

# みんなのポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

## Notes on the Japanese Collection of Count Bourbon Bardi at the Museo d'Arte Orientale di Venezia

メタデータ	言語: eng 出版者: 公開日: 2010-02-16 キーワード (Ja): キーワード (En): 作成者: 熊倉, 功夫, クライナー, ヨーゼフ メールアドレス: 所属:
URL	<a href="https://doi.org/10.15021/00004075">https://doi.org/10.15021/00004075</a>

## Notes on the Japanese Collection of Count Bourbon Bardi at the Museo d'Arte Orientale di Venezia\*\*\*\*\*

Isao Kumakura\*, Josef Kreiner\*\*,  
in cooperation with Johannes Wilhelm\*\*\* and Tomoe Kreiner\*\*\*\*

ベニス東洋美術館所蔵  
ブルボン・バルディ伯爵日本関係資料に関する報告

熊倉功夫, ヨーゼフ・クライナー

The Museo d'Arte Orientale in Venice houses a collection of over 10,000 objects, acquired by Count Bourbon Bardi (1851–1906) in Japan in 1889. As a 19th century private collection of Japanese artefacts, it is one of the greatest collections that has survived to this day worldwide. Its content is centred around swords, armour, ceramic objects, lacquer items, paintings, as well as smaller items, and should be regarded as a sophisticated mirror for 18th to 19th century craft art. The Bourbon Bardi collection has been split into many parts since his death, and hence the complete picture is unknown. For instance, the collection of the Museo di Antropologia ed Etnologia Padova once belonged to the Museo d'Arte Orientale, Venice, too. To a certain extent, it is possible

---

\* National Museum of Ethnology, Osaka

\*\* University of Bonn

\*\*\* University of Bonn

\*\*\*\* SOAS London

\*\*\*\*\* This report represents the second part of the authors' cursory survey of Japanese collections in European museums. The research in Venice was conducted from October 19 to 23, 1999. We are especially grateful to Dr. ssa Fiorella Spadavecchia of the Soprintendenza per i Beni Artistici e Storici di Venezia and director of the Museum for giving us the opportunity to work with her collection and supporting us with many valuable materials. Signorina Dott. Christina Rota has helped us with the objects and inventory lists. At the Museo di Antropologia ed Etnografia of the University of Padova, Professora Dr. Mila Tommaseo, opened for us the depots and introduced us to those parts of the Bourbon Bardi collections that are stored in Padova.

**Key Words :** Venezia, collection, Bourbon Bardi, Japanese materials, utensils  
キーワード: ベニス, コレクション, ブルボン・バルディ, 日本資料, 道具

to reconstruct the dimension of the former collection from its earlier list.  
We have added such a reconstructed list at the end of this volume.

イタリア、ベニス東洋美術館には、1889年にブルボン・バルディ伯爵（1851-1906）が日本で収集した10,000点以上の資料が収蔵されている。これは19世紀に個人が収集した日本資料として、現在残されている最大規模のコレクションの一つである。内容は、刀剣、鎧などの武具、陶磁器、漆器、絵画、小物類が中心で、18世紀～19世紀の美術工芸資料として高く評価できる。ブルボン・バルディ・コレクションは、彼の死後、分散したものもあって、全貌は不明であるが、ベニス東洋美術館以外のコレクションとして判明しているものでは、美術館から分割寄贈されたパドワ大学人類学博物館の収蔵品がある。美術館に残されているコレクションの初期のリストから、ある程度失われたコレクションも復元できるので、そこから判明するコレクションのリストを末尾に掲げた。

The Japanese collection at the Museo d'Arte Orientale in Venice, Italy (Figure 1), unveiled itself to us as an entirely different type of collection compared to that of the Musée de l'Homme in Paris, which was the subject of our first inquiry.<sup>1)</sup> We encountered a collection of considerable size (5,029 objects) in Paris, consisting of 136 small parts gathered from different collectors and/or donors, its greater part acquired in the first half of the 20th century, such as the collections of André Leroi-Gourhan or René de Berval. The Paris collection further comprises hardly any objects of art, or even craft, but is of an entirely ethnographic nature, reflecting common life in Japan from the Edo period up to the 20th century. The Venetian collection, on the contrary, consists of a single large collection (10,000 to 20,000 items) of art objects, assembled by a single connoisseur, Count Henry Bourbon Bardi, in the late 1880s.

There are two Italian artists known for their world famous collections of Japanese art and craft brought together during the Meiji era (1868-1912): Edoardo Chiossone (1832-1898) and Vincenzo Ragusa (1841-1927).

Chiossone, artist and copperplate engraver, was one of the foreign specialists engaged by the Meiji Government. He worked in Tokyo from 1875 to 1891, especially with the Governmental Printing Office. His marvellous collection is now at the Museo Edoardo Chiossone in his native city of Genova.<sup>2)</sup>

The sculptor Vincenzo Ragusa from Palermo worked as a member of the teaching staff of the short-lived Technical Fine Arts School (*Kôbu Bijutsu Gakkô*) in Tokyo between 1876 and 1882. Ragusa's collection is kept at the Museo L. Pigorini in Rome. It contains around 4,200 items and is presently

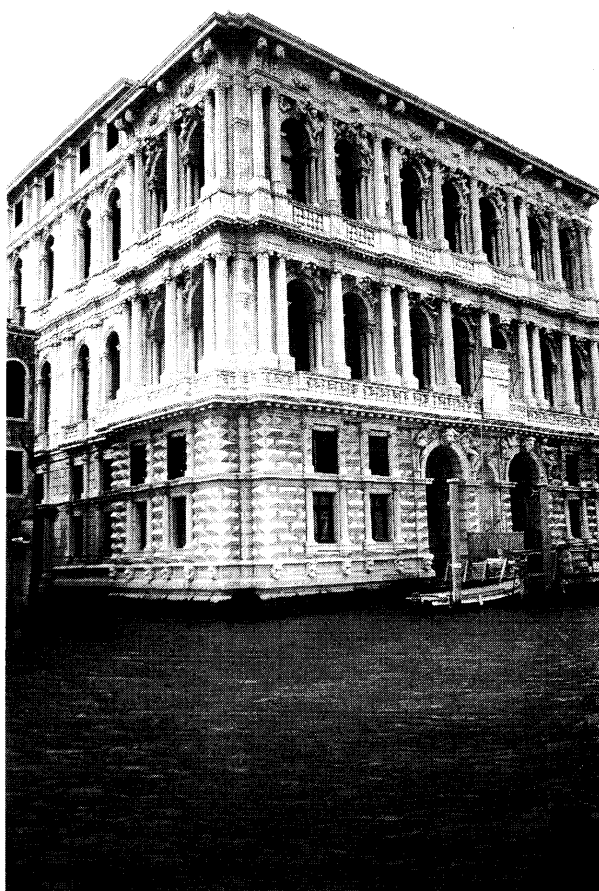


Figure 1

being re-studied and newly catalogued.<sup>3)</sup>

Apart from these, Italian museums are in proud possession of further well known Japanese collections, which have been brought together by other European travellers and connoisseurs. To name just one, we would like to point out the Museo Stibbert in Florence, that houses a magnificent collection of Japanese arms and armour, as well as lacquer art, brought together by the Englishman Frederick (Frederigo) Stibbert.<sup>4)</sup>

Nevertheless, the most impressive collection of Japanese art and craft in terms of quantity as well as quality to be found in Italy is without doubt the collection of Enrico di Borbone Bardi (Henry of Bourbon, Count of Bardi) held at the national Museo d'Arte Orientale in Venice. Smaller parts of it were transferred to the University of Padova in 1935 and 1942 respectively, and are at present stored at the Museo di Antropologia ed Etnologia of the same

University. Further fragments of it are even found dispersed in several German museums.

Henry of Bourbon, Count of Bardi (Figure 2), was born in 1851 in Parma as the fourth son of Charles III, Duke of Parma and Piacenza, a collateral line of the Bourbons. Through his mother, Luisa Maria Teresa of Bourbon-Artois, a daughter of Franz II (as Austrian emperor Franz I), he is related to the house of Habsburg. Henry's nationality was Austrian, but he spent most of his life in Venice at the Palazzo Vendramin Calergi on the Canale Grande.

Like many other members of the European aristocracy around the end of the 19th century, Henry Bourbon Bardi set out for a *tour du monde* in September 1887, accompanied by his wife Adalgonda of Braganza and his secretary Count Alessandro Zileri dal Verme. Departing from Trieste, they reached Sumatra via Suez and Aden in October 1887.

During their one year stay in Indonesia, Henry and his group visited Java, Bali, Borneo, the Malaysian Peninsula, Bangkok, Phnom Penh and the Mandalay region of Burma (Myanmar). The second main destination of the party was China, where they stayed for five months visiting Hongkong, Kanton



Figure 2<sup>1</sup>



Figure 3<sup>1</sup>

(Guangzhou), Shanghai, Beijing, Hankou, Nanjing and Fujian. From Hong-kong they departed on February 16, 1889 sailing to Japan, the third and last main destination of the journey.<sup>5)</sup>

In Japan, Henry of Bourbon Bardi was received with the greatest honours. He was not only granted an audience in Tokyo but was also personally visited by Emperor Meiji in his temporary residence in Tokyo, presumably the Enryōkan at the Hama-rikyū Garden, where the Austrian archduke Leopold Ferdinand had already stayed prior to him in 1888 (as midshipman of the Austro-Hungarian man-of-war *H.M.S. Fasana*), and later in 1893 Crown Prince Franz Ferdinand of Österreich-Este would stay.<sup>6)</sup>

Arriving via Nagasaki, Henry's party initially travelled widely through Kyūshū, visiting many places located quite off the main route at this early point in time: From Kagoshima they went via Miyakonojō to Miyazaki, then back to Kobayashi, Hitoyoshi and Yatsushiro on a route finally leading to Kumamoto and Shimabara. Reaching Osaka through the Inland Sea, Henry had his first prolonged stay in Kyōto (Figure 3). He took the Nakasendō route from Nagoya, travelling through the Kiso valley up to Matsumoto, Lake Suwa, Mount Asama, and from there through Yamanashi to Yokohama. Tokyo was reached on June 24, 1889. A second stay in Kyōto followed from July 23 to August 10. Finally a tour via Nikkō and Sendai to Hakodate and Mori (perhaps to view its at that time well known Ainu settlement) ended the tour of Japan.

On September 28 the party left Yokohama for Hawaii and the United States, reaching Southampton on December 15, 1889.

During the journey Henry kept a diary, first written by himself personally, then, starting in Sumatra, by Count Zileri. The 15 tightly written volumes are now kept at the Soprintendenza per i Beni Artistici e Storici di Venezia. A translation and publication of this diary would be of great benefit for a better understanding of the history of the collection as well as shedding light on its accomplishments.

Corresponding to the three main destinations, the collections Henry of Bourbon Bardi acquired during his journey fall into three categories: Indonesia, with minor parts from other Southeast Asian cultures (approximately 30%), China, (20%), and Japan, (50%). According to Dr. ssa Spadavecchia the collection comprises about 17,000 to 20,000 items in total, which means that its Japanese parts amount to about 8,000 to 10,000 items. Another calculation mentions an overall number of 30,000 items, of which two thirds are kept in Venice.<sup>7)</sup>

In bringing together this vast amount of material, which impresses by its quality as well as its wide range, Henry was assisted by his wife. Moreover, there are speculations that at least during their stay in Tokyo and Yokohama he might have been advised and helped by Henry von Siebold,<sup>8)</sup> who at that time

was staying with the Austro-Hungarian Legation in Tokyo. Von Siebold, the second son of Philipp Franz von Siebold, was a well-known archaeologist, Japanologist and art-connoisseur. His collections were presented to the Emperor Franz Joseph I in 1889 and formed the core of the Japanese holdings at the Museum für Völkerkunde (Museum of Ethnology) as well as the Museum für angewandte Kunst (Museum of Applied Art), both located in Vienna. Von Siebold was also responsible for the collection that Crown Prince Franz Ferdinand brought together in Japan in 1893.

Alfred Janata was the first to point out an auction catalogue of Trau in 1906 after considering the composition of the Bourbon Bardi collection and comparing it with the Siebold and Franz Ferdinand collections. According to Janata, this catalogue proves that Henry von Siebold must have been responsible for the Bourbon Bardi collection in its final form.<sup>9)</sup>

Back in Europe, Bourbon Bardi arranged the collections at his home, the Palazzo Vendramin Calergi, with the help of the antique dealers Giovambattista and Antonio Carrer, and opened it to the public (Figures 4 and 5).

After Henry's death in 1906, his widow Adelgonda offered the collection to



Figure 4†



Figure 5†

the Italian State for purchase, but this was not realized. She turned therefore to the curio market and asked the Viennese auction house Trau to sell the collection. Through these vicissitudes the collection was reduced to about one half of its original size. The two existing inventories of the Bourbon Bardi collection must have been compiled around that time. Both are handwritten in German and kept at the Museo d'Arte Orientale (see Figures 6 and 7).

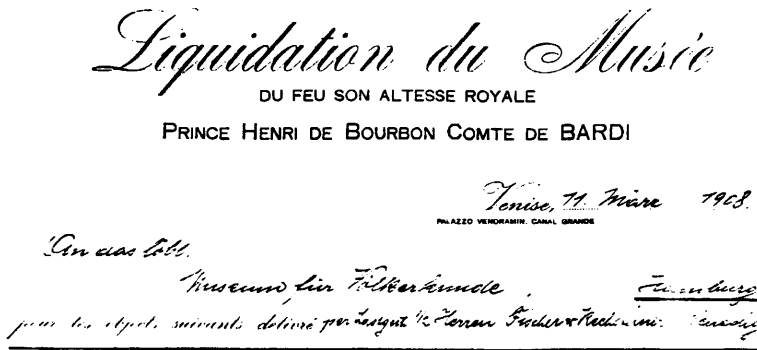
Trau had already started to sell parts of the collections in 1906.<sup>10)</sup> Hugo H. Schauinsland, the founding director of the Übersee Museum Bremen, perhaps visited Venice on his way back to Germany after his world tour in 1907/08.<sup>11)</sup> Schauinsland started a fund raising campaign in Bremen to buy parts of the Bourbon Bardi collection<sup>12)</sup>. Indeed a section of it was bought and brought to Bremen—some ceramics were damaged in transport, which led to an exchange of claim letters between the Museum and Trau. But to this day it remains unclear how many and which items of the original collection are now situated in Bremen.

The Museum für Völkerkunde Hamburg under its director Thilenius had acquired eighty-one lots (some of them containing up to 38 objects) in 1908 and was billed 6,473 pounds on March 11 of the same year, as recorded in a liquidation procedure, which a certain Mr. Singer had signed. We could not trace these objects any further, but interestingly enough some ninety-two Ainu objects,<sup>13)</sup> not included in the bill mentioned above, could be verified by a





**Figure 6** Letterhead of Trau for the auction of the Bourbon Bardi Collection in 1908, showing the crescents of the Austro-Hungarian Emperor and the Japanese Imperial House as a company appointed by the Imperial houses of both countries.



**Figure 7** Letterhead of a bill to the Museum of Ethnology, Hamburg dated March 11, 1908, Venice.

survey conducted by Josef Kreiner in cooperation with Hans-Dieter Ölschleger in the 1980s. These are the items numbered 1142.08–1232.08 and 1540.08 in an attached list.

Included are a very few Orokk and Gilyacs objects and two prehistoric pieces of ceramic, but the majority are very valuable and interesting Ainu objects, such as two very beautiful *ikayop*, ceremonial quivers, some well preserved arrows and a bow, wooden spoons, and some *ikupasuy* libation wands. Some wooden bowls come apparently from the Hitaka region, as does one *attush*. A few objects originate from the Sakhalin-Ainu culture, amongst which is one *makiri* knife, *tampakox* bags of seal skin and an *attush*. Worth mentioning are some strings with glass and stone beads (*tama*), one of them with a beautiful *shitoki* (round breastplate).

The Übersee-Museum Bremen also owns one Ainu object obtained from a certain “Sammlung Singer Wien”, conceivably from the estate of Count Bardi. It has the number 8729 and is characterized as “a stone ball to mash meat”. We could not identify the object.<sup>14)</sup>

In 1908 Trau compiled a catalogue<sup>15)</sup> for the auction which was fixed for the period from March 1 to the end of May at the Palazzo Vendramin Calergi. Japanese objects take up most of the space of this booklet (pages 5 to 11), and are divided into 20 sections.

- *lacquer ware* with detailed listing but lacking precise numbers
- *porcelain and faïence*
- *Satsuma ware*, which had adopted its name from the varieties of kilns active in the region of Kagoshima since the early Edo period, comprises highly praised material, mostly dating to the very early periods, according to the catalogue.
- *objects made of bronze*. Two herons, 2.3 m in height, are recorded as being remarkable.
- *objects made of iron*. These objects are largely encrusted with gold and silver.
- *objects made of silver*
- *cloisonné*
- *ivory*
- *netsukes* of extremely high quality as stated
- *textiles*. Amongst which are listed *nô*-costumes, *kimonos* of court aristocrats, *koromo*, *kamishimo*, *haori*, *obi* and picture-scrolls painted on silk etc.
- *armour*, praised for its prime condition and superiority of craftsmanship
- *religious objects*
- *meubles*. Étagères etc.
- *paravents “Biyobus”* (sic). All of which are originals painted by famous artists of the 17th and 18th centuries such as Sakurai Seppo [桜井雪保 1753?–1824], Gantoku, Komai Genki [1747–1797], Sadashige [?], Toyotomi [?] and Ogata Kôrin [尾形光琳 1658–1716]. It is explicitly stated that a group of selected paintings as marvellous as this would probably never appear again within one collection.
- *picture-scrolls (kakemono)*. No exact numbers are given, but artists like Gioyo [Gyôyû? = 堯有 ? 1252?], Shumman [俊満 or 春満 1757–1820], Yoichi Giosai [Yôichi Gyôsai], Settei [月岡雪鼎 1710–1786, or 雪堤 1819–1882], Mitsunori [光教 early 17th century, or Tosa Mitsunori 土佐光起 1617–1691], Giokusen (Gyokusen = 玉仙 = 望月眞 1744–1795, or most possibly 玉川 = 望月重輝

1794–1852], Raisho [Nakajima Raishô 中島来章 1796–1871; Maruyama painter; pupil of Watanabe Nangaku and, later, of Maruyama Ôzui], Hisanobu [?], Bunrin [塩川文麟 1808–1877; pupil of Okamoto Toyohiko], Hiakusen Sosen [perhaps Hyakusen 百川 = Sakaki Shin-en 彭域真淵 1698–1753; Nanga painter], Maruyama Okyo [円山応挙 1733–1795], Hoyen [Hôen 芳園 西山成章 1804–1867], Sadanobu [Kano 狩野貞信 1597–1623, or Tamura 田村貞信; first half of 18th century, or 松平定信 1758–1829, or most possibly 貞信 = Hasegawa 長谷川文吉 1809–1879; pupil of the Shijô painter Ueda Kôchô; member of the Ôsaka school], Mitsuoki [?], Hanabusa Iccho [Itchô = 英一蝶 1652–1724; studied under Kanô Yasunobu], Yosai [Samukawa Yôsai 寒川養斎 1840, or more possibly Kikuchi Yôsai 菊池容斎 1788–1878] are named. The listing of names implies that Count Bardi has concentrated among others on paintings by the Maruyama Shijô school.

- *makimono*. 74 refined examples but no artist names are mentioned.
- *woodblock-prints and surimono*s. About 2,000 examples done by the masters of the Tosa, Kano and various Ukiyoe schools.
- *water colours and hand paintings*. About 250 items
- *illustrated books*. 500 items
- *various objects* such as cassettes, models of buildings, figurines of warriors and various folk types, musical instruments, coins etc.

Before the main part of the collection could be put to auction, the First World War broke out. When Italy entered the war in 1916, the Bourbon Bardi collection was seized as enemy property. In the Treaty of St. Germain in 1919, Austria renounced its proprietary right to the collection, and thus the Italian State took possession of it as part of war reparations. A catalogue for an auction at the Dorotheum in Vienna 1922 indicates that a part of the collection was already in Austria. In 1925 the collection was transferred to the Ca' Pesaro and arranged there by Nino Barbantini.<sup>16)</sup> In fact, Barbantini's exhibition is maintained in minute detail to this day. Three years later, in 1928, the status of the collection was finalized as Italy's very first national collection of Oriental art. In fact, more than 90% of the museum's holdings of Asian art derive from the collection of Count Bourbon Bardi. As has been mentioned already, some parts (all together ca. 2,000 items) were transferred to the University of Padova in 1935 and 1942.

The collection and some parts of it have been studied by several specialists: Adriana Boscaro, professor of Japanese literature at the University of Venice researched the 300 *netsuke*,<sup>17)</sup> Kishibe Shigeo, former professor at the University of Tokyo, described fifty-seven Japanese musical instruments,<sup>18)</sup> and Mila Tommaseo, following the suggestions of leading Italian scholars in Japanese

studies, researched and arranged a small exhibition of eighty-one ceramic figurines of the Padovan segment.<sup>19)</sup> Presently engaged in the process of re-cataloguing the immense number of objects of the Bourbon Bardi collection, Dottoressa Spadavecchia has published a catalogue<sup>20)</sup> and an introductory volume,<sup>21)</sup> both of which largely deal with the Japanese section of the collection. She has also dealt with the *inrô* within the Bardi collection.<sup>22)</sup>

In 1981 the Italian Government purchased the Palazzo Marsello at the Canale Grande and decided to relocate the Museo d'Arte Orientale to this location after an extensive restoration of the building is finished, and to leave the Ca' Pesaro entirely to the Museo d'Arte Moderna of the City of Venice.

As for the composition of the collection, especially its Japanese part, the five volumes of hand-written catalogues of Justus Brinkmann, compiled with the likely assistance of Hara Shinkichi in 1908, is the most reliable source. This inventory describes in much detail 4,519 items, mostly lacquer ware, ivory, some bronzes, pictures (*makimono* and *kakemono*) and many objects of armour.

Brinkmann (1843–1915), born in a family of Hamburg merchants, was a prominent figure in art theory as well as in the history of art in Germany and Europe, around the turn of the century.<sup>23)</sup> He was the driving force in establishing the Kunstgewerbemuseum in Hamburg in 1877, later to be known as the Museum für Kunst und Gewerbe. When in 1896 Brinkmann was searching for an assistant to catalogue his collection of Japanese coins, he was introduced by Ernst Große from Berlin (a friend and student of Hayashi Tadamasa in Paris) to Hara Shinkichi (1868–1934), who was at that time studying medicine in Freiburg.<sup>24)</sup> Under the influence of Hara, Brinkmann gradually developed a deep understanding of Japanese art, whilst Hara “with a directness, which didn't show much Japanese politeness” (Otto Kümmel), began to criticize the European enthusiasm for Japanese art. (Famous was his habit of using folded up *ukiyo*e prints as book markers, which shocked his European friends, amongst others Gustav Jacoby, Friedrich Perzynski, Gillot and Ring.)

The other catalogue, also handwritten in German, compiled by the auction house Trau, consists of single large sized cards (approx. A-4 format) and covers the whole collection, i.e. including the South East Asian and Chinese items. The last 15 cards contain a systematic index, and were published photographically in the introductory volume of the museum and its collection.<sup>25)</sup>

In describing the collection we will follow the catalogue of Brinkmann and add our commentaries in brackets.

The two first volumes of the inventory describe 1,430 lacquer objects divided into 23 groups (groups A to R with 645 items in Vol. 1, groups S to Y with 785 items in Vol. 2). Included are the following kinds of items:

A, B, C 94 *suzuribako* (writing boxes, to which belong the most highly

prized items: 565 Austrian *Kronen* on average)

- D 46 *fubako*
- E 30 document boxes (*bunko*)
- F 7 big boxes of various uses (*kashibako*, *kobako*)
- G 44 middle-sized boxes
- H 10 boxes for mirrors (*kagamibako*)
- I 27 *hiire*
- K 204 small boxes and *kogo*
- L 56 *kasane-kogo*
- M 32 picnic boxes (*sagejû*, *bentôbako*)
- N 6 *shodana* (étagères)
- O 8 *jikirô* (food coffers)
- P 3 kettles and cans
- Q 17 wash basins and pans
- R 31 boxes for incense (*kôbako*)
- S 158 various lacquer ware (*hibachi*, *o-bon* tablets, arm rests, reading stands, sword stands, *sake* bottles etc.)
- T 27 footed tray *dai* for tea and *sake* cups
- U 4 sets of eating utensils (*o-zen*, consisting of 16, 21, 11 and 9 parts each)
- V 81 *sake* cups  
436 *inrô* (among them 2 signed Kakiosai [Kakyôсай], 37 by Kajikawa, 6 by masters of the Hasegawa family, 2 by Kanshosai, 1 by Kiyokawa, 6 by Shokasai, 2 by Yoyusai, 1 by Sekigawa, 2 by Masayuki, 4 by Tokasai, 3 by Kogiokusai [Kogyôсай], 5 with metal inlay in Kôrin's style and others; the signatures were obviously read by Hara Shinkichi and appear in different writing, also with characters in the inventory).
- X 30 different lacquer items
- Y 49 pieces (among them 2 *ikô* kimono-hangers, 18 big chests, one with the *aoi*-crest, and one big palanquin *kago* or *norimono* for a lady)

Volume 3 (1,331 items) describes:

- 63 ivory carvings
- 210 *netsuke*<sup>26)</sup>
- 135 ceramic items (comprising 36 items of Kyô-yaki, two with Ninsei signature, obviously copies; 53 items from Kyûshû: 21 Arita, 13 Hizen, 2 Takatori, 2 Karatsu, 1 Hirado and 8 Satsuma—compare the travel-route; 8 from the Chubû-district: 6 Seto-yaki, one of them a *tenmoku-chawan*; 4 Raku-yaki, one with Toyosuki signa-

ture; 5 Eiraku-yaki; and one item each from Shigaraki, Harima, Sanda, Izumo, Tōzan, Taizan, Gosuke, Sekisen, Kōzan, Matsuragata and Banko)

bronze objects

*yatate*

*kiseru* pipes with 62 étuis

small tobacco pouches

sets for smoking

*byōbu* folding screen

*tsuitate* screens

130 paintings

*makimono* rolls (which can be grouped into 20 items: 5 rolls of reproductions of handwriting of famous historical figures, edited by the Meiji Government; 3 rolls of the *Ōshū-gosannen-ki* without signature/date; 3 rolls of Shuten-dōji without signature/date; 2 rolls of the festival of the Sannō-Shrine in Tokyo, Akasaka without signature/date; 1 roll of the *rinjin-sai* festival by Hayashi Yūfu, Kaei 4=1851; 10 rolls *Shokyū kikan* without signature/date; 3 rolls depicting various dangers inflicted by nature and men; 1 roll without a title depicting a hero; 1 roll by Morikage depicting the battle at the Uji bridge, 2 rolls on customs at the court; 1 roll depicting the pleasure quarters in Nagasaki, Itsukushima, Fushimi and Ōsaka; 1 roll on the mounting of horses by Ise Heizō Taira no Sadatake, obviously a copy; 1 roll of banners and signs *Shirushi-no zu*; 1 roll of Sutra; 2 rolls depicting *Bugaku* dance; 1 roll showing famous horses by Kanō Tanyū, also a copy; 1 roll on dances of the Gion festival in Kyōto)

*kakemono* (among them one showing Hann'ya Jūroku-zenjin and donated as an offering to the Fukuyō Tennōzan Bukkoku Zenji Temple in Yamashiro, Kansei 7=1795).

Volume 4 (1,466 items) listed:

596 *kozuka* and *kogai*

57 *menuki*

292 *fuchikashira*

521 *tsuba*

The final volume 5 (292 items) concentrates on armoury:

163 swords (*tantō* as well as *wakizashi*)

3 temple swords (offerings; two of them dated Tempō 14=1843 and Keian 4=1651)

- 31 long swords, *tachi*
- 12 pairs of long and short swords
- 58 pairs of sword blades
- 7 helmets
- 4 stirrups
- 4 complete suits of armour (one by Munesuke, 1646–1724; one mid-16th century; one 1517, one by Saotome Ieharu)

Let us finally have a look at the small Japanese collection at the Museo di Antropologia ed Etnologia dell'Università di Padova. It comprises, according to its curator Professora Dr. Mila Tommaseo, about 2,000 to 3,000 items, nearly all of them originating from the Bourbon Bardi collection and received from Venice in two portions in 1935 and 1942. In recent times the collection was somewhat enlarged by small donations of Japanese folk toys (*hariko-inu*, *shishi-gashira*, *tako*-kites) and tourist souvenirs (*o-miyage*) given by citizens of Padova.

The most interesting part of this collection is eighty-one ceramic figurines of craftsmen and folk types, between 17 cm and 35 cm high (Figure 8). They were exhibited in March 1996 and compiled in a small catalogue.<sup>27)</sup>

There are some other, bigger porcelain figures of Japanese women (about 50 cm high); about ten models of houses and buildings; thirty-two small bronze models of houses, a *torii*, a bridge and a pagoda<sup>28)</sup>; two models of *norimono* palanquins in lacquer; five sets of arrow games in lacquered boxes; thirteen *yari* lances; two sets of armour; two *jingasa* hats; about twenty *musha-ningyō*



Figure 8



Figure 9\*

warrior puppets; four small ceramics (all Satsuma-yaki); two sets of red lacquered table sets (*o-zen*); several lacquered tablets and one big *tana* étagère (*chinkin-nuri*; No. 6235, perhaps not a Trau number).

To conclude, we should first state that the Bourbon Bardi collection comprises no items from earlier centuries, but is concentrated on the culture of the aristocratic society of Edo period Japan, especially the life of the feudal warriors (*samurai*), further including some quite interesting items from Meiji period Japan, created to please the imagination of Western travellers (like the ceramic figurines). The lacquer ware is of a very high quality, as are the swords and armour (Figure 9). Amongst the *makie* craftwork are some objects which display a quality consistent with wedding gifts or utensils of the *daimyô* class. As an example we should mention the black three storcy shelf (*kurodana*), situated in display room No. 10, and decorated with bamboo





Figure 10

and sparrows, an indication that it may have belonged to the *daimyō* family of Date. The large sized writing boxes and ink stone boxes prove their superior quality through the low level of damage, despite being disposed in a highly unfavourable climate (Figure 8). We had no access to the lacquer objects in the storage safe, but have been told that 95% of the high quality items are displayed.

The ceramics also comprise several items of high quality. The section houses an especially great number of distinctive objects. The plates of Nabeshima, Imari and Hirado ware form a scene that is an enchanting experience. One rare item originating from Hirado is a porcelain item in the shape of an umbrella. A small ivory cork is attached to the end of the umbrella handle. Therefore, it is possible that it represents a *sake* flask, but as mentioned in the Trau index, it may also be a simple umbrella shaped *okimono*. Each skeleton structure of the umbrella has been separately attached and the

result is a marvellous work of precision. The collection shows a relatively great concentration on ceramics from Kyûshû, where Count Bourbon Bardi travelled widely. The Satsuma ware shows the characteristics of that which was, for instance, shown at the World Exhibition in Vienna 1873 and at other events in Europe. This contradicts what is said in the auction catalogue by Trau.

The collection includes more than 1,000 *ukiyo-e* prints (see the auction catalogue by Trau), which is not astonishing considering the time it was brought together. The interesting point is that none of these prints—among them 149 Hiroshige, 109 Eizan, many Hokusai, Toyokuni II. and others—are mentioned in the handwritten catalogue by Justus Brinkmann.

The picture rolls are of average quality: only the one depicting the Shuten-dôji seems interesting. There are 240 picture books to be found on the Trau index, but currently only 70 are left. Amongst them are textile pattern books called *hinagata-bon*, such as the three-volumed *Môyôhinagata Namba no Nami*, Yamanaka Tetsurôbei books (published Meiji 10=1877), *nishiki-e* (polychrome printing) books of around the late Edo, early Meiji period (i.e. the *Edo no Meihin Nishiki-e*), a few calligraphy example books and story books. All the books are in a good condition throughout.

All in all, the collection seems to represent the taste and imagination of Count Bourbon Bardi as a member of the European high aristocracy. There is also the slight possibility that the collection originally included objects of every day life of the common people of Japan. Such objects were considered of no value due to the work of Brinkmann and Hara, and excluded or sold right away, as was obviously the case with the small group of Ainu items. If Count Bardi had relied on the services and advice of Henry von Siebold at all, it was mainly in bringing together such a great amount and variety of high-class objects of lacquer art and armoury. It might also be that von Siebold advised Count Bardi to include the Ainu items (see the visit to the Ainu village of Mori; the 92 items are now at the Museum für Völkerkunde, Hamburg) and a few items from Okinawa. To the latter we would add a few remarks.

As far as we could study the collection, about six items come from the Ryûkyû Islands: 3 *sanshin* lutes (2 in Venice, 1 in Padova); 1 *gekkin* lute (one comparable object in the collection of the Deutsches Museum, Munich); *tâkû*, a hexagonal wooden cover for a tin pail for hot tea (new inventory No. 7.641, former Trau-No. 4461; comparable objects are a red lacquer *tâkû* with gold inlay at the Staatliche Museum für Völkerkunde Munich, Inv. No. S 459a, collection Philipp Franz von Siebold; there is another hexagonal *tâkû* with red and green lacquer and gilt design of cherry branches in flowers from the early Meiji period in the Linden Museum Stuttgart in the collection of Erwin Bälz; Inv. No. 50 868); 1 *jikirô* round four-storied food coffer, cinnabar lacquered with gold and silver inlay and peonies, on the inside of the lid butterflies, on the edge cherry blossoms—both these motifs indicate that the food coffer was used

in rites connected with ancestral worship in mortuary rites (new Inv. No. 8293, Trau-No. 9173), perhaps from the second half of the 18th century.

## Notes

- 1) See Isao Kumakura, Jane Cobbi, Josef Kreiner: "Notes on the Japanese Collection at the Musée de l'Homme, Paris", in Bulletin of the National Museum of Ethnology, Vol. 24, No. 4, Osaka, 2000, pp. 873-892.
- 2) O. Grosso: *Il Museo Chiossone di Genova. Itinerari dei Musei e Monumenti d'Italia*. Roma 1934; V. Pica: *L'Arte Gioiaponese al Museo Chiossone di Genova*. Bergamo, 1907; Donatella Failla: *Edoardo Chiossone, un collezionista erudito nel Giappone Meiji*. Servizio Beni Culturali, Comune de Genova. Genova, 1996.
- 3) Letter from Signora Loretta Paderni of July 20, 2000 to J. Kreiner.
- 4) Henry Russel Robinson (ed.): *Il Museo Stibbert a Firenze*, Vol. I, Electa Editrice, Milan, 1974. Kirsten Aschengreen Piacenti (ed.): *Draghi e peonie. Capolavori dalla collezione giapponese*. Museo Stibbert Firenze No. 1, Firenze, 1999.
- 5) For an outline of Bourbon Bardi's journey around the world, see Fiorella Spadavecchia: *Museo d'Arte Orientale. La collezione Bardi: da raccolta privata a museo dello Stato*. Quaderni della Soprintendenza ai Beni Artistici e Storici di Venezia 16, Venezia, 1990, pp. 13-27; English summary, pp. 115-117.
- 6) For Leopold Ferdinand see Leopold von Jedina: *An Asiens Küsten und Fürstenhöfen*. Wien-Olmütz, 1891; for Franz Ferdinand see Anonymus [Franz Ferdinand von Österreich-Este]: *Tagebuch meiner Reise um die Erde 1892-1893*. Wien, 1895. Short descriptions by Josef Kreiner: *Deutsche Spaziergänge in Tokyo*. Munich, 1996, pp. 167-183.
- 7) See Note 5, p. 21.
- 8) For Henry von Siebold refer to Josef Kreiner: "Heinrich Freiherr von Siebold. Ein Beitrag zur Geschichte der japanischen Völkerkunde und Urgeschichte," in *Bonner Zeitschrift für Japanologie*, Vol. 2, pp. 147-203. For von Siebold's collections see Deutsches Institut für Japanstudien, Tokyo (ed.): *Siebold oyako-no mita Nihon. Seitán 200-nen kinen*. Tokyo, 1996; and Peter Noever (ed.): *Das alte Japan. Spuren und Objekte der Siebold Reisen*. München-New York, 1997. Many items of Henry von Siebold's collection are described in Alfred Janata: *Das Profil Japans*. Catalogue, Museum für Völkerkunde Wien, Vienna, 1965.
- 9) Alfred Janata: "Die Japan-Sammlungen des Museums für Völkerkunde in Wien," in J. Kreiner (ed.) *Japan-Sammlungen in Museen Mitteleuropas*. *Bonner Zeitschrift für Japanologie* Vol. 3 (1981), pp. 311-323; here see p. 313.
- 10) See Note 5, p. 21.
- 11) According to a letter from Dr. Andreas Lüderwald of the Übersee Museum Bremen of March 15, 2000 to J. Kreiner. See also A. Lüderwald: "Die Erweiterung des 'Städtischen Museums' nach der Jahrhundertwende", in Hartmut Roder (ed.) *Bremen, Handelsstadt am Fluß*. Bremen, 1995, pp. 68-72.
- 12) According to the *Jahresbericht des städtischen Museums für Natur-, Völker und Handelskunde für das Rechnungsjahr 1908, geschrieben am 15. Juni 1909*, an amount of 5,660 Mark had been collected; see Lüderwald Note 11, p. 71.
- 13) Josef Kreiner (ed.): *European studies on Ainu language and culture*. Munich, 1993 (Monographien aus dem Deutschen Institut für Japanstudien der Philipp-Franz-von-Siebold-Stiftung, Vol. 6), p. 281.
- 14) See Note 13, p. 278.
- 15) *Katalog zur Liquidation der Sammlung Weiland sr. königl. Hoheit des Prinzen Heinrich von Bourbon, Grafen von Bardi*. Venice, 1908.
- 16) Fiorella Spadavecchia: *Museo d'Arte Orientale di Venezia*. Milano, 1998
- 17) Adriana Boscaro: "Alcuni netsuke della collezione Bardi nel Museo Orientale di Venezia," in *Arte Orientale in Italia I*, Scritti miscellanei nei del Museo Nazionale d'Arte Orientale Roma,

Roma, 1971, pp. 47–56.

- 18) Kishibe, Shigeo: *Strumenti Musicali Giapponesi*. Japanese Musical Instruments. Venice, 1989.
- 19) G. Alciati, M. Tommaseo Ponzetta, A. Marrazi: *Caratteri, Arti e Mestieri nel Giappone del Secolo Scorso*. Centro Interdipartimentale di Servizi Musei Scientifici, Università di Padova, 1996.
- 20) Fiorella Spadavecchia: *Museo d'Arte Orientale di Venezia*. Soprintendenza per i Beni Artistici e Storici di Venezia, Ministero per i Beni Culturali e Ambientali, Venice, 1998.
- 21) Fiorella Spadavecchia (ed.): *Museo d'arte orientale: La collezione Bardi: da raccolta privata a museo dello Stato*. Venice, 1990 (Quaderni della Soprintendenza ai Beni Artistici e Storici di Venezia, Vol. 16).
- 22) Fiorella Spadavecchia: *Inrô della Collezione Bardi*. Venezia, 1990, pp. 47–57 (Quaderni della Soprintendenza per i Beni Artistici e Storici di Venezia, Vol. 18).
- 23) No biography of Brinkmann exists to this day. For a short description of Brinkmann's meaning for German thought on art, see Gunter Otto: *Das Reformwerk Justus Brinkmanns*. Museum für Kunst und Gewerbe Hamburg, 1993.
- 24) There exists also no biography of Hara Shinkichi. A few facts are contained in an obituary by Otto Kümmel: "Hara Shinkichi," in *Ostasiatische Zeitschrift*. N.F. 10. Jg., 5. Heft, 1934, pp. 197–199. Hara's only one publication is his famous *Die Meister der japanischen Schwertzierathen*, Hamburg, 1902 (second ed. 1931/32). The classic *Netsuke*, ed. by Brockhaus in 1905, is attributed also to Hara. It might be interesting to note that according to Tomoe Kreiner the handwritten manuscript of Hara's *Die Meister der japanischen Schwertzierathen* is presently kept at the Victoria & Albert Museum, London.
- 25) See Note 21, pp. 87–94.
- 26) Compare here Adriana Boscaro's description, see Note 17.
- 27) See Note 19.
- 28) Giancarlo Alciati, Mila Tommaseo: *Mostra della Collezione di "Modelli di Abitazioni" de Sud-est Asiatico ed Estremo Oriente*. Università di Padova, Museo di Antropologia ed Etnografia, Padova, 1994.

† Figures 2, 3, 4, 5 and 9 by courtesy of the Museo d'Arte Orientale di Venezia. Fiorella Spadavecchia (ed.): *Museo d'arte orientale: La collezione Bardi: da raccolta privata a museo dello Stato*, Venice, 1990 (Quaderni della Soprintendenza ai Beni Artistici e Storici di Venezia, Vol. 16).

## The Catalogue of the Bourbon Bardi Collection by Trau

	Inventory number 目録番号	Number of object 点 数	Short description 備 考	
1.	139-461	323	spears	槍
2.	922-935	14		
3.	949-964	16		
4.	933-1015	23	993- swords	刀
5.	1017-1370	354	1300-1368 daggers	小刀
6.	1371-1418	48	1376-1387 rifles	鉄砲
7.	1457-1664	208	1457-1492 bows 1493-1664 arrow points	弓矢 矢じり
8.	1685-1708	24	quiver, etc.	矢筒等
9.	1713-1731	19		
10.	1733-1758	26		
11.	1760-1818	59	1789-1791 rifle case 1828-2238 <i>tsuba</i>	鉄砲入れ 鍔
12.	1820-2404	585		
13.	2406-2710	305		
14.	2712-2786	75		
15.	2789-3416	628	2898-3161 <i>fuchikashira</i> 3162-3196 parts of <i>fuchikashira</i> 3398-3406 banners	縁頭 縁頭の部分 幟
16.	3431-4208	778	3435-3436 flag posts 3458-3816 <i>netsuke</i> 3817-4186 <i>inrô</i> 4187-4198 temple bells	旗立て 根付 印籠 寺の鐘
17.	4230-4246	17	4237-4246 flutes	笛
18.	4255-4260	6		
19.	4264-4287	23		
20.	4296-4297	2		
21.	4304-4318	15	4304-4309 flat drums	平太鼓
22.	4340	1	4340 flat drum	平太鼓
23.	4350	1		
24.	4365-4369	5		
25.	4375-4376	2		

26.	4426-4461	36	4439-4449 cups	碗
27.	4482-4520	39	4511-4512 jars	壺
28.	4576-4594	19	4579 a monkey horseman 4588 garden (model?) 4594 figure	馬に乗っている猿 庭 (模型か) 人形
29.	4631	1		
30.	4665	1		
31.	4666	1		
32.	4688-4767	80	4690-4701 figures 4715 a group of monkeys 4716 oyster 4720 monkey 4721 a group of ducks 4722 hawk 4723-24 a group of monkeys 4726-4728 jars 4733-4734 jars 4735-4736 cups 4739-4740 jars 4751-4752 cases 4753 ivory 4755-4758 daggers	人形 猿 カキ 猿 鴨 鷲 猿 壺 壺 碗 壺 入れ物 象牙 小刀
33.	4773	1		
34.	5073-5074	2	5073-5074 jars	壺
35.	5531	1		
36.	6346	1	<i>sagemono</i>	下げ物
37.	6584	1		
38.	6638-6640	3		
39.	6678-6934	257	ceramics: 6678-6849 Satsuma 6685-6688 flask vases 6703-6706 flask vases 6711-6712 flask vases 6718-6723 flask vases (6721 flask vase sent by H. S. to Vienna on Sept. 29, 1913)  6724-6725 buckets (6730-6738 figures of deities) 6739 a group of figures 6740 figure 6745-6749 <i>chaire</i>	焼き物: 薩摩焼き 花瓶 花瓶 花瓶 花瓶 (6721の花瓶は H. S. により1913年9 月29日ウィーンに 送られる) 桶 (神の像) 人形のセット 人形 茶入れ

			6769-6773 boxes 6774-6775 cups 6776-6781 bowls 6782-6783 <i>chawan</i> 6798-6799 <i>chawan</i> 6800 bowl 6801 <i>chawan</i> 6802-6809 bowls 6810-6811 <i>chawan</i> 6812-6814 bowls 6852-6853 flask vases 6855 duck 6856 fish 6857 figure 6858 box 6883-6889 bowls 6895-6898 bottles 6899-6901 bowls 6906 bowl 6909 cup 6914 <i>chaire</i> 6922 bowl	箱 碗 鉢 茶碗 茶碗 鉢 茶碗 鉢 茶碗 鉢 花瓶 鴨 魚 人形 入れ物 鉢 瓶 鉢 鉢 碗 茶入れ 鉢
40.	6936-7276	341	6936-6937 bottles 6944-7059 Imari (6949-6952, 6993-7000 bottles) 7060-7122 Arita (7073-7087 bottles) 7121 figure of deity 7128 bowl 7135-7136 bowls 7143 cup 7145-7147 figures 7156-7157 jars 7158-7859 <i>chaire</i> 7161-7162 bowls 7165-7169 bowls 7170-7173 <i>chawan</i> 7176 bowl 7195-7198 bowls 7204 bowl 7209 box 7210 figure 7211-7212 boxes 7213-7225 Nabeshima 7226 bowl 7229 box 7230 bucket 7232 bowl 7236 box 7238-7241 figures	瓶 伊万里焼き (瓶) 有田焼き (瓶) 人形(神の像) 鉢 鉢 碗 人形 壺 茶入れ 鉢 鉢 茶碗 鉢 鉢 碗 箱 人形 箱 鍋島 碗 箱 桶 碗 箱 人形

			7242-7245 bottles 7250 cup 7251-7253 bowls 7254 <i>chawan</i> 7257-7258 figures 7259 box	瓶 碗 鉢 茶碗 人形 箱
41.	7278-7283	6	7278-7279 cups 7281-7284 boxes	碗 箱
42.	7285-7286	2	7286 bottle	瓶
43.	7290	1	altar	神壇
44.	7292-7294	3		
45.	7299-7575	277	ceramics: 7301 figure 7304 bear 7306 elephant 7310 flower 7311 figure 7322 box 7329 dragon 7350-7358 figures 7359-7360 ducks 7363 duck 7365 monkey 7368 monkey 7370-7529 figures 7533-7575 figures	焼き物: 人形 熊 象 花 人形 箱 龍 人形 鴨 鴨 猿 猿 人形 人形
46.	7625-7716	91	7626-7716 Cloissoné 7703-7704 boxes 7715 lid	七宝焼き 箱 ふた
47.	7772-7964	193	7772 box 7775 box 7780 goose 7823-7836 boxes 7828-7829 boxes 7830-7832 cigarette cases 7833-7838 boxes 7840 box 7841 bowl 7842-7851 cups 7852-7860 jars 7876 figure 7883 figure 7892 box 7893 bottle 7894 box 7896 <i>egoro</i> (coin) 7900-7902 decorative ornaments 7903 figure	箱 箱 鷺鳥 箱 箱 煙草入れ 箱 箱 鉢 碗 壺 人形 人形 箱 瓶 箱 えごろ (金銭) 飾り物 人形



			7909-7913 <i>sagemono</i> 7917 figure 7943-7950 metal fittings 7953 dagger 7962 duck	下げ物 人形 釘隠し 小刀 鴨
48.	7987-7988	2	metal fittings	釘隠し
49.	8114-8121	8		
50.	8123	1		
51.	8125-8664	540	8165 decoration piece & dragon 8166 fox 8172 fox 8174 figure 8356-8357 cups 8364 <i>egoro</i> (coin) 8366 box 8369 flower basket 8370 duck 8390 box 8392 decoration piece 8395-8400 fishes 8402 Daikoku 8405-8406 boxes 8408 figure 8417-8418 ducks 8422 head of dragon 8435-8445 <i>sagemono</i> 8450-8451 metal fittings 8452-8453 fans 8456 decoration piece 8460 a group of deities 8461 box 8498 box 8508 box 8510 fan 8514-8515 pictures 8516 anchor 8520 fan 8521 bottle 8581 fan 8661-8662 <i>sagemono</i> 8583 dragon 8585-8586 fish vases 8591 box 8592 decoration piece 8605 decoration piece	飾り物と龍 狐 狐 人形 碗 えごろ (金銭) 箱 花籠 鴨 箱 飾り物 魚 大黒天 箱 人形 鴨 龍の頭 下げ物 釘隠し 団扇 飾り物 神像 箱 箱 箱 団扇 絵 錨 団扇 瓶 団扇 下げ物 龍 魚型の花瓶 箱 飾り物 飾り物
52.	8723-8888	166	8763-8767 <i>egoro</i> (coins) 8771-8816 altar 8846-8847 Buddha 8849 Buddha	えごろ (金銭) 神壇 仏像 仏像

			8852 figure of deity 8853 Daruma 8857 Buddha 8859 Buddha 8860 figure of deity 8861-8868 Buddha figurines 8869 Benten 8870 Buddha 8871 Bishamon 8872 Buddha 8873 figure of deity 8874-8877 Buddha 8878 Ebisu 8879-8880 Buddha figurines 8881 Bishamon 8882-8883 Buddha figures 8885 Daikoku	神の像 ダルマ 仏像 仏像 神の像 仏像 弁天像 仏像 毘沙門天 仏像 神の像 仏像 恵比寿 仏像 毘沙門天 仏像 大黒天
53.	9050-9057	8		
54.	9062-9072	11		
55.	9075-9420	346	mainly bowls: 9120-9124, 9218-9222, 9224-9226, 9242-9245, 9248-8251, 9254-9256, 9258-9262, 9265, 9268-9272, 9274-9277, 9279-9282, 9284-9290, 9294-9295, 9297-9301, 9303-9307, 9309-9313, 9315-9319, 9321-9322, 9326-9328, 9330-9331, 9336-9339, 9342-9344, 9347-9348	主に鉢: 
56.	9422-9864	443	9626-9629 bowls 9631 bowl 9633 bowl 9635 bowl 9649-9657 bowls 9659-9960 bowls 9683-9686 bowls 9688-9737 <i>chaire</i> 9835-9861 boxes	鉢 鉢 鉢 鉢 鉢 鉢 鉢 茶入れ 箱
57.	9866-10245	380	10189-10190 boxes 10191 flower wagon 10196-10197 boxes 10198-10202 Go game set 10213 bowl 10214-10222 Étagère 10223-10226 Go game set 10228-10231 boxes 10234 boxes 10244 box	箱 花車 箱 碁一式 碗 置き棚 碁一式 箱 箱 箱
58.	10247-10349	103	10345 Go game case 10346 box	碁器 箱

59.	10433-10650	218		
60.	10708-10716	9	10709 fire tongs 10712-10716 chop sticks	火ばし 箸
61.	10727-10751	25	10746-10748 document roll	書簡
62.	10760-12245	1486	<i>ukiyo</i> e prints: 10760-10908 Hiroshige 10909-11017 Eizan 11018-11078 Toyokuni II 11469-11520 Hokusai 11283-11298 Hokusai 11813-12184 <i>kakemono</i> 12183-13432 <i>fukusa</i> 12185-12239 <i>makimono</i> 12240-12245 <i>kakemono</i>	浮世絵： 広重画 英山 豊国二世画 北斎画 北斎画 掛物 服紗 巻物 掛物
63.	12390-12407	18		
64.	12430-12515	86	12430-12445 pictures 12446-12603 picture books	絵 絵本
65.	12517-12519	3		
66.	12521-12564	44		
67.	12566-12582	17		
68.	12584-12587	4		
69.	12589-12603	15	12603 water colour painting	水彩画
70.	12679-13022	344	Kimono and clothing	着物, その他の衣類
71.	13024-13454	431	13183-13432 <i>fukusa</i>	服紗
72.	13456-13612	157	13479-13783 case 13484 cover 13485-13488 decoration pieces 13500 flags 13501-13514 flags 13515-13518 flags 13553-13568 pictures 13577-13604 cover-plaids 13605 ribbon	入れ物 布地 飾り物 旗 旗 旗 絵 布地 紐
73.	15091-15197	107	screen	屏風
74.	15201-15276	76		
75.	15289-15311	23		
76.	15366-153694			
77.	15380-15382	23		
78.	15409-15438	30		

79.	15441-15543	103		
80.	15552-15574	23		
81.	15603-15612	10		
82.	15649-15731	83	fans	団扇
83.	15743-15749	7	15743 fan case 15748-15749 cigarette cases	団扇入れ 煙草入れ
84.	15770-15784	15	15770 bottle	瓶
85.	15786-15921	136		
86.	16007-16388	382	16102-16375 coins (origin unknown) 16367-16376 paper money 16381 Go game set	貨幣（出所不明） 紙幣 碁一式
87.	16393-16411	19	16393 box 16395-16400 cups 16401 box	箱 碗 箱
88.	16413-16416	4	16415-16416 compasses	磁石
89.	16418-16428	11		
90.	16438-16515	78	16439-16490 models of houses 16492 model of bridge 16496-16500 models of boats 16513-16515 bottles	家の模型 橋の模型 船の模型 瓶
91.	16516-16566	51	stuffed animals: 16529 fish skin 16537-38 monkey skull 16542-16545 buffalo horn	動物の剥製： 魚の皮 猿の頭蓋骨 水牛の角
92.	16581-16585	5		
93.	16587-16627	41		
94.	16631-16654	24		
95.	16656-16665	10		
96.	16667-16670	4		
97.	16672-16686	15	16673 box 16674 glass chop sticks 16675 globe	箱 ガラス製箸 地球儀
98.	16711-16712	2	16711-16712 flat figures	平たい人形
99.	16714-16719	6	16718-16719 cigarette cases	煙草入れ
100.	16720-16723	4	16721-16722 boxes	箱
101.	16749-16763	15	16754 box	箱

			16755 fish 16757-16761 fencing gloves	魚 手袋（剣道用？）
102.	16781-16978	198	mats, woven items, baskets 16801-16802 fishing-hooks 16848-16853 fruit carriers 16974 tapestry	編み物, 籠 つり棹 果物入れ 壁掛
103.	16890	1		
104.	16994-16995	2		
105.	16998-17000	3	17000 picture	絵
106.	17005-17010	6	17005-17009 pictures 17010 picture book	絵 絵本
107.	17012-17028	17		
108.	17030-17036	7		
109.	17038-17050	13	17048-17050 picture books	絵本
110.	17054-17056	3	17055 picture 17056 book	絵 本
111.	17066-17067	2		
112.	17074-17082	9		
113.	17084	1		
114.	17086-17087	2		
115.	17089-17092	4		
116.	17096	1		
117.	17114-17156	43		
118.	17160	1		
119.	17207-17208	2		
120.	17251-17252	2		
121.	17256	1		
122.	17260-17265	6		
123.	17276	1		
124.	17278-17280	3		
125.	17328-17346	19		

According to the card-file compiled by the auction house Trau:

Total number 17,372

Japanese items 11,417