have been produced for the tourist market. J G Henderson's pipe collection entered the museum in 1935. The pipe holders and cases are made from various materials, usually ivory, bamboo or wood.

Three carved ivory ornaments (J. *okimono*) are from the Meiji period and were donated by D W Crighton in 1967 and Frank Rough in 1960. These objects have been signed by the carvers: Gyokudō 玉堂, and Daishō / (Ōkatsu) 大勝.

Within the collection there are two 19th-century carved bamboo walking sticks, one of which was given to The McManus by Miss M H Leny in 1981.

7. Textiles (Dress/Embroidery)

The textile collection comprises a *haori* jacket, three kimono, a *kosode* (possibly made for the Kabuki theatre), five examples of footwear and a *fukusa* cloth for wrapping gifts. The

haori came from Mrs C Fulton in 1976, the kimono from Lady H Nutting in 1962 and Mrs V Lyon in 1979 and the *kosode* and *fukusa* were donated by W B Sutherland in 1949.

8. Fibre/Bamboo/Wooden Structures

The collection has a pillar clock with a wooden case and brass mechanism, c.1880s, that was donated by Captain C Barrie in 1896, and a box decorated with an inlaid and incised design of Mount Fuji and birds.

9. Numismatics

There are four 19th-century coins and one charm in the Cairncross collection, comprising four 100-*mon* *Tenpō tsūhō* 天保通寶 coins and one Akita silver coin with the value of 9 *monme 2 bu* 九匁二分.

Korea

7. Textiles (Dress/Embroidery)

The three Korean hats in the collection are made of woven horsehair. The hats, which were worn by men, comprise a *tanggeon* and two *heukrip* (brimmed hat). The *heukrip* or *heungnip* was worn by Confucian gentleman scholars in the Joseon period (1392-1897) but this style of dress spread to other social strata. The *tanggeon* was worn over the hair, usually indoors, while the *heukrip* was for outdoor wear and usually worn over a *manggeon* (woven headband). The donor of these hats is not known.

8. Fibre/Bamboo/Wooden Structures

There are several long-stemmed bamboo pipes with copper alloy bowls that were donated by J G Henderson. Some of the pipes in the Henderson collection may be Korean.

The Stirling Smith Art Gallery and Museum

Location of Collections Dumbarton Road
 Stirling FK8 2RQ

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 866 objects

Collection Overview

According to the museum's internal records, there are around 536 East Asian objects in the collection.

China

Among a total of 288 objects, there are ceramics, military related items from the Opium Wars, musical instruments, ornaments, paintings, and statues. There are an additional 439 records for numismatic items, mainly Chinese, with only a few of these being Japanese. According to the records, these date from the 1st- 2nd century to the 18th century.

Japan

247 items. Within the collection there are three sets of samurai armour, six swords, blades, bow and arrows, *netsuke*, 25 *inrō*, ceramic teapots and general domestic ware, jewellery, *okimono* and statues. There is also a small number of Japanese coins.

Korea

1 item, a horse whip.

Known Donors

Donor	No of Objects	Key objects / object types
Miss H L Moodie	113	Japanese and Chinese porcelain, Japanese textiles, Japanese armour
Mr J Kirkwood	100	Chinese and Japanese carvings, Chinese paintings on pith, Chinese coconut and pewter wares,
Leon Jablonski Platt	66	Japanese <i>netsuke</i> , Japanese bronzes
John Henry Beath	27	Chinese musical instruments
Mrs Elizabeth E F Dall	21	Tibetan items

Miss Jean Johnstone	15	Ceramic figures
Robert McCulloch	12	Japanese suit of armour
Major General McIntyre		
Sir Archibald Seton Stewart		
James W Campbell	14	Japanese suit of armour

Background Information

15 items, mostly Chinese musical instruments, transferred in 1881 from the Macfarlane Museum, a collection assembled by John Macfarlane (1785-1868) of Bridge of Allan whose wealth derived from textile manufacture in Manchester. The East Asian collections have been catalogued and are with locations. In 2019 the collection was being photographed and there were plans to complete the digitisation of the East Asian Collections by spring 2020.

The Stirling Smith Art Gallery and Museum

Introduction

1. Dealers – Collectors

Leon Jablonski Platt (1840-1914) made his fortune in dentistry and based his practice in Stirling in 1861. Platt provided a dental service to the army recruits stationed at Stirling Castle. From an Anglo-Scottish family, Leon was named after a Polish friend of his father, who married into the family. Platt published *A Domestic Guide to a Good Set of Teeth* in 1862.

Another key donor of East Asian artefacts was Mr J Kirkwood. Kirkwood was a business man from Stirling who had vested interests in China.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The Stirling Smith collection is very diverse and covers most of the globe despite containing only about 2,000 items in total. The principal area covered reflects Stirling's connections with the military, particularly in China during the Opium Wars of the 19th century. Most of the objects entered the collection before the 1940s and were mainly donated by Stirling-based collectors. Donors with a connection to the military were Major General McIntyre, Lieutenant Colonel John Henry Beath, and Sir Archibald Seton Stewart. Little is known about some of the collectors, such as the Misses Moodie or Mrs Elizabeth E F Dall, other than that they were local to Stirling.

3. Star Objects – Objects of historical, national or international significance

Highlights include three suits of samurai armour, carved *netsuke* toggles, a banner taken from the 'Central Barbette' at Taku (Dagu) Forts, and a tiger suit also believed to have been removed from the battlefield at Taku (Dagu) Forts near Tianjin, China in 1860.

Fig. 4900 Carved wooden deity, Kowloon, Hong Kong, China, c.1874

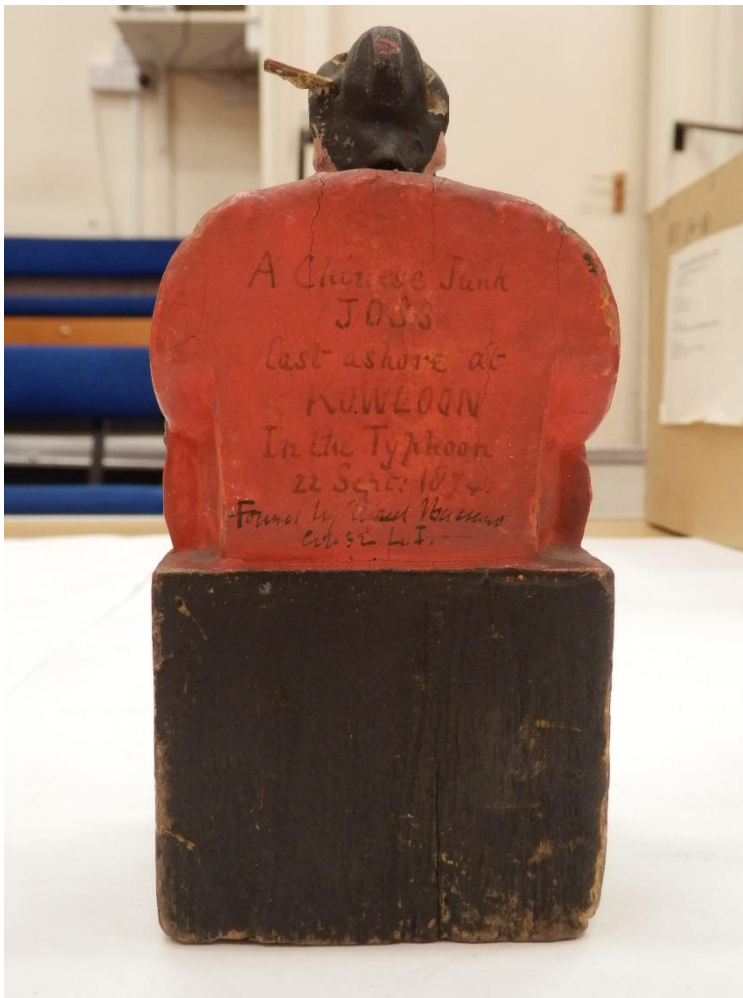


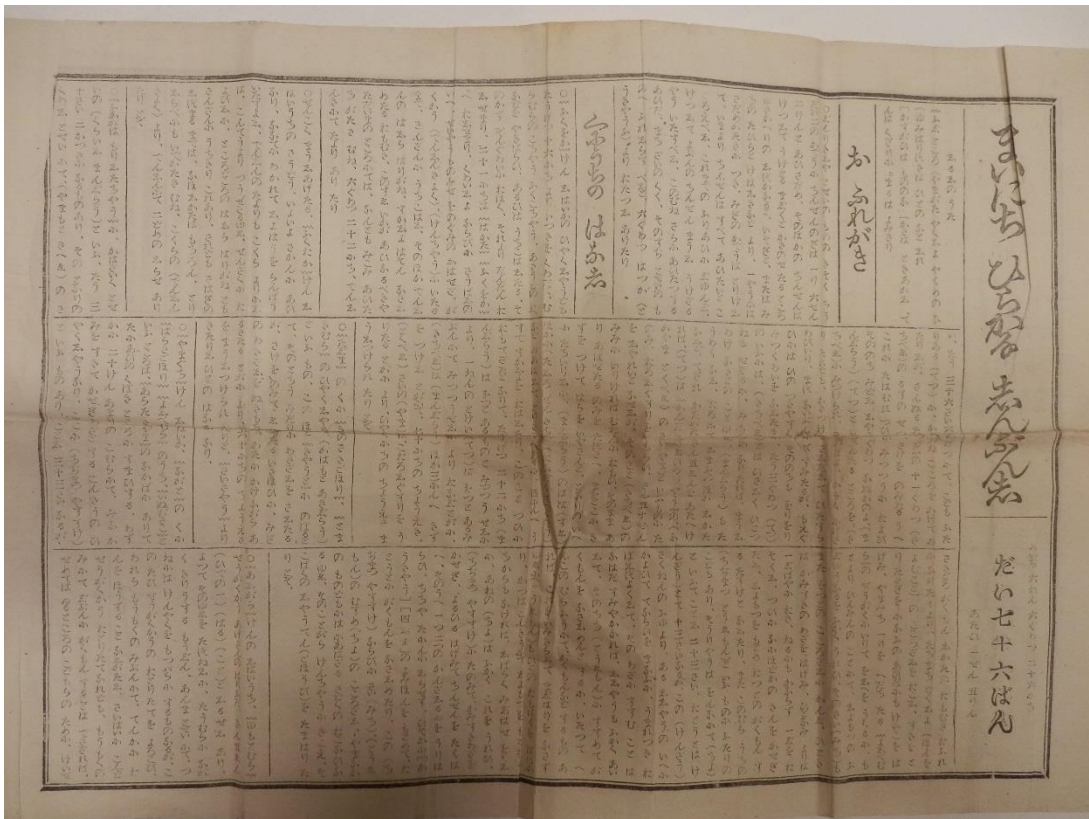
Fig. 17275 *Treatise on Midwifery* by Benjamin Hobson, Shanghai, China, 1857



Fig. Lidded boxes, tortoiseshell with lacquer decoration, Nagasaki, Japan, 19th century



Fig. N/N Mainichi Hiragana Shinbunshi newspaper printed in hiragana, Asakusa, Tokyo, Japan, 1873



East Asian Collections

China

1. Works on Paper/Silk/Pith

There are several scroll paintings in the collection. These include a hanging scroll by the painter Qian Du (1763-1844), dated 1835, from Qiantang (modern day Hangzhou), and a painting supposedly by the 15th-century painter Shen Zhou – although this is doubtful.

Mr J Kirkwood donated a collection of paintings on pith that depict the process of purchasing and smoking opium. The museum's *Twelve Methods of Punishment* is another series on pith that is frequently found in late 19th-century collections of Chinese export wares.

Three books were donated by John Henry Beath: an *Official Civil and Military List*, vol 3 (*Daqing jinshen quanshu* 大清摺紳全書) printed in Mandarin Chinese, and two medical books on obstetrics by Benjamin Hobson, *Treatise on Midwifery* (*Fuying xinshuo* 婦嬰新說), printed in Shanghai in the 8th year of Xianfeng reign (1857), and *Treatise on Internal Medicine* (*Neike xinshuo* 內科新說).

There are several newspapers in the collection, including the *Hong Kong Shipping and Price Current List* (*Xianggang chuantou huijia zhi* 香港船頭貨價紙) from the 2nd month of 1864, the *Shanghai News* (*Shenbao* 申報) from the 11th month of 1874 and *Shanghai Times* (*Shanghai xinbao* 上海新報) from the first month of 1865. There is also a print of the *Ten Commandments* in Chinese (大主宰上帝十條誠律), published in 1860.

2. Metalware

Mr J Kirkwood donated a group of eight functional vessels made from carved coconut shell lined with pewter. These are possibly 19th-century wares.

The museum has several coin swords, donated by Miss H L Moodie and Mr J Kirkwood. Mr J Kirkwood also donated swords with scabbards. One of these is recorded as having been collected at Xiamen (Amoy) during the First Opium War in 1841.

There are several water pipes in the collection that were used for smoking tobacco, these carry inscriptions. The museum also has several silver brooches inlaid with kingfisher feathers that were possibly produced for export to Europe and America.

From Tibet, objects include bronze Buddhist icons, three telescopic trumpets (Tb. *rag-dung*), ritual bronze mirrors (Tb. *melong*), vajra, flint pouches, and ceremonial daggers (Tb. *phurba*).

3. Cloisonné and Glass

A covered bowl and saucer are described as 'Canton enamel' and possibly date from the late 18th century.

4. Ceramics

The dolls and small figurines in the collection are low-fired earthenware with painted decoration. Some of these are 'noddors' with articulated heads that nod. This type of doll proved a popular export to Europe.

There are examples of blue and white porcelain, *famille rose*, *blanc de chine* and a Dehua figurine. There is a porcelain cup with underglaze blue decoration which has a mark of the Xuande reign (1425-1435), Ming dynasty, on its base, although the production date of this artefact is possibly later.

6. Carved Ivory/ Stone/Wood

There are examples of carved and pierced ivories that were produced for the export market in the 19th century. There are also carved wooden, brightly painted deity figures from shrines; one is of particular interest since it was recovered from a typhoon that devastated Kowloon in 1874. The figure depicted is Mazu, Empress of Heaven and protector of sailors, and it may have been enshrined on board a fishing junk that was lost in the typhoon.

7. Textiles

The tiger clothing was worn by Han soldiers of the Green Guard (Ch. *luying*) at the Battle of Taku (Dagu) Forts during the Second Opium War. The donor of the clothing, Lieutenant Colonel John Henry Beath, joined the Third Buffs as a surgeon in 1859 and took part in the Third Battle of Taku (Dagu) Forts in 1860. There is a large banner with the words 'Central barbette' (中炮台) in Chinese, that is possibly also from Taku (Dagu) Forts, and a second flag with Manchurian texts (unread).

8. Fibre/Bamboo/Wooden Structures

The museum has numerous oiled paper umbrellas with bamboo struts. There are two divination compasses, a small one in a rectangular box and the other circular with a gold face signed on the reverse '(Made by) Xinnan Tangjing' (新南堂精). There is a mariner's compass in the collection.

9. Numismatics

The collection of numismatics from China was donated by Mr Kirkwood.

Japan

1. Works on Paper/Silk

The museum has two calligraphy scrolls, and two sets of playing cards by the artist and donor Masako Kōseki Takahashi (b.1952). There are also five hanging scrolls with calligraphy that were given to the museum by M A Kirk.

One Japanese woodblock print in the collection is Meiji-period and depicts a group of Japanese and Europeans gathered around watching a piano recital performed by the Marquis Chisholm. Chisholm accompanied the journalist, publisher and singer John Reddie Black's (1826-1880) performances in Yokohama.

There are Japanese newspapers in the collection, such as *Daily News in Hiragana* (*Mainichi Hiragana Shinbunshi* まいにちしんぶんし) from the 6th month of Meiji 6 (1873), published in Asakusa, Tokyo; *Tokyo Daily News* (*Tōkyō nichi nichi shinbun* 東京日々新聞) from the 6th month of Meiji 6 (1873); and *The Reliable Daily News* (*Nisshin shinjishi* 日新真事誌) from the 5th month of Meiji 6 (1873). The *Nisshin shinjishi* was a Japanese-language newspaper published by Fife-born John Reddie Black with assistance from his Portuguese companion F da Rosa.

2. Metalware

There are three suits of armour in the collection donated by Miss H L Moodie, Robert McCulloch and J W Campbell, respectively. The armour and helmets date from the late 16th century to the 18th century.

There is a variety of swords and daggers in the collection, and some of the blades carry inscriptions. The *tachi* has an inscription on the hilt that reads: 'Norimitsu of Osafune in Bishū Province' (Bishū Osafune jū Norimitsu 備州長船住則光); an early 16th-century *wakizashi* blade, is inscribed with the signature of Minamoto Yoshitaka (Minamoto Yoshitaka no gu 源義敬之具); and a *katana* in the collection is engraved with the spurious inscription: 'Made in Nanshū province by Monjū Shigekuni' 文球重国. *Another katana* has an inscription on the hilt that reads: 'Saneyuki of Takeda in Bungō Province' (Hōshū Takada jū Fujiwara Saneyuki 豊州高田住藤原實行).

There are decorative examples of knife handles (J. *kozuka*) and sword guards (J. *tsuba*), as well as Meiji-period pins that have been produced for a European market and show off the metal-working skills of the craftsperson.

The bronze vase decorated with curling waves in relief was made by Shūmin 宗眠 in the 19th century. The figure riding on the back of the carp is the Immortal Kink ō (Ch. Qin Gao). There are bronze ornaments, censers and figures in the collection and cast iron kettles which have been signed by their makers.

3. Cloisonné and Glass

There is a silver lined cloisonné *inrō* with attached cloisonné *netsuke* in the collection signed by the maker Namikawa Yasayuki of Kyoto, c.1870. There is also a cloisonné vase by the same artist. These items were donated by Leon Jablonski Platt.

4. Ceramics

The museum has a large collection of 19th-century Japanese porcelain that is signed Nose 野瀬 and was produced in Nagasaki for export. This fluted porcelain service depicts hawks, cranes, Mount Fuji and snowy landscapes in coloured enamels. Some items in this service are signed Hayashi 林. The dinner service was given to the museum by Miss H L Moodie.

The museum has a large collection of dolls that were donated by Jean Johnstone. The dolls and figurines are earthenware, possibly bisque ware, with a brightly painted plaster or lacquer finish.

5. Lacquer

There are five items in the collection that are made from tortoiseshell decorated with lacquer, a product that is associated with Nagasaki. Two tortoiseshell lidded boxes are signed Matsukazu 松一 and Shōgetsusai Fujiwara Masa'aki 嘯月齋藤原正明. Leon Jablonski Platt also donated two Japanese porcelain plates decorated with bird and flower motifs in lacquer.

6. Carved Ivory/Stone/Wood

There are around 19 *netsuke*, including two *kagamibuta netsuke*, in the collection. The signed pieces are by Miwa 三輪, Masakazu 正一, Yoshitomo 吉友, Koretaka 是民 and Nobu'aki 延秋, Minshū 岷秀, Masayuki 正行, Tomochika 友親, Gyokusai 玉哉. The *netsuke* toggles were donated by Leon Jablonski Platt.

7. Textiles

Several embroidered shawls were given to the museum by Miss H L Moodie. These are believed to be Japanese.

8. Fibre/Bamboo/Wooden Structures

The museum has a water pump used by firemen to extinguish fires. This is identical to the item in the collection at the University of Aberdeen. The pump was “[Made by] the fire extinguisher specialist, Yamaguchi Hisabei of Atsuta, Aichi [Prefecture]” (now part of present-day Nagoya city), and is Meiji period (1868-1912).

9. Numismatics

Two coins in the collection are possibly of the Kanei era (1624-1644) or later. Coins with this inscription were Japan's first successful issue and continued to be issued until 1870, long after the end of the Kanei era.

University of St Andrews Museums

Location of Collections Museum Collections Unit
University of St Andrews Museums
87 North Street
St Andrews
Fife KY16 9AE

Published Information

Online collections: <https://www.st-andrews.ac.uk/museums/collections/>

A Wider World Collections Review (1994): 1 object

Collection Overview

The artefacts in the University's Museum Collections are part of several different collection types, including a Nationally Significant Heritage and Historic Scientific Instruments Collection. The Heritage and Ethnographic Collections at the University of St Andrews have 11 items from East Asia. Highlights include a bronze Chinese bell and a Korean Hahoe mask. There are also East Asian coins and geological samples.

China

6 items

Japan

4 items

Korea

1 item

Known Donors

Donor	No of Objects	Key objects / object types
Rev Alexander Allan Milne (possibly)	1	Sword
Professor Suh Yong-Dal	1	Mask

University of St Andrews Museums

Introduction

1. Dealers – Collectors

The collection at the University of St Andrews has been developed by staff and alumni of the university.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The collection of East Asian objects at the University of St Andrews is small and has been assembled by staff and alumni.

3. Star Objects – Objects of historical, national or international significance

The Hahoe mask is of interest to researchers of Korean cultural heritage.

East Asian Collections

China

2. Metalwork

There is a Chinese sword and a bell.

4. Ceramics

In the collections there are two contemporary ceramic works: a Yixing clay teapot manufactured in Jiangsu by Jiangsu Ziyujinsha Teapot Art, and a pale celadon vase with crackled glaze from 2018.

9. Numismatics

The Museum Collections have a Chinese silver ingot and some Chinese cash coins.

Japan

1. Works on Paper/Silk

There are two contemporary works on paper in the collection. These are calligraphy by Ōmura Satoshi from 2018 and a colour print of Mount Fuji by Sakurai Takayoshi from 2017.

7. Textiles (Dress/Embroidery)

The collection has a framed embroidered panel.

9. Numismatics

There is one coin in the collection from 1830-1844.

Korea

6. Carved Ivory/Stone/Wood

Within the collections there is a carved wooden Hahoe mask. This traditional, ceremonial mask is worn in dance dramas that are performed in *Hahoe byeolsingut talnori* (Hahoe special ritual drama to the gods). This mask would be worn by the stock character of the aristocrat (K. *yangban*), who is often made the target of mockery and satire. The mask has an articulated section at the jaw that allows the performer to convey a laughing or scowling expression.



Porcelain plate decorated with images of two Highland soldiers.
Export ware, China, Qing Dynasty, c.1745 © National Museums Scotland

East Asian Collections in Scottish Museums Edinburgh and Lothians

Edinburgh and Lothians

(City of Edinburgh, East Lothian, Midlothian, West Lothian)

Edinburgh Central Library, City of Edinburgh Council

Linlithgow Heritage Trust

National Galleries of Scotland

National Library of Scotland

National Museums Scotland

National Trust for Scotland: Newhailes House and Gardens

Royal Botanic Garden Edinburgh

University of Edinburgh Special Collections and Museums

Edinburgh Central Library

Location of Collections 7-9 George IV Bridge
Edinburgh EH1 1EG

Published Information

Online collections: <https://yourlibrary.edinburgh.gov.uk/web/arena/capital-collections>

A Wider World Collections Review (1994): Not surveyed

Collection Overview

The East Asian collection comprises around 700 individual items including volume/part number. Most of these items were the property of Henry Dyer and were donated to the library by his daughter, Marie Ferguson Dyer.

China

2 items

Japan

193 items

Korea

No known artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
Henry Dyer	174	Paintings, albums, woodblock prints
Henry Dyer (possibly)	1	Photographic album
Isabella Morison-Millar	37	Japanese woodblock prints

Edinburgh Central Library

Introduction

1. Dealers – Collectors

Edinburgh City Library received two donations of the Henry Dyer Collection in 1945 and 1955, gifted by Marie Ferguson Dyer in honour of her father Henry Dyer (1848-1918). These donations together consisted of 48 loose sheets of Japanese woodblock prints, a number of bound woodblock-printed volumes, scrolls and photographs. The remainder of the Dyer Collection was gifted to The Mitchell Library and Glasgow Museums.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Henry Dyer was a Scottish engineer and an educational reformer who was hired by the Meiji (Enlightened Rule) government to become the founding Principal and the Professor of Engineering at the Imperial College of Engineering (*Kobudaigakkō*) in Tokyo. Dyer was resident in Japan from 1873 to 1882 and, on leaving Japan, he was awarded the Order of the Rising Sun (Third Class) for his contribution to Japan's modernisation.

Isabella Morison-Millar donated a group of Japanese woodblock prints to Edinburgh Central Library in 1949.

3. Star Objects – Objects of historical, national or international significance

The star object in the collection is a handscroll by Furuyama Moromasa (fl. c.1741-1748), titled *Theatres of the East* (*Azuma yarō* 吾妻野楼), currently on loan to National Museums Scotland and on display in the *Exploring East Asia* gallery. The painting depicts an extended street scene in the theatre districts, Sakai-chō and Fukiya-chō, in Edo, the shogun's power centre. In the lower register, numerous shops line the street and in the upper register various kinds of theatrical entertainment are shown in the spaces behind. Boards above the entrances to the theatres give the titles of plays (including acts) and the names of actors. The scroll closes with a view of a bath-house. The plays and actors are dateable from records to c.1699–1702. A handscroll identified as the pair to this one, depicting Shin-Yoshiwara, the pleasure quarter, is held by the Museo Stibbert, Florence.

Fig. [IL 2015.59.1] *Theatres of the East*. Painted handscroll by Furuyama Moromasa, Japan, 1710-1730. Henry Dyer Collection © Edinburgh Central Library



Fig. D34484pr58 *Genji Cards*. Album cover decorated with raised lacquer shells, Japan, 19th century. Henry Dyer Collection © Edinburgh Central Library



Fig. D34484pr26 *Murasaki Shikibu Genji Cards*. Woodblock print by Utagawa Kunisada II, Edo, Japan, 1857. Henry Dyer Collection © Edinburgh Central Library



Fig. D34491pr8 *Open Eyes and A Cheerful Heart*. Painting of cherry blossom by Murata Kōkoku, 1858, Japan. Henry Dyer Collection © Edinburgh Central Library



East Asian Collections

China

1. Works on Paper/Silk

There are two books in the library's collection: *Paintings by Qi Baishi* (*Qi Baishi huaji* 齊白石畫集), published in 1952; and *Ten Bamboo Studio Manual* (*Shizhuzhai jianpu* 十竹齋箋譜) by Hu Zhengyan (1584–1662), a facsimile published in 1952.

Japan

1. Works on Paper/Silk

The Henry Dyer collection at Edinburgh Central Library comprises scroll paintings, painting albums, woodblock print albums and loose woodblock prints.

The painted handscroll of Edo's theatre district from c.1720 was produced by Furuyama Moromasa and is currently on loan to National Museums Scotland. The scroll is on display in the *Exploring East Asia* gallery.

The library holds Buddhist paintings, paintings in the Chinese style, Kanō School works, Nara *ehon* and landscape paintings (over 100 works).

A painting album in the collection titled *Open Eyes and A Cheerful Heart* (*Katsumoku rōshin* 豁目朗心, 1855) contains 106 works, alternating between calligraphy and painting, by a diverse range of artists apparently working in Edo. There is also an album of 66 pages of miniature paintings (and some calligraphy), the majority by artists of the Kanō lineage.

In the collection there is a large folding album of paintings by various artists, c.1818-1830, an album of calligraphy samples compiled in the late Edo period (c.1603-1868) and a folding album comprising 16 paintings on silk by Kyoto artists, c.1841 (works are possibly inauthentic). There is a folding album of sketches of figures on paper by a painter whose seal reads Gyokushi 玉枝. A second album, also signed Gyokushi, contains sketches of birds and flowers.

There is an album with the title slip, *Brocade Pictures of the East* (*Azuma nishiki-e* 東錦絵, c.1857), containing 140 woodblock prints from three print series with designs by Utagawa Kunisada and Utagawa Hiroshige. They are *The Seven Variations of Iroha* (*Seisho nanatsu iroha* 清書七伊呂波), *Comparison of Thirty-six Selected Verses* (*Mitate sanjū-rokku sen* 見立三十六句撰), and *Fifty-three Stations by Paired Brushes* (*Sōhitsu gojūsan-tsugi* 双筆五十三次). A second print album in the collection has a wooden cover decorated with shells from the shell matching game in raised relief. This album contains the 54 woodblock prints from the series *Murasaki Shikibu Genji Cards* (*Murasaki Shikibu Genji karuta* 紫式部源氏かるた), by Utagawa Kunisada II published c.1857. A third album contains 54 woodblock prints from

the series *A Modern Collection of Genji in Brocade Pictures* (*Ima Genji nishiki-e awase* 今源氏錦絵合) by Utagawa Kunisada (1786-1864), published 1852

There is an album of the woodblock print series *Pictures of Japanese History* (*Nihon rekishi zue* 日本歴史図会) by Yōshū Chikanobu (1838-1912), published in 1898.

There are two woodblock-printed books: *One Hundred Views of Mt. Fuji*, 3 vols (*Fugaku hyakkei* 富岳百景) by Katsushika Hokusai, reprinted in 1875; and *Bird and Flower Pictures*, vol 2 (*Kachō gaden* 花鳥画伝) by Katsushika Taitō, published in 1849.

There are 48 loose woodblock prints in the Dyer collection by the artists: Kikugawa Eizan (1787-1867), Utagawa Kuniyoshi (1798-1861), Utagawa Yoshikazu (fl. c.1850-1870), Utagawa Kunisada (1786-1865), Utagawa Sadahide (1807-c.1873), Utagawa Yoshitsuya (1822-1866), Utagawa Toyokuni (1769-1825), Utagawa Kunitaru (fl. c.1818-1860), Utagawa Hiroshige (1797-1858), Kawanabe Kyōsai (1831-1889) and Utagawa Kunikiyo II (fl. c.1850-1880).

Councillor Isabella Morison-Millar donated 37 woodblock prints to Edinburgh Central Library in 1949. These prints included works by Utagawa Kunisada (1786-1865), Utagawa Yoshiiku (1833-1904) and Baidō Kokunimasa (1874-1944).

10. Photography

Edinburgh Central Library has an album containing 198 postcards of which 169 are Japanese. The postcards date from 1907-1917 and depict famous tourist locations in Japan, such as Yokohama, Hakone, Tokyo, Nikko, Osaka, Kyoto and Kobe. The donor of this album has not been identified.

There is one photograph album that comprises 67 separate mounted prints. This album was presented to the library in a lacquerware box. The photographs have been attributed to the photographer Baron Raimund von Stillfried (1839-1911) and are titled *Views and Costumes of China & Japan*, possibly dated 1879-1883. This item is possibly from the Dyer collection.

Linlithgow Heritage Trust

Location of Collections Linlithgow Partnership Centre
High Street
Linlithgow EH49 7EZ

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Not surveyed

Collection Overview

The museum does not have many East Asian items and only holds one item that is of relevance to this survey.

China

1 item. The collection has one pair of shoes.

Japan

No known Japanese artefacts.

Korea

No known Korean artefacts.

Known Donors

There is no donor information for this one item.

National Galleries of Scotland

Location of Collections Scottish National Gallery of Modern Art
Modern One
75 Belford Road
Edinburgh EH4 3DR

Scottish National Portrait Gallery
1 Queen Street
Edinburgh EH2 1JD

Published Information

Online collections: <https://www.nationalgalleries.org/search?search>

A Wider World Collections Review (1994): Not surveyed

Collection Overview

There are over 108 East Asian items in the collection.

China

Over 18 items. This total comprises 3 photograph albums that contain over 200 photographs and around 10 loose photographs. There are Chinese paintings and contemporary prints in the collection.

Japan

Over 90 items. This total comprises 37 woodcuts, 5 painting albums, 2 books, 1 photograph album, c.10 lantern slides, c.10 stereoscopic views of Japan, photographs and contemporary works. The collection has woodcuts from the late-Edo period (c.1603-1868) to the early-Shōwa period (1926-1989) and volumes of ink sketches from the Meiji period (1868-1912). There are also contemporary works by Daidō Moriyama (b.1938), Kishio Suga (b.1944) and Hideo Hagiwara (1913-2007). A portion of the collection still awaits cataloguing and is of unknown provenance.

Korea

No known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
Probably John Duncan	>12	Japanese bound volumes of ink sketches
Mrs Jessie Macgregor	>11	Japanese woodblock prints
Sir David Young Cameron	2	Chinese paintings, colours on silk
Mrs Riddell	10	Photographs of China

National Galleries of Scotland

Introduction

1. Dealers – Collectors

Prints and bound 'drawings', actually ink sketches on paper, are assumed to have come from two donors: the Scottish symbolist painters John Duncan (1866-1945) and William York Macgregor (1855-1923). In 1942 a group of nine Japanese woodblock prints that were bequeathed by Jessie Watson, the wife of William York Macgregor, were formally accessioned. However, records of donations made during the Second World War (1939-1945) were not always detailed. As a result, the provenance for the ink sketches is uncertain. The group of five sketchbooks probably came from what is known as the 'John Duncan Bequest' in 1946. Sir David Young Cameron (1865-1945) donated two Chinese paintings to the National Galleries of Scotland.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The East Asian works in the National Galleries of Scotland were largely donated by Scottish artists.

3. Star Objects – Objects of historical, national or international significance

The five volumes containing miniature ink sketches copied after well-known Japanese works are of interest to researchers and practising artists. The sketchbooks provide an insight into how Japanese artists developed their craft and incorporated traditional themes into their repertoire.

The East Asian photography collection is of national and international significance. Items from this collection are currently on loan to National Museums Scotland and the National Library of Scotland.

Fig. Miniature ink sketch of blossoming plum by Hasegawa Ranseki, Japan, 1891-3

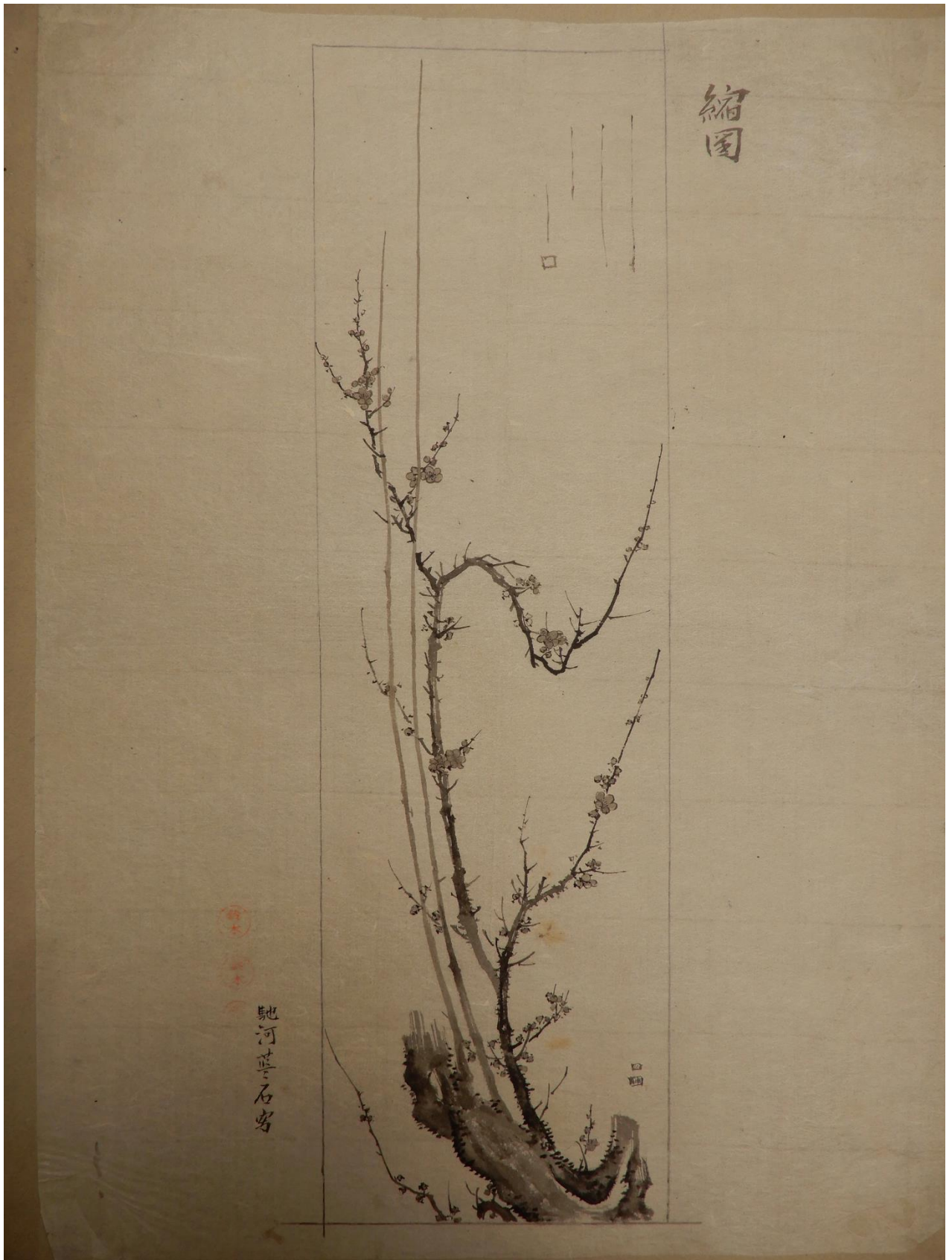


Fig. Miniature sketches by Hasegawa Ranseki, Japan, 1891-1893



Fig. Book titled *Kyoto Dances*, Kyoto, Japan, 1932



East Asian Collections

China

1. Works on Paper/Silk/Pith

There are three paintings that are connected to China. Two possibly 17th-century works on silk depict a seated woman and man – both are ancestor portraits. Sir David Young Cameron bequeathed the paintings to the National Galleries of Scotland in 1945. There is also one oil-painting, a portrait of Sir James Haldane Stewart Lockhart (1858-1937), by the artist and author Chiang Yee 蒋彝 (1903-1977). Lockhart joined the British Colonial Hong Kong government in 1882 and served as the Government Commissioner of Weihaiwei in Northern China between 1902-1921. The painting is dated 1933 and was gifted to the National Galleries of Scotland by George Watson's College, Edinburgh in 2006.

The Scottish National Gallery of Modern Art collection has a silkscreen and lithograph by the Taiwanese artist Liu Kuo-sung (b.1932), titled *Floating Mountains* (1979), from the Commonwealth Print Portfolio. There is also a brush and ink work by Fang Zhaoling (1914-2006), titled *Lotus* (1960), that was purchased in 1968.

10. Photography

The Stewart Lockhart photographic archive consists of around 2,000 photographs. Most are by unknown photographers or members of the Lockhart family, but some Chinese photographers are represented, eg Ah Fong (c.1838-1890) and Mee Cheung (fl. c.1890-1956). The collection is on long-term loan to National Galleries of Scotland from George Watson's College. Other parts of the collection (archival documents and objects) are on long-term loan to the National Library of Scotland and National Museums Scotland.

The National Galleries of Scotland holds one album of 52 photographs by Afong Lai and his studio, including the only known portrait of him.

There are around 10 photographs of China by Thomas Child, gifted by Mrs Riddell in memory of Peter Fletcher Riddell.

The National Galleries of Scotland also has two albums of photographs of China, one containing 98 photographs and the other 46 photographs. There is an additional photograph album which shows a range of locations, including photographs of China.

Japan

1. Works on Paper/Silk

There is a book in the collection titled *Kyoto Dances (Miyako Odori 都をどり)*, 1932, with colour photographic plates and English text, that was produced for the tourist market to promote local attractions, dance performances, and sight-seeing destinations.

The National Galleries of Scotland has a collection of over 37 woodblock prints by the artists: Katsushika Hokusai (1760-1849), Utagawa Hiroshige (1797-1858), Utagawa Hiroshige II (1826-1869), Kitagawa Utamaro (1753-1806), Yoshida Hiroshi (1876-1950), Kawase Hasui (1883-1957), Utagawa Toyokuni I (1769-1825), Utagawa Kunisada (1786-1865), Utagawa Kuniyoshi (1798-1861), Utagawa Yoshitora (fl. c.1836-1882), Ohara Shoson (1877-1945), Utagawa Kunimasa (1773-1810), Utagawa Kunimaru (1793-1829), Kikugawa Eizan (1787-1867), Shibata Zeshin (1807-1891), Totoya Hokkei (1780-1850), Tsukioka Kōgyo (1869-1927) and Imao Keinen (1845-1924). There are reproduction prints of Utagawa Hiroshige's celebrated *Fifty-three Stations of the Tōkaidō* series in the collection.

11 of the woodcuts came from the Mrs W Y Macgregor Bequest in 1942 and 12 works are probably part of the John Duncan Bequest in 1946. There are more uncatalogued items that demand further research.

The collection has five thin volumes of ink sketches by the artist Hasekawa Ranseki that date from 1891 and 1893. It is believed that John Duncan bequeathed these works in 1946 but this provenance is not secure. The titles of the sketchbooks translate as *A Scrapbook of Miniature Drawings for Copying* and *A Collection of Tracings*.

10. Photography

National Galleries of Scotland has a photographically illustrated book *The Great Earthquake in Japan*, 1891, by John Milne and William Kinninmond that was purchased in 2010.

There are around 10 lantern slides of Japanese scenes and 10 stereoscopic views of Japan.

The collection has one album showing a range of locations including Japan.

There are six contemporary photographs by Kishio Suga (b.1944) that were purchased in 2017, in addition to 18 hand-coloured photographs from the Meiji period (1868-1912). The collection also includes time-based media by Daidō Moriyama (b.1938).

National Library of Scotland

Location of Collections George IV Bridge
Edinburgh EH1 1EW

Published Information

Online collections: <https://www.nls.uk/catalogues>

A Wider World Collections Review (1994): Not surveyed

Captured Shadows: The Photographic Journeys of John Thomson 1837-1921, exhibition (1996)

Collection Overview

The National Library of Scotland has extensive holdings of British printed books, official publications and maps relating to East Asia, received through legal deposit, as well as archive and manuscript collections relating to Scots and the region. The National Library also looks to acquire printed and manuscript material from outside the UK which relates to Scottish people travelling and working in East Asia, and has a small collection of Chinese books printed between 1655 and 1912, presented to the Advocates Library in the early 20th century and transferred to the National Library of Scotland on its foundation in 1925. Among the archive and manuscript collections there is the Stewart Lockhart archive loan, papers of Scottish church missions to China and Japan, and the papers of James Watson and Ruth Tait, both of whom witnessed the siege of Xi'an in 1926. The John Murray archive includes correspondence from the traveller Isabella (Bird) Bishop (1831-1904).

Photographs are spread between printed and manuscript collections. Among the printed collections there are photographs, and photographically illustrated books, of China and South-East Asia by Edinburgh-born photographer John Thomson (1837-1921), along with modern prints made from Thomson's original negatives for a major exhibition of his work, *Captured Shadows*, in 1996. There are also early 20th-century books on China illustrated with photogravures from images taken by Scottish businessman and amateur photographer, Donald Mennie, and *Sights and Scenes on the Tokaido* (Tokyo, 1892) with collotypes of photographs by Kazumasa Ogawa (1860-1930) from the 1890s, the Scot James Murdoch (1856-1921) having produced the English language edition for Ogawa. In the manuscript collections there are photographs taken by Isabella (Bird) Bishop during her travels through Korea (1894-1897), Japan (1895-1897) and China (1896-1897). The church mission collections also contain photographs of East Asia which are in the International Mission Photography Archive:

<http://digitallibrary.usc.edu/cdm/search/collection/p15799coll123/searchterm/china!Photographs%20from%20Scottish%20Missions,%20the%20National%20Library%20of%20Scotland/field/all!parta/mode/all!exact/conn/and!and/order/nosort>.

National Museums Scotland

Location of Collections National Museums Collection Centre
242 West Granton Road
Edinburgh EH5 1JA

Published Information

Online collections: <https://www.nms.ac.uk/explore-our-collections/search-our-collections/>

A Wider World Collections Review (1994): 17,463 objects

Collection Overview

There are around 25,000 East Asian items in the collection.

China

About 11,000 items. The collection includes a wide variety of artefacts (ceramics, jade, textiles, lacquers and bronzes) from the Neolithic period to the 21st century. The total number does not include c.10,000 photographic slides and prints from the Ann Paludan collection of Chinese historical sculptures. In addition, there are about 1,200 items in the Himalaya collection. The collection is supported by important loans, most notably from the Royal Collection Trust and those relating to Sir James Stewart Lockhart (1858–1937).

Japan

13,362 items. The Japanese art and material culture objects range from the prehistoric to the present day but, like most collections in Europe, is strongest in works of the Edo period (c.1603–1868). For example, the collection of 983 *netsuke* toggles and over 4,000 woodblock prints are predominantly Edo-period. However, there is an important prehistoric collection of c.2,000 artefacts from the Jōmon (c.10,000 BCE-300 BCE), Yayoi (c.400 BCE-250 CE), and Kofun (c.250-538 CE) periods. The collection of c.360 Ainu objects is also significant.

Korea

There are c.400 objects ranging from ceramics and lacquer to textiles. The collection consists mainly of material from the 18th and 19th centuries, the latter period of the Joseon dynasty (1392-1897).

Known Donors

Donor/collector	No of Objects	Key objects / object types
Dr Neil Gordon Munro	c.2,675	Ceramics and tools from Jōmon Yayoi and Kofun periods, Ainu material (Japan)
William Cleverly Alexander/ Rachel and Jane Alexander	58	Chinese and Japanese ceramics
David and Anne Hyatt King	c.500	Chinese and Japanese (c.400) ceramics
Rene Finch	212	Japanese ceramics
Sammy Yukuan Lee	43	Chinese lacquers
Thomas Clarke-Thornhill	27	Japanese gift-wrapping cloths
Mrs Lebe Tokimasa	700	Japanese household items
Lieutenant-Colonel Kenneth Dingwall	639	Chinese (c.500), Japanese and Korean ceramics
Samuel Couling-Frank Chalfant collection	1,784	Chinese oracle bones
Emberley Collection	102	Korean artefacts, various
Admiral David Robertson-MacDonald	16	Korean artefacts, various
Ann Paludan		c.10,000 photographic prints and slides of Chinese historical sculptures

National Museums Scotland

Introduction

1. Dealers – Collectors

The diverse collection of Japanese prehistoric artefacts is of international significance. The material was donated between 1908 and 1930 by the Scottish physician Dr Neil Gordon Munro (1864–1942) and numbers more than 2,600 items. This includes ceramics, stone tools, shells and bones, dating from the Jōmon (c.10,000 BCE–300 BCE), Yayoi (c.400 BCE–250 CE) and Kofun (c.250–538 CE) periods. Some of these illustrate the close technological links with the Asian continent, and the Korean peninsula in particular.

From Neil Gordon Munro also came a group of about 350 objects from the Ainu people of Hokkaido, including ritual items, domestic clothing and accessories. These were collected by Munro when he lived in Hokkaido and worked as a physician to the Ainu community in Nibutani village. Many of these items were exhibited in Japan in 2002.

Korean artefacts are represented in what remains of the Emberley Collection and include fans, playing cards, porcelain, lacquer, gaming pieces, tobacco pipes, hats and items of footwear.

Within the ceramic collections, the collection of Lieutenant-Colonel Kenneth Dingwall is noteworthy. After his retirement from military service, Dingwall actively collected East Asian ceramics from around 1913 onwards, and in 1921 Dingwall founded the Oriental Ceramic Society. Between 1919 and 1943, Dingwall sold and gifted a total of 639 ceramics to National Museums Scotland. About 500 of these wares were Chinese.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The majority of National Museums Scotland's large *netsuke* collection (c.1,000) derives from donations by John Jordan (c.230) in 1914 and E J Fyfe (c.600) in 1946.

3. Star Objects – Objects of historical, national or international significance

Munro collection of Ainu materials.

Munro collection of Japanese prehistoric artefacts.

Couling-Chalfant Chinese oracle bone collection.

Chinese lacquer collection.

Japanese woodblock print collection.

Netsuke collection.

Chinese Mao era (1950s-1970s) collection.

Ann Paludan Photographic Collection of Chinese Historical Sculptures (c.10,000 prints and slides).

Contemporary art and craft objects from China, Japan and Korea.

David and Anne Hyatt King collection of ceramics.

Fig. A.1936.419 Vessel for serving drinks (*zun*), China, Han dynasty (206 BCE-220 CE)
© National Museums Scotland



Fig. A.1870.39 A Cloisonné vase, Japan, 1850-1870 © National Museums Scotland



Fig. A.1919.496 Drinking cup and stand with inlaid slip design, Korea, early 13th century
© National Museums Scotland



Fig. A.1905.352 Abbot's dress apron of carved bones, Tibet, Gyangze, Pelkor Chode Monastery, China © National Museums Scotland



East Asian Collections

China

1. Works on Paper/Silk/Pith

Paintings, prints and rubbings in the collection include ink rubbings from the Han dynasty (206 BCE-220 CE) Wu Liang Family Shrine and from the Tang Nestorian Stele (781) which documents early Christianity in China. A painting on silk, *Fishing in a Willow Brook* (*Liu xi chuidiao*), on the theme of fishing in seclusion, is attributed to Wang Hui, from the Qing Dynasty, Kangxi reign, and is dated 1706. Among the most notable items in this collection is a group of 65 single-pages of finely detailed illustrations painted on silk from the *Illustrations of Imperial Ritual Paraphernalia* (*Huangchao liqi tushi*), produced between 1760 and 1766.

Recent years have seen the acquisition of early modern paintings, including works by the monk-painter Xugu (1823–1896) and Jiang Jie (fl. 1800–32). Late Qing-period pieces include paintings of genre and religious subjects, and anonymous watercolour paintings produced in Guangzhou (formerly Canton) for export to Europe.

In 2013, with the support of the Art Fund, National Museums Scotland acquired a large collection of propaganda posters, lacquer plaques, ceramics and textiles from the 1960s to the 1970s, illustrating political themes prominent during China's heavily politicised Mao era.

2. Metalware

The metalwork collection includes a small number of late Shang-dynasty (c.1250 BCE-1050 BCE) to Han-dynasty (206 BCE-220 CE) bronze vessels and some bear inscriptions. There are also bronze mirrors and weapons, such as *ge* or dagger-axes, swords and spearheads. The collection also includes pieces of cloisonné and enamels, some of imperial provenance and some produced in Guangzhou (formerly Canton) for the export market.

A small number of Buddhist gilt bronzes, of both Chinese and Sino-Tibetan figures of Song (960-1279) to Qing (1644-1911) date, exemplify the skill of Chinese craftsmen in producing high quality, large scale gilded bronze figures. China's Buddhist and Daoist traditions are reflected through figurative images, in both three and two dimensions, of lacquered wood, bamboo, ivory, ceramics, cloisonné, stone, metal and soapstone.

3. Cloisonné and Glass

There are fine examples of Chinese cloisonné in the collection. For example, there is a 16th-century vase of cloisonné enamel on copper, decorated with fishes among lotus and other aquatic plants. There are 68 items in the glass collection, mostly vessels, and some bear imperial workshop marks.

4. Ceramics

The ceramic collection includes almost 2,000 items from all periods and dynasties of Chinese history, ranging from Yangshao culture (c.5000–3000 BCE), Neolithic period through the Han (206 BCE–220 CE) and Tang (618–906) dynasties, and continuing through the Song (960–1279), Yuan (1279–1368), Ming (1368–1644) and Qing (1644–1911) up until the 21st century, with material from the Mao era (1950s–1970s) and beyond.

The ceramics in the collection are representative of many different kilns across China, of different forms, types, periods of production, glazes, styles and techniques. The single largest acquisition remains the pieces acquired from Lieutenant-Colonel Kenneth Dingwall (1869–1946) between 1919 and 1925.

There are also many fine examples of export wares intended for the European market among others, illustrating the skill of Chinese craftsmen in adapting to new markets and tastes. This includes armorial porcelains commissioned by members of the Scottish aristocracy, and bearing their heraldic devices. 21st-century ceramics from Shanghai design studio Spin Ceramics have been acquired more recently. These represent the very recent development of studio ceramics in the People's Republic of China.

5. Lacquer

The lacquer collection is notable and features many fine pieces spanning a range of historical periods, exemplifying the full range of Chinese lacquer techniques and materials. It ranges from small lacquer containers and vessels to large pieces of imperial lacquered furniture. Around 20% were part of the collection of the noted scholar of Chinese antiquities Sammy Yukuan Lee (1902–2011).

One example is a rice measure of carved red, green and brown lacquer, decorated with five-clawed dragons in clouds above mountains and sea. This item has a reign mark on its base and dates to the Jiajing reign (1521–1567), Ming dynasty (1368–1644).

6. Carved Ivory/Stone/Wood

Jade has always been significant in Chinese culture, and the collection demonstrates this through a number of early jades. Later jades and hardstones include some imperially inscribed pieces as well as figurative carvings, belt plaques, brush pots, table screens, plaques, and vessels. One example is an 18th-century double vase carved from a single piece of jade and decorated with branches of *lingzhi* fungus and *taotie* masks.

Carvings in bamboo, wood, ivory and rhinoceros horn are found in the collection, demonstrating the skill of Chinese craftsmen in working across a diverse range of materials. These carvings were produced for, and associated with, China's literati elites of the Ming and Qing periods. Other artefacts associated with the scholar's studio include furniture, brush rests, brushes, table screens, and wrist rests, as well as a wide range of decorative objects that may have been collected, viewed, used or studied by scholars. There is also a group of carved soapstone artefacts produced mainly for the export trade.

7. Textiles (Dress/Embroidery)

The textile collection is important and of late Qing (1644-1911) and Republican date (1912-1949). Numbering nearly 1,000 items, it features a variety of accessories, headgear and footwear, official and informal dress, seasonal dress and theatrical costumes. This material illustrates China as an ethnically diverse culture, containing examples of Han dress and those of minorities such as the Manchu, Tibetan and Miao.

11. Miscellany

Oracle bones, which are usually of turtle plastron or oxen scapula, were used for divination during the late Shang dynasty (c.1250-1050 BCE). The divinatory queries, and sometimes interpretations of the responses from the deities and ancestors, were inscribed on the bones. These inscriptions, known as oracle bone script, are the earliest known form of systematic Chinese writing.

Formed in China between 1903 and 1908 by two missionaries, Samuel Couling (1859-1922) and Frank Chalfant (1862-1914), the Couling-Chalfant oracle bone collection was assembled only a few years after the oracle bones were recognised for what they are. National Museums Scotland purchased a large portion of the Couling-Chalfant collection in 1909, making it one of the earliest such collections and the second largest outside East Asia.

Japan

1. Works on Paper/Silk

From Japan's early modern period the most substantial representation is pictorial art, with around 4,600 colour woodblock prints dating from the 19th century. These were part of a joint purchase with the South Kensington Museum (now Victoria and Albert Museum) in 1887. They cover the four major print genres - warriors, landscapes, beauties and theatre - with the majority of works being by the renowned artists Utagawa Kuniyoshi (1798-1861), Utagawa Kunisada (1786-1865) and Utagawa Hiroshige (1797-1858). The group also includes some woodblock-printed books, numbering about 30 titles. More recently, collecting has aimed to increase the representation of early modern paintings, in hanging scroll, handscroll, album and folding screen formats. There are sacred and secular works in the collection, including two Buddhist paintings and numerous examples of Kanō school-trained artists.

20th-century arts are well represented, with a group of about 40 revivalist woodblock prints from the 1930s and about 40 works by print artists of the 1980s and 1990s.

2. Metalware

In arms and armour, there are six suits of armour, around 20 swords, daggers and glaives, five matchlock guns and an indoor archery set. Some of the swords and spears were transferred from the South Kensington Museum in 1866, having formed part of the diplomatic gift from the shogun Tokugawa Iemochi (1846-66) to Queen Victoria in 1859. There is also a collection of about 275 finely crafted sword-guards (*J. tsuba*).

Buddhist artefacts are well represented in the collection with three large bronze figural sculptures and two large bronze temple lanterns.

Contemporary metalwork includes work by Hatakeyama Kōji (b.1956), Ōsumi Yukie (b.1945) and Iwata Hiroki (b.1965).

Jewellery artists include Hiramatsu Yasuki (1926-2012), Suō Emiko (b.1966), Oda Makiko (b.1966) and Sonobe Etsuko (b.1955).

3. Cloisonné and Glass

There is contemporary glass by Takahashi Yoshihiko (b.1958) and Miyake Michiko (b.1963) and about 30 cloisonné pieces, almost all of which were acquired before 1900.

4. Ceramics

There are about 1,000 ceramics from the early modern period to the mid-20th century. The historic collection includes many fine examples of export porcelain as well as pieces in domestic taste; a particular strength is the group of 58 works given in 1956 by the sisters

Rachel and Jane Alexander. These were collected by their father, the banker William Cleverly Alexander (1840–1916), who was a patron of James McNeill Whistler. A recent donation from Rene Finch of 212 pieces illustrates the development of Chinese-style blue-and-white porcelain (known as Shonsui) in Japan. In 2015 a group of more than 400 Japanese ceramics was donated by David and Anne Hyatt King via the Art Fund. It is a strong representation of 18th-century porcelain presentation pieces and of the works by various named potters' lineages from the mid-19th through to the late 20th century, considerably strengthening the Museum's holdings in these areas. A small exhibition, *Masters of Japanese Porcelain*, was opened in March 2015 to celebrate the gift and the entire collection is available to view online. This has made Edinburgh an essential destination in Europe for anyone wishing to study these areas of ceramic production.

Following an exhibition at the National Museum of Scotland in 1993, the Kondō family, known for their underglaze blue-decorated (J. *sometsuke*) porcelain, are strongly represented. Other potters include Sakiyama Takayuki (b.1958) and Kishi Eiko (b.1948). Two contemporary pieces – a porcelain bowl by Hitomi Hosono (b.1978) and a triangular plate by Katō Tsubusa (b.1962) – were recently added to the collection.

5. Lacquer

There are around 150 lacquerware items, mainly writing and document boxes, picnic equipment and various kinds of small containers. The lacquer accoutrements for men comprise 67 medicine cases (J. *inrō*).

Within the museum's collection there are lacquered household shrines.

6. Carved Ivory/Stone/Wood

There are 983 *netsuke* toggles, the majority deriving from donations by John Jordan in 1914 and E J Fyfe in 1946.

From Neil Gordon Munro also came a group of about 350 objects from the Ainu people of Hokkaido, including ritual items.

7. Textiles (Dress/Embroidery)

Textiles comprise around 42 robes for men or women, and some examples of formal wear (J. *kamishimo*). This total excludes Ainu robes in the collection. There is a group of 27 finely embroidered gift covers (J. *fukusa*) donated by Thomas Clarke-Thornhill (1857–1934) in 1926. There is a large group of textile samples from the 19th century, illustrating a wide variety of production techniques, some from the gift to Queen Victoria.

Within the collection there is Ainu domestic clothing and accessories from the Neil Gordon Munro donation.

8. Fibre/Bamboo/Wooden Structures

The group of about 40 musical instruments donated by Neil Gordon Munro includes three transverse harps (J. *koto*), a lute (J. *biwa*) and a *shamisen*, as well as several types which demonstrate the popularity in 19th-century Japan of Chinese-style music (J. *Min-Shingaku*).

There is a recently-acquired contemporary bamboo basket by Buseki Suikō (b.1958).

Korea

1. Works on Paper/Silk

National Museums Scotland has 10 hanging scroll paintings by late 19th-century court painters, which are long term loans in the Stewart Lockhart collection. There are also rigid fans in the collection.

4. Ceramics

There are approximately 70 ceramic pieces in the collection. Neil Gordon Munro donated a number of early Korean ceramics from the Three Kingdoms period (c.37 BCE - 668 CE), excavated from tombs in north-eastern China and southern Japan. Goryeo-period (918-1392) celadon dishes in the collection were acquired from Mrs Marianne Bacher in 1994 and, in the following year, ceramics were donated by the family of George Douglas-Hamilton, Earl of Selkirk. Within the collection there are examples of lidded pedestal jars from the Three Kingdoms period, Joseon-period (1392-1897) *buncheong* stoneware from the 15th century, and late-Joseon white porcelain with underglaze blue and red painted decoration.

National Museums Scotland has made recent acquisitions of contemporary Korean ceramics, such as stoneware by Cho Chunghyun (fl. 1940-2019).

5. Lacquer

An attractive lacquer lidded box in the collection is decorated with two dragons inlaid with mother-of-pearl. This item, from the 19th century, was possibly produced for export. Recently, National Museums Scotland acquired an octagonal, lidded food box with mother-of-pearl inlay by Sohn Daehyun (b.1949).

7. Textiles

Items of dress from the Emberley Collection include examples of the types of hats worn as part of the military uniform in the Joseon period (K. *jeonrip*), fur-lined winter caps (K. *nambawi*), hats worn by officials (K. *samo*), hats traditionally worn by noblemen in the early Joseon period (K. *heukrip*) and courtiers' ritual hats (K. *jegwan*).

There is Korean clothing, including a man's overcoat (K. *duramagi*), a child's jacket (K. *jeogori*), and a complete court official's costume (K. *gugunbok*) made by master seamstress Koo Haeja (b.1942).

8. Fibre/Bamboo/Wooden Structures

There is a small selection of wooden or bamboo stemmed pipes (K. *dambaetdae*) in the collection. The pipes have metal bowls and mouth pieces decorated with a spiral pattern known as *taegeuk*, or trigrams, representing the four elements (K. *gwae*).

National Trust for Scotland: Newhailes House and Gardens

Location of Collections Newhailes House and Gardens
Musselburgh EH21 6RY

National Trust for Scotland manages 88 properties in Scotland. This report focuses on the East Asian Collections at Newhailes House.

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Not surveyed

Collection Overview

National Trust for Scotland has important collections of East Asian fine and applied art. The earliest items are Chinese and are located at Newhailes House. The collection comprises around 440 items, and includes 18th-century Chinese wallpapers and ceramics, as well as, 18th-century garments and textiles made of Chinese silk. Newhailes has a combination of Chinese and Japanese artefacts, many of which may have been traded through the Dutch East India Company. There are several 18th-century Japanese lacquer chests and screens.

China

c.313 items

Japan

c.94 items

Korea

1 item

Known Donors

From 1709, Newhailes House was owned by the Dalrymple family. The house and its collections were acquired by the National Trust for Scotland in 1997.

Background Information

National Trust for Scotland conducted a separate Collections Review in 2018-2019. At the time this report was compiled, National Trust for Scotland was awaiting the arrival of a specialist who had agreed to document their Japanese collections. National Museums Scotland surveyed the collection at Newhailes House while conservation work was carried out on the building and the contents of the house were in a state of decant.

National Trust for Scotland: Newhailes House and Gardens

Introduction

1. Dealers – Collectors

Newhailes House in Musselburgh was once home to the influential Dalrymple family who gave the house its library, rococo interiors and collections of paintings, ceramics and furniture. In 1709 the house became the home of Sir David Dalrymple (1665-1721), first Baronet. Sir David renamed this property 'Newhailes' to distinguish it from his other estate of Hailes in East Lothian. The house was extended in the period 1709-1733, and the Library Wing added in 1718-1720. His successor, Sir James Dalrymple (1692-1751), and his wife Lady Christian Hamilton, redecorated Newhailes House in the late 1730s and early 1740s, completing the library and adding a complementary wing for state apartments in 1728-1733. The Chinese silk wall hangings in the Best Bedroom and the Chinese 'wallpaper' in the Best Bedroom and Dressing Room appear to date from this period.

Their son, Sir David Dalrymple (1726-1792), inherited Newhailes House in 1751. Alexander Dalrymple (1737–1808) was also born at Newhailes, son to Sir James Dalrymple and Lady Christian Hamilton. According to the *Oxford Dictionary of National Biography*, Alexander Dalrymple was a writer for the East India Company. He was posted to Madras in 1753 and between 1759 and 1764 he made journeys from a base in Guangzhou (formerly Canton) to Borneo, the Philippines and Vietnam. Alexander Dalrymple was the first Hydrographer to the Admiralty. Newhailes House was owned by successive generations of the Dalrymple family and became a National Trust for Scotland property in 1997. The collections at Newhailes House reflect an 18th-century vogue for East Asian export wares.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Possibly the earliest East Asian item in the collection is a Momoyama period (1573-1603) export coffer decorated in gold lacquer on a sharkskin ground, with Chinese style landscapes in mother-of-pearl, bordered by a crest composed of three commas in a roundel (*mitsu-tomoe mon*). This item may have been exported from Japan to the UK by the Dutch East India Company. The ceramics in the collection comprise export ware from Japan (Arita ware of Kakiemon type) or copies of Japanese export wares ('Chinese' Imari). Late Georgian (1714-1837) furniture in the collection includes George III mahogany Chinese Chippendale-style 'Cockpen' armchairs.

3. Star Objects – Objects of historical, national or international significance

The star objects in the collection are the export furniture, particularly the 18th-century, Chinese Coromandel (Ch. *kuancai*) screens and the Japanese Momoyama-period (1573-1603) lacquer coffer. Newhailes House also has a large collection of Chinese and Japanese porcelain that was produced for export to Europe.

Fig. 21.4052 Tibetan-style ceremonial ewer (*duomuhu*), Yixing, China, 18th century
© Newhailes House and Gardens, National Trust for Scotland



Fig. 21.3016 Coromandel five-leaf screen, China, 18th century
© Newhailes House and Gardens, National Trust for Scotland



Fig. 21.7011 Embroidered rank badge, China, Qing dynasty (1644-1911)
Newhailes House and Gardens, National Trust for Scotland

©



Fig. 21.4141.2a Arita ware, Japan, 18th century © Newhailes House and Gardens, National Trust for Scotland



Fig. 21.521 Long-stemmed tobacco pipe, Korea, 18th-19th century © Newhailes House and Gardens, National Trust for Scotland



East Asian Collections

China

1. Works on Paper/Silk/Pith

The collection has a painted scroll showing a group of Daoist immortals.

There are three panels of Chinese wallpaper that have been fitted into the panelling, the designs of which are 18th-century. The wallpaper is made up of between six and eleven fragments skilfully joined together. The outlines of the scenery are woodblock-printed with the colours added by hand. It is possible that the fragments were originally made as prints rather than wallpapers, which would explain why they had to be combined to form wallpaper drops.

2. Metalware

There is a Chinese bronze bowl on an ebonised and gilded wood stand that is used as a gong, accompanied by a leather-covered hammer with red-painted handle. It is possible that this item was brought back by Alexander Dalrymple (1737–1808) who was the first Hydrographer to the Admiralty.

4. Ceramics

The ceramic collection at Newhailes numbers around 260 items. A large number of the ceramic artefacts constitute a dinner service which was commissioned from China. This service bears the Dalrymple family *Firme* motto. There are examples of *famille verte*, *famille rose*, and underglaze blue porcelains. Over 40 items are listed as 'Chinese Imari' ware and there are over 15 items that are Kakiemon-type wares produced in China. 'Chinese Imari' was popular from the late Kangxi era (1662-1722) to the mid-18th century, and imitated successful Japanese export wares that were shipped from the ports of Hizen and Nagasaki. Newhailes has an interesting example of Yixing ware from the 18th century in the form of a Tibetan-style ceremonial ewer (Ch. *duomuhu*).

5. Lacquer

Within the collection there are numerous pieces of furniture produced in China for export. In the 17th-18th century, Chinese lacquer was one of many export products traded by European stations on the south-eastern coast of India (Coromandel Coast). The key pieces at Newhailes are a polychrome Coromandel five-leaf screen with design of two phoenixes in 'incised colours' (Ch. *kuancai*), a Coromandel black lacquer six-leaf screen with a view of the Summer Palace, also rendered using the *kuancai* technique, and a Coromandel red lacquer glazed display table cabinet. Within the collection there are other examples of Chinese lacquered export wares, such as the black and gold lacquered square casket of six drawers and a rectangular coffer with polychrome decoration against a black lacquered ground.

There is also an octagonal, *laque burgauté* (Ch. *luodian*) tea caddy with mother-of-pearl inlay, which rests on a Regency ebonised wooden stand.

6. Carved Ivory/Stone/Wood

The collection has around 13 mother-of-pearl gaming counters that have been engraved with the Dalrymple family motto *Firme*. These items were produced in Guangzhou (Canton) for export to Europe during the late 18th to mid-19th century.

There are three carved soapstone ornaments in the collection: carved figures of Guanyin standing on a rockwork base and holding a single flower, a sage and a boy playing a flute.

7. Textiles (Dress and Embroidery)

Embroidered silk textiles in the collection are believed to be the hangings from a tester bed. Some of these sections (if not all) are possibly from the bed in the State Bedroom for Lady Christian Dalrymple, c.1730. These sections include a tester bed's head cloth, an ivory silk hanging or runner embroidered with trailing flowering trees, and a side outer valance for a tester bed. This length is embroidered with a flowering tree peony and other plants, birds, squirrels and insects, backed with linen and hessian or jute-like material, edged with blue brocade ribbon binding and blue silk fringe.

Newhailes has several fans with lacquered bamboo frames that enclose embroidered silk panels with Chinese figures.

There is a striped silk shawl with fringed ends, woven in shades of crimson, green, blue and gold stripes.

The collection also holds an embroidered, Qing-dynasty (1644-1911) official's rank badge ('Mandarin Square') that has been repurposed for use as a blotter. The composition is similar to the rank badge in the collection at the University of Aberdeen, which also depicts the sun, a golden pheasant, waves and clouds. The golden pheasant was assigned to the 2nd rank in the Qing civil services.

8. Fibre/Bamboo/Wooden Structures

Newhailes has a George III (1738-1820) two-leaf hinged mahogany screen headed by a double-sided panel of Chinese paper. One side of the screen is decorated with an image of a Chinese family while the other has a picture of a basket with flowers.

Japan

1. Works on Paper/Silk

There is a gold card blotter decorated with a Japanese painting depicting ducks flying over a lake with a mountain behind.

4. Ceramics

There are 80 ceramic items that are potentially of Japanese manufacture. These artefacts are mainly 18th-century Arita wares produced for export, such as Imari wares and Kakiemon (or Kakiemon-type) wares.

5. Lacquer

There is a Japanese red lacquer fan with the paper leaf painted with white doves and bamboo.

7. Textiles

There are two silk banyans at Newhailes that date to around 1740. A banyan in fine blue Chinese silk has been padded with silk wadding for warmth and lined in red silk. This item was purchased by James Dalrymple who travelled with the East India Company. The banyan was made in Japan and would have been ordered by him.

8. Fibre/Bamboo/Wooden Structures

In addition to the Momoyama-period (1573-1603) lacquer coffer, there are inlaid boxes, including a puzzle-box decorated on top with Mount Fuji and with a bird on a flowering prunus on the base. Newhailes also has a Japanese xylophone with wooden keys, marked with numbers and notes.

10. Photography

Within the collection there are private photographs of Sir David and Lady Dalrymple (later Lady Blake) on horseback in Japan, in addition to a tinted photograph of a long-tailed cock and a Japanese girl.

Korea

8. Fibre/Bamboo/Wooden Structures

The collection has one long-stemmed, tobacco pipe with an engraved, circular, seal design on the metal fittings. This type of pipe, possibly 18th-19th-century, was popular among Korean literati.

Royal Botanic Garden Edinburgh

Location of Collections Royal Botanic Garden Edinburgh
20a Inverleith Row
Edinburgh EH3 5LR

Published Information

Online collections:

<https://www.rbge.org.uk/science-and-conservation/library-and-archives/library-collections/>

A Wider World Collections Review (1994): Not surveyed

Collection Overview

The collections include maps, sketches, paintings and photographs, predominantly by British botanists who conducted research in China during the 19th and early 20th centuries.

China

In the archives there are two albums of paintings of Chinese lilies by an anonymous artist, possibly painted in China. There is also a contemporary woodblock print by Wei Qicong.

Japan

The collection has several seed and plant nursery wholesale catalogues that were issued by businesses in Yokohama in the early 20th century.

Korea

No known Korean items.

Known Donors

Donor	No of Objects	Key objects / object types
George Forrest		Diaries, correspondence, photographs, financial accounts, <i>diaocheng</i> scales
Joseph Rock		Diaries, photographs
Reginald Farrer		Diaries, photographs

Royal Botanic Garden Edinburgh

Introduction

1. Dealers – Collectors

Nineteenth-century plant collectors and botanists, John George Champion (1815-1854), Reginald Farrer (1880-1920) and George Forrest (1873-1932), conducted fieldwork in China and returned with photographs and sketches that document their research. The exact number of items could not be ascertained from the online catalogue since most of these artefacts are in special collections. Joseph Rock's (1884-1962) diaries and photographs taken in China and Tibet are also in the collections.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The collections at the Royal Botanic Garden Edinburgh reveal that numerous plant-gathering expeditions were conducted in China, particularly south-west China, during the 19th century.

3. Star Objects – Objects of historical, national or international significance

The diaries and accounts of George Forrest are of interest to researchers. Forrest also donated items to National Museums Scotland and it is useful to see documents relating to the acquisition of certain items that may have entered this collection.

Joseph Rock's photographs, maps and diaries, documenting geography, people and languages, are valuable to anthropologists, linguists and researchers of early 20th century photography.

Fig. Album of Chinese Lilies, anonymous, possibly from China, c.19th century



Fig. 'Steelyard' balance (*diao cheng*), China, 19th century



East Asian Collections

China

1. Works on Paper/Silk/Pith

The collection has some late 19th-century and early 20th-century maps from south-west China.

There are two bound volumes of paintings of Chinese lilies by an anonymous artist.

The collection also includes John George Champion's (1815-1854) volume of thousands of drawings made in China and Sri Lanka (Ceylon) as well as watercolours by Reginald Farrer (1880-1920) made in western China and Myanmar (Burma).

The Royal Botanic Garden's archives have one limited edition woodblock print by the artist Wei Qicong (b.1956), from Yunnan Province, titled *Village Stockade* (1987).

The archives have a large collection of Joseph Rock's (1884-1962) hand-written diaries and copies of diaries held by other institutions. Visually, the diaries are interesting because they contain maps and have been written in multiple scripts (Chinese, Naxi and Tibetan). Rock studied the Naxi (Naksi) semi-pictographic script of the Dongba people and developed the first English-Naxi dictionary. The Naxi script was used by Dongba priests to record religious ceremonies.

Most of the George Forrest (1873-1932) archive relates to his expeditions in China. Forrest formed a reliable Chinese expeditionary team that supported his research work. The 'chief collector' was Zhao Chengzhang ('Laozhao'), a person Forrest referred to as his 'right-hand man'. There are c.15 objects at National Museums Scotland that were donated by Forrest. Zhao Chengzhang possibly sourced these objects for Forrest or acted as his agent. The Royal Botanic Garden has a record of the accounts kept by Zhao Chengzhang for Forrest.

8. Fibre/Bamboo/Wooden structures

There is a yard-arm balance (Ch. *diaocheng*) from the George Forrest bequest, possibly early 20th century. These types of scales were also common in Japan.

10. Photography

The collection contains George Forrest's photographs from seven collecting trips to China during the period 1904-1932. The archives have a large collection of Joseph Rock's photographs for *National Geographic* that were taken during the 1920s in the area known as the Mekong Yangtze divide. There are also the photograph albums of Cooper Roland Edgar (1890-1962), and Antwerp Edgar Pratt (1852-1924), who conducted expeditions to Western China and Tibet in 1891.

There is a late 20th-century collection of T Crawford Godfrey's 35mm colour slides which include images of fruits and seeds from Hong Kong. These images were published in 1984.

Japan

1. Works on Paper/Silk

Within the collection there are several international seed, bulb and plant catalogues issued by nurseries in Yokohama, Japan. One wholesale catalogue came from L Boehmer & Co, (nos. 5 and 28), operating in Bluff, Yokohama. Boehmer's 1907 catalogue advertises Japanese lily-bulbs, iris, peonies and flower roots. The other Japanese catalogues in the collection were issued by Yokohama Nursery Co Ltd in the period 1900-1917.

10. Photography

The Royal Botanic Garden has Reginald Farrer's correspondence from 1903-1908 and photograph albums which record the time he spent sightseeing in Japan with Gertrude Bell c.1903.

University of Edinburgh Special Collections and Museums

Location of Collections University of Edinburgh Library and Collections
Centre for Research Collections
30 George Square
Edinburgh EH8 9LJ

Published Information

Online collections:

<https://www.ed.ac.uk/information-services/library-museum-gallery/crc>

<https://collections.ed.ac.uk/>

A Wider World Collections Review (1994):

Musical Instrument Collection, University of Edinburgh: 32 objects

Collection Overview

There are around 60,000 East Asian items in the research collection at the University of Edinburgh. This survey attempts to identify some of the key items of interest and provide a summary of the collection's contents. Missionary-related material can be found via the International Mission Photography Archive (c.1860-c.1960). There is also an early printed edition of the *New Testament* in the collection, produced by Robert Morrison (1782-1834).

The Library has examples of export publishing by Thomas Nelson, who produced educational texts for China in the 20th century. There is also a manuscript copy of Isabel Thorne's diary from 1887. Thorne was one of the Edinburgh Seven, the first group of matriculated undergraduate female students at any British university. Her diary records contemporary events in China, such as the Taiping Rebellion (1850-1864).

The Library has material that connects Edinburgh with an international network of scientists who studied at the University of Edinburgh. Alumni include scientists from Korea and China who came to Scotland to research animal genetics. The Library also has items that are connected to the architect and urban planner Percy Johnson-Marshall, who was employed by the government of Burma to advise on planning and reconstruction (1943-1946).

China

Number of items could not be obtained.

Japan

Number of items could not be obtained.

Korea

1 item: a ceramic vase. There may be more Korean artefacts in the collection.

Known Donors

Donors/Provenance	No of Objects	Key objects / object types
Glen Collection	18	Chinese instruments
Reid	34	Chinese instruments
James Blades	12	Chinese instruments
Sir Nicholas Shackleton	6	Chinese and Japanese instruments
Geoffrey Samuel	3	Tibetan instruments
Lord Elgin	1	Photography album

Introduction

1. Dealers – Collectors

This survey was only able to obtain donor information for the musical instruments in the collection.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

A more thorough enquiry is needed to examine the prominent donors who contributed books and photographs to the archives.

3. Star Objects – Objects of historical, national or international significance

A star object in the collection is Lord Elgin's photograph album, titled *China*. The album comprises 59 mounted images on 56 leaves, and measures 69cm. The album contains photographs from Lord Elgin's diplomatic mission and military campaign in China in around 1860. Some photographs, predating Elgin's arrival in China, were taken before 1858 and include views of buildings that were destroyed by the British in 1860. The estimated date of the album is around 1865. The album contains photographs by M Miller, Dutton and Michaels, S Dutton, and Felice Beato. The photographs in the album have been catalogued and preliminary research conducted by the Library.

The museum also has a large collection of East Asian musical instruments. These are in good condition and examples of musical instruments from the collection have been conserved for display at St Cecilia's Hall.

East Asian Collections

China

1. Works on Paper/Silk/Pith

The earliest woodblock-printed book in the collection is *The Book of Changes* (*Zhouyi zhuan yi daquan* 周易傳義大全). This is a rare edition that was published in 1440 with a commentary that dates from 1415. This item, like many of the books in the collection, was donated by a University of Edinburgh alumnus.

In the Rare Books collection there is a series of 48 engravings titled *Costumes of China*.

The Library holds texts related to Christianity used by 19th-century missionaries who were active in China. There is a book printed in Chinese by Robert Morrison titled *Questions and answers on an easy explanation of the doctrines and precepts of Jesus*, published in 1812, and a text by Robert Thom on the Chinese language, *The Chinese speaker, or, Extracts from works written in the Mandarin language, as spoken at Peking / compiled for the use of students*, that was published by the Presbyterian Mission Press in 1846.

2. Metalware

There are bells, cymbals and trumpets (Ch. *laba*) in the collection. There are a small number of Tibetan horns such as the *dbang dung*, and a telescoping trumpet or *dungchen*.

7. Textiles (Dress/Embroidery)

The Library has objects that relate to textile design, manufacture and dress. These items include coloured silk skeins from China.

8. Fibre/Bamboo/Wooden Structures

The wooden instruments in the University collection include a zither (Ch. *guzheng*), spike fiddles (Ch. *banhu*; *jinghu*), two-string spike fiddles (Ch. *erhu*), bowl lutes (Ch. *piba*), dulcimers (Ch. *yangqin*), and three-string lutes (Ch. *sanxian*). The collection includes a long-necked lute from Tibet (Tb. *sgra-snyan*). There are wooden percussion instruments like the barrel drums, wooden clappers, beaters, temple blocks (Ch. *muyu*) and wooden blocks (Ch. *nanbangzi*). The collection also has bamboo instruments such as mouth organs (Ch. *sheng*) and side-blown flutes (Ch. *dizi*).

10. Photography

The Library has a photograph album containing pictures taken in China in the 1850s and 1860s. It comprises 59 mounted images on 56 leaves, and measures 69cm. It includes pictures from Felice Beato's series of images of Lord Elgin's military expedition to Peking

(Beijing), 1859-60; views of Hong Kong and other treaty ports, some of which were taken as multi-plate panoramas; and portraits of local people as examples of character 'types'.

11. Miscellany

There is a Tibetan thighbone trumpet (Tb. *rkang gling*) in the musical instrument collection.

Japan

1. Works on Paper/Silk

The Library owns a manuscript titled *Beautiful Military Exploits* (*Bukō setsugakka* 武功雪月花) by Matsuyama, dated 1721, and two woodblock-printed volumes of kimono patterns, *Spring Patterns: Plums of Naniwa* (*Moyō hinagata Naniwa no ume* 模様雛形難波の梅), from 1886.

There is also a manuscript containing 100 watercolour illustrations of flower arrangements (J. *ikebana*), titled *Newly Compiled, Illustrations of Flower Arrangements* (*Shinsen heika zui* 新撰瓶花圖彙), which was compiled by Yamanaka Chūzaemon in 1698.

Pre-19th century book titles include: *Hokusai Manga* (*Denshin kaishu Hokusai manga* 傳神開手北齋漫画), Watanabe Nangaku's and Kawamura Bunpō's *An Album of Nangaku and Bunpō in Contest* (*Nangaku Bunpō takurabe gafu* 南岳文鳳手競畫譜, 1811), Kunisaki Jihei's edition of *A Handy Guide to Papermaking* (*Kamisuki chōhōki* 紙漉重寶記, 1824), Kitao Shigemasa's *Naturalistic Pictures of Flowers and Birds* (*Shashin kachō zue* 寫真花鳥圖會, 1827), Iwasaki Kan'en's *Illustrated Manual of Medical Plants* (*Honzō zufu* 本草図譜, 1830), Takizawa Kiyoshi's *Album of Landscapes by Senryūdō* (*Senryūdō gafu* 潛龍堂畫譜, 1880-1881), Kitamura Enkin's *A Compendium of Model Gardens* (*Tsukiyama niwa zukuri den* 築山庭造傳, 1879), and Shōun Isshi's *Handy Lessons for Children in Western Learning* (*Shōchū yōgaku dōjūkun* 掌中洋学童子訓, 1871).

There are *katagami* stencils used in fabric manufacture.

8. Fibre/Bamboo/Wooden Structures

There are several bamboo flutes (J. *shakuhachi*), reed pitch pipes, wooden oboes (J. *hichikiri*), a three-string spike lute (J. *shamisen*) and a zither (J. *koto*).

Korea

4. Ceramics

There is one vase in the collection that is believed to be 20th century.

Glasgow and Strathclyde

(East Ayrshire, East Dunbartonshire, East Renfrewshire, Glasgow City, Inverclyde, North Ayrshire, North Lanarkshire, Renfrewshire, South Ayrshire, South Lanarkshire and West Dunbartonshire East)

Auld Kirk Museum, East Dunbartonshire Council

Glasgow Museums: Glasgow Museums Resource Centre, The Burrell Collection, Kelvingrove Art Gallery and Museum,

Paisley Museum, Renfrewshire Leisure

Low Parks Museum, South Lanarkshire Leisure and Culture

Special Collections, The Mitchell Library, Glasgow Museums and Collections, Glasgow Life

The Dick Institute, East Ayrshire Leisure

The Hunterian Museum and Art Gallery, University of Glasgow

The McLean Museum and Art Gallery (Greenock), Inverclyde Council

Auld Kirk Museum, East Dunbartonshire Council

Location of Collections Auld Kirk Museum
Cowgate,
Kirkintilloch
Glasgow G66 1HN

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Not surveyed

Collection Overview

There are 7 East Asian items in the collection.

China

No known Chinese artefacts.

Japan

7 items. The collection includes 3 kimono, 3 *obi* sash belts, and a fan.

Korea

No known Korean artefacts.

Known Donors

Donor information is not known.

Glasgow Museums: Glasgow Museums Resource Centre, The Burrell Collection, Kelvingrove Art Gallery and Museum

Location of Collections Glasgow Museums Resource Centre
200 Woodhead Road
Glasgow G53 7NN

Published Information

Online collections: <http://collections.glasgowmuseums.com/mwebcgi/mweb?request=home>

A Wider World Collections Review (1994):
The Burrell Collection: 1,712 objects
Kelvingrove Art Gallery and Museum: 3,000 objects

A H, *The Burrell Collection: Chinese Stonewares and Porcelains* (Glasgow: Glasgow Art Gallery; The McLennan Galleries. Undated. c.1949).

Antonia Lovelace, *Art for Industry: The Glasgow Japan Exchange of 1878* (Glasgow: Glasgow Museums, 1991)

Emma Leighton, *One Million Days in China* (Glasgow: Glasgow City Council /Museums, 2004)

Yupin Chung & Jorge Welsh, *The Burrell at Kelvingrove: Collecting Chinese Treasures* (Glasgow: Glasgow Museums, 2019)

Collection Overview

There are approximately 4,620 items in Glasgow Museums' combined East Asian collections; this total includes the objects at Kelvingrove Art Gallery and Museum, The Burrell Collection and Glasgow Museums Resource Centre.

China

Among a total of around 2,500 Chinese items, 1,349 items are ceramic. The collection also includes lacquer ware, furniture, sculpture, paintings on silk and pith, prints, calligraphy, textiles, musical instruments, metalwork, jade, numismatics, maps, and offertory goods.

Japan

c. 2,080 items. The collection includes woodblock prints, paper samples, lacquer ware, ceramics, musical instruments, metalwork, textiles, plaster masks, carved ivory, cloisonné parasols, and furniture.

Korea

c. 40 items. Korean artefacts at Glasgow Museums include a Goryeo-dynasty (918-1392) and Joseon-dynasty (1392-1910) ceramics, 17 pieces of pottery in total, in addition to clothing, metalwork and a paper fan.

Known Donors

Donor	No of Objects	Key objects / object types
Sir William Burrell	c.1,800	Chinese ceramics, jades, bronzes, textiles
Meiji Government Gift	c.1,150	Japanese artefacts
Henry Dyer	c.25	Japanese musical instruments
Korean Minister of Construction		Korean woman's national dress and children's shoes

Background Information

The Burrell Collection is closed for refurbishment until 2021 and its objects were in a state of decant at the time of this survey.

Glasgow Museums: Glasgow Museums Resource Centre, The Burrell Collection, Kelvingrove Art Gallery and Museum

Introduction

1. Dealers – Collectors

Sir William Burrell (1861-1958) amassed around 1,800 Chinese artefacts over a 75-year period of collecting, purchasing Chinese artworks regularly between 1911-1954. Burrell was an affluent ship-owner who regularly traded in Asia but he never visited China despite his evident passion for Chinese art and culture. Instead, Burrell bought objects at London auctions and developed relationships with dealers, such as E Evison & Co, J H Duveen, T J Larkin, Charles Nott, Winifred Williams and H R Hancock. According to Dr Yupin Chung, Curator of East Asian Art at The Burrell Collection, many of the Chinese objects were bought from the dealers S M Frank & Co, Bluett & Sons, John Sparks & Sons, and Frank Partridge & Sons. In 1944, Sir William and Constance, Lady Burrell, gifted their 8,000-strong collection of art to the City of Glasgow.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The Meiji Government gave over 1,000 items to the City of Glasgow in November 1878 as part of a Glasgow-Japan exchange of industrial samples and products. The exchange was organised by Robert Henry Smith who, in 1874, entered employment at the Imperial University, Tokyo as the first Professor of Civil and Mechanical Engineering.

Henry Dyer had been chosen to head the new Imperial College of Engineering and started work in Tokyo in 1873 – one year before Robert Henry Smith. Dyer returned to Scotland in 1883 with his private collection of Japanese artefacts that would after his death find their way into collections at The Mitchell Library, Glasgow Museums and Edinburgh Central Library. The musical instruments in Dyer's collection were lent to the museum in 1906 and bequeathed in 1937.

3. Star Objects – Objects of historical, national or international significance

The William Burrell collection is of national and international significance. A star object in the collection is the near life-size figure of a seated Buddhist Luohan that has been inscribed with the date: an auspicious day in the second month of the Chinese autumn in 1484. A priest named Dao-ji conducted the offering ceremony. The collection of around 184 early Chinese bronzes (mainly vessels) is noteworthy. The Japan Government Gift requires thorough documentation.

Fig. Dr Yupin Chung with three archaic Chinese bronzes from The Burrell Collection
© CSG CIC Glasgow Museums



East Asian Collections

China

1. Works on Paper/Silk/Pith

In total there are around 42 works on paper, silk or pith. This figure includes prints, paintings and calligraphy. From the Burrell Collection, there is one painting of beauties that dates to the first half of the 18th century. This Qing-dynasty (1644-1911) work was purchased from John Sparks in 1936. The Burrell Collection also has a hand-painted map of China from the 1930s and posters from the Republic period (1912-1949).

2. Metalware

William Burrell compiled a large collection of around 184 early Chinese bronzes of various types (mainly vessels but also bells) and many date to the late Shang (c.1250-1050 BC), Western Zhou (c.1050 BC-771 BC) and Eastern Zhou dynasties (770 BCE-256 BCE). Cast bronze mirrors in The Burrell Collection are from the Han dynasty (206 BCE-220 CE).

Glasgow Museums has around 450 items of metalwork in total.

4. Ceramics

There are more than 1,400 ceramics in the Burrell Collection alone. This collection comprises 46 items of Neolithic earthenware, mainly Yangshao culture (c. 5000-2500 BCE) of Banshan and Machang types, from Northwest China. The collection has examples of Tang-dynasty (618-906) funerary items. There are celadon wares of the Song (960-1279), Yuan (1279-1368) and Ming (1368-1644) dynasties. The collections are strong in Chinese imperial works from the Hongwu (1368-1398), Yongle (1403-1424), Jiajing (1522-1566) and Kangxi (1662-1722) periods. The collection of Kangxi-period porcelain is estimated to number 650 pieces alone. In addition to the imperial wares, there are mass-produced porcelain export wares from the 17th-19th-centuries from kilns in Jingdezhen, Jiangxi province.

6. Carved Ivory/Stone/Wood

The Burrell Collection accounts for 147 of the 170 jade items at Glasgow Museums. The jade pieces date from 2000 BCE to the Qing dynasty (1644-1911) and their functions range from ceremonial to decorative. The finest piece of jade in the Burrell collection is the 'champion' vase from the 13th-14th century, bought from T J Larkin.

At Glasgow Museums there is a Tibetan necklace made from glass, coral, turquoise, coins and bamboo.

7. Textiles (Dress/Embroidery)

The collections also contain one set of ceremonial armour of a high-level military official, probably 19th century.

Glasgow Museums has more than ten textile items from China, in addition to Tibetan leather boots and a woven textile hat with a fur trim.

8. Fibre/Bamboo/Wooden Structures

The collection of sculpture is large. The quoted figure of 397 items may refer to artefacts carved in soapstone, ceramic figures, lacquered sculpture and bronze icons.

There are also 11 Chinese musical instruments.

9. Numismatics

There are 40 Chinese coins in the collection, and one silver coin from Tibet.

Japan

1. Works on Paper/Silk

There are 30 sheets of woodblock prints in the Burrell Collection, including seven privately published prints with poetry (J. *surimono*). These woodblock prints are signed by the artists, Totoya Hokkei (1780-1850), Katsushika Hokusai (1760-1849), Katsukawa Shunei (1762-1819), Yashima Gakutei (1786-1868), Utagawa Kuniyoshi (1798-1861), Yanagawa Shigenobu (1787-1832), Isoda Koryūsai (1735-1790), Kikugawa Eizan (1787-1867), Utagawa Toyokuni (1769-1825), Utagawa Kuniyasu (1794-1832), Kitagawa Utamaro (1753-1806), Suzuki Harunobu (1724-1770), Kitagawa Tsukimaro (1794-1836), Utagawa Toyoharu (1735-1814), and Torii Kiyomasu (fl. 1690s-1720s).

The Gift comprised a great variety of objects including fine examples of Japanese papers. 248 of the original 500 or so sheets have survived, representing only 5 of the 22 sorts originally gifted by Japan; *chiyogami* (94), *fusuma-gami* (53), *gampishi* (52), *hiyashi* (5), and *shikishi* (44). In 1879, Glasgow firms reciprocated by sending objects to the Tokyo National Museum.

2. Metalware

A miniature matchlock pistol *netsuke*, with an iron barrel and brass matchlock, was collected by William Burrell.

Glasgow Museums has 110 items made from copper, iron, bronze, steel, and silver. Information relating to arms and armour was not obtained from Glasgow Museums.

Within the Meiji Government Gift, there is a silver teapot by Nakagawa Jōeki XIII (1820–77) that was produced in Kyoto, a bronze vase with designs of ducks by Kawashima Kōichi, a bronze water vessel for calligraphy by Honma Takusai of Niigata, and a set of altar vessels by Sakamoto Kihei of Osaka. A pair of small bronze vases are signed Kudai Kanaya.

3. Cloisonné and Glass

A large cloisonné charger is by Takenouchi Chūbei for the Japanese Enamel Manufacture Company (*Dai Nihon Seizō Shippō Kaisha*), Nagoya. There are two cloisonné items in the collection of Glasgow Museums.

4. Ceramics

The 150 ceramic artefacts that entered the collection as part of the Meiji Government Gift ranged from high-fired porcelain vases to tea ceremony wares. The pieces represented kiln products from all over Japan, and provided examples of Bizen ware, Inuyama ware, Onko ware, Imado ware, Kyoto ware, Oribe ware, Kutani ware and Banko ware

There is a pair of Kutani ware sake cups with enamel and gilt decoration inspired by chapters from Murasaki Shikibu's 11th-century classic novel *The Tale of Genji*. On the inside of the cups are 54 *waka* or short poems written by the calligrapher Chiūji. The Kutani ware

double gourd bottle is attributed to Asai Ichigō (Kōhachi; 1836-1916). A Banko-ware tea set with a design of arhats is signed Hōkichi but attributed to Masuda Sazō (1841–1889).

There are several pieces in the collection that are by Miyagawa Kōzan (1842–1916) or produced by the Makuzu workshop. A covered porcelain bowl in the collection is by Eiraku Zen'ichirō (1795–1854) and there are several pairs of vases by Kiyomizu Rokubei IV (1848-1920). Kimura Chōjirō produced the large planter with high-relief crabs. Although incomplete and missing its lid, there is a teapot in the collection by the female ceramicist Koren (Hattori Tsuna, fl. c.1878-1886).

5. Lacquer

Around 140 items of the Meiji Government Gift are lacquerware. There are thinly lacquered trays, a lacquered tiered picnic box by Ōkura Bennosuke, an inkstone box with an iris design on the lid, a letter-carrying box, and lacquered bowls.

There is equipment for the incense-matching game (J. *jisshu kōbako*). The incense was burned in a small brazier with heated charcoal on a bed of ash. When playing the incense game, tiny pieces of incense wood were burned one by one in a certain order. A tiered box or cabinet was needed to store and keep separate the various precious incense woods. The ivory tiered box (J. *jū-kōgō*) contained small pieces of incense wood, often double-wrapped in bamboo sheets and paper envelopes. The five ivory compartments, called *kofuda-bako*, would have contained 12 small tips of square wood (J. *fuda*). The *kofuda-bako* are distributed to the players so that they can submit their guesses regarding the incense types. Usually, the incense game has ten players. Here there is equipment for only five people so the other parts may be lost. The box lined with gold leaf might have been the brazier (J. *kōro*). This would normally be lined with copper, gilt bronze or silver, so the gold leaf may be a later addition.

New lacquerware acquisitions were made in September 2019. These include three lacquer works by Koyanagi Tanekuni (b.1944) that were given to Glasgow Museums by the artist. Koyanagi studied *maki-e* and Japanese aesthetics under three holders of the title Ningen Kokukō ('Intangible Cultural Property', also known as 'Living National Treasure').

6. Carved Ivory/Stone/Wood

There are 11 ivory objects in the collection (unspecified), and two tortoiseshell fans with decorative lacquered fan boxes from around 1880, donated to Glasgow Museums by Miss Jacobsen.

7. Textiles (Dress/Embroidery)

There are around 200 textiles, including cotton and silk, embroidered and dyed clothing; for example, a silk brocade with dragon roundels by Kobayashi Ryōzō from Kyoto, samples of silk crepe, and a silk brocade from Yokohama Factory. There are also resist dyed fabric and stencil-printed designs.

8. Fibre/Bamboo/Wooden Structures

In the Henry Dyer collection at Glasgow Museums Resource Centre, there are 14 instruments plus additional accessories and instrument cases. These artefacts are a single-stringed zither (J. *ichigenkin*), a two-stringed zither (J. *nigenkin*), a big hand drum (J. *ō-tsuzumi*), a small hand drum (J. *ko-tsuzumi*), a drum (J. *taiko*), a five-hole vertical bamboo flute (J. *shakuhachi*), a flute with seven stops (J. *nōkan* flute), a zither (J. *koto*), a round Chinese lute (J. *gekkin*), a reed pipe (J. *kusabue*) and a 'mandolin'.

Instruments in the Japanese Government Gift included a zither (J. *koto*), a flageolet (J. *hichiriki*), a bamboo flute (J. *shinobue*), a panpipe (J. *shō*), a three-stringed long-necked lute (J. *shamisen*) and a Chinese spike fiddle (J. *kokin*; Ch. *huqin*).

Glasgow Museums received six tobacco pipes by Kobayashi as part of the Meiji Government Gift, and a box set produced in Tokyo made from interleaved coloured straws.

Three plaster masks have wooden base forms, and two life-like human figures in the collection are possibly of similar construction. The male and female figures were commissioned from Yasumoto for the museum in 1915, with money raised by 48 Japanese donors.

There are around 40 objects of wooden construction, five parasols and two items of furniture: a lacquered table by Aoumi Genbei of Aomori and cedar wood shelves by Shojurō Ishioka of Akita.

10. Photography

Glasgow Museums has a collection of hand-tinted albumen photographs.

Korea

1. Works on Paper/Silk

Glasgow Museums acquired 24 woodcuts by the South Korean artist, Hong Song-Dam (b. 1955). The prints were purchased through Amnesty International in 1992, when Hong Song-Dam was imprisoned in South Korea.

Glasgow Museums also has one Korean paper fan.

2. Metalware

Glasgow Museums has some Korean metalware, possibly coins (not surveyed).

4. Ceramics

There is a Goryeo-dynasty (918-1392) celadon bowl with inlaid cloud and phoenix design in slip from the 13th century, and a Joseon-dynasty (1392-1897) Buncheong ware bowl from the 15th century. Glasgow Museums has 17 Korean ceramic items in total.

7. Textiles (Dress/Embroidery)

There are 12 items of clothing that include shoes, a jacket, robes, and a purse.

Paisley Museum and Art Gallery, Renfrewshire Leisure

Location of Collections 9 High Street
Paisley PA1 2AE

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 135 objects

Collection Overview

The total number of East Asian items in the collection could not be established as an internal audit is still in progress. The total number exceeds 135 items.

China

Within the collection there are amulets, opium pipes, shoes for bound feet, models of bound feet, an inkstone, pen rest, various models, a lacquer pillow, bow, spear, arrows, an ancestral tablet, a rain coat, figurines, a hat, abacus, carved ornaments, cinnabar lacquer, *famille rose* ceramics, and cloisonné.

Japan

The collection includes paintings, composite box with pillow, Satsuma Kinkōzan ware, Kutani ware, model pagoda, parasols, bracelet, figurines, compass, fans with photographic prints, large bow, swords, quiver with arrows, suit of armour, archer's glove, helmets, hat and Ainu materials.

Ainu items include a headdress, backstrap loom, ladles, fish-hooks, knife, rice bowl, fish bowl, leggings and apron, weft beater, mouth harp, prayer stick, pipe, lute, square ceremonial plaques/plates and harpoons. These objects were collected from the Tsuishikari Ainu by James Main Dixon.

Korea

No known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
W Paton		
Captain Peock		
James Main Dixon	12	Ainu materials
C Heiton Miss Hamilton		
John Henderson	c.11	Armour, bow, quiver, pillow, paintings, mirror, parasol, swords, model

Background Information

At the time of this review, the entire collection is in a state of decant while the museum is refurbished and extended.

Fig. 'Japanese Painting: Tycoon, the Sovereign of Japan', anonymous, Japan, 19th century



Fig. Wooden plate or plaque (*ochike*), Tuishikari Ainu, Hokkaido, Japan, c.1882



Fig. *Famille rose* baluster vases, China, 19th century



Fig. Bronze mirror with auspicious symbols, Japan, 18th-19th century



Paisley Museum, Renfrewshire Council

Introduction

1. Dealers – Collectors

James Main Dixon (1856-1933), originally from Paisley, was employed by the Meiji Government at the University of Tokyo during the 1880s as an English teacher. Dixon visited the island of Ezo (now called Hokkaido) and collected items created and used by the Tsuishikari people.

John Henderson, son of a clergyman of the United Presbyterian Church, travelled to Japan in the 1870s-1880s and attempted to establish a Temperance Hall. Since the temperance movement was unsuccessful in Japan, Henderson quickly ran out of funds and sent a letter to a Paisley newspaper requesting financial aid for his mission. Sir Peter Coats, of J & P Coats, was a member of the Paisley Presbyterian Church and proved to be a generous benefactor. Henderson collected a samurai suit of armour (including helmet and faceguard), *daishō* (pair of swords), bow, quiver and arrows, bronze mirror, pillow box containing abacus and mirror, and two unmounted paintings on silk depicting a young Shogun with his female consort or wife.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The collectors that contributed to the East Asia collections at Paisley Museum demonstrate routes by which Scottish people engaged with Japanese and Chinese culture. The survey has mainly explored the collections of objects brought back to Scotland from Japan. James Main Dixon was invited to contribute to the modernisation of Japan's system of education by the Meiji Government, whereas John Henderson's missionary activities were funded by charitable donations from the United Presbyterian Church. Collections in Scotland showcase the presence of Scottish missionaries in China, and it is rare to find evidence of missionary activity in Japan. The Tokugawa Shogunate had banned the practice of Catholicism in 1614 and expelled all missionaries from Japan. Proscriptions against Christianity were loosened after the Tokugawa government signed trade agreements with America and Europe, and opened treaty ports for this purpose. The ban was officially lifted by the Meiji Government in 1873.

3. Star Objects – Objects of historical, national or international significance

The Ainu materials, collected by the *o-yatoi gaikokujin* James Main Dixon, were a surprise find. These artefacts were collected by Dixon, who was Professor of English at University of Tokyo in the 1880s. Dixon would have known Henry Dyer since both were employed in education by the Japanese government and were members of the Asiatic Society of Japan. Dixon published at least two articles (1882-1883) relating to the Tsuishikari Ainu, and collected c.12 artefacts from Tsuishikari (north of Sapporo). In fact, Dixon refers to some of the items he donated to the museum in his article 'The Tsuishikari Ainos', published in *Transactions of the Asiatic Society of Japan*, vol 11 (Nov 1882). This Ainu colony, originally from Sakhalin (Sagalin/Karafto), was forced to relocate in 1875-6 by the Japanese government when a land border with Russia was redrawn. Dixon has applied labels naming

the artefacts, which reveal divergent spelling and terminology to those currently in use by researchers.

East Asian Collections

China

1. Works on Paper/Silk/Pith

The collection has a silk panel embroidered with pink and white flowers, green leaves and birds that is mounted as a hanging scroll.

There is an octagonal book of Chinese prints that cover a range of subjects and themes, including natural scenes, stylised social gatherings, and industrial landscapes.

2. Metalware

The collection has a water pipe that was used for smoking tobacco or opium.

4. Ceramics

The museum holds many examples of Qing dynasty (1644-1911) ceramics, including two large *famille rose* baluster vases – possibly decorated with overglaze enamels and gilding in a Canton workshop in the 19th century.

6. Carved Ivory/Stone/Wood

Paisley Museum holds a large collection of carved and pierced ivory, including figurines and vessels produced for export to Europe and America in the 19th century, as well as ivory tangram puzzles.

There is also a chopstick set in a case that was donated by Captain Peock.

7. Textiles (Dress/ Embroidery)

There is a Chinese raincape (Ch. *suoyi*) made from stitched palm fibre, possibly from Jiangnan area in southern China. There are examples of footwear in the collection, possibly from China.

8. Fibre/Bamboo/Wooden Structures

The museum has a collection of six pipes, some of which may have been designed for the purpose of smoking opium. One of the pipes was donated by C Heiton.

Miss Hamilton donated an abacus to the museum.

There are several bows in the collection that are believed to be Chinese.

Japan

1. Works on Paper/Silk

Henderson donated a pair of unmounted and unfinished paintings (colours on silk) with the applied label in English: 'Tycoon: The Sovereign of Japan'. The long vertical paintings depict a young Shogun with his female consort or wife, each figure occupying a scroll of silk. Their unmounted condition reveals how the artist painted on the back of the canvas to make the paler colours opaque. The paintings are unsigned, making it difficult to identify the artist(s) who produced them.

Paisley Museum has six bound albums containing various illustrations, and woodblock prints. The contents of the albums range from bird and flower designs to figurative scenes.

2. Metalwork

The suit of armour is c.18th century but the date on the turnback (J. *fukigaeshi*) of the helmet is Shōhei 6, 6th month (1351). This is the date that the stencil design was licensed for production and not the date of the leather itself or the armour. The suit of armour, quiver, arrows, long bow and a pair of swords, long and short (J. *daishō*), were donated by John Henderson.

There is a range of swords in the collection – the museum has nine swords in total. Two of these are Second World War swords (J. *shinguntō*) with khaki scabbards, mass-produced *menuki* ornaments of cherry blossom design, and cheaply finished wrapped hilts. The swords were donated by John Henderson and Captain Peock.

One sword in the collection has a carved ivory scabbard and appears to have been produced for the export market. There is also an oversized sword, possibly a *nodachi*.

In addition to the armour, Henderson collected an Edo-period bronze mirror ornamented with the characters for longevity (*ju* 寿) and good luck (*fuku* 福), and symbols of lucky treasures (*takaramono*): key, scrolls, hammer, wish-fulfilling jewels, treasure sack, coins, hat, cape. It is signed: Tenka ichi Fujiwara Masashige 天下一藤原政重.

There is a bronze bell in the collection with a bamboo-shaped handle, which is possibly late 19th century.

4. Ceramics

There are many examples of Satsuma Kinkōzan ceramics from Kyoto, Kutani wares and Satsuma wares. There is a large ceramic doll in the collection.

5. Lacquer

There is a quiver (J. *utsubo*) made of black lacquered wood – slightly contoured, with green rope attached so that it can be slung over the back or attached to the horse's saddle. The quiver can hold over three dozen arrows.

There is one lacquer helmet, conical in shape (a straight-line *ichimonji jingasa*) with gold lacquer interior. The outer surface is black lacquer with powdered gold (*kinpun*) decorated with a three-clawed dragon in red and gold raised lacquer. Inside the helmet is a family crest (J. *kamon*) of Watanabe, stars within a roundel (*maru ni watanabe boshi*). This indicates that the helmet was produced for the Watanabe clan.

6. Carved Ivory/Stone/Wood

There is a collection of carved ivory at Paisley Museum, including figurines (J. *okimono*) produced for export to Europe and America, and ten *netsuke* toggles. The museum also has one carved ivory medicine case (J. *inrō*).

7. Textiles (Dress/ Embroidery)

The archer's glove (J. *yugake*) is stamped with the name Yoshikatsu 吉勝 which could be the mark of the leather-worker or the name of the owner of the armour.

The museum has white cotton socks with ankle fastenings (J. *tabi*), sandals with blue velvet thongs and angled, wedged soles lacquered black (J. *okobo*), and sandals with black velvet thongs (J. *geta*).

Among the Ainu materials donated by James Main Dixon, there is a female headdress (A. *hetonoye*), textile leggings (A. *hoshi*), and an apron (A. *maitare*). There is also a textile that is rolled up around a central pole that could not be unrolled without cutting a cord. This item was probably a harpoon for hunting seals (A. *kite*).

8. Wooden Structures

The Ainu materials that James Main Dixon donated to the museum include a reed for a loom, a weft beater (A. *pera*), two wooden ladles/spoons (A. *kasup*), two fish-hooks/harpoons (A. *marek*), a knife (A. *makiri*), a mouth harp (A. *mokkuri*), a prayer stick carved with whales, labelled 'moustache lifter' (A. *ikupasuy*), a wooden pipe (A. *kisheri*), a lute (A. *tonkori*), two square, wooden plates (A. *ochike*), a wooden rice bowl (A. *shikaribachoyene*), and wooden fish bowl (A. *chebechoyene*).

Henderson donated a 'Japanese Pillow, Calculator, Lantern & Mirror', a multi-functional artefact comprising a wooden box with velvet pillow set within the lid, and abacus concealed under the pillow.

There are three parasols in the collection that are constructed from lacquered bamboo and paper, and the museum also has a deconstructed wooden model of a shrine.

10. Photography

There are tourist fans (J. *uchiwa*) with photographic prints of geisha.

Low Parks Museum, South Lanarkshire Leisure and Culture

Location of Collections Low Parks Museum
129 Muir Street
Hamilton ML3 6BJ

Published Information

Online collections: www.sllcmuseumscollections.co.uk/online_collection.jsp

A Wider World Collections Review (1994)

The Cameronians (Scottish Rifles) Regimental Museum, Hamilton: 2 objects

Collection Overview

A small collection (under 100 items currently identified) mainly from The Cameronians (Scottish Rifles) regimental collection. Ceramics and glassware and some numismatic collections come from pre-South Lanarkshire Council era museum collections, from Rutherglen (RG) and Strathaven/East Kilbride (John Hastie Museum (JHM)).

China

The collection mainly came from The Cameronians (Scottish Rifles) who served in China in 1927. There is a sketchbook and associated prints by H H Crealock, an officer of the 90th Perthshire Light Infantry (an antecedent regiment of The Cameronians SR) who served as a general officer and unofficial war correspondent in several Victorian military campaigns, including the Second Opium War (1857-1860).

Japan

South Lanarkshire Leisure and Culture has a small collection of modern ceramics. There is a small collection of Japanese edged weapons, Japanese flags/ banners and souvenir items collected by 1st Battalion The Cameronians (Scottish Rifles) during their service in the Pacific War (1941-1945).

There is a small collection of coins and banknotes, mainly Second World War-era occupation currency (1941-1945).

Korea

No known items

Known Donors

1st Battalion The Cameronians (Scottish Rifles) – regimental museum collection

East Asian Collections

China

1. Works on Paper

Within the collections there is a sketchbook containing drawings of the Chinese Expeditionary Force (1857) and India Campaigns (1857-1858) by Henry Hope Crealock.

There are several prints, lithographs, and engravings of H H Crealock's works in China during the Second Opium War c.1860.

2. Metalware

There are mess wares in the collection.

There is a model of a "Chinese Man-Of-War" on a carved wooden base. The large sail of the junk has a silver hallmark. The plaque reads: 'Presented to the Band of the 1st Cameronians by the Naval & Military Y.M.C.A Hong Kong October 1927'.

An axe in the collection is made from a bronze-like metal. The axe formed part of The Cameronians (Scottish Rifles) museum collection and was possibly collected when the Regiment was based in India, Hong Kong, etc. Another axe in the collection, possibly Indian or Chinese, has an elaborately decorated cutting head with spikes on the reverse and at the tip.

3. Cloisonné and Glass

A cloisonné vase in the collections was captured during the First Opium War of 1839-1842, in which the 26th Regiment was involved. Professor Nick Pearce (University of Glasgow) dated this item to the 19th century and compared the iconography on the vase, which incorporates the 'Eight Buddhist Treasures', to porcelain wares from the Daoguang reign (1820-1850).

Within the collections is the Hamilton Council Punch Bowl, commissioned from China in the late 1700s for Hamilton Town Council. The punch bowl was probably produced in Jingdezhen and decorated in Guangzhou (Canton) for export. The bowl was presented to Hamilton Burgh Council by Thomas Wakefield, a captain in the East India Company who hailed from Hamilton, and it was commissioned by him as a token of gratitude for having been made a Burgess of the town in 1779.

10. Photography

There is a photograph album in the collection containing 32 black-and-white informal snapshots taken in China (1926-1927). The album relates to 1st Battalion The Cameronians (Scottish Rifles) and mainly shows groups of soldiers.

Japan

2. Metalware

There are eight swords with scabbards in the collection, all captured during the Pacific War (1941-1945). South Lanarkshire Leisure and Culture has itemised the swords and scabbards accordingly:

(1) Second World War blade with *shinguntō* mounts with floral decoration housed in a leather covered scabbard. This sword was surrendered to 1st Battalion The Cameronians (Scottish Rifles) in Kluang [Malaysia] on 15th December 1945. The sword was later presented to General T S Riddle-Webster, Colonel of The Regiment, and subsequently gifted to the Regimental Museum. Ongoing provenance research suggests this sword may have been surrendered by a Japanese Lieutenant-General.

(2) Officer's pattern *shinguntō*.

(3) Sabre style hilt (guard missing), leather covered scabbard.

(4) Type 98 military *guntō* with steel blade. Metal fixings are a dark reddish brown with worn patina and matching floral patterns representing cherry blossom, the symbol of the Imperial Japanese Army. The grip is covered with ray skin, and the scabbard is made of a light metal which has oxidised to a grey-green colour. At one time the scabbard would have been covered in brown paint which is still evident in patches. This sword was brought back by Corporal W A McGuffie.

(5) Sword brought back to Scotland by 14327389 Sapper James Nicholson Grant of the Royal Engineers, who served alongside 1st Battalion The Cameronians (Scottish Rifles) in Burma (now Myanmar).

(6) Sword surrendered by Lieutenant-General Senichi Tasaka to Lieutenant-Colonel W B Thomas DSO, Officer Commanding the 1st Battalion The Cameronians (Scottish Rifles), at Kluang [Malaysia] on 15th December 1945. The inscription on the tang of the blade has revealed that it was made in the Bungo region of Japan in 1625 by Yoshikuni, a swordsmith who lived in Horikawa. The sword handle (J. *tsuka*) and scabbard (J. *saya*) are *shirasaya* style, made of white, undecorated wood which are only used for storage of the blade.

(7) Military Issue Officers' pattern Second World War *shinguntō* with machine-made blade and plain iron guard (J. *tsuba*). The grips are wrapped in a brown, woven material, with black, iron sword ornaments (J. *menuki*) on each side of the hilt. The scabbard is wood, painted black, with a single hanging loop.

(8) Military Issue curved blade and scabbard.

3. Cloisonné and Glass

A cloisonné vase with Egyptian-style decoration on a mottled bottle-green background has two identical scenes, front and back, of two figures (man and woman) and stylised palm

trees. The scenes are linked by coloured bands. The vase is 20th century and has a sticker on the base stating that the vase was made in Japan.

4. Ceramics

There are several Satsuma-ware items in the collection. There is a hexagonal incense burner (J. *kōro*) with cut-out details on the lid and three items that are labelled 'S. KINKOZAN', possibly referring to Sōbei Kinkōzan VI (1824-1884) or Sōbei Kinkōzan VII (1868-1927). These wares are known as Kyō-Satsuma (Kyoto Satsuma) wares and were a popular export product manufactured in Awata, Kyoto by Kinkōzan. These items include a hexagonal vase decorated with fish; a vase decorated with figurative scenes outlined in gold against a lustrous blue ground; and a lidded bowl with dark blue glaze and decorative gilding.

There is a Noritake comport bowl with turquoise panels enclosing floral designs, gold handles and a pedestal base, bordered in black and gold. The Morimura Trading Company was founded in Tokyo in 1876 and was renamed Noritake in 1904 when it restructured.

There are also examples of early-to-mid 20th century export wares, manufacturer unknown.

7. Textiles

South Lanarkshire Leisure and Culture has a taupe and red silk flag, printed with the rising sun and bearing hand-written inscriptions. There is another rising sun flag/textile in the collection.

9. Numismatics

South Lanarkshire Leisure and Culture has a small collection of coins minted before 1870. These include a *Tenpō Tsūhō* 100-*mon* piece (copper), dating to 1835-1870, a one-*shu* piece (*isshu gin* 一朱銀) possibly from the Kaei period (1848-1854), and two one-*sen* pieces (bronze) from 1885.

There is one 10-*yen* note that was issued in 1946, and a note printed in English: The Japanese Government Ten Cents. This currency may have been issued by the Japanese Government in Burma in anticipation of occupation during the Second World War. There is also a note issued by the Japanese forces when occupying Singapore and Malaya during the Second World War.

There is a 10-*yen*, post-Second World War coin.

South Lanarkshire Leisure and Culture has a small group of rupee notes that were issued by the Japanese Government when Japanese forces occupied Burma in 1942.

Special Collections, The Mitchell Library, Glasgow Museums and Collections, Glasgow Life

Location of Collections North St,
Glasgow G3 7DN

Published Information

Online collections: <https://libcat.csghlasgow.org/web/arena/dyer>

A Wider World Collections Review (1994): Not surveyed

Collection Overview

There are 199 East Asian items in the library collections. The collection is mainly composed of objects from the Henry Dyer Collection that were likely acquired in Japan while Dyer was employed at the Tokyo College of Engineering between 1873 and 1882.

China

27 items, all paintings on pith.

Japan

172 items. Special Collections list 172 individual Japanese items including volume/part number. The Japanese collection comprises paintings, prints and albums from the Henry Dyer collection.

Korea

No known Korean items.

Known Donors

Donor	No of Objects	Key objects / object types
Henry Dyer	172	Japanese paintings, woodblock prints, albums
Rev W Campbell	15	Chinese paintings
John Cowie	12	Chinese paintings

Special Collections, The Mitchell Library, Glasgow Museums and Collections, Glasgow Life

Introduction

1. Dealers – Collectors

The main collection of East Asian art at The Mitchell Library is that of Henry Dyer (1848-1918). Many of the artefacts in the Dyer collection are likely to have been collected during the ten-year period (1873-1882) when Dyer was in Japan working at the Imperial College of Engineering in Tokyo for the Meiji Government. In Scotland Dyer maintained his connection to Japan by using his influence to support Japanese students studying at Scottish universities.

The Dyer family gifted the collection of approximately 6,000 items, mostly books, pamphlets and documents, in 1924 and 1927. The Japanese artworks were given to The Mitchell Library and to Edinburgh Central Library. Japanese musical instruments were also loaned in 1927 to Glasgow Museums and transferred into the permanent collection in 1938.

Henry Dyer published several books that were informed by his experience of living and working in Japan, most notably:

The Evolution of Industry (1895)

Dai Nippon: the Britain of the East (1905)

Japan in World Politics: A Study in International Dynamics (1909)

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Reverend W Campbell and John Cowie both donated Chinese pith paintings to The Mitchell Library. Information that relates to their connection to China has not been ascertained.

3. Star Objects – Objects of historical, national or international significance

The Henry Dyer collection is of national and international significance and demands further research.

Fig. 890123 *View of Sensōji Temple Gate in Edo*. Woodblock print by Utagawa Kuniyoshi, Japan (1847-1852) © Glasgow Life



Fig. 890118 *Topographical Views Along the Tōkaidō Highroad, Hakone Barrier (detail)*, Japan, Edo period (c.1603-1868) © Glasgow Life

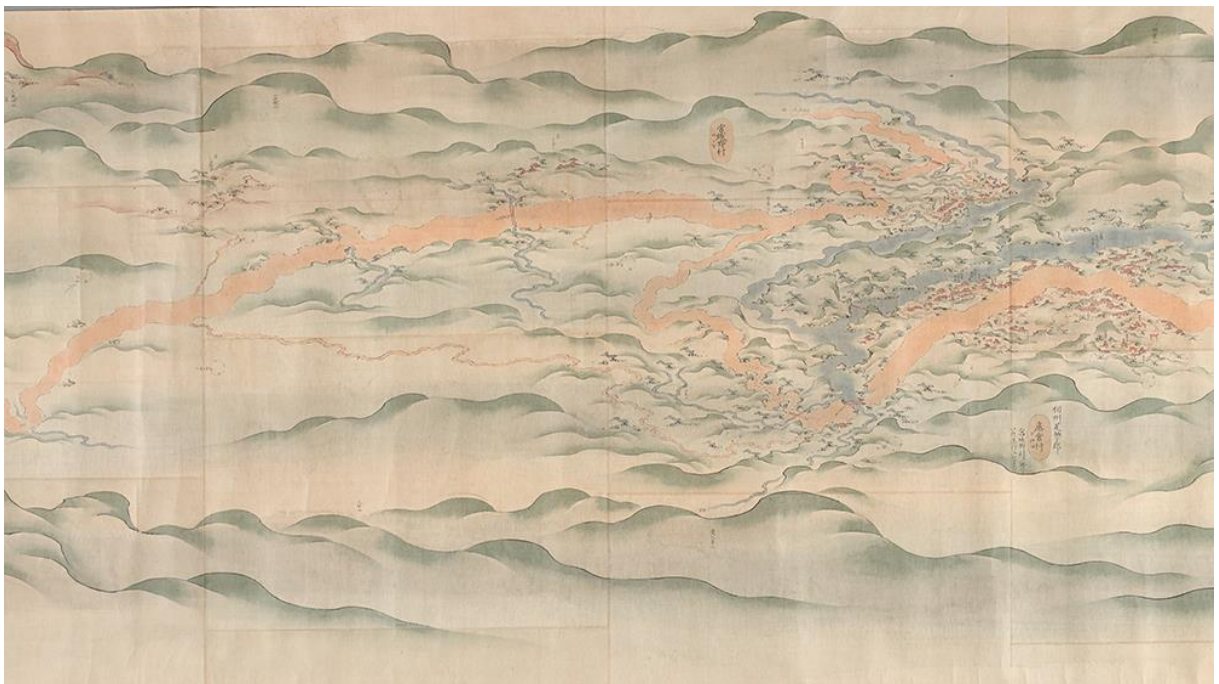


Fig. 890111 Hanging scroll painting depicting Tokiwa Gozen and her three sons by Kita Busei (detail), Japan, 1850 © Glasgow Life



Fig. 890108 Handscroll depicting *Account of the Latter, Three-Year War* (detail), Japan, probably 19th century © Glasgow Life



East Asian Collections

China

1. Works on Paper/Silk/Pith

The Mitchell Library has a small collection of Chinese paintings on pith. The paintings are in good condition because they have been mounted in album format or backed and framed. The paintings are 19th-century export wares of the type produced in Guangzhou (Canton). An album containing 15 paintings was possibly donated by the Rev W Campbell. The paintings depict artisans and labourers preparing their wares.

The second group of 12 export paintings is from the John Cowie Collection and depicts methods of punishment and torture, which was a popular theme with European and American visitors to China. The set is stored in its original box that bears the stamp of the maker, Yutshing. Yutshing was a Canton dealer in export ware who sold ivories and silver.

Japan

1. Works on Paper/Silk

In Special Collections there are 11 painting scrolls that were donated by a relative of Henry Dyer. This collection includes a set of three handscrolls titled *Account of the Latter, Three-Year War* (*Gosannen gunki emaki* 後三年軍記絵巻). This is an 18th-19th-century copy of a handscroll in Tokyo National Museum that was painted in 1347 by Kose no Korehisa. The copy at The Mitchell Library includes the colophon in Scroll 3 by Fujiwara Mototoki dated 1701. There are two unsigned topographical views of the Tōkaidō highway, that may have been published in Edo before 1868. These may have been gifted to Henry Dyer by one of the former officials of the Edo government, and are possibly very rare and valuable. The other six painting scrolls are mid-to-late 19th century works by Kita Busei (1776–1856), Fujiwara Angaku, Kanō Korenobu (1753–1808), Kanō Yasunobu (possibly) (1613-1685), Harada Keigaku (fl. c.1850-1860), and Okada Kakusen.

From the Henry Dyer collection, there are two folding albums with paintings of 'People from around the world' (44 paintings), and 'Renowned military generals' (100 paintings). The collections contain an untitled 18th-century painting album by a Sumiyoshi-school artist, which depicts 12 scenes of court life and Kyoto. There is an album of woodblock prints by Utagawa Kunisada (1786-1865) and Utagawa Kuniyoshi (1798-1861) from 1847-1852. Many of the prints compiled in this album were influenced by Kabuki theatre.

There are two bound manuscripts of the *Kanō Painting Manual for Studying Antiquity* (*Kanō-ke gakko gafu* 狩野家学古画譜) which gives biographies of Chinese painters. Woodblock-printed books from the collection include two volumes from a 1678-1679 publication *Map of Edo* (*Enpō kaihan Edo hōkaku anken zukan* 延宝開版 江戸方角安見図鑑), five volumes of Saito Gesshin and Hasegawa Settan's *Famous Places of Edo* (*Edo meisho zue* 江戸名所図

会), Kikuchi Yōsai's *Biographies of Bygone Heroes* (*Zenken kojitsu* 前賢故実, 1878), Kōno Bairei's *Bairei's Painting Manual of One Hundred Birds* (*Bairei hyakuchō gafu* 榊嶺百鳥画譜, 1884), Watanabe Shōtei's *Shōtei's Painting Manual of Birds and Flowers* (*Shōtei kachō gafu* 省亭花鳥画譜, 1890-1891), Akizato Ritō's *Famous Places of Kyoto* (*Miyako meisho zue* 都名所図, 1870), Akizato Ritō's *Gleanings of Famous Places of Kyoto* (*Shūi Miyako meisho zue* 拾遺都名所図会, 1787), Tanaka Kikuo's *Album of Family Crests in Alphabetical Order* (*Irohabiki monchō* 伊呂波引紋帳, 1881), and Takizawa Kiyoshi's *Arabesque Designs* (*Karakusa moyō hinagata* 唐草模様雛形, 1884). In addition, there is a volume of illustrations to accompany the 154-part publication *Illustrations for the Vermilion Crane: Furnishings* (*Tankaku zufu: Chōdo bu* 丹鶴図譜 調度部, 1847-1853) by Mizuno Tadanaka, and *Views of Imperial Tombs* (*Seiseki zushi* 聖蹟図志, 1854) by Hiratsuka Hyōsai, with opening calligraphy by the courtier Takamatsu Sasuzane.

In the collection there is an album titled *Abstract Accounts of Old Tombs of Japanese Emperors* (*Ryōbo ichigū shō* 陵墓一隅抄, 1868) by Hiratsuka Hyōsai. There is also a rubbing of a memorial stone erected for a 14th-century swordsmith named Gorō Nyūdō Masamune, with calligraphy by Tanaka Kiyofusa. The text on the stele reads: 'stone erected in the 3rd month of Tenpō 7 (1836)'.

The Dick Institute, East Ayrshire Leisure

Location of Collections Elmbank Avenue
Kilmarnock KA1 3BT

Published Information

Online collections: <http://www.futuremuseum.co.uk/>

A Wider World Collections Review (1994): 60 objects

Collection Overview

The East Asia collection numbers 456 objects. This total includes the coin collection of 367 items.

China

397 items. The numismatic collection is the largest with a total of 357 coins. Other items include children's footwear, purses, chopsticks, helmet, stone specimens of fruit, soapstone ornaments, and opium pipes.

Japan

59 items. Within the collection there is a suit of samurai armour, matchlock pistol, sword hand guard, swords, a Second World War Japanese flag, masks, soapstone figures, numismatics, figurines, models, fan, jacket, kimono, and a bronze plate.

Korea

No known Korean artefacts.

Known Donors

Donor information was not obtained.

Background Information

The Dick Institute plans to embark on a major inventory project in 2020.

East Asian Collections

China

1. Works on Paper/Silk/Pith

The Dick Institute has a group of works described as 'tracings' that depict Chinese scenes. There are two catalogues of ancient Chinese money in the collection.

2. Metalware

A helmet from the De Walden Collection is possibly Chinese.

4. Ceramics

According to the museum's records, there are eight porcelain coins in the collection.

6. Carved Ivory/Stone/Wood

There are six 'specimens of Chinese fruit' of carved stone, together with soapstone figurines and several soapstone boxes and lids. There are wooden combs in the collection that may be nit combs.

7. Textiles (Dress/ Embroidery)

Three purses in the collection are believed to be Chinese.

8. Fibre/Bamboo/Wooden Structures

The Dick Institute has two opium pipes, calligraphy brushes and several wooden masks.

9. Numismatics

There are around 357 coins in the Chinese collection at the Dick Institute, which were not surveyed in detail. The collection contains cash coins, oval coins, coins of 'unusual shape' (possibly knife and spade coins), and coins from Hong Kong. The Dick Institute also has coin swords.

Japan

2. Metalware

The museum has a suit of armour with helmet that is 19th century, and three swords with scabbards. There are two matchlock guns at the Dick Institute, one described as 'a pistol' is from the Kater Collection.

There is a bronze plate embossed with the decoration of an archer, possibly manufactured for export during the Meiji period (1868-1912).

4. Ceramics

The Dick Institute has a Japanese tea set.

5. Lacquer

In the collection is a black lacquered box with a design of a Japanese branch with blossoms in gold and red.

7. Textiles (Dress/ Embroidery)

The Dick Institute has a blue silk jacket (J. *haori*) and kimono, and a fan of silk and velvet with bamboo struts.

There is also a Second World War Japanese flag in the collection.

8. Fibre/Bamboo/Wooden Structures

According to museum records there are two masks, possibly of wooden construction. Of these, one mask has red hair, and the other mask has a movable jaw. There is a model of a man with a rickshaw that is possibly Japanese.

9. Numismatics

The museum has a small collection of Japanese coins, which includes bank notes issued by the Japanese government and Second World War occupation currency.

The Hunterian, University of Glasgow

Locations of Collections

Kelvin Hall
1445 Argyle Street
Glasgow G3 8AW

The Hunterian Art Gallery
Hillhead Street
Glasgow G12 8QQ

The Hunterian Museum
University of Glasgow
Glasgow G12 8QQ

Published Information

Online collections: <https://www.gla.ac.uk/hunterian/collections/searchourcollections/>

A Wider World Collections Review (1994): 85 objects

Collection Overview

There are around 1,000 East Asian items in the collection.

China

c.700 items. The largest number of Chinese objects at The Hunterian is James McNeill Whistler's ceramic collection of around 330 items, donated by Whistler's sister-in-law Rosalind Birnie Philip in 1938 and on her death in 1958. Philip also added to the Whistler collection after she became chief executor of the will in 1903. In addition, there are approximately 80 coins and 150 ethnographic and archaeological items, including jade and ceramics.

Japan

c.270 items. The woodblock print collection is formed from the Gilbert Innes collection and the Rosalind Birnie Philip donation of the James McNeill Whistler collection. A small number of Japanese ceramics came to the museum via the Rosalind Birnie Philip Bequest. A further 30 items are in the ethnographic collections.

Korea

Only 7 Korean objects are known in the collection. They include a seal-box and some samples of paper sheets.

Known Significant Donors

Donor	No of Objects	Key objects / object types
Rosalind Birnie Philip	c.330	Chinese ceramics
Rosalind Birnie Philip	c.15	Japanese ceramics
Dr William Hunter	1	Chinese map
Dr William Hunter	3	Japanese coins
Gilbert Innes	c.27	Japanese woodblock prints
James Flanagan	11	Japanese woodblock prints
James R Lockie	76	Chinese banknotes and coins
Edwin Morgan	2	Japanese woodblock prints
Lady Paolozzi	9	Japanese woodblock prints
Ina J Smillie	80	Chinese jade and ceramics
Miss Norah Buchanan	1	Chinese textiles

The Hunterian, University of Glasgow

Introduction

1. Dealers – Collectors

The James McNeill Whistler (1834–1903) collection of ceramics was transferred to The Hunterian by Whistler's sister-in-law, Rosalind Birnie Philip (1873-1958).

According to Roy Davids & Dominic Jellinek's publication *Provenance. Collectors, Dealers and Scholars in the Field of Chinese Ceramics in Britain and America*, (Oxen: Roy Davids, 2011, p438):

At Whistler's liquidation sale at Sotheby's on 12th February 1880, Oscar Wilde, the Fine Arts Society and Charles Augustus Howell were among the principal purchasers of his blue and white porcelain, bronzes and glass. Whistler's later, second, collection is now in the Hunterian Museum, Glasgow.

The wealthy Scottish banker, Gilbert Innes (1751-1832), left his collection of woodblock prints to the museum.

Miss Ina J Smillie left her collection of jade and ceramics in 1971.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The collections show the influence of East Asian art and export goods on domestic markets in Europe and America. Whistler's collection reflects the contemporary taste for Japonisme and Chinoiserie and invites viewers to consider how the fashion for collecting East Asian objects influenced the development of western aesthetic movements and Whistler's artistic oeuvre.

3. Star Objects – Objects of historical, national or international significance

The ceramics and woodblock prints from the James McNeill Whistler Collection are of great interest to researchers.

The screen made from scroll paintings by the female literati painter Osawa Nampo is among the few items in East Asian art collections in Scotland that is known to have been made by a woman.

A Map of the Whole World (Kunyu Quantu 坤輿全圖) by Ferdinand Verbiest, 1674, showing the two hemispheres of the world, was designed for the Chinese Emperor Kangxi (1662-1722) by the Jesuit Father, Ferdinand Verbiest (1623-88), in 1674. Verbiest was one of a handful of Jesuits who were employed at the Chinese court during the 17th -18th century and who introduced ideas of Western science to China. Printed from woodblocks, the map was part of a larger geographical work called *Illustrated Discussion of the Geography of the*

World (*Kunyu tushuo* 坤輿圖說). The map is very rare. In Britain, only the British Library has another copy. The Hunterian map came to Europe in 1734 and entered William Hunter's collection between 1765 and 1779. It is one of the earliest known examples to reach Europe directly from Beijing.

Fig. E289 A Map of the Whole World by Ferdinand Verbiest, China, 1674 © The Hunterian, University of Glasgow



Fig. GLAHA 46380 Folding screen with paintings by Osawa Nampo, Japan, 19th century
© The Hunterian, University of Glasgow



Fig. GLAHA 18724 *Modern Music Like Pine Needles*. Woodblock print by Keisai Eisen, Edo, Japan, c.1830 © The Hunterian, University of Glasgow



Fig. GLAHA 54610 Porcelain plate with underglaze blue decoration, Jingdezhen, China, 18th-19th century © The Hunterian, University of Glasgow



East Asian Collections

China

1. Works on Paper/Silk/Pith

A 19th-century circular canvas fan in the collection is decorated with a painting of a bird on a flowering branch. The item was among Whistler's personal possessions and the style of the work is East Asian, possibly Chinese.

There are several early 20th-century lithographs.

3. Cloisonné and Glass

There is a 19th-century carved pink and white glass flask decorated with dragon motifs from the collection of Thomas Brown of Lanfine.

4. Ceramics

The Rosalind Birnie Philip Bequest numbers over 330 ceramic items. This collection is predominantly 19th-century underglaze-blue porcelain, although there are earlier pieces from the Kangxi period (1662-1722). Cups, saucers, teapots, dishes, vases, lidded jars and *jardinières* are the most common forms found in the collection. In addition to the underglaze-blue porcelain wares, there are examples of early 19th-century *famille rose* that were possibly decorated in Guangzhou (Canton). A pair of *famille rose* incense burners in the shape of recumbent elephants, with iron red bodies, blue ears and green and blue saddles, dates from around 1830.

The 'verte-Imari', also called 'Chinese Imari', was a popular European export ware that competed with the decorated porcelain produced in Arita, Japan for overseas consumption. The Chinese Imari dishes are decorated with floral sprays in red, blue and gold.

There are examples of *famille verte* enamel decorated Kangxi-period type wares with *café au lait*-coloured grounds, possibly manufactured in the 19th century. There are also 19th-century reproductions of Song-dynasty (960-1279) *jun* wares. In this group there are a few examples of 17th century *blanc de chine* (*ordehua*) wares.

6. Carved Ivory/Stone/Wood

A carved ivory calling-card case from Whistler's collection was probably produced in Guangzhou (Canton) for export in the 19th century. There is a carved soapstone set, comprising an octagonal block with dragon motif and two small square vases, which is a typical export ware.

Among the carved stone objects there are several snuff bottles, carved translucent cups and ornaments.

From Tibet, The Hunterian Museum holds a stone sepulchral tablet that was donated in 1920.

7. Textiles (Dress/ Embroidery)

A mandarin's robe, or 'dragon robe', worn at the Qing court was donated by Miss Norah Buchanan. She received the robe from a Colonel Lestock Reid who acquired it during the Boxer Rebellion c.1900.

There are also textile wall hangings.

9. Numismatics

The collection has knife coins that were donated by A C Johnston and James R Lockie, cash coins, banknotes, and a silver ingot worth 10-*taels* from the Republic period (1912-1949).

11. Miscellany

Within the Hunterian's collection there is a skull head-dress made from a human skull, with Chinese silk brocade and attached shell decoration. This item is thought to have come from the Tibetan plateau and was probably used in Tibetan Buddhist ritual practices.

Japan

1. Works on Paper/Silk

The Hunterian holds printed books, such as the *Album of Family Crests in Alphabetical Order* (*Iroha-biki monchō* いろは引紋帳, 1881) and *Book of Collected Views of Edo* (*Cinsen* copper-plate edition, 1857). These are both from Whistler's collection.

The prints in the collection mainly came from the collections of James McNeill Whistler and Gilbert Innes. The majority of the signed prints were produced during the 18th and 19th centuries by Shuntōsai Okada (n. d.), Isoda Koryūsai (1735-1790), Utagawa Hiroshige (1797-1858), Chōkōsai Eishō (fl. c.1790-1799), Kitao Shigemasa (1739-1820), Shibata Zeshin (1807-1891), Shunkōsai Hokushū (fl. c.1809-1832), Kikugawa Eizan (1787-1867), Keisai Eisen (1790-1848), Utagawa Yoshitora (fl. c.1836-1882), Gatōken Shunshi (fl. c.1820-1828), Ryūsai Shigeharu (1802-1853), Utagawa Sadahiro (fl. c.1825–1875), Utagawa Kuniyasu (1794-1832), Utagawa Kunimaru (1793-1829), Utagawa Toyokuni (1769-1825), Katsushika Hokusai (1760-1849), Torii Kiyonaga (1752-1815), Katsukawa Shunchō (fl. c.1783-1795), Katsukawa Shuntei (1770-1820), Katsukawa Shunzan (fl. c.1782-1798) and Utagawa Hiroshige II (1826-1869).

The more contemporary print works are by Toyohara Chikanobu (1838–1912), Kawase Hasui (1883-1957), Yōzō Hamaguchi (1909-2000), Léonard Tsuguharu Foujita (1886-1968), Arakawa Shūsaku (1936-2010), Akio Igarashi (b.1946), Ansei Uchima (1921-2000), Shinichi Kamatani (b.1970), Shikō Munakata (1903-1975), Shōichi Ida (1941-2006), Yoshida Masaji (1917-1971), Urushibara Yoshijirō (1888-1953) and Rokudo Mamiko (n. d.).

The museum also has a painted screen by the female Nanga artist, Osawa Nampo (b.1845), that depicts birds, blossom and autumn foliage. Isao Nakayama has observed that the screen may be constructed from two modified scroll paintings that have been joined and attached to a frame.

2. Metalware

There is a suit of armour known as modern armour (J. *tōsei gusoku*) from c.1550-1615.

The Hunterian has one bronze mirror signed Fujiwara Mitsunaga 藤原光永, possibly 19th century.

4. Ceramics

According to The Hunterian's records, 15 pieces of Japanese ceramics came to the museum in the Rosalind Birnie Philip Bequest and were possibly part of Whistler's collection. There is a Japanese Arita-ware low stand in two parts that has a design of geometric patterns in blue, green, red, brown and pink, from the late 19th century.

There is a Japanese Arita-ware cylindrical blue and white lamp with a pierced-work cover and candleholder in three parts. Blue and white Arita-ware bowls, pear-shaped bottles and open 'basket' work forms mainly date from the 19th century.

8. Fibre/Bamboo/Wooden Structures

There are several examples of tobacco pipes in the collection, including a smoking pipe set with tobacco pouch.

9. Numismatics

The collection has several *koban* coins from the 17th and 18th centuries.

The McLean Museum and Art Gallery (Greenock), Inverclyde Council

Location of Collections 15 Kelly Street
Greenock PA16 8JX

Published Information

Online collections: <https://mcleanmuseum.pastperfectonline.com/>

A Wider World Collections Review (1994): 456 objects

Collection Overview

There are around 510 East Asian artefacts in the collection at the McLean Museum. The Japanese material forms one of the most significant parts of the World Cultures collection in terms of scale and quality.

China

c.180 items (estimate supplied by the McLean Museum), export and domestic wares. The Chinese items are mainly from the latter part of the Qing dynasty (1644-1912) and from the early period of the Chinese Republic (1912-1949).

Japan

c.330 items (estimate supplied by the McLean Museum). The collection includes armour, swords and sword fittings, *tsuba*, lances, ceramics, *inrō*, lacquer ware, *netsuke*, printed items, wood carvings, equestrian items and costume.

Korea

No known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
George Rodgers Macdougall	205	Japanese artefacts
John Hair	18	Chinese carved ivory and stone
Robert Lyons Scott	4	Chinese artefacts
Robert Lyons Scott	7	Japanese artefacts
William Niven	9	Chinese carved soapstone
William Niven	1	Japanese pipe
Arthur Oughterson Leitch	3	Japanese artefacts
Arthur Oughterson Leitch	2	Chinese fans
L Angus	4	Chinese ceramics
Thomas Mitchell	4	Chinese artefacts
Mrs Roxburgh	4	Chinese ceramics
Sutherland Sinclair	4	Chinese artefacts
James McLean	3	Christian texts in Chinese
John S Barclay	3	Chinese artefacts
John S Barclay	1	Japanese ivory
James Allan	2	Japanese armour
James McIntyre	2	Chinese carved soapstone
Arthur Easdale Stuart Bequest	1	Chinese embroidered fire screen
John Liddell	1	Model of Chinese junk
John Macdougall	1	Chinese ivory 'flower boat'
Mrs John R Black	1	Chinese paintings on pith
Allan Park Paton	1	Signed atlas
Miss McPherson	1	Chinese lacquer pillow
James Findlay	1	Chinese soapstone figure
John Hildreth	1	Chinese soldier's coat
Henry Dyer	1	Japanese mirror
Captain William Hamlin	1	Japanese woodblock print
David Swann	1	Japanese shrine
James McCunn	1	Japanese cabinet

Background Information

The McLean Museum reopened in autumn 2019 after major refurbishment. Much of the collection was in decant at the time of this survey.

Fig. 1987.91 Embroidered fire screen, China, c. 18th-19th century



Fig. 1981.47.1-3 Medicine container (*inrō*) with cockerels roosting on war drum, Japan, 19th century



Fig. 1977.908 Reverse painting on glass with photographic details, Japan, late-19th century
© The McLean Museum



Fig. 1987.182 Wooden model of junk, China, 19th century © The McLean Museum



The McLean Museum and Art Gallery, Greenock

Introduction

1. Dealers – Collectors

The main donor of the Japanese material was George Rodgers Macdougall (1843-1917). Macdougall was prominent in many local enterprises such as The Harbour Trust, School Board and the Museum. He was involved in the local sugar trade and eventually his business led him to emigrate to New York where, in partnership with Julius Ceasar Czarnikow (1838-1909), he established one of the largest commodity trading firms of the day. In the period 1900-1914 he acquired and donated a significant collection of Japanese material to the McLean Museum.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The Chinese items come from various parts of China and fall into two broad categories: items produced for export, and those items produced for domestic consumption. Among the most important items are the 'Kangxi-period' fire screen and a pair of Tibetan bodhisattva figures. Much of the Chinese collection was collected in an ad hoc way over the last 140 years.

3. Star Objects – Objects of historical, national or international significance

The Macdougall collection of decorative art from Japan (J. *tsuba*, *netsuke*, *inrō*, etc) deserves further research. The late-19th century Japanese reverse paintings on glass with collaged albumen photographs are exceptionally rare. Unfortunately, the donor of these items is not known.

East Asian Collections

China

1. Works on Paper/Silk/ Pith

Three volumes of the Christian *New Testament* (*Xinyue quanshu* 新約全書) printed in Chinese were donated to the collection by James McLean in 1877. In 1902 Mrs John R Black gave the museum watercolour paintings on pith. In 1904, Robert Lyons Scott donated early-20th century gaming cards.

In 1876, Arthur Oughterson Leitch donated two 19th-century octagonal rigid fans – one is decorated with a painted scene of three female figures and the other has an embroidered central panel.

An unusual item in the collection is an atlas (one volume from a five-volume work), autographed by the giant Chang, Woo Gow Chang (c.1840-1893), on his visit to Greenock in October and November 1868. This donation was made by Allan Park Paton in 1877.

2. Metalware

There are two late 19th-century water pipes that were used to smoke tobacco. There are also bronze incense burners with Xuande-era (1426-1435) reign marks.

The museum has a silver visiting card case with a filigree silver design, manufactured in Guangzhou (Canton) for export to Europe and America. Within the collection there is a Chinese game of chess, also known as *xiangqi*, that dates from the mid-20th century. This set of *xiangqi* was played with metal counters by shipyard workers at the Te Ku shipyard in Hong Kong.

A pair of 19th-century Sino-Tibetan gilt bronze statues of the Buddha Amitabha were donated by John Hair in 1877.

4. Ceramics

There is a small amount of 19th-century porcelain at the McLean Museum that came from various donors. L Angus and Mrs Roxburgh both donated ceramics in 1878. In 1904 Robert Lyons Scott gave the museum a brick from the Great Wall of China and a yellow tile with a dragon design that is supposedly from the roof of one of the Imperial tombs near Beijing.

5. Lacquer

There are three lacquered pillows in the collection that were donated by Sutherland Sinclair and Miss McPherson in 1879 and 1882 respectively.

6. Carved Ivory/Stone/Wood

The 19th-century carved and pierced ivory ornaments were given to the museum by John Hair in 1877. The donation of ivories includes two carved figures of the Buddhist Bodhisattva Guanyin and an articulated dragon made from fifty-seven segments.

There is also an ivory model of a junk donated by John Macdougall in 1894. This item, sometimes called a 'flower boat', was probably created around 1890 for the export trade. Four fans in the collection, made from carved and pierced ivory struts and painted feathers, were also produced for export.

Within the collection there is a 18th-19th century dining set comprising two ivory chopsticks in a case made from varnished wood that is held together with metal bindings.

The McLean Museum has a large collection of carved soapstone ornaments from the 19th century, including 21 plates that are carved from pink and brown-coloured soapstone and engraved with floral designs. Many of the plates were donated by William Niven. Sutherland Sinclair, James Findlay and James McIntyre gave the museum carved soapstone figures in 1879, 1877 and 1882 respectively.

7. Textiles (Dress/ Embroidery)

The McLean Museum has items of clothing worn by officials at the late Qing court (1644-1912). These include a Manchu-style apron skirt, undersleeves, tunic, and a hat worn by an official of the fourth grade.

In 1896, John Hildreth gave the museum a Chinese soldier's coat, part of a military uniform that was worn at the battlefield at Kinchow (Jinzhou) during the Sino-Japanese war of 1894-1895. The coat has an inscription on its reverse that refers to an artillery unit. The sections read: [1] 'mouth opening' battalion [2] 'harmonious (ie regular) army drilling training' [3] 'canoneer' [4] a stylised seal, not translatable, and [5] 'deputy patrol'.

From the Arthur Easdale Stuart Bequest of 1957, the museum received a fire screen with a polychrome embroidered panel set in a carved wooden frame inlaid with mother-of-pearl. The embroidery is a copy of a painted work by Zhen Xun Gung. This artefact probably dates from the 18th-19th century. The composition depicts various birds gathered at the base of a tree and it reads 'Long Spring, Eternal Life' 長春仙壽 (*Changchun xianshou*).

The museum received a textile bag for scent from John Hair in 1877, and holds a 19th-century embroidered cloth hanging from an unknown donor.

8. Fibre/Bamboo/Wooden Structures

The McLean Museum has a large wooden model of a three-mast junk with cannons, described as a 'Foochow trading junk' (Fuzhou, Fujian province), given to the museum by John Liddel in 1884.

In 1877 John Hair donated a 19th-century inkstone box with brush, ink cake and ink stone. The museum has several musical instruments, including two stringed instruments (Ch. *erhu*)

and a flute (Ch. *dizi*). There are also four late 19th-century opium pipes that were given to the museum by Thomas Mitchell in 1878, William Runcie in 1876, and an unknown donor.

9. Numismatics

John S Barclay donated a coin sword in 1894.

11. Miscellany

The museum has a block of compressed tea from the 19th-20th century. The block has a moulded design that shows workers engaged in various activities related to growing tea.

Japan

1. Works on Paper/Silk

There are two woodblock prints printed in black ink (J. *sumizuri-e*), signed Katsukawa Shunsen (1762-c.1830) and Hishikawa Moronobu (1618-1694), which were donated by George Macdougall. The museum has an album of woodblock prints that includes 28 views of Japanese landscapes, seafaring scenes and urban scenes. The inclusion of Europeans in these compositions suggests that they are 'pictures of Yokohama' (*Yokohama-e*). There is also a printed book in the collection containing 37 images of scenes and people from Japan (title of book unknown). Both the album and book were given to the museum by Arthur Oughterson Leitch. Captain William Hamlin donated a woodblock-printed view of Yokohama harbour from c.1850-1876.

There is a Japanese-English phrasebook, published in 1873, titled *The Modern Conversations in English and Japanese for Those Who Learn the English Language* by K Matsumoto.

2. Metalware

The McLean Museum has a large collection of arms and armour, mainly comprising sword guards (J. *tsuba*) and knife handles (J. *kozuka*). There are nine helmets in the collection, mainly donated by George Macdougall, and guards from two different suits of armour. James Allan has been identified as the donor of a suit of armour laced with the *omodaka odoshi* pattern.

There are four *wakizashi*, two of which are signed Furukawa, and Takamitsu. The earliest blade in the collection supposedly dates from the 14th century. There is one *katana*, and a sword from the Second World War (J. *shinguntō*, 1941-1945) with wooden field scabbard bound with cane.

There are around 107 sword guards (J. *tsuba*) from the 17th -19th centuries. According to the museum's records, many of the *tsuba* have been signed by the metalsmiths. There are also 11 *kozuka* in the George Macdougall collection, some signed. The collection also has four pairs of stirrups with lacquer decoration (J. *abumi*), all donated by Macdougall between 1906-1907.

Of the four bronze mirrors in the collection, three are 'picture mirrors' (*e-kagami*) manufactured by the Fujiwara family of mirror makers. One mirror decorated with sparrows and plum blossom is signed Tenkaichi Fujiwara Iesato 天下一藤原家里. This mirror has the characters 花鳥 (*kachō*) meaning 'flower and bird' in cursive script. This mirror was a gift from Henry Dyer in 1895. The second mirror of the three is decorated with auspicious images that include: treasure bag, lucky mallet, cloak of invisibility, hat, crossed cloves/tusks, key to the treasure storehouse, coins, wish-fulfilling jewels, and two cranes. These treasure symbols (J. *takaramono*) are associated with the seven gods of good fortune (J. *shichifukujin*). The mirror is decorated with the cursive characters for luck and longevity 福壽 (*fukuju*), which conveys the wish for a long and happy life. The mirror is signed by the

maker Nakahara Settsu no kami Mitsushige 中原津撰津守光重 and was made in the Meiji period (1868-1912).

The third mirror is decorated with auspicious symbols that include a pine tree, bamboo, and plum blossom (J. *shōchikubai*). These three 'winter friends' are linked to the New Year and symbolise longevity and resilience. The three cranes and two long-tailed turtles pictured in the scene also symbolise long life. This mirror is signed Fujiwara Yoshinobu 藤原義信.

Two bronze ornaments in the collection, inspired by the mallet-wielding lucky god of wealth, Daikokuten, were donated by George Macdougall. Of the 11 medicine containers (J. *inrō*) in the collection, one is made of metal and is a sheath *inrō*.

3. Cloisonné and Glass

The collection has two extremely rare late 19th-century reverse paintings on glass which incorporate figures from albumen photographs. The donor of these glass paintings is not known.

George Macdougall gave the museum two Meiji-period (1868-1912) cloisonné tea caddies in 1912.

4. Ceramics

The museum has an interesting collection of *inrō* which includes one ceramic *inrō* signed Kenzan, possibly made by Kenya I (1821-1889) or Kenya II (1853-1923). The ceramic collection is comprised of Imari ware from Arita, Hirado ware from Mikawachi kilns (Nagasaki prefecture), and one piece of Awata ware from Kyoto. The ceramics are predominantly 19th-century export wares donated by Miss Mclver in 1878, John Hair in 1877, and George Macdougall in 1911.

5. Lacquer

There are nine lacquered *inrō* in the George Macdougall collection, donated in 1911. One of these is made from lacquered zelkova wood and decorated with two cockerels roosting on a war drum, executed in high lacquered relief. This design symbolises a peaceful era and was a popular motif throughout the Edo period (c.1603-1868, which was also termed 'Pax Tokugawa' because it was a period of relative peace and stability).

Among the lacquered items there is a 19th-century portable Buddhist shrine (J. *zushi*) donated by the family of David Swan after his death in 1914; a 19th-century box in gold lacquer for tea ceremony items, from George Macdougall; a Meiji-period (1868-1912) portable writing desk that was produced for export to Europe; and a 19th-century double-door cabinet with pedestal, also produced for export, from James McCunn, donated in 1876.

There are two saddles (J. *kura*) in the collection, donated by George Macdougall in 1906. One is 17th-century and has a lacquered dragon design in raised relief while the other is 18th-century and decorated with a design of cherry-tree foliage in silver and gold lacquer. Both have leather saddle flaps that sit beneath the lacquered saddles.

6. Carved Ivory/Stone/Wood

There are 33 *netsuke* toggles of carved wood or ivory in the collection, excluding 3 *netsuke* that are made from ceramic, metal and lacquer. Some of the carved *netsuke* are signed: Saegusa 三枝, Masanao 正直, Yoshitani 良谷, Ichigyoku 一玉, Hyōkyūdō Itsumin 蓬丘堂逸民, Ikkōsai 一交齋, and Kōsai 光哉. All but one of the *netsuke* were donated by George Macdougall in 1911.

There are four wooden combs from the early 20th century.

7. Textiles (Dress/ Embroidery)

The McLean Museum has two 19th-century leather tobacco pouches (J. *tabako-ire*) in its collection, donated by John Hair in 1877 and George Macdougall in 1911.

Late 19th-century ivory hairpins with textile embellishments, donated by Robert Lyons Scott in 1904, and four kimono from the late-20th century, constitute the museum's collection of Japanese textiles.

8. Fibre/Bamboo/Wooden Structures

The McLean Museum has woven straw sandals (J. *waraji*) designed for human feet and for horses' hooves, as well as wooden shoes for men and women (J. *geta*). These were donated by Robert Lyons Scott in 1904, John Donaldson Pottie in 1914, and James Whiteford in 1877 respectively.

The museum has four 19th-century tobacco pipes (J. *kiseru*) with bamboo stems and a 19th-century tobacco pipe case made from woven cane.



Small porcelain flask depicting Zhong Kui, the demon hunter.
China, Qing Dynasty, probably 19th century © Dumfries Museum

East Asian Collections in Scottish Museums Scotland South

Scotland South

(Dumfries and Galloway, Scottish Borders)

Abbotsford Trust, Melrose

Dumfries Museum, Dumfries and Galloway Council Museum Service

Hawick Museum, Live Borders Museums, Galleries & Archives

Abbotsford Trust, Melrose

Location of Collections Abbotsford The Home of Sir Walter Scott
Abbotsford House
Melrose TD6 9BQ

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 11 objects

Collection Overview

There are 68 items in the collection, mainly of the late-19th and 20th centuries. The collection at Abbotsford is diverse with objects ranging from Sir Walter Scott's (1771-1832) own time to items that furnished the later Victorian extension to the historic house. As such, the artefacts in the collection are likely to be a mixture of exports and souvenirs.

China

47 items

Japan

21 items

Korea

No known Korean artefacts.

Known Donors

Donor	No of Objects	Key objects / object types
Sir Walter Scott		
Hugh Scott	1	Wallpaper

Abbotsford Trust, Melrose

Introduction

1. Dealers – Collectors

It is reasonable to believe that the earlier objects in the collection once belonged to Sir Walter Scott; however, many items have been added to the interiors of the house and clearly date from a much later period.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

Owing to some of the artefacts' possible connections to Sir Walter Scott, the collection is of interest to researchers. The artefacts are predominantly Chinese export wares.

3. Star Objects – Objects of historical, national or international significance

Key objects in the collection are those that date from the 19th century and possibly overlap with the time that Sir Walter Scott lived at Abbotsford. Interesting artefacts include a pair of Chinese silk-embroidered panels, a Chinese *famille rose* garniture of three slender baluster vases and two cylindrical spill vases with flared necks, a pair of Chinese paintings on silk, and two Chinese lacquered folding games boards. These items are 19th-century export wares from Guangzhou (Canton) that found an enthusiastic consumer market in Europe and North America.

East Asian Collections

China

1. Works on Paper/Silk

There is an example of Chinese hand-painted wallpaper at Abbotsford that was brought back to Scotland by Hugh Scott, a captain in the East India trading company.

There is a pair of Chinese paintings on silk in the collection. One painting depicts an old man and boy fishing, the other an old man, a boy and a dragon.

2. Metalware

Chinese weapons at Abbotsford include a polearm with a long, curved blade in lacquered scabbard and bronze mounted stave, and a short sword with reeded-ebony grip and brass mounts chased with foliate scroll work on a pebbled ground housed in a green polished-shagreen scabbard. Another sword in the collection is described as 'dao-like' with plain steel blade, steel ferule and bamboo grip.

A blackened and gilt-bronze snuffbox of compressed oval form, decorated with relief panels of birds, foliage, pagodas and fishermen, can also be found in the collection.

4. Ceramics

Abbotsford has a pair of late-Qing dynasty *famille rose* baluster vases decorated with gilt dragon handles and painted figures. In addition to a *famille rose* garniture of three slender baluster vases and two cylindrical spill vases with flared necks, there is also a 19th-century porcelain box and cover in the collection. A pair of stoneware figures of a lady and gentleman in formal dress date to the 20th century.

5. Lacquer

Within the collection there is a pair of gilt lacquered spill vases and a set of six cinnabar carved lacquer lidded boxes.

7. Textiles (Dress and Embroidery)

The textile collection includes embroidered silk panels from the 19th century, a silk fringed tablecloth, a 'dragon robe' produced for the export market, and a 20th-century silk dressing gown.

8. Fibre/Bamboo and Wooden Structures

Items produced for the export market include two gaming sets in lacquered boxes with ivory game pieces, an early 19th century black and gilt lacquer coffer-on-stand decorated with landscapes, and a 19th-century fan housed in a black and gilt lacquer fan box.

Japan

1. Works on Paper/Silk

There is one framed and glazed woodblock print in the collection that depicts a beauty.

4. Ceramics

Abbotsford has a small collection of ceramics, mainly blue and white wares. The collection has a pair of Japanese vases, decorated with moulded dragons and painted with panels of birds and flowers that are from the Meiji period (1868-1912). One 20th-century item was recently added to the collection by Ryōzō Tanaka, Professor of English.

5. Lacquer

There is one lacquer box in the collection with a samurai motif on the lid.

6. Carved Ivory/Stone/Wood

Two ivory ornaments (J. *okimono*) in the collection date from the late 19th to the early 20th century. These carved ornaments depict women, one kneeling with a fan and the other in a standing position. There is also a collection of three carved ivory elephants that are believed to be Japanese.

8. Fibre/Bamboo/Wooden Structures

Abbotsford has one lacquered bamboo parasol.

Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service

Location of Collections Dumfries Museum and Camera Obscura
The Observatory
Rotchell Road
Dumfries DG2 7SW

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): 129 objects

Arts of the Orient Exhibition (c.1990)

Japan! and south west Scotland, exhibition (2012)

Japan: Art and Inspiration, exhibition at Kirkcudbright Galleries delivered in partnership with National Museums Scotland, supported by The National Heritage Lottery Fund (30 March – 9 June 2019)

Collection Overview

The museum states that there are approximately 90 records relevant to the East Asia Collections Review. The ethnography collection was surveyed as part of the Scottish Museums Collection project in 1991 and a list of 308 records was created in their database. The museum lacks provenance for much of the collection.

China

Number not known. The Chinese collection includes Buddhist ritual items from Tibet.

Japan

c.56 items (number provided by museum).

Korea

No known Korean objects.

Known Donors

Donor	No of Objects	Key objects / object types
Miss Dorothy Sandeman	<56	
Miss Helen Murray, Miss M Murray and the late Mrs Murray	c.50	
Dr Grierson	0	Collection dispersed in 1965

Background Information

Dumfries and Galloway Council Arts and Museums Service is divided into two: East (based at Dumfries Museum) and West (based at The Stewartry Museum). Kirkcudbright Galleries opened in spring 2018.

Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service

Introduction

1. Dealers – Collectors

There is a limited amount of information available in regard to collectors who bequeathed objects to the museum, or how they may have acquired objects from East Asia. Two figures that stand out are Miss Dorothy Sandeman (b.1888) and Miss Helen Murray. Most of the 56 items donated by Dorothy Sandeman in 1954 are Japanese related. Highlights from her collection are *inrō*, lacquer, ceramics and a scroll painting. So far, a connection between Dorothy Sandeman and Dumfries has not been found. There may be a possible link with the Sandeman family from Perth, who were well-known patrons of the arts and in 1898 had a public library named in their honour. Helen Murray (Murray family) donated 50 items to the museum in the 1950s and many of these came from Japan and China. Murray's donations included a bronze mirror, a 19th-century matchlock gun, lacquerware and ceramics, in addition to objects from Tibet and Mongolia.

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

A figure who had a close connection to the museum was Dr Thomas Boyle Grierson (1818-1889). Dr Grierson developed a museum collection in a ground-floor room of his house in Drumlanrig Street, Thornhill, where he practised medicine. He used his collection to teach and inspire young people. Dr Grierson was well acquainted with the scholars, scientists and travellers of his day and benefited from these associations. Grierson's collection was moved to a museum building in 1872 for public display. However, in 1965 Grierson's ethnographic collection was dispersed and not retained locally. The inventory catalogue, dated 1894, shows that Grierson had acquired some East Asian material.

One of the portraits in the collection at Dumfries is of Dr James Dinwiddie LLD (1746-1815). Museum records describe Dr Dinwiddie as 'Science Lecturer, Astronomer, Maths Master at Dumfries Academy'. He was also a member of the Macartney Mission to China (1792-1794) and a Professor of Natural Philosophy at Fort William, Bengal. Dr Dinwiddie did not donate any objects to the Dumfries Museum or to Dr Grierson's collection.

3. Star Objects – Objects of historical, national or international significance

There is a small collection of *inrō* (Japanese medicine containers), some with *ojime* and *netsuke* attached. Although these are not signed, they provide an interesting study collection. The museum holds a small but interesting collection of painted scrolls that have been identified and documented. Among the Japanese ceramics is a cylindrical tea bowl on small feet that is signed with the name of the 17th-century Kyoto potter, Ninsei (Nonomura Seisuke (fl. c.1646-1694)

Japanese lacquered items include a sake ewer (J: *chōshi*) decorated with auspicious pine and plum motifs in gold raised lacquer relief, emblems that are strongly associated with the Japanese New Year and celebratory occasions. The five-petal, plum-shaped crest (J. *hoshi-*

ume-bachi) may be merely decorative; however, this crest or *kamon* was used by certain samurai families, such as the Maeda of Kaga. The Kitano Tenmangū shrine in Kyoto, that is dedicated to Sugawara Michizane, and the Yushima Tenmangū shrine in Tokyo, also use this crest.

A star object in the collection is the porcelain punch bowl decorated with English propaganda mocking the Scottish. The target of the propaganda is thought to be John Stuart, Third Earl of Bute. This was commissioned from kilns in Jingdezhen and decorated in Canton around the time of the Jacobite Rebellion, c.1745. This artefact is an interesting example of globalised trade and production in the context of British colonial history. There is also a small collection of Chinese snuff bottles, which may be of interest to researchers working with this type of artefact.

Fig. DUMFM:2000.6 Porcelain punchbowl decorated with English propaganda, China, late 18th century © Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service



Fig. DUMFM:0199.49, C1671 Tobacco pipe, 19th century, Japan © Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service



Fig. DUMFM:0219.1 Jurōjin by Tosa Mitsuyoshi (1710–72), Japan © Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service



Fig. DUMFM:1954.52.51, C2474 Sake ewer, 19th century, Japan © Dumfries Museum, Dumfries and Galloway Council Arts and Museums Service



East Asian Collections

China

1. Works on Paper/Pith/Silk

There are nine framed paintings on pith illustrating laws and punishments in China. This type of series was a popular export product in the 19th century.

2. Metalwork

The museum has a pair of bronze incense burners with two raised handles above the rim and three legs moulded to the base. The incense burners have a band of decoration around the main body. There is also a small bronze mirror in the collection that has not been dated.

There is one water pipe for smoking tobacco with scenes etched on its surface. Many more pipes are catalogued as opium pipes, but these may be tobacco pipes with bamboo stems and metal bowls.

There are a few Buddhist ritual items in the collection from Tibet, including a prayer wheel and a portable amulet box (Tb. *gau*).

3. Cloisonné and Glass

There are five glass snuff bottles with streaked and mottled decoration.

4. Ceramics

Dumfries Museum has a porcelain punchbowl decorated with English propaganda that is said to mock John Stuart, the third Earl of Bute, commissioned in China in the late 18th century.

The museum has four porcelain snuff bottles with auspicious decorations of birds, bats, etc. One bottle shows a typical Chinese landscape image. It has a Yongzheng reign mark (1723-1735) but is likely to have been made in the 19th to early 20th century. Snuff bottles were produced for the domestic market but were also collected by Europeans and Americans.

There is also a cylindrical porcelain tea caddy with domed lid and three small feet. The caddy is finished with a coral-coloured glaze and gilt decoration.

According to the museum's records, there is a rectangular baked-clay relief figure of Buddha or a bodhisattva, from Honan (Henan), that was collected by H A Ramsden FRNS.

5. Lacquer

Dumfries Museum has one red lacquer tray in the shape of a leaf and a circular lacquer box with the character for 'good fortune' (*fu* 福) on its lid, inlaid in mother-of-pearl (Ch. *luodian*).

6. Carved Ivory/Stone/Wood

There are two snuff bottles carved from agate, and jade or malachite, bringing the total number of snuff bottles in the collection to 11 items.

The collection has one set of ivory chopsticks and possibly two dining or 'trousse' sets in tortoiseshell sheaths.

There is a carved limestone plaque with an openwork design of a mountainous scene. This item was produced for export in southern China in the 19th century.

The museum also has a carved libation cup decorated with squirrels and vines.

7. Textiles (Dress/Embroidery)

In the collection there are at least four pairs of shoes, some with coloured embroidery.

The museum has several records for 'cloth hangings', one of which is decorated with embroidery and small mirrors.

8. Fibre/Wooden/Bamboo Structures

According to the inventory, there is a carved wooden display base or stand. The stand is of circular shape, plain at the top with detailed openwork below. This was possibly the original wooden stand for a ceramic artefact.

9. Numismatics

There is a small collection of coins that includes spade money (date uncertain).

Japan

1. Works on paper/silk/pith

The collection has five paintings on silk mounted as hanging scrolls by the artists Kanō Ryūsetsu (1729-1774), Miyake Eisai (1810–1878), Tosa Mitsuyoshi (1710–72) and Ōishi Matora (1792–1833). One painting depicting a dragon and landscape is by an unknown artist.

Dumfries Museum has an untitled historical series of 12 woodblock prints of legendary Japanese warriors and heroes by Adachi Ginkō (fl. c.1870-1900), published in 1896.

There are also two woodblock-printed books: *Illustrated Jōruri Chants* (*Jōruri zue* 浄瑠璃図絵) by Katsushika Hokusai (1760-1849), published posthumously in 1891; and *Ōkyo's Painting Manual* (*Ōkyo gafu* 応挙画譜) by Mori Kansai, published 1891. The designs in the second title are in the painting style of the master Maruyama Ōkyo (1733–1795).

Dumfries Museum has two folding fans (J. *sensū*) with painted designs.

2. Metalwork

There is a *kiseru*, or pipe, with thick stem decorated with design of bamboo leaves and birds in gilt, silver and copper.

Bronze mirrors with an auspicious design on one side are known as 'picture mirrors' (J. *e-kagami*). The artisan's name appears on the left in vertical script, Fujiwara Yoshitaka 藤原吉孝, and the two kanji for 'young pine' (*wakamatsu*) overlay the relief of pine saplings.

The museum has two bells, one with a decorative handle in the form of a wading bird.

There is a pair of matching swords (J. *daishō*), three sword guards (J. *tsuba*) and a knife hilt (J. *kozuka*). According to the museum's inventory, there are as many as five swords/daggers in the collection. There is also a small blade concealed within a sheath designed to resemble a closed folding fan.

Mrs Murray donated a matchlock gun inlaid with a silver dragon to Dumfries Museum.

There is a pair of square metal trays within the collection that are decorated in enamel with a design of birds.

4. Ceramics

There are several tea ceremony-related artefacts in the collection. These include two tea bowls (J. *chawan*), one signed Ninsei (Nonomura Seisuke), and a ribbed water jar with lacquer lid (J. *mizusashi*). There is also a spouted cylindrical vessel with an underglaze blue design of men with fish, that may have been used for soy sauce.

The museum has a pink brazier (J. *hibachi*) by Otowaya Sōtarō, active in Kyoto during the Kaei era (1848–1854), which is described as 'circular with curved top that has four circular

holes. Half of the top and side is cut away leaving a curved edge. The glaze is a pinkish colour with dark brown cloud shaped designs. Three circular feet on the base.'

There is also a bulbous bottle with brown glaze that was produced at the Kinkōzan kilns, Awataguchi in Kyoto, late 19th - early 20th century.

There are other ceramic items in the collection, such as a glazed blue bowl with 'line drawn' design of cranes and clouds. This design is a homage to late 15th and early 16th-century Chinese wares and bears a false reign mark on its base.

5. Lacquer

Dumfries Museum has a good collection of lacquerware that comprises a lacquered stand; a lacquered ornament with carved *guri* scrolling decoration; a lacquer sake ewer with auspicious plum and pine design; a small lidded box with a design of a persimmon tree in *takamaki-e* and coral inlay; two rounded tea containers (J. *natsume*) signed Kajikawa Kunishige; at least two lacquered writing boxes; and seven medicine containers (J. *inrō*).

The lacquered stand is of rounded rectangular shape with four short curved legs.

6. Carved Ivory/Stone/Wood/ Bamboo

In the collection of Dumfries Museum, there are two carved ivory ornaments (J. *okimono*) from the late 19th century. One ornament is in the form of a shoal of fish with inlaid mother-of-pearl eyes and the other is a figure of a Japanese woman holding up a samurai helmet.

The museum has a brush pot (lacking base), carved from an ivory tusk, that depicts pickpockets, pedlars and merchant townsmen.

There is also a carved wooden tray with a design of a frog and lotus.

7. Textiles (Dress/Embroidery)

There is a gunpowder flask made from water-buffalo hide with a scoop that is possibly East Asian.

8. Fibre/Bamboo/Wooden Structures

Within the collection, there is one pair of wooden sandals (J. *geta*).

10. Photography

There are examples of early hand-coloured albumen prints. The subject matter includes young women wearing traditional kimono photographed within a studio and at natural beauty spots. The cards are Meiji period (1868-1912) and were manufactured for a Euro-American market, as indicated by the message 'Wishing You A Merry Christmas and A Happy New Year' printed on the reverse.

Hawick Museum, Live Borders Museums, Galleries & Archives

Location of Collections Hawick Museum
Wilton Lodge Park
Hawick TD9 7JL

Published Information

Online collections: Not currently available

A Wider World Collections Review (1994): Hawick Museum 36 objects

Collection Overview

According to internal records, Hawick Museum has 82 objects gathered from East Asia in the late 19th century. Travellers and merchants from the town sent objects back home as curios for the Hawick Archaeological Society. The items they collected from China and Japan include religious icons, weapons, opium pipes, statues and ceremonial implements.

China

48 items. The collection contains a compass, abaci, carved ornaments, Buddhist and Daoist devotional figures, porcelain, a roof tile, opium pipes, wooden models, shoes, a printing block, dining sets, an ancestral tablet and shrine, textiles and coins. There are no known Tibetan items within the Chinese collection.

Japan

33 items. The collection comprises a clock, swords with scabbards, porcelain, a gong and coins.

Korea

1 item. Hawick Museum has one Korean banknote.

Known Donors

Donor	No of Objects	Key objects / object types
Samuel Mossman	2	Chinese textile and abacus
George Wilson	1	Japanese clock
Robert Kennedy		Chinese artefacts

Background Information

Hawick Museum was founded by Hawick Archaeological Society, which was instituted in 1856. The collection which Hawick Museum houses today grew from the first exhibits gathered by the Archaeological Society, many of which were donated by local people who had made careers in distant parts of the British Empire. In 1906 the Society signed an agreement to transfer its collection to Hawick Town Council. The museum moved to its present premises in Wilton Lodge Park in 1910.

Hawick Museum, Live Borders Museums, Galleries & Archives

Introduction

1. Dealers – Collectors

Samuel Mossman (fl. 1850-1880), was the second chief editor at the *North China Herald*, a Shanghai-based newspaper that was established in 1850 by Henry Shearman. In addition to working as an author of fictional and non-fictional works, Mossman also collected and sold herbarium specimens in London. Mossman donated two objects to Hawick Museum in 1875, a textile with printed 'newspaper' text and an abacus. Mossman's personal connection to Hawick has not been identified.

JSTOR describes Mossman as [An] '*Australian colonist and promoter of emigration. Mossman published a number of travel guides to Australia and various travelogues informed by his sojourns in China and Japan.*' Works by Mossman reflect late-19th century colonial attitudes towards China, Japan, and Australia. They also record his historical interpretation of the Taiping Rebellion (1850-1864). Mossman edited and wrote numerous publications including:

- *Australia Visited and Revisited: A narrative of recent travels and old experiences in Victoria and New South Wales* (1853).
- *China: A Brief Account of the Country, Its Inhabitants and Their Institutions* (1867).
- *Heroes of Discovery; Magellan, Cook, Park, Franklin, Livingstone* (1868).
- *Gems of Womanhood: Or, sketches of distinguished women in various ages and nations* (c.1871).
- *New Japan, the Land of the Rising Sun: Its annals during the past twenty years, recording the remarkable progress of the Japanese in Western civilization* (1873).
- *The Mandarin's Daughter: A Story of the Great Taiping Rebellion, and Gordon's "Ever-Victorious Army"* (1875).
- *General Gordon's Private Diary of His Exploits in China: Amplified by Samuel Mossman* (1885).

<https://plants.jstor.org/stable/10.5555/al.ap.person.bm000373582>

2. East Asia and Scotland (evidence of Scottish interest in the wider world)

The provenance of many of the objects in Hawick is not known and demands further research. In the formative years of the museum's collection, Robert Kennedy was a significant donor whose donation is listed in *Transactions of the Hawick Archaeological Society*. The transactions from an October meeting in 1863 mention that Robert Kennedy donated 'four Chinese paintings, taken from the house of a Mandarin during the late war: curious specimens of Chinese art both in execution and framing.' Records from a December meeting in 1863 list Robert Kennedy, CE, Madras as the donor of a 'Chinese tortoise-shell case, including ivory chopsticks, knife, and toothpick.' It is possible that only one of these items, the dining set, is still in the collection.

3. Star Objects – Objects of historical, national or international significance

There is a Japanese lantern clock that was donated to the museum by George Wilson in 1910. The clock is a rare example of the weight-driven double foliot system developed by clockmakers in the mid-Edo period (c.1603-1868). The design surmounted the problem of indicating the unequal hours of daylight and darkness by switching automatically between two foliot balances at sunrise and sunset. The design meant that adjustments to the weights only needed to be made once a season or every two weeks, as opposed to twice a day.

Samuel Mossman's donation of a silk artefact printed with the *Value of Cargo at Shanghai Dock* is also of international significance. This was listed in *Transactions of the Hawick Archaeological Society*, dated 11 May 1875, as 'Chinese newspaper printed on blue satin for the use of the Emperor'.

Fig. F6 Lantern Clock, 18th century, Japan [Image from *A Wider World* (1994), p. 34]
© National Museums Scotland

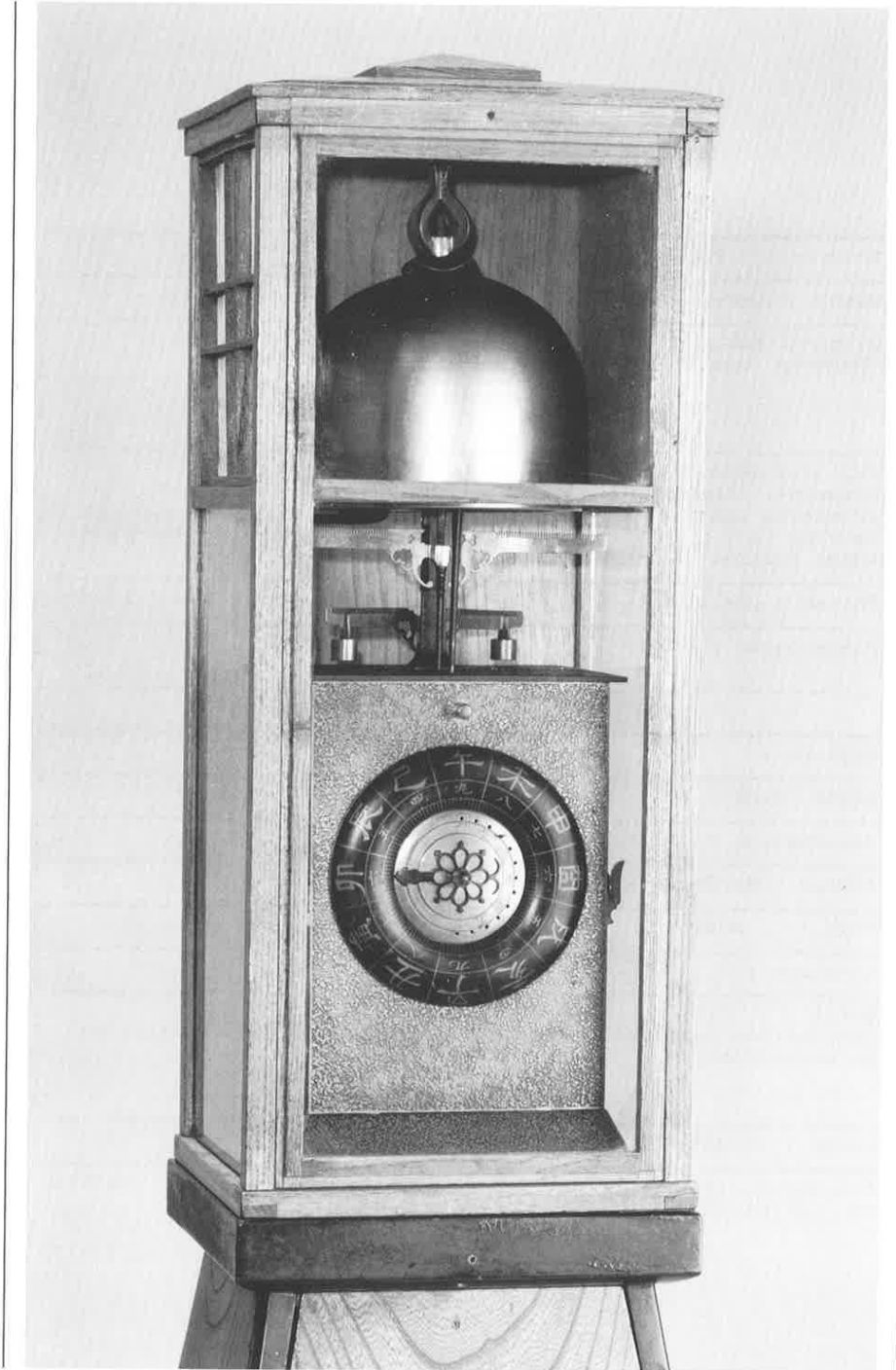


Fig. HAKMG 19.0838 Abacus, China, 19th century
 © From the collections of Scottish Borders Council (Hawick Museum) administered by Live Borders.

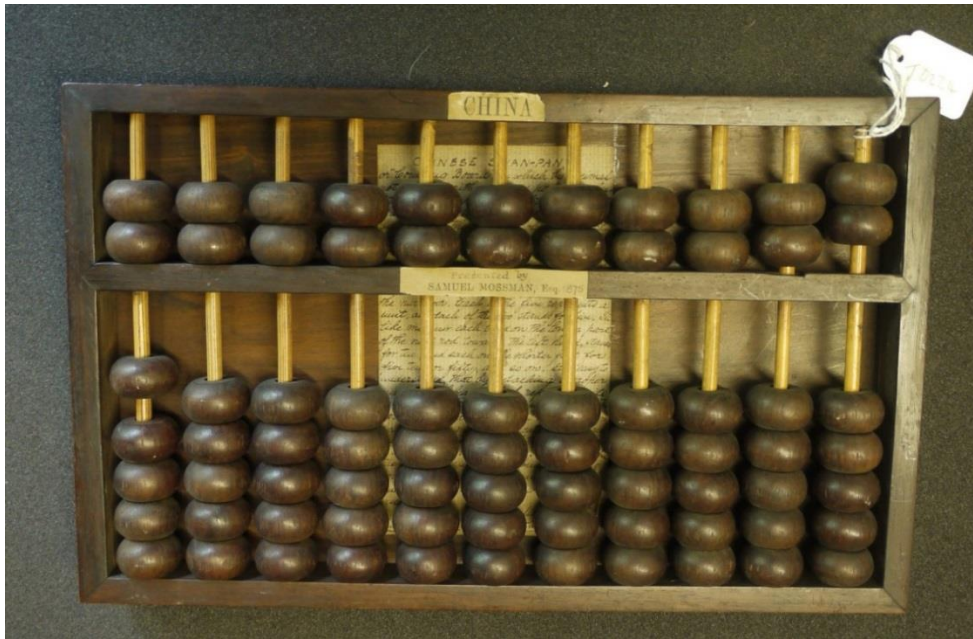
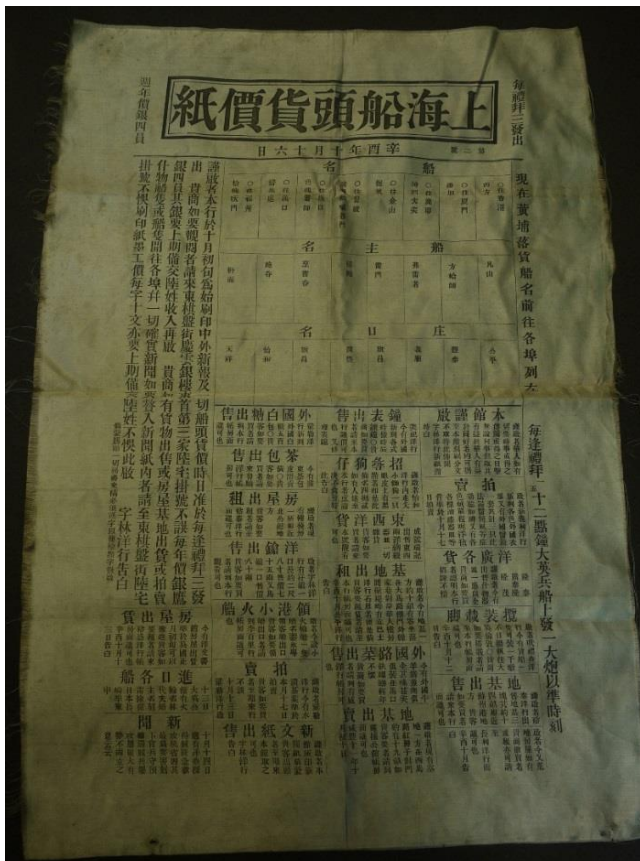


Fig. HAKMG 9142 Value of Cargo at Shanghai Dock printed on silk, Shanghai, China, 1861
 © From the collections of Scottish Borders Council (Hawick Museum) administered by Live Borders.



East Asian Collections

China

4. Ceramics

Hawick Museum has a mustard-coloured roof tile embossed with an image of a dragon, possibly Ming-dynasty (1368-1644). There is a porcelain bowl with red enamel and gilt decoration that has a Qing-dynasty, Tongzhi-era (1862-1874) reign mark on its base. There is a collection of 15 items of hand-painted porcelain. These are mainly cups and saucers, spoons and egg cups that were produced for an export market. The reign marks have not been recorded, but an estimated date for these items is the mid-19th century.

6. Carved Ivory/Stone/Wood

There are two dining sets comprising long thin-bladed knives with bamboo handles and pairs of chopsticks of carved bone or ivory, contained in bamboo sheaths lacquered to resemble tortoiseshell. It is possible that one of these dining sets was donated by Robert Kennedy in 1863.

In its collection, the museum has three carved ornaments made from fawn-coloured soapstone.

There is one wooden printing block for the popular 12th-century Daoist text, *The Treatise of the Exalted One on Response and Retribution* (*Taishang ganying pian* 太上感應篇). In the past this work was incorrectly attributed to the philosopher Laozi (Lao Tze). The block has been carved on both sides.

There are ten carved wooden figures in the collection, the majority of which are devotional objects representing Buddhist and Daoist deities. For example, the collection contains a statue of the Daoist philosopher Laozi seated on an ox; the Daoist immortal of wealth, Zhao Gongming with his tiger; the 'God of the Land' (Tudi Gong) from folk religion; and three Buddhas.

7. Textiles (Dress/Embroidery)

A 'rectangle of light blue silk printed with black Japanese or Chinese characters' was listed in *Transactions of the Hawick Archaeological Society*, dated 11 May 1875, as 'Chinese newspaper printed on blue satin for the use of the Emperor'. This item was donated by Samuel Mossman who had been living in Shanghai and working for the *North China Herald* newspaper. The text has the title: *Value of Cargo at Shanghai Dock* (*Shanghai chuantou huozhizhi* 上海船頭貨值紙) and is dated the 16th day of the 10th month in 1861. This weekly publication lists the names of the ships' captains and the ships expected to unload their cargo at the docks on the Huangpu river.

The museum has one pair of small shoes for bound feet of blue, red and white silk that have been embroidered with a floral design. The shoes have a label attached that reads 'Deaus 9-19'.

8. Fibre/Bamboo/Wooden Structures

Hawick Museum has a divination compass (Ch. *fengshui luopan*) and two abaci (Ch. *suanpan*). One abacus was donated to the museum in 1875 by Samuel Mossman, resident of Shanghai.

There is one ancestral tablet with an old label stuck on the back which reads 'Ancestral tablet representing Confucianism'. The tablet is housed within a rectangular wooden cabinet on an ornate base made of varnished wood. The inscription reads 'Memorial tablet of successive generations of ancestors of the Liao family'.

There is one tobacco pipe and three 'opium pipes' with bamboo stems. The ones recorded as 'opium' pipes may actually be tobacco pipes since these items were not viewed.

The museum has three wooden models in its collection: one model shows two figures carrying a sedan chair, another shows a man fishing with cormorants, and the third is in the form of two oxen pulling a cart.

9. Numismatics

The museum holds a collection of 40 Chinese coins, including 16 cash coins of copper alloy (1662-1723) from Fujian Province, and one spade coin, also called 'shirt money' or *Huo Bu*,— probably a copy of an earlier issue. Hawick Museum has two bank notes from The Farmers Bank of China (5 *yuan* and 1 *yuan*) and one banknote from The Central Bank of China (10 dollars).

Japan

2. Metalwork

There are three swords with scabbards in the collection.

The museum also has a circular metal gong with a cord at the top. The gong has a design featuring a crane, flowers and branches, with a key pattern around the edge.

4. Ceramics

Two bowls and a saucer in the collection are Mikawachi wares from Nagasaki prefecture (near Arita), late 19th century.

5. Lacquer

In the collection there is a Buddhist monk's begging bowl of dark grey clay with an accompanying red tray made of lacquered wood that is possibly from East Asia.

8. Fibre/Bamboo/Wooden Structures

Hawick Museum has a lantern clock with a double foliot balance, possibly made in the 18th century (mid-Edo period). The clock's brass mechanism is housed within a wooden box and the store-weights and ropes are within a tall trapezium-shaped wooden stand. The clock was donated to the museum by George H Wilson in 1910.

9. Numismatics

There is one Edo-period (c.1603-1868) banknote (J. *hansatsu*) in the collection for the value of one silver *monme* 銀壹匁. The museum has 21 Japanese coins of various denominations (including one copy of a coin from 1100 CE) and two Japanese Government bank notes (10 rupees and 10 dollars).

Korea

9. Numismatics

Hawick Museum has one bank note (10 *jeon*) from 1962.



Detail of decorated box. Japan, c.19th century © Elgin Museum

East Asian Collections in Scottish Museums Conclusions

Tourism and Trade: Bringing East Asian Objects to Scotland

Iconic objects that reflect Scotland's interest in East Asia have been foregrounded throughout this report and discussed as 'star' objects. This section provides the opportunity to highlight a different kind of artefact that is diminutive in size, ephemeral by design, or regarded as slightly prosaic owing to the object's utilitarian function.

The following items have been selected in order to emphasise how tourism and trade influenced collecting and cross-cultural engagement. Objects that were small and easy to transport were considered collectable or made desirable gifts for friends and relatives back home. An overview of the Scottish collections reveals that certain types of artefacts were popular with travellers in the 18th - 19th centuries.

Uchiwa fans with photographic prints

Japanese rigid fans with hand-coloured prints of geisha on canvas are a technical reworking of the *uchiwa-e* woodblock printed fan. These objects show how a festival product, initially manufactured for Japanese consumers and domestic tourists, was tailored to appeal to the expanding photographic export market including foreign tourists from Europe and America. These fans were possibly produced in the late Meiji (1868-1912) and Taishō periods (1912-1925). The process used to transfer a photographic positive to a textile substrate may have been accomplished using Kodak's Transferotype or a similar lithographic process. Invented in 1888, the Transferotype enabled photographers to transfer a silver-gelatin image onto glass or canvas (John Hannavy, *Encyclopedia of Nineteenth-Century Photography*, vol. 2, (New York: Routledge, 2008), p. 1155). Wakita Mio writes in 'Sites of "Disconnectedness": The Port City of Yokohama, Souvenir Photography, and its Audience' (*Transcultural Studies* (2013/2), p. 119), that the Japanese photographer Kusakabe Kimbei (1841–1934) expanded his commercial goods to include 'silk photo fans and "photographic jewellery"'. Luke Gartlan has also confirmed that some Meiji-era studio catalogues list photographic fans as part of their studio stock for sale. Examples of these fans can be found in Paisley Museum and Arbuthnot Museum and demand more in-depth research.

Chinese inlaid kingfisher-feather brooches

Insect-shaped brooches, inlaid with kingfisher feathers, can be found in collections at Aberdeen Art Gallery and Museums, Live Life Aberdeenshire Museums, The Stirling Smith Art Gallery and Museum, and National Museums Scotland. The extraordinary blue colour of these objects has been achieved using a technique known as *diancui*, or 'dotting with blue feathers', that involves gluing the kingfisher feathers onto a metal ground. The colour and openwork filigree form of the brooch references the elaborate headdresses, hats and hair pins worn by members of the Qing imperial inner court and the wives of high-ranking Han officials (Qin Cao, "'By the Mandate of Heaven": A Kingfisher-feather Headdress in the National Museum of Scotland' in *Orientalisms*, March/April 2019, pp. 79-80). The kingfisher blue feathers were a precious natural resource and, as the population of kingfishers dwindled, feathers were imported from Southeast Asia (Beverley Jackson, *Kingfisher Blue: Treasures of an Ancient Chinese Art*, Berkeley, Toronto: Ten Speed Press, 2001, pp. 13-25). A boom in *diancui* brooches occurred in the 19th century and these objects were imitated in

Europe and America. Manufactured in Guangzhou (Canton), kingfisher-feather brooches proved a successful export commodity. Near identical examples of this type of brooch can be found at local museums across Scotland, suggesting that this object may have been mass-produced for the export goods/tourist market. Aberdeen Art Gallery and Museums also has a collection of *diancui* hairpins, believed to be bridal ornaments, displayed in a glazed frame.

‘Golden lotus slippers’ or shoes for bound feet

Small silk-satin shoes, sometimes combined with casts of women’s feet and displayed in wooden boxes, can be found in museums across Scotland. The objects themselves reveal the variety of embroidery and applied decorative designs that were popular throughout China during the Ming and Qing dynasties. Dorothy Ko, in ‘The Body as Attire: The Shifting Meaning of Footbinding in Seventeenth-Century China’ (*Journal of Women’s History*, Vol. 8, No. 4, Winter, 1997, p. 10), has argued that women during the Qing dynasty chose to assert their Han ethnic identity and customs by flouting the official ban on footbinding. Footbinding during the Ming-dynasty (1368-1644) was interpreted as a marker of civility by the Han elite.

The large number of this type of artefact in Scottish collections reflects the zeal of Christian missionaries and doctors, who returned with evidence of a custom that they found both enthralling and barbaric. It has been suggested that more miniaturised versions of the ‘lotus slipper’ were manufactured in China to exploit the market for shoes created by scandalised tourists and missionaries (Dorothy Ko, ‘Footbinding in the Museum’ *Interventions*, Vol. 5, No. 3 (Taylor & Francis Ltd., 2003), p. 430). The shoes are worth considering in the broader context of needlecraft and regional embroidery traditions. Since there are over 60 pairs of Chinese embroidered shoes in local collections across Scotland, it is worth engaging in a culturally sensitive dialogue that will promote a deeper understanding of these finely crafted objects.

***Netsuke* toggles**

Netsuke were designed to function as a toggle for a tobacco pouch or medicine container worn by men suspended from the sash of their kimono. Easily transported and stored by collectors, these artefacts were enjoyed as ‘curios’ and divorced from the functional role for which they were designed. *Netsuke* are made from a variety of materials and range in weight and size. For example, there are small lacquered *hako* (box-shaped) *netsuke*, pierced *ryūsa*, *netsuke* that are shaped like a round, flattened rice cake (J. *manjū*), as well as *katabori* (carved in the round) *netsuke*. The most common type of *netsuke* in museum collections is made from elephant ivory that was exported from Africa directly to Japan, or via China. In addition to *netsuke* carved from wood, horn and bone, ivory from the walrus, narwhal and hornbill was also used. *Netsuke* designs reference Shinto-Buddhist deities, Daoist immortals, and figures from Chinese and Japanese tales and legends. Many *netsuke* are inspired by auspicious themes and were worn as talismans to invoke good luck or protection. The materials used to carve *netsuke* were also believed to possess curative properties.

Chinese dining sets ('Trousse' sets)

Just as tourists today return from their holidays in east and south-east Asia with finely carved or decorated chopsticks, 19th-century travellers and merchants from Scotland were similarly impressed by the economy of their design.

The Chinese dining sets from the 18th and 19th centuries that are found in collections across Scotland are comprised of a hunting knife and bone or ivory chopsticks stored within a sheath. The proliferation of these dining sets shows the extent to which Manchu and Mongol culture had spread under the rule of the Qing dynasty (1644-1911). The designs vary depending on the region where the sets were manufactured thus reflecting the aesthetics of a culturally diverse Qing empire. Whereas Han Chinese used pre-cut meat and did not cut up their food into small morsels at meal times, the Manchu were encouraged to preserve their outdoor culture of hunting by cutting meat from the bone. The dining set is designed to hang from the belt, reflecting the practical needs of the Mongol nomadic culture which used these items.

These sets can be found at Live Life Aberdeenshire Museums, Elgin Museum and Stromness Museum.

Japanese *ukiyo-e* woodblock prints

Japanese woodblock-printed ephemera from the 18th and 19th centuries feature in almost every collection surveyed by this report. Known as *ukiyo-e* or 'pictures of the floating world', these designs encompass a variety of subjects from 'pictures of beauties' (*bijinga*) and 'pictures of Kabuki actors' (*yakusha-e*) to privately published prints (*surimono*) that use more lavish printing techniques and incorporate *haikai* and *kyōka* poetry. The earliest *ukiyo-e* collections in Scotland were formed in the 1870s by engineers and educationalists in the employ of the Meiji Government. The prints in their collections were predominantly by 19th-century artists of the Utagawa School. However, many Scottish collectors did not buy their prints in Japan but acquired them in Europe and America through auction houses and art dealers. Alongside figurative works, 'pictures of famous places' (*meisho-e*) and landscape prints (*fūkeiga*) increased in popularity. Utagawa Hiroshige's (1797-1858) large print series titled *Fifty-three Stations of the Tōkaidō* (Hōeidō edition, 1833-1834) and *Fifty-three Stations of the Tōkaidō* (*Kyōka Tōkaidō* series, 1840-1842), were widely collected. Hiroshige excelled in the landscape genre and produced several variations inspired by the network of post-stations that stretched along the eastern coastal route (*Tōkaidō*) from Nihonbashi in Edo (modern day Tokyo) to Kyoto.

Fig. P1384.1-4 'Trousse' dining set, China, 18th-19th century © Live Life Aberdeenshire Museums



Fig. E4487/128 Kingfisher-feather brooches, China, 19th century © The Stirling Smith Art Gallery and Museum



Fig. A.1887.745.31.9 *Fifty-three Stations of the Tōkaidō: Mishima* (*Kyōka Tōkaidō* series) by Utagawa Hiroshige, 1840-1842 © National Museums Scotland



A Summary of 'Star Objects' and Key Donors

This survey presents an opportunity to view East Asian collections in Scotland in parallel and consider the different types of objects from China, Japan and Korea that were acquired throughout the 18th and 19th centuries. The provenance of these objects documents moments of contact and exchange between Scotland and East Asia, providing a context as to how the collections were formed. This collections review provides a detailed summary of the objects in collections and identifies the diplomats, regiments, missionaries, merchant seamen, educationalists, entrepreneurs, publicists and tourists who assembled these objects.

One of the earliest collectors of Chinese artefacts was Thomas Alexander Wise (1802-1889), a physician stationed in India and employed by the East India Company. The McManus (Leisure and Culture Dundee) collection of Tibetan objects reveals Wise's interest in tantric Buddhist rituals and holistic approaches to health and spiritual wellbeing. Another collector of note is Sir William Burrell (1861-1958) whose collection of Chinese ceramics, jades and bronzes was acquired with the wealth he made from shipping. The Burrell Collection is managed by Glasgow Museums. The painter James McNeill Whistler (1834-1903) and the jeweller James Cromar Watt (1862-1940) saw Chinese culture as a source of inspiration for their own artistic practice. Whistler's ceramic collection was donated to The Hunterian (University of Glasgow) by his sister-in-law, Rosalind Birnie Philip. James Cromar Watt bequeathed his collection of cinnabar lacquer, carved precious stones and cloisonné ware to Aberdeen Art Gallery and Museums.

A lesser-known collector of Chinese objects who emerged from the survey was Miss Lois Stephen, a female missionary who was active in Chizhou, China in the late 19th-early 20th century. Stephen's collection of textiles and items relating to her missionary work are in the collections at the University of Aberdeen. Also at the University of Aberdeen are Tibetan objects acquired by James R L MacDonald (1862-1927) during the Younghusband Mission to Tibet in 1903-1904. 'Star objects' are the archaic bronzes collected by the honorary curator, Professor Robert Lockhart (1942-1979), using the 'Dr Robert Wilson Trust' fund. Dr Isaac Newton's early ceramics are also a highlight of the Chinese collection at the University of Aberdeen.

Melville Jamieson Gray's (1848-1946) collection includes an exceptional example of ceremonial parade armour. The armour, made to be worn by a high-ranking Qing official, is in the collections at Perth Museum and Art Gallery (Culture Perth and Kinross). Another highlight of the Chinese collections in Scotland is the export silverware at Fife Cultural Trust that was donated by John Galloway in 1926 and Mrs Forbes in 1950. Elgin Museum has the Levack collection of Chinese *famille rose* porcelain, in addition to a very rare cape of a lama priest's robe which was presented by Major M J Brander in 1866. The Stirling Smith Art Gallery and Museum not only has a wide range of ethnographic materials, it also holds rare materials brought back from the Opium Wars and donated to the museum by Mr J Kirkwood.

The main collector of Japanese artefacts in Scotland was Henry Dyer (1848-1918), an engineer who was hired by the Meiji Government to establish a curriculum for the new Imperial College of Engineering in Tokyo. Dyer's collection of Japanese prints, scroll paintings, painting albums, woodblock-printed books and musical instruments are in the collections at Glasgow Museums, Special Collections at The Mitchell Library (Glasgow Museums and Collections, Glasgow Life), and Edinburgh Central Library (City of Edinburgh Council). Dyer also donated a bronze mirror to The McLean Museum, Greenock (Inverclyde Council) in 1895.

Japanese woodblock print collections can also be found at The McManus (Leisure and Culture Dundee), The Burrell Collection (Glasgow Museums), The Hunterian (University of Glasgow), The McLean Museum and Art Gallery, Greenock (Inverclyde Council), National Galleries of Scotland, Paisley Museum (Renfrewshire Leisure), Perth Museum and Art Gallery (Culture and Perth Kinross), University of Aberdeen, and Dumfries Museum (Dumfries and Galloway Council Arts and Museums Service). The largest collection of woodblock prints in Scotland is at National Museums Scotland and numbers around 4,600 sheets.

Another extraordinary collection in Scotland is the Meiji Government Gift of 1878 that was organised by the first Professor of Civil and Mechanical Engineering at the Imperial University in Tokyo, Robert Henry Smith (1851-1914). The Gift is in the collections at Glasgow Museums and contains Japanese industrial samples and products.

A lesser-known collector of Japanese objects to emerge from the survey is George Rodgers Macdougall (1843-1917) who bequeathed Japanese sword fittings, *netsuke*, and *inrō* to the McLean Museum and Art Gallery (Greenock). Macdougall formed a partnership with Ceasar Czarnikow and transformed Czarnikow's brokerage into one of the largest sugar trading businesses in the world. The profits from this enterprise funded his passion for collecting Japanese artefacts.

James Troup's (1840-1925) collection of Japanese and Chinese objects at the University of Aberdeen was an interesting discovery. Troup served as HBM Consul-General of Yokohama, Japan in June 1888 and as the Consul on the island of Ezo (Hokkaido) in 1894. Troup acquired a few artefacts that related to Ainu culture during this period. The survey highlighted the significance of two other lesser-known donors of Ainu-related objects whose collections are in Scotland: James Main Dixon (1856-1933) and John Henry Dixon (1838-1926). James Main Dixon, who was Professor of English at the Imperial University in Tokyo during the 1880s, left his collection to Paisley Museum (Renfrewshire Leisure). The Ainu textiles at Perth Museum and Art Gallery (Culture Perth and Kinross) were collected by John Henry Dixon and are among the 'star objects' in East Asian collections in Scotland.

The number of Korean objects in collections in Scotland is small. The most notable collection of Korean items to emerge from the study was at Perth Museum and Art Gallery (Culture Perth and Kinross), and comprised garments and accessories from the Melville Jamieson Gray (1848-1946) donation. Three Korean hats were identified in the collections at The McManus (Leisure and Culture Dundee), donor not known.

Authors who emerged from the study as commentators on aspects of East Asian culture and politics were Henry Dyer (1848-1918) (Glasgow Museums, Special Collections at The Mitchell Library - Glasgow Museums and Collections, Glasgow Life, and Edinburgh City Library), Constance Frederica Gordon-Cumming (1837-1924) (Falconer Museum), and Samuel Mossman (fl. 1850-1880) (Hawick Museum, Live Borders Museums, Galleries and Archives). Samuel Mossman authored many books and worked as the second Chief Editor at the *North China Herald*, Shanghai. The most extensive collections of newspapers are at The Stirling Smith Museum and Art Gallery, and Falconer Museum. The Stirling Smith Art Gallery and Museum's collection draws attention to the life of editor and journalist John Reddie Black (1826-1880), who published newspapers in Japan and China in the late 19th century.

East Asian collections of photography are particularly strong in Scotland. Photographic collections are held at National Galleries of Scotland, University of Edinburgh Library, National Library of Scotland, Royal Botanic Garden Edinburgh and Edinburgh City Library

(City of Edinburgh Council). Rare souvenir fans with photographic images were discovered at Paisley Museum (Renfrewshire Leisure) and Live Life Aberdeenshire Museums. While rare photographic compositions on panes of painted glass are at The McLean Museum and Art Gallery, Greenock (Inverclyde Council).

Donors that Link Institutions

It is not yet possible to analyse in detail the many ways in which donors have contributed to museum collections in Scotland. Before this can be done well, further time must be invested in provenance research. At the time of writing this report, it has been possible to identify a handful of donors whose East Asian collections have been split between more than one institution. This section identifies donors whose gifts and bequests link collections across museums in Scotland. Further research may identify more.

James Cromar Watt's (1862-1940) collection is mainly found at Aberdeen Art Gallery and Museums. However, National Museums Scotland also received items from the James Cromar Watt bequest in 1941. The Department of World Cultures has eight items from China and Tibet, comprising lacquerware and jade ceremonial sceptres (Ch. *ruyi*), in addition to objects from Iran, Greece and Syria that were also collected by Watt.

Aberdeen Art Gallery and Museums has objects from the Captain George Warre (1876-1957) collection, mainly Japanese sword guards (J. *tsuba*). In 1938 National Museums Scotland acquired 38 objects from the Warre collection with assistance from the National Art Collections Fund. The collection is mostly comprised of Chinese ceramics, mainly from the Ming dynasty (1368-1644) and Qing dynasty (1644-1911). Only one item has been identified as Japanese, a 19th-century carved wooden figure of the lucky god, Fukurokuju.

The Falconer Museum has a small collection of objects that once belonged to Miss Constance Frederica Gordon-Cumming (1837-1924). National Museums Scotland's Department of World Cultures has 128 object records for items that were purchased from Gordon-Cumming in 1881, including 13 objects from China and three objects from Japan. The rest of Gordon-Cumming's collection comes from Sri Lanka, Tonga, Fiji and Samoa.

Dr Isaac Newton's (fl. c.1941-1981) collection of Chinese ceramics can be found at both the University of Aberdeen and at National Museums Scotland. The Department of World Cultures has 53 object records relating to the Chinese items that were donated in 1953. The collection has several Han-dynasty (206 BCE- 220 CE) bronze mirrors as well as Han-dynasty and Song-dynasty (960-1279) ceramic wares.

The Miss Isabelle A Tyrie's (1905-1989) bequest of Tibetan items entered the collections at The McManus (Leisure and Culture Dundee) in 1989. National Museums Scotland also acquired 64 Tibetan items from the Tyrie bequest in 1990. These objects are late-19th century and range from jewellery to ritual implements.

Henry Dyer's (1848-1918) collection of Japanese artefacts was donated by his relatives to Edinburgh Central Library (City of Edinburgh Council), Glasgow Museums, and Special Collections at The Mitchell Library (Glasgow Museums and Collections, Glasgow Life). National Museums Scotland has three lacquer boxes and three ceramic vessels that were donated in 1946 by Henry Dyer's daughter, Miss Marie Ferguson Dyer (1882-1958).

Royal Botanic Garden Edinburgh has George Forrest's (1873-1932) diaries, photographs and financial accounts from his expeditions to south-west China. National Museums Scotland has 15 object records for Chinese objects that Forrest donated to the museum in 1911. These items range from crossbows and swords, possibly purchased for Forrest's expeditions to north-west Yunnan, to decorative objects such as bronze incense burners, porcelain and textiles.

Conclusion

Owing to the time constraints of this survey, certain collections have received more detailed analysis than others. It is hoped that this report will provide a starting point for more thorough research and act as a guide for curators, collection management teams and researchers wishing to develop their understanding of Chinese, Japanese and Korean artefacts in Scottish collections. There are extraordinary examples of ancient Chinese bronzes and ceramics, Tibetan ritual artefacts, Korean dress, Ainu materials, and Japanese arms and armour to be found across Scotland.

The collections reveal the role that Scotland's maritime trade, military expeditions and Christian missions have played in shaping perceptions of East Asia. The objects that were collected at source, or purchased via dealers in decorative arts and antiquities, enable contemporary museum visitors to appreciate how cultures and aesthetics from other parts of the globe have influenced and transformed our economy and society. Curators are encouraged to use their East Asian collections to inspire their audiences, stimulate discussion, and challenge Eurocentric perceptions of world history.

Recently, several local museums have received funding to upgrade their storage facilities, redisplay their collections and enhance their object records. These positive developments, combined with the work of dedicated museum staff and volunteers, mean that our shared cultural heritage will be safeguarded for future generations to enjoy. It is clear from this review that certain materials need greater conservation and care, and it is hoped that the enhanced documentation that has resulted from this project will strengthen applications for funding. Textile conservation appears to be a priority for many of the museums surveyed in this review. A small number of museums have objects that require specialist paper conservation or hold artefacts, such as lacquered furniture, that require close monitoring. Clearly, more resources need to be invested in conservation care and the training of future conservators.

Within Scottish museums and archives there are fascinating collections with the potential to deepen public understanding of Britain's past conflicts and mercantile activity in East Asia. The recurrence of certain types of objects across local museums should be viewed in a positive light as, collectively, Scotland has an archive of materials that demonstrates subtle variation and contrast across a range of disciplines. Based on the evidence summarised in this review, there is great potential for museums to work collaboratively when formulating exciting displays foregrounding East Asia's rich material culture.

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Appendices

(1) Guidelines for the Care and Storage of East Asian Collections

Information can be found at:

<https://collectionstrust.org.uk/resource/collections-care-and-conservation-scope/>

<https://www.museumsgalleriesscotland.org.uk/advice/collections/introduction-to-storage-and-display-materials/>

(2) Future Actions

Collections Care

Collections in Store

Many of the sites visited over the course of the East Asia Collections Review have updated their storage facilities. Generally, collections were seen to be packed in conservation-standard boxes and stored in climate-controlled environments.

The report appendices provide links to sector standard guidance on caring for collections in store. The following section highlights the key points for consideration.

To arrest degradation in mixed-collection stores, the appropriate environmental parameters are:

- No day light, artificial UV free lighting
- Pest free and dust free
- 40 – 60% Relative Humidity, with minimal fluctuation (ie no greater than 10% in 12 hours)
- 17 – 21 Degrees Celsius

Achieving temperature and humidity within these parameters can be challenging – where resources are limited, focus efforts on stabilising humidity. Large fluctuations in humidity are considered one of the greatest agents of decay for collections in store.

Tighter environmental parameters are ideally applied to collections comprised of more vulnerable materials. For example:

- Ferrous and non-ferrous metals are ideally stored in low humidity conditions (ie 30% Relative Humidity or less)
- Photographic collections benefit from storage within 30-40% Relative Humidity

In all instances, the following programmes are recommended to monitor and respond to changes in collections in store:

- Integrated Pest Management programme
- Ongoing monitoring of temperature and humidity

- Regular deep cleaning sessions of storage spaces to ensure effective dust management

Additionally, collections in store are ideally held in conservation grade packing materials and located in appropriate storage systems. It is also beneficial to consider the needs of specific collections. For example, woodblock prints should be removed from glazed frames and old acid mounts and re-housed in Melinex sleeves or interleaved with acid-free tissue. This will avoid discolouration.

Collections on Display

Collections on display are ideally held in the same environmental parameters as those outlined for collections in store. However, when display is for a specific period of time, broader parameters can be considered. These parameters should consider the condition of the object and the duration of display. As with collections in store, ongoing monitoring of environment and collections is recommended.

A key difference when displaying collections is light, specifically UV management, levels of light, duration of exposure to light. Collections particularly vulnerable to light, such as woodblock prints and paintings, should ideally be displayed for short periods of time at no more than 50 lux. This is because extended periods of light will cause the organic colours of woodblock prints and paintings to fade.

Conservation Projects

The survey has revealed that there are enough objects of a particular type across Scotland to develop collaborative project proposals. Strategic applications for conservation funding could benefit multiple institutions with similar collections.

For example, many Chinese textiles in collections across Scotland require conservation treatment. In addition to the 'golden lotus' shoes, there are embroidered silk garments, deconstructed garments, sleeve bands, panels and shawls that are of interest. The object data for these artefacts would be enhanced by a textile-related research project.

Similarly, the East Asian musical instruments in collections in Scotland require conservation and would benefit from further investigation and display.

Export ware cabinets are also in need of conservation care.

Provenance Research

There is still a lot of research work to be done towards establishing a detailed provenance for the East Asian collections in Scotland. In order to fully understand the relationship between collectors, donors and their beneficiaries, it may be necessary to trace a family's lineage through several generations. The findings from provenance research will help audiences to engage with East Asian collections at a local and national level and should promote a more informed understanding of Scotland's contribution to world history.

(3) Historical Periods

China

People's Republic of China (1949-)
Republic Period (1912-1949)
Qing Dynasty (1644-1911)
Ming Dynasty (1368-1644)
Yuan Dynasty/Mongol (1279-1368)
Jin Dynasty/Jurchen (1115-1234)
Song Dynasty (960-1279)
Liao Dynasty/Kitan (916-1125)
Five Dynasties (907-960)
Tang Dynasty (618-906)
Sui Dynasty (589-618)
Northern and Southern Dynasties (420-589)
Jin Dynasty (265-420)
Three Kingdoms Period (220-280)
Han Dynasty (206 BCE-220 CE)
Qin Dynasty (221-206 BCE)
Warring States Period (475-221 BCE)
Spring and Autumn Period (770-476 BCE)
Eastern Zhou Dynasty (770-221 BCE)
Western Zhou Dynasty (c.1050-771 BCE)
Shang Dynasty (c.1600-1050 BCE)
Neolithic Period (c.7000-2000 BCE)

Japan

Reiwa Period (2019-)
Heisei Period (1989-2019)
Shōwa Period (1926-1989)
Taishō Period (1912-1926)
Meiji Period (1868-1912)
Edo Period (c.1603-1868)

Azuchi-Momoyama Period (1573-1603)
Muromachi Period (1392-1573)
Namboku-chō Period (1336-1392)
Kenmu Restoration (1333-1336)
Kamakura Period (1185-1333)
Heian Period (794-1185)
Nara Period (710-794)
Asuka Period (538-710)
Kofun Period (c.250-538)
Yayoi Period (c.400 BCE-250 CE)
Jōmon Period (c.10000 BCE-c. 300 BCE)

Korea

Democratic People's Republic of Korea (DPRK) (1948-)
Republic of Korea (ROK) (1948-)
Soviet Occupation in North Korea and American Occupation in South Korea (1945-1948)
Japanese Colonial Rule Period (1910-1945)
Korean Empire (1897-1910)
Joseon Period (1392-1897)
Goryeo Period (918-1392)
Unified Silla (668-936)
Three Kingdoms (c.37 BCE-668 CE)
Wiman Joseon (194-108 BCE)
Gojoseon (c.2333-c.109 BCE)

(4) Glossary

China

Abacus:	<i>Suanpan</i>
Archaic bronze libation cup/drinking vessel with tripod legs:	<i>Jue</i>
Archaic bronze tall, slender drinking vessel:	<i>Gu</i>
Archaic bronze cauldron with tripod legs:	<i>Ding</i>
Archaic bronze food vessel with lid:	<i>Dgui</i>
Archaic bronze food vessel with rounded tripod legs:	<i>Li</i>
Archaic bronze steamer:	<i>Yan</i>
Bowl lute:	<i>Piba</i>
Dulcimer:	<i>Yangqin</i>
Flute:	<i>Dizi</i>
Divination compass:	<i>Fengshui luopan</i>
Imperial decree conferring rank: <i>Fengtian Gaoming</i> or	<i>Shengzhi</i>
Panpipe:	<i>Sheng</i>
Scales/'Steelyard' balance:	<i>Diaocheng</i>
Spike fiddle:	<i>Huqin</i>
Temple blocks:	<i>Muyu</i>
Three-string lute:	<i>Sanxian</i>
Two-stringed spike fiddle:	<i>Erhu</i>
Wooden blocks:	<i>Nanbangzi</i>
Zither:	<i>Guzheng</i>

Japan

Auxiliary blade	<i>Kogatana</i>
Basin for washing sake cups	<i>Haisen</i>
Bead	<i>Ojime</i>
Bottle	<i>Bin</i>
Bow	<i>Yumi</i>
Bowl	<i>Bachi</i>
Brazier for indoor use	<i>Hibachi</i>
Buddhist figure	<i>Butsuzō</i>
Carved object	<i>Horimono (-bori)</i>

Cloisonné	<i>Shippō</i>
Comb	<i>Kushi</i>
Cotton or linen informal garment	<i>Yukata</i>
Crest	<i>Kamon/Mon</i>
Decorative ornament	<i>Okimono</i>
Divided skirt	<i>Hakama</i>
Doll/Puppet	<i>Ningyō</i>
Field sword blade	<i>Nodachi</i>
'Floating World' woodblock print	<i>Ukiyo-e</i>
Folding fan	<i>Sensū</i>
Hand scroll (literally 'rolled thing')	<i>Makimono</i>
Handle for auxiliary blade	<i>Kozuka</i>
Hanging scroll	<i>Takejiku</i>
Helmet	<i>Kabuto</i>
Illustrated book	<i>E-hon</i>
Incense burner	<i>Kōro</i>
Incense container	<i>Kōgō</i>
Inkstone box/calligraphy box	<i>Suzuri-bako</i>
Iron kettle	<i>Tetsubin</i>
Jacket	<i>Haori</i>
Japanese clock	<i>Wa-dokei</i>
Japanese compass	<i>Wa-jitsu</i>
Jar	<i>Tsubo</i>
Lacquer	<i>Urushi</i>
Letter box	<i>Fumi-bako/ Fu-bako</i>
Low writing desk	<i>Budai</i>
Lunch box	<i>Bentō</i>
Matching swords	<i>Daishō</i>
Medicine container	<i>Inrō</i>
Metal object, usually sword ornament or fittings	<i>Kanamono</i>
'Mirror lid' metal disc toggle	<i>Kagami-buta</i>
Mirror with 'picture' decoration	<i>E-kagami</i>
Moderately curved sword blade (c.60cm)	<i>Katana</i>
Photograph	<i>Shashin</i>

Picture postcard	<i>E-hagaki</i>
Pipe	<i>Kiseru</i>
Pipe sheath	<i>Kiseru-zutsu</i>
Plate/Dish	<i>Sara</i>
Pole arm with curved blade	<i>Naginata</i>
Print	<i>Hanga</i>
Prong used to lace armour	<i>Kōgai</i>
Rigid fan	<i>Uchiwa</i>
Rigid tobacco pouch	<i>Tonkotsu</i>
Sake bottle	<i>Tokkuri</i>
Sake cup	<i>Guinomi/Choko/Sakazuki</i>
Sake ewer	<i>Chōshi</i>
Sash belt	<i>Obi</i>
Second World War 'Good luck' flag	<i>Yosegaki Hinomaru</i>
Shop curtain	<i>Noren</i>
Short sword blade, single or double edged (c.25cm)	<i>Tantō</i>
Small bowl or plate for side dishes	<i>Kozuke</i>
Small cabinet	<i>Kodansu</i>
Small shrine in cabinet	<i>Zushi</i>
Small teapot	<i>Kyūsu</i>
Socks	<i>Tabi</i>
Stacked boxes/Picnic box	<i>Jūbako</i>
Stand	<i>Dai</i>
Stirrups	<i>Abumi</i>
Sword blade (c.40-50cm)	<i>Wakizashi</i>
Sword guard	<i>Tsuba</i>
Sword hilt collar	<i>Fuchi</i>
Sword hilt ornament	<i>Menuki</i>
Sword pommel	<i>Kashira</i>
Tea bowl	<i>Chawan</i>
Tea container with domed lid	<i>Natsume</i>
Toggle	<i>Netsuke</i>
Vase	<i>Kabin</i>
Water jar	<i>Mizusashi</i>

Wooden clogs

Geta

Woven straw sandals

Zōri

Wrapping cloth

Fukusa

Korea

Ceremonial dress:

Jebok

Embroidered panel (part of clothing):

Husu

Formal clothing:

Aengsam

Hat:

Gat

Hat with feather attachment:

Jeonrip

Inner robe:

Cheongcho'ui

Rank belt:

Gakdae

Shoes:

Hye

Tobacco pipe:

Dambaetdae

Wide brimmed woven horsehair hat:

Heukrip

Woven headband worn under hat:

Manggeon

Woven horsehair hat:

Tanggeon

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Detail of lacquered wooden box with gold and silver foil, used for the shell game. Japan, Meiji Period (1868-1912) © Dundee Art Galleries and Museum

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