

Chrysanthemum and Dragon:
The Art of Ornamentation
in Japan and China in the 17th-19th Century

菊與龍：

十七至十九世紀中日東方藝術



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LIANG YI MUSEUM

HONG KONG

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Director’s Foreword

Where does one even start when comparing two civilisations as steeped in majestic history as China and Japan? It is a near-impossible task, and one that our exhibition *Chrysanthemum and Dragon: The Art of Ornamentation in Japan and China in the 17th–19th Century*, only scratches the very surface of. Winston Churchill said that history is written by the victors, and while that may be debatable, it seems manifestly true to me that history must at least be written down, one way or another. So perhaps one way to approach a study into the history of a culture is through its writing tools, and the people who wield them. This was the starting point in our exhibition: looking at the scholarly objects (the brush pots, the inkstones) found in a classical Chinese Ming scholar’s studio; and *yatate* (the portable cases the Japanese scholars used to transport writing tools such as ink cotton).

From there, we move onto the wider study of the physical spaces where all this writing took place; and discovered that naturally, these scholars did much more than scribble in their inner sanctums. A *wenfang* was a place for socialising with like-minded cohorts, and tools for entertainment abounded. Studios were decorated with paintings to contemplate; or chess boards to sharpen minds. The Japanese had a similar space, a *chashitsu* (tea room); where, as the name suggests, the all-important tea ceremonies took place. Aside from kettles and tea cups, one of the most important objects in a *chashitsu* was a *kiseru*, a smoking pipe. While the earliest *kiseru* were normally made of wood and copper, a momentous event happened in the mid-1800s which resulted in them gradually becoming made of silver and other metal alloys. The samurai was banned from carrying swords in 1876, swordsmiths suddenly found themselves out of work, and had no choice but to turn their sword-making skills into crafting elaborate *kiseru*. Inevitably, *kiseru* became more and more impressive, taking on weapon-like forms to reflect the elevated status of their owners; an ironic circle which again closes the gap between those who make history and those who write about it.

While tobacco is certainly no longer in vogue, and glamourisation of smoking even more of a faux pas, there is no denying the hold tobacco had on many of our ancestors and predecessors, both male and female. In fact, one of the things that interested me about this exhibition was that in Japan, smoking via *kiseru* was not an exclusively male activity. In a culture as historically patriarchal as Japan, this came as a surprise, but the multitudes of paintings featuring women with their *kiseru* do not lie. As we know, in the West, cigarette smoking in public for respectable women only became acceptable in the roaring twenties, nearly a century later than for their Japanese counterparts. We follow these European and American women into the 20th century and end the exhibition by examining the cigarette lighters, ashtrays and other accoutrements from both our own permanent vanity collection, as well as the kind loans from Palais Royal, a dealer of vintage jewellery here on Hollywood Road.

Chrysanthemum and Dragon: The Art of Ornamentation in Japan and China in the 17th–19th Century is in many ways a foray into new territory for our museum: Liang Yi Museum has always been known for its world-class Chinese classical furniture collection; and with this exhibition, we want to introduce our guests to what we believe are our similarly first-rate Japanese collections. Our new Japanese acquisitions also allow us, for the first time, to directly compare two Eastern cultures (we had previously contrasted the Occident with the Orient in exhibitions such as *Scholars and Debutantes: A Contrast of Ascetic and Opulent Luxuries*).

Finally, this exhibition kicks off what we have been informally calling our “Year of Japan” here at Liang Yi Museum, as our following exhibition in September 2019 will reveal even more of our new Japanese acquisitions. We are excited to embark on this new chapter, and looking forward to curating many more stimulating exhibitions and strong narratives with the help of our new collections from the Land of the Rising Sun.

Lynn Fung
Director
Liang Yi Museum
March, 2019

序

要深入比較中國和日本這兩個歷史源遠流長的文化十分艱鉅，展覽《菊與龍：十七至十九世紀中日東方藝術》亦只能觸及這兩個充滿浩瀚歷史文明最表層。丘吉爾曾言道歷史是由勝利者所書寫，縱然有所非議，於我而言歷史無論如何都需要被記錄。學習一地文化歷史的其中一個切入點或許是研究其書寫用具，以及其使用者。而是次展覽的要點之一正是中國明代文房中的用品如筆筒和硯；以及日本文人便攜的書寫工具一矢立。

由此，我們對於書寫用具使用的空間進行更廣泛的研究。中國文人在其文房所進行的不單單為書寫，更為文人與志同道合友人雅聚的場所。文房以書畫裝飾以供沉思靜想；或備棋盤以鍛煉思維。日本的茶室亦為類似的空間，如其名，重要的茶道儀式都於此進行。除茶壺及茶杯外，茶室其中一件重要的物品為煙管。早期的煙管通常以木或銅製作，至 1876 年的「武士廢刀令」，武士被禁止攜刀在外使刀匠失去營生之道，無可奈何下將其製刀工藝轉移到製作裝飾煙管。十九世紀中葉後的煙管因而漸漸以銀及其他金屬合成物取代。煙管亦因同一原因變得更具裝飾性。部分煙管以武器外形彰顯使用者的高級地位。

雖然煙草不再流行，吸煙亦不再被世人美化，但無可否認的是煙草對我們的祖先，不論男女，有著不同的意味。誠然，我對於是次展覽非常感興趣的其中一部分是在日本——一個在歷史上重男輕女的地方。以煙管吸食煙草並不是只局限於男性的活動，這一點實在令我感到驚奇。一張張女性吸食煙草的畫作證明所言非虛。在西方社會而言，女性在公共場所吸煙只有在 1920 年代始被接受，比日本遲了將近一個世紀。在展覽結尾部分，追隨這一群西方女性的腳步回到二十世紀，展出博物館珠寶粉盒珍藏選粹及由 Palais Royal（荷里活道經營古董珠寶的古董商）借展的物品，包括打火機、煙灰缸及其他攜身物品。

《菊與龍》於各方面均為本館首次涉獵的範疇。兩依藏素以世界級中國古典家具收藏聞名；而透過是次展覽，我們將向大家展示同樣為工藝頂級的日本藝術收藏。本館的日本收藏品讓我們能首次直接比較中日兩大亞洲文化（我們亦曾在《苦行與奢華的交織——中國雅士與西方名媛珍品展》等展覽中比較東西文化）。

最後，是次展覽可謂開啟了本館的「日本年」，因接下來的九月我們將公開展出更多的日本收藏。我們亦對於開啟這新篇章感到振奮，同時期待我們以這些新收藏策劃更多精彩的展覽。

馮依凌
館長
兩依藏博物館
2019 年 3 月

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Liang Yi Museum is most grateful for the support and help from Dr. Kazutoshi Harada, professor emeritus at Tokyo University of Arts; Dr. Reiko Sakaki, curator of the Tobacco and Salt Museum; and Mr. Hideo Kanegae of Oriental Antiques Kanegae, who were instrumental in the dating and categorising of our newly acquired Japanese collections. It would have been very difficult to realise the exhibition without their support and incredible expertise. The Museum would especially like to thank Dr. Harada and Dr. Sakaki who generously agreed to contribute insightful essays to the catalogue.

The Museum would also like to thank the Tobacco and Salt Museum, Tokyo for lending us the expertise of Dr. Sakaki and a large number of display media to enrich the content of the exhibition.

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兩依藏向原田一敏博士、榊玲子博士及鐘ヶ江英夫先生為本館新購置的日本藏品研究及分類等幫助在此深表謝意。倘若沒有他們淵博的專業知識支援，此次展覽將難以實現。特別鳴謝原田博士及榊博士為本圖錄撰寫出獨具見解的文章。

我們亦感激東京煙草與鹽博物館慷慨借出多媒體展示品及派榊玲子博士專業指導，其鼎力支持令展覽內容更為完滿。

Comparative Chronology 比較年表

China 中國		Japan 日本	
Xia dynasty 夏朝	c.2070BC–c.1600BC	Jōmon culture 縄文時代	c.14,500–300BC
Shang dynasty 商朝	c.1600–c.1046BC		
Zhou dynasty 周朝	c.1046–256BC		
Qin dynasty 秦朝	221–207BC	Yayoi culture 彌生時代	c.300BC–AD250
Western Han 西漢	206BC–AD25		
Eastern Han 東漢	25–220		
Six dynasties 六朝	220–589		
		Kofun period 古墳時代	c.250–538
		Asuka period 飛鳥時代	538–710
Sui dynasty 隋朝	581–618		
Tang dynasty 唐朝	618–907		
		Nara period 奈良時代	710–794
		Heian period 平安時代	794–1185
Five dynasties 五代	907–979		
Song dynasty 宋朝	960–1279	Kamakura period 鎌倉時代	1185–1333
Yuan dynasty 元朝	1271–1368		
Ming dynasty 明朝	1368–1644	Muromachi period 室町時代	1392–1573
		Momoyama period 桃山時代	1573–1603
		Edo period 江戸時代	1603–1868
Qing dynasty 清朝	1644–1911		
<i>Modern China</i> 現代中國		<i>Modern Japan</i> 現代日本	
The Republican period	1912–1949	Meiji period 明治時代	1868–1912
中華民國 (大陸時期)		Taishō period 大正時代	1912–1926
		Showa period 昭和時代	1926–1989

Introduction

The exhibition *Chrysanthemum and Dragon: The Art of Ornamentation in Japan and China in the 17th–19th Century* puts together the collection of classical Chinese furniture and scholarly objects from the Ming and Qing dynasties and the museum’s newly acquired collections of Japanese *yatate* and *kiweru* to showcase the historical and cultural inter-relationships between China and Japan by looking at the designs and craftsmanship of the artefacts from both cultures. The objects are selected for their aesthetic qualities and the insight they provide into the worlds of the Chinese scholars and Japanese elite.

The exhibition includes four inter-locking parts: Japanese writing culture via *yatate* (a portable case for brushes and ink); *kiweru* (smoking pipes); Chinese scholarly objects; and lastly, European smoking accoutrements. This introductory essay aims to provide insight into the relationship between the four.

Enter the Dragon

As one of the oldest civilisations in the world, it is only natural that China influenced the formation of the cultural, social, economic, and political developments of its neighbours; in particular Japan and Korea. Early cultural interactions between China and Japan date back to the Han dynasty (206BC–220AD) when bronze and copper weapons, as well as irrigated wet rice agriculture, were introduced from China to the Yayoi culture in Japan (300BC–250AD) via Korea.

Chinese calligraphy, along with brushes, ink and paper, was introduced to Japan during the Tang dynasty (618–907). While a lot of principles and techniques of Japanese calligraphy originate from China including the use of brush and ink (as well as the use of different calligraphic scripts), the Japanese also incorporated their own unique elements such as Japanese syllabaries to form a distinctive Japanese calligraphic culture. The tools used for writing and painting were treasured by both Chinese and Japanese elites. One shared example is the way in which writing accoutrements were generally created with the finest materials and the highest level of craftsmanship in both cultures.

A brush; ink stone; brush pot; brush washer; stationery tray; and paperweight were among the fixtures in a Chinese scholar’s studio (also known as a *wenfang*); whereas in Japan, a *suzuribako* (writing box) stored the necessary calligraphic utensils including an ink stone, brush, knife, water dropper and ink stick holder. The objects found in a *wenfang* were often crafted with rare precious hardwoods such as *huangbuali* and *zitan*, and sometimes decorated with an inlay of mother-of-pearl, silver-filigree, semi-precious stone and lacquer; whereas a *suzuribako* was usually decorated with exquisite lacquer art otherwise known as *maki-e*.

A multi-purpose space that could be used for both public functions such as a small gathering of like-minded friends; as well as for private contemplation, was sought after by both the Chinese and Japanese. A Chinese *wenfang* and a Japanese *chasbitsu* (tea room) are two unique physical representations of their respective cerebral spheres. In both a Chinese scholar’s studio and a Japanese tea room, objects were valued for their functionality and admired for their aesthetic qualities. Both spaces were mindfully curated with an assemblage of objects that would reflect the refined tastes of the owners. A comparison of these two physical spaces and the objects placed within is therefore an interesting starting point when comparing these two material cultures.

Wenfang: The Spiritual World of a Chinese Scholar

Thanks to the nation-wide implementation of the imperial examination system in the Sui dynasty (581–618), a class of scholar-officials emerged into prominence for the first time in China. The scholar-officials were both politicians as well as the inheritors and creators of classical Chinese arts and culture. Apart from their official duties of advising emperors, composing poetry, commenting on the key issues of the day; they also engaged in various artistic activities

such as playing music and *weiqi* chess; painting and calligraphy. A scholar’s studio was where a scholar engaged in these artistic expressions and hosted social gatherings – often in a setting of refined furniture and tasteful scholarly objects including painting and calligraphy tools; furniture; musical instruments such as a zither; utensils for tea or incense rituals; and antiques.

The ideal scholar’s studio combined both practicality and a sense of self-cultivation. Lifelong learning was an essential part of being a scholar. The exquisite and elegant furnishings created an atmosphere that inspired the scholar to create new works and acquire more knowledge. The physical craftsmanship required to create these scholarly objects also provided a neat parallel and reminder to the scholar that perseverance is often a necessity in creating masterpieces; whether it is a physical object such as an exquisitely carved brush pot; or a literary magnum opus.

***Chashitsu*: A Microcosm of Japanese Culture**

If a *wenfang* is the essence and some might even argue birthplace of Chinese literati culture; a *chashitsu* could be viewed as its Japanese equivalent. The Japanese first encountered tea through Zen Buddhist monks in the 9th century, who when travelling were introduced to tea-drinking as a form of meditation, and subsequently brought it home. Tea-drinking gradually transformed into a highly sophisticated ceremony, and had become a noble pastime by the 15th century. During the Momoyama period (1573–1603), partaking in tea ceremonies was common not only among monks but also shoguns, merchants and among the higher ranking social classes.

A tea ceremony takes place in a *chashitsu*, a small and simple wooden space secluded in a deliberately modest tea garden: the host prepares and serves the tea; and the guests consumes it. Apart from the basic tea utensils such as a kettle and tea bowls, a collection of objects including a calligraphy scroll; flowers of the season; an incense container; and a *suzuribako* are also placed in the *tokonoma* (an alcove inside the tea room) to set the correct ambience. The chosen theme is not usually repeated, so that each time the guest is given a unique experience. A *kiweru* (tobacco pipe) and *tabakobon* (tobacco tray) are also offered to the guests before the start of the tea ceremony, smoking being an integral part of the ritual.

From the 16th century onwards, these objects were regarded as works of art and were created especially to be placed in the *chashitsu*. These objects highlight not only the attention paid to the smallest details of a tea ceremony; but also the aesthetics criteria of the host. His taste is reflected in the craftsmanship involved in the creation and decorations of the items used in the ritual.

Contemplating Nature

A common decorative theme that runs through both Chinese and Japanese culture is an appreciation of nature. In a *wenfang*, it is not uncommon to see a scholar’s rock, strategically placed on a long writing desk; or various objects crafted to imitate natural materials such as bamboo or tree trunks. In Confucian and Taoist teachings, *tian* (heaven), *di* (earth) and *ren* (man) are treated as necessary elements in order to attain unity between heaven and man, which is precipitated by a harmonious coexistence between nature and man. The use of decorative objects inspired by nature – be it a table screen with a marble panel insert that resembles a landscape painting; a scroll pot that is carved with gnarled features to imitate a tree trunk; or a *zitan* table carved to look like one that was made of bamboo - exemplifies the efforts a scholar puts into connecting with nature whilst in his studio.

One key aesthetic element of Japanese arts and crafts is the philosophical idea of *wabi-sabi*, which highlights the appreciation of beauty in imperfections; and the idea that imperfections found in nature make an object particularly beautiful and unique. The ideology of *wabi-sabi* originates from Zen Buddhism in which nature is perceived as a constant cycle of life and imperfect patterns. The term was brought to use in the 16th century by Sen no Rikyu (1522–91) as the framework of the modern tea ceremony. *Wabi-sabi* was also incorporated into the production of arts and crafts that resulted in the creation of artefacts in organic forms made with natural materials such as bamboo and wood

with minimal decoration; often proudly displaying signs of age and imperfect surfaces. It is an interesting comparison with how the Chinese viewed one of their most prized materials, *huangbuali*. *Huangbuali* is one of the four precious hardwoods revered by the Chinese for its durability and rarity. However, it is also beloved for its beautiful and natural grain patterns. A particular characteristic of *huangbuali* are the “ghost faces” that can appear in the wood, naturally formed by the grain patterns centering into a distinctive whorl. Similar to the philosophy of *wabi-sabi*, the more of these ghostly “imperfections” a piece of *huangbuali* wood contains, the more it is prized.

Decorative Art in 17th Century China and Japan

Emperors Shunzhi (r. 1644–61) and Kangxi (r. 1662–1722) of the early Qing dynasty focussed on economic development; while emperor Yongzheng (r. 1723–35) stabilised the political situation of the Qing empire. Consequently, the following reign under the subsequent emperor Qianlong (r. 1736–95) enjoyed a distinctive period of political stability and economic prosperity, thanks to the groundwork laid by his predecessors, and allowed a focus on the patronage and creation of arts and crafts, resulting in a golden period in traditional Chinese craftsmanship. The relatively affluent living conditions prompted the further development and renewal of traditional craftsmanship. One example is *baibao* (hundred treasures) inlay.

The tradition of inlay decoration can be traced back to the Shang dynasty (c. 1600–1046BC) on lacquerware; and the Tang dynasty on goldware and silverware. Among all the different inlay techniques, *baibao* inlay is the most complex and luxurious. The craftsmanship of *baibao* inlay was innovated by Zhou Zhu (active in the late Ming dynasty), an inlay craftsman who created compositions of landscape and portraits; as well as gardens and pavilions using precious materials inlaid onto wooden objects. The revived inlay technique included the use of valuable materials such as gems, ivory and enamel; and special techniques required to handle these materials. Given the use of scarce materials and the application of complex techniques, *baibao* inlay was used only to decorated the most important ritual instruments and luxurious objects.

In Japan, the Edo period (1616–1868) witnessed the rise of a new social class – *chonin*, which comprised merchants and artisans (originally classified as the lower classes in the Confucian social hierarchy) as the urban cities of Kyoto and Edo (present-day Tokyo) flourished. The artisans created luxurious objects of all kinds for the upper classes, such as the shogun; while the merchants lent money to the same customers, in order to fund their expensive playthings, tastes and habits. The *chonin* class profited from the booming economy and themselves became art patrons, influencing the artistic style of the Edo period, especially during the Genroku era (1688–1704).

Richly ornamented textiles; lacquerware and furniture were produced for the ruling samurais and *chonin*. Lavishly decorated lacquerware including *suzuribako*; *yatate*; *kiweru*; horse saddles and stirrups; and tableware was used on a daily basis. While it is uncertain whether the technique of lacquering was introduced from China to Japan, there were certainly frequent interactions and exchanges in the art of producing lacquerware, starting from the Song dynasty (960–1279). *Maki-e*, a special type of lacquering technique that sprinkles gold or silver powder over wet lacquer, was developed during the Heian Period (794–1185). The beautiful designs of *maki-e* attracted the wealthy patrons of the Edo period, and the art form reached its pinnacle with a strong demand from the *chonin* and shogun.

Conclusion

The 17th century was a period of great significance in both Chinese and Japanese arts and crafts. The political and economic situations in both nations provided a favourable background for the creation of beautiful objects with renewed interest in the traditional craftsmanship of both cultures.

The display of a deconstructed traditional *chashitsu* in the first section of the exhibition provides a physical reference: to better appreciate the visual objects placed inside a traditional tea room help visitors understand it as a place of aesthetic appreciation and spiritual cultivation. The juxtaposition of Chinese and Japanese artefacts

categorised by decorative techniques and styles in the following galleries provide a contextual comparison of the techniques employed by both cultures; as well as their deep-rooted cultural interactions.

However, as Japan and China were soon to discover, magnificent though both empires were, there were other competing cultures who will make themselves heard, namely Europe. The last section of the exhibition showcases a selection of European vanities with cigarette tools, comparing the Oriental smoking culture with the occidental model. With over 250 exhibits on display, *Chrysanthemum and Dragon* aims to open new possibilities for comparisons between China, Japan and the West in terms of tangible materials and intangible cultural practices.

Stephanie Fong
Curator
Liang Yi Museum
March, 2019

導言

《菊與龍：十七至十九世紀中日東方藝術》將明清中國古典家具及文房用具與本館最新的日本矢立及煙管收藏共冶一爐，透過欣賞兩地工藝品的設計及技巧，展現中日兩地歷史及文化上的相聯關係。所選展品一方面反映中日美學的要求，另一方面提供了了解中國文人及日本菁英世界的一扇窗口。

是次展覽包含四個環環相扣的部份：從矢立（便攜書寫用具）了解日本書寫文化；煙管；中國文房用具；及最後的歐洲吸煙用具。本文章旨在提供了解四者相聯關係的觀點。

天龍腹地

作為世上最古老文明之一，中國很自然地在文化、社會、經濟形成及政治發展上影響著鄰近地區；特別是日本及韓國。中日早期的接觸可追溯到約公元 220 年。當時青銅武器以及濕稻農業灌溉系統由漢朝（公元前 206– 公元 220 年）中國經由韓國傳入彌生時代（公元前 300– 公元 250 年）的日本。

中國書法以及毛筆、墨和紙等文具於唐代（618–907 年）傳入日本。日本書法承傳了中國的原則及技術，包括使用毛筆及墨、書法字體等，亦以其獨有元素如以日語音節構成日本特有的書法文化。書畫用具均受中日精英的重視，兩地的書寫用具通常都以最精致的材料及最高超工藝製成。

筆、硯、筆筒、筆洗、文具盤及紙鎮為中國文房的置物。而日本人則以硯箱收納書畫用具如硯、毛筆、小刀、水滴及墨架。文房中的物品多以稀有硬木如黃花梨及紫檀製成，有時候以貝母、銀絲、半寶石及漆鑲嵌裝飾；而硯箱則常以精緻蒔繪裝飾。

能反映各自文化領域的中國文房及日本茶室，分別成為中日精英追求一個同時能作社交活動，以及沉思冥想的多功能空間。在文房及茶室內的物品功能被重視，而其美學價值更被尊崇。兩個空間都反映物主以雅緻品味挑選的物品細心佈置。透過比較這兩個不同的物理空間及其內容，將會是比較兩地物質文化的有趣切入點。

文房：中國文人的精神世界

隋朝（581–618 年）創立的全國科舉制度，使士人階級首次出現於中國。士人不單為政治家，而且是中國傳統藝術及文化的創造及繼承者。除了公務職責如向皇帝進諫、評論時事外，士人亦涉獵不少文藝活動如彈奏樂器及圍棋對奕、書畫創作等。文房為文人涉足上述文藝活動及雅聚之處，並通常佈局精致家具及匠心獨運的文房用具如書畫用具、家具、樂器如古琴、茶具或焚香用具、及古董。

理想的文房應兼具功能性及營造寧修氛圍。終生學習為文人不可或缺的特質。精緻而優雅的擺設能啟迪文人創作靈感及創造學習知識的氛圍。文房用具的精美工藝如雕刻玲瓏的筆筒或文學代表作，提醒文人「恆心」為成就經典不可或缺的品質。

茶室：日本文化縮影

如果文房是中國文化的精髓，甚或孕育智慧的搖籃；日本茶室亦然。九世紀禪宗僧侶外遊時首次接觸到以茶作冥想之用，回國時更把茶引入日本。茗茶逐漸演化成過程複雜的儀式並成為十五世紀精英消磨時間的活動。桃山時期（1573–1603 年），不僅僧侶參與茶道儀式，大名、商人及社會其他階級亦會舉行和參加。

茶道儀式在茶室內舉行。茶室通常位於茶園中，以簡單木材構建。除基本茶具如茶壺及茶碗外，一些收藏品如書法軸卷、時令花卉、香粉盒及硯箱都可能置於「凹間」（茶室中的壁龕）以營造適當環境。當中所選主題都不盡相同，以確保每一次茶道儀式為獨特的體驗。茶道儀式開始前會供應予客人煙管及煙草盆，令吸煙器具成為完善茶道儀式的一部份。

由十六世紀開始，放置在茶室之內的物品被視作工藝品。這些物品不僅代表著茶道儀式的每個極致細節；同時代表了茶室主人的美學水平。其品味透過為儀式打造的工藝品及其裝飾所彰顯。

細思自然

自然主題是中日文化共有的裝飾風格。在中國文房中不難發現畫案上的供石擺設，和製作成模彷自然材質如竹或樹幹的物件。在儒家及道家教育下，天、地、人被視為達致「天人合一」的必要元素，當中要透過自然與人的和諧共存而促成。受自然啟發的裝飾物品，如配以山水紋理的大理石插屏、模彷樹幹粗糙紋理的軸筒、或彷竹形態的紫檀桌，證明文人將文房與自然連繫的努力。

日本藝術及工藝的一項要素為「侘寂」的哲學思想，著重從缺陷中欣賞其美態。當中的重要概念為從自然中發現的缺陷反而令物件更加美麗和獨特。「侘寂」的思維源自禪宗，其教誨視自然為生命及不完美的循環。「侘寂」一詞由千利休（1522–1591 年）於十六世紀取用於現代茶道儀式的框架。「侘寂」思維同樣結合到藝術及工藝的製作，作品以自身的材質如竹及木，以極簡裝飾製成富自然形態的成品，突顯其歲月痕跡及不完美的表面。備受中國人珍視的黃花梨特徵為其「鬼臉紋」，即自然生成的獨特螺紋木紋。相近於的「侘寂」哲學思想，黃花梨木上越多不完美的「鬼臉紋」越珍貴。

十七世紀中國及日本裝飾藝術

清初順治（在位 1644–1661 年）及康熙（在位 1662–1722 年）著重於經濟發展；而雍正（在位 1723–1735 年）則穩定了清帝國的政治局面。因此，繼承雍正的乾隆（在位 1736–1795 年）得享政治穩定及經濟豐盛的局勢。在此條件下，贊助及大力發展藝術及工藝，引領傳統中國工藝進入黃金時代。相對富裕的生活水平助益了傳統工藝的發展和創新。當中一例為百寶鑲嵌。

鑲嵌工藝可追溯到商朝（約公元前 1600–1046 年）時帶鑲嵌裝飾的漆器；和唐朝金器及銀器上的鑲嵌。在眾多鑲嵌工藝中，「百寶嵌」的工藝最為複雜及名貴。嵌百寶的工藝由周柱（活躍於明末）發明，他在木器表面以珍貴物料鑲嵌出山水及人像、園景及樓閣。湛新的鑲嵌技術包括了採用名貴材料如寶石、象牙及瑤瑯，更需要處理不同材料的相應技術。嵌百寶因其稀有用料及複雜工藝，只用於裝飾最重要的祭器及奢華物品。

在日本，江戶時代（1616–1868 年）大都市如京都及江戶（今東京）的蓬勃見證了「町人」這一個新社會階級的崛起。町人包括了當時的商人和匠人（在儒家社會分層中被視為低級）。匠人為社會名流如大名製作奢華物品；而商人同時為顧客貸款以滿足其玩樂、品味與習俗。町人階級受益於經濟景氣，亦成為藝術愛好者，影響著江戶時代的藝術風格，特別是元祿時期（1688–1704 年）。

裝飾豐富的紡織品、漆器及家具當時為統治社會的武士及富裕的町人製作。富裝飾性的漆器包括硯箱、矢立、煙管、馬鞍及馬蹬；以及飲食器具被用作日常用途。

雖然未能斷言漆藝是否由中國傳到日本，兩地自宋朝（960–1279 年）已經歷了頻繁的漆藝製作交流。蒔繪——一種以金或銀粉灑落在濕漆上的特別漆藝，於平安時代（794–1185 年）大力發展，吸引了江戶時代的富有顧客。蒔繪工藝在町人及大名的大力追捧下到達了巔峰。

結語

中日藝術及工藝在十七世紀都得到了長足進展。兩地政治、經濟格局和文化為建構這些美麗事物提供了有利環境。

本展覽首部份解構傳統的日本茶室為大家提供實質的文化參考，幫助觀眾了解茶室作為美學鑑賞及培育靈性的地方當中包含的文明和歷史。交疊的中日藝術品將以裝飾技巧及風格分類展出，以比較兩地環環雙扣的工藝；以及兩地根深蒂固的文化交流。

雖然中日兩大帝國曾叱咤一時，歐洲文化亦不容忽視。展覽最後部份展出了歐洲珠寶粉盒及香煙用具，以比較東西方的吸煙文化和模式。《菊與龍》展出超過 250 件展品，開啟比較中國、日本及西方物質及非物質文化習俗的全新可能。

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Yatate – An Introduction to the Portable Japanese Writing Tool

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Introduction

For a long time, Japanese writing tools included writing brushes and ink cakes originally introduced from China. Ink cakes in China were not only practical tools but also objects of appreciation; in Japan, the writing tools were also dealt with in a unique way. They were kept in a *suzuribako* in which a small knife and awl, in addition to the inkstone, brushes and water dropper were stored inside (fig. 1). Featuring typical Japanese designs of nature including the moon, flowers and birds rendered in *maki-e* on the lacquered surface, *suzuribako* is regarded as excellent art works as well as stationery items unique to Japan. *Suzuribako* is known to have already been in use among the upper-class during the Heian period (794–1185) with illustrated evidence in *Genji Monogatari Emaki* (the narrative pictorial scroll of *The Tale of Genji*) dating to the early 12th century. However, as *suzuribako* was meant to be kept and used indoors, the size and structure made it difficult to be carried around. A portable writing tool, *yatate*, was developed to make up for the disadvantages of the *suzuribako*.



Fig. 1
Suzuribako
Japan, late Edo period
Liang Yi Museum

Vocabulário da Língua de Iapam com Adeclaração em Portugues, the Japanese-Portuguese dictionary compiled by Jesuit missionaries in Nagasaki in 1603–04, explain that *yatate* resembles an inkpot with a tube attached, to hold a pen (brush). Such textual evidence suggests that *yatate* was already in popular use in the early Edo period. Also named *yatate no suzuri* (inkstone of an arrow stand), it is explained in *Kokon Yoran Ko* (*Part of Plants and Trees: Mandarin Orange Tree I*), an encyclopedia edited by Yashiro Hirokata (1758–1841) in the late Edo period, that *yatate no suzuri* is indeed the origin of the modern-day *yatate* made of bronze and worn thrust in the *obi* sash. It was called *yatate no suzuri* because it was kept in the *yatate* (arrow stand) of a quiver, and later came to be known simply as *yatate*. The terms were used interchangeably. For instance, in *Genpei Seisuiiki* (*The Rise and Fall of the Minamoto and Taira Clans*, an extended version of *The Tale of the Heike*), the writing tool is referred to as both *yatate no suzuri* and *yatate*.

From this explanation, one can further deduce that *yatate* was developed as a portable writing tool among warriors. Although *Genpei Seisuiiki* is not an official historical account, the work was known from the 12th century onwards, during the early Kamakura period, suggesting the use of *yatate* during that period. In the chapter detailing Morotaka's exile in *Genpei Seisuiiki*, the character Tairano Tokitada retrieves a *yatate* from his *futokoro* (the space in the front part of a *kimono* above the *obi* sash). *Yatate* is also mentioned in other chapters of the book, used by priests to write prayers; and to record the merits of warriors in the battlefield when they returned to the capital after fighting in wars.

Early Evidence on *Yatate*

In the Nagato edition of *The Tale of the Heike*, the story describes how poet Minamoto no Yorimasa (1106–80) was shot in the leg with an arrow, and before committing suicide, he produced a small *suzuri* (inkstone) from his quiver to compose a death poem. The small

suzuri here refers to a *yatate*.

Taiheiki (*Chronicle of Great Peace*), a historical epic about the disturbance in the Nanbokuchō period (1336–92) written in the late 14th century – reveals how the founder of the Ashikaga shogunate, Ashikaga Takauji (1305–58), and his personal secretary Hikita Myōgen, produced a *yatate no suzuri* from the opening of his cuirass and wrote Takauji's prayer down at the Shinomura Hachimangu Shrine. Cuirass of a Japanese armour consists of the front, left and back made in one piece; with a separate right section fastened to the rest of the armour with cords. It is believed that the *yatate* was taken out from inside the cuirass near the opening on the right side, where it had been kept. *Yatate* seems to have customarily been kept in the cuirasses or *futokoro* as well as in quivers.

As indicated above, *yatate* existed in the Kamakura period, but no actual examples from this period survived. Therefore, the material, shape or structure are not clearly known to us. A scene in the narrative pictorial scroll *Moko Shurai Ekotoba* (*Mongol Invasion Scroll*) produced toward the end of the Kamakura period in the 13th century shows Takezaki Suenaga (1246–1314), the protagonist of the story, examining the decapitated head of an enemy, while the person recording the incident is holding a scroll of paper in the left hand and a writing tool case in the shape of a closed folding fan placed beside his knee. What seems to be an inkstone is set in the upper half of the case and above it is an oval container with a lid, probably a water dropper. Beside the case is a



Fig. 2
Moko Shurai Ekotoba (Mongol Invasion Scroll) (Partial)
Japan, Kamakura period
The Museum of Imperial Collections

writing brush placed on the ground (fig. 2). Illustrations such as *Moko Shurai Ekotoba* are clear references in demonstrating the writing instruments used for record-taking in the battlefield. As stated above, no surviving examples of *yatate* from the Kamakura period exists, but the Tokyo National Museum has in its collection a *yatate* of lacquered wood with peony design attributed to the Momoyama period (1573–1615) which is similar in shape as the one depicted in *Moko Shurai Ekotoba* (fig. 3), signifying the type of *yatate* in the medieval period.



Fig. 3
Fan-shaped *yatate*
Japan, Momoyama period
Tokyo National Museum

Illustrations of *yatate* appear mostly in battlefield, suggesting that they were mainly used by warriors. However, in the entry of June 8th, 1423 of *Kanmon Gyōki*, the diary of Fushimi no Miya Sadanari (date unknown), an aristocrat of the early Muromachi period, it mentions that he ordered a *yatate* from Minamotono Naijiro and he found its design of a boat fine.

Yatate of the Edo period

During the Edo period (1603–1868), *yatate* gained popularity among commoners and became one of the necessities when travelling (figs. 4 & 5). Bronze was the dominant material and the most common style consisted of a long handle to store the brush and a pot to keep the ink, all made in one piece. There are also other examples of different types of *yatate*, for example a long handle encasing the brush and a separate inkpot fastened with a leather string. Both types of *yatate* were meant to be carried thrust through the *obi* sash. The inkpot of the latter type, in particular, played the same role as a *netsuke* toggle.

Metal *yatate* of the Edo period were mostly made by forging and a lesser number of works were produced in casting. Most of the cast *yatate* feature bold decorative designs rendered in the lost wax technique.



Fig. 4
Yataté no kiban
Utagawa Kuniyoshi (1798–1861)
Japan, c. 1848
The British Museum (2008,3037.02901)



Fig. 5
Pilgrims Writing on a Pillar
Katsushika Hokusai (1760–1849)
Japan, Edo period
Museum of Fine Arts, Boston
(21.9228)

Yataté in the Liang Yi Collection

Little is known about the craftsmen of *yataté*. However, craftsmen specialised in making *kiseru* - Japanese smoking pipe which is also tubular and made of metal - are known to have existed. In *Jinrin Kunmo Zui* (*Illustrations of Various Workers*), an encyclopedia of professions published in 1690, and *Yorozu Kaimono Chohoki*, a compendium of trading establishments and manufacturers, published in 1692, *kiseru-shi* (*kiseru* makers) are listed. However, no *yataté* makers were recorded in Edo period literature. Another type of maker was those who specialised in forged metal objects called *kazari-shi* (metal ornament maker). *Jinrin Kunmo Zui* records that they created all Buddhist implements, sliding door handles, water droppers for inkstone and other metal fittings; in addition to engraved decorative designs. This suggests that it is highly possible that *kazari-shi* also produced *yataté*. There are a small number of examples of *yataté* which bear inscriptions with what seem to be the names of the craftsmen. Examples from the Liang Yi collection of *yataté* include makers such as Chinkei; Enju; Kono Seishun; Bungetsu; Sukemori; Baitetsu; and Ryubundo. All of these examples are made of metal except for the one by Bungetsu, which is made of bone (fig. 6).

In other documented accounts, such as *Kyoto Meisho Annai Zue* (*Pictorial Guide to Scenic Spots of Kyoto*) published in 1887, two *yataté-shi* are mentioned:

Ryu-undo, Teramachi Ayanokoji Kударu
Ryu-undo, Kawashiro Niomon Kударu



Fig. 6
Yataté made of antler (marked Bungetsu)
Japan, Meiji period
Liang Yi Museum

The name Ryu-undo can also be found in *Edo Kaimono Hitori Annai* (*Edo Shopping Guide*) published in 1833 with the recorded account “1-chome 1, Aioicho, Hitotsume Nakadori, Honjo, Edo, Ryu-undo, wholesaler of writing brushes and ink cakes, Masuya Shirobei”, suggesting that he sold *yataté* as well as writing brushes and ink cakes. Ryuundo of Kyoto is perhaps a maker and seller of *yataté* related to him.

Among the signed works housed in the Liang Yi collection, those made by Ryubundo and Kibundo outnumber the other craftsmen. The studio of Ryubundo is famous for its cast iron kettles, water droppers and paper weights; and the studio of Kibundo produced *yataté* mainly in casting.

The founder of Ryubundo, surnamed Yomo, was born into a family of a feudal retainers of Kameyama domain in Tanba province (present-day Kameoka-shi, Kyoto), but is said to have taken an interest in bronze objects, moved to Kyoto around 1764 and subsequently invented a method to cast iron kettle in the lost wax technique. He continued to use the name Ryubun until his death in 1798. Yasunosuke, son of Yomo, inherited the name Ryubundo and continued his father’s trade and excelled in the production of small articles including *yataté*, water droppers and other stationery; as well as incense burners featuring Chinese-style designs. When Yasunosuke died in 1841, his adopted son used both the Yasunosuke and Ryubundo names, and experimented with tin to create tea caddies, water heaters and *yataté*. His works were exhibited at national and international expositions until his death in 1884. The successive generations of Ryubundo continued the family trade with a trademark of line-engraving in flowing cursive script or rendered in silver inlay. However, the works do not bear any date marks, making it difficult to date the works. The works in the Liang Yi collection are possibly made by the third or later generations of Ryubundo.

Related to Ryubundo, the studio of Kibundo was founded by Hatano Shohei (1813–92). He was born in Kyoto and learned the lost wax technique from Yasunosuke when he was just eleven years old. Later, he moved to Notogawa in Omi province (present-day Kanzaki-gun, Shiga), where he set up his studio and produced works. Hatano Shohei had a younger brother called Hata Zoroku (date unknown), who was a cast metal artist who produced copies of ancient Chinese bronzes.

Baitetsu produced *yataté* in various shapes including guns, *sho* (traditional wind instrument), *biwa* lute and the *taibeiki* type inkpots. Among them, there are some pieces

bearing the signature “Naniwa (Osaka) Baitetsu”, which indicates that he was active in Osaka.

Conclusion

Yataté have long been used as a portable writing tool in Japan, but the active importation of fountain pens in the early 20th century; and the implementation of the regulation by the Japanese government that only official documents written with pen and ink would be accepted in 1908, marked the decline of popularity of *yataté*, which soon became obsolete.

日本便攜式書寫用具「矢立」總覽

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引言

長久以來，日本書寫器具包括毛筆及硯台均源自中國。中國硯台不但為實用工具且兼為觀賞物品；而日本亦有發展出其獨特的書寫工具。文具包括小刀及鑽、墨硯、毛筆及水滴收納於名為「硯箱」的盒子內（fig. 1）。硯箱一般帶有日本自然主題如月亮、花卉及雀鳥圖案，以蒔繪裝飾於漆面，是日本特有的文房用具及富極致裝飾性的工藝品。從十二世紀初的《源氏物語》繪卷中我們得知硯箱早於平安時代（794–1185 年）已被社會上層階級使用。然而，硯箱原意為於室內收藏及使用，因此其體積及結構不便於攜行外出。矢立——一件可攜行使用的文房用具，便應運而生以彌補硯箱的缺點。



Fig. 1
硯箱
日本，江戶晚期
兩依藏博物館藏

1603 至 1604 年傳教士於長崎編撰的《日葡辭書》中定義「矢立」為帶有收納毛筆的管筒及墨水瓶。此文獻證明了矢立於江戶時代初期已風行。屋代弘賢（1758–1841 年）在江戶時代後期編撰的百科全書《古今要覽稿》中提到「矢立之硯」為現代繫於和服腰帶的銅製矢立的始祖；而它得名於其原本放置於箭袋中箭座（亦稱為矢立）的位置，其後簡稱為「矢立」。在《源平盛衰記》（記述源氏及平氏兩大勢力的盛衰興亡，為《平家物語》的增潤本）中描述的書寫用具均有使用「矢立之硯」及「矢立」兩項名稱。

由是觀之，可推斷矢立是為武士設計的便攜書寫

工具。雖然《源平盛衰記》並非正式歷史文獻，但此文著述於十二世紀鎌倉時代初期，仍可佐證矢立在當時已被採用。在《源平盛衰記》其中一章節中記述，平時忠由其和服中取出矢立。書中其他章節亦有記錄矢立的使用，如僧侶以矢立撰寫經文；及記載大戰後回到首都的武士戰功等。長門版的《平家物語》描述詩人源賴政（1106–1180 年）被箭刺中腿部，在切腹前從箭袋中取出小墨硯寫出辭世句，小墨硯正指矢立。

早期的矢立

著於十四世紀描述南北朝時期（1336–1392 年）騷亂的史詩《太平記》其中一節講述足利幕府創立者足利尊氏（1305–1358 年）的護衛在篠村八幡宮內從其甲中取出矢立之硯並寫上足利尊氏的禱文。日本盔甲的胸甲前、左及後方為一體成型，而右部單獨以繩連繫整套盔甲，因此推論矢立收納於胸甲近右方的開口處。

如同上述，矢立早出現於鎌倉時代，但並沒有存世例子可供參考。因此，我們對當時矢立的材質，外形及結構均不可考究。十三世紀鎌倉時代後期的繪卷《蒙古襲來繪詞》（fig. 2），描繪了繪卷主角竹崎季長（1246–1314 年）視察敵軍被斬的頭顱，旁邊的記錄人員左手持軸卷，膝邊放置著閉合的扇型書寫工具。



Fig. 2
《蒙古襲來繪詞》（局部）
日本，鎌倉時期
三之丸尚藏館藏



Fig. 3
扇型矢立
日本，桃山時期
東京國立博物館藏

畫中墨硯置於盒子上半部，而其上有一帶蓋橢圓容器，相信為水滴，盒旁有一毛筆放於地上。如《蒙古襲來繪詞》的例證提供書畫具用於戰場紀錄戰況的清晰證據。雖然沒有鎌倉時代的矢立例子存世，但東京國立博物館收藏了一件傳自桃山時期（1573–1615 年）的牡丹圖案漆木矢立。其外形與《蒙古襲來繪詞》（fig. 3）所描繪的相似，佐證了中世紀時矢立的使用。

記載矢立的繪畫大多以戰場作背景，證明矢立大多為武家所用。然而，在 1423 年 6 月 8 日的《看聞日記》，室町時代初期貴族伏見宮貞成親王（年份不詳）的日記中，提及了他滿意其訂製的船形設計矢立。

江戶時期的矢立

在江戶時代（1603–1868 年），矢立風行於平民百姓並成為旅人（figs. 4 & 5）的必需品。銅成為製作矢立主要用料。而最常見的造型為結合收納毛筆的長筆筒及盛載墨水的壺具的一體器具。同時亦出現其他矢立種類的例子，如以皮帶繫連的筆筒和獨立墨壺。兩種矢立都能插在和服腰帶中攜行；而以皮帶繫連的種類，其墨壺亦擔當與根付相同的功能。

江戶時代的金屬矢立大多為鍛造而較少數為鑄成。大部份鍛造矢立以「矢蠟法」創作出粗線裝飾圖案。

兩依藏的矢立收藏

有關矢立手工業者的考證甚少。但是專門製作金屬煙管的手工業者則大有人在。1690 年出版的工藝專業百科《人倫訓蒙図彙》及 1692 年出版有關商賈及生產概要的《万買物調方記》中均有煙管匠的記錄。然而，並沒有任何江戶時代文獻記載矢立工匠。另外一類被記錄的工匠專門製作金屬倒模物品。《人倫訓蒙図彙》記錄了上述工匠製作佛具、滑門手把、墨硯水滴及其他金屬配件；以及雕刻裝飾圖騰。因此可推斷製作金屬倒模物品的工匠亦製作矢立。存世有少量矢立相信為工匠名字的落款。如兩依藏的矢立收藏系列



Fig. 4
《矢立歸半》
歌川國芳（1798–1861 年）
日本，約 1848 年
大英博物館藏（2008,3037.02901）



Fig. 5
《巡禮》
葛飾北齋（1760–1849 年）
日本，江戶時期
波士頓美術館藏（21.9228）



Fig. 6
鹿角革製矢立（文月款）
日本，明治時期
兩依藏博物館藏

中工匠名字包括珍慶、延壽、河野省春、文月、祐森、梅哲和龍文堂。這些例子除了文月一例 (fig. 6) 以骨製成，其餘都為金屬矢立。

於其他文獻中，如 1887 年出版的《京都名所案内図会》就兩次提及了矢立匠人：

寺町綾小路下丁 龍雲堂

川城仁王門下丁 龍雲堂

「龍雲堂」一名亦於 1833 年出版的《江戸買物獨案内》中被提及，當中記載「江戸本所一目中通相生町一丁目一，筆墨硯卸，龍雲堂，升屋四郎兵衛」。顯示其出售矢立以及毛筆和墨。京都龍雲堂或許為與他有關的矢立製作商及銷售商。

縱觀兩依藏有落款的作品，「龍文堂」及「亀文堂」製品在數量上超越其他工匠。龍文堂知名於其鑄鐵壺、水注及紙鎮；而亀文堂主要製作鑄造矢立。

龍文堂創立人四方龍文生於丹波國（今京都龜山市）龜山領地封族之家。由於他對銅製品極具興趣，便於 1764 年移居京都並醉心研發以失蠟法製作鑄鐵壺工藝。他一直以「龍文」為藝名直至 1798 年離世。他的兒子四方安之介承繼了龍文堂之名，並繼續製作小型鐵器，包括矢立、水滴及其他文房用具；以及中式風格的香爐。當安之介逝於 1841 年時，其養子以安之介及龍文堂之名，試驗以錫製作茶壺、熱水壺及矢立。其作品展出於國內外博覽會直至他 1884 年去世。龍文堂往後的繼承人傳承家族事業，以線雕草書或嵌銀為商標。然而龍文堂的作品沒有任何日期標示，因此難以考據作品製作的年代。兩依藏的藏品有可能為龍文堂第三代及其後的後輩所作。

與龍文堂有關連的亀文堂由波多野正平（1813–1892 年）創立。波多野生於京都並在年僅十一歲時師從安之介學習失蠟技法。他其後遷居至近江國（今滋賀縣神崎郡）能登川建立其工作室及進行製作。波多

野正平之弟秦蔵六（年份不詳）亦為鑄鐵藝人，專門製作仿古中國銅器。而梅哲善於製作各種形態的矢立，包括鐵砲、笙、琵琶及太平記形墨壺。在眾多作品中，部份有落款「浪速（大阪）梅哲」，證明他曾活躍於大阪。

結語

矢立長期在日本用作攜行書寫用具，但隨著二十世紀初墨水筆的大量傳入；以及日本政府於 1908 年實施只接受以墨水筆及墨草擬正式公文的規限，揭示了矢立的落日。

An Overview of Japanese Tobacco Culture and *Kiseru* Pipes in the 17th to 20th Century

Dr. Reiko Sakaki
Tobacco and Salt Museum

Introduction

Tobacco originated in the Americas, and it was Columbus’s voyage in 1492 that marked the beginning of its spread across the world. It is not currently known precisely when tobacco made its way to Japan, but it is thought to have probably been brought during the latter half of the 16th and early 17th centuries, a period of heavy interaction between the Japanese and the *nanbanjin* (Spanish and Portuguese). Similarly, it is not known precisely when *kiseru* was first introduced to Japan but both *nanbanjin* and Japanese individuals are depicted in early Edo period paintings smoking large *kiseru* by the 1620s. Thus, it is generally perceived that *kiseru* was introduced to Japan before this time by the crews of foreign ships (especially the Spanish and Portuguese).

It is often asked who was the first Japanese to smoke tobacco; and whether any of the military commanders active during Japan’s Warring States period (c. 1467–c. 1600) smoked tobacco after its hypothetical introduction in Japan between the latter half of the 16th and early 17th centuries. Of course, it is impossible to give a concrete answer to the first question, but there are two individuals to which the latter applies: Tokugawa Ieyasu (1543–1616), who founded the Tokugawa Shogunate and laid the foundation for the roughly 250-year-long Edo period (1603–1868); and Date Masamune (1567–1636), who is thought to be one of the inspirations for a Japanese word meaning “fashionable gentleman” (*date-otoko*).

Strictly speaking, it is not clear whether Tokugawa Ieyasu smoked tobacco. However, there is a record of tobacco-based ointment and tobacco seeds being presented to Tokugawa Ieyasu from a Spanish missionary group who visited him at Fushimi, Kyoto in 1602. This record is one of the oldest existing records pertaining to tobacco in Japan. Although it is not clear whether Tokugawa Ieyasu ever smoked tobacco, it proves that he once owned tobacco as a military commander of the

Warring States period. Additionally, tobacco was initially used as a medicinal product after it first entered Japan, something that can also be inferred from this event involving Ieyasu and tobacco.

The other military commander of the Warring States period, Date Masamune, is known to have smoked tobacco because parts of two *kiseru* were excavated from his grave. Records of Masamune’s daily life include his smoking ritual with his favourite *kiseru*. The only surviving parts of the excavated *kiseru* are the copper heads and mouthpieces as the wooden stems have decayed. Based on the appearance of the excavated parts, the full lengths of the two *kiseru* were estimated to be around 63cm and 68cm. *Kiseru* of this length were regarded as the large type of *kiseru* portrayed in early Edo paintings depicting people’s customs and manners.

Furthermore, it is worth noting that the word “*kiseru*” does not originate from Japan. There are several arguments regarding its origins, but no consensus have yet been reached.

Establishment of the *Kiseru* Smoking Custom in Japan

Kiseru was initially imported from abroad, but as the custom of smoking became more widespread, *kiseru* came to be produced domestically within Japan.

Early *kiseru* was constructed with a long body with a large bowl. The main reason for the large bowl was that the tobacco leaves were only roughly cut before being placed in the bowl. Moreover, in the early years of tobacco smoking, it was a luxurious pastime and only a small number of people smoked. Tobacco was mainly used to show off, and to that end many *kiseru* were long and large in size, for maximum conspicuousness.

Once domestic tobacco cultivation began in earnest throughout Japan, tobacco prices dropped and smoking became a widely established custom. Smoking was popular not only indoors but also outdoors: workers in the fields enjoyed a smoke during breaks at work; and travellers smoked during their travels. However,

it was inconvenient to carry long *kiseru* outdoors, so a shorter version of *kiseru* was developed. The treatment of tobacco leaves also evolved over time with improvement in cutting techniques and knives for the purpose of better tobacco cutting. Eventually, tobacco was cut as finely as hair, and *kiseru* bowls were gradually made much smaller. The extreme fineness with which tobacco leaves came to be cut in Japan naturally stemmed in part from advances in tools and technology, but another major reason for this is thought to be that fine-cut tobacco resulted in a milder flavour better suited to Japanese tastes, a preference that persists in the modern era.

As *kiseru* smoking culture became increasingly more established, a variety of different types of *kiseru* were created in terms of sizes, shapes, materials, designs and other aspects suited to the preferences of each individual user.

The types of metals used in *nobe-kiseru* or the heads and mouthpieces of *rau-kiseru* include iron, copper, brass, silver, *shibuichi* (an alloy of silver and copper) and *shakudō* (an alloy of gold and copper), decorated in a variety of different designs and patterns. Bamboo was generally used for the *kiseru* stem (*rau*), but some also feature rosewood, ebony or other materials; and some even decorated with *maki-e* lacquer.

***Kiseru* production during and after the Meiji Period (1868–1912)**

Japan’s unique smoking culture in which fine-cut tobacco was smoked in *kiseru* pipes entered a new era in the Meiji period, which began in 1868 with the Meiji Restoration. During this period, cigars, Western-style pipes and cigarettes were brought to Japan. Previously unfamiliar with Western smoking culture, progressive-minded individuals in Japan’s cities actively adopted this new culture. *Kiseru* smoking remained a familiar practice among the people.

In 1876, the Haitōrei Edict (i.e. the Sword Abolishment Edict) prohibited the wearing of swords unless it was part of court dress; or the uniforms of military or police officers. The issuance of the edict also meant that samurai could no longer wear swords; and artisans who previously produced sword accoutrements for a living lost their jobs. Some of those artisans started to create *kiseru*, transferring their swordmaking skills to the production of *kiseru*.

During the Meiji period, *kiseru* attained an unprecedentedly high level of quality in terms of material, shape, design and engraving. However, the

subsequent Taishō period (1912–26) saw an increase in Westernisation and *kiseru* smoking in the cities was replaced by cigarette smoking. By the Showa Era (1926–89), *kiseru* use had declined dramatically, consumed only by a small number of elderly people; and only on occasions of traditional culture such as *kabuki* (traditional Japanese theater).

Although few in number, there are still artisans engaged in *kiseru* production today, and Japan’s traditional smoking culture continues to exist, in some form or another, in the modern day.

十七到二十世紀日本煙草文化與煙管概述

榊鈴子博士

煙草與鹽博物館

引言

煙草始於美洲，1492 年哥倫布的航海探索，標誌煙草於世界開始風行。雖然煙草引進日本的確切日期至今仍不可考，但相信於十六世紀晚期及十七世紀早期，在日本與「南蠻人」（西班牙及葡萄牙人）有著相當頻繁交流的時期與其他文化器物一同進入日本。與之相似，煙管傳入日本的確實日期亦不可考，但從1620 年代江戶時代早期有關服裝及社會風俗的畫作中能發現南蠻人及日本人以大形煙管吸食煙草。因此，我們能大致判斷出煙管於較早時期已經由外國船員（特別是西班牙及葡萄牙人）引進到日本。

假設煙草於十六世紀晚期到十七世紀早期傳入日本，人們經常問到第一名吸煙的日本人為誰；以及戰國時代（約 1467– 約 1600 年）有否「大名」（日本古代封建領主的稱謂）吸食煙草的習慣。當然，第一道疑問並沒有肯定的答案，然而第二道疑問我們能追溯到兩人：創立德川幕府及長約 250 年江戶時代（1603–1868 年）的德川家康（1543–1616 年）；及據稱是日語「伊達男」（意指打扮時尚、外貌出眾的男士）一詞靈感來源的伊達政宗（1567–1636 年）。

嚴格來說，我們難以確認德川家康有否吸煙習慣。然而，從日本現存最早提及煙草的文獻中我們能得知，西班牙使商團 1602 年於京都伏見參訪德川家康時攜行煙草膏及煙草籽作禮。雖未能證明德川家康有曾吸食煙草，但仍能以此推測德川家康在戰國時代作為大名時，就已擁有煙草。此外，煙草初始傳入日本時乃視作醫藥用途，或能推猜德川德康使用煙草作其他用途。

至於戰國時代另一大名伊達政宗則知名於其吸煙習慣，其墓中更出土了兩支煙管的部分碎片。其日誌亦記錄他以心愛的煙管吸煙的習慣。墓中出土的煙管只餘下銅製頂部及煙嘴，木製管部已經腐朽。根據出土殘件的外觀判斷，兩支煙管的總長度分別約 63 及 68 公分。此長度的煙管在江戶早期有關服裝及社會風俗的畫作中被歸類為大形煙管。

此外，值得注意的是煙管日文「kiseru」一詞並非源自日本。其字源眾說紛紜，至今仍未有定論。

日本煙管風俗的建立

煙管引進於海外，但隨著吸煙風俗廣傳，煙管開始在日本境內製作。早期煙管以長管及大火皿（煙鍋）組成。大形火皿設計的主要考慮為當時煙草在放置火

皿前只約略切割，煙草絲比較粗糙。而且吸煙在早期為奢侈的消閒活動，只有少數人進行並為炫耀之用，因此大部份煙管外型均長和大以求更加顯眼。

隨著煙草在日本本土廣泛種植，煙草價格下降且吸煙文化開始普及。吸煙不只流行於室內亦盛行於戶外：工人會於工餘時吸煙休息；旅行者於旅行期間吸食等。然而，攜帶長形煙管到室外十分不便，因此短形煙管應運而生。隨時間推移，煙草的處理亦隨著切割技巧提高及刀具改良而革新。最終，煙草能切割如髮絲幼細，而煙鍋亦逐漸變小。日本煙草切割的極致精良一方面自然源於工具及技術的進步，然而另一主要因為幼細的煙草味道較為溫和，更適合日本人口味，而該口味仍被推崇至今。

煙管及吸煙文化的日益成熟，不同種類的煙管以不同大小、形狀、物料、設計及其他方面製成，迎合不同用家的喜好。「延べ」和「羅宇」兩款煙管的管身、煙鍋及煙嘴各部分所使用的金屬通常包括有鐵、銅、黃銅、銀、「四分一」（銀及銅的合成物）及「赤銅」（金及銅合成物），加以不同的圖案設計製成。「羅宇」煙管的管身通常用竹、花梨木、烏木或其他材料製成，部份更以「蒔繪」（在漆器上以金、銀、色粉等材料所繪製）裝飾。

明治時期（1858–1912 年）及後期的煙管

日本精良的煙草切割並以其獨特的吸煙文化與 1868 年的明治維新一同進入全新時代。西式的雪茄、煙斗及香煙於此時期被引進日本。雖然西式煙文化在日本尚未普及，但部份城市的用家仍勇於嘗試新興物品及文化。與此同時，日式煙管及吸煙文化仍舊普遍。

1876 年的「廢刀令」禁止了除穿著朝服、軍服及警察服外的人攜帶刀具。此禁令意味著武士從此不能攜帶武士刀，而製作刀具配件的工匠亦失去謀生工作。部份工匠開始轉而製作日式煙管，將刀具配件製作工藝轉移到煙管製作上。

縱觀明治時期，日式煙管製作就用料、外形、設計及雕刻而言到達前所未有的高超水平。然而，其後大正時期（1912–1926 年）社會日益西化，日式煙管文化亦被香煙所取代。到了昭和時期（1926–1989 年），使用日式煙管的人更急劇下滑，只餘下少部份年長人取用或在傳統文化節目如「歌舞伎」中出現。

雖然用家為數甚少，時至今日仍有工匠製作煙管，而日本傳統吸煙文化仍未磨滅且保存至今。

1) Chinese Stationery

中國文房用具

The earliest interactions between China and Japan can be traced back to the Eastern Han dynasty (25–220) but it was during the Sui and Tang dynasties (581–907) that links were truly forged as diplomats from China and Japan began to be deployed regularly to gather military intel or facilitate commercial trading. Under the slogan “Chinese learning, Japanese Spirit” (*wakonkansei*) derived in the mid-7th century, Japan entered a phase of active “cultural borrowing” during the Nara and Heian periods (710–1185); and Sinicised in many ways. The transformation in Japan included the building of its first capital city in Nara; nationalising land; restructuring the bureaucratic system; as well as the adoption of the Chinese writing system, Chinese-style architecture and ritual ceremonies based on Tang dynasty models.

Emissaries from both Japan and China would spend anything from a single month to several years in their host countries depending on the nature of their duties, which varied. While China occasionally sent representatives to Japan, it was not to learn from the Japanese but rather to educate the Japanese on Chinese customs and moral codes; and to maintain China’s status as the most powerful nation in Asia. On the other hand, Japanese ambassadors sent on diplomatic missions to China actively learned from the Tang court and helped spread Chinese culture in Japan when they returned to their homeland. Messages sent by these diplomats were written in texts as well as conveyed verbally. As such, stationery from China such as brushes, ink cakes and ink stones were also introduced to Japan through these encounters.

中國和日本最早的交流可追溯到東漢時期 (25–220 年)，但一直到隋及唐朝（581–907 年）始互相遣派外交官，進行軍事情報收集或促進商貿交流；在七世紀中葉衍生的「和魂漢才」標語下，日本在奈良及平安時代 (710–1185 年) 進入了積極的「文化借用」時期。漢化的日本轉變包括建立其第一個首都奈良；以及引入基於唐朝體制的中國書寫系統、中式建築及儀式禮儀。

中日使者根據其不同使命在東道國駐留一個月到數年的時間。中國派遣使節到日本，其主要目的是傳授日本人中國習俗及道德規範；及維持中國作為亞洲第一強權的地位。另一方面，被派到中國的日本使節則極力學習中國文明及致力在回到日本後宣導中國文化。使節的訊息以文字紀錄以及口耳相傳。因此，墨及墨硯亦隨中國使節傳到日本。



1
Carved Lacquer Brush Washer
China, Ming dynasty
Zitan and lacquer
Height 5cm x Diameter 11cm

紫檀胎雕漆筆洗
中國，明朝
紫檀和漆
高 5 x 直徑 11 公分



2
Brush Pot with Mother-of-Pearl Inlay
China, Ming dynasty
Huanghuali and mother-of-pearl
Height 15.8cm x Diameter 17.3cm

黃花梨嵌百寶筆筒
中國，明朝
黃花梨和珍珠母
高 15.8 x 直徑 17.3 公分



3
Ink Stone with Case
China, 1672 (Kangxi reign)
Duanshi and *zitan*
Height 5.5cm x Width 21cm x Length 14cm

端石硯紫檀匣
中國，清康熙壬子年，1672 年
端石和紫檀
高 5.5 x 寬 21 x 長 14 公分



4
Carved Foliate-Style Brush Pot
China, 18th century
Huanghuali
Height 18cm x Diameter 17cm

黃花梨花沿式雕龍筆筒
中國，十八世紀
黃花梨
高 18 x 直徑 17 公分



5
Brush Washer
China, 18th century
Zitan
Height 2.1cm x Diameter 14.5cm

紫檀筆洗
中國，十八世紀
紫檀
高 2.1 x 直徑 14.5 公分



6
Paper Flattener (*Beiguang*)
China, 18th century
Wood and lacquer-gilt
Width 9cm x Length 8.9cm

貝光
中國，十八世紀
木和金漆
寬 9 x 長 8.9 公分



7
Brush Pot with Dragon Carving
China, 18th century
Zitan
Height 15.5cm x Diameter 15cm

紫檀雕龍筆筒
中國，十八世紀
紫檀
高 15.5 x 直徑 15 公分



8
Brush Pot with Inscription
China, 19th century
Zitan
Height 16.5cm x Diameter 18cm

紫檀帶雕刻筆筒
中國，十九世紀
紫檀
高 16.5 x 直徑 18 公分



9
Brush Pot with Inlay Decoration
China, 19th century
Zitan, lacquer and mother-of-pearl
Height 14.5cm x Diameter 11.7cm

紫檀嵌百寶筆筒
中國，十九世紀
紫檀、漆和珍珠母
高 14.5 x 直徑 11.7 公分



10
Brush Pot with Inlay Decoration
China, 19th century
Zitan and semi-precious stone
Height 17cm x Diameter 17cm

紫檀嵌百寶筆筒
中國，十九世紀
紫檀和半寶石
高 17 x 直徑 17 公分



11
Circular Seal Paste Case
China, 19th century
Zitan
Height 2.3cm x Diameter 4.5cm

紫檀印泥盒
中國，十九世紀
紫檀
高 2.3 x 直徑 4.5 公分



12
Small Stationery Box
China, late 19th century
Zitan
Height 5cm x Width 14cm x Length 14cm

文具盒
中國，十九世紀晚期
紫檀
高 5 x 寬 14 x 長 14 公分



13
Tray
 China, late Qing dynasty
Zitan
 Height 4.5cm x Width 23cm x Length 21.2cm

紫檀托盤
 中國，晚清
 紫檀
 高 4.5 x 寬 23 x 長 21.2 公分



14
Small Carrying Case
 China, 20th century
Zitan, lacquer and brass
 Height 14cm x Width 16cm x Length 13cm

紫檀小提盒
 中國，二十世紀
 紫檀、漆和黃銅
 高 14 x 寬 16 x 長 13 公分

2) Japanese Writing Implement 日本書寫器具

Suzuribako

硯箱

In China, brushes, ink stones and other stationery were placed on a desk; in Japan, these writing implements were placed in a wooden box called *suzuribako*. *Suzuribako* is a box designed to hold an inkstone (*suzuri*) and other writing tools such as ink stick (*sumi*) and ink-stick holder (*sumibasami*); water-dropper (*suitek*); brush (*fude*); small knife (*tousu*); and awl (*kiri*). It was first used in Japan in the 11th century and was often decorated with flowers, birds or landscapes in gold and silver lacquer.

During the Muromachi period (1392–1573), a study or drawing room called *shoin* was developed, which gave rise to the furniture associated with a *shoin*. The *bundai* (writing table) is one example of furniture used in a *shoin*. Originally larger in size and simpler in decoration, the *bundai* gradually lost its practical function during the Muromachi period when they became heavily decorated with various types of lacquer.

在中國，毛筆、硯及其他文具都置於畫案上。在日本，這些書寫用具則收納於名為「硯箱」的木盒內。硯箱收納硯及其他書寫工具如墨及墨挾、水滴、掃、小刀及錐子。此類日本木盒首見於十一世紀並以金或銀漆裝飾上花、鳥類或山水圖案。

在室町時代（1392–1573年），日本發展出名為「書院」的學習室或畫室，令書院相關的家具陸續出現。文台（書桌）是書院家具的其中一例，起初外形較大及裝飾簡潔，但到室町時代漆裝飾日漸豐富後失去其功能。



15
A Set of *Bundai* (Writing Table) and *Suzuribako*
 Japan, late Edo period
Maki-e over wood
Bundai: Height 12.8cm x Width 59cm x Length 36cm
Suzuribako: Height 6cm x Width 23cm x Length 25cm

文台及硯箱

日本，江戸晚期
 木胎蒔繪
 文台：高 12.8 x 寬 59 x 長 36 公分
 硯箱：高 6 x 寬 23 x 長 25 公分



16
Writing Tools (Knife, Ruler and Awl)
Japan, Meiji period
Wood and metal
Length 15cm (assembled)

書寫用具（刀、尺及錐子）
日本・明治時期
木和金屬
長 15 公分（組裝後）



17
Writing Tool with Case
Japan, Meiji period
Wood and metal
Length 4.8cm

帶盒書寫用具
日本・明治時期
木和金屬
長 4.8 公分



18
Miniature *Suzuribako*
Japan, Meiji period
Maki-e over wood and ivory
Height 4.5cm x Width 10.8cm x Length 3cm

小型硯箱
日本・明治時期
木胎蒔繪和象牙
高 4.5 x 寬 10.8 x 長 3 公分

Yatate 矢立

The Edo period witnessed a growth in art patronage, especially by the merchants and artisans who were able to accumulate wealth by lending money; and sold popular crafts to other social classes. The strict laws imposed by the Tokugawa shogunate limited people in displaying their wealth, meaning that merchants were not able to advertise their products in extravagant ways, giving rise to the popularity of over-sized model shop signs called *mokei kanban* (traditional model shop sign).

The oversized *yatate*-shaped censer (cat. no. 19) was used as a *mokei kanban*, an object that is also the visual advertisement for a shop, probably one which specialised in the production of *yatate*. This *yatate*-shaped censer was most likely created by skilled craftsmen and displayed at the shop window to advertise the products or services sold; as well as to create the desired brand identity. *Mokei kanban* was not only delicately crafted, many of them were also functional. For this reason, a lot of them were not carefully preserved and only very few survive today.

江戶時代由商人及匠人組成的「町人」分別以貸款及售賣流行作品而聚集財富，使當時有充足資金購買藝術品。德川幕府嚴例限制臣民展示財富，因此商人不能以誇張奢華手法為其產品宣傳，令大型的「模型看板」商標日益風行。

此巨大矢立形香爐（cat. no. 19）原用作模型看板，置於矢立商店櫥窗作視覺宣傳。此例矢立形香爐推斷由經驗老到的工匠製作以宣傳其商品或服務；同時建立其理想商店形象。模型看板不只為精工細作的工藝品，大部份同時兼具功能性。因此，大部份模型看板都未被珍藏，只有少量流傳至今。



19
***Yatate*-Shaped Censer**
Japan, c. 1850
Bronze
Length 90cm

矢立形香爐
日本，約 1850 年
青銅
長 90 公分

A *yatate* was developed to supplement the immobility of *suzuribako*. It is compact in size which makes it portable for warriors to use in the battlefield; and commoners to carry around by thrusting it through the *obi* of a *kimono*. The name *yatate* was derived from a weapon called *ebira* (a type of quiver used in Japanese archery). A *yatate* was used to store a brush and ink.

The generalised form of *yatate* includes a long handle to store a brush and an inkpot. One or two brushes can be stored in the long stem of a *yatate*; whereas the inkpot, which can be built-in within the tubular body or as a separate container attached to the main body with a chain, silk cord or a piece of leather, is used to store the inkpad made of silk or cotton soaked with ink. When the ink dries up, a few drops of water can be added to the inkpad to revive it. Craftsmanship such as engraving, inlaying and metalwork are often used to decorate a *yatate*.

With more than 700 years of development, there are four major types of *yatate* that are identifiable by their respective shapes. They are *hiogi-gata* (folding fan-shaped *yatate*); *hisbaku-gata* (inter-locking type *yatate*); *inro-gata*; and the box-shaped *yatate*. *Hiogi-gata*, developed in the Kamakura period, is the most ancient type of *yatate*. This type of *yatate* was usually made of wood; and has a sliding lid with an axle fitted at the bottom so that it opens and closes like a folding fan (for example cat. no. 21).

Hisbaku-gata is characterised by its long hollow stem for the storage of brushes and a hinged inkpot. This type of *yatate* is the most commonly used type during the Edo period (for example cat. no. 20). The *inro-gata*, distinguished by its separate ink container connected to the main tube by a cord, appeared during the Kansei era (1789–1801) and was in vogue for a relatively short period of time (for example cat. no. 23). By the end of the Edo period, a thin box-type pocket *yatate* (for example cat. no. 22) was created to be placed in a pocket, required by the growing prevalence of Western clothing in some social classes. This type of *yatate* continued its popularity into the Meiji period.

矢立的發展解決了硯箱攜行不便的問題。其小巧外形令武士方便攜帶於戰場之上；及平民插於和服腰帶上攜行。矢立一名取自「箆」（一種日本弓術中使用的箭袋）的武器，用以收納毛筆及墨。

矢立的基本形態包括可放置一到兩支毛筆的長筆管和收納墨泥的墨壺（一些為與筆管成一體的；亦有需以鏈條、絲或皮革連繫筆管的獨立墨壺）。若墨乾涸，加入數滴水便能使之重新備用。雕刻、鑲嵌及金工等工藝常用以裝飾矢立。

經歷超過 700 年發展，矢立外形大致分為四類：扇型、一體型、分離型及箱型。扇型發展於鎌倉時代，為最古老的矢立型態。這類矢立通常以木製成，有一滑蓋而且底部設軸因而其開合有如摺扇（例 cat. no. 21）。

一體型矢立的特徵為長筆筒及連接的墨壺。這類矢立在江戶時代最為常見（例 cat. no. 20）。出現於寬政年間（1789–1801 年）的分離型矢立的特徵為獨立的墨壺以鏈條連繫主體管，但只風行了相對短的時間（例 cat. no. 23）。江戶時代末期，一種扁箱型口袋矢立（例 cat. no. 22）因應西服在社會部份階級日益流行設計而成，以方便收納到口袋內。這類矢立持續流行到明治時代。



20
Yatate
Japan, Edo period
Bronze and iron
Length 48cm

矢立
日本，江戶時期
青銅和鐵
長 48 公分



21
Yatate
Japan, Meiji period
Wood and mother-of-pearl
Length 22.4cm

矢立
日本，明治時期
木和珍珠母
長 22.4 公分



22
***Yatate* (marked Kano Tetsuya)**
Japan, Meiji period
Ivory and silver
Length 6cm

矢立（「加納鐵哉」款）
日本，明治時期
象牙和銀
長 6 公分



23
***Yatate* (marked Koumin)**
Japan, Meiji period
Silver, *shibuichi* and rosewood
Length 16.8cm

矢立（「光民」款）
日本，明治時期
銀、四分一和花梨木
長 16.8 公分

As a portable writing tool, a *yatate* also represented the taste and aesthetic of its owner. Apart from the above-mentioned types of *yatate*, Japanese craftsmen from the Edo and Meiji periods also fashioned *yatate* into a variety of innovative shapes and forms, such as: military weapons; musical instruments; and auspicious objects (such as gourds) to attract patrons of different social classes. As *yatate* was originally created for the use of samurai, it is of little surprise to find *yatate* shaped in various types of weapons such as *wakizashi* (sword); *jitte* (weapon used by police in the Edo period); *tanegashima* (matchlock gun); *tanto* (short sword); and *gunbai* (a fan used by military leaders).



作為可攜行書寫用具，矢立同時代表了物主的品味和美學。除上述類型的矢立，江戶到明治時代的日本工匠同樣將矢立製成不同創新形態及形式，如武器、樂器、及吉祥物品（如葫蘆）以吸引社會不同階級顧客。矢立原設計供武士使用，因此不少矢立被製成模仿武器形態如脇差（單手小刀）、十手（江戶時代巡捕使用的武器）、種子島鐵砲（火繩槍）、匕首及軍配等。

24
Gun-Shaped *Yatate*
Japan, late Edo to early Meiji period
Wood, iron, copper, lacquer and ivory
Length 17.6cm

槍形矢立
日本，江戶晚期至明治早期
木、鐵、銅、漆和象牙
長 17.6 公分



25
Gun-Shaped *Yatate*
Japan, late Edo to early Meiji period
Wood, iron and copper
Length 16.4cm

槍形矢立
日本，江戶晚期至明治早期
木、鐵和銅
長 16.4 公分



26
Sword-Shaped *Yatate*
Japan, Meiji period
Wood, bronze, lacquer and shagreen leather
Length 55cm

劍形矢立
日本，明治時期
木、青銅、漆和鯊革
長 55 公分



27
Sword-Shaped *Yatate*
Japan, Meiji period
Bamboo, ebony and buffalo horn
Length 41.5cm

劍形矢立
日本，明治時期
竹、烏木和水牛角
長 41.5 公分



28
Jitte*-Shaped *Yatate
Japan, Meiji period
Copper and shagreen leather
Length 17.1cm

十手形矢立
日本，明治時期
銅和鯊革
長 17.1 公分



29
Gun-Shaped *Yatate*
Japan, Meiji period
Copper, silver and gold
Length 17.3cm

槍形矢立
日本，明治時期
銅、銀和金
長 17.3 公分



30
Gun-Shaped *Yatate*
Japan, Meiji period
Copper and silver
Length 14cm

槍形矢立
日本，明治時期
銅和銀
長 14 公分



31
Yatate Shaped in a Set of Horse and Kabuto
Japan, Meiji period
Iron, silver, gold and copper
Length 16.5cm

馬及兜形矢立
日本・明治時期
鐵、銀、金和銅
長 16.5 公分



32
Gun-Shaped Yatate (marked Baitetsu)
Japan, Meiji period
Copper, bronze and silver
Length 10cm

槍形矢立（「梅哲」款）
日本・明治時期
銅、青銅和銀
長 10 公分



33
Gun-Shaped Yatate (marked Baitetsu)
Japan, Meiji period
Copper and silver
Length 5.6cm

槍形矢立（「梅哲」款）
日本・明治時期
銅和銀
長 5.6 公分



34
Sword-Shaped Yatate
Japan, Meiji period
Silver, *shibuichi*, shagreen leather, lacquer and gold
Length 27.4cm

匕首形矢立
日本・明治時期
銀、四分一、鯊革、漆和金
長 27.4 公分



35
Gunbai-Shaped Yatate (marked Yusai)
Japan, Meiji period
Bronze, silver, gold and *shakudō*
Length 25cm

軍配形矢立（「祐齋」款）
日本・明治時期
青銅、銀、金和赤銅
長 25 公分



36
Gun-Shaped Yatate (marked Baitetsu)
Japan, Meiji period
Copper, silver and gilt
Length 20cm

槍形矢立（「梅哲」款）
日本・明治時期
銅、銀、和鍍金
長 20 公分



37
Sword-Shaped Yatate (marked Shibayawa)
Japan, Meiji period
Wood, ivory and coral
Length 25cm

匕首形矢立（「芝山」款）
日本・明治時期
木、象牙和珊瑚
長 25 公分



38
Gun-Shaped Yatate
Japan, Meiji period
Wood and copper
Length 16.5cm

槍形矢立
日本・明治時期
木和銅
長 16.5 公分



39
Yamatogoto-Shaped Yatate
Japan, Meiji period
Rosewood and ivory
Length 11.2cm

和琴形矢立
日本・明治時期
花梨木和象牙
長 11.2 公分



40
Biwa-Shaped Yatate
Japan, Meiji period
Gold, silver, copper and ivory
Length 17.1cm

琵琶形矢立
日本・明治時期
金、銀、銅和象牙
長 17.1 公分



41
Biwa-Shaped Yatate
Japan, Meiji period
Gold, silver and copper
Length 9.4cm

琵琶形矢立
日本・明治時期
金、銀和銅
長 9.4 公分



42
Biwa-Shaped Yatate (marked Baitetsu)
Japan, Meiji period
Bronze and silver
Length 18cm

琵琶形矢立（「梅哲」款）
日本・明治時期
青銅和銀
長 18 公分



43
Carriage-Shaped Yatate
Japan, Shōwa period
Wood
Length 28cm

馬車形矢立
日本・昭和時期
木
長 28 公分



44
Yatate Shaped in a Set of Hichiriki and Sho
Japan, Meiji period
Bamboo, rattan, lacquer, silver and agate
Length 19.6cm

簫簞及笙形矢立
日本・明治時期
竹、藤、漆、銀和瑪瑙
長 19.6 公分



45
Sho-Shaped Yatate
Japan, Meiji period
Silver and copper
Length 9.4cm

笙形矢立
日本・明治時期
銀和銅
長 9.4 公分



46
Taiko-Shaped Yatate
Japan, Meiji period
Bronze and cloisonné
Length 18.7cm

太鼓形矢立
日本・明治時期
青銅和琺瑯
長 18.7 公分



47
Yatate Shaped in a Set of Taiko and Uchiide-no-Kozuchi
Japan, Meiji period
Shakudō and *Shibuichi*
(Left) Diameter 7.3cm
(Right) Diameter 5.7cm

太鼓及小槌形矢立
日本・明治時期
赤銅和四分之一
（左）直徑 7.3 公分
（右）直徑 5.7 公分



48
Yatate
Japan, Edo period
Brass and copper
Length 6cm

矢立
日本・江戸時期
黃銅和銅
長 6 公分



49
Inro-Shaped Yatate
Japan, late Edo period
Maki-e over wood
Length 7.6cm

印籠形矢立
日本・江戸晚期
木胎蒔繪
長 7.6 公分



50
Scroll-Shaped Yatate (marked Akagiken Motozane)
Japan, late Edo to early Meiji Period
Shibuichi, *shakudō*, gold, silver and ivory
Length 19.5cm

卷軸狀矢立（「赤城軒元孚」款）
日本・江戸晚期至明治早期
四分之一、赤銅、金、銀和象牙
長 19.5 公分



51
Uchiide-no-Kozuchi-Shaped Yatate
Japan, Meiji period
Copper and silver
Length 6cm

小槌形矢立
日本・明治時期
銅和銀
長 6 公分



52
Tabakobon-Shaped Writing Chest (marked Kansai)
 Japan, Meiji period
Maki-e over wood and silver
 Height 11.5cm x Width 10.5cm x Length 8.6cm

煙草盆形硯箱（「寛哉」款）
 日本・明治時期
 木胎蒔繪和銀
 高 11.5 x 寬 10.5 x 長 8.6 公分



53
Kiseru-Shaped Yatate
 Japan, Meiji period
 Brass and silver
 Length 18.5cm

煙管形矢立
 日本・明治時期
 黃銅和銀
 長 18.5 公分



54
Elephant-Shaped Yatate
 Japan, Meiji period
 Brass
 Length 3.6cm

象形矢立
 日本・明治時期
 黃銅
 長 3.6 公分



55
Hagoita-Shaped Yatate
 Japan, Meiji period
 Copper
 Length 7.8cm

羽子板形矢立
 日本・明治時期
 銅
 長 7.8 公分



56
Gourd-Shaped Yatate
 Japan, Meiji period
Shakudo and silver
 Length 5.7cm

葫蘆形矢立
 日本・明治時期
 赤銅和銀
 長 5.7 公分



57
Gourd-Shaped Yatate
Japan, Meiji period
Brass
Length 10.7cm

葫蘆形矢立
日本，明治時期
黃銅
長 10.7 公分



58
Gourd-Shaped Yatate
Japan, Meiji period
Bronze, silver and brass
Diameter of inkpot 5cm

葫蘆形矢立
日本，明治時期
青銅、銀和黃銅
墨壺直徑 5 公分



59
Yatate with Inkpot Shaped as a Book (inscribed the book title *Taiheiki*)
Japan, Meiji period
Copper, silver and silver-gilt
Length 18.5cm

矢立連書型墨壺（刻有《太平記》書名）
日本，明治時期
銅、銀和銀鍍金
長 18.5 公分



60
Wagasa-Shaped Yatate
Japan, Meiji period
Wood and ivory
Length 16.4cm

油紙傘形矢立
日本，明治時期
木和象牙
長 16.4 公分



61
Yatate
Japan, Meiji period
Bronze
Length 8cm

矢立
日本，明治時期
青銅
長 8 公分



62
Yatate (marked Ryubundo)
Japan, Meiji period
Bronze, silver, gold and *shakudo*
Length 8.7cm

矢立（「龍文堂」款）
日本，明治時期
青銅、銀、金和赤銅
長 8.7 公分



63
Kiseru-Shaped Yatate
Japan, Meiji period
Silver and *shakudo*
Length 19.9cm

煙管形矢立
日本，明治時期
銀和赤銅
長 19.9 公分



64
Sagemono-Shaped Yatate
Japan, Meiji period
Silver
Length 3.3cm

提物形矢立
日本，明治時期
銀
長 3.3 公分



65
Kettle-Shaped *Yatate*
Japan, Taishō period
Silver
Length 21cm

水壺形矢立
日本・大正時期
銀
長 21 公分

Material and Decorative Technique 裝飾工藝及取材

A variety of materials were used to create *yatate*, including metal such as brass, copper, bronze, silver and alloys like *shakudō* (an alloy of copper and gold) and *shibuichi* (an alloy of copper and silver); bamboo; wood; and porcelain (for example cat. no. 66).

製作矢立時會用上多種不同材料，如黃銅、銅、青銅、銀及合金如赤銅（銅及金合成物）和四分之一（銅及銀合成物）等金屬、竹、木及陶瓷（例 cat. no. 66）。



66
Yatate
Japan, Meiji period
Maki-e over bamboo, *shibuichi* and porcelain
Length 16cm

矢立
日本・明治時期
竹胎蒔繪、四分之一和陶瓷
長 16 公分

Metal
金屬

Metalworking has a long history in Japan which can be dated back to the Yayoi period (c. 300BC–AD250) when the art and technique of metalworking were introduced from China and Korea. Japanese metalwork is characterised by the elegant form influenced by Buddhism and Shintoism; and the frequent incorporation of landscapes and traditional geometric motifs. These meticulous features are demonstrated in the following examples of metal *yatate*. These metal *yatate* were made either by forging or casting with the majority made by forging.

The standard process of *yatate* production by forging is to first make a bronze tube by bending a rectangular bronze sheet and soldering the two edges together with *ginro* (an alloy of silver, copper and zinc). One end of the tube is closed by soldering a bronze disc. The inkpot is made also by bending a rectangular bronze sheet and soldering the two edges together, later attaching the round bottom piece to the main body. A bronze disc about the size of the mouth of the pot is cut into one-third and two-thirds; a square projection is made on the flat side of the smaller piece and two projections on the large piece, which are then bent into tubes. The smaller portion of the disc is soldered to the mouth of the inkpot and the larger portion is joined with the smaller portion by inserting a pin into the three tubes to form a hinge. Then, the larger piece has a small disc positioned where it meets the brush tube opening, bent upward and when the lid is closed, serves as a covering of the hole of the tube and prevents the brush from falling out of the tube. Finally, the brush tube is soldered to the rim of the inkpot.

Cast *yatate* with openwork or minute decoration are thought to have been produced using the lost wax method. Beeswax is combined with pine resin, and mixed to obtain the desired softness. The beeswax mixture is then modelled into the shape of a *yatate* in the manner of pottery making. The wax model is covered with clay to make a mould and a hole is pierced to reach the wax model. When the clay is heated, the wax melts and leaves a void in the shape of the *yatate* prototype. Molten bronze is poured into the void to be shaped. The studio Ryubundo uses the technique of lost wax method in which parts of a *yatate* were made in wood or metal, from which clay moulds were made for mass production.

日本的金屬工藝能追溯到彌生時代（公元前 300–公元 250 年），當時其工藝及技巧由中國及韓國傳入。日本金工受佛教及神道影響，顯得更為文雅；亦經常以山水及傳統幾何圖案作靈感，在以下金屬矢立例子中可見一斑。金屬矢立可以鑄造或鍛造而成，但當中大部分為鍛造。

鍛造矢立的過程先以正方形青銅片摺曲成青銅管後以銀瀘液（銀、銅及錫合成物）焊接兩端。管部其中一端以青銅碟焊接密封。墨壺同樣以正方形青銅片成形並將兩端焊接，然後將圓形底部接上主體。大小相若瓶口的青銅碟被切成三分一及三分二大，方形突出物置在較小片的平面上，而兩個突出物置在較大一片，然後將之彎曲成管狀。較小的部份焊接到墨壺口，透過插入針使整體連接成一樞。之後，較大部份有一小圓盤置於毛筆管接口位，當蓋子關上後作為管洞口蓋上處及防止毛筆從管中掉出。最後，將筆管焊接到墨水瓶邊緣。

以鏤空或雕刻裝飾的矢立相信以失蠟法鑄造。將蜂蠟混合松蠟至適合軟度，再將其以陶瓷製法製成矢立形模。以粘土覆蓋蠟模製成模具然後刺穿一洞以觸及蠟模。當陶瓷加熱後，蠟會溶解並騰空出矢立模型。將溶解的青銅倒進空間成型。龍文堂以失蠟工藝製作木或金屬矢立，當中瓷模被大量生產。



67
***Yatate* (marked Yamato Ashizawa)**
Japan, Edo period
Bronze and silver
Length 32cm

矢立（「芦澤大和」款）
日本，江戸時期
青銅和銀
長 32 公分



68
***Yatate* (marked Enjyu)**
Japan, late Edo to early Meiji period
Shakudō, silver, gold and copper
Length 13cm

矢立（「延壽」款）
日本，江戸晚期至明治早期
赤銅、銀、金和銅
長 13 公分



69
***Yatate* (marked Enjyu)**
Japan, late Edo to early Meiji period
Silver and *Shibuchi*
Length 17.3cm

矢立（「延壽」款）
日本，江戸晚期至明治早期
銀和四分一
長 17.3 公分



70
***Yatate* (marked Shoukasai Koumin)**
Japan, late Edo to early Meiji period
Shibuichi, silver, gold and deerskin leather
Length 15.4cm

矢立（「松花齋光珉」款）
日本，江戸晚期至明治早期
四分一、銀、金和鹿革
長 15.4 公分



71
Yatate
Japan, late Edo to early Meiji period
Shakudō, gold and leather
Length 14cm

矢立
日本，江戸晚期至明治早期
赤銅、金和皮革
長 14 公分



72
***Yatate* (marked Someya Shomin)**
Japan, Meiji period
Bronze
Length 17.2cm

矢立（「染谷焼珉」款）
日本，明治時期
青銅
長 17.2 公分



73
Yatate
Japan, Meiji period
Bronze, copper and brass
Length 7.4cm

矢立
日本，明治時期
青銅、銅和黃銅
長 7.4 公分



74
***Yatate* (marked Itijyusai)**
Japan, Meiji period
Shibuichi, silver, gold and wood
Length 16cm

矢立（「一壽齋作」款）
日本，明治時期
四分一、銀、金和木
長 16 公分



75
***Yatate* (marked Ryubundo)**
Japan, Meiji period
Bronze
Length 22.3cm

矢立（「龍文堂」款）
日本，明治時期
青銅
長 22.3 公分



76
Yatate
Japan, Meiji period
Bronze, silver and copper
Length 15.2cm

矢立
日本，明治時期
青銅、銀和銅
長 15.2 公分



77
***Yatate* (marked Koumin)**
Japan, Meiji period
Bronze, copper and silver
Length 17cm

矢立（「光民」款）
日本，明治時期
青銅、銅和銀
長 17 公分



78
***Yatate* (marked Kirino Shosyun)**
Japan, Meiji period
Silver, gold and iron
Length 19.8cm

矢立（「桐野省春」款）
日本，明治時期
銀、金和鐵
長 19.8 公分



79
Yatate
Japan, Meiji period
Silver and gold
Length 15cm

矢立
日本・明治時期
銀和金
長 15 公分



80
Yatate
Japan, Meiji period
Bronze
Length 20.8cm

矢立
日本・明治時期
青銅
長 20.8 公分



81
Yatate
Japan, Meiji period
Silver, gold and copper
Length 19cm

矢立
日本・明治時期
銀、金和銅
長 19 公分



82
***Yatate* (marked Enjyu)**
Japan, Meiji period
Silver
Length 19.9cm

矢立（「延壽」款）
日本・明治時期
銀
長 19.9 公分



83
Yatate
Japan, Meiji period
Hido (copper in red colour) and silver
Length 17.5cm

矢立
日本・明治時期
緋銅（呈紅色光澤的銅）和銀
長 17.5 公分



84
Yatate
Japan, Meiji period
Brass and jade
Length 16.7cm

矢立
日本・明治時期
黃銅和玉
長 16.7 公分



85
***Yatate* (marked Shoundo Nakagawa Yasumasa)**
Japan, Meiji period
Silver, *shakudo* and gold
Length 22.5cm

矢立（「昇雲堂額川保政」款）
日本・明治時期
銀、赤銅和金
長 22.5 公分

Wood and Bamboo

木及竹

Chinese furniture and scholarly objects from the Ming and Qing dynasties were greatly inspired by bamboo furniture and other elements from nature such as tree trunks and leaves. The idea of using expensive and rare materials to imitate common materials appealed to the Chinese imperial court and scholars as they were inspired by the humble origins of these materials. Such designs became fashionable during the Ming dynasty and continued well into the Qing dynasty. Hardwood furniture including tables, chairs, brush pots and other stationery were carved to simulate other materials. Bamboo, in particular, was favoured by the scholars as it symbolises longevity and vitality for it remains evergreen; and represents the virtue of an upstanding gentleman.

In both Chinese and Japanese cultures, the natural beauty of the timber was especially appreciated; and craftsmen endeavoured to create works that achieve a balance between the practicality of the object and the timber’s grain pattern; colour; and texture. Arts and crafts in Japan demonstrate a very intimate connection with nature with designs inspired by natural objects and forms. In a marked contrast to the Chinese aesthetic, these works are often characterised by their irregularity and asymmetry.



86
Bamboo-Style Side Table
China, 18th century
Zitan
Height 85cm x Width 147cm x Length 54cm

仿竹案
中國，十八世紀
紫檀
高 85 x 寬 147 x 長 54 公分

明清中國家具及文房用具深受竹製家具及其他自然元素如樹幹及枯葉影響。以名貴及稀有材料模仿常見材質受中國皇室及文人歡迎。這種設計於明朝風行並延續至清朝。硬木家具包括案桌、椅、筆筒及其他文房用具均有雕刻模仿其他材質。特別是深受文人喜愛的竹，象徵長壽及活力，以及代表正人君子的美德。

中國及日本文化均珍視木材的自然美態，而工匠則致力於創作能平衡物品功能及木紋、顏色和質感的作品。日本美術及工藝以受自然物件及形態啟迪的設計表現出與自然的緊密關係。對比中國美學，這些作品更為不規則和不對稱。



87
Bamboo-Style Brush Pot
China, 18th century
Huanghuali
Height 10.5cm x Diameter 8cm

黃花梨仿竹筆筒
中國，十八世紀
黃花梨
高 10.5 x 直徑 8 公分



88
Bamboo-Style Brush Pot
China, 18th century
Huanghuali
Height 20cm x Diameter 21cm

黃花梨仿竹筆筒
中國，十八世紀
黃花梨
高 20 x 直徑 21 公分



89
Large Pine Tree-Shaped Scroll Pot
China, 18th century
Coniferous softwood
Height 38cm x Diameter 35cm

雜木仿松畫軸筒
中國，十八世紀
雜木
高 38 x 直徑 35 公分



90
Yatate
Japan, Meiji period
Wood and silver
Length 17.5cm

矢立
日本，明治時期
木和銀
長 17.5 公分



91
Yatate
Japan, Meiji period
Wood
Length 17.5cm

矢立
日本，明治時期
木
長 17.5 公分



92
Yatate
Japan, Meiji period
Wood
Length 19.1cm

矢立
日本，明治時期
木
長 19.1 公分



93
Yatate
Japan, Meiji period
Bamboo
Length 19cm

矢立
日本，明治時期
竹
長 19 公分



94
Yatate
Japan, Meiji period
Rosewood and ivory
Length 20.5cm

矢立
日本，明治時期
花梨木和象牙
長 20.5 公分



95
Yatate
Japan, Meiji period
Bamboo and silver
Length 22.3cm

矢立
日本，明治時期
竹和銀
長 22.3 公分



96
Yatate
Japan, Meiji period
Bamboo, lacquer and ivory
Length 18cm

矢立
日本，明治時期
竹、漆和象牙
長 18 公分



97
Yatate (marked Yoshitomo)
Japan, Meiji period
Bamboo and ivory
Length 18.2cm

矢立（「美友」款）
日本，明治時期
竹和象牙
長 18.2 公分



98
Yatate
Japan, Meiji period
Bamboo and wood
Length 20.8cm

矢立
日本・明治時期
竹和木
長 20.8 公分



99
Yatate
Japan, Meiji period
Wood and *kazuno* (antler)
Length 18.2cm

矢立
日本・明治時期
木和鹿角
長 18.2 公分



100
Yatate
Japan, Meiji period
Rattan
Length 19cm

矢立
日本・明治時期
藤
長 19 公分



101
Yatate
Japan, Meiji period
Rattan and bronze
Length 17.6cm

矢立
日本・明治時期
藤和青銅
長 17.6 公分



102
Yatate with a Fitted Rattan Basket
Japan, Meiji period
Brass and rattan
Length 5.3cm

矢立配以藤籃
日本・明治時期
黃銅和藤
長 5.3 公分



103
***Yatate* (marked Hidenobu)**
Japan, Meiji period
Bamboo
Length 21cm

矢立（「秀延」款）
日本，明治時期
竹
長 21 公分



104
***Yatate* (with the seal of Hirano)**
Japan, Taishō period
Bamboo and lacquer
Length 19.4cm

矢立（「平野」款）
日本，大正時期
竹和漆
長 19.4 公分

Lacquer 漆

Decorated lacquerware in China dates back to the Warring States period (475–221BC). Lacquer was used in two distinct styles – as surface decoration for inlay (cat. no. 105), a technique that developed intensively during the Song dynasty (960–1279); and lacquer carving (cat. no. 106). Relief carving on lacquer was introduced to Japan during the later period of the Song dynasty, and by building upon the inherited lacquering technique that was initially introduced from China during the Tang dynasty, a unique type of lacquering technique was invented in Japan – *maki-e*, which also became one of the major decorating schemes of *yatate* (see cat. nos. 107 and 118 for example).



105
Foliate-Shaped Tray
China, Qing dynasty
Lacquer, semi-precious stone and mother-of-pearl
Width 44.5cm x Length 38cm

漆嵌百寶托盤
中國，清朝
漆、半寶石和珍珠母
寬 44.5 x 長 38 公分



106
Carved Lacquer Stand
China, Qing dynasty
Lacquer over wood
Height 24cm x Diameter 35cm

雕紅漆小几
中國，清朝
木胎上漆
高 24 x 直徑 35 公分



107
***Yatate* (marked Yoyusai)**
Japan, late Edo period
Maki-e over wood and copper
Length 19.7cm

矢立（「羊遊齋」款）
日本・江戸晩期
木胎蒔繪和銅
長 19.7 公分



108
***Yatate* (marked Shoumin)**
Japan, Meiji period
Maki-e over wood and silver
Length 21.5cm

矢立（「小川松民」款）
日本・明治時期
木胎蒔繪和銀
長 21.5 公分



109
***Yatate* (marked Youkei)**
Japan, Meiji period
Bamboo, wood, lacquer and ivory
Length 20.1cm

矢立（「楊溪」款）
日本・明治時期
竹、木、漆和象牙
長 20.1 公分



110
***Yatate* (marked Kajikawa)**
Japan, Meiji period
Bamboo, rattan, lacquer, ivory and bronze
Length 16.4cm

矢立（「梶川」款）
日本・明治時期
竹、藤、漆、象牙和青銅
長 16.4 公分



111
Yatate
Japan, Meiji period
Maki-e over wood and silver
Length 17.7cm

矢立
日本・明治時期
木胎蒔繪和銀
長 17.7 公分



112
Yatate
Japan, Meiji period
Wood and lacquer
Length 18.4cm

矢立
日本・明治時期
木和漆
長 18.4 公分



113
Yatate
Japan, Meiji period
Maki-e over wood
Length 16cm

矢立
日本・明治時期
木胎蒔繪
長 16 公分



114
Yatate
Japan, Meiji period
Maki-e over wood
Length 14.4cm

矢立
日本・明治時期
木胎蒔繪
長 14.4 公分



115
Yatate
Japan, Meiji period
Maki-e over wood and ivory
Length 20.5cm

矢立
日本，明治時期
木胎蒔繪和象牙
長 20.5 公分



116
Yatate
Japan, Meiji period
Maki-e over wood
Length 10.5cm

矢立
日本，明治時期
木胎蒔繪
長 10.5 公分



117
Yatate
Japan, Meiji period
Maki-e over wood
Length 13.7cm

矢立
日本，明治時期
木胎蒔繪
長 13.7 公分



118
Yatate
Japan, Meiji period
Lacquer and silver
Length 19cm

矢立
日本，明治時期
漆和銀
長 19 公分

Inlay 鑲嵌

The technique of inlay was developed in China during the Xia and Shang dynasties, and with innovative breakthroughs in the Ming dynasty, reached its peak during the Qing dynasty. Materials used for inlay include ivory, wood, stone, coral, metal and mother-of-pearl.

Raden is the Japanese technique of mother-of-pearl inlay. The technique was initially introduced to Japan in the 8th century during the Tang dynasty; and after two hundred years, Japanese craftsmen were applying the technique of mother-of-pearl inlay on the lacquered surface of objects by the 10th century.



119
Set of Trays with Inlay Decoration
China, 17th century
Zitan, agate, ivory, coral, *jichi* wood and mother-of-pearl
(Right) Height 1.3cm x Width 12.7cm x Length 7cm
(Left) Height 2cm x Width 15cm x Length 10cm

紫檀嵌百寶托盤套組
中國，十七世紀
紫檀、瑪瑙、象牙、珊瑚、雞翅木和珍珠母
（圖右）高 1.3 x 寬 12.7 x 長 7 公分
（圖左）高 2 x 寬 15 x 長 10 公分



120
Brush Pot with Inlay Decoration
China, early 18th century
Zitan, turquoise, lapis lazuli, agate, ivory, malachite and mother-of-pearl
Height 12.7cm x Diameter 9.7cm

紫檀嵌百寶筆筒
中國，十八世紀早期
紫檀、綠松石、青金石、瑪瑙、象牙、孔雀石和珍珠母
高 12.7 x 直徑 9.7 公分



121
Table-Top Dressing Case with Inlay Decoration
China, 18th century
Huanghuali, *tieli* wood, mother-of-pearl, agate, coral, ivory and lapis lazuli
Height 36cm x Width 36cm x Length 26cm

黃花梨嵌百寶官皮箱
中國，十八世紀
黃花梨、鐵力木、珍珠母、瑪瑙、珊瑚、象牙和青金石
高 36 x 寬 36 x 長 26 公分



122
Pair of Southern Official's Armchairs with Inlay Decoration
 China, 18th century
Huangbuali, mother-of-pearl and semi-precious stone
 Height 121cm x Width 61cm x Length 44cm (each)

黃花梨嵌百寶南寶帽椅一對
 中國，十八世紀
 黃花梨、珍珠母和半寶石
 高 121 x 寬 61 x 長 44 公分（每張）



123
***Huangbuali* Tray with *Zitan* Inlay**
 China, 18th century
Huangbuali and *zitan*
 Height 4cm x Width 44cm x Length 29cm

黃花梨嵌紫檀托盤
 中國，十八世紀
 黃花梨和紫檀
 高 4 x 寬 44 x 長 29 公分



124
Box with Inlay Decoration
 China, 19th century
Zitan, coral, mother-of-pearl, turquoise, malachite, lapis lazuli, agate and jasper
 Height 9.5cm x Width 26.5cm x Length 16cm

紫檀嵌百寶盒
 中國，十九世紀
 紫檀、珊瑚、珍珠母、綠松石、孔雀石、青金石、瑪瑙和碧玉
 高 9.5 x 寬 26.5 x 長 16 公分



125
***Yatate* (marked Shibayama)**
 Japan, Meiji period
 Ivory, wood, mother-of-pearl, coral, silver and leather
 Length 7.8cm

矢立（「芝山」款）
 日本，明治時期
 象牙、木、珍珠母、珊瑚、銀和皮革
 長 7.8 公分



126
***Yatate* (marked Kazuyuki)**
 Japan, Meiji period
 Wood, mother-of-pearl, ivory and silver
 Length 10.8cm

矢立（「一之」款）
 日本，明治時期
 木、珍珠母、象牙和銀
 長 10.8 公分



127
Yatate
 Japan, Meiji period
 Wood, mother-of-pearl, ivory and amber
 Length 18.2cm

矢立
 日本，明治時期
 木、珍珠母、象牙和琥珀
 長 18.2 公分



128
Yatate
 Japan, Meiji period
 Wood, mother-of-pearl and ivory
 Length 19cm

矢立
 日本，明治時期
 木、珍珠母和象牙
 長 19 公分



129
Yatate
Japan, Meiji period
Gold, mother-of-pearl, lacquer and copper
Length 10cm

矢立
日本・明治時期
金、珍珠母、漆和銅
長 10 公分



130
Yatate
Japan, Meiji period
Bronze, gold, lacquer and mother-of-pearl
Length 21cm

矢立
日本・明治時期
青銅、金、漆和珍珠母
長 21 公分



131
Yatate
Japan, Meiji period
Wood, mother-of-pearl and ivory
Length 22cm

矢立
日本・明治時期
木、珍珠母和象牙
長 22 公分

3) Tobacco Culture in Japan 日本吸煙文化

Kiseru 煙管

In Japanese tobacco culture, the *kiseru*, *kiseru-zutsu* (pipe case), *tabakoire* (tobacco pouch) and *tabakobon* (tobacco tray) are the four items that complete a smoking experience. The style and decoration on these objects reflect the individual's taste and sophistication.

The *kiseru* pipe in Japanese culture is as iconic as the traditional costume of *kimono*. Used for smoking tobacco, the Japanese *kiseru* is characterised by its long stem which allows the smoke to cool down before entering the lungs of the smoker. In general, a *kiseru* consists of three basic parts: the pipe bowl (*ganbuki*), in which cut tobacco is placed and the pipe is lit; the stem (*rau*), through which tobacco smoke is passed; and the mouthpiece (*sui guchi*), through which smoke is inhaled. Like *yatate*, there is no standard form for *kiseru*, and hence they come in many different shapes and forms depending on the social status; occupation; gender; and personal preferences of the user.

A variety of materials were used to produce *kiseru*, including metal; wood; stone; ceramics; and glass. Metal

日本煙草文化中，煙管、煙管套、煙盒及煙草盆為四種吸食煙草時使用的器具。其風格及裝飾反映了用家的個人品味。

日本的煙管如同傳統和服般具標誌性。日本煙管的特徵是其長長的管道，讓煙能在吸入肺部前降溫。一般而言，煙管包括三個基本部份：火皿（用於放置切碎的煙草）、羅宇（煙通過的管道）和吸口（吸食的接口）。煙管沒有固定形態，因此它們衍生出多種不同的外形及風格，矢立亦是如此。其款式取決於物主的社會地位、職業、性別及個人喜好等因素。

製作煙管有不同材質，包括金屬、木、石、陶瓷及玻璃。金屬為當中最常見，因其可塑性和耐用度高。起初的金屬製煙管並沒有裝飾，十七世紀中期活躍的貿易和技術進步令不同材質和富裝飾性的煙管應運而生。煙管由原先純粹的吸煙工具變成潮流配飾，相當

was used most frequently because it is both easy to work with and highly durable. Originally, *kiseru* made entirely of metal were undecorated. The active trading activities of the mid-17th century and the advancement of the production techniques resulted in a combination of different materials and decorations on a *kiseru*. *Kiseru* shifted from its original role as a tobacco-smoking tool to being more of a fashionable accessory, not unlike a cigarette holder in Europe.

The first half of the 19th century witnessed the golden age of the *kiseru* in which a large number of *kiseru* of exceptional quality were created using a variety of materials such as wood, ivory and glass. *Kiseru* can be categorised into two major types - *nobe-kiseru* which is made of metal throughout (cat. no. 133 to 146); and *rau-kiseru* in which the bowl and mouthpiece are made of metal and the stem is made of other materials such as bamboo and wood (cat. no. 147 to 176).

Different techniques of metalworking were used to decorate the bodies of both *kiseru*, including *kebori* (hairline engraving, see cat. nos. 147, 151, 155 for examples); *katagiri-bori* (simulated ink-brush painting, see cat. nos. 145, 164, 168, 170 for examples); *sukidashi-bori* (plowed-out carving, see cat. nos. 151, 153, 162 for examples); flat inlay (see cat. nos. 171, 173 for examples); high-mounted inlay (see cat. nos. 138, 141, 142 for examples); texture inlay (see cat. nos. 133, 134, 169 for examples); and *iro-e* (see cat. nos. 137, 154, 170 for examples).

於西方的煙嘴。

十九世紀上半葉見證了煙管的黃金時代，大量質素超群的煙管以不同物料如木、象牙及玻璃製成。煙管大致可分為兩類：「延べ」煙管，即整體以金屬製成（cat. no. 133 to 146）；及「羅宇」煙管，即火皿及吸口以金屬製，其他部分以竹和木製（cat. no. 147 to 176）。

上述兩種煙管的管身均以不同的金屬工藝裝飾，包括毛雕（例如 cat. nos. 147, 151, 155）、片切雕（例如 cat. nos. 145, 164, 168, 170）、鋤出雕（例如 cat. nos. 151, 153, 162）；平鑲嵌（例如 cat. nos. 171, 173）；高肉鑲嵌（例如 cat. nos. 138, 141, 142）；布目鑲嵌（例如 cat. nos. 133, 134, 169）及色繪（例如 cat. nos. 137, 154, 170）。



132
Tabakobon
Japan, Meiji period
Maki-e over wood and silver
Height 24.5cm x Width 27.4cm x Length 16cm

煙草盆
日本・明治時期
木胎蒔繪和銀
高 24.5 x 寬 27.4 x 長 16 公分



135
Nobe-Kiseru
Japan, late Edo period
Silver, *shakudō*, gold and coral
Length 22.6cm

延べ煙管
日本・江戸晚期
銀、赤銅、金和珊瑚
長 22.6 公分



136
***Nobe-Kiseru* (marked Kunichika)**
Japan, late Edo period
Silver, *shibuichi*, gold, copper *shakudō*
Length 23cm

延べ煙管（「國親」款）
日本・江戸晚期
銀、四分一、金、銅和赤銅
長 23 公分



133
***Nobe-Kiseru* (marked Kikukawa Harunobu)**
Japan, late Edo period
Silver, silver-gilt, copper and iron
Length 38.7cm

延べ煙管（「菊川春信」款）
日本・江戸晚期
銀、鍍銀、銅和鐵
長 38.7 公分



137
Nobe-Kiseru
Japan, late Edo period
Silver, gold, *shakudō*, copper and *shibuichi*
Length 28cm

延べ煙管
日本・江戸晚期
銀、金、赤銅、銅和四分一
長 28 公分



134
Nobe-Kiseru
Japan, late Edo period
Silver, silver-gilt and iron
Length 55.8cm

延べ煙管
日本・江戸晚期
銀、鍍銀和鐵
長 55.8 公分



138
***Nobe-Kiseru* (marked Toryosai Morichika)**
Japan, late Edo period
Silver, *shakudō* and gold
Length 26cm

延べ煙管（「東凌齋盛周」款）
日本・江戸晚期
銀、赤銅和金
長 26 公分



139
Nobe-Kiseru
Japan, late Edo period
Silver, *shakudō* and gold
Length 49cm

延べ煙管
日本・江戸晩期
銀・赤銅和金
長 49 公分



140
Nobe-Kiseru
Japan, late Edo to early Meiji period
Silver, bronze, iron and silver-gilt
Length 41.6cm

延べ煙管
日本・江戸晩期至明治早期
銀・銅・鐵和鍍銀
長 41.6 公分



141
Nobe-Kiseru
Japan, Meiji period
Silver, *shibuichi*, gold, *shakudō* and copper
Length 26cm

延べ煙管
日本・明治時期
銀・四分一・金・赤銅和銅
長 26 公分



142
***Nobe-Kiseru* (marked Gyokyoken Katunori)**
Japan, Meiji period
Silver, *shibuichi*, gold and *shakudō*
Length 26cm

延べ煙管（「玉陽軒勝則」款）
日本・明治時期
銀・四分一・金和赤銅
長 26 公分



143
***Nobe-Kiseru* (marked Issinnsai Katusige)**
Japan, c. 1880
Silver, *shibuichi* and gold
Length 13.2cm

延べ煙管（「一真齋勝重」款）
日本・約 1880 年
銀・四分一和金
長 13.2 公分



144
Nobe-Kiseru
Japan, Meiji period
Silver and gold
Length 24.7cm

延べ煙管
日本・明治時期
銀和金
長 24.7 公分



145
***Nobe-Kiseru* (marked Yoshida Syogo)**
Japan, Meiji period
Silver
Length 30cm

延べ煙管（「吉田省吾」款）
日本・明治時期
銀
長 30 公分



146
***Nobe-Kiseru* (marked Kobayashi Chikamitu)**
Japan, Taishō to Showa period
Silver and *shakudō*
Length 20.1cm

延べ煙管（「小林親光」款）
日本・大正時期至昭和時期
銀和赤銅
長 20.1 公分



147
Rau-Kiseru
Japan, early Edo period
Bamboo and brass
Length 33.5cm

羅宇煙管
日本・江戸早期
竹和黃銅
長 33.5 公分



148
Rau-Kiseru
Japan, mid-Edo period
Lacquer, silver and cloisonné
Length 42.3cm

羅宇煙管
日本・江戸中葉
漆、銀和琺瑯
長 42.3 公分



149
Rau-Kiseru
Japan, mid-Edo period
Bamboo, copper, *shibuichi* and gold
Length 27.3cm

羅宇煙管
日本・江戸中葉
竹、銅、四分一和金
長 27.3 公分



150
Rau-Kiseru
Japan, mid to late Edo period
Bamboo and silver
Length 32.5cm

羅宇煙管
日本・江戸中葉至晚期
竹和銀
長 32.5 公分



151
Rau-Kiseru
Japan, late Edo period
Bamboo, silver and gold
Length 25cm

羅宇煙管
日本・江戸晚期
竹、銀和金
長 25 公分



152
***Rau-Kiseru* with a Pipe Holder**
Japan, late Edo period
Kiseru pipe: Silver and bamboo
Length 18.8cm
Pipe holder: Antler
Length 21.3cm

羅宇煙管及煙管套
日本・江戸晚期
煙管：銀和竹
長 18.8 公分
煙管套：鹿角
長 21.3 公分



153
Rau-Kiseru
Japan, late Edo period
Wood, silver and gold
Length 26cm

羅宇煙管
日本・江戸晚期
木、銀和金
長 26 公分



154
Rau-Kiseru
Japan, late Edo period
Bamboo, gold and silver
Length 21.2cm

羅宇煙管
日本・江戸晚期
竹、金和銀
長 21.2 公分



155
Rau-Kiseru
Japan, late Edo period
Bamboo, silver and gold
Length 25cm

羅宇煙管
日本・江戸晚期
竹、銀和金
長 25 公分



156
Rau-Kiseru (marked Mitsunobu)
Japan, late Edo period
Bamboo, silver and gold
Length 18.5cm

羅宇煙管（「光信」款）
日本・江戸晚期
竹、銀和金
長 18.5 公分



157
Rau-Kiseru
Japan, late Edo period
Bamboo, silver, coral and gold
Length 30.5cm

羅宇煙管
日本・江戸晚期
竹、銀、珊瑚和金
長 30.5 公分



158
Rau-Kiseru
Japan, late Edo period
Wood, lacquer and silver
Length 36.1cm

羅宇煙管
日本・江戸晚期
木、漆和銀
長 36.1 公分



159
Rau-Kiseru (marked Kano Natsuo)
Japan, late Edo to early Meiji period
Gold and bamboo
Length 21.2cm

羅宇煙管（「加納夏雄」款）
日本・江戸晚期至明治早期
金和竹
長 21.2 公分



160
Rau-Kiseru (marked Kagawa Katsuhiro)
Japan, c. 1880
Ivory, *shakudō* and gold
Length 19.7cm

羅宇煙管（「香川勝広」款）
日本・約 1880 年
象牙、赤銅和金
長 19.7 公分



161
Rau-Kiseru
Japan, Meiji period
Silver, copper and bamboo
Length 57.2cm

羅宇煙管
日本・明治時期
銀、銅和竹
長 57.2 公分



162
Rau-Kiseru
Japan, Meiji period
Wood, silver and gold
Length 24.5cm

羅宇煙管
日本・明治時期
木、銀和金
長 24.5 公分



163
Rau-Kiseru
Japan, Meiji period
Bamboo and silver
Length 27cm

羅宇煙管
日本・明治時期
竹和銀
長 27 公分



164
***Rau-Kiseru* (marked Mitsuhatu)**
Japan, Meiji period
Bamboo, *shakudō*, silver and gold
Length 19.2cm

羅宇煙管（「光初」款）
日本・明治時期
竹、赤銅、銀和金
長 19.2 公分



165
Rau-Kiseru
Japan, Meiji period
Bamboo, *shakudō*, silver and gold
Length 19.2cm

羅宇煙管
日本・明治時期
竹、赤銅、銀和金
長 19.2 公分



166
***Rau-Kiseru* (marked Haruju)**
Japan, Meiji period
Bamboo, gold, *shakudō*, silver and bronze
Length 19.7cm

羅宇煙管（「春壽」款）
日本・明治時期
竹、金、赤銅、銀和青銅
長 19.7 公分



167
***Rau-Kiseru* (marked Matumoto Mitumasa)**
Japan, Meiji period
Wood, silver, *shakudō* and gold
Length 20cm

羅宇煙管（「松本光正」款）
日本・明治時期
木、銀、赤銅和金
長 20 公分



168
***Rau-Kiseru* (marked Kano Natsuo)**
Japan, Meiji period
Bamboo, iron and gold
Length 20cm

羅宇煙管（「加納夏雄」款）
日本・明治時期
竹、鐵和金
長 20 公分



169
***Rau-Kiseru* (marked Kashima Ikkoku)**
Japan, Meiji period
Bamboo, *shakudō* and gold
Length 18.9cm

羅宇煙管（「鹿島一谷」款）
日本・明治時期
竹、赤銅和金
長 18.9 公分



170
***Rau-Kiseru* (marked Okada Setsuga)**
Japan, Meiji period
Bamboo, *shibuichi*, copper and gold
Length 19.4cm

羅宇煙管（「岡田雪峨」款）
日本・明治時期
竹、四分一、銅和金
長 19.4 公分



171
Rau-Kiseru (marked Toyokawa Mitsunaga)
Japan, Meiji period
Shibuichi, gold, silver and bamboo
Length 19.6cm

羅宇煙管（「豐川光長」款）
日本・明治時期
四分一、金、銀和竹
長 19.6 公分



172
Rau-Kiseru (marked Yamakawa Koji)
Japan, Meiji period
Bamboo, *shakudō* and gold
Length 19.5cm

羅宇煙管（「山川孝次」款）
日本・明治時期
竹、赤銅和金
長 19.5 公分



173
Rau-Kiseru (marked Toyokawa Mitsuharu)
Japan, Meiji period
Silver, *shakudō*, gold and bamboo
Length 30.5cm

羅宇煙管（「豐川光春」款）
日本・明治時期
銀、赤銅、金和竹
長 30.5 公分



174
Kiseru
Japan, Meiji period
Bamboo and bronze
Length 19cm

煙管
日本・明治時期
竹和青銅
長 19 公分



175
Kiseru
Japan, Meiji period
Shakudō and bamboo
Length 19cm

煙管
日本・明治時期
赤銅和竹
長 19 公分



176
Kiseru
Japan, Meiji period
Gold, *shakudō* and wood
Length 20cm

煙管
日本・明治時期
金、赤銅和木
長 20 公分

Kiseru in Special Shapes
特殊形態的煙管

Within the categories of *rau-kiseru* and *nobe-kiseru*, there are the sub-categories of *kiseru* including *natamame-kiseru* (sword-bean shaped *kiseru*, see cat. no. 183); *tazuna-kiseru* (rope-shaped *kiseru*, see cat. no. 182); *kawari-gata-kiseru* (*kiseru* of unusual design, see cat. nos. 185, 186); *giyaman-kiseru* (*kiseru* made of glass, see cat. no. 191); and ceramic *kiseru* (see cat. nos. 177, 190). These *kiseru* pipes are made of special materials or are fashioned into distinctive forms.

Certain types of *kiseru* were also made for samurai for fighting. *Shikomi kiseru* (cat. no. 181) is an example in which a small sword is concealed in the stem of the pipe.



177
Ceramic *Kiseru*
Japan, 17th century
Ceramic
Length 12cm

陶瓷煙管
日本，十七世紀
陶瓷
長 12 公分



178
A Pair of Carved Red Lacquer *Kiseru*
China, c. 1750
Ebony and lacquer
Length 36.2cm (each)

剔紅漆煙管一對
中國，約 1750 年
烏木和漆
長 36.2 公分（每件）

在羅宇煙管及延煙管的大分類下，煙管亦可細分如下：平鉞豆形（cat. no. 183）、手綱形（cat. no. 182）、變形（cat. nos. 185, 186）、玻璃製（cat. no. 191）及陶瓷製（cat. nos. 177, 190）。這些煙管以特別材質或流行大膽的風格製成。

部份特定煙管同樣為武士特製作戰鬥用。護身用煙管（cat. no. 181）為其中一例，煙管中藏有小刀。



179
Kiseru
Japan, mid-Edo period
Brass, silver and bamboo
Length 24cm

煙管
日本，江戶中葉
黃銅、銀和竹
長 24 公分



180
Gun Barrel-Shaped *Nobe-Kiseru*
Japan, late Edo period
Iron, copper and gilt
Length 28.7cm

鐵砲管形延べ煙管
日本，江戶晚期
鐵、銅和鍍金
長 28.7 公分



181
Shikomi Kiseru
Japan, late Edo to early Meiji period
Copper and iron
Length 49cm

護身煙管
日本，江戶晚期至明治早期
銅和鐵
長 49 公分



182
Nobe-Kiseru
Japan, late Edo to early Meiji period
Copper
Length 12.5cm

延べ煙管
日本，江戶晚期至明治早期
銅
長 12.5 公分



183
Nobe-Kiseru
Japan, late Edo to early Meiji period
Silver, *shakudō* and gold
Length 14cm

延べ煙管
日本・江戸晚期至明治早期
銀・赤銅和金
長 14 公分



184
Small *Nobe-Kiseru*
Japan, c. 1873
Silver and copper
Length 7.3cm

小延べ煙管
日本・約 1873 年
銀和銅
長 7.3 公分



185
Knife-Shaped *Kiseru*
Japan, c. 1880
Metal and wood
Length 13.7cm

刀形煙管
日本・約 1880 年
金屬和木
長 13.7 公分



186
Couple *Kiseru* (marked Katura Mitsuharu)
Japan, Meiji to Taishō period
Silver, bronze and gilt
Length 19.5cm

夫婦煙管（桂光春款）
日本・明治至大正時期
銀、銅和鍍金
長 19.5 公分



187
***Kiseru* with a Tobacco Case**
Japan, Meiji period
Wood and metal
Length 21cm

煙管附煙盒
日本・明治時期
木和金屬
長 21 公分



188
Porcelain *Kiseru*
 Japan, Meiji period
 Porcelain
 Length 13.8cm

陶瓷煙管
 日本，明治時期
 陶瓷
 長 13.8 公分



189
Kiseru
 Japan, Meiji period
 Silver and brass
 Length 14.8cm

煙管
 日本，明治時期
 銀和黃銅
 長 14.8 公分



190
Ceramic *Kiseru*
 Japan, c. 1950
 Ceramic
 Length 14.9cm

陶瓷煙管
 日本，約 1950 年
 陶瓷
 長 14.9 公分

191
A Set of Five Coloured *Giyaman Kiseru*
 Japan, Meiji period
 Coloured glass
 Length 20cm (each)

一組五色玻璃煙管
 日本，明治時期
 染色玻璃
 長 20 公分（每支）



Kiseru from the Otani Family Collection
大谷家煙管收藏

The Liang Yi collection also includes *kiseru* pipes from the Otani family collection, previously housed at the Gyokudo Art Museum in Tokyo. The Otani family of Kyoto was influential in both religion and politics in Japan during the Taishō (1912–26) and Showa (1926–89) periods. Prominent family members of the Otani family include Otani Koson (1850–1903), Otani Koei (1852–1923), Otani Kozui (1876–1948), Otani Sonyu (1886–1939) and Otani Kosho (1911–2002). Many members of the family held the position of abbot at the Higashi Honganji in Kyoto - the head temple of the Otani-ha branch of *Jodo Shinsbu*, also known as Shin Buddhism.

The Otani family maintained a close relationship with the imperial family and achieved great cultural and political accomplishments. Otani Kozui was a noted explorer who organised three expeditions to Central Asia from 1902 to 1913 following the route of Tang dynasty monk Xuanzang (c. 602–664) to investigate historical Buddhist sites. His findings contributed to the research of religious and cultural developments of Buddhism in Japan. He was also a member of the cabinet and strived to reinvigorate Japan. He married the elder sister of Empress Teimei (1884–1951), wife of Emperor Taishō (1879–1926). His nephew, Otani Kosho, was a close companion of Emperor Showa and accompanied the Japanese troops to the battlefield to perform various ceremonies and rites, as well as to boost the morale of the soldiers.

The collection of kiseru pipes and pouches (cat. nos. 192 to 213) are gifts from the Meiji and Taishō imperial court to the Otani family.



192
Kiseru with a Concealed Yatate
Japan, Meiji to Taishō period
Maki-e over wood and silver-gilt
Length 34cm

煙管及隱藏矢立
日本，明治至大正時期
木胎蒔繪和鍍銀
長 34 公分

兩依藏的煙管系列亦包括了原本藏於東京玉堂美術館的大谷家收藏。京都大谷家家族在大正（1912–1926 年）及昭和（1926–1989 年）時期在日本擁有一定的宗教及政治影響力。當中家族名人包括大谷光尊（1850–1903 年）、大谷光瑩（1852–1923 年）、大谷光瑞（1876–1948 年）、大谷尊由（1886–1939 年）及大谷光明（1911–2002 年）。他們大部分於京都東本願寺擔任主持。

大谷家家族與天皇一直保持密切的關係，在文化及政治上也取得重大成就。大谷光瑞為著名探險家，曾於 1902 至 1913 年三次到中亞追隨唐代玄奘法師（約 602–664 年）所到之處，考察佛教歷史遺址。其考察成果對日本宗教及文化發展的研究作出深遠的貢獻。身為內閣成員的他，推動重振日本的國力且迎娶了大正天皇（1879–1926 年）妻子貞明皇后（1884–1951 年）的姊姊。其外甥大谷光明與昭和天皇關係密切，並隨同日軍到戰場進行宗教儀式，也為部隊增進士氣。

兩依藏的大谷家家族煙管及煙袋收藏（cat. nos. 192 to 213）為明治及大正天皇御賜大谷家家族的禮物。



193
Kiseru
Japan, Meiji to Taishō period
Wood and silver
Length 23cm

煙管
日本，明治至大正時期
木和銀
長 23 公分



194
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24cm

煙管
日本，明治至大正時期
金和銀
長 24 公分



195
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24.6cm

煙管
日本，明治至大正時期
金和銀
長 24.6 公分



196
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24.8cm

煙管
日本，明治至大正時期
金和銀
長 24.8 公分



197
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24.3cm

煙管
日本，明治至大正時期
金和銀
長 24.3 公分



198
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24.4cm

煙管
日本，明治至大正時期
金和銀
長 24.4 公分



199
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 25cm

煙管
日本，明治至大正時期
金和銀
長 25 公分



200
Kiseru
Japan, Meiji to Taishō period
Gold and silver
Length 24.2cm

煙管
日本，明治至大正時期
金和銀
長 24.2 公分



201
Kiseru
Japan, Meiji to Taishō period
Silver
Length 23cm

煙管
日本，明治至大正時期
銀
長 23 公分



202
Kiseru
Japan, Meiji to Taishō period
Silver and bamboo
Length 24.5cm

煙管
日本，明治至大正時期
銀和竹
長 24.5 公分

Tobacco Accessories
煙草配件

A tobacco pouch was the essential accessory for a smoker to carry the *hosokizami* fine-cut tobacco unique to Japan. Made with various materials and designs, *tabakoire* (tobacco pouch) became the irreplaceable accessory to a *kimono*. The major styles of *tabakoire* are the waist *tabakoire* worn with the *kiseru-zutsu* (pipe case) inserted into the *obi*; and the breast pocket *tabakoire* which was carried in the breast pocket of a *kimono*. The breast pocket type was used more often by women. All the *tabakoire* in the Liang Yi permanent collection came from the Otani family collection.



203
Waist *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 16.8 x 12cm
Kiseru-Zutsu: 23 x 3cm

腰間煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：16.8 x 12 公分
煙管套：23 x 3 公分



204
Waist *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 23.6 x 12.3cm
Kiseru-Zutsu: 24.5 x 2.7cm

腰間煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：23.6 x 12.3 公分
煙管套：24.5 x 2.7 公分



205
Waist *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 22.5 x 12cm
Kiseru-Zutsu: 25 x 2.7cm

腰間煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：22.5 x 12 公分
煙管套：25 x 2.7 公分



206
Waist *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 20 x 11.2cm
Kiseru-Zutsu: 25 x 3.3cm

腰間煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：20 x 11.2 公分
煙管套：25 x 3.3 公分



207
Waist *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 22.4 x 13cm
Kiseru-Zutsu: 25 x 4cm

腰間煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：22.4 x 13 公分
煙管套：25 x 4 公分



208
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 12.5 x 6.3cm
Kiseru-Zutsu: 26.4 x 3cm

胸袋煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：12.5 x 6.3 公分
煙管套：26.4 x 3 公分



209
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
Japan, Meiji to Taishō period
Fabric and metal
Tabakoirei: 12.5 x 8.4cm
Kiseru-Zutsu: 26.1 x 3.2cm

胸袋煙草袋與煙管套
日本，明治至大正時期
紡織品和金屬
煙草袋：12.5 x 8.4 公分
煙管套：26.1 x 3.2 公分



210
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
 Japan, Meiji to Taishō period
 Fabric and metal
Tabakoirei: 12 x 6.4cm
Kiseru-Zutsu: 26 x 3.5cm

胸袋煙草袋與煙管套
 日本・明治至大正時期
 紡織品和金屬
 煙草袋：12 x 6.4 公分
 煙管套：26 x 3.5 公分



211
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
 Japan, Meiji to Taishō period
 Fabric and metal
Tabakoirei: 12.3 x 6cm
Kiseru-Zutsu: 25 x 3.4cm

胸袋煙草袋與煙管套
 日本・明治至大正時期
 紡織品和金屬
 煙草袋：12.3 x 6 公分
 煙管套：25 x 3.4 公分



212
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
 Japan, Meiji to Taishō period
 Fabric and metal
Tabakoirei: 11.3 x 6cm
Kiseru-Zutsu: 24.5 x 3.3cm

胸袋煙草袋與煙管套
 日本・明治至大正時期
 紡織品和金屬
 煙草袋：11.3 x 6 公分
 煙管套：24.5 x 3.3 公分



213
Breast Pocket *Tabakoire* with *Kiseru-Zutsu*
 Japan, Meiji to Taishō period
 Fabric and metal
Tabakoirei: 12.1 x 6.4cm
Kiseru-Zutsu: 26 x 3.2cm

胸袋煙草袋與煙管套
 日本・明治至大正時期
 紡織品和金屬
 煙草袋：12.1 x 6.4 公分
 煙管套：26 x 3.2 公分



214
***Tabakoire* Fittings**
 Japan, Meiji to Taishō period
 Various materials
 Various sizes

煙草袋配飾
 日本・明治至大正時期
 各種材料
 多種尺寸

215
***Tabakoire* Fittings**
 Japan, Meiji to Taishō period
 Various materials
 Various sizes

煙草袋配飾
 日本・明治至大正時期
 各種材料
 多種尺寸

4) European Vanities
歐洲珠寶粉盒

European explorers discovered the tobacco plant in the Americas in the 15th century, and in the subsequent centuries introduced tobacco smoking to the rest of the world. The spread of tobacco led to the creation of tobacco accessories which include the *kiseru* pipes in Japan and cigarette holders in the West. While both men and women smoked with *kiseru* pipes in Japan, typically it was only men who were associated with smoking in the West, in public at least. Even though the association between women and smoking can be dated back to as early as the 17th century, it was only in the early 20th century that smoking in a social setting became acceptable for women.

Women smoking in public, once frowned upon as the vice of actresses or prostitutes, became increasingly acceptable in the late 19th century. An article titled “*The Increase of Smoking Among Women – Some Revelations*” by London-based newspaper *Daily Telegraph* reports that:

“The great middle class is smoking as unconstrainedly as the aristocracy, and the working woman is fast following.” (Daily Telegraph, Issue 9146, 23rd April 1898)

Noting the trend, jewellers of the 20th century created cigarette holders and nécessaires that included smoking accessories such as lighter and cigarette case to cater to the demands of the upper-class women who became free to light up in public.

歐洲探險家於十五世紀美洲發現煙草，在往後數世紀將吸煙文化推廣全球。煙草的廣傳引領了煙草器具包括日本的煙管及西方煙嘴的誕生。當日本男女性均使用煙管；而西方則只有男性會在公開場合與吸煙扯上關係。雖然女性吸煙最早可追溯到十七世紀，到二十世紀初女性方可在公開場合吸煙。

女性於公共場所吸煙，曾經被標籤為女演員或妓女的惡習而被冷眼。在十九世紀晚期才日漸被社會接受。倫敦報章《每日郵報》題為〈女性吸煙人口增加的啟示〉的文章中說道：

「偉大的中產階級像貴族階級般不受限制地吸煙，而女性工人迅即跟隨。」（每日郵報，9146 期，1898 年 4 月 23 日）

二十世紀的珠寶商就這趨勢紛紛推出煙嘴及能收納吸煙配件如火機及煙嘴的化妝盒，以迎合上層社會女性在公眾場合吸煙的需求。

MISCELLANEOUS.
THE INCREASE OF SMOKING
AMONG WOMEN
SOME REVELATIONS

Up to the present time the records of society's habits and customs have generally associated feminine smoking with its extremes. But to-day those most competent to judge are noticing a swift transformation. The great middle class is smoking the cigarette as the aristocratic order, and working womanhood is taking it up to an extent which is certain ere long to attract the attention of those stern moralists who see in even the purchase of a pennyworth of sweets a growing tendency to self-indulgence. Enquiry among doctors, district visitors, tobacconists, and others most capable of expressing an opinion on the subject, have brought forward some very curious facts.

Excerpt of “The Increase of Smoking Among Women – Some Revelations” in Issue 9146 of Daily Telegraph, published on the 23rd April, 1898.

〈女性吸煙人口增加的啟示〉，摘錄自 1898 年 4 月 23 日 9146 期《每日郵報》。



216
Nécessaire (numbered 10971)
Janesich
c. 1920
Gold, diamond, onyx and enamel
Height 2.4cm x Width 11.1cm x Length 4.4cm

化妝盒（編號 10971）
傑尼斯
約 1920 年代
金、鑽石、縞瑪瑙和琺瑯
高 2.4 x 寬 11.1 x 長 4.4 公分



217
A Set of Compact and Cigarette Case
Cartier
c. 1930
Enamel, gold and diamond
Height 0.8cm x Width 8.1cm x Length 5.6cm

化妝盒和煙盒
卡地亞
約 1930 年代
琺瑯、金和鑽石
高 0.8 x 寬 8.1 x 長 5.6 公分



218
Nécessaire (numbered 6448)
c. 1930
Silver, gold and sapphire
Height 1.5cm x Width 14.5cm x Length 11.6cm

化妝盒（編號 6448）
約 1930 年代
銀、金和藍寶石
高 1.5 x 寬 14.5 x 長 11.6 公分



219
Nécessaire
c. 1930
Gold, enamel, diamond, ruby and tortoiseshell
Height 3.1cm x Width 15cm x Length 12cm

化妝盒
約 1930 年代
金、琺瑯、鑽石、紅寶石和玳瑁
高 3.1 x 寬 15 x 長 12 公分



220
Nécessaire
c. 1930
Gold and diamond
Height 1.8cm x Width 12.4cm x Length 7.2cm

化妝盒
約 1930 年代
金和鑽石
高 1.8 x 寬 12.4 x 長 7.2 公分



224
Nécessaire
c. 1935
Silver, gold, ruby and diamond
Height 1.6cm x Width 13cm x Length 10.7cm

化妝盒
約 1935 年
銀、金、紅寶石和鑽石
高 1.6 x 寬 13 x 長 10.7 公分



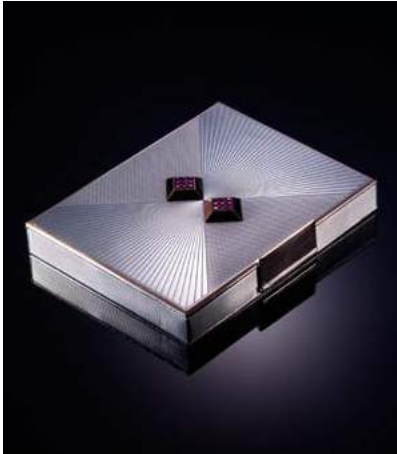
221
Nécessaire (numbered 2086)
Chaumet
c. 1930
White gold, gold and sapphire
Height 2.5cm x Width 11cm x Length 6cm

化妝盒（編號 2086）
尚美
約 1930 年代
白金、金和藍寶石
高 2.5 x 寬 11 x 長 6 公分



225
Nécessaire
Ostertag
c. 1940
Gold, diamond and yellow sapphire
Height 1.7cm x Width 8cm x Length 7cm

化妝盒
奧斯特塔格
約 1940 年代
金、鑽石和黃色藍寶石
高 1.7 x 寬 8 x 長 7 公分



222
Minaudière
Van Cleef & Arpels
c. 1930
Stryptor and ruby
Height 2.9cm x Width 17cm x Length 2.9cm

化妝盒
梵克雅寶
約 1930 年代
銀錫合金和紅寶石
高 2.9 x 寬 17 x 長 2.9 公分



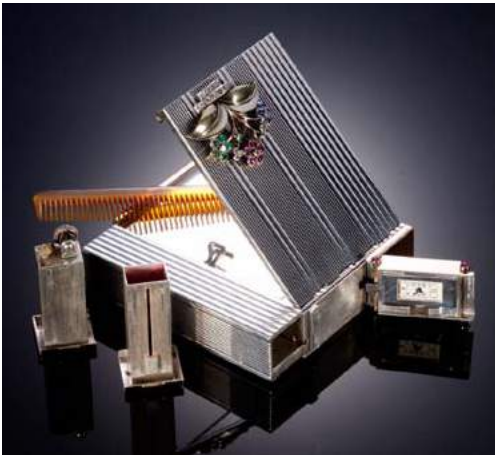
226
Nécessaire
Mauboussin
c. 1940
Silver, sapphire and gold
Height 2.1cm x Width 17cm x Length 10.6cm

化妝盒
夢寶星
約 1940 年代
銀、藍寶石和金
高 2.1 x 寬 17 x 長 10.6 公分



223
Nécessaire
Linzeler
c. 1935
Gold, enamel, diamond, sapphire and ivory
Height 1.8cm x Width 17cm x Length 10cm

化妝盒
Linzeler
約 1935 年
金、琺瑯、鑽石、藍寶石和象牙
高 1.8 x 寬 17 x 長 10 公分



227
Nécessaire
Ostertag
c. 1940
Gold, silver, sapphire, beryl, ruby, diamond and tortoiseshell
Height 1.7cm x Width 7cm x Length 8cm

化妝盒
奧斯特塔格
約 1940 年代
金、銀、藍寶石、綠柱石、紅寶石、鑽石和玳瑁
高 1.7 x 寬 7 x 長 8 公分



228
Kit Case
Van Cleef & Arpels
c. 1940
Stryptor
Height 2cm x Width 14.8cm x Length 11cm

煙盒
梵克雅寶
約 1940 年代
銀錫合金
高 2 x 寬 14.8 x 長 11 公分



232
Nécessaire (numbered 2373)
A. Marchak
c. 1950
Bur wood, gold and sapphire
Height 3cm x Width 14.5cm x Length 3cm

化妝盒（編號 2373）
A. Marchak
約 1950 年代
瘿木、金和藍寶石
高 3 x 寬 14.5 x 長 3 公分



229
Minaudière
Van Cleef & Arpels
c. 1940
Gold, diamond and tortoiseshell
Height 2cm x Width 15.2cm x Length 11.9cm

化妝盒
梵克雅寶
約 1940 年代
金、鑽石和玳瑁
高 2 x 寬 15.2 x 長 11.9 公分



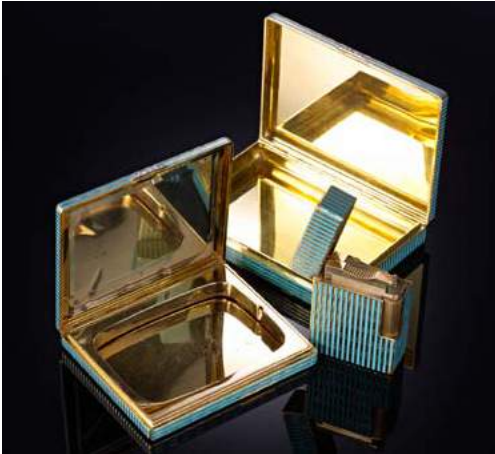
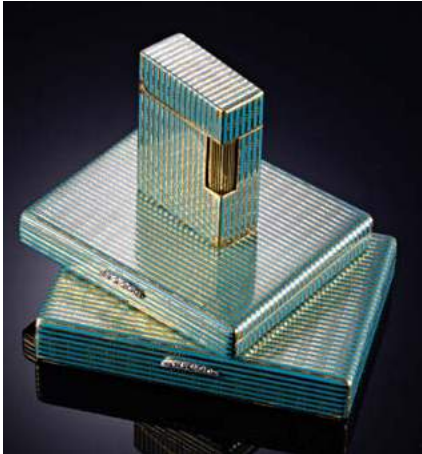
233
Nécessaire
c. 1950
Silver, sapphire and diamond
Height 2.3cm x Width 16.5cm x Length 9.5cm

化妝盒
約 1950 年代
銀、藍寶石和鑽石
高 2.3 x 寬 16.5 x 長 9.5 公分



230
Nécessaire (numbered 875012) with a Cigarette Holder
Boucheron
c. 1945
Silver, gold, sapphire, ruby and tortoiseshell
Height 1.3cm x Width 11.7cm x Length 13cm

化妝盒（編號 875012）和煙嘴
寶詩龍
約 1945 年
銀、金、藍寶石，紅寶石和玳瑁
高 1.3 x 寬 11.7 x 長 13 公分



234
A Set of Compact, Cigarette Case and Lighter
Faraone
c. 1950
Gold, enamel and diamond
Compact: Height 1.2cm x Width 7.9cm x Length 6.6cm
Cigarette Case: Height 1.5cm x Width 9cm x Length 6.4cm
Lighter: Width 3.5cm x Length 4.7cm

粉盒、煙盒和火機套裝
Faraone
約 1950 年代
金、琺瑯和鑽石
粉盒：高 1.2 x 寬 7.9 x 長 6.6 公分
煙盒：高 1.5 x 寬 9 x 長 6.4 公分
火機：寬 3.5 x 長 4.7 公分



231
Minaudière
Van Cleef & Arpels
c. 1950
Gold and diamond
Height 2.6cm x Width 14.7cm x Length 9.1cm

化妝盒
梵克雅寶
約 1950 年代
金和鑽石
高 2.6 x 寬 14.7 x 長 9.1 公分



235
Nécessaire (numbered 875012)
Boucheron
c. 1950
Gold, silver, diamond and ruby
Height 1.3cm x Width 8cm x Length 5.7cm

化妝盒（編號 875012）
寶詩龍
約 1950 年代
金、銀、鑽石和紅寶石
高 1.3 x 寬 8 x 長 5.7 公分



239
Nécessaire
Lacloche Frères
c. 1960
Gold, silver and ruby
Height 1.5cm x Width 13cm x Length 8.6cm

化妝盒
拉克洛什
約 1960 年代
金、銀和紅寶石
高 1.5 x 寬 13 x 長 8.6 公分



236
Nécessaire
Cartier
c. 1950
Gold, diamond, nephrite and crystal
Height 2.5cm x Width 10.9cm x Length 4.3cm

化妝盒
卡地亞
約 1950 年代
金、鑽石、軟玉和水晶
高 2.5 x 寬 10.9 x 長 4.3 公分



240
A Set of Compact, Cigarette Case and Lighter
Cartier
c. 1970
Gold and diamond
Compact: Height 1.7cm x Width 8.4cm x Length 5.7cm
Cigarette Case: Height 3.4cm x Width 10.8cm x Length 4.6cm
Lighter: Width 3.2cm x Length 5.5cm

粉盒、煙盒和火機套裝
卡地亞
約 1970 年代
金和鑽石
粉盒：高 1.7 x 寬 8.4 x 長 5.7 公分
煙盒：高 3.4 x 寬 10.8 x 長 4.6 公分
火機：寬 3.2 x 長 5.5 公分



237
Minaudière (numbered 1574)
Van Cleef & Arpels for Asprey
c. 1950
Stryptor, gold and diamond
Height 1.9cm x Width 15cm x Length 11.9cm

化妝盒（編號 1574）
梵克雅寶為愛絲普蕾製
約 1950 年代
銀錫合金、黃金和鑽石
高 1.9 x 寬 15 x 長 11.9 公分



241
A Set of Purse, Compact and Lighter
Bulgari
c. 1960
Gold and diamond
Purse: Height 2.3cm x Width 15.4cm x Length 6cm
Compact: Height 1.8cm x Width 8.42cm x Length 5.91cm
Lighter: Width 6.8cm x Length 2.8cm

晚宴袋、粉盒和火機套裝
寶格麗
約 1960 年代
金和鑽石
晚宴袋：高 2.3 x 寬 15.4 x 長 6 公分
粉盒：高 1.8 x 寬 8.42 x 長 5.91 公分
火機：寬 6.8 x 長 2.8 公分



238
Minaudière (numbered 61457)
Van Cleef & Arpels
c. 1950
Gold, enamel and ruby
Height 2cm x Width 15cm x Length 12cm

化妝盒（編號 61457）
梵克雅寶
約 1950 年代
金、琺瑯和紅寶石
高 2 x 寬 15 x 長 12 公分



242
**A Set of Compact (numbered 65343),
Cigarette Case and Lipstick**
Boucheron
c. 1972
Silver and gold
Compact: Height 1cm x Width 7.7cm x Length 5.5cm
Cigarette Case: Height 1.8cm x Width 8.9cm x Length 4.1cm
Lipstick: Height 5.8cm x Diameter 1.8cm

粉盒套裝（編號 65343）、煙盒和唇膏
寶詩龍
約 1972 年
銀和金
粉盒：高 1 x 寬 7.7 x 長 5.5 公分
煙盒：高 1.8 x 寬 8.9 x 長 4.1 公分
唇膏：長 5.8 x 直徑 1.8 公分

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Glossary

詞彙表

Bamboo *kiseru*: *Kiseru* made entirely of bamboo. The production of bamboo *kiseru* began to decline as metal *kiseru* began to be produced domestically. It was popularly used during the early Edo period.

竹製煙管：竹製煙管常見於江戶時代早期，但自日本本地生產鐵製煙管後開始減產。

Ceramic *kiseru*: A type of pottery *kiseru* famously produced in Seto-shi, Aichi Prefecture and Oribe, Gifu Prefecture. Ceramic *kiseru* did not become common as it is too delicate. During the late Edo period, a kind of ceramic *kiseru* named *kesho kiseru* (cosmetics pipe), which features white porcelain and dyed or lacquered designs on the stem, was made as a collectable for women rather than for actual use.

陶瓷煙管：陶瓷煙管在江戶時代早期知名於瀨戶及織部等地，但陶瓷低耐久力難以用作煙管理想材質，結果令陶瓷煙管並不普及。江戶時代後期亦曾出現陶瓷煙管如化妝煙管，其白坯體煙管染上不同圖案及設計，羅宇塗以朱漆或相似物料。然而，化妝煙管並非為實際用途，而是女性玩物。

Flat inlay: A technique that inlays flat sheets onto the body of the object. A section of the ground plate is removed with a chisel and the design is then set into the niche. The surfaces of the ground plate and the inlaid design are even.

平鑲嵌：此工藝以片體而非線體作鑲嵌。將部份平面鑿走然後將設計嵌上原來空缺。平鑲嵌的特點為物件主體平面及嵌體為水平。

***Giyaman kiseru*:** A type of *kiseru* made with glass and highly valued in tea ceremonies.

玻璃製煙管：在茶席中被珍而重之的玻璃製煙管。

High-mounted inlay: An inlay technique in which the inlaid portion is raised over the ground plate.

高肉鑲嵌：嵌體高於主體平面的鑲嵌技法。

***Iro-e*:** A colouring technique in which thin gold or silver plates are soldered onto the carved-out niches of the ground plate.

色繪：以金或銀薄片焊接在主體雕刻處的上色技法。

***Katagiri-bori*:** Literally meaning simulated ink-brush painting. It is an engraving technique characterised by the deep and shallow patterns created by tilting the tip of the chisel to one side. The technique is ideal to express the brushwork of the *tsuketate* style painting (a style of ink painting that avoids painting outlines).

片切雕：此工藝所用的鑿子相近於木工鑿子的形狀。將傾斜鑿子造出一邊深一邊淺的獨特圖案。片切雕適切地模仿「付立畫法」的筆觸及筆勢。

***Kawari-gata kiseru*:** A *kiseru* pipe that is fashioned into an unusual design, such as umbrella and gun.

變形煙管：為多樣形態煙管包括雨傘形及鐵砲形。

***Kebori*:** Also known as hairline engraving, it is a basic method of decorating metalworks using a v-shaped or u-shaped chisel.

毛雕：利用 V 型或 U 型鑿的金屬雕刻基本技巧。

Metal engraving: A metalworking technique in which a chisel is used to engrave patterns or characters; punch openings; or inlay other metals.

金屬雕刻：在金屬表面上鑿刻不同圖案或字符、打孔，或鑲嵌其他金屬。

***Natamame kiseru*:** A type of *kiseru* with a flat body that resembles a sword bean. The shape makes it easy to be carried around inside a pocket. This type of *kiseru* is usually decorated with engraved designs or inlaid with *kozuka* (decorative handle fitting) usually found on a knife handle. *Natamame kiseru* is often used by soldiers, especially during the Meiji Restoration in 1868.

平鉞豆形煙管：外形扁平如同刀豆，便於攜帶在衣袋內。部份刀豆煙管在扁平面刻上了不同圖案，部份嵌上了小柄（常見於裝飾刀柄），是明治維新時期官兵的常用煙管類別。

***Shakudō*:** Also known as *udo* (raven copper), *shakudo* is a unique Japanese alloy of copper, gold (2-8% of the composition) and silver (1% of the composition) which exhibits a dark-purple hue. *Shakudo* is used in various types of decorations.

赤銅：為日本獨有的合金，以銅合成 2 至 8% 的黃金及 1% 的銀。常用作不同種類的裝飾。

***Shibuichi*:** Literally meaning “one-fourth”, *shibuichi* is an alloy named for its composition of one-part silver and three parts copper. It exhibits a soft charcoal grey colour.

四分一：以一份銀及三份銅合成的貴金屬，表面呈現暗灰色澤。

***Sukidashi-bori*:** A technique of plowed-out carving in which the perimeter of a design is carved away to create depth.

鋤出雕：雕刻外圍以造出浮雕效果。

***Takaniku-bori*:** A method of high-relief carving by piling metal on the base of the design to create a design on a heightened ground.

高肉雕：堆疊金屬以令到設計圖案遠遠高出。

***Tazuna kiseru*:** A type of *nobe-kiseru* in a shape resembling a twisted rope; or reins of a bridle. The production of this type of *kiseru* places more emphasis on its shape over its utilitarian purpose. Large *tazuna kiseru* are used in theatrical plays.

手綱煙管：「延べ」煙管的一種，形似扭繩或韁繩。這類型煙管相對實用功能更強調形狀。大型手綱煙管通常用於戲劇。

Texture inlay: A technique in which a sharp chisel is used to create vertical and horizontal notches similar to fine cloth texture on the surface of the ground metal (generally of iron). Thin wires or plates of gold or silver are then hammered into these notches. This is the only method of creating shading and gradations in metal.

布目鑲嵌：以尖鑿在金屬（通常為鐵）表面刻出如布料質感的縱橫凹痕。將金、銀幼線或片段鑲嵌在凹痕上以造出圖案。此工藝是唯一製出金屬陰影及層次的方法。

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兩依

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