



THE LEGACY OF BARBORA MARKÉTA ELIÁŠOVÁ IN THE JAPANESE COLLECTION OF NÁPRSTEK MUSEUM

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ABSTRACT: The paper focuses on the traveller Barbora Markéta Eliášová as an individual and on the collection of items that she brought from her travels and, after her death, willed to the collections of the Náprstek Museum of Asian, African and American Cultures.

KEY WORDS: B. M. Eliášová – Japan – collection items from the estate of B. M. Eliášová – Japanese collection of Náprstek Museum – travelling

The article about Barbora Markéta Eliášová, an important Czech traveller from the late 1800s and early 1900s, presents her life's pilgrimage, which brought her several times to Japan while focusing on the items she willed to the Japanese collection of the Náprstek Museum. The aim is therefore to put these objects into the context of her journeys and to evaluate them as one of the smaller sections of the Japanese collection that has not yet been published. The person and work of B. M. Eliášová have been discussed in a number of professional works, but none of them refers to the items she brought from her journeys. Eliášová herself wrote her own biography as a novel, which has never been published. The journeys of this personality were then dealt with by her student Eugenie Plíhalová.²

The life story of B. M. Eliášová is very concisely summed up by Alice Kramerová in her article *Na vlnách osudu* [*On the Waves of Fate*], named after the unpublished biography. From a different perspective, the traveller is talked about in a paper by Helena Heroldová, focusing mainly on her literary work. B. M. Eliášová and women-travellers in general is dealt with in detail by Bohumila Jamborová in her thesis *Barbora Markéta*

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² The material can be found in the set of documents in the archive of the Náprstek Museum.

Elišová: Nippon druhým domovem [Barbora Markéta Eliášová: *Nippon, the Second Home*], the author also wrote an article on the subject for the journal *Theatrum historiae*. She is also mentioned in the bachelor's thesis *Odras japonské kultury ve vybraných dílech Josefa Hlouchy a Barbory M. Eliášové* [The Reflection of Japanese Culture in Selected Works by Josef Hloucha and Barbora M. Eliášová] (Kotlářová 2017) and *Vývoj českého zájmu o vzdálené Japonsko* [Development of the Czech Interest in the Remote Japan] (Procházková 2008), focusing on the development of Japan studies in the late 1800s and early 1900s.

Traveller B. M. Eliášová

B. M. Eliášová was born on 2 November 1874 in the village of Jiříkovice (Kraemerová 1999). Having lost both parents at a tender age, she was gradually brought up in several families where she was often treated as a helper rather than a child. The only place where she felt happy and fulfilled was the school (Kraemerová 1999). *The only nice place of my childhood was the school. I was sailing through the lessons effortlessly and my teachers liked me. At school, I was equal to all children and often praised and held up as an example for others. But at home my aunt always used to tell me: 'You're such a lazy good-for-nothing! You'll never amount to anything!' She often went to the school to tell tales about me, how much I was tormenting her, that she could not get me to do anything that I did not listen to her... And the teacher was just wondering how come I was a good pupil at school and that much different at home.*³ Her interest in education and exploring the world only grew with age. Her goal was to become a teacher and she did her best to accomplish that. She left the village for the city of Brno where she began to learn German. She managed to get a job as a housemaid in a well-situated family of an actress with whom she later moved to Vienna. She expanded her education with English and French there and started attending a business course as well. However, she missed the Czech environment, and therefore after completing the course, she decided to go to Prague. After securing the job of a correspondent in a wood flooring company and started preparing for a state exam in English which she soon passed. According to her own words, it was her written work that attracted the attention of University Professor Mourek. She then went on to study under him and later, on his recommendation, made her first trip to England and France. This first trip was limited to Europe then. In 1904, she finally managed to enter upon the desired career of teaching, which she then practiced until 1920 (Jamborová 2008). During this time she taught at several Prague girls' schools and was very popular among the pupils. She also authored several English textbooks. Eliášová never ceased to desire to see and learn about the lives of people in foreign lands. It was probably in connection with the sudden death of her fiancé that she took a sabbatical year in 1912 and embarked on her first trip around the world via the Trans-Siberian Railway. The primary goal of this journey was to visit Japan. In total, her journeys took her to Japan four times. For the first time in 1912, then in 1921 and 1923 and the last visit was in 1929⁴ thanks to the recommendation she received from the widow of Professor Mourek, she spent the first months of her Japanese stay in the family home of Mourek's English friends. Later, she taught English in a postal school to make some money for both her next stay and the trip back to Bohemia. During her stay she became very interested in

³ Archive of the Náprstek Museum (hereinafter abbreviated as ANpM), *Vlastní životopis*. Eliášová, Barbora Markéta, Sign. 2/9.

⁴ ANpM, *In Memoriam B. M. Eliášové*. Plíhalová, Eugenie Sig. 2/4.

*ikebana*⁵, the Japanese art of flower arrangement, and became the first foreigner to take part in courses of this art at the Japan Women's University (*Nihon joshi daigaku*) (Eliášová 1915). It then comes as no surprise that among the items she willed to the Náprstek Museum there are several weights designed for the arrangement of flowers. Later, the Museum also managed to acquire three books from her collections that deal with this art.

During the years spent in Japan, she was able to make many Japanese friends from whom she learned a lot about Japanese culture and who took her on trips to various places of interest such as Nikkō and Kyōto. On the way back to Bohemia, Eliášová went through the Hawaiian Islands, San Francisco and New York. After returning, she delivered many lectures on her journey, and in 1915 she published her first travel book entitled *Year of Life among the Japanese and around the Globe* at her own expense.⁶

It was not until 1920, thus after the end of the First World War, that Eliášová could go to see Japan again. She got a job with the diplomatic mission of the newly-formed republic in Japan, which meant not only returning to a country she got to like very much, but also an opportunity to participate in the development of the Czechoslovak state. The journey to Japan alone was difficult enough because, as Eliášová wrote, she had to share a cabin with the wife of the ambassador's secretary, her future superior. Her career at the embassy, however, did not last long as she became one of the participants in the so-called Pergler Affair. Karel Pergler was the first regular envoy of the Czechoslovak Republic to Japan. Having had a successful career as a diplomat in the US, in Japan he was in charge of mediating business relations with the Far East, where he also contributed to the repatriation of the Czechoslovak troops from Siberia. From the very beginning, Eliášová's position at the embassy was not easy. Karel Pergler did not look with favour upon employing women in foreign services, which is why Eliášová was considerably overlooked and assigned work rather out of necessity. In her spare time, she wrote articles about Czechoslovakia for Japanese printed materials and lectured at both the women's university and the *Waseda University*. The situation at the embassy was further complicated by strife between individual officials; meanwhile, the ambassador's young secretary, Jiří Novák, gradually gained importance. It was Eliášová who came across documents that ultimately led to the exposure of the embezzlement by this secretary and to his subsequent conviction (Eliášová 1929). This incident would later be the reason for the removal of both Ambassador Karel Pergler and Eliášová, who was made to retire from her job (Heroldová 2005). However, we can only speculate about her actual role in the incident because of her correspondence with Hanna Benešová there is a statement: *We were, as you know, sent with Pergler to break his neck* (Jamborová 2008: 59).

After returning from this trip, Eliášová decided to pursue journalism, lecturing and translation activities. It was not until 1923 though that she was able to raise money for another trip to Japan. Her stay in Japan was, however, marked by a devastating earthquake that hit the Kanto region on 1 September 1923. Claiming over 140 000 victims, the earthquake along with the subsequent tsunami and huge fire was the largest natural disaster to have hit Japan until then (Hammer 2011). At the time of the

⁵ For Japanese terms that do not have an alternative term in the Czech language, such as *ikebana* or the *torii* gate, I have chosen to use italics. Likewise, I use italics for the names of Japanese artists, emperors or other people of Japanese origin mentioned in the text. Topographical names commonly used in the Czech language are left without italics.

⁶ ANpM, *In Memoriam B. M. Eliášové*. Plíhalová, Eugenie, Sign. 2/4.

earthquake, Eliášová was staying in Yokohama and she lost practically all her property in its wake. A list she entitled *What burned down in Yokohama*⁷ is located in the archive of the Náprstek Museum, and features not only practical items such as a camera, typewriter or jewellery and clothing, but also, for example, a collection of hand-painted silk intended for an exhibition and materials describing its production. Eliášová was then forced to go on foot to Tokyo where she managed to borrow money for the return journey (Heroldová 2005).

After returning, Eliášová began to lecture again, this time throughout the country and on the radio. She also wrote articles and published several novels and travel books. Her next, fourth journey in 1925 to 1926 took her into Southeast Asia, Bali and Australia. During her last trip in 1929 she decided to visit Japan and Korea.⁸

A review of the travels by B. M. Eliášová written by Eugenia Plíhalová

The first journey in 1912: From Prague through Warsaw to Moscow, from there by the Siberian Express to Vladivostok, 8682 km, by the Simibirsk ship to Japan, she spent a year there. Back through Hawaii, San Francisco, Chicago, New York, Iceland, England, Hamburg.

The second journey in 1920: through Italy, around India and China to Japan. She worked there for one and a half year at our then embassy and the Waseda University. Back again through America, this time into the Port of Seattle, and back to New York by train and then back to Europe.

The third journey in 1923: she visited Port Said, Pyramids, Suez, Ceylon, Singapore, Shanghai. Again, around China to Japan where she experienced a disastrous earthquake, which she later had many lectures on. Back to America to the Port of Vancouver and again back to New York by train.

The fourth journey in 1925/26: in the Southern Hemisphere. From Rotterdam she sailed to Java where she stayed for three months, travelling all around, including the island of Bali. From Surabaya to Australia. She travelled all around, including the countryside. From there, through to the Southern Ocean, to South Africa and then to Europe with a short stopover in the Canary Islands.

The fifth journey in 1929: again to Japan. She was more interested in Korea this time. By boat around China, back and forth, Manchuria and the Soviet Union.⁹

Owing to her orientation on Japan, Eliášová is often compared to Joe Hloucha, her contemporary and traveller. However her focus was completely different. Joe Hloucha was a true collector who was surrounded by Japanese objects even in the Czech environment, many of which he willed to the Náprstek Museum, thereby creating the core of the contemporary Japanese collection. Eliášová focused more on passing on her experience of Japanese culture through literature and educational lectures. She had taken many photographs on her travels, using them as an addition to her lectures, but there are very few collection items associated with her name.

The donations of B. M. Eliášová had already enriched the collections of the Náprstek Museum by the year 1954. These were, for example, a few trifles from her travels around the world: a souvenir with a Ramayana scene, a batik sampler or a copper vessel

⁷ ANpM, *Co shořelo v Jokohamě*. Eliášová, Barbora Markéta, Sign. 2/14.

⁸ ANpM, *Stručný životopis*. Eliášová, Barbora Markéta, Sign. 1/12.

⁹ ANpM, *In Memoriam B. M. Eliášové*. Plíhalová, Eugenie, Sign. 2/4.

originating from Java. However, this article focuses on items of Japanese origin, most of which came to the Museum somewhat later, in 1960, as part of the settlement of the estate of B. M. Eliášová, who died on 27 April 1957.

There are 33 items of Japanese origin on the list, to which three books of *ikebana* were added later in 1973. For the most part, they are small trinkets that many travellers gradually collect upon their journeys, which may have meant much more to them than we can see today. Due to this rather personal nature of individual items, it is not easy to find a parallel in any foreign collections. In the context of the Japanese collection, this is only a very small fraction of the items and their importance stems mainly from their connection with the personality of a significant Czech traveller and a woman who became one of the first female travellers ever.

The Japanese collection of the Náprstek Museum contains nearly 20 000 items; within such a collection the items of B. M. Eliášová could easily sink into oblivion, especially if we consider their nature. They are simply souvenir items that could have been important to their originator, but Eliášová does not explicitly mention the acquisition thereof in her works. Their significance, for the most part, results from their connection with the personality of the leading Czech female traveller of the late 1800s and early 1900s. *Ikebana* books and flower arrangement aids can be seen as evidence of her interest in this Japanese art; she herself mentions in her works that she was taught it in Japan. It is obvious, therefore, that the items brought by B. M. Eliášová from her journeys represent the memories of the land she loved and where she experienced so much. Utility objects, models, or toys in the collection that are associated with her personality are personal trifles, not objects of high artistic value. B. M. Eliášová's interest was more about discovering Japanese customs and their modern development. Eliášová was not a great collector; her limited budget would not have allowed her to become one. Her personal contribution was then in the lectures she always organized after returning from her journeys. She visited Japan at a time when travelling to this country was not commonplace, and as a result, she had a significant part in expanding awareness of Japanese culture.



Pl. 1

CATALOGUE

Woodcuts, prints, scrolls

1. Prints, Inv. Nos. 20155–20163

Loose calendar sheets. These are colour prints, probably copies of a famous painter's paintings. The signature is hard to read. Various Japanese motifs can be found on the prints: sunset over the waves, traditional houses at a creek with a bridge, two houses at a gorge being crossed by a pilgrim on a bridge, a rock with pines above the sea where a boat sails, a landscape with a river and a rafter, a house in front of which a woman is pounding the laundry, a flowering branchlet of sakura with a little bird, a little bird sitting on a blooming hibiscus, Mount Fuji framing a snow-covered pine. Dimensions of one sheet: H. 20.7 x W. 17.7 cm. Dating: early 20th century.

2. Coloured woodcut, triptych, Inv. Nos. 20263–20265

Author of the woodcut *Ichiyusai Kuniyoshi*. The woodcut is dominated by blue and red colours and depicts a Chinese style boat. Dimensions: H. 36.9 x W. 75 cm. Dating: 1847–1852.

3. Poster, Inv. No. 20369

Poster in montage is a vertical scroll imitating a brocade with the image of Emperor *Meiji* with his wife and son. Above them, three famous ancestors, the bottom of the poster is filled with a depiction of the *Meiji Jingū shrine*¹⁰. Dimensions of the picture itself: W. 38.5 x L. 105 cm; montage: W. 49.5 x L. 151 cm. Dating: early 20th century.

4. Vertical scroll, Inv. No. 20370

Silk painting of a landscape with a figure, pavilions and trees with mountains in the background. Hemmed with beige-gold brocade. Dimensions of the picture itself: W. 41 x L. 127 cm; Dimensions of the montage: W. 53 x L. 196 cm. Dating: 19th century.

5. Vertical scroll, Inv. No. 20371

Silk painting with a geese motif under reeds. Signed with a red seal. Dimensions of the picture itself: W. 42 x L. 120 cm; montage: W. 55 x L. 192 cm. Dating: late 19th–early 20th century.

6. Vertical scroll, Inv. No. 20372

Coloured woodcut in montage of blue-brown chequered silk with flying cranes. The author of the woodcut is *Utagawa Kunisada* and it portrays a woman lifting a cat above her head. Dimensions of the print: W. 24 x L. 69.2 cm; montage: W. 33 x L. 140 cm. Dating: mid-19th century.

7. Vertical scroll, Inv. No. 20374

Print on paper inserted into a brocade montage. Illustration of two carps under a pine. Dimensions of the print: W. 18.5 x L. 38 cm; montage: W. 24.5 x L. 72 cm. Dating: late 19th–early 20th century.

¹⁰ The Shinto Shrine, located in Tokyo, is dedicated to the deified spirit of Emperor *Meiji* and Empress *Shōen*.



Pl. 2

8. Coloured woodcut, Inv. No. 20149 [Pl. 1]

The woodcarving bears the signature of *Kochōrō Kunisada*, it is probably the left part of a triptych, together with Inv. No. 20150, of which the middle part is missing in the collection. The woodcut depicts two ladies looking from a terrace to a pine-tree stream with a waning moon in the background. Dimensions: v 35.5 x W. 25.1 cm. Dating: late 1800s and early 1900s.

9. Coloured woodcut, Inv. No. 20150 [Pl. 2]

The signature on woodcut is hard to read, the author is probably *Kunisada*, signed as *Toyokuni*. The woodcut shows a lady on a porch with a cat and another woman in the background, with two nobles standing under the porch. It is probably the right part of a triptych together with Inv. No. 20149. H. 35.9 x W. 25.1 cm. Dating: late 1800s and early 1900s.

Books

1. Book of *ikebana*, Inv. No. 46737

A book with black and white woodcuts entitled *Ikenobō-Ryūsei-ryū hyakka-shū* can be translated as "Selection of One Hundred Ikenobo-Rjusei School Samples". It contains an illustration of 52 flower arrangements by *ikebana* masters, both men and women. Each arrangement includes the species of the flower, the name, the address or the position or title of the author. It dates back to 1906. Dimensions: H. 26.6 x W. 18.5.

2. Book of *ikebana*, Inv. No. 46738

A book of black and white woodcuts titled: *Kadō Iemoto. Hana no katagami. Kashinsō no maki*. This is a collection of diagrams of the oldest *ikebana* School. Author listed as: *Ikenobō Senkei*. Published in 1911 in Kyoto. Dimensions: H. 22.2 cm x W. 14.7 cm.

3. Book of *ikebana*, Inv. No. 46739

A book of black and white woodcuts with *ikebana* diagrams and vessels for arranging flowers. As for the author, *Rjūšōsai Kagei*, head of *Ikenobō* school, is mentioned¹¹. Dimensions: H. 22.7 x W. 15.2 cm. Dating: 1910.

Utility items

1. Pair of wooden sandals, Inv. No. 14320 [Pl. 3]

Pokkuri geta wooden sandals made of varnished wood with straw mat and brocade cord. On the sides there is a picture of a crane and pine. Dimensions: L. 24 cm. Dating: 19th century.

2. Folding fan *ōgi*, Inv. No. 20384 [Pl. 4]

Bamboo chips covered with paper, with red and purple stamps with stylized characters. There is a mention in the inventory books that it was bought during a pilgrimage to Mount Fuji. Dimensions: 27.2 x 43 cm. Dating: 20th century.

3. Folding fan *ōgi*, Inv. No. 20385 [Pl. 5]

Polished bamboo chips covered with silver paper with no decoration. Dimensions: 27.2 x 43 cm.

¹¹ The oldest school of *ikebana*. In the first half of the 16th century, Buddhist monk *Ikenobō Sennō* composed and wrote the theory of this school's teaching.



Pl. 3



Pl. 4

4. Folding fan ōgi, Inv. No. 20 386 [Pl. 6]

Dark-brown varnished bamboo chips covered with paper with reproduction of a picture with the motif of landscape and a river with shipbuilders. The back side of the fan is only silver-sprayed. The fan bears a very poorly legible author's signature and a red seal. Dimensions: 24 cm x 44 cm.



Pl. 5



Pl. 6

5. Round *uchiwa* fan, Inv. No. 20285

A circular-shaped paper fan with the Mount Fuji motif above the lake. On the back there is a dedication to B. M. Eliášová from the author of the picture signed as Y. Aoyagi. Dimensions: H. 38.8 cm. Dating: 1920s.

6. Round *uchiwa* fan, Inv. No. 20286

A paper fan with a bamboo handle. An illustration of the Japanese countryside painted with ink. Dimensions: H. 38.8 cm. Bears an unreadable signature. Dating: 1920s.

7. *Kenzan*, Inv. No. 20454 [Pl. 7]

A turtle-shaped flower arrangement device made of metal. Dimensions: L. 6.3 x W. 4 x H. 1.6 cm. Dating: early 20th century.



Pl. 7

8. *Kenzan*, Inv. No. 20448

A flower arrangement device, crescent-shaped hedgehog, needles for fixing the stems over the entire surface. Dimensions: L. 7.5 cm, W. 5 cm, H. 2 cm. Dating: first half of the 20th century.

9. *Kenzan*, Inv. No. 20449

A flower arrangement device, hedgehog. Heavy, green-lacquered, perhaps lead-based, needles for fixing the stems over the entire surface, circular diameter. Dimensions: diameter 7 cm, H. 2 cm. Dating: first half of the 20th century.

10. Chopsticks, Inv. No. 20435 [Pl. 8]

Set of chopsticks and a sleeve, decorated with Japanese lacquer painting techniques *urushi*. The box has a sliding closure from the top. Dimensions: box – 22.5 x 2.2 x 1.6 cm. Chopsticks – L. 20.5 cm. Dating: first half of the 20th century.



Pl. 8

11. Two *sake* cups, Inv. Nos. 20484–20485

Pair of *sakazuki* cups for sake. Made of thin-walled porcelain, on the outside decorated with paintings of blue and grey-black waves. They bear a signature, but it is very hard to read. Dimensions: H. 3 cm. Dating: early 20th century.

12. Two *sake* cups, Inv. Nos. 20442–20443

Pair of *sakazuki* cups for sake. Porcelain, decoration of sakura flowers on a white background. Glazing appears only from the inside of the cup. Dimensions: H. 3.1 cm. Dating: first half of the 20th century.

13. Bowl, Inv. No. 20434

A porcelain bowl with Japanese *dangō* dumplings, probably designed to serve them. Crackle finish under the glaze. Dimensions: H. 3 x L. 14.5 x W. 9.5 cm. Dating: early 20th century.

14. Bowl, Inv. No. 20509

A porcelain bowl with blue cobalt colour under the glaze. An illustration of four chrysanthemums angled over the edge of the bowl, with a grid fill between them. Dimensions: top diameter – 10.4 cm, bottom diameter – 4.7 cm, H. 5 cm. Dating: first half of the 20th century.

15. Two lacquer trays, paired, Inv. Nos. 14317–14318

A flat fan-shaped tray made of brown lacquer on wood top decorated with carving of irregular grooves. Dimensions: H. 10.5 x L. 23.5 cm. Dating: first half of the 20th century.

16. Lacquer tray, Inv. No. 14319

Similar to 14 317, 14 318. Brown lacquer on wood, a flat round-shaped tray, straight cut on one side, top decorated with carvings of irregular grooves. Decorated with the same cutting technique as Inv. No. 114 317 and 114 318. Dimensions: v 13.5 x L. 14.9 cm. Dating: first half of the 20th century.



Pl. 9

17. Soroban abacus, Inv. No. 20379 [Pl. 9]

The Japanese abacus in a wooden box. The box bears the name *Nagano Teruko* (or *Shōko*) with the address of *Chiba-ken, Ichihara-gun, Toda-mura*. Dimensions: W. 6 x L. 16 x H. 1.5 cm. Dating: early 20th century.

18. Two pairs of chopsticks, Inv. Nos. 20459–20460

Simple wooden chopsticks *waribashi*, one pair is split, the other one still in one piece. This type of disposable chopsticks is still used not only in Japan, in all countries where you can encounter the Japanese Cuisine to this day. Dimensions: L. 20.5 cm. Dating: first half of the 20th century.



Pl. 10

19. Tray, Inv. No. 20433 [Pl. 10]

Oval shaped tray made of black and red lacquered dyed bamboo chips and wood with glass bottom decorated with butterflies. Dimensions: diameter 32.5 cm. Dating: first half of the 20th century.

20. Smoking pipe, Inv. No. 20347

A smoking pipe of the *kiseru* type, which is used for smoking finely shredded tobacco called *kizami*. Long with a mouthpiece of yellow, unadorned metal and a striped bamboo pipe-stem. The pipe's bowl is also made of yellow metal, decorated with a silver stripe. On the pipe, there is an original label of the vendor with characters in the *katakana* syllabary: *ho ro ki*. Dimensions: L. 37.5 cm. Dating: first half of the 20th century.

21. Smoking pipe, Inv. No. 20387

A smoking pipe with a reed pipe-stem. At one end, a metal bowl, on the other a green stone mouthpiece. Dating: first half of the 20th century. Dimensions: L. 42 cm.

22. Smoking pipe, Inv. No. 20437

A smoking pipe with a dark brown bamboo pipe-stem with a mouthpiece and a grey metal bowl. Dimensions: L. 18.5 cm. Dating: first half of the 20th century.



Pl. 11

23. Smoking pipe, Inv. No. 20438
[Pl. 11]

A smoking pipe with a dark brown bamboo pipe-stem with a mouthpiece and a yellow metal bowl. Dimensions: L. 18.6 cm. Dating: first half of the 20th century.

24. Small vessel, Inv. No. 20478
[Pl. 12]

A small vessel made of gourd, covered with a varnish of gold and black stains with a wooden plug on a yellow silk cord. A souvenir from *Meiji Jingū* shrine. Dimensions: H. 8.2 cm. Dating: early 20th century.



Pl. 12

25. Bowl, Inv. No. 20471

A small hexagonal stoneware bowl, glazed, decorated with brown blue dots. Dimensions: H. 3 cm. Dating: early 20th century.

26. *Tabi* socks, Inv. No. 20350 ab

Socks of white cloth, lined with a coarsely woven strong cotton cloth on the foot. The thumb is sewn separately, with metal hooks on the heel and cotton loops. Dimensions: foot length: 23.5 cm. Dating: late 19th or early 20th century.

Musical instruments

1. *Taishōgoto*, Inv. No. 20414 [Pl. 13]

Musical instrument also known as Nagoya harp. A wooden sounding board, on which there is a smaller wooden plate with metal flaps, the top plate is decorated with black and gold varnish with the motif of irises. Dimensions: L. 60 cm, W. 12.5 cm, H. 7.5 cm. Dating: early 20th century.



Pl. 13

2. Four miniatures of *mokugyō* gong bell, Inv. Nos. 20 444–20447

Wooden gongs reminiscent of jingle bells. Used during rituals where sutras are recited. These four miniatures probably primarily served as talismans. They are made of dark wood and bear a motif of fish scales as a reference to the Chinese legend of the origin of this tool. Dimensions: H. 5 x W. 4.5 x L. 5 cm. Dating: first half of the 20th century.

Models and toys

1. Model of a Japanese house, Inv. No. 20346

A model of a single storey house on a four-leg base made of wood, straw and bamboo chips. The roof is decorated with geometric straw decor. Dimensions: 14 x 9.5 x v.13 cm.

2. Model of a Japanese house,
Inv. No. 20479

A clay miniature house of glazed stoneware. The house has a hexagonal floor plan. Dimensions: W. 4 x D. 2.2 x H. 3 cm. Dating: first half of the 20th century.

3. Model of a Japanese house,
Inv. No. 20476

A clay miniature house made of burnt clay without glaze. The house has a rectangular ground plan. Dimensions: W. 3.5 x D. 1.5 x H. 4.5 cm. Dating: first half of the 20th century.

4. Model of garden lantern called *tōrō*¹²,
Inv. No. 20477 [Pl. 14]

A hexagonal lantern made of grey burnt clay, white-coloured. It shows signs that it was made in a form. Dimensions: W. 2.3 x D. 2.5 x H. 6.6 cm. Dating: first half of the 20th century.

5. Model of a pagoda, Inv. No. 20473

A five-storey pagoda of burnt clay with a colourful glaze of red and black on a pedestal. It is probably a toy or a souvenir. Dimensions: W. 2.2 x 2 x H. 6 cm.



Pl. 14

¹² A *tōrō*-type lantern is traditionally made of stone, wood or metal. Originally, this type of lantern was used only in Buddhist temples. In the Heian period (794–1185), their use spread to Shinto Shrines and private gardens.

6. Model of a *torii* gate¹³, Inv. No. 20474
A miniature *torii* gate made of lead, varnished with red and black lacquer. Souvenir. Dimensions: W. 4 x H. 4 cm. Dating: first half of the 20th century.

7. Model of a *torii* gate, Inv. No. 20 475
A miniature *torii* gate made of lead, varnished with red and black lacquer. Dimensions: H. 3.3 cm. Dating: first half of the 20th century.

8. Doll in the form of a woman,
Inv. No. 20456
A decorative figure of a woman with a child, carved wood head, painted with colours, hair imitated with black satin, kimono made of colourful cotton fabric, wooden pedestal covered with paper. Dimensions: H. 20 cm, pedestal 5 x 5 cm. Dating: first half of the 20th century.

9. Doll in the form of a man,
Inv. No. 20457
A man dressed in a dark kimono with a white pattern and a black coat – a papier-mâché doll. Dimensions: H. 19 cm. Dating: first half of the 20th century.

10. Doll in the form of a little girl,
Inv. No. 20458
A model used as a toy for children to play with, dressed in a colourful kimono with hair made of coloured plant fibre. Dimensions: H. 9.35 cm. Dating: first half of the 20th century.



Pl. 15

¹³ *Torii* gates can be found especially at the entrances to Shinto Shrines, and their purpose is to mark the entrance to a sacred place.

11. Wooden paddle, Inv. No. 20278

[Pl. 15]

A *hagoita* paddle, used to play *hanetsuki*, Japanese badminton. It is made of wood with a black velvet handle, it is decorated with the *oshie* technique¹⁴. On the outside, decorated with a portrait of a beauty created with paper, silk, cotton and nails. The beauty is wearing a kimono with cranes and holding a parasol in one hand, the details are handpainted by ink. On the inside of the paddle, there is an ink drawing on the wood of a damson tree, pine and bamboo. This motif is called *shōchikubai*. Dimensions: L. 40 x W. 14.5 cm. Dating: early 20th century.

12. Wooden paddle, Inv. No. 20277

[Pl. 16]

A *hagoita* paddle, used to play *hanetsuki*¹⁵. This paddle is covered from the outside with a green *chirimen* (crepe) with a batik and a red brocade with a golden *karakusa* pattern. On this basis, there is a textile bouquet made of chrysanthemum flowers with a decorative cord, on the top and bottom, and two pink tassels. On the inside of the paddle there is a decoration of damson tree twig with pink flowers on the background of natural wood. Dimensions: L. 43x W. 13.5 cm. Dating: early 20th century.

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Pl. 16

¹⁴ *Oshie* literally means a compressed picture and it is used to create complex motifs from individual parts of the fabric or paper. Textile snippets are padded with a cotton pad and glued or nailed together with tiny nails to form a three-dimensional image.

¹⁵ These paddles are used for Japanese badminton called *hanetsuki*. It is played by girls at the New Year.

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