

*A study of Japanese Nanga Painting collections at the British Museum and the Ashmolean Museum, and its potential contribution to Japanese painting resources*

大英博物館とアッシュモリアン博物館の日本絵画南画コレクションの考察と日本絵画資料への貢献の可能性

University of Oxford, UK

Makiko Tsunoda

Plan:

1. Introduction
2. MuseumPlus
3. PhD project overview
4. Acknowledgements

European Association of Japanese Resource Specialists

The 30th EAJRS Conference

*Rethinking resources for Japanese studies*

Department of Japanese Studies at Sofia University

18-21 September 2019 Sofia, Bulgaria

# Introduction

## Volunteer experience at The Ashmolean Museum



Tanomura Chokunyu (1814-1907) *Chinese Landscape* 1845

# Japanese Art collection at the Ashmolean Museum

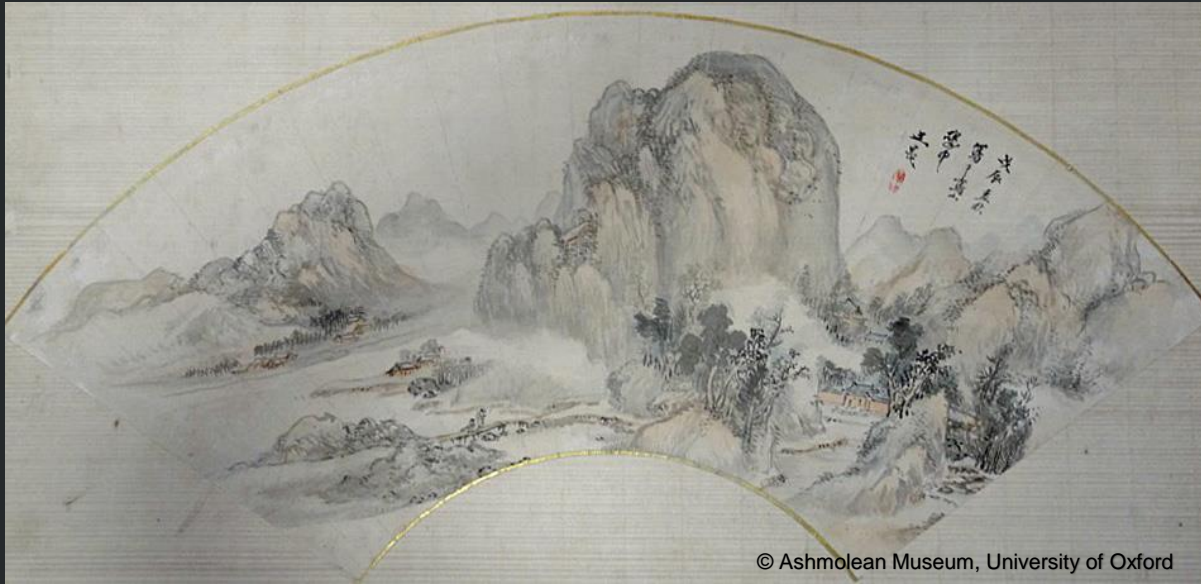
- The Museum holds paintings and screens from many of the major painting schools



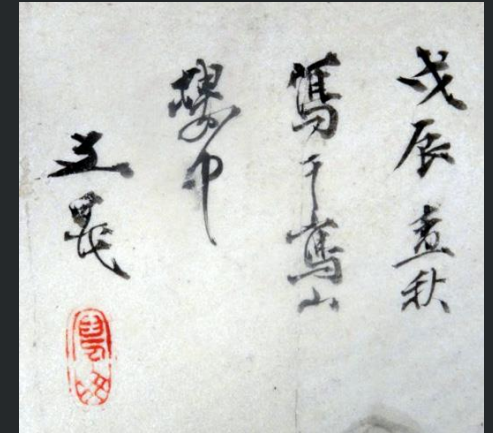
© Ashmolean Museum, University of Oxford

Attributed to Yokoyama Seiki (1793-1865)  
*a pair of six-fold screen depicting Birds and Flowers of the Four Seasons*

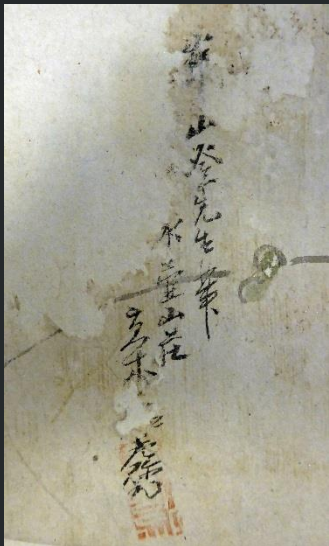
# Volunteer experience at The Ashmolean Museum



© Ashmolean Museum, University of Oxford



Tani Buncho (1763-1840)  
*Misty Mountain Landscape*



© Ashmolean Museum, University of Oxford



Attributed to Watanabe Kazan (1783-1841) *Flowers and Insects*

# MuseumPlus

- Product developed by Swiss company, Zetcom
- MuseumPlus's clients include over 900 institutions over the world
- The main purpose was to have a single database for all the Museum's collections
- Aim to upload 25% of Museum collection online by 2020
- Edited by Curators and their co-workers, and certain aspects by the Registry and the Conservation department

FILE HOME CREATE EXTERNAL DATA DATABASE TOOLS ADD-INS

View Paste Copy Format Painter Filter Ascending Descending Remove Sort Selection Advanced Toggle Filter Refresh All New Save Delete More Totals Spelling Find Go To Select Replace Go To Select Size to Fit Form Switch Windows

B I U A - ab

Obj. ID 367936 10/09/2019 11:20:44 1l ...

Collection EASTERN ART (all objects) EA Japan Master clare\_p - Write

Accession no. EA1967.130 Reference

Record type drawing Obj. name painting, hanging scroll

Title Nara monk


Short description seated figure

Associated persons attributed to Yokoi Kinkoku (1761-1832), artist

Year from 1781 Year to 1832

Dating 1781 - 1832

Associated places place of creation: Japan



Basic data	Acquisition / inventory	Type specific	Further texts	Condition	Preservation	Mount and framing	Iconography	Temporary fields I	Temporary fields II	Mat./Techn.
Dimensions	30.2 x 42.6 cm		length x width		Style					
Mat. / techn.	ink and colour on paper				Religion					
Inscriptions and marks	inscription/mark: 秋の野や たぎ 書讀 奈良法師 signature: 金谷 (transliteration: Kinkoku)				Credit line	Purchased, 1967.				
Culture					Current loc.	Ash/New/1F/EA Paintings and Prints Store 2/3				
					Depot position					
					Bar code	ODS8-1438				
					Internet	yes:silver				
					No. of items	1				

# Structure

# MuseumPlus



Collection - MuseumPlus 5.5.00 041

FILE HOME CREATE EXTERNAL DATA DATABASE TOOLS ADD-INS

View Paste Cut Copy Format Painter Filter Filter Ascending Descending Remove Sort Advanced Toggle Filter Refresh Save Delete More Records New Save Spelling More Find Replace Go To Select Window Size to Fit Form Windows Text Formatting

Obj. ID 367936 02/08/2019 10:50:04 0: makiko\_t - Write

Collection EA Japan Master EA Japan Master

Accession no. EA1967.130 Reference

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Basic data Acquisition/inventory type specific Further texts Condition Preservation Mount and framing Iconography Temporary fields I Temporary fields II Misc. Techn.

Dimensions 30.2 x 42.6 cm length x width

Mat. / techn. ink and colour on paper

Inscriptions and marks inscription/mark: 秋の野や たぎ 書讀 奈良法師  
signature: 金谷 (transliteration: Kinkoku)

Culture

Style

Religion

Credit line Purchased, 1967.

Current loc. Ash/New/1F/EA Paintings and Prints Store 2/3

Depot position

Bar code ODS8-1438

Internet yes:silver

No. of items 1

# Structure

# MuseumPlus



Collection - MuseumPlus 5.5.00 041

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# Japanese Art Collection online resources

Collections Trust

Search

Home What we do Spectrum Resources Consultancy Shop News What's on Blog Contact us

in t f

> Resources > Spectrum

## Spectrum

EN FR

Spectrum is the UK collection management standard that is also used around the world. Here you can browse the interactive web version of Spectrum 5.0. For help on how to download PDFs of individual procedures, see the frequently-asked questions page.

Introduction to Spectrum 5.0	Frequently-asked questions	Primary procedures
Spectrum licensing	All procedures	Appendix - information requirements
Mapping Spectrum to other standards	Spectrum around the world	Spectrum Partners

Introduction to Spectrum 5.0

Frequently-asked questions

Spectrum licensing

Primary procedures

All procedures

Appendix – information requirements

Mapping Spectrum to other standards

Spectrum around the world

Spectrum Partners

Spectrum is free to download and use non-commercially; all we ask is that you agree to our [licensing conditions](#). You can also buy Spectrum in hard copy from our [online shop](#).

Spectrum is not software (and can be used with paper-based systems) but many of our commercial [Spectrum Partners](#) have developed [collection management systems](#) that support some or all of the Spectrum procedures. We have validated some of these as Spectrum Compliant.

Spectrum: < <https://collectionstrust.org.uk/spectrum/> >

# Japanese Art Collection online resources

Ashmolean


ashmolean.org University of Oxford Join and support Shop

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MUSEUM OF ART AND ARCHAEOLOGY UNIVERSITY OF OXFORD

COLLECTION OVERVIEW BROWSE SEARCH ABOUT

← ▢ →

## Bird on a flowering cherry tree



© Ashmolean Museum, University of Oxford (image)

Details

Title	Bird on a flowering cherry tree
Artist/maker	<a href="#">Kaneko Kinryō</a> (died 1817)
Associated place	<a href="#">Asia</a> > <a href="#">Japan</a> (place of creation) <a href="#">Asia</a> > <a href="#">Japan</a> > <a href="#">Honshū</a> > <a href="#">Kantō</a> > <a href="#">Tōkyō prefecture</a> > <a href="#">Tōkyō</a> (possible) (possible place of creation)
Date	before 1817

Collection online, Ashmolean Museum  
<<http://collections.ashmolean.org>>

EASTERN ART ONLINE  
YUSEF JAMEEL CENTRE FOR ISLAMIC AND ASIAN ART

ASHMOLEAN

WELCOME COLLECTION ONLINE PROJECT MUSEUM


SEARCH THIS SITE

OVERVIEW ABOUT HIGHLIGHTS BROWSE GALLERIES EXHIBITIONS COLLECTION TRAILS PUBLICATIONS ONLINE SEARCH COLLECTION

Search Results: 1 object Show search help

All fields: kaneko kinryo

back to Search results previous 1 of 1 next



© Ashmolean Museum, University of Oxford

Reference URL  
<http://jameelcentre.ashmolean.org/object/EAX.5440>

Actions  
Contact Order Email Print

### Bird on a flowering cherry tree

Details Further reading

show all

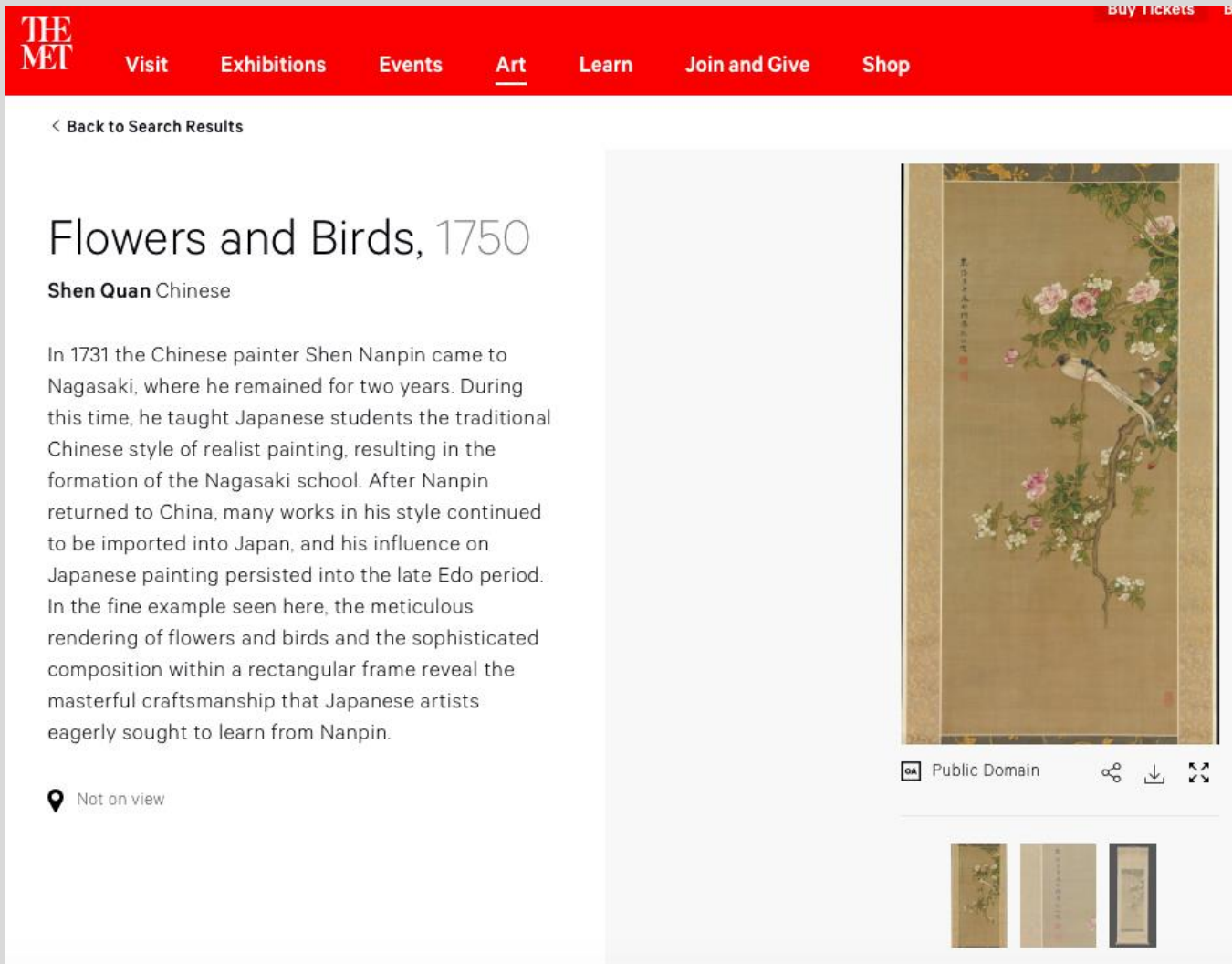
Associated place	<a href="#">Japan</a> (place of creation) <a href="#">Tokyo</a> (possible place of creation)
Date	before 1817
Artist/maker	<a href="#">Kaneko Kinryō</a> (died 1817) (artist)
Material and technique	ink and colour on paper
Dimensions	mount 36.5 x 55.7 cm (height x width) painting 24.4 x 52 cm (height x width)
Material index	<a href="#">paper</a>
Technique index	<a href="#">painted</a> , <a href="#">painted</a> , <a href="#">painted</a> , <a href="#">painted</a> , <a href="#">brush drawing</a>
Object type index	<a href="#">fan-painting</a> , <a href="#">painting</a> , <a href="#">calligraphy</a> , <a href="#">fan-painting</a>
No. of Items	1
Credit line	Presented by Dr Michael Harari, from the collection of his father, Ralph Harari, 1981.
Accession no.	EAX.5440

Location  
currently in research collection

Objects are sometimes moved to a different location. Our object location data is usually updated on a monthly basis. Contact the Jameel Study Centre if you are planning to visit the museum to see a particular object on display, or would like to arrange an appointment to see an object in our reserve collections.

Eastern Art Online Yousef Jameel Centre for Islamic and Asian Art, Ashmolean Museum  
<<http://jameelcentre.ashmolean.org>>

# Japanese Art Collection online resources



The screenshot shows the website's navigation bar with 'THE MET' logo and links for 'Visit', 'Exhibitions', 'Events', 'Art', 'Learn', 'Join and Give', and 'Shop'. Below the navigation is a breadcrumb trail '< Back to Search Results'. The main heading is 'Flowers and Birds, 1750' by 'Shen Quan Chinese'. The text describes the artist's influence on the Nagasaki school of Japanese painting. A location pin icon indicates 'Not on view'. The artwork is shown in a rectangular frame with a 'Public Domain' label and sharing icons. A thumbnail strip at the bottom shows other related images.

THE MET

Buy Tickets

Visit Exhibitions Events Art Learn Join and Give Shop

< Back to Search Results

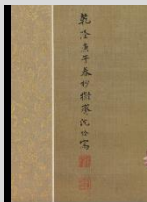
## Flowers and Birds, 1750

Shen Quan Chinese

In 1731 the Chinese painter Shen Nanpin came to Nagasaki, where he remained for two years. During this time, he taught Japanese students the traditional Chinese style of realist painting, resulting in the formation of the Nagasaki school. After Nanpin returned to China, many works in his style continued to be imported into Japan, and his influence on Japanese painting persisted into the late Edo period. In the fine example seen here, the meticulous rendering of flowers and birds and the sophisticated composition within a rectangular frame reveal the masterful craftsmanship that Japanese artists eagerly sought to learn from Nanpin.

Not on view

Public Domain




Collection online at The Metropolitan Museum of Art  
<<https://www.metmuseum.org/art/collection/search>>


# Japanese Art Collection online resources

ColBase Integrated Collections Database of the National Museums, Japan Select museum

## Deer and Cranes



Organization control number	TA-641
Classification	Painting
Author	By Shen Nanpin (1682-?)
Place of production	China
Era century	Qing dynasty, dated 1739
Item shape	Color on silk
Donor	Gift of Mr. Yamazaki Tatsuo
Collector	Tokyo National Museum



Integrated Collection Database of the National Museum, Japan  
<<https://colbase.nich.go.jp>>

# Nanga painting (南画)

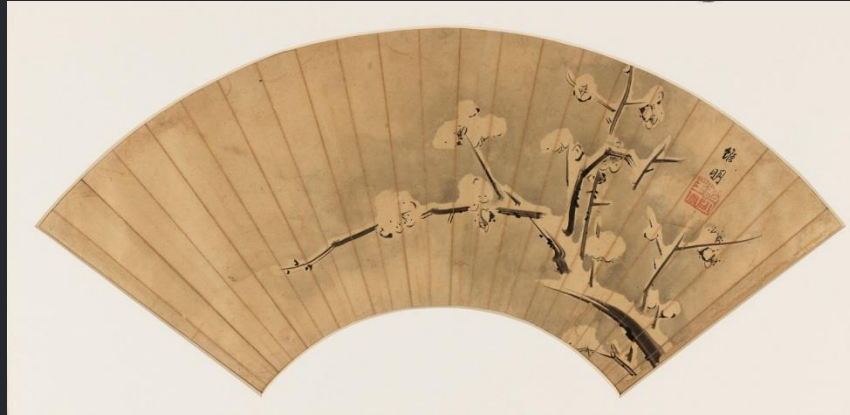
- The name Nanga, literally southern pictures, refers to “Southern School Painting” in China
- Originally used as a synonym for Bunjinga painting, literati painting (文人画) but Nanga is not exactly as same as Bunjinga painting used in China
- Practiced by Confucian scholars, samurai class, wealthy merchants and land owners alike
- Based on ink drawing of landscape subject, spontaneous, light colouring and unrestricted style

# Nanga painting (南画)



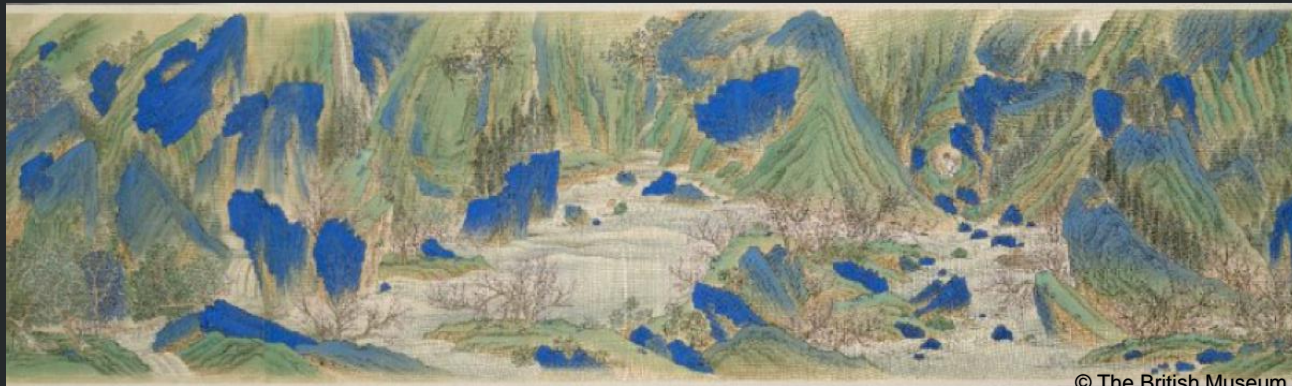
© Ashmolean Museum, University of Oxford

**Nakabayashi  
Chikuto (1776-1853)**  
*Riverside Landscape*



© Ashmolean Museum, University of Oxford

**Imei (1730-1808)**  
*Plum Blossoms in Snow*



© The British Museum

**Tani Buncho (1763-1840)** *Earthly Paradise of Wuling*



© Ashmolean Museum, University of Oxford

**Kinei Chikudo (d.1825)**  
*Viewing a Waterfall*

# Shen Nanpin (沈南蘋)

- Shen Nanpin was one of Chinese artists and he was not well known in China.
- Came to Japan in the 3<sup>rd</sup> December 1731
- Splendours colours, interesting composition, and realistic depictions of birds and flowers



Shen Nanpin (1682-1760) *Flower and Bird*



© The British Museum

Shen Nanpin (1682-1760)  
*Dog and Peony*

# Nanpin School (南蘋派)

- Flower and bird subjects
- Blend of realism with a brightly coloured decorative manner
- The Nanpin school spread across the country as a new painting technique from China
- Kumashiro Yuhi (熊代熊斐), So Shiseki (宋紫石), Hirowatari Ganhi (広渡巖斐), Masuyama Sessai (増山雪斎), Kinoshita Itsuun (木下逸雲)



© Ashmolean Museum, University of Oxford

Kumashiro Yuhi (1713-1772)  
*Mynah Birds on a Willow Tree*



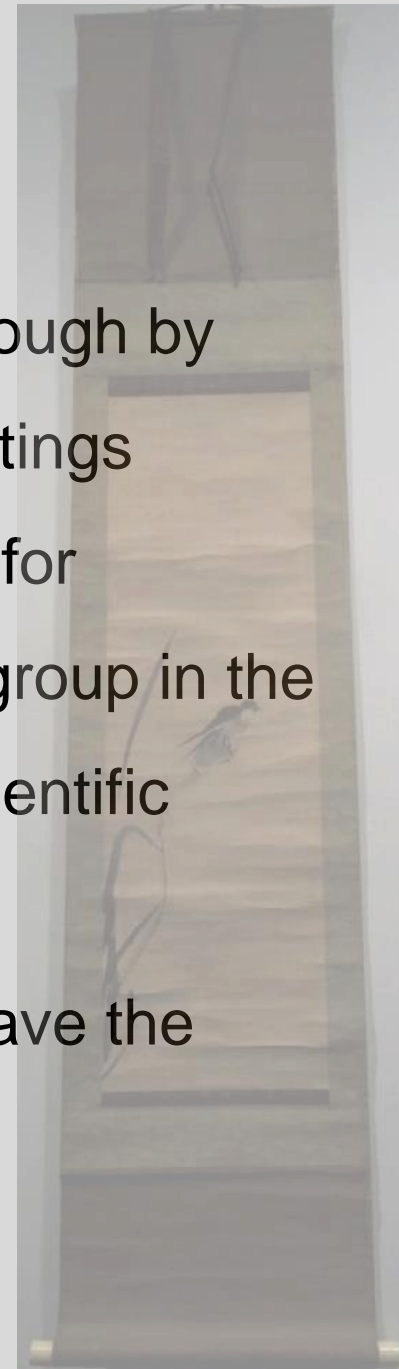
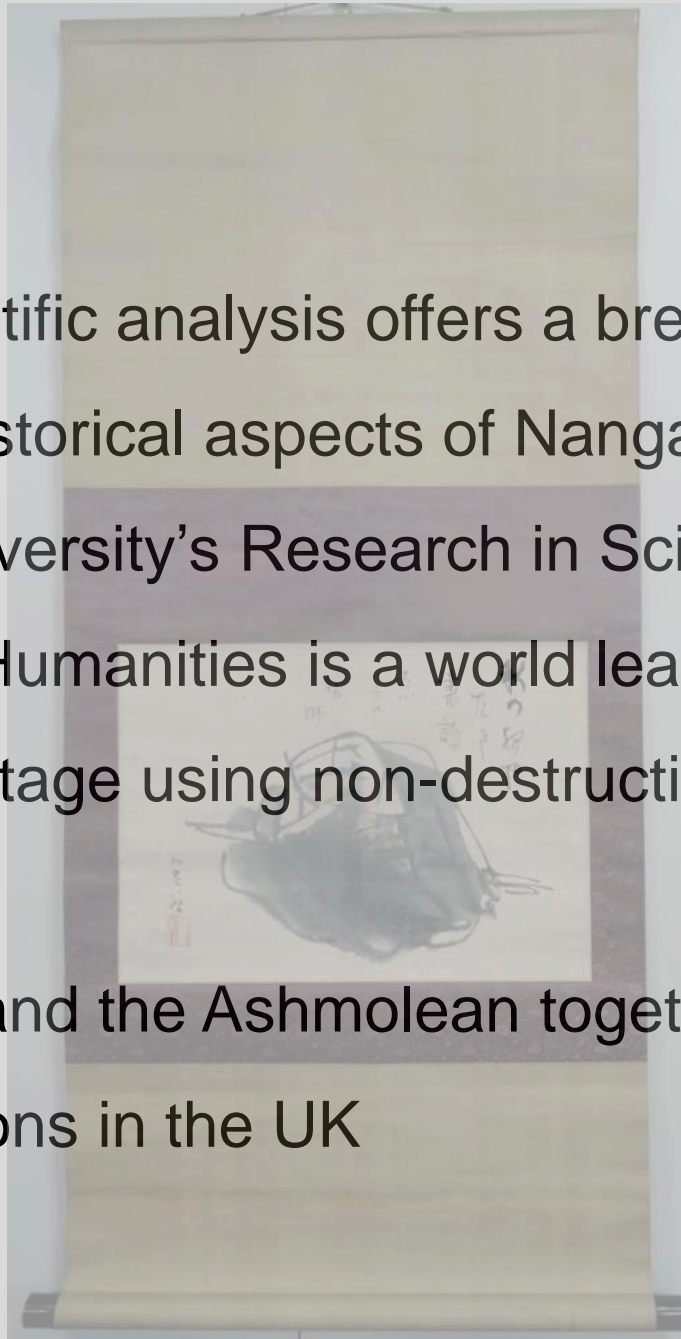
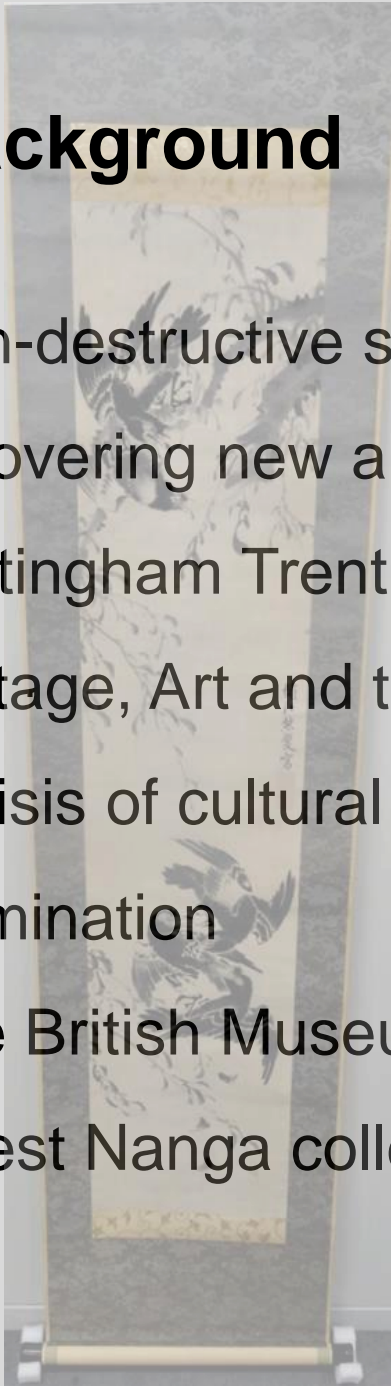
© The British Museum

Masuyama Sessai (1755-1820)  
*Cockatoo and Blackbird on Flowering Bough*



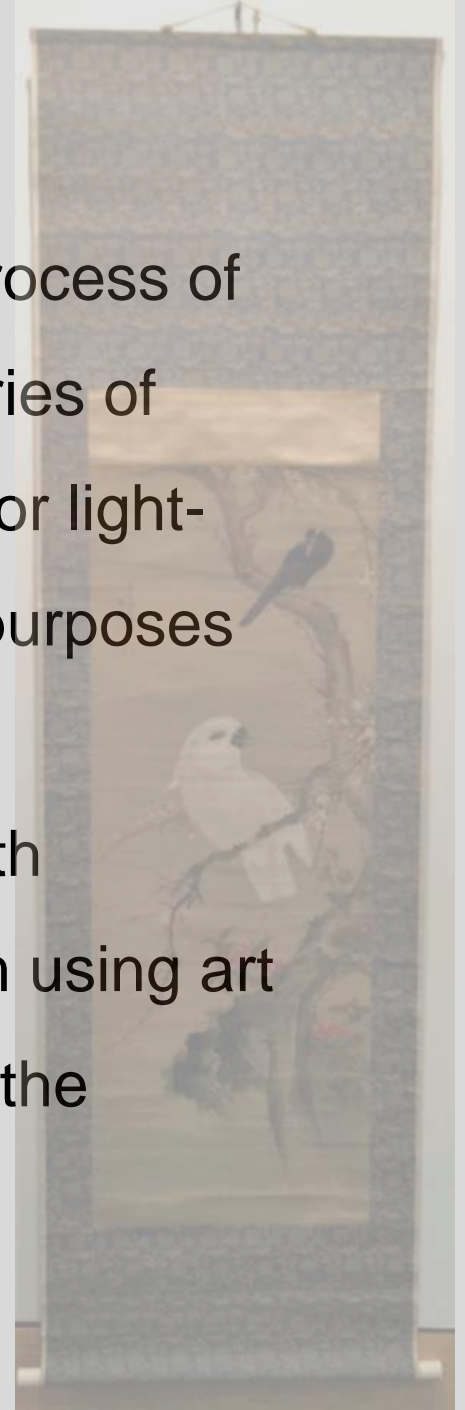
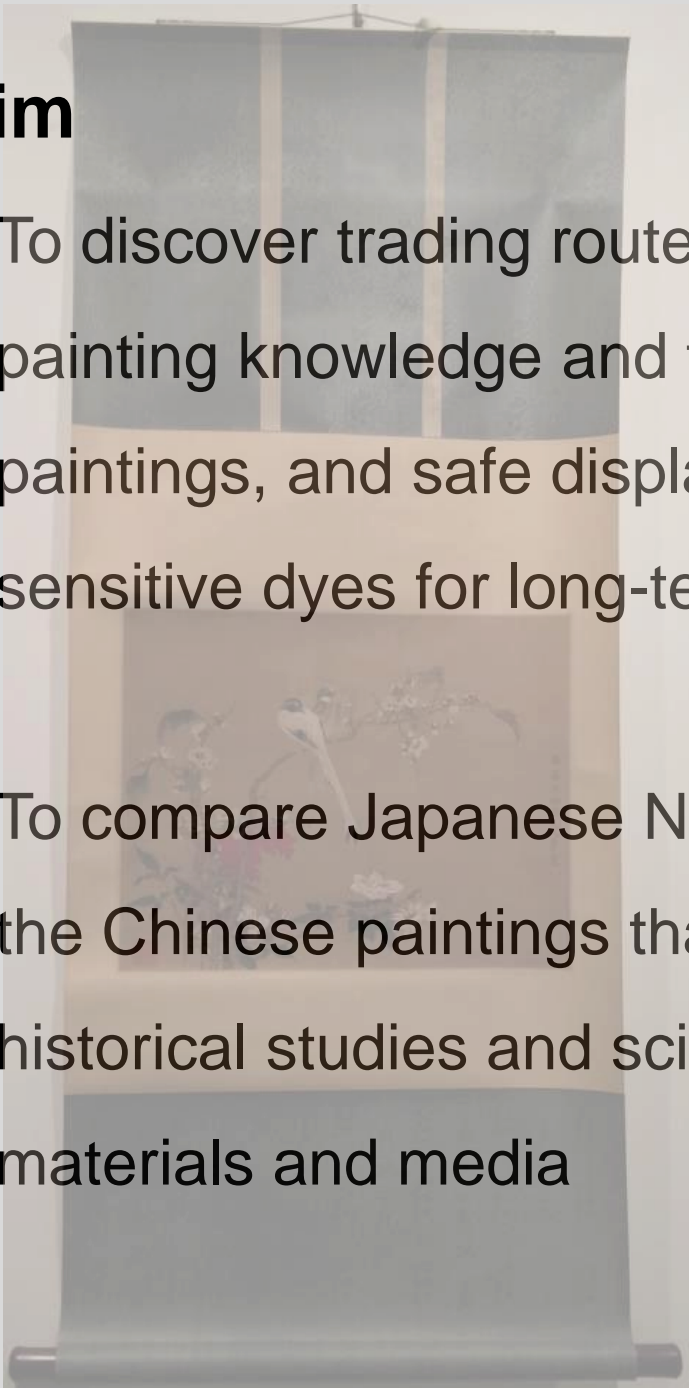
# Background

- Non-destructive scientific analysis offers a breakthrough by discovering new art historical aspects of Nanga paintings
- Nottingham Trent University's Research in Science for Heritage, Art and the Humanities is a world leading group in the analysis of cultural heritage using non-destructive scientific examination
- The British Museum and the Ashmolean together have the largest Nanga collections in the UK

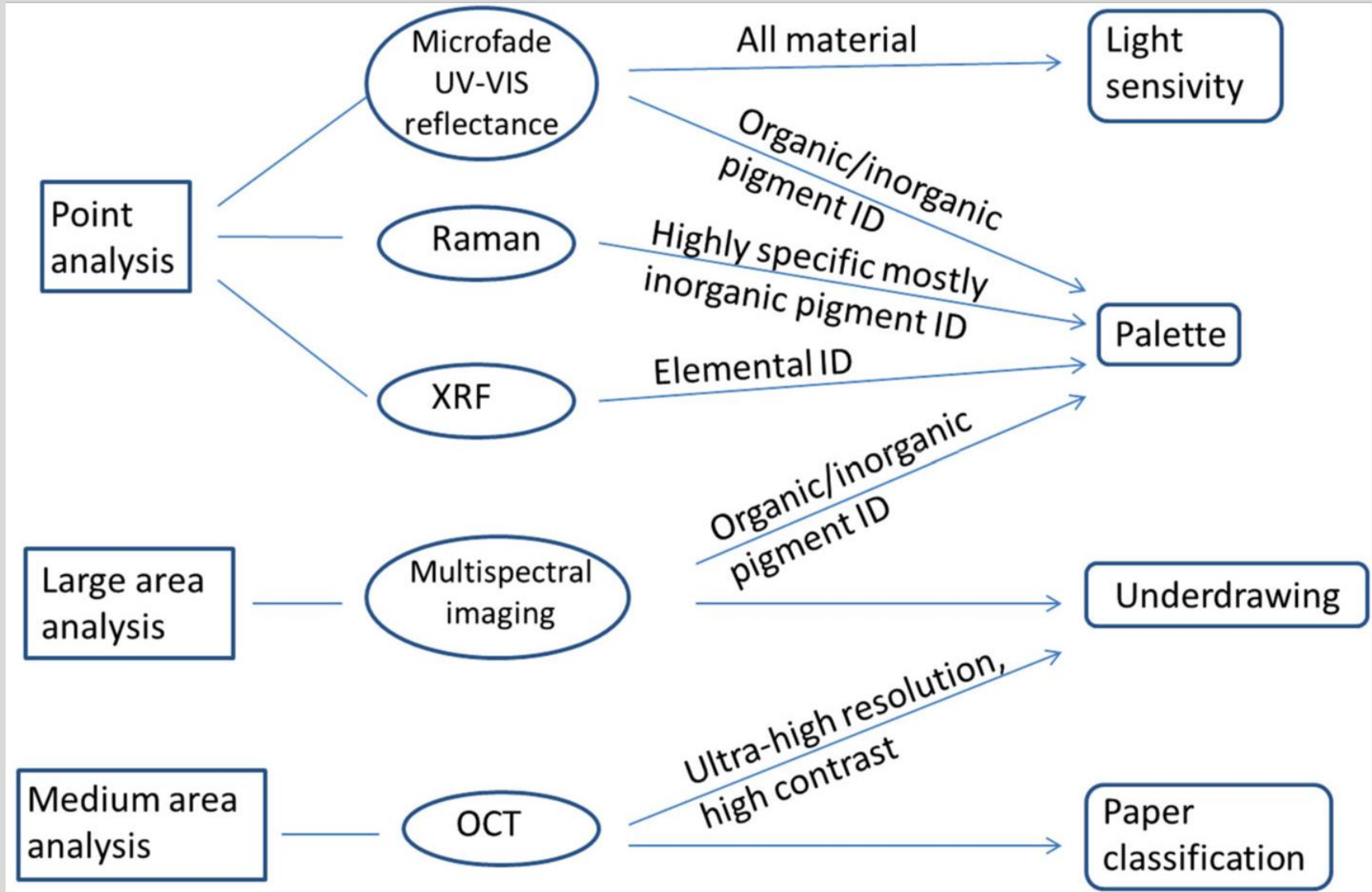


# Aim

- To discover trading routes, transmission process of painting knowledge and techniques, forgeries of paintings, and safe display environments for light-sensitive dyes for long-term preservation purposes
- To compare Japanese Nanga paintings with the Chinese paintings that influenced them using art historical studies and scientific analysis of the materials and media



# Methodology



Overview of the multimodal analysis strategy, Kogou, S., Lucian et al.

# Methodology

Cross-reference with the literary sources, “*Hasshu gafu* (*Manual of Eight Categories of Paintings*)” 八種画譜, “*Kashien gaden* (*Mustard Seed Garden Painting Manual*)” 芥子園畫傳, “*Soshisekigafu*” 宋紫石画譜, which influenced Japanese Nanga artists



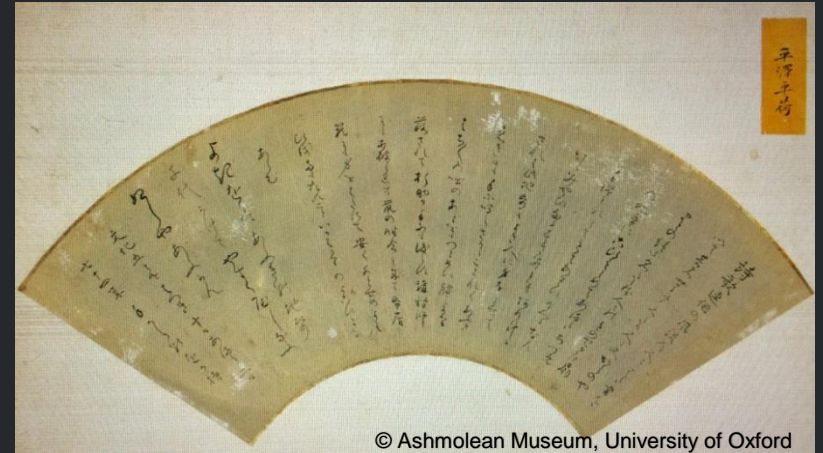
Illustrated books (1765) *Soshisekigafu*

# Beneficial resources



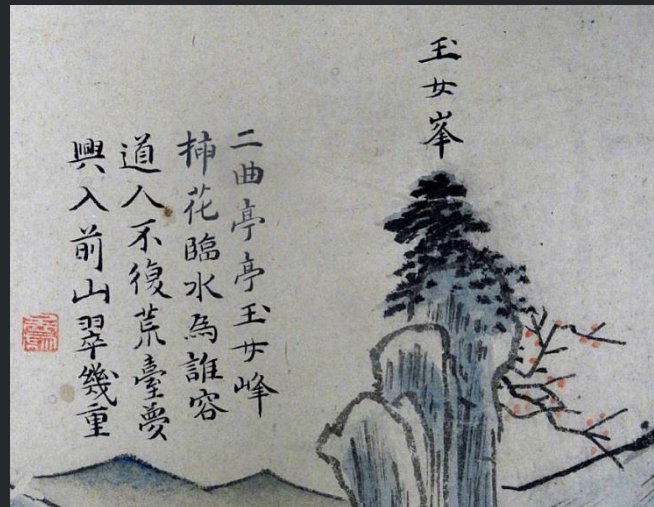
© Ashmolean Museum, University of Oxford

Getsu (1807) *Calligraphy*



© Ashmolean Museum, University of Oxford

Hirasawa Heika (late 18<sup>th</sup> early 19<sup>th</sup> c) *Calligraphy*



Ko Fuyo (1722-1794) *Nine Bends of a River in the Wuyi Mountains*



© Ashmolean Museum, University of Oxford

# Beneficial resources



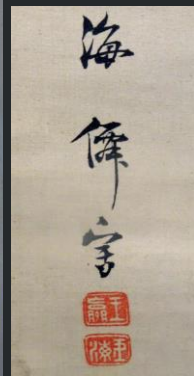
© The British Museum



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Yamato hyogu  
(大和表具)  
Shen Quan (1682-1760)  
*Flower and Bird*

Rimpo hyogu (輪補表具)  
Kumashiro Yuhi (1713-1772)  
*Mother and Peach  
in Chinese Nanpin style*

Bunjin hyogu (文人表具)  
Attributed to Oda Kaisen  
(1785-1863) *Shoki as a literatus*

# Beneficial resources



© Ashmolean Museum, University of Oxford

Yamamoto Baiitsu (1783-1856)  
*Flowers of Summer and Autumn*

Gamboge pigment

## New features

- The new CMS will be web-based, with the database held on 'cloud' servers
- Every field can be defined as any type (text, numeric, date), whereas the properties of each field are fixed in the current CMS
- The new CMS will be better able to satisfy the detailed needs of the Conservation department
- The new CMS will be able to keep full data on the use of Collection objects all in one place
- The new program will hold information about changes



## **New features**

- Facilities for linking to remote databases (bibliographic and geographic) will be available
- Creating different 'views' for different sets of users will be more straightforward
- Creating reports based on Word templates will be much more straightforward

## **Potential improvements**

- Compatibility with the resources of other Museums

# Impact

- Allowing a cultural sector organization to understand better the resources/artefacts that it holds, and to allow audiences to understand the significance of these artefacts
- More broadly, this research sets a benchmark for other cultural sector organizations that want to undertake materials analysis to understand the cultural and historical meaning of their holdings

南苑沈銓法  
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# Acknowledgements

Dr Clare Pollard

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Izumi Tytler

(Bodleian Library, University of Oxford)

Akio Yasue

(EAJRS Conservation/Preservation Working Group)

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