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454

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A79





古玩圖 *Guwan tu*
'Pictures of Ancient Playthings'

This handscroll provides a pictorial catalogue of antique items from the imperial collection, possibly documenting the contents of palace rooms. The objects are depicted in such detail that some may be matched with examples in this room. Nearly 250 ceramics, jades, bronzes and other materials dating from about 2500 BC to about AD 1728 are shown, many on stands.

The painting is scroll six from a series of unknown size. Only one other similar scroll is known, in the V&A Museum, dated AD 1729. Scholars calculate there were at least 14 scrolls documenting about 3,500 items. The style is a hybrid of European and Qing court painting traditions.

In order to preserve the scroll, it is unrolled to reveal different sections on a regular basis.

Ink and colours on paper, silk mount, stained ivory
Anonymous artists of the Qing imperial painting academy
Qing dynasty, Yongzheng period, dated AD 1728

PDF X01





Large bowl with dragons

This magnificent heavily potted **缸** (gang 'large bowl') is painted in underglaze cobalt-blue with a design of two flying dragons amid swirling and crashing waves. The dragons have long snouts and gaping jaws. Above the band of classic scroll and reign mark. The inside is glazed while the base is not. Similar, slightly larger, Xuande-period fish bowls have been excavated at Zhushan, Jingdezhen. The emperor ordered them to use

as fish tanks or for growing water plants, either within the palace or in the palace gardens. Potters found them extremely challenging to produce. They are difficult to fire without warping in the kiln because of their size. Very few examples survive today. Ming dynasty, Jiangxi province Jingdezhen, Xuande mark and period AD 1426-35.

PDF 655

Bamboo node ribs

sh-shaped mouth and
is ribbed to avoid
and steam. In the late
the kilns at Longquan
of metres long
was made
of

PDF 279

Tripod incense burner

This incense burner is shaped like an ancient ritual bronze. Song scholars interested in antiquities compiled catalogues illustrating antique jades and bronzes. Craftsmen then recreated these objects in other materials, but their functions changed. Tripods like this were used on altars for burning incense, while bronze tripods were used for offering food. Longquan region, Zhejiang, AD 1200-79

Yuan Longquan wares

During the Yuan dynasty (AD 1279-1368), new decorative techniques were introduced at the Longquan kilns. Potters built huge kilns running down the sides of local hills. Some of these kilns measured about 100 metres and were likened to dragons. Each kiln could fire tens of thousands of objects at a time.

Vase with spotted glaze

Potters achieved the brown spots on this Longquan celadon vase by applying iron-rich pigment (such as iron filings) directly onto the glaze in random patches before firing. This decorative technique enjoyed a relatively short-lived popularity in the Yuan dynasty. Archaeologists recovered a small group of objects with similar brown spots from the cargo of a ship, wrecked in AD 1323, near islands off the Shinan coast in Korea.

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Ewer and cover

This Longquan ewer - probably used for wine - was modelled after a silver or bronze prototype. Sir Percival David collected it in Japan. Green-glazed wares, known as celadons in English, 青瓷 (qingci) in Chinese and 青磁 (seiji) in Japanese, were particularly admired in Japan, where they were regarded as treasures. Longquan region, Zhejiang province, AD 1300-68

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Octagonal jar with lotus

Each of the eight sides of this stoneware jar is made up of lobed panels, with the facing relief. Potters painted the wax or green before firing. The glaze did not cover the lotus. The lid of the jar is decorated with



这件瓷器是宋代景德镇窑烧制的青白瓷，胎质细腻，釉色如玉，造型简洁大方，体现了宋代瓷器追求雅致、含蓄的美学风格。

这件瓷器是元代景德镇窑烧制的青花瓷，胎质洁白，釉面莹润，青花发色浓艳，纹饰清晰，反映了元代青花瓷的成熟与繁荣。

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Northern Song Dynasty
The Northern Song Dynasty was a period of great cultural and artistic achievement in China. It was during this time that the famous landscape painting 'A Snowy Mountain' was created. The painting depicts a vast, snow-covered landscape with a small pavilion and a bridge. The style is characteristic of the Northern Song, with its emphasis on naturalistic detail and atmospheric perspective.

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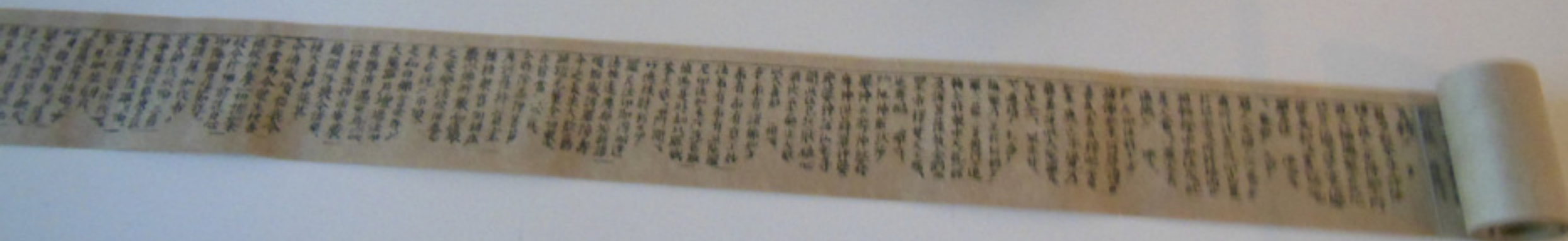
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Jar decorated with dragons
Porcelain painted in underglaze blue
and underglaze brown
Ch'ing Dynasty, about 1700-1800
This jar has a vertically written
inscription, which identifies it as a
family heirloom. It reads: To be
owned by the Kim family. Today
it is in the collection of the
Museum of Art and History.





Wooden Printing Block

Choson dynasty, 19th century

Blocks like these were used to produce woodblock-printed books and sutras from the Koryu period onwards. The most famous Korean woodblock-printed work was the Tripitaka Koreana, the corpus of Buddhist scriptures produced in the 13th century. Before the arrival of modern typesetting, Korea produced books using woodblocks, movable type and by hand.

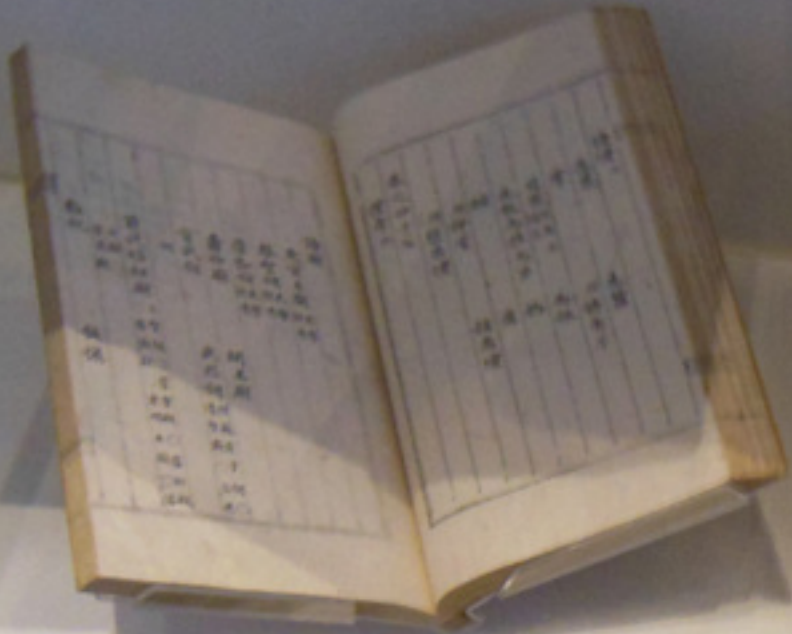
Given by Helen Kwong for
1996.7.12.2



Handwritten text in a manuscript, likely a historical document or letter, displayed in a glass case. The text is written in a cursive script, possibly Arabic or Persian, and is arranged in several lines. A red seal or stamp is visible at the bottom left of the page.

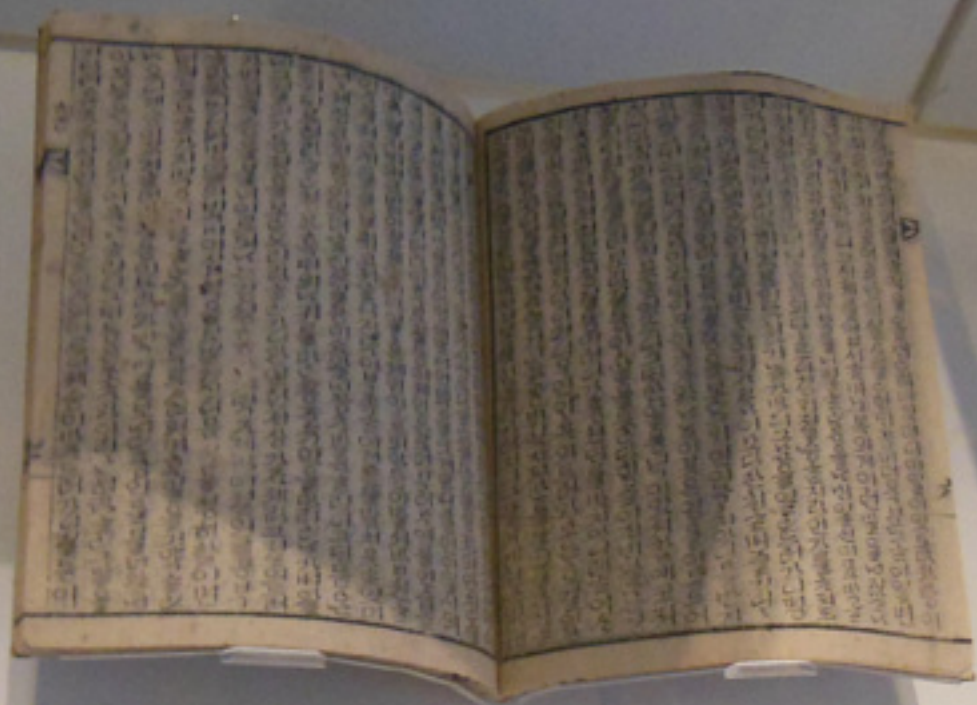
Vertical text label or caption, possibly describing the map or the manuscript above it. The text is small and difficult to read, but appears to be in a modern language.





*Reference: Compilation of Documents on
Economy*
Woodblock printed book, ink on paper, and
pen writing

*This manuscript of Economy, written
under King Yongho in 1724-1725, was
1726. It was reprinted and annotated several
times until 1926. Consisting of 237 volumes, it
provides a thorough and systematic survey of Korea's
geography, government and culture from the
ancient period to the late Choson period.
The compilation of this manuscript was the
result of a project to collect the texts of
Korean books and manuscripts.
It is a valuable source of information on
Korean history and culture.*



The Tale of Hong Kiltoong
Woodblock printed book, ink on paper, 19th
century

The greatest change in the literature field during the late Choson dynasty was the outpouring of works written in Han'gul. The *Tale of Hong Kiltoong* is a novel originally written in han'gul in the late 16th or early 17th century. It tells the story of Hong Kiltoong who was revered by the peasantry for robbing from the rich and giving to the poor, not unlike Robin Hood.



Nokoltae
Woodblock printed book, ink on paper, 1768
The book title *Nokoltae* literally means 'Mr Cathayan', referring to Cathay which was an alternative name for China. Written in the Chinese language, it consists of dialogues between Korean merchants and their Chinese fellow travellers en route from Korea to Beijing. The book served as a textbook for

Korean interpreters studying Chinese. Later, it was translated into other languages, including Mongol and Manchu, to be used in teaching those languages. This version shows the Manchu text on the left with a guide to its pronunciation using the Korean alphabet, Han'gul, on the right. A Korean translation follows each sentence.

British Library, 1995.L.44



The Tale of Hong Kilgong
Woodblock printed book, 17th century

Gernet wants to educate the people
facsimile (1997) of the 1446
woodblock print original
www.orientaltrading.com

These pages, read right to left and top
to bottom, explain the consonant
sounds of Korean. The alphabet,
known today as Hangeul, was
published in 1446 in the direction of
King Sejong. It is regarded as the

growing intellectual of his reign.
Until then, the only way to write
Korean was by adopting Chinese
characters to imitate the very different
sounds of spoken Korean.

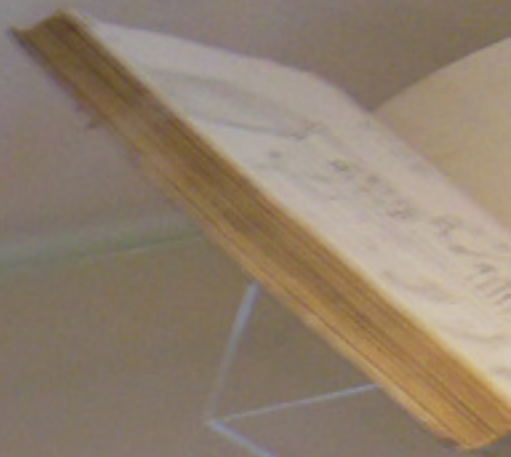
The Great Learning
Metalblock printed book, ink
paper, 1590

Setting. New presses were
taken Palace Street, showing
the standard clock in use from
the 17th century to the end of
the Choson period.





Completed in 1404 under King Sejong. Now preserved in Bukso Palace, Seoul, this was the standard clock in use from the 17th century to the end of the Choson period.



The Great Learning
black printed book, ink on

During the Choson dynasty
Confucianism had a great following.
The classical texts of Confucianism
including the Great Learning were
widely read. After the new Korean
alphabet, Han'g'o, was invented,

these books began to be translated
into Hangeul. In this book, each
Chinese character is followed by its
pronunciation in Korean. Such a version
is then translated into Korean.

...to a temple to become a monk. Buddhist festivals dominated the calendar and the Buddhist church accumulated great wealth. This was partly used to fund relief work, feasts and scholarships.

The Chogye sect united the two main schools of Korean Buddhism in the late Koryo, under the influence of the monk Chindo (1158-1210). Chogye was a uniquely Korean sect which developed in remote mountain monasteries in reaction against the more secular aspects of aristocratic Buddhism of the early Koryo.



Seated Buddhist figure in dark material, possibly stone or wood. Seated in a meditative posture. Seungmye, built between AD 701 and 714.



Seated Buddhist figure in dark material, possibly stone or wood. Seungmye period, 7th century AD.



Three figures of the Buddha
Gilt-bronze, Unified Silla Period,
7th-8th century

The figures are shown by the artist's hand.
The figures are shown by the artist's hand.
The figures are shown by the artist's hand.

Seated figure of a Buddha
Unified Silla, 7th-8th century AD



4

HORSE EQUIPMENT

The horse equipment shown here is from the Iron Age. It includes a horse head sculpture, a helmet, and various fittings. The horse head sculpture is made of wood and is shown with a bridle. The helmet is made of metal and is shown with a plume. The fittings are made of metal and are shown in their original positions.



The Trustees
record their gratitude to
**THE KOREA
FOUNDATION**
for a generous grant to
create this gallery
in 2000



Informational text on the pedestal, including the name of the Buddha statue and its date of origin.

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Statue of Kṛtavarṇa

Kṛtavarṇa is a Bodhisattva who is depicted as a warrior. He is shown in a standing posture, wearing a crown and holding a sword in his right hand. The statue is made of dark stone and is set on a circular base.

Statue of Kṛtavarṇa

This statue is a representation of the Bodhisattva Kṛtavarṇa. He is depicted as a warrior, wearing a crown and holding a sword. The statue is made of dark stone and is set on a circular base.



Illustration of a vase with flowers and a bird, from the album 'The Four Seasons' (17th century). The vase is a symbol of longevity and the bird represents the spring season.

From calligraphy to printing
In Japan, as in China and Korea, brush calligraphy was regarded as the supreme art form. Educated people believed it revealed a person's character and cultivation. Many exquisite accessories were used by men and women of the ruling classes to write letters and poetry. Publishers of the Edo period were in great haste to reproduce elegant brush calligraphy from ancient printing blocks.

Illustrations of Flower Arrangements (17th-18th)
The art of arranging flowers, known for an ancient pedigree, in the 16th-17th century reached its peak in Kyoto. The book 'Kikuwa' (1600) is a classic work on the subject. The book pages are illustrated in formal style (standing flower) style. Hand-drawn printed book with hand-colored plates.

Table of the Six Seasons (17th)
This was the first printed edition of the 'Table of the Six Seasons' (17th century) and gained widespread popularity around the early Edo period. The illustrations are beautiful examples of traditional courtly painting. The book is printed in the style of a 'table' (table) and many 'table' (table) are there. The book was published by the 'table' (table) in Kyoto. Hand-drawn printed book with hand-colored plates.



Informational text and images on the display case floor, including a small photograph of a scroll.



Portrait of a man
[Text describing the man's life and achievements]



[Text describing the gold coins and their historical significance]

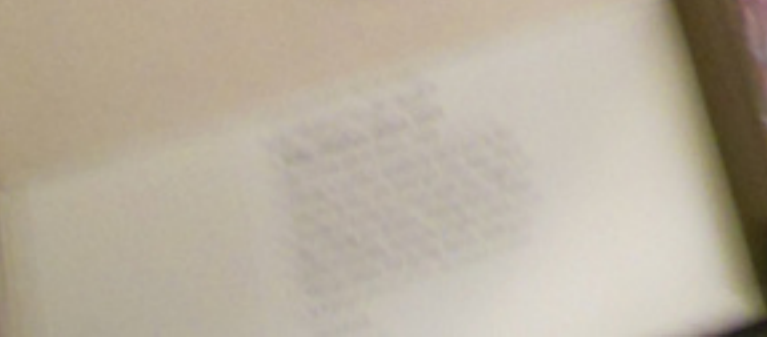
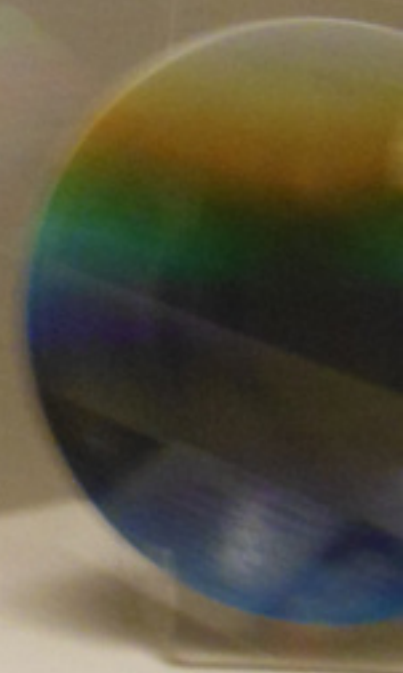


[Text describing the artifacts and their historical context]



Two tall, slender, light-colored ceramic vases with dark, flared necks. The vase on the left features a faint, dark relief design of a bird in flight. The vase on the right features a more prominent dark relief design of a bird in flight.







聞く 渡辺貞夫画

Listening, 1960

By Watanabe Sadao (1913-96)

Watanabe's haunting prints were much influenced by the print and textile techniques of the Folk Crafts, or Mingei, movement. The themes are invariably Christian, and US critic James A. Mitchener commented in 1962 that this design is 'so much like a medieval Christ'. This literal identification was resisted by the artist, however, in his comments that appear alongside.

Stencil print, on *momi-gami* crumpled, wrinkled paper

JA 1981.2-5.01(4)



214. 0000 1000 100
Textile in Ryūkyū style Akari, 1979
 by Tada Tadamasa (1913-2007)

This textile, made from Japanese raw silk, was designed by Tada Tadamasa (1913-2007) and woven by the artist in 1979 in her native Okinawa, Okinawa Prefecture.
 Tada Tadamasa has been the leading figure in reviving *karakusa*, or Japanese-style cloth, techniques in postwar Okinawa. *Bashōku* is made from the stalks of a type of banana tree that does not bear fruit. The weaving is done evenly by hand and can take between three and six months.

The technique was first introduced in the 13th century from South-east Asia. The artist was designated a Living National Treasure by the Japanese Government in 2000 for her *karakusa* (plant) technique.

Below are three textile samples:
 Patterns formed by *karakusa* and *shōji* (paper) and *karakusa* and *shōji* (paper)

215. 0000 1000 100
Large bowl

This bowl is typically Japanese in design but the pattern, called *Satsumatake*, is from Thailand. Southeast Asian ceramics came to the Satsuma domain in Japan via the Ryūkyū Islands. They inspired the local Satsuma potters to produce an extraordinarily wide variety of styles.

Shimoda, Japan; Satsuma domain, Satsumatake style
 1750-1800
 Given by Henry Seger
 in 1964. A. 117

Satsuma: gateway to the Ryūkyūs (Okinawa)





The scroll depicts a military formation, likely a Chinese or Japanese army, with figures on horseback and on foot. The figures are arranged in a line, with some on horseback and some on foot. The scroll is made of a light-colored material, possibly silk or paper, and is partially unrolled.

Introduction
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The scroll is a long, narrow strip of paper or fabric, featuring a colorful illustration of a military formation. The figures are arranged in a line, with some on horseback and some on foot. The scroll is partially unrolled, showing the details of the figures and their equipment.







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92

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Families
Families
Families

Families
Sorry, we are closed

Lower floor
Ground floor



Ice Age art
arrival of the
modern mind

Life and death
Pompeii and
Herculaneum

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