

THE JAPANESE COLLECTION OF RŮŽENA TRNOŽKOVÁ

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ABSTRACT: This paper deals with the Japanese collection of Růžena Trnožková who lived in Japan in 1918 and collected the Japanese and Chinese objects. In 1936, she donated her collection, which consisted of almost 250 items, to the Náprstek Museum. The collection includes objects mainly made during the 19th and in the beginning of the 20th century and represents goods typically collected by the Europeans. The article also provides a little biographic information about her and her husband Vojtěch.

KEYWORDS: Růžena Trnožková – Vojtěch Trnožka – collecting of Japanese applied art – material culture – western perception of Japanese art – ivory – textile

Introduction

The second half of the 19th century and the beginning of the 20th century brought new impetus to the interest in the areas outside of Europe, their cultures, customs, and artefacts. Such interest was not new, and some foreign goods, for example, Chinese porcelain, were considered status goods and were collected long before that. In the 19th century, the collecting became more widespread as several countries, considered exotic, took part in world fairs where they presented their technological progress.

Japanese goods caught attention at the Great Exhibition in London in 1851, and later in Paris and Vienna. Through Vienna's World Fair in 1873,² where it had its own pavilion, Japan aroused the interest of people living in the Czech lands. The collections of Japanese objects began to be formed.³ In Prague, the Náprstek Museum was founded mainly as an industrial museum, but soon a collection of objects of applied arts from Asia was established. In Moravia, the collection of Erwin Dubský (1836–1909),⁴ a frigate captain who travelled to the Far East, garnered attention and was presented to the public at his Castle at Lysice.⁵

The craving for Japanese goods had an impact even on trade as antique and art dealers started importing and selling Japanese objects.⁶ It also changed the perception of the objects – what was considered as a functional item in Japan was viewed as art, and served mostly as decoration in European households. Later, these objects became part of the museum's collections. There was a variety reasons for collecting Japanese

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2 Jahn 2004, pp. 50–53.

3 Fajcsák 2020, p. 70.

4 More information about E. Dubský and his collection in Suchomel and Suchomelová 2006.

5 A town in the South Moravia Region of the Czech Republic.

6 Hánová 2014, pp. 26–28.

items, such as personal interest in the particular part of the world and its art, or just the collector's sojourn to a particular country and an opportunity to buy local objects right where they were crafted. Other donors supported the creation of the collections for patriotic motives. But in some cases, the particular reasons why certain collectors sought Japanese objects are unknown, and even in cases where large and valuable collections were created. Such is also the case of the collection of Růžena Trnožková and Vojtěch Trnožka.

Růžena Trnožková (1868–1936) and Vojtěch Trnožka (1867–1928)

Little is known about Růžena Trnožková, or her husband Vojtěch. Although they belonged to the upper middle class, donated to various charities,⁷ and had contacts with other prominent Prague citizens, all information about their lives comes from literary references and archive files. For a long time, it was also uncertain if it was only Vojtěch Trnožka that personally collected items of Asian provenance or if his wife accompanied him on his travels and could therefore have had an influence over the choice of collected items.

Vojtěch Trnožka was born on 23 February 1867 in Jaroměř;⁸ his parents were Vojtěch and Anna, née Ramerová. His wife Růžena, née Karvancová, in some papers called Róza, was born on 29 August 1868 to Václav and Anna. Both were of the Catholic denomination and were married on 5 February 1891. Vojtěch Trnožka likely worked as a treasurer at the state railway in Bechyně⁹ and later as an official of an unclear definition in Vienna. From 1906, he lived in Austria, in the town of Kritzendorf near Vienna.¹⁰ It is still unknown for which company and in what position Vojtěch Trnožka worked, but at some time his official duties led him to the Far East. In the autumn of 1918, we have evidence of the couple's stay in Japan from the diary of Ferdinand Písecký,¹¹ where they met Milan Rastislav Štefánik (1880–1919), one of the founders of Czechoslovakia, who was on the way to Siberia to negotiate the repatriation of Czechoslovak legionaries fighting in World War I from Russia: '20 October: I made Štefánik travel this afternoon with Mr. and Mrs. Trnožka to Miyanosita, where there are sulphur springs, lake, wood, and sea.'¹²

Vojtěch Trnožka was not just one of the ordinary merchants residing in Japan but had a great insight into Japanese domestic policy and the financial situation as we can see in the case of his invitation to the private meeting with Štefánik and General Janin,¹³ where they discussed financial issues of the repatriating legionaries from Siberia:

7 At Vinohrady, the municipal district of Prague, on the building in which Mr. and Mrs. Trnožka lived, there is a commemorative plaque with their names.

8 A town in the Hradec Králové Region of the Czech Republic.

9 A town in the South Bohemian Region of the Czech Republic. In the 19th century, it served as a spa town.

10 The Prague City Archives, folder *Soupis pražského obyvatelstva 1830–1910*, Pražští příslušníci, k. 305, 1920, Nos. 323, 324.

11 Ferdinand Písecký (1879–1934) was a Czech pedagogue and publicist, in 1918 he served as an adjutant of M. R. Štefánik and accompanied him during his journey to Japan and Siberia.

12 Písecký 1934, p. 38.

13 Maurice Janin (1862–1946) was a French general, the commander of the Allied Military Mission in Siberia and the commander-in-chief of the Czechoslovak legion.

1 November: Afternoon meeting at Janin: Štefánik, Janin, Büchenschutz, Trnožka and I. A discussion on the modification of financial question: open a bank account with one of the Japanese banks. Trnožka reports, that the best solution is to take a loan of 20–25 mil. yen with one of the banks on the guarantee of the French government.¹⁴

When Štefánik became ill, Mrs. Trnožková took care of him: '26 October: Štefánik sick. Mrs. Trnožková takes care of him. Yesterday he bought a lot of japoneries.'¹⁵ It is quite the intriguing coincidence that both collections of Japanese objects, Trnožková's and Štefánik's, ended up in Náprstek Museum.¹⁶ Both collections include the same types of objects in general, as it was usual to collect the porcelain and the lacquer, but some of the objects in particular, one of the small, lacquered boxes, and the *innrō*, are almost identical.¹⁷ It is possible that Štefánik, who was in Japan for a short time, was recommended the antique dealers by Mr. and Mrs. Trnožka.

After the year 1918, it is documented that Vojtěch Trnožka was the chief executive officer at a company for eastern trade.¹⁸ He met with the President of Czechoslovakia, T. G. Masaryk,¹⁹ with whom he discussed business in the east, repatriation of legionaries, and Štefánik's testament after his death.²⁰ He became a member of Freemason lodge²¹ and donated to various charities. For example, in 1926, he and his wife financially supported the construction of a new wing of the Hospital Na Františku.²² He died in Dobřichovice²³ in 1928. His wife, Růžena Trnožková, died on 21 March 1936.

The acquisition of Trnožková's collection

According to Růžena Trnožková's testament, part of her estate was offered to the Náprstek Museum:

The artistic objects of Japanese, Chinese origins etc. found in my apartment should be divided by the executors of the will, after mature consideration and concerning the piety, with which these objects were collected by my late husband, to the corporation, that will be considered as good.²⁴

14 Písecký 1934, p. 41.

15 Písecký 1934, p. 39.

16 For more about Štefánik's collection in the Náprstek Museum, see Tůmová 2022.

17 The lacquered box in Trnožková's collection (Inv. No. 30082) is the same as the boxes in the Štefánik's collection (Inv. Nos. 23181, 23182); Tůmová 2022, p. 100, No. 2.

18 There is no further evidence about the company or its name.

19 Tomáš Garrigue Masaryk (1850–1937) was a Czech statesman and philosopher, one of the founders of Czechoslovakia, and from 1918 to 1935 the first President of Czechoslovakia. He was also the friend of Štefánik.

20 The Archive of the Prague Castle, folder Trnožka, V. A., ředitel Společnosti pro obchod s východem, s. D3/1000/20, Inv. No. 82

21 Čechurová 2002. p. 480.

22 A hospital in Prague.

23 A town in the Central Bohemian Region of the Czech Republic.

24 Archive of the Náprstek Museum, Administrative documentation, folder Růžena Trnožková, Letter from Richard Aaron to the director of the Náprstek Museum, dated 14 July 1936.

The letter from the executors of the last will was dated 14 July 1936. It also included a list of the objects with their estimated valuations.²⁵ The list included 195 items but under some headings multiple sets of objects are listed. In total the collection comprised about 385 objects, mostly from China and Japan, with a few objects from other regions such as Tibet or Turkey.²⁶ Amongst them are items from textiles, porcelain, metal, and even objects made of ivory. Over the course of the following years, some of the objects were handed to the state-run Klenoty (Jewellery) store for unknown reasons or removed from the collection due to damage. Some, mostly carvings of ivory, *netsuke*, and lacquered objects, were stolen from an exposition at Liběchov²⁷ Castle in the 1990s.²⁸ Until today, there are 209 objects, which can be identified as items from Mr. and Mrs. Trnožka's collection.

Růžena Trnožková did not leave any notice concerning the collection, but from the mention in her testament, it is evident that she considered the objects as 'art'. This is despite the fact that some of them were not solely used for decoration, but also used in the household and could be considered as applied art or decorative art. For some objects the way in which they were used and perceived differed from that in Japan. For example, *netsuke* figures were used to hang a container from the *obi* belt, but in Europe they were considered mainly as art decoration for the interior. Also, the textile, often decorated with embroidery and used and worn by Japanese people, was used in Europe as decoration, often put under the glass and hung on the wall.

Růžena Trnožková's collection of Japanese objects

The Japanese collection of Mrs. Trnožková consists of 209 objects [Tab. 1]. These can be sorted by the material from which they were created. In the beginning of the 20th century, collecting Japanese art, especially objects such as lacquers or porcelain, became fashionable.²⁹ It is also quite interesting that other items, such as a Japanese woodblock prints or weapons, were not part of Trnožková's collection. Although the reason cannot be determined exactly why such objects, so typical for other comparable collections, were not in their interest.³⁰

25 The assessed value of the items was 31,500 CSK (the Czechoslovak koruna). For comparison, the annual income of the minister in 1937 was 63,000 CSK; In *Statistická ročenka Republiky Československé 1948*, p. 66.

26 On the list can be found items described as '*miska turecká*' (Turkish bowl) or '*perská krabice*' (Persian box), but these items cannot be identified today.

27 A town in the Central Bohemia Region of the Czech Republic. In 1963 the National Museum acquired the Liběchov Castle, and the Asian collection was exhibited there. In the 1990s the castle was restituted and later damaged during the 2002 European flood.

28 The perpetrator was sentenced to prison, but the stolen items could not be traced.

29 Štefánik's collection, which was probably influenced by Mr. and Mrs. Trnožka during his stay in Japan, includes similar types of objects. In the Náprstek Museum, there are mainly items of lacquer and ceramics. The woodblock prints and textiles were also included in his collection. After Štefánik's sudden death, these items were provided to his family members and today are stored in the Slovak National Museum. See Tůmová 2022.

30 We can mention the collections of Joe Hloucha (1881–1957), the Czech collector and writer, who visited Japan in 1906 and 1926, or Václav Stejskal (1851–1934), the ship's purser, who spent three months in Japan in 1886; see Kraemerová 2011; Kraemerová and Šejbl 2007.

Ivory

One popular type of object imported to the west from Japan were the carvings in ivory. During the Edo period (1600–1868) ivory was a luxury material and was necessary to be imported for use in small and luxurious decorations, such as decorative pieces attached to the tips of scroll *jikusaki*, or *netsuke* figures. The *netsuke* were part of the *inrō*, small and highly decorated lacquered boxes, used to store small objects and hanging from the *obi* belt. After 1868, *netsuke* became a popular souvenir and collector's item, for their craftsmanship and a wide variety of motifs. After the Meiji Restoration ivory became more accessible which, in turn, led to the production of larger carvings intended for European and American purchasers.³¹

According to the list, there were about 30 items made from ivory in the collection but today, only 22 remain. Most of them are *netsuke* figures (16 pieces), well-crafted and highly detailed with inking. In the acquisition book, it is mentioned that some were over one hundred years old, but most of them were crafted in the 19th century. Six pieces are *okimonos* from ivory or made from a combination of ivory and wood.

No. 1

Netsuke

Material: ivory

Measurements: h. 3.8 cm

Dating: 19th century

Inv. No. 30.102

No. 2

Okimono

Material: ivory, wood

Measurements: h. 11.3 cm, l. 37.7 cm, w. 7.7 cm

Dating: Meiji Period

Inv. No. 30.187

Wood

Wood is represented by 19 items. 12 of them are *netsuke*, very detailed a well-crafted, objectively the best wooden *netsukes* in Japanese collection of the Náprstek Museum, for example *netsuke* of mushroom and the frog by Masanao (Inv. No. 31.652).³² In the collection, there is also a simple wooden tray and one statuette of the goddess Kannon seated on the *karashishi* lion, the only wooden statuette in Trnožková's collection. [No. 3]

Quite interesting are four wooden boxes (Inv. Nos. 3175, 30154–30156). In the Japanese collection of the Náprstek Museum, we can find tens of similar boxes decorated by the same technique indicating that these types of boxes were a popular souvenir from Japan. The boxes are made with one style of *yosegi-zaiku*, a traditional Japanese wooden marquetry from the Edo period typical of the Hakone³³ area. In

31 Bordignon 2010, pp. 8–14.

32 The family of *netsuke* sculptors; was active during the Edo period. They specialised in wood carving, but also made *netsuke* from ivory; Lazarnick 1982, pp. 717–725.

33 A town in the Kanagawa Prefecture in Japan.

these cases, the used technique is called *mokuzōgan*. The various kinds of wood are cut and folded to create a picture before the picture is shaved off to a number of thin plates that are glued to the wooden lid of the box. [No. 4]

No. 3

Statuette

Material: wood, mother-of-pearl

Measurements: h. 15 cm, w. 17 cm, l. 12 cm

Dating: end of the 19th century

Inv. No. 30.117

The goddess Kannon sitting on the mythological beast *kirin*.

No. 4

Box

Material: wood

Measurements: h. 6.6 cm, l. 17.5 cm, w. 11.1 cm

Dating: Meiji period

Inv. No. 30.155

The box made with the *mokuzōgan* technique where various types of wood are combined to create the picture.

Lacquer

One of the most typical of collectors' items in Japanese collections in European museums is lacquered objects. Lacquering technology has a long tradition in Japan and had a practical use as a protective material, but through the centuries, Japanese craftsmen developed various techniques of decoration, such as sprinkling gold or silver powder of various sizes called *maki-e* or inlaying with a mother-of-pearl called *raden*.

Lacquered objects were known in Europe towards the end of the 16th and in the beginning of the 17th century. Dutch East Asia Company are known to have imported them from Japan.³⁴ Although lacquered objects were also made in China, it was the Japanese technique which fascinated Europeans, and lacquered objects were so typical of Japan that the common name for objects coated in lacquer was '*japan*'. In the 19th century, through world exhibitions, Japan became popular amongst the middle-classes and lacquered objects were imported in larger quantities.

There are 48 such objects in the collection. Most of them are bowls, trays, and boxes coated in black or red lacquer and decorated with various motifs in golden *maki-e*. These are typical for the second half of the 19th century and were popular items imported from Japan. Some other popular items transported from Japan were *inrō*. Europeans found *inrō* so unique that these were produced in Japan even at a time when the Japanese people no longer used them.³⁵ In Růžena Trnožková's collection are four *inrō*, one piece is designed in a way that is typical of the Ryūkyū archipelago, using the thin mother-of-pearl inlay called *aogai*. Three of the *inrō* are

34 Kreiner 2003, pp. 8–11.

35 Kress and Kress 2005, pp. 99–100.

a complete set with *ojime* bead and *netsuke* figure.³⁶ The writing box *suzuribako* is a good example of the Japanese lacquer technique. [No. 5]

No. 5

Writing box

Material: lacquer, wood, mother-of-pearl, tin

Measurements: h. 5.5 cm, l. 25.3 cm, w. 22.9 cm

Dating: 1800–1860

Inv. No. 30.188³⁷

The writing box *suzuribako* decorated by *maki-e* technique. The motif depicted the bamboo and is created by combining various technique of *maki-e* (*takamaki-e*,³⁸ *nashiji*)³⁹ with an inlay of tin and mother-of-pearl.

Metal

The metal collection consists of 34 objects. Although travellers were interested in Japanese weaponry, particularly the swords, in Trnožková's collection we can find only one sword guard *tsuba* and four metal ornaments *menuki*.

Other items designed for western tastes were *cloisonné* objects. The technique, where metal strips were used to create shapes which were then filled with enamel or glass paste and then melted to create a smooth surface, was introduced to Europeans at the Vienna Fair. They received acclaim for their technical high quality, and the period from the 1880s to 1910s was described as the Golden Age of Japanese *cloisonné*. In the collection, there are three vases, a box, and a stick handle.

Other metal items consisted of various objects which were used in the household, such as cigarette cases and card cases. In the collection unique, is a set of silver salt and pepper shakers, designed as objects associated with Japan, as *torii* gate, Japanese lamps, a Buddha, or a *karashishi* lion. [No. 6]

No. 6

Salt and pepper shaker

Material: silver

Measurements: h. 5.9 cm, w. 4 cm

Dating: 1890–1920s

Inv. No. 30.199

A salt and pepper shaker in the shape of the *karashishi* lion. On the head, there are small holes to distribute the salt or pepper.

36 More information about *inrō* purchased by Růžena Trnožková in Tůmová 2021, pp. 49–70.

37 Published in *Catalogue of Japanese Art in The Náprstek Museum*, Cat. No. 1267; Suchomel and Suchomelová 2002, Cat. No. 155.

38 A technique using the mixture of lacquer and powder to create a higher relief against a lacquer ground.

39 A technique, where tiny flakes of gold or silver are sprinkled over the lacquer to create a pattern like the Japanese pear called *nashi*.

No. 7

Cigarette case

Material: iron, gold inlay

Measurements: h. 8.1 cm, l. 10.5 cm, w. 7.8 cm

Dating: Meiji period

Inv. No. 30.053

Ceramic

The ceramic collection consists of 20 objects, most of them crafted during the Meiji period. Some were used, such as the cups for sake *sakazuki*, but a lot of them were used simply for decoration. There are miniature figurines (7 pieces) and vases. Mrs. Trnožková collected Satsuma porcelain, popularised at the Vienna Fair. Satsuma porcelain became mass produced after the fair and later the quality declined but in the collection, we can find well-crafted examples of these objects.

Textile

Probably one of the most popular collectors' items was textile, represented in Trnožková's collection by 43 items which consist of scraps of fabrics, embroideries, and used Japanese clothes. There are four kimonos, although one of them (Inv. No. A10.872), which is short and decorated with a massive embroidery of flowers and birds, indicates fabricating for export. The other textiles from Trnožková's collection are a part of the Chinese textile collection where they are represented by sleevebands and clothes.⁴⁰

Although it cannot be said if Mrs. Trnožková used the kimono in Japan or after her return to Czechoslovakia, other types of textiles were commonly used in their household. These are mostly the Buddhistic textiles such as altar cloth *uchishiki* or robe *kesa*, gift covers *fukusa*, and embroideries. On the list, these are described as 'the blankets' or 'framed embroidery', in the inventory book as 'blanket', 'curtain', and 'wall embroidery'. Some larger textiles are provided with hanging loops.

Buddhist textiles were also one of the objects desired by American and European collectors.⁴¹ Some Buddhist textiles in Trnožková's collection are marked with a label from a shop which means that either they were first purchased from the temple by the Japanese dealers, or specially made to be sold in the shop to foreign buyers.

No. 8

Kimono

Material: silk, embroidery with golden threads

Measurements: l. 170 cm, w. 130 cm

Dating: Meiji period

Inv. No. A10.874

40 Information about Chinese textile of Mrs. Trnožková in the Náprstek Museum are mentioned in various articles; see Heroldová 2011; Heroldová 2016; Heroldová 2020.

41 Loveday 2014, pp.18–20.

No. 9

Altar cloth

Material: silk

Measurements: l. 216 cm, w. 110 cm

Dating: end of the 19th century

Inv. No. 48.363

The textile is made of red brocade, sewn together from narrow stripes. A woven decor with stylized dragons and flowers.

No. 10

Tapestry

Material: silk, metal, wool, embroidery

Measurements: h. 169 cm, w. 110 cm

Dating: 1910–1920s a Inv. No. 48.466

The tapestry depicts the Temple of the Golden Pavilion in Kyoto. It combines the techniques of embroidery and weaving in the Japanese way, but the motif is influenced by western art. The tapestry is a typical product made as a souvenir for tourists.

As in the others, in Trnožková's collection, various objects that are difficult to be sorted can be found. In this case, there are small figurines made from paper mâché, paper, and wood that were probably bought as souvenirs.

Conclusion

Růžena Trnožková and her life were a mystery for former curators for a long time. It was unclear if she ever visited Japan, or if the creation of the collection was solely the work of her husband. Even the time when Mr. Trnožka visited Japan was not known and it was assumed. It was believed to be after the creation of Czechoslovakia in the 1920s. Significant new information was gathered during the research of the donors of the Náprstek Museum. It is evident from the mentions in Písecký's diary that Mr. and Mrs. Trnožka visited, or even lived, in Japan in 1918 and had a good insight into Japanese policy and society. Their collection, or at least a part of it, was created during their stay in Japan. They also influenced another collector of Japanese objects, M. R. Štefánik, and after his death, Mr. Trnožka discussed Štefánik's testament with President Masaryk.

Růžena Trnožková's collection represents objects that belonged amongst more popular kinds collected in the beginning of the 20th century. The collection is significant in size, represents one of the largest Japanese collections in the Náprstek Museum, and for its broad range of objects from different materials. Despite some types of objects were common and can be found in other European museums, in the Náprstek Museum they are unique and are represented only by the objects in Trnožková's collection.

Růžena Trnožková spent some time in Japan and although we don't have much information about her life, it can be said that she belonged to the wealthier Czech travellers visiting Japan. She brought home a lot of valuable things; estimated values of objects are included in the contemporary list. The objects are well-crafted and were often part of the exhibitions. She collected Japanese objects and considered them as art, or in some cases as applied art, and used them in her household for decoration purposes which was common at that time of her life.

Tab. 1. The list of Japanese objects from the collection of Růžena Trnožková.

| Inv. No. | Item | Material |
|----------|--|-----------------------|
| 20292 | vase | metalwork – cloisonné |
| 23100 | <i>okimono</i> – goddess Kannon | ivory |
| 23106 | smoking pipe | metalwork, wood |
| 23108 | buddhist cloth | textile |
| 23109 | buddhist cloth | textile |
| 23111 | piece of brocade | textile |
| 23112 | temple cloth | textile |
| 23115 | embroidery | textile |
| 23117 | cloth | textile |
| 23281 | miniature palanquin | bamboo |
| 30048 | <i>inrō</i> | lacquer |
| 30049 | <i>inrō</i> with <i>netsuke</i> and <i>ojime</i> | lacquer, wood |
| 30050 | <i>inrō</i> with <i>netsuke</i> and <i>ojime</i> | lacquer |
| 30051 | <i>inrō</i> | lacquer |
| 30052 | <i>tabako-ire</i> | wood |
| 30053 | box | metalwork |
| 30054 | cigarette case | metalwork |
| 30055 | bussiness card holder | metalwork |
| 30056 | box | metalwork |
| 30057 | case | metalwork |
| 30058 | bowl | lacquer |
| 30059 | dish | lacquer |
| 30060 | dish | lacquer |
| 30063 | dish | lacquer |
| 30064 | <i>sakazuki</i> | lacquer |
| 30065 | dish | lacquer |
| 30066 | dish | lacquer |
| 30067 | bowl | lacquer |
| 30068 | <i>sakazuki</i> | lacquer |
| 30069 | dish | lacquer |
| 30070 | <i>sakazuki</i> | lacquer |
| 30071 | bowl | lacquer |
| 30072 | bowl | lacquer |
| 30073 | <i>sakazuki</i> | lacquer |
| 30074 | lid | lacquer |
| 30075 | bowl | lacquer |
| 30076 | bowl | lacquer |
| 30077 | tray | lacquer |
| 30078 | tray | lacquer |
| 30079 | box on stand | lacquer |
| 30080 | box | lacquer |
| 30081 | box | lacquer |
| 30083 | box | lacquer |
| 30084 | box | lacquer |
| 30085 | box | lacquer |
| 30086 | box | lacquer |
| 30087 | dose | lacquer |

| Inv. No. | Item | Material |
|----------|---|------------------------------|
| 30088 | tray | lacquer |
| 30089 | tray | lacquer |
| 30090 | box | lacquer |
| 30091 | box | metalwork – <i>cloisonné</i> |
| 30092 | tray | lacquer |
| 30093 | tray | lacquer |
| 30094 | tray | lacquer |
| 30095 | tray | lacquer |
| 30096 | tray | lacquer |
| 30098 | <i>tsuba</i> | metalwork |
| 30099 | hairpin | lacquer |
| 30102 | <i>netsuke</i> – man riding a horse | ivory |
| 30104 | <i>netsuke</i> – Seven Lucky Gods | ivory |
| 30106 | <i>netsuke</i> – group of children | ivory |
| 30107 | <i>netsuke</i> – <i>karashishi</i> lion | ivory |
| 30109 | <i>netsuke</i> – man with child | ivory |
| 30110 | <i>netsuke</i> – <i>oni</i> mask | ivory |
| 30111 | <i>netsuke</i> – Lucky God in basket | ivory, wood |
| 30112 | <i>netsuke</i> – man with cup of sake | wood |
| 30113 | walking stick handle | metalwork – <i>cloisonné</i> |
| 30115 | <i>geta</i> sandals | lacquer, wood |
| 30116 | <i>netsuke</i> – Okame mask | wood |
| 30117 | statuette – goddess Kannon and <i>kirin</i> | wood |
| 30119 | tray | lacquer |
| 30124 | tray | wood |
| 30127 | box with charm | wood, paper |
| 30128 | box with charm | wood, paper |
| 30129 | piece of metal | metalwork |
| 30131 | inkstone | stone |
| 30139 | miniature vase | ceramic |
| 30140 | miniature vase | ceramic |
| 30141 | bowl | ceramic |
| 30142 | bowl | ceramic |
| 30143 | vase | ceramic |
| 30145 | bowl | ceramic |
| 30146 | cup | ceramic |
| 30147 | bowl | ceramic |
| 30150 | vase with lid | ceramic |
| 30151 | jug | ceramic |
| 30152 | box | metalwork |
| 30153 | box | lacquer |
| 30154 | box | wood – <i>mokuzōgan</i> |
| 30155 | box | wood – <i>mokuzōgan</i> |
| 30156 | box | wood – <i>mokuzōgan</i> |
| 30157 | dose | lacquer |
| 30158 | bowl | ceramic |
| 30159 | vase | ceramic |
| 30160 | vase | metalwork – <i>cloisonné</i> |

| Inv. No. | Item | Material |
|-------------|---|------------------------------|
| 30161 | vase | metalwork – <i>cloisonné</i> |
| 30162 | vase | metalwork – <i>cloisonné</i> |
| 30163 | tray | lacquer |
| 30164 | statuette – peasant sitting on a buffalo | ivory, wood |
| 30165 | miniature shrine | ceramic |
| 30167 | incense burner | metalwork |
| 30169 | statuette – Buddha | ceramic |
| 30170 | <i>netsuke</i> – old man | wood |
| 30171 | <i>okimono</i> – Buddha | ivory |
| 30172 | <i>okimono</i> – woman with child | ivory |
| 30175 | pedestal | ivory |
| 30182 | <i>okimono</i> – branch of peach tree | ivory, wood |
| 30183 | <i>netsuke</i> – men with lion mask | ivory |
| 30184 | <i>netsuke</i> – two old men | ivory |
| 30186 | statuette | metalwork |
| 30187 | <i>okimono</i> – lioness on pedestal | ivory, wood |
| 30188 | <i>suzuribako</i> | lacquer |
| 30191 | toy – set of animals | wood, paper |
| 30192 | salt and pepper shaker – lantern | metalwork |
| 30193 | salt and pepper shaker – lantern | metalwork |
| 30194 | salt and pepper shaker – lantern | metalwork |
| 30195 | salt and pepper shaker – riksha | metalwork |
| 30196 | salt and pepper shaker – boat | metalwork |
| 30197 | salt and pepper shaker – pagoda | metalwork |
| 30198 | salt and pepper shaker – buddha | metalwork |
| 30199 | salt and pepper shaker – <i>karashishi</i> lion | metalwork |
| 30200 | salt and pepper shaker – lantern | metalwork |
| 30201 | salt and pepper shaker – <i>torii</i> gate | metalwork |
| 30573 | stand | lacquer |
| 31113 | <i>netsuke</i> – <i>kirin</i> and children | ivory |
| 31149–31154 | set of cups | metalwork |
| 31640 | button | lacquer, wood |
| 31646 | <i>netsuke</i> – masks | ivory |
| 31647 | <i>netsuke</i> – <i>karashishi</i> lion | ivory |
| 31648 | <i>netsuke</i> – sake bottle | ivory |
| 31649 | <i>netsuke</i> – Sennin with frog | ivory |
| 31650 | <i>netsuke</i> – tiger and cubs | ivory |
| 31651 | <i>netsuke</i> – palace of Dragon God | wood |
| 31652 | <i>netsuke</i> – mushroom and frog | wood |
| 31653 | <i>netsuke</i> – <i>kitsune</i> fox | wood |
| 31654 | <i>netsuke</i> – chrysantheme | wood |
| 31655 | <i>netsuke</i> – mushrooms | wood |
| 31656 | <i>netsuke</i> – head | wood |
| 31657 | <i>netsuke</i> – sitting man | wood |
| 31658 | <i>netsuke</i> – Daruma | wood |
| 31659 | <i>netsuke</i> | bone |
| 31660 | toy – pair of miniature <i>geta</i> | wood |
| 31661 | toy – pair of miniature <i>geta</i> | wood |

| Inv. No. | Item | Material |
|-------------|-----------------------------------|-------------------------|
| 31662 | toy – miniature <i>geta</i> | wood |
| 31663 | trinket | wood |
| 31664 | trinket | wood, glass |
| 31665 | toy | ceramic |
| 31666 | toy | ceramic |
| 31667 | toy – miniature doll | ceramic |
| 31668 | toy – miniature doll | ceramic |
| 31669 | stamp | horn |
| 31675 | bag | textile |
| 31676–31693 | carved beads | lacquer, wood |
| 31695 | toy | ceramic |
| 31696 | toy | ceramic |
| 31697 | toy | ceramic |
| 31698 | toy | ceramic |
| 31701 | toy | ceramic |
| 31703 | comb | wood |
| 31704 | comb | wood |
| 31705 | box | wood – <i>mokuzōgan</i> |
| 31706 | tray | lacquer |
| 31707 | <i>menuki</i> | metalwork |
| 31708 | <i>menuki</i> | metalwork |
| 31709 | <i>kashira</i> | metalwork |
| 31710 | <i>fuchi</i> | metalwork |
| 31711 | <i>menuki</i> | metalwork |
| 31712 | <i>menuki</i> | metalwork |
| 47103 | embroidery | textile |
| 47106 | embroidery | textile |
| 47107 | temple cloth | textile |
| 47108 | bag | textile |
| 47109 | cloth | textile |
| 47110 | embroidery | textile |
| 47111 | <i>fukusa</i> | textile |
| 47112 | cloth | textile |
| 48360 | temple cloth | textile |
| 48361 | temple cloth | textile |
| 48362 | temple cloth | textile |
| 48363 | temple cloth | textile |
| 48364 | temple cloth | textile |
| 48375 | temple cloth | textile |
| 48381 | temple cloth | textile |
| 48390 | embroidery | textile |
| 48409 | cloth | textile |
| 48425 | temple cloth | textile |
| 48431 | embroidery | textile |
| 48453 | temple cloth | textile |
| 48454 | temple cloth | textile |
| 48456 | altar cloth <i>uchishiki</i> | textile |
| 48466 | woven picture of Golden Pavillion | textile |

| Inv. No. | Item | Material |
|----------|---|----------|
| 48467 | woven picture of Yomei Gate | textile |
| 48522 | embroidery | textile |
| A10871 | kimono | textile |
| A10874 | kimono – blue silk with golden embroidery | textile |
| A12312 | embroidery | textile |
| A13267 | temple cloth | textile |
| A13268 | embroidery | textile |
| A13269 | embroidery | textile |
| A13277 | embroidery | textile |
| A27554 | embroidery | textile |
| A27555 | cloth | textile |
| A27561 | embroidery | textile |

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Pl. 1

No. 1



No. 2



No. 3



No. 4



Pl. 3



No.5



No. 6



No. 7a



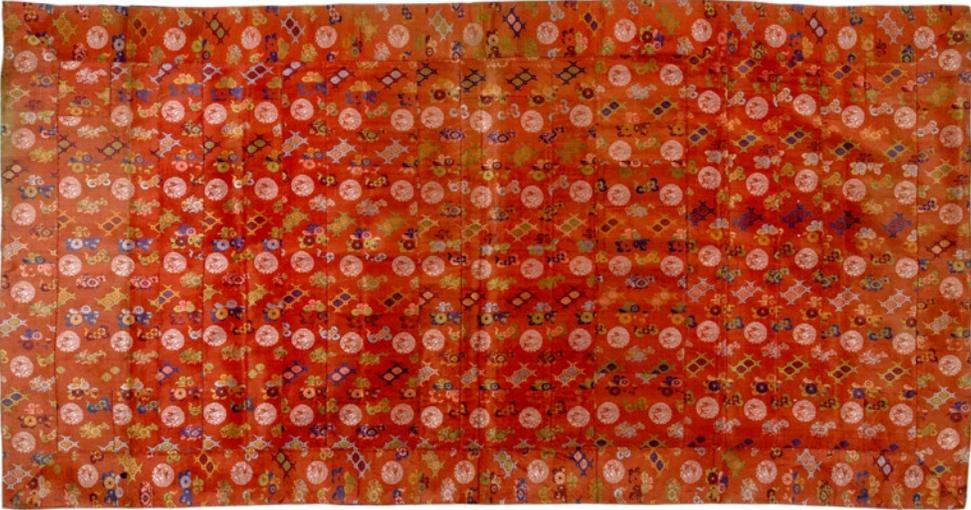
No. 7b

Pl. 3



No. 8

No. 9





No. 10