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Japanese art exhibition in the West from the middle of the 19th century to the early 20th Century – UK

Introduction

‘Japanese art exhibition’ normally means an exhibition of Japanese art works. However, bearing in mind the cultural background of the Victorian era, international expositions and the rise of art galleries, I would like to broaden the category to include exhibitions of Japanese art and crafts and start my discussion with the Great Exhibition of the Works of Industry of All Nations in 1851, the first World’s Fair, which took place shortly before the Meiji Restoration. Fifty years later, the Anglo-Japanese Alliance was signed in 1902, and the Japan-British Exhibition was held in 1910, where works of art at the level of national treasures were exhibited. However, when relations between Japan

and Britain deteriorated after the outbreak of the Sino-Japanese War in 1937, opportunities for the active introduction of Japanese art declined until the end of World War II.

This article outlines the exhibitions in the period from the World's Fair in 1851 to the 1930s, based on exhibition reviews in magazines, archives, and exhibition catalogues in libraries, as shown in <Reference 1>. In the case of small exhibitions held by art dealers in their own galleries, the official names are unknown. Therefore, the titles of the exhibitions are stated according to the notations of the exhibition catalogues. Needless to say, <Reference 1> is not yet a comprehensive list of Japanese exhibitions of art in the UK in the modern era, as the author has only listed the Japanese items and works of art, including handicrafts, that have been known to have been exhibited at this stage in her career. It is possible that there are many exhibitions that the author has not been able to identify, and it is hoped that future research will add new information to the list.

The Beginning of the Japanese Arts and Crafts Exhibition

When talking about the exhibition of Japanese art and craft works in Britain, there are several points to keep in mind. One of them is that they were not displayed as works of art at the beginning, but as fine specimens in 'museums' or 'fairs'. In Europe, since the

Age of Discovery, there has been a culture of collecting plants, animals, and minerals from all parts of the world, as well as new and unusual objects not found in the home country, and displaying them in chronological and systematic order. The ‘cabinets’ of Renaissance Italy, for example, were the earliest examples of this practice, which developed into what is known as natural history. In seventeenth-century Britain, the Royal Society (1660), an inheritor of Francis Bacon's idea of systematizing knowledge through experimentation and observation, and the Ashmolean Museum (1677), Oxford University were such institutions which displayed in this way.¹

The Society for the Encouragement of Arts, Manufacture and Commerce was founded in 1754 by the enlightenment of William Shipley (The Society was granted a Royal Charter in 1847 and permitted to use the term ‘Royal’ in 1908. It became the Royal Society of Arts). The Society was founded to encourage agriculture, manufacturing, science and technology, and the promotion of trade, based on the idea that creative ideas would lead to prosperous social progress.² It was at the urging of this organization that the world's first World’s Fair was held in 1851. Although the Industrial Revolution in Britain had taken place, the mass production by machines had resulted in a decline in the quality of industrial products. Therefore, the Society sought to educate those involved in production and manufacturing by organizing an exhibition of the country’s best industrial

products in order to improve the quality of industrial products.³ These developments would eventually evolve into the World's Fair, with the addition of Queen Victoria's husband, Prince Albert, at the urging of Henry Cole. As His Royal Highness indicated, 'I conceive it to be the duty of every educated person closely to watch and study the time which he lives',⁴ the purpose of the exposition was to educate the public by bringing together the finest goods from around the world.⁵

Public displays of Japanese arts and crafts in Britain in the 1850s and early 1860s included the World Expositions of 1851, 1853, and 1862, the Japanese Exhibition at the Old Watercolour Society, Pall Mall East, London (1854), and the Exhibition of the Art Treasures of the United Kingdom, Manchester (1857). As the official name of the World's Fair indicates, the products on display were mainly industrial products. Most of the Japanese exhibits were craftwork such as lacquerware, bronze ware, bamboo work, and chests. The Exhibition of the Art Treasures of the United Kingdom, Manchester was an exhibition of outstanding works of art from the British national collection in Manchester, the industrial city that supported the prosperity of the Victorian era. In this respect, it was different from the International Exposition, which focused on industrial and industrial products. In this exhibition, Japanese ceramics were displayed in the cases labeled 'Japanese' in the Oriental Ceramics section of the exhibition. Other items

included Lord Cadogan's lacquerware, the Duke of Portland's chests and screens, and the royal family's armor from Windsor Castle in the Decorative Arts section.⁶ A supplemental catalogue also shows that Sir William Russell exhibited sixteen woodcuts.⁷ The Burlington Fine Arts Club's 1899 membership directory states that 'It will be remembered that the Exhibition at Manchester in 1857 was the first formed solely to show the Fine Arts as such, whilst the first important Collection of Works of Art on loan at South Kensington was held in 1862'. This may indicate that by the late 1850s, Japanese artifacts and prints were gradually beginning to be recognised in some quarters as 'works of art'.⁸

Exhibition of public and private collections

Some of the Japanese items exhibited at the International Exposition were housed in the Museum of Manufactures. The museum, whose establishment was made possible by the proceeds of the 1851 International Exposition, was founded in 1852 and the history of the museum dates back to 1830s. In 1837 the Government established a School of Design at Somerset House under the auspices of the Department of Practical Art and collected examples of good design work as samples for use in manufacturing practice. When the school moved to Marlborough House in 1852, a Museum of Manufactures was established to house the samples of teaching materials that had been collected by that

time, together with the exhibits purchased at the exposition. The purpose of the installation was to educate students, manufacturers, workers engaged in manufacturing. In 1857 it moved to South Kensington and became known as the South Kensington Museum, and was later renamed the Victoria and Albert Museum in 1899 (hereinafter the V&A). The V&A purchased four pieces of Japanese lacquerware in mother-of-pearl inlay displayed at the 1851 International Exposition as well as lacquerware, bronze ware and bamboo work from the 1854 'Japan Exhibition'.⁹ In other words, Japanese arts and crafts were displayed as examples of excellence in the culture of nineteenth-century expositions and museums, which were designed to educate the public, especially manufacturers and the general public.¹⁰ Japanese arts and crafts were also exhibited for this purpose in regional cities in Britain. For example, in Glasgow, which had a close relationship with Japan through shipbuilding and other industries, the chief curator of the city museum, James Peyton, asked Robert Henry Smith, professor of engineering at Tokyo Imperial University, to act as an intermediary in an exchange of goods between Glasgow City and the Tokyo Imperial Museum in 1878-79. Peyton wished to enrich the Japanese art collection by 'bartering'. The Japanese gifts to Glasgow included export handicrafts from the *Meiji* period and items related to Japanese life and culture, such as ceramics, lacquerware, raw silk, *sake* and wood. Some of these items were displayed on

the upper floor of the Corporation Galleries, located in the centre of Glasgow City.¹¹ The gallery also held an exhibition of Oriental art from December 1881 to April of the following year, mainly on loan from the V&A, Lord and Lady Elgin, and Mr. and Mrs. Liberty.¹² According to a report from the city's museum, about 30,000 people visited the exhibition, and many designers and art students viewed the exhibits for the purpose of learning.¹³

Although these state and government-initiated exhibitions, including the International Exposition, also included works on loan from private collections, by the 1870s, museums held exhibitions dedicated to Japanese art using these private collections. It might be possible to say that the museum tried to fulfill its social mission of educating the public by exhibiting not only the museum's collection but also private collections. In 1876, for example, the V&A's annex, Bethnal Green Museum, displayed the collection of William Alt, known for his former Alt House in Nagasaki, and the collection of Oriental ceramics by Augustus Wollaston Franks, curator of the British Museum, which meant that these private collectors collected enough Japanese art and craft works to have a single exhibition. From the exhibition catalogues, we can see that the method of exhibition was to organise and classify, or systematise, collected items and display the collection in this way. Alt came to Japan in 1859 and opened the trading company in Nagasaki, which

was opened to the public under the *Ansei Treaties*, and he is especially known for making a fortune in the tea business.¹⁴ He also imported second-hand ships and weapons from abroad, and he was visited by a number of late-*bakufu* patriots, and was particularly close to Iwasaki Yataro of the Tosa clan. In the preface to the exhibition catalogue, the exhibition catalogue states that much of his collection is from the twelve years of his life in Japan, from 1859 to 1871, when he was a *daimyo* (or nobleman). The preface to the exhibition catalogue states that many of the items in his collection were gifts from *daimyo* (or ‘princes’ in the original) and Japanese officials, and were not normally available.¹⁵ According to Alt's own exhibition catalogue, the exhibition included 1,629 pieces of lacquerware, wood and ivory carvings, cloisonné, armor, ceramics, clothing, screens, books and paintings. Although Alt reportedly consulted James Lord Bowes’ *Japanese Ceramics* and other works in his catalogue, it is interesting to note that private collectors, who are not so-called ‘experts’, have organised and described their collections in this way and published them in books and exhibition catalogues.¹⁶ The whereabouts of his collection at present is not known; however, the V&A houses a collection of *wakizashi* side-armors as part of the Alt collection. It is imagined that Alt, who interacted with the late Shogunate patriots, must have kept these *wakizashi* with great care.

Franks, on the other hand, was a curator at the British Museum and was

instrumental in enriching the museum's collection.¹⁷ He joined the British Museum in 1851, at the time of the World's Fair, as a curator, and worked there until 1896. The British Museum was founded in 1753, in a different time and background from the V&A, when Sir Hans Sloan's bequeathed his extensive collection to the British Government. Lord Sloan's original collection included Japanese ceramics acquired from the family of the German doctor Engelbert Kämpfer, but it was Franks who played a major role in shaping the British Museum's Japanese art collection.¹⁸ He also had a private collection of Japanese ceramics and netsuke, and an exhibition of Oriental ceramics at Bethnal Green showcased his private collection. The catalogue published to coincide with the exhibition was written by Franks himself, and the first edition was published in 1876, with a second, substantially revised edition published two years later in 1878. In the preface to the first edition of the book, he writes, 'Many other collections contain larger and finer specimens than are here to be found, such for instance as the brilliant series formed by Mr. Alfred Morrison or Mr. Louis Huth; but it is probable that none of them illustrate so fully the different varieties of porcelain which have been produced in the manufactories of China and Japan'.¹⁹ The preface to the second edition states that 'Since the publication of the first edition of this catalogue, I have endeavored to render the collection more complete; especially in the Japanese sections, which were far from illustrating in a

satisfactory manner that important branch of ceramic art', indicating that Franks had further enriched his collection of Japanese ceramics.²⁰ Franks attempted to collect comprehensively, organise, and systematically present the ceramics of the East, including Japan. In an attempt to enrich the national collection, his collection was donated to the British Museum. Although Franks himself never built up a collection of Japanese paintings, he enhanced the British Museum's Japanese art collection by purchasing the collection of the British medical doctor William Anderson in 1881. Anderson organised his own collection into *A Catalogue of Japanese and Chinese Paintings in the British Museum* (1886) and published *The Art of Painting in Japan* the same year. As previous studies have shown, Anderson's collection itself shows his intention to systematically collect Japanese art history from a naturalistic perspective.²¹ In 1888, the British Museum held an exhibition of Chinese and Japanese Paintings, focusing on works from Anderson's former collection. *A Guide to the Exhibition of Japanese Paintings in China* by Sidney Colvin (1845-1927), head of the Department of Prints and Drawings, was published to coincide with the exhibition, which includes a floor plan of the exhibition.²² In this exhibition, according to Hiroko Kato, Japanese paintings from the fifteenth century onward, were categorised by school and displayed.²³

As discussed above, Japanese items were displayed as part of state-sponsored

educational activities for the public after 1851, but by the 1870s, large private collections were also displayed in the museums.

Private collections and art clubs

Japanese art in the private collections was also exhibited at the Gentleman's Club. The Gentlemen's Club is a members-only club for upper-class men, founded by people with common interests in the arts, sports, travel and politics. When it was first founded in the eighteenth-century, membership was for upper class only; however, by the nineteenth-century, membership was open to the gentleman class, who had made their fortunes through the industrial revolution. Clubs such as the Burlington Fine Arts Club, founded in 1866, were formed by groups of gentlemen interested in art, and they had exhibitions regularly. They had a clubhouse in Piccadilly. The club was mainly a group of people with a particular interest in printmaking and drawing, and from around 1857, people interested in art brought their acquired works of art to the club for critique and exchange information.²⁴ Before the establishment of the V&A, and before the British Museum's collection grew, these venues were valuable.²⁵ The club-sponsored exhibitions were held on loan from members (or non-members, as the case may be). According to the club's records of 1899, the first exhibition was held in 1867, and 'Japan' is represented

in the titles of the exhibitions: the Japanese Lacquer Art Exhibition (1875), the Exhibition of Japanese Chinese Art (1878), the Exhibition of Japanese Prints and Drawings (1888), and the Exhibition of Japanese Lacquer Art and Metalwork (1894).²⁶ The exhibitors were well known collectors of Japanese art, including William Cleverly Alexander, William Anderson, Frank Dillon, Ernest Satow (non-member), and Augustus Wollaston Franks. A committee was organized for the exhibition and a catalogue was published.

Such clubs existed in regional cities as well. The Liverpool Art Club, for example, hosted an exhibition of Japanese art in the 1870s. The club was founded by James Lord Bowes, who had made his fortune through the wool trade and was instrumental in the promotion of Japanese culture and art in the provinces. In the 1870s, exhibitions on Oriental and Japanese themes such as the Exhibition of Oriental Art (1872), the Exhibition of Japanese Cloisonné Art (1874)²⁷ and the Exhibition of Japanese Lacquerware (1875) were held.²⁸ Of these, the cloisonné and lacquerware exhibitions were the main exhibits of Bowes' collection. Bowes first saw Japanese goods at the 1862 World's Fair and was fascinated by the Japanese arts and crafts he saw at the Paris World's Fair in 1867, and over the course of his life he built up a large collection of Japanese art, estimated to be over 2,600 pieces,²⁹ many of which were *Meiji* crafts produced for export.³⁰ Bowes was appointed the first Honorary Consul of Japan to Liverpool in 1888,

which shows his contribution to the promotion of Japanese art and culture in the provincial cities. Outside of club activities, he was active in showing his private collection to the public, including the addition of the Japanese Art Museum to his home in 1890 and the 'Japanese Fancy Fair' the following year.

Art dealers and art galleries

In nineteenth-century England, as the economy grew, the middle class grew in overwhelming numbers along with the newly wealthy. They sought housing and, in an attempt to get as close as possible to the upper classes, began to buy art to decorate their interiors. Amidst these changes in social conditions, the number of art dealers and the art galleries they ran grew rapidly in the second half of the 19th century. The painters sought to exhibit in major exhibition organisations such as the Royal Academy, the Grosvenor Gallery, the Royal Society of British Artists, the New English Art Club and the Royal Watercolour Society, while also exhibiting their work in art dealer galleries such as the Fine Art Society. Non-juried organizations and galleries run by art dealers held exhibitions of a variety of non-traditional genres.

The most notable of these is the Fine Art Society, which opened on Bond Street in 1876. Still a well-established institution in London today, the Society was a pioneer in the

field of galleries that hosted artists' solo exhibitions, and its first president was Marcus Huish, editor of the *Art Journal* and a founding member of the Japan Society. The Fine Art Society is well known for its support of Whistler, who won his case against John Ruskin, but fell on hard financial problems. Whistler went to Venice in 1879 to make etchings, and in 1880 he had a solo exhibition at the Fine Art Society to sell his work. According to the records of the Fine Art Society, the first exhibition on Japanese art was held in 1888,³¹ followed by *Hokusai: Drawings and Prints* (1890), *Japanese Lacquerware, Metalwork and Netsuke* (1893), *Japanese Prints* (1893), the *Japanese Dolls Exhibition* (1909), the *Second Japanese Print Exhibition* (1910), the *Exhibition of Old Japanese Paper and Colored Paper* (1914), the *Exhibition of Hiroshige* (1914), the *Exhibition of Contemporary Japanese Prints and Bonsai* (1926), and the *Kitazawa Rakuten Exhibition* (1930). Whistler also went there as an art dealer dealing mainly in paintings, drawings, and prints. We can see that he was constantly dealing in Japanese art.³²

In addition to the Fine Art Society, other Japanese art exhibitions were held at galleries that were gaining momentum at the time, such as Dowdeswell and Goupil Gallery, but I would like to mention Thomas Joseph Larkin's Japanese Gallery here. Not much is known about Larkin, but he was born in Cork, Ireland, and stayed in Japan in the 1870s as an honorary foreign employee working for the Ministry of Posts and

Telecommunications.

The *Honorary Foreign Employee - Correspondence* states that ‘...Joseph Morris, Thomas Larkin, and James Octavius Frye were hired in 1871 for three years at \$150.00 each per month, beginning in 1871 while Larkin's contract expires on August 2, so we decided to hire him on July 10, increasing his salary to two hundred yen per month for one more year’. Larkin's contract was later renewed, and by the time the Civil War broke out in 1877, he was apparently testing telegraph lines in Kyoto.³³ It is not known when Larkin left the country, but he opened the Japanese Gallery on Grafton Street in 1881 (and later moved to King Street in 1884 and New Bond Street in 1889). His gallery dealt in Japanese and Chinese ceramics and paintings, as well as works by British artists who had visited and worked in Japan.³⁴ He was well versed in Oriental ceramics and porcelain, and was a respected figure among art dealers, so much so that William Giuseppe Gulland, a trader who dealt mainly with the Orient, wrote about him in his book *Chinese Porcelain*.³⁵ In 1892, 1893, 1894 and 1896, he held exhibitions of Watanabe Seitei. Watanabe Seitei participated in the International Exposition in Paris in 1876 as a member of the Kiritsu Kyosho Company and stayed in France for two years. During his stay in France, he accompanied Hayashi Tadamasa to the salons of Japanese art lovers, demonstrating the techniques of Japanese painting in front of Edmond Goncourt and

Edvard Degas, and influencing the *Japonisme* artists of his time.³⁶ Although it is unclear how Larkin acquired Watanabe Seitei's works, a letter to Hayashi Tadamasa (dated June 22, 1886) indicates that he purchased art works through Hayashi,³⁷ and it is possible that he also purchased Seitei's works from these Japanese art dealers. There is still much to discover about how an honorary foreign employee became an art dealer selling Japanese art to his home country and about the channels he used to acquire the works.

The Japan British Exhibition and Japanese Society

In 1910, almost 60 years after the 1851 International Exposition, the Japan-British Exhibition was held with the aim of strengthening the mutual friendship between the two countries through the Anglo-Japanese alliance. It was a time when the Japanese government, believing it had won the Sino-Japanese and Russo-Japanese wars and had joined the ranks of the powers, was beginning to adopt an imperialist policy. The British secretariat was a private company headed by Imre Kiralfi, while the Japanese Government and the Ministry of Agriculture and Commerce were on the Japanese side. The Japanese government exhibited 1,138 pieces of antiquities and 263 pieces of art from the contemporary period in order to show at the exhibition that Japan was a civilized country worthy of being a first-class country, despite the fact that the counterpart country's contact was a private company. According to *Bijutsu no Nihon* published the year before

the exhibition, 33 works, including the *Kitano Tenjin Engi* by Tosa Mitsunobu (in the Kitano Tenjin collection) and the *Shotoku Taishi Statue* (at *Ninna-ji* Temple), were exhibited. ³⁸ According to Hayashi Michiko, twenty-seven national treasures, including the *Birds and Beasts* (Kozanji, Kyoto) and the *Landscape in Summer and Winter* (Manjuin, Kyoto) by Sesshu, were actually displayed in the exhibition.³⁹ It was an attempt to show the British people the history of Japanese art by exhibiting actual works of art, with an emphasis on the aspects of 'history' and 'tradition'.

In 1914, after the British-Japanese Exhibition, Yamanaka Shokai held an exhibition of Japanese screens at the Royal Society of British Painters. An illustrated catalogue with a foreword by Arthur Morrison shows that sixty-two Japanese screens from the Tosa, Kano, and Rimpa schools, dating from the sixteenth to the eighteenth centuries, were exhibited. The preface to the catalogue states that 'although screens may be classed among the few and simple articles of furniture in Japanese houses, their painted embellishment is of the nature of mural decoration' and that 'the painters of all the numerous Japanese schools have been engaged for centuries past on the work; just as they have execute the decoration of walls and panels in edifices of greater pretension--temples, palaces and the like--necessarily in a similar style and convention'.⁴⁰ In mid-nineteenth-century Britain, Japanese screens were regarded as artifacts for everyday use, but by the

beginning of the twentieth century, they had come to be understood as highly artistic works of art.

While such large-scale exhibitions were held, the number of Japanese residing in Britain increased in the 20th century, from 353 in 1907 to 1,479 in 1930. From the 1890s onwards, organisations related to Japan were established in conjunction with this, but it was mainly the Japan Society (1891) and the Japanese Association (1892) that were involved in the promotion of Japanese art.⁴¹ The Japan Society was established in London with William Anderson as its first director and Kawase Masataka, Minister of Japan to the UK, as its first president, with the aim of bringing together people from around the world to promote the study of Japan.⁴² In 1892, Okakura Kakuzo, as the head of the Tokyo School of Fine Arts, was listed in the membership list.⁴³ The association established a museum and collected Japanese art and craft works. In 1905, the Society rented the building of the Royal Society of Painters in Water Colours and held an exhibition of Japanese armour and in 1925 organised an exhibition of *ukiyo-e* at the Japanese Society's hall in Cavendish Square.⁴⁴ It is said that the Japanese Society was located in Leicester Square in the 1880s, but in 1919, the Society moved to Cavendish Square with the financial support of banks and trading companies, and the building was equipped with a social room, reading room, billiard room, golf practice room, card room, dining room,

special banqueting room, tavern, bathrooms, and P.O. Box. The Japanese Association was a members-only club, but by 1924 it was open to non-members who were accompanied by a member.⁴⁵ An exhibition of Japanese painters in Britain was held here as well, and in October 1922, more than 50 works by Chuji Kurihara were exhibited. Kurihara was one of the most successful Japanese painters in London, and in 1916 he held a solo exhibition at the Modern Gallery on New Bond Street. Kurihara donated sixty watercolors and oil paintings to the Japan Society to raise funds for victims of the Great Kanto Earthquake of 1923.⁴⁶ Such an exhibition of the Society of Japanese Artists was mentioned in the first issue of the *Nichiei Shin-shi* (discontinued in 1938), published by the Eastern Press in 1915.⁴⁷

In addition to these artists, there are many other Japanese artists who were active at the beginning of the 20th century, including Makino Yoshio, Matsuyama Chuzo, Urushihara Mokuchu, Ishibashi Wakun, Hara Busho, Minami Kunzo, Shirataki Ikunosuke, and Tomimoto Kenkichi. Tomimoto Kenkichi's works were exhibited in the Beaux Arts Gallery, which opened in 1923 and was relatively new for its time, along with works by Bernard Leach in 1931.

Conclusion

William Burges noted in his review of the International Exhibition of 1862 that ‘truly the Japanese Court is the real medieval court of the Exhibition’.⁴⁸ *Journal of the Society of Arts* commented that ‘Manchester, Birmingham, London and Paris will each find in a Japanese collection articles that cannot be produced in their workshop’.⁴⁹ As Japan had not yet experienced the Industrial Revolution, they still had the fine handiwork that Europeans wanted. In mid-nineteenth-century Britain, art and crafts from unknown countries were collected, organized, classified and exhibited with great curiosity. This intellectual curiosity was not only exercised by curators of public museums, but also by individuals, as evidenced by the activities of the Gentlemen's Club. At the beginning of the 20th century, Japan voluntarily selected national treasure-level artworks for its image strategy, and exhibited them in London.

In addition, Victorian London, at the centre of the world economy, was home to many art dealers who exhibited and sold their work in art galleries. With the rise of the newly wealthy and middle class with the Industrial Revolution, patronage of the arts changed. And it led to an increase in the commercialization of artworks. Larkin, an honorary foreign employee -turned-art dealer, sold works by Watanabe Seitei, who was active in the age of *Japonisme*, or the venerable Fine Art Society held an exhibition by Kitazawa Rakuten, known for his satirical manga magazine, *Tokyo Pack*, and other works

in galleries run by art dealers. The lineup was interesting.

As mentioned above, starting with the 1851 Exposition, over a period of about 80 years, museums, private collections, gentlemen's clubs, art galleries, and in the 1920s and 1930s, Japanese associations established by Japanese residents in Japan, all of which had different characteristics and purposes, were established to promote the development of a variety of Japanese culture. It is evident that they were exhibiting works of art. These individual activities are complementary to each other, and the result is a diverse range of values.

As mentioned at the beginning of this article, I have outlined the exhibitions of Japanese art and craft works in the United Kingdom from the mid-19th century to the 1980s, based on the exhibitions that I am aware of at the moment.

¹ Yuzo Takahashi, *History of the Museum*, Hosei University Press, 2008.

² For more information about The Royal Society of Arts, see their website.
<https://www.thersa.org/>

³ Suga Yasuko, *Society and Design in Britain: Morris and Modernism in Politics*, Sairyusha, Tokyo, 2005, pp. 31-32; Masaie Muramatsu, *The History of the British Imperial Exposition: A Tale of Two Cities of London and Manchester*, Minerva Shobo, Kyoto, 2014, pp. 12-13.

⁴ *Official Descriptive and Illustrated Catalogue of the Great Exhibition 1851*, London, 1851, vol.1, p.3.

⁵ Yasuko Suga, op.cit.

⁶ *Catalogue of the Art Treasures of the United Kingdom. Collected at Manchester in 1857*, Bradbury & Evans, London, 1857, pp.144-145, 174.

- ⁷ *Exhibition of the Art Treasures of the United Kingdom, Manchester, 1857. Supplemental Catalogue, Drawings and Sketches of Old Masters, Engravings, Photographs*, Bradbury & Evans, London, 1857, p.67.
- ⁸ *The Burlington Fine Arts Club. 17 Savile Row, W. Rules, Regulations, and Bye-Laws with List of Members*, [London], Metchim & Son, 1889.
- ⁹ Rupert Faulkner and Anna Jackson, 'The Meiji Period in South Kensington. The Representation of Japan in the Victoria and Albert Museum, 1852-1912', *Meiji no Takara: Treasures of Imperial Japan*, Oliver Impey and Malcolm Fairley (eds), London, 1995, vol.1, pp.152-195.
- ¹⁰ The first public introduction of Japanese objects in the UK was at the International Exposition in 1862. There is no record of the V&A purchasing any of the objects on display at this time. However, the British Museum, with the help of curator Augustus Wollaston Franks, has acquired a few works. Nicole Rousmaniere, 'Collecting Japanese Ceramics in the British Victorian Era: A.W. Franks, Ninagawa Noritane and the British Museum', *Art Forum* 21, vol. 5, 2001, p. 102.
- ¹¹ *Report on the City Industrial Museum, Kelvingrove Park, and the Corporation Galleries of Art, Glasgow, for the year 1878*, p.6 and *Report on the City Industrial Museum, Kelvingrove Park, and the Corporation Galleries of Art, Glasgow, for the year 1879*, p.4.
- ¹² *Oriental Art Exhibition. Comprising Principally the Decorative Arts of Japan and Persia*, Corporation Galleries, Glasgow, December, 1881 till May 1882, Robert Anderson, 22 Ann Street, Glasgow, 1881.
- ¹³ *Report on the City Industrial Museum, Kelvingrove Park, and the Corporation Galleries of Art, Glasgow, for the year 1882*, p.7.
- ¹⁴ Brian Burke-Gaffney (ed.), *Nagasaki Yu-Gaku 5: An Invitation to the Glover Garden*, Nagasaki Bunken-sha, Nagasaki, 2010, pp. 22-23.
- ¹⁵ *Catalogue of a Collection of Articles of Japanese Art Lent for Exhibition by W.J. Alt*, Printed for H.M.S.O. by G.E. Eyre and W. Spottiswoode, 1876, p.ix.
- ¹⁶ James Lord Bowes and G.A. Audsley, *Keramic Art of Japan*, London, H. Sotheran, 1875.
- ¹⁷ Marjorie Caygill and John Cherry ed., *A. W. Franks Nineteenth Century Collecting and the British Museum*, London: British Museum Press, 1997; Nicole Rousmaniere, 'Collecting for the Nation: A.W. Franks and the Formation of the Japanese Ceramic Collection in the British Museum (1875-1880)', *Studies in Japonisme*, Supplement 35, 2015, pp. 25-34; Kazusa Kume, *Beauty and the Masses: Japonisme and the British Woman*, Brücke, Tokyo, 2016.
- ¹⁸ Nicole Rousmaniere, op.cit., 2001, p.103 and p.109, n.23.
- ¹⁹ A.W. Franks, *Catalogue of a Collection of Oriental Porcelain and Pottery Lent for Exhibition by A. W. Franks: Bethnal Green Branch Museum*, London: Spottiswoode,

1876, p.vii.

²⁰ A.W. Franks, *Catalogue of a Collection of Oriental Porcelain and Pottery Lent for Exhibition by A.W. Franks: Bethnal Green Branch Museum*, London, Spottiswoode, 1878, p.vii.

²¹ *Guide to the exhibition of Chinese and Japanese paintings in the Print and Drawing Gallery*, British Museum. Dept. of Prints and Drawings, [London] 1888; Timothy Clark, 'Anderson and Morrison: A Distinguished Collection of Japanese Paintings', in Hirayama Ikuo and Kobayashi Tadashi (eds.), *Treasured Japanese Art Taikan II: The British Museum 2*, Kodansha, Tokyo, 1992; Mabuchi Akiko, 'William Anderson's View of Japanese Art', in William Anderson's *The Art of Japanese Painting and Related Documents*, Supplemental Appendix, Edition Synapse, Tokyo, 2007; Princess Akiko of Mikasa, 'The William Anderson Collection Revisited', *Annual Report of the Center for Comparative Japanese Studies at Ochanomizu University*, 4, 2008, pp. 123-132; Princess Akiko of Mikasa, 'From Specimens to Art: On the Significance of Collecting Japanese Art in the 19th Century, Particularly the Anderson Collection', *Kokka*, No. 1360, 2009, pp. 28-39; Hiroko Kato, 'On the Exhibition of Japanese Art in the British Museum at the End of the 19th Century: Japanese Paintings in China' from the Anderson Collection', *The Bulletin of the Faculty of Fine Arts, Tokyo University of Arts*, No. 5, 2009, pp. 35-61; Murakado Noriko, 'The Network for the Collection of "Japanese Art History" Materials at the End of the 19th Century: Focusing on the Japanese and Chinese Books in the Collection of William Anderson', *Kajima Art Foundation Annual Report*, 27, 2009, pp. 226-236.

²² British Museum, *Guide to the Exhibition of Chinese and Japanese Paintings in the Prints and Drawing Gallery*, London, Printed by order of the Trustees, 1888.

²³ Hiroko Kato, op.cit.

²⁴ The Editorial, 'The Burlington Fine Arts Club', *Burlington Magazine*, vol.XCIV no.589, April 1952, p.97.

²⁵ *The Burlington Fine Arts Club, 17, Savile Row, W. Rules, Regulations, Bye-Law with List of Members*, [London], Metchim & Son, 8 Princes Street, Westminster, S.W., 1899, pp.7-8.

²⁶ The Burlington Fine Arts Club, pp. 21-24. An exhibition of 'Oriental Art' was held in 1869, but it is listed as Oriental, and it is not possible to confirm at this time whether Japanese art was included in it.

²⁷ He also lent his own collection to the 1874 exhibition 'Cloisonné and Goldsmiths' at Bethnal Green in the V&A.

²⁸ Bowes also lent one piece to an exhibition of ancient and modern embroidery (1875), ten to an exhibition of coloured books (1876), and nine to an exhibition of fans (1877) at the Liverpool Art Club, according to Bowes. Kume, Kazusa, 'James Lord Bowes on Japanese Arts and Crafts', in *The Genealogy of Japonisme*, 9th edition, Synapse, 2015, pp. 7-8.

- 29 Anon., 'A Collection of Japanese Curios', *The Pall Mall Gazette*, September 30, 1877, pp.2-3.
- 30 See the museum handbook attached to Bowes' home. James Lord Bowes, *Handbook to the Bowes museum of Japanese art work*, Liverpool, E. Howell, 1890. Kazusa Kume, *Beauty and the Masses, Japonisme and the Women of Britain*, Brücke, Tokyo, 2016, pp. 40-60.
- 31 *Catalogue Of, and Notes Upon the Loan Exhibition of Japanese Art: Held at The Fine Art Society's*, London 1888 (notes by Marcus Huish).
- 32 *Celebrating 140 Years of Exhibitions at the Fine Art Society 1876-2016*, London, The Fine Art Society Ltd., 2016.
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- 34 Pamela Fletcher and Anne Helmreich, 'Selected galleries, dealers and exhibition spaces in London, 1850-1939', In *The Rise of the Modern Art Market in London, 1850-1939*. Eds. Pamela Fletcher and Anne Helmreich, Manchester University Press, Manchester, 2011, pp.306-307. 'The Late Thomas Joseph Larkin', *Connoisseur*, 41, 1915, p. 232; 'Thomas Joseph Larkin', *Burlington Magazine*, 26, March 1915, p.263.
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- 36 Furuta Akiko, 'Life of Watanabe Seitei', *Watanabe Seitei: Isolated Splendor of Flower and Bird Paintings*, supervised by Okabe Masayuki, Tokyo Bijutsu, 2017, pp. 88-91.
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- 39 Hayashi Michiko, 'The Ambiguity of the 1910 Anglo-Japanese Exposition: Between the "Official History of Japanese Art" and the "Spectacle Show"', *Gezou, Journal of Art Studies*, University of Tsukuba, No. 30, 2014, pp. 13-22; Hayashi Michiko, 'National Treasure Exhibits and the "Specially Protected Buildings and National Treasure Book" at the 1910 British-Japanese Exposition', *Art History* 4, vol. 181, 2016, pp. 36-54.
- 40 *Exhibition of Japanese screens decorated by the old masters: held at the Galleries of the Royal Society of British Artists: January 26th to February 26th, 1914 / illustrated catalogue, with notes and an introduction by Arthur Morrison*, London, Yamanaka & Co., 1914, p.3.
- 41 Wada Hirofumi, Manabe Masahiro, Nishimura Masahiro, Miyauchi Junko and Wada Keiko, *Linguistic City of London 1861-1945*, Fujiwara Shoten, Tokyo, 2009, pp. 13, 21-24.
- 42 Sir Hugh Cortazzi and Gordon Daniels (eds.), *Britain and Japan: The People of Bridging*

the Gap, Shibunkaku Publishing, Tokyo, 1998, p. 10.

⁴³ See Sir Hugh Cortazzi, ante, p. 12, and Document 1: Register of Members (1892-1938).

⁴⁴ Sir Hugh, op.cit., pp. 28-29, 51-52.

⁴⁵ Wada Hirofumi, op.cit., pp. 21-23; Sugimura Hirotarō, 'Travels in Great Britain and Half a World', Sojinkan, 2nd volume, Nippon Hyoron Sha, Tokyo, 1937, pp. 84-86.

⁴⁶ Libby Horner, 'Kurihara Chuji (1886-1936)', *Britain & Japan Biographical Portraits*, vol.VIII, 2013, pp.247-256; *Art of Shizuoka IV: Kurihara Chuji, The Bridge over Britain*, Shizuoka Prefectural Museum of Art, 1991

⁴⁷ Wada Hirofumi, op.cit., pp. 622 - 626.

⁴⁸ William Burges, 'The International Exhibition', *Gentleman's Magazine*, July 1862, p.11.

⁴⁹ 'Weekly Progress of the International Exhibition', *Journal of the Society of Arts*, no.481 vol. 10, February 7, 1862, pp.167-168.