



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



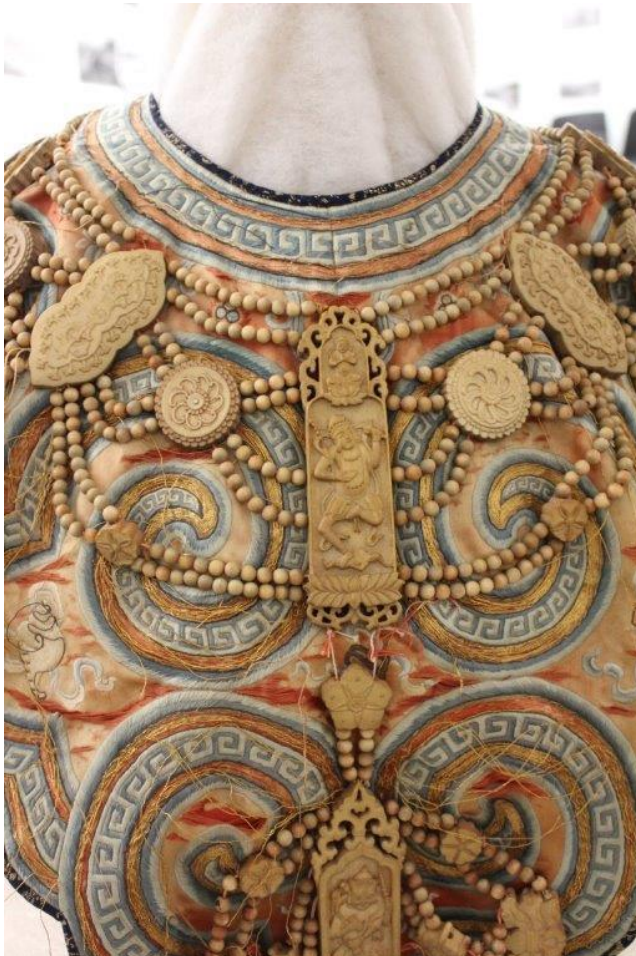
Fig. ELGNM: 2011.26 Porcelain vase with enamel decoration, Arita ware, Japan, Meiji period (1868-1912) © Elgin Museum



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* 江南報恩寺琉璃宝塔圖) 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. 1873-006ar/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. *diao Cheng*) 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 Eagger and Miss Eagger		Chinese scroll
Dr Isaac Newton		Chinese ceramics

Background Information

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

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 (*jue*), 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

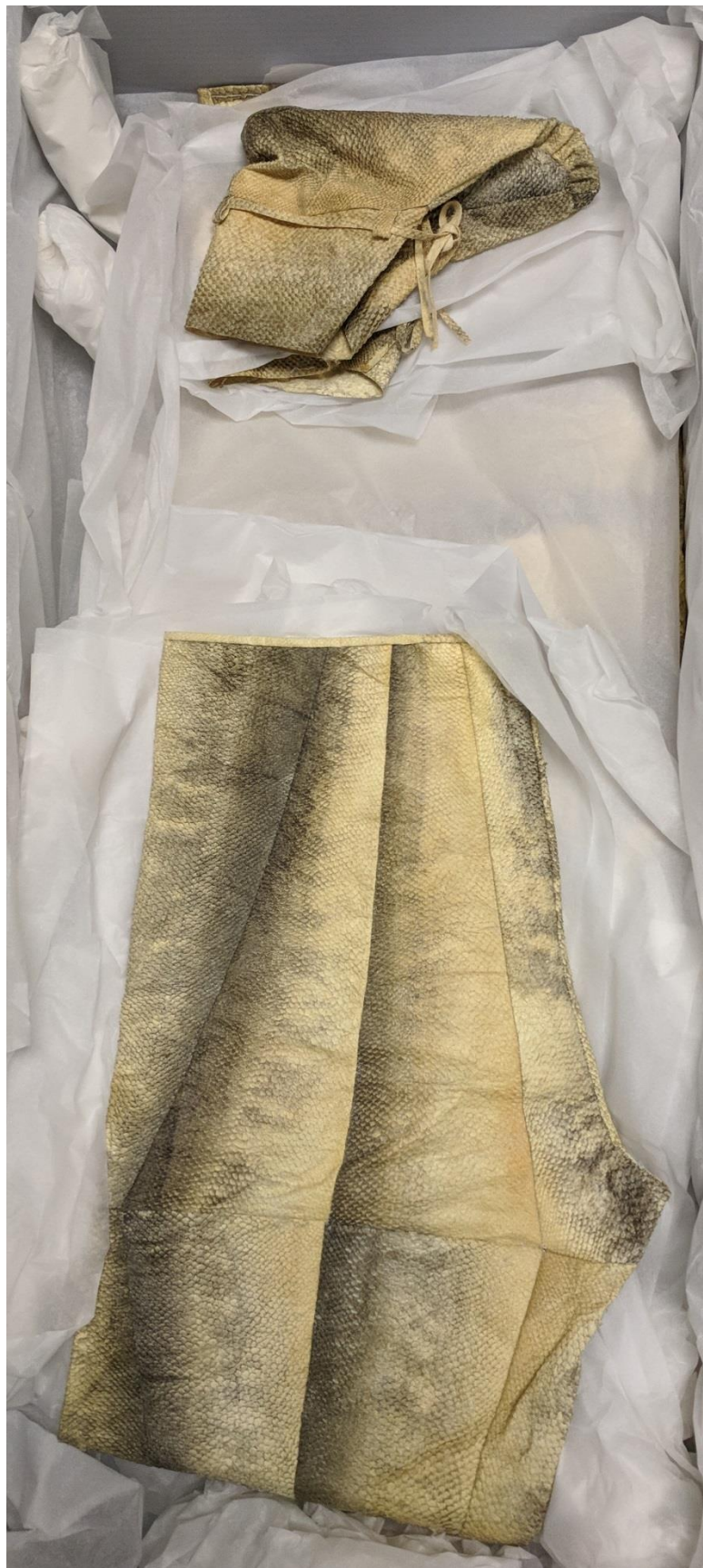


Fig. ABDUA56814 Water pump, Japan, Meiji Period (1868-1912)



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 玉宝斎. 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 Ryūdōsui*). 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 はりや丸兵衛 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.