

OAWG I: Part 3:

History of Art and Material Culture

[Radu Leca](#)

Material culture = “physical objects that people use or consume in their everyday lives, most of which are either made or else natural objects put to specific use by people. . . The artifacts of daily life reveal use of resources, the level of technology, how people cooked, what kind of houses they lived in, and levels of comfort, sanitation, and health—in short, how people lived” Hanley, *Everyday Things in Premodern Japan*, p. 12.

“material culture as encompassing tools, objects collected in museums and archives, memory sites, as well as the materials of everyday existence.” Starre, “Social Texts: How to Account for the Cultural Work of Carrier Media”, in *Writing Matters*, de Gruyter 2017 , p. 27.

representational objects = art

vs. artificial distinction

useful objects = craft / ethnographic

‘period eye’ – Michael Baxandall

synchronic

OAWG I: Part 3: History of Art and Material Culture

Final exam: 26th February 15:45 – 16:30

Concepts and artifacts that were
discussed during class,
were covered in the readings and come up
in the slides

OAWG I: Part 3: History of Art and Material Culture

1. Spatial Imaginaries in East Asia and in Europe

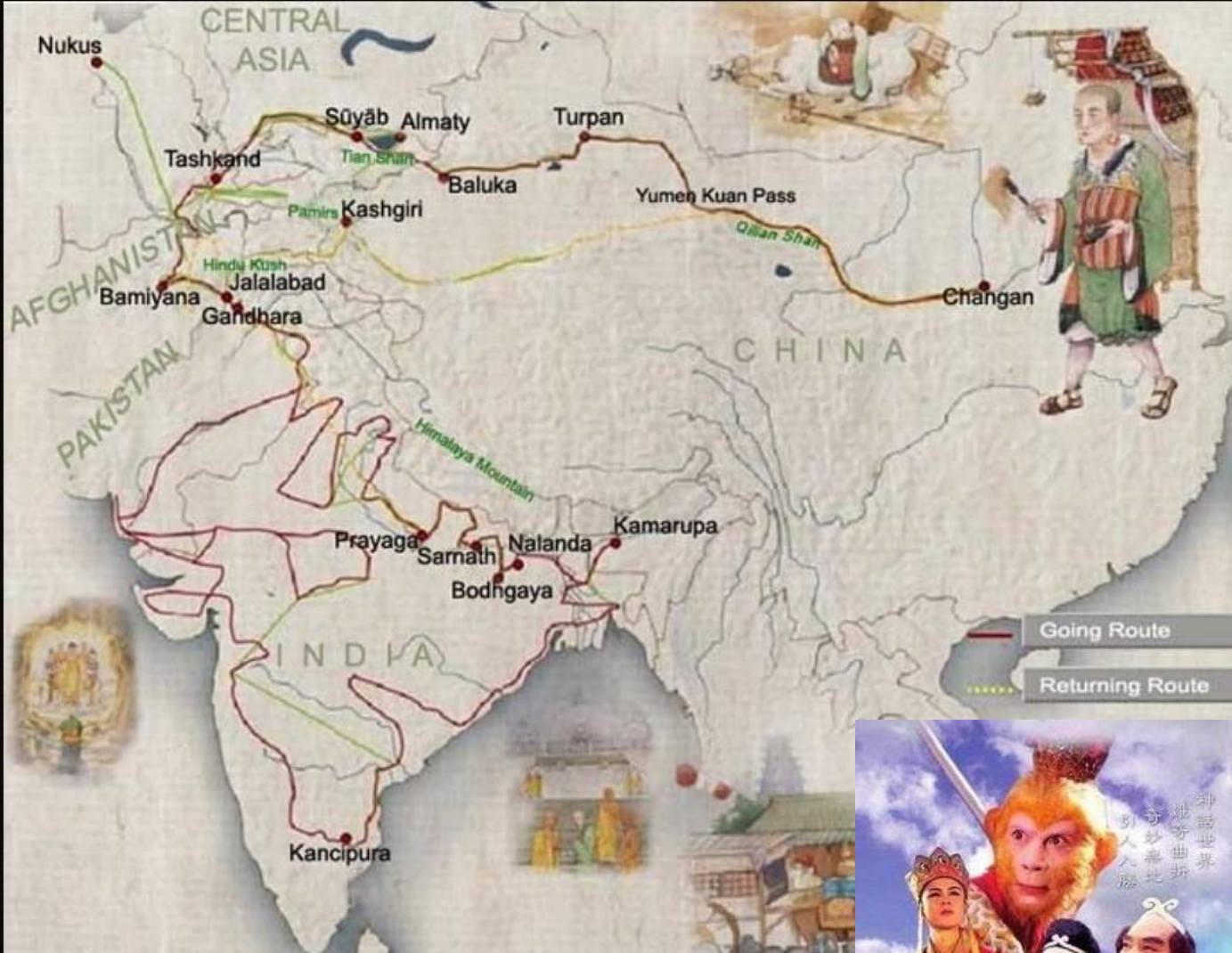


*View of the
Five Regions
of India*

五天竺圖
Go-Tenjiku-zu

Genshunbō Jūkai
源春房重懷,
1364, ink and
colour on paper,
hanging scroll,
177 x 166.5 cm,
Hōryūji Temple,
Nara



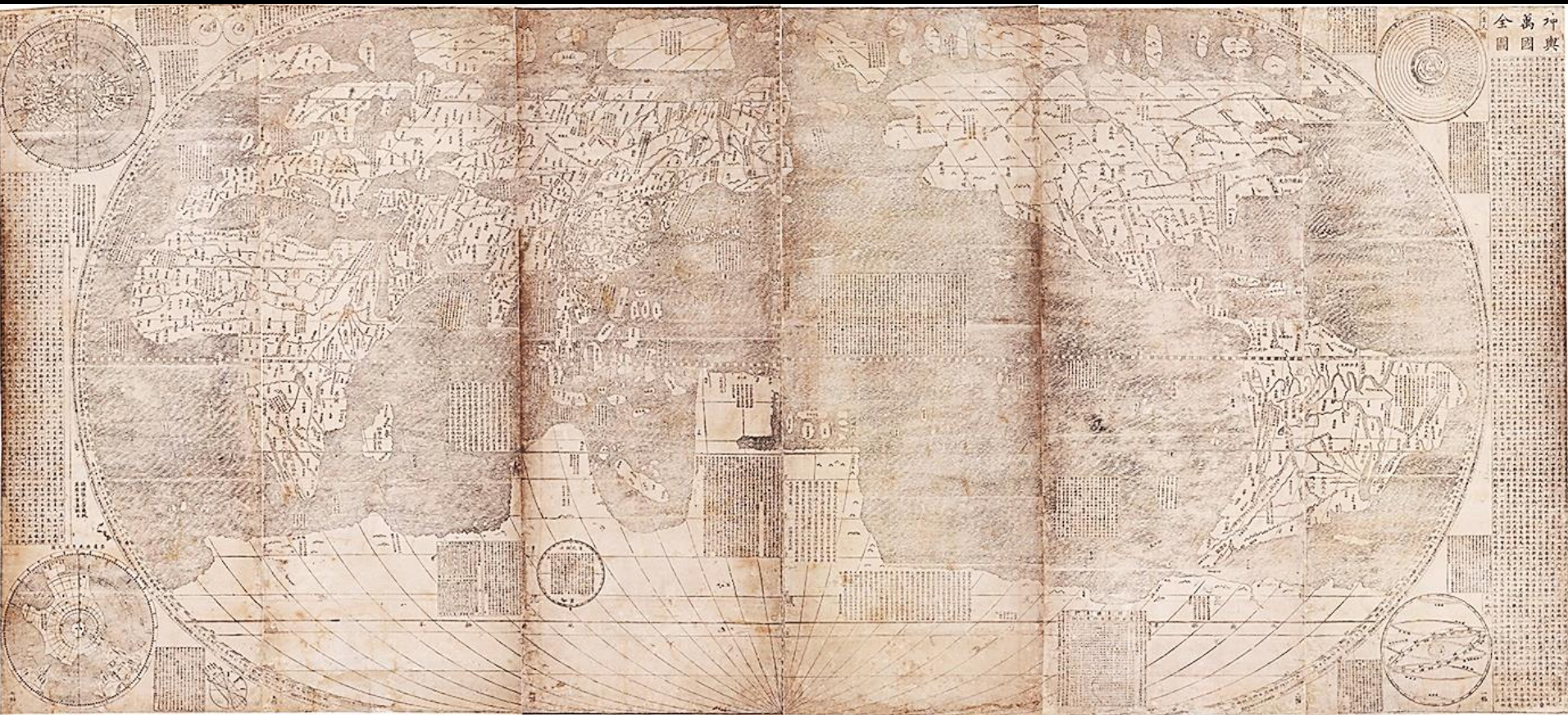


Xuanzang / Genzō Sansō 玄奘三藏 (602-664)
 Chinese monk, translator of the Buddhist
 canon into Chinese.
 Travelled to India 629-645

narrativescapes



Xuanzang on the way back
 from India
 Hanging scroll,
 Painting on silk, 14th c,
 Tokyo National Museum



Matteo Ricci (1552-1610) and Li Zhizao (1565-1630), *Kunyu wanguo quantu* 坤輿萬國全圖 ('Complete View of the Myriad Countries of the World'), China, dated Wanli 30 (1602), hanging scroll (6), woodblock print, ink on paper, 182 x 365 cm, James Ford Bell Library, University of Minnesota







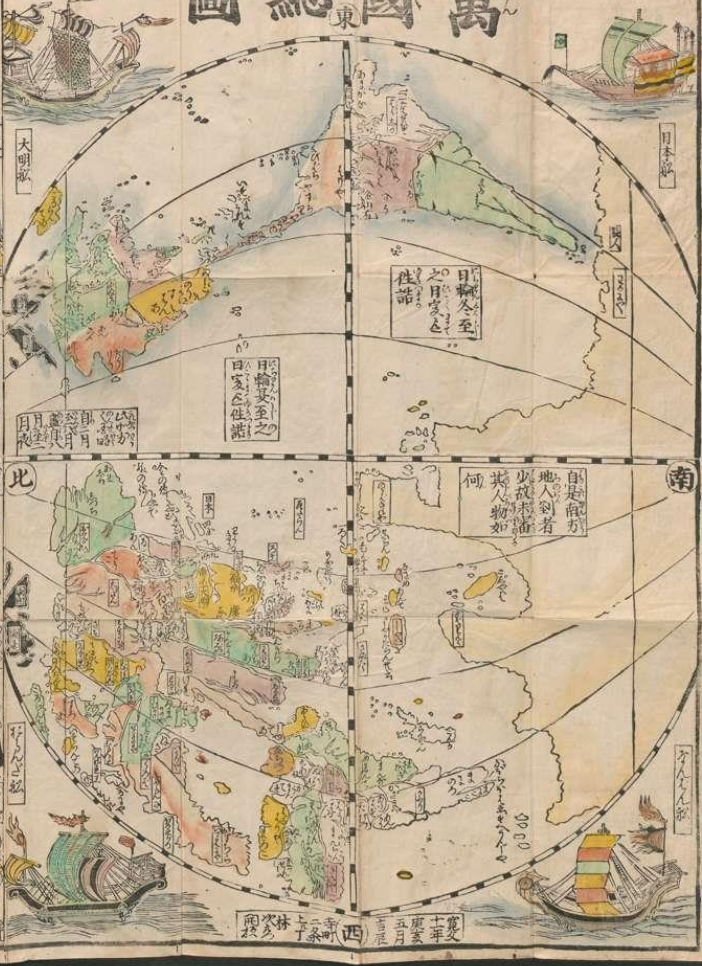
Map and People of the World, 1620s, left of a pair of six-fold screens, ink, colour, and gold leaf on paper, 153.5 by 379 cm, Imperial Household Collection, Tokyo.



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原夫世界廣大
 人無異類
 異而長短之容
 擗自短之容
 對出標之形體
 是共大聖也
 服冠蓋之制引
 劍千戈之作見
 所由得之無阻
 焉因之見之區
 域分人見之區
 別一時無餘
 地是亦將致
 矣一助爾
 於肥勿彼并那
 長崎洋同板

萬國總圖



Bankoku sōzu ('Complete Map of the Myriad Lands'), Kyōto, 1671,
hand-coloured woodblock print, Bayerische Staatsbibliothek Munchen.



Continental Map with Scenes of Forty-Eight People (America and Europe), details

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11th February

2. „China“ and „Japanning“: Porcelain and Lacquer for Export in 16th–17th century China and Japan





Firing a Dragon Kiln, c. 1825 Guangzhou, China
Gouache on paper, Peabody Essex Museum

Karamono ('things from China')



*Teabowl with Black Glaze in Hare's Fur
Pattern (Hare's Fur [Tenmoku](#))
China, Song Dynasty (12th-13th c.), Jian
Ware
H 6.9 cm, diameter 12.6 cm,
base diameter 3.7 cm
Kyoto National Museum*

Our cargo consists of the following goods: raw silk from China, Tunkin, Bengal, and Persia; a variety of woven cloth without gold or silver threads and some other fine woolen material from the above and other countries: especially taffachelas⁴ from Bengal and Coromandel, large, white rolled pelangs,⁵ white gilams,⁶ armozeens,⁷ sumongis,⁸ sestiens,⁹ and florette yarn. There are variety of chintzes,¹⁰ some half-silken, but also some rough, cotton ones (but no delicate, printed, or painted ones), white gunnies,¹¹ salem pores,¹² and percales.¹³ From Europe there is woolen cloth and some other woolen and silken pieces, especially ordinary serge and fine serge. From Siam and Cambodia there is sappan or dyewood, which is called brazilwood in Europe. Also wild buffalo and deer hides, ray skins, wax and buffalo horns, cordwains,¹⁴ and treated skins from Persia, Bengal, and other localities (but under no circumstances from Spain or Manila), pepper and sugar, powdered as well as candy, from a variety of East Indian countries. From Ambon and Banda come cloves and nutmeg (cinnamon is no longer desired), white sandal¹⁵ from Timor, camphor de Baros¹⁶ from the islands of Borneo and Sumatra. On occasion quicksilver, cinnabar, and saffron are sent from Bengal. Also from the latter location and from Siam come tin, lead, saltpeter, borax, and alum. Musk from Tunkin, gum benzoin from Atjeh,¹⁷ gum-lac¹⁸ from Siam. From Mocha in Arabia come rose-mallows,¹⁹ or liquid storax, and catechu, commonly called *terra japonica*,²⁰ from Surat and Siam the root putchuk or costus amara.²¹ Again from Europe there is coral, amber, rough molten glass, used for coloring porcelain, mirrors (which are broken here and used for telescopes, magnifying glasses, and spectacles). Less important items are Masang de Vaca²² (this is a ball of gall from cows from Mozambique), snake-wood, atjar²³ of bamboo, mangoes and other unripe fruits preserved in Turkish pepper, garlic and vinegar, lead and red ochre for writing, sublimate mercury (but not calomel²⁴), delicate files, sewing needles, spectacles, cut drinking glasses, fake coral, foreign birds, and a variety of foreign natural and manufactured, new and rare curiosities. They are purchased illegally from the crew of an arriving vessel or from certain individuals. Since the goods do not pass through the *kanban* and are not included in the quota of permitted items, they are often extremely profitable.

Among the imported goods, the Japanese like nothing better than raw silk. It does not, however, bring much profit, and consequently the Portuguese called it *pancada*,²⁵ meaning “in one lot,” a name still used by the Japanese. No less popular are piece goods, or a variety of textiles that return a fixed and reasonable profit. In view of Japan’s large population, even a hundred times as much would not satisfy the demand.

“they do not hesitate to pay handsomely for anything that is unavailable here, comes at the right moment, and is strange and curious; for as soon as someone has obtained a novelty, the others will strive to have it as well.”

Cynthia Viallé, “In Aid of Trade: Dutch Gift-Giving in Tokugawa Japan,” *Tokyo Daigaku Shiryō Hensanjo Kenkyū Kiyō* 16 (2006): 66, quoting VOC 1054, Nagasaki, Nov. 3, 1610, *Specx to Heren Zeventien*.

The importance of gift-giving

Exported from Japan:
copper,
porcelain,
camphor,
foodstuffs
from Hokkaido (dried
sea cucumber, dried
abalone, shark fins, kelp,
squid jerky)

Sugar gradually replaced silk as main import.



Hizen Ware Apothecary Jar with Bird-and-Flower Design, 1670s, porcelain with underglaze blue painting, 41.2 cm high, 26 cm diameter, initials I.C. on the bottom indicate a private commission by Johannes Camphuys (1634-1695), chief of Dutch trading factory in Nagasaki, Portland Art Museum



Objects of Contact: Encounters between Japan and the West 2020 exhibition [virtual walkthrough](#) and [artworks](#)



Ukufuan, food bowl in stand for sacred offerings, Ryukyu kingdom, gold-inlaid cinnabar lacquer with tomoe crest [link](#)



biographical [map](#) of companion chest, now in Rijksmuseum Amsterdam

wood covered in black lacquer with gold and silver hiramakie and takamakie lacquer inlaid with gold, silver and shibuichi alloy; and mother-of-pearl shell gilded copper fittings, 101 by 63.9 cm, H 59 cm, [V&A](#)

[The](#)
[Mazarin](#)
[Chest](#)
ca. 1640



OAWG I

Avatars of European Perspectival
Views in Japan

浮城 歌舞伎芝居之圖 歌川豊春画 板元

松村彌兵衛

Compare and contrast



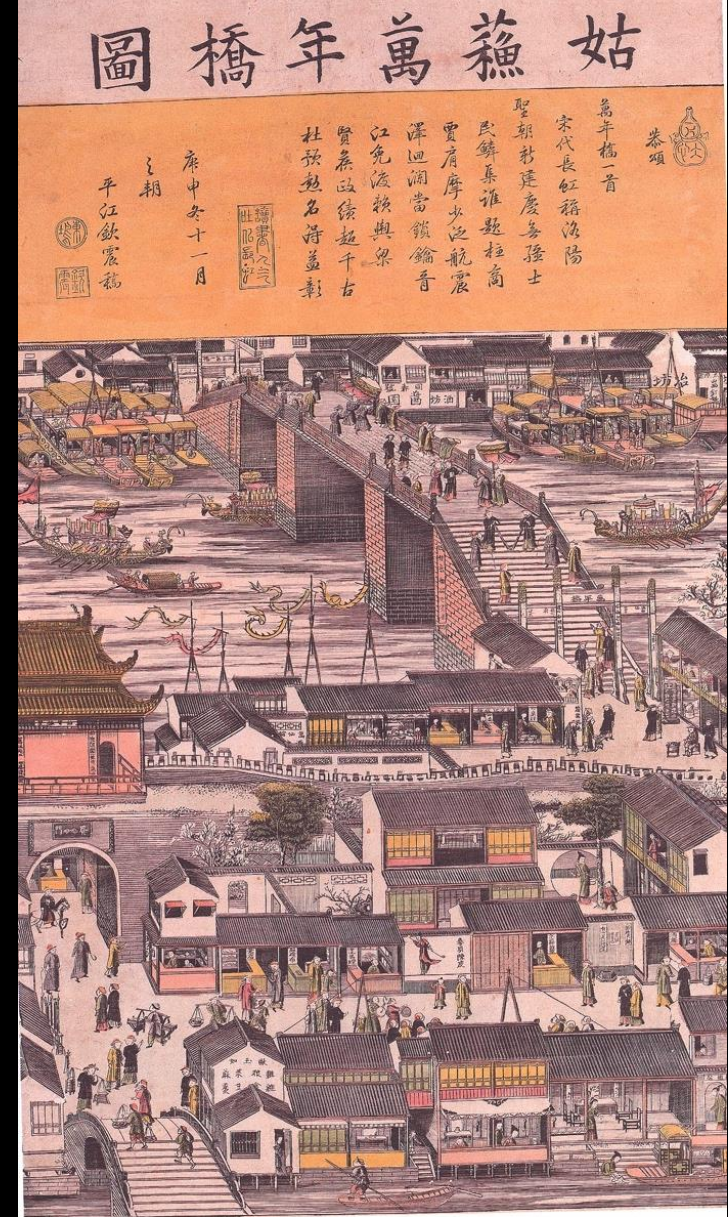
Gong Xian 龔賢 (1618-89), Landscape, ink on silk, 30 x 23 cm, album leaf, 1637, Naprstek-Museum, Prague



Nicolas Poussin (1594-1665), Landscape with Polyphemus, oil on canvas, 58 x 77 cm, 1649, Sankt Petersburg, Ermitage



Anonymous court painter, Kangxi Emperor reading, ink and color on silk, hanging scroll, 138 by 106.5 cm, Palace Museum, Beijing



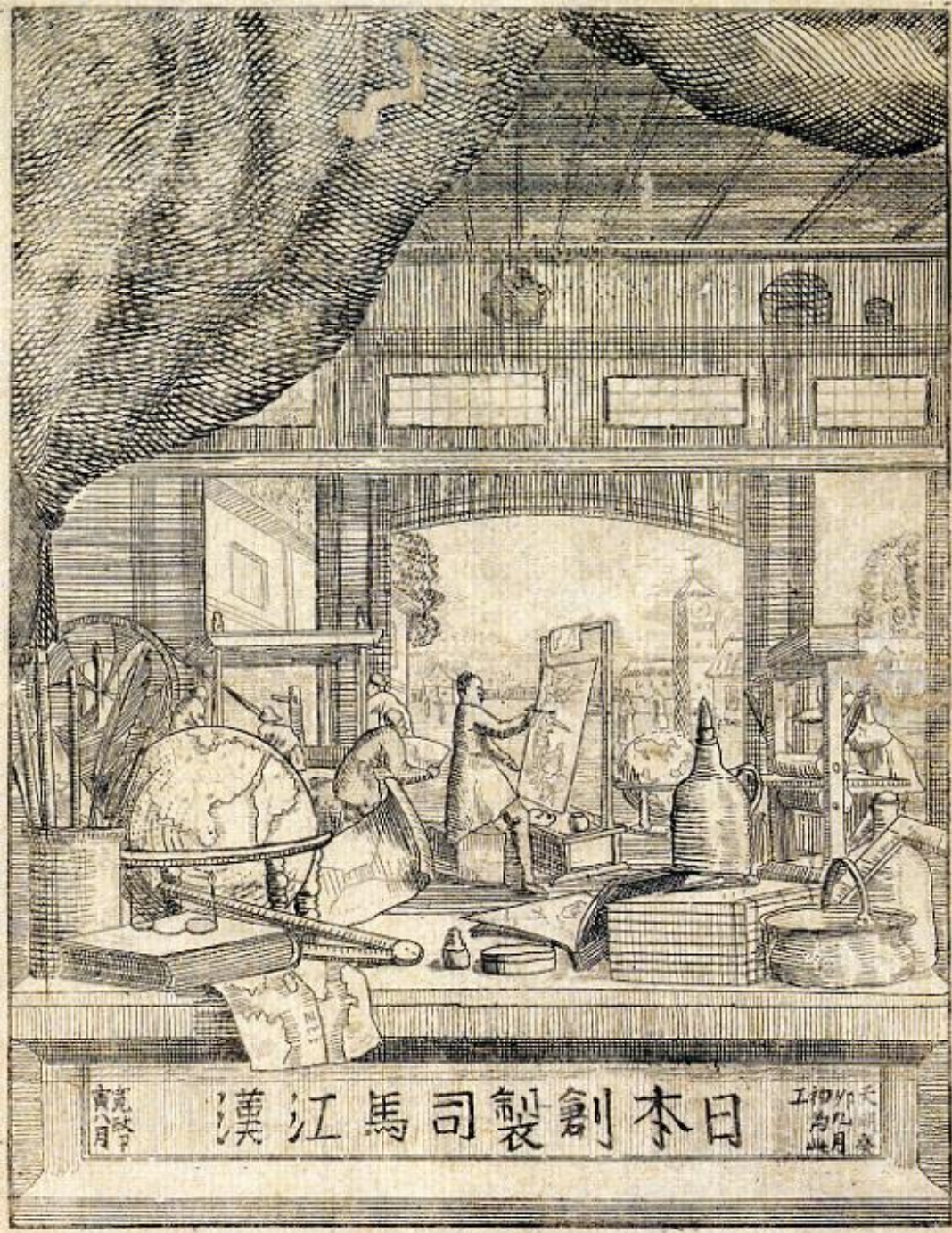
"Suzhou Wannianqiao" 万年橋 'Bridge of Long Life in Suzhou', woodblock print, 1740, Suzhou
Kobe City Museum see [article](#)



Okumura Masanobu 奥村政信 (1686 - 1764), Large Perspective Picture of a Second-story Parlor in the New Yoshiwara Prostitution Quarter, c. 1745, colour woodblock print, 44.4 by 63 cm, MFA Boston



Shiba Kōkan, Yoshio Kōsaku, 1788
and (right) Western Artist, 1794



漢江馬司製創本日
天明四年九月
西八月



Technology
as Entertainment

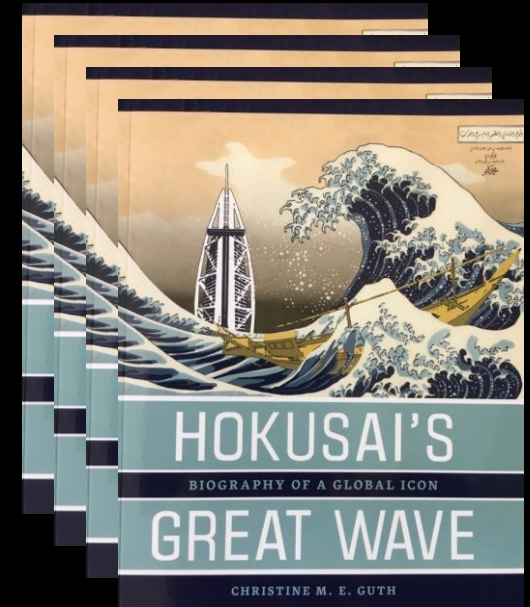


Shiba Kōkan,
Tweelandbruk, 1783,
copper-plate printed *megane-e*
司馬江漢 『两国橋』

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25th February

4. Print Technology and Culture in Early Modern Japan





Woodblock printing developed during the Unified Silla period

and the Sökkaŋ'ap pagoda at Pulguksa near Kyongju yielded the world's earliest extant example of (wood)block printing, the Pure Light Dharani Sutra 無垢淨光大陀羅尼經 (K. Mugu chōngkwang dhārāni kyōng), c. 704 CE, 6.5cm by 7m.

In Japan, Empress Shōtoku commissioned one million miniature pagodas with enclosed woodblock-printed Pure Light Dharani Sutras

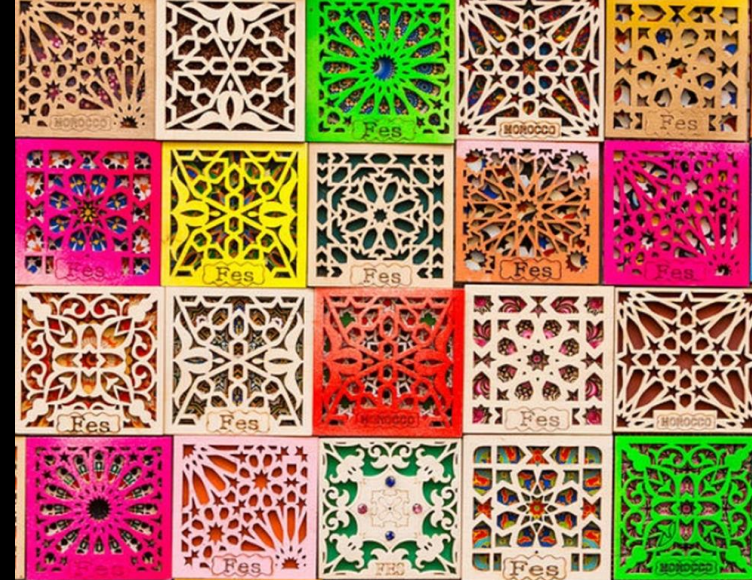
“anyone wishing to complete the six ways to salvation . . . should copy out ninety-nine copies of the first four above mentioned [spells], make 99small pagodas, and insert a copy in each”
From [article](#)



How to multiply objects
without losing their 'hand-crafted' appeal?



Series of [videos](#) of the woodblock printing process



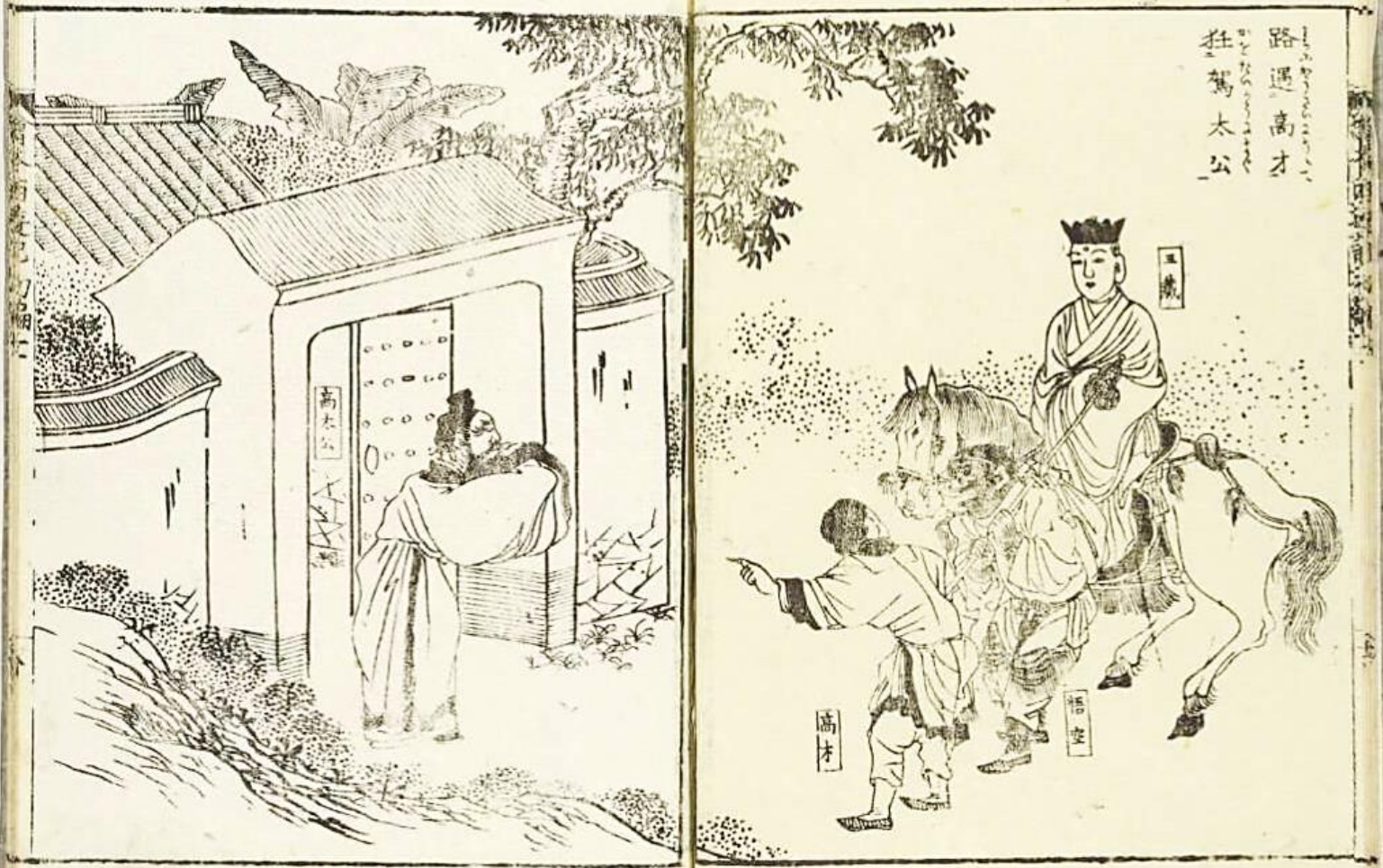
Souvenirs in Fes, Morocco, lasercut wood chip board, paint and other materials, © Stefan Cristian Cioată, Getty Images.

“Oh such a shame
that even famous cherry trees
have been turned into woodblocks,
and though I am not,
I am fastening the blocks tight in
place for printing.”

Saikaku, Tayū zakura, 1682



Utagawa Kunisada (1786-1865), Updated Parody (*mitate*) of the Four Social Classes, 1857, polychrome woodblock print (nishiki-e), vertical ōban tryptich, British Museum



Katsushika Taito II, 'Illustrated book of the Complete Account of the Journey to the West' 画本西遊全伝, vol. 7 of forty volumes (four parts, ten fascicles each), 1806-1837, woodblock print, 21 by 15 cm, [British Museum](#)





Katsushika Hokusai, Under the Wave off Kanagawa ('The Great Wave'), from the series Thirty-six Views of Mount Fuji, ca. 1830-32, polychrome woodblock print, ink and colour on paper, 25.7 by 37.9 cm, Metropolitan Museum of Art