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COLLECTIONS OF JAPANESE ART IN UKRAINE: HISTORY AND MODERNITY

Abstract

The stages of the formation of Japanese art collections on the territory of Ukraine from the beginning of the 19th century to the present are highlighted on the basis of archival materials, periodicals and professional literature. Information about Japanese collections of the pre-war and post-war periods are systematized, while their composition and sources of formation are determined. The influence of the socio-political system on the development of the process of collecting Japanese art in Ukraine is also analysed. The sources of the formation of collections of Japanese art in the collections of The Bohdan and Varvara Khanenko National Museum of Arts in Kyiv, Odessa Museum of Western and Oriental Arts, the Chinese Palace of "Zolochiv Castle" Museum-Reserve, as well as Kharkiv Art Museum are explored. Finally, modern tendencies in the collection of Japanese art in Ukraine are determined.

Key words: history of collections, state and private collections of Japanese art in Ukraine, items of collection

Collections of Japanese art are an integral part of world culture. Therefore, studying the history and the present of the formation of Japanese collections in Ukraine not only represents an interest in understanding the general picture of the development of Ukrainian culture, but also is acquiring relevance in the context of the study of world trends in the collection of Japanese art as part of the world of artistic processes in the field of collecting.

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The purpose of this article is to reconstruct the processes of the origin and development of the collection of Japanese art in Ukraine from the beginning of the 19th century to the present.

The purpose and tasks of the work have determined the choice of general scientific and special research methods. In particular, the author used the methods of systematization, typology, historiography, generalization and content analysis. The analysis of collections of Japanese art required the engagement of assemblage in museum and gallery collections of public and private sectors.

The first Japanese collections on the territory of Ukraine began to be formed owing to Russian sailors who had served on the shores of the Pacific Ocean and who used to bring exotic items of everyday life, such as fans, silks and coins, to their homeland. In Ukraine, one of the centres where “souvenirs” from Japan were concentrated was the Imperial University in Kharkiv (founded in 1804), which became one of the centres for collecting and studying artifacts of Japanese culture, not only in Ukraine at the beginning of the 20th century, but also in the Russian Empire. A significant part of its Far Eastern collections was formed thanks to the donations of the townspeople. Although today it is impossible to accurately define when the initiation of Japanese collections occurred, the study of the documents of the activities of this institution has made it possible to make some assumptions. Thus, the first references to Japanese artifacts are contained in the coin catalogues of the muntz-cabinet of the Museum of the Red Artists and Antiquities of the Imperial University in Kharkiv, which has been in existence since the first years following the university’s foundation. Initially, its structure comprised picturesque classrooms, a muntz-cabinet and a cabinet of rarities. However, only since 1835, with the introduction of a new university statute, this institution has been named the Museum of Red Artists and Antiquities and received funding. From this moment, the active replenishment of the museum’s collections began not only due to purchases, but also to a large extent thanks to generous donations (Redin, 1904, pp. 7–9).

Regarding Japanese artifacts in the collections of the museum, some evidence and records are to be found. Andriy Kovalivsky (1895–1969), a professor of Kharkiv University, in referring to the handwritten *Catalogue No. 1 written by H. Franz in German*, noted that already in 1827 Kharkiv University had 203 eastern coins in its muntz-cabinet, and a little later, thanks to a large donation, over 1,300 eastern coins, which comprised “Chinese ones (XII–XVIII centuries), Japanese ones (japanici – 7 pieces)” (Kovalivsky,

1961, p. 29). Professor Egor Redin (1863–1908), the head of the museum at the end of the 19th century, noted that although the muntz-cabinet had been replenished in 1829 with a valuable “collection of Oriental coins of Dr. Shrevits, numbering 1,170 pieces” (Redin, 1904, p. 9), the occurrence of Japanese coins in this collection has not been identified. The donation of Japanese artifacts to the museum is evidenced by the entry in the Copy-writing Catalogue No. 3 of Kharkiv University entitled *List of Objects Transferred to the Ethnographic Museum* in 1913, letters No. 323–324 (Central Scientific Library). The list includes, besides Chinese and Ukrainian items, a Japanese dress with a complementing belt, a pair of varnished wooden shoes, a wooden box with a cushion, a wicker hat (list numbers 585–587). In addition, the list includes a box with playing cards and toothpicks, a rain-coat made of fish skin, two grass mats, three pieces of Chinese fabric, and others. Some of these items were donated to the collection by Lieutenant Vladymyr Mykhailovych Romanov in 1823, and others by “Pav. Iv. Nester, October 25, 1880” (Central Scientific Library).

On the further arrival of items of Japanese culture in the collection of the museum there are only individual notes, which indicate that subsequently, starting with the 1950s, Far Eastern antiquities were added to the museum collection, namely: “. . . various Chinese and Japanese items, etc.” (Redin, 1904, p. 49) (saved in original language).

In the middle of the 19th century the situation changed fundamentally. The wave of Japan-mania, which captured Europe in the second half of the 19th century, also overwhelmed the Russian Empire. From then on, items of Japanese art, not only in artistic circles, but also in the homes of wealthy townspeople, became a sign of progressiveness and sophistication of taste. But if earlier Japanese products came into the country mainly due to Russian sailors (the most famous collection of Japanese prints and paintings in Russia – Serhiy Kitayev [1864–1927]) (Voronova, 1995), from now on, travelling wealthy industrialists, philanthropists and artists bought Japanese prints, porcelain and silk directly from numerous stores in Europe, especially in France, and from European auctions.

Oleksandr Fedoruk spoke of the tradition of private collecting in Ukraine as a powerful culture forming a source for the whole generation of intellectuals:

It is known that collecting in Kharkiv in the late 19th and early 20th centuries became widespread, and in the city this noble business was engaged in all by social strata, first of all by the respectable townspeople of the city. At the

beginning of the 20th century, in terms of the number of private collections, Kharkiv occupied third place (22 private collections) after Kyiv and Odessa, where at that time there were 26 private collections. Then followed by Lviv (5 collections), Katerynoslav, Chernihiv, Kherson, Simferopol (one in each city). (Fedoruk, 2009, p. 9)

However, whereas objects from East Asia and, in particular, Japan came to Kharkiv mostly by chance, the first systemically formed collection of Japanese art appeared in Kyiv due to the collection and patronage of Bohdan and Varvara Khanenko. At the beginning of the 20th century, they worked on expanding the collections by addressing renowned scholars, antiquaries and auctioneers. “Unfortunately, the bulky archival data that remained in the museum’s archive after the Revolution and the Second World War, do not allow us to identify the conditions and circumstances for the acquisition of certain monuments . . .” – says the head of the department of Eastern Art, Galina Bilenko (Bilenko, 2003, p. 5). However, some of the evidence of those times has survived. Polina Hudalova-Kulzhenko, an associate of the museum, in her work (a reference brochure) established for the exhibition of 1928, associates Bohdan Khanenko’s stay in Manchuria with the enrichment of his collection with Japanese woodcuts (Hudalova-Kulzhenko, 1928, p. 5). The archive of the museum also preserves Khanenko’s own handwriting in describing oriental items regarding their purchase in Paris in 1912 at the Drew Hotel. The list shows the acquisition of works by well-known masters of Japanese woodblock printing: “Acquired by K. Morita at Hotel Drouot in 1912” (Bilenko, 2003, p. 6). Unfortunately, the collection of the Kyiv museum was damaged during the Second World War with the collection of Japanese engravings now comprising about 200 prints. Most part of the collection consists of works by such world-famous masters as Katsushika Hokusai (1760–1849), Utagawa Hiroshige (1797–1858), Utagawa Kuniyoshi (1797–1861), Utagawa Kunisada (1786–1864), Torii Kiyonaga (1752–1815), Kikukawa Eizan (1787–1867) and others.

In the archives of the museum there is evidence of the acquisition in Paris of the famous *Khannenkov* collection of parts of artistic decoration of samurai swords (about 400 exhibits), as well as auction notes in French, pasted into the manuscript of *Notes* by Bohdan Khanenko (Bilenko, 2003, p. 6). A striking example of the jeweler’s skill in *kinko* metalwork from the museum’s collection is *tsuba*, created by one of the most famous representatives of the school, Nara Yasuchika Tsutaya (1670–1744) (Bilenko & Rudik, 2005, p. 89).

The open access to the collections enjoyed by Khanenko's spouses, who supported the enthusiasm for "everything Japanese" not only in educated circles, but also in the artistic environment of the country, is worth mentioning. Moreover, Ukrainian artists travelling to Europe, did not return without "booty" either. At the beginning of the 20th century, the poet and painter Maxymilian Voloshyn (1877–1932) brought Japanese woodcuts from Paris. His collection is exhibited in his house-museum in the village of Koktebel (Crimea).

According to Fiodor Ernst, the collection of arts and crafts put together by the well-known Ukrainian painter Vasyl Krychevsky comprised a large number of items of porcelain and faience items, as well as ". . . high-art products of Chinese, Japanese, Saxon, Copenhagen porcelain . . ." (Ernst, 1918, p. 8). References to Japanese products in the collection of Vasyl Krychevsky are also contained in the memoirs of his wife Eugenia:

On two tables, one of which was a desk under the window, there was gathered together a huge amount of small items: Copenhagen and Japanese porcelain, copper and silver Dutch candlesticks with garlands of roses, Italian majolica, Japanese enamel vases. (Pavlovsky, 1974, p. 72)

The academic investigations by scholars also contributed to the establishment of collections of Japanese artifacts on the territory of Ukraine. Thus, as result of scientific trips in 1892 and 1895 by Andriy Mykolayovych Krasnov (1862–1914), a professor of the Imperial University in Kharkiv, a unique ethnographic collection was established, significant part of which presented the culture and way of life of pre-modern Japan.

While visiting one of Tokyo's universities, as mentioned by Krasnov in his travel notes, the professor was impressed by the successes of Japanese society in terms of economics and education thanks to borrowing from European experience. We may assume that the idea of creating a museum of ethnography at the geographic office of the Imperial University in Kharkiv was formulated by Krasnov there. "Museums and laboratories at the university could make any of the heads of the offices of our provincial universities go red" (Krasnov, 1898, p. 460). Furthermore, "The anthropological cabinet, in addition to purely anthropological objects, includes ethnographic collections from Japan, Micronesia, Melanesia, Polynesia and America, archaeological collections from Europe and America . . ." (Krasnov, 1898, p. 461).

It is also worth mentioning the ethnographic collection of I. Hohuntsov, an officer of the Tsar's army, (although the biographical data and Hohuntsov's precise initials are unknown, Andriy Krasnov writes about I. Hohuntsov, who opened the museum at Kursk Library), which replenished the geographical office of Kharkiv University in 1910 and which was taken care of by Krasnov. As Hohuntsov had spent a lot of time in Siberia, China and Japan, he had had the charitable idea of the creation of a museum at Kursk Public Library. When this failed, his Far Eastern collection was brought to Kharkiv. The stories of the origin of, as well as the artifacts from this collection were the subject of a publication by Krasnov in the daily newspaper *Yuzhny kray* (1910–1911), thanks to which we have information about its composition (Krasnov, 1911a; 1911b). Among the detailed descriptions of the religious rituals and everyday traditions of the Far East, we find reference to items of religious worship from Japan:

In addition to the pantheon of the Chinese deities, preserved in the form of small figurines in the cabinets . . . there is a small Japanese Buddhist goddess. (Krasnov, 1911a, p. 5)

The collection also included items concerning the everyday life of Chinese peasants and officials, printed hieroglyphic accounts, contracts, books, Chinese garments of officials of various ranks, marks of distinction, umbrellas, dice and cards for gambling, as well as “weaponry of all stages of its evolution, ranging from bows and to the Japanese system of guns” (Krasnov, 1911b, p. 4) and banknotes (coins, Chinese notes and Japanese credit notes). Visitors could immediately compare the Chinese hieroglyphic inscriptions to the Japanese, which used a simplified alphabet, “where signs are no longer consistent with concepts, but with syllables” (Krasnov, 1911b, p. 4).

At a personal level, in his travels to Japan Krasnov collected samples of applied art, which were later assigned to the basis of the Japanese collection of the ethnographic department of Kharkiv Art and Industrial Museum (founded in 1886, then Kharkiv Municipal Art and Industrial Museum), which he talked about later, saying that in Kharkiv Municipal Museum “there is a complete collection that illustrates the pre-modern Japan” (Krasnov, 1911b, p. 4). Moreover, he argued in favour of the merger (which subsequently took place) of these two collections.

At the turn of the 20th century, Kharkiv Municipal Art and Industrial Museum became an educational institution, open to the public, with a unique

ethnographic collection. In an article by Voskresensky, published in the Kharkiv News in 1899, which was dedicated to the Kharkiv Municipal Museum, the author pointed out that during the previous year the museum had been enriched by an ethnographic department, compiled according to the plan of Professor Krasnov, “who brought the most part of the collections” (Voskresensky, 1899, p. 5). At that time, the ethnographic collection was represented by items from the Far East and Asia, and primary place being taken, as the author emphasized, by the Japanese collections which were notable “as to their completeness, just 200 in number, and for the interest that the country has caused in recent years . . .” (Voskresensky, 1899, p. 5). In the class of the items of Japanese everyday life, clothing and handicrafts, “items of spiritual literary and artistic creative works of the Japanese are represented by a collection of books, newspapers, cartoons and, among other things, gracefully and artistically made embroidery: on the silk fabric monkeys are depicted clinging to each other” (Voskresensky, 1899, p. 5). As for spiritual creativity, the author also referred to items of religious worship such as: “the image of the goddess of mercy, bronze idols and a magnificent Buddhist deity” (Voskresensky, 1899, p. 5).

In 1902, a guide to Kharkiv Municipal Art and Industrial Museum was published in Kharkiv which contained a complete list of items in the possession of the ethnographic department. Unfortunately, the items of the Japanese collection are not described in detail, along with the fact that some of them are mixed up with those of Chinese origin, which complicates their attribution. Among the Japanese artifacts there are traditional clothes, fans, utensils and other items of everyday life, as well as ritual items:

Before the goddess, there are placed the altar ornaments, similar to the Japanese: a censer, lamps, sacrificial items. (Putevoditel, 1902, p. 53)

Therefore, we can only assume that the Japanese censer from the collections of Kharkiv Historical Museum (founded in 1920, hereinafter referred to as the KHM), which became one of items inherited by the museum in the Soviet era, is one of the objects from Krasnov’s collection (No. 8 – censer, No. 73 – room censers) (Putevoditel, 1902, pp. 58–60). However, we can assume that record No. 8 – “bronze kettle for boiling water” (Putevoditel, 1902, p. 55) is a bronze censer which was brought to the museum treasury in 1945 from Germany (in the preserved metal items

catalogue “Metal” KHM, item number M-649 is registered as “a Japanese kettle”) – a fine example of Japanese cult art of the late Meiji era. At the bottom of the censer there is an impression of the seal of the craftsman with his name. The surface of the censer is covered with a relief image of a traditional story: on the one side, there are fishermen on boats near the shore, on which the roof of the pagoda can be seen, on the other, there is a woman with a child on the shore waiting for their return. The lid is depicted as the Japanese mythological sea monster *ayakashi*, with whom any encounter is believed to be deadly dangerous for fishermen (Collection of M. F. Sumtsov).

The revolutionary events of 1917 interrupted the process of forming new collections and filling the existing Japanese collections with new artifacts. During “military communism” and civil war, some of the collections were if not destroyed, looted, while in the process of nationalization most of the preserved private collections became state-owned and were transferred to museums.

The 1920s–30s in Ukraine were marked with numerous reorganizations, the foundation of new museums and the abolition of existing museum facilities, and the shifting of collections. The new authorities tried to subordinate the museum business to their ideological goals. Kyiv First State (now National Art Museum of Ukraine), Kharkiv State Art History Museum, Odessa Art Gallery (now Odessa Museum of Western and Oriental Arts) and other museum establishments were founded. The basis of collections of new state institutions were the nationalized collections of private collections and reorganized public museums.

Information about the collection of the Kharkiv Municipal museum mentioned above cannot be traced after its dissolution in January 1920 (Litovko, 2014, p. 43). The main part of the museum collection of Kharkiv Art Museum, which became heir to these collections, as well as of most of the archival documents, was lost during the Second World War. According to archival descriptions of the museum, from the pre-war artifacts of Far Eastern art in the collections there were preserved bronze statuettes with Buddhist symbols, censers, and household items, such as vases, dishes (porcelain), teapots (reddish-brown stoneware), and so on.

A guide to the exhibition *The Art of the East* (1929) attests to a large collection of Japanese art in prewar Kharkiv; an exhibition was organized by Kharkiv Art and Historical Museum conjunctly with All-Ukrainian Scientific Association of Oriental Studies AUSAE (Viazmitina, 1929). A detailed

post about Japanese art was the work of Tatiana Ivanovska. The researcher's centre of attention is focused on *netsuke* from the collection of Kharkov State Art and Historical Museum. The author provided an attribution of these works, and determined their typical iconographic features. Paying attention to the elegant work of the Japanese carvers, the author noted that these statuettes, dated to the 18th and 19th centuries, are very skillfully executed, highly valued in Japan, with each of them possessing the signature of the master (Ivanovska, 1929, p. 13).

Tatiana Ivanovska was appointed to the newly built state art gallery in Kharkiv as the head of the office of oriental art in 1934, to which the overwhelming majority of the museum exhibits of fine art of the city were transferred. In the office of oriental art, “. . . statuettes and various items of bronze, carved ivory, Chinese miniatures painted on rice paper, silk fans, a whole window display of Japanese *netsuke*, *kakemono* (painted stripes of paper or silk), a mannequin of the medieval Japanese samurai in full armour were exhibited . . .” (Kovalivsky, 1961, p. 113).

Unfortunately, the Art Foundation of the Orient, which was formed in the art gallery, was actually destroyed during the Second World War. Many scholars wrote about the tragedy that happened to this collection. As Andriy Kovalivsky reported, part of the collection was looted during the occupation, most of the exhibits left in Kharkiv were destroyed by fire, and the gallery itself was burned down. Furthermore, archival documents confirming the sources of the origin of the eastern collections were also devastated (Kovalivsky, 1961, p. 114). After the war, a small part of this looted heritage, including that concerning Japanese art, was returned to Kharkiv from Germany and Austria.

The Khanenkos' Kyiv collection was somewhat more fortunate. During the war, its valuable exhibits were evacuated to Ufa, and later returned. Despite this, the unique collection of graphic art was badly damaged – 20,695 engravings were stolen from the museum, and nobody will ever know how many of them were Japanese (Nesterenko, 1995, p. 72).

The Second World War cast away the possibility of any contact between the two countries for years to come. The official policy of both the USSR and Japan portrayed international relations as an arena for conflict. The softening of the regime occurred after the death of Joseph Stalin and became known to history as a time of the “thaw”. However, the thaw was short-lived, and the harshening of all spheres of life of Soviet people was established once again. Therefore, although holding a private

collection under these conditions was almost impossible, there is evidence of the replenishment of state museum collections at the expense of the remnants of pre-revolutionary private collections. Although it concerned only cultural ties, this process was facilitated by the restoration of diplomatic relations with Japan in 1956.

Thus, from the Japanese miniature sculptures that were purchased by the museum in separate collections in the 1960s–70s, a collection of *netsuke* in Kyiv Museum of Western and Oriental Arts was formed. The collection contains a series of miniature sculptures depicting zodiac animals, genre scenes (drunk samurai) etc. A separate group comprises the so-called “deities of happiness”. The *netsuke* in the collection dates back to the first half of the 19th century. In its exhibition activity, the museum attracted not only works from the museum’s collections, but also from private collections, which was mentioned by the museum’s staff member Oleksandr Kryzhytsky in his report. In particular, among works of painting, miniature sculptures, woodcuts and porcelain from the museum’s collections, he recalled exhibits from private collections by M. Tkachuk, I. Avdiyeva and K. Krizhanivska (Kryzhytsky, 1957, p. 4), indicating the availability of the collections of Japanese art to the public.

In 1951, a department of Oriental Art was opened in Odessa Museum of Western and Oriental Art. Although in the postwar years this collection of oriental art was replenished thanks to the donations from the State Hermitage Museum, Kyiv Museum of Western and Oriental Art, and Pushkin State Museum of Fine Art, there are also notes about the acquisition of Japanese works of art from private collectors. Thus, in the collection of the museum since 1947 there has been preserved an album of Japanese *ukiyo-e* woodcuts which contains 104 prints of the Meiji period, which was brought from Europe at the beginning of the 19th century and acquired by the Shevelev museum in Odessa. Some of them belong to such masters of Japanese xylography, as Toyohara Kunichika, Toyohara Chikanobu, and Ogata Gekkō.

Among the proceeds of the museum’s collections, according to the then head of the Department of the Art of the Eastern Countries, art historian Olena Shelestova, real “discoveries” did occur. These are two early woodcuts of Kitagawa Utamaro, which, as it turned out, were considered rare, even in Japan. Interest in the culture and art of Japan at that time led to a whole artistic “investigation”, which in the future received international publicity (both the Soviet journals and the Japanese *Asahi Shinbun* wrote

about these findings in 1972). These were prints from the *Book of Birds*, created in the time when Utamaro bore the name of Nobuyoshi and was an apprentice of Toriyama Sekien (Ozhoha-Maslovska & Shelestova, 2015).

After the joining of the Western Ukrainian lands to the USSR in 1939, the Lviv National Gallery of Art (in 2013, the gallery was named after Boris Voznytsky), which had been established back in the middle of the 19th century and was focused on the collection of Western European art, was replenished both with works from nationalized private collections, and a number of exhibits from the State Museum of the Oriental Peoples in Moscow transferred for permanent preservation in a gallery. According to a staff member of the institution, throughout the time of the existence of the gallery, the procurement committee continually conducted purchases of exhibits associated with the East which had an artistic and historical value (Oliynykova, 2011, pp. 121–125). The Museum of Oriental Cultures has permanent expositions: “The Art of China and Japan”, where Satsuma, Kutani and Arita ceramics samples are presented (named after the port from which the items were shipped); a small collection of small items of art – *netsuke* and *inrō*; lacquerware; an ivory samurai sword; 10 *ukiyo-e* by Utagawa Kunisada.

The formation of collections of Japanese art in Ukraine received a new impetus with the independence of Ukraine in 1991. The opening of a Japanese embassy and the activities of its staff contributed to the replenishment of museum collections. Thus, a collection of Japanese *ukiyo-e* engravings was presented by the Japanese Embassy in Ukraine to the National Art Museum of Ukraine in 1997. As part of an agreement with the embassy in 1998–1999 a number of works were transferred to other Ukrainian museums, namely The Bohdan and Varvara Khanenko National Museum of Arts, Poltava Art Museum, and Sevastopol Museum of Art. Today, the museum holds 167 works by the masters of the Utagawa school, one of the most famous and influential schools of *ukiyo-e* woodcuts in Japan in the 19th century. Thanks to the activities of the Embassy of Japan in Ukraine, a collection of calligraphy (26 works) by Morimoto Ryuseki (born 1940) was donated to The Bohdan and Varvara Khanenko National Museum of Arts in 2002.

Considering this trend, private collections of Japanese art are developing. If during Soviet times collectors' demand was turned to *netsuke* and Japanese prints imported in the late 19th and early 20th centuries, nowadays, due to the possibility to take part in auctions around the world,

the composition of Japanese collections in Ukraine has become more diverse. At the very beginning of the 21st century, exhibitions of private collections of Japanese weapons, *netsuke*, *okimono*, and, gradually, traditional dolls, woodcuts, kimonos, posters, etc. were arranged.

Unlike the collection of European art, which is mostly kept in the shade (public exhibitions are rather an exception than the rule), the collection of Japanese art in Ukraine is always a “club of common interests”, communication, exchange of experience and, as a result, the openness of collections. One way or another, almost all collections of Japanese artifacts collected by a new generation of collectors, exhibited in galleries and museums, have been published in catalogues.

Unlike state-owned museums, which were chronically under-funded by the state, private collectors had much greater opportunities in arranging exhibitions, turning their exhibitions into cultural and educational projects. Several such events have taken place in Kharkiv, where the artistic works of Japanese masters over the past 300 years (*netsuke*, *inrō*, kimono – only 105 items) were presented from the collection of the Kharkiv couple, Yury and Iryna Sapronovy (2006), as well as a series of exhibitions featuring a collection of *okimono* and Japanese weapons from a collection of another Kharkiv resident, Oleksandr Feldman. Among the most valuable items of Oleksandr Feldman’s collection are the statuettes of Ishikawa Kōmai – a prominent Meiji carver, the founder of the carving department at the Tōkyō School of Fine Arts (now Tōkyō University of Arts), founded in 1887, and his students and followers – Morino Korin, Asahi Meido, Udagawa Kazuo and others. The noted collection of *okimono*, according to the studies of Svitlana Rybalko, is one of the most representative in Eastern Europe (Rybalko, 2009).

Among the modern private collections of Japanese art, the collection of *netsuke* of Dnieper collector Boris Filatov deserves attention. According to the Japanese expert Miyashita Natsuo, Boris Filatov’s collection is of high quality, as the works of such famous masters of the Edo period (1615–1868) as Toyomasa, Otoman, Sanyo and Mitsuhiro are part of this *netsuke*, the collection whose works are not often found in Japan even now (Makie and Netsuke, 2015).

A unique collection of Japanese dolls has been collected by Poltava collectors, Valery Bondarenko and Oleksy Nuzhny. Oleksy inherited his collection from his grandfather, who had taken part in the Second World War in the east. Valery himself is an artist who makes dolls and has come a long

way to the collection of Japanese models, having been impressed by their perfect technique of manufacture. By combining their collections, these Poltava artists have presented a collection of Japanese traditional dolls of the 18th, 19th and early 20th centuries at exhibition centres in Poltava, Myrhorod, Dnipro and Odessa, in the display of which there were included different types and techniques of making dolls.

A collection of Japanese traditional clothes, collected by Japanese art critic Svitlana Rybalko over a decade of field research in Japan, supplements the general picture of private collections of Japanese art.

New times dictate new vectors in the formation of Japanese collections. A glimpse of this was provided by a unique collection of ecological posters of the "4th block" international triennial (Kharkiv), a significant part of which was created by contemporary Japanese masters Fukuda Shigeo, Nagai Kazumasa, So Tsutomu, Hasumi Eriko, Yamashita Hideo and Akiyama Takashi.

CONCLUSIONS

The establishment of collections of Japanese art in Ukraine took place in the late 19th and early 20th centuries under the influence of European Japonism. On the basis of archival materials, periodicals and recent research, it has been discovered that the first steps in the formation of Japanese art collections in Ukraine are related to the accumulation of artifacts of Japanese culture in state institutions, including at the expense of donations from private collections (the ethnographic collections of Professor Andriy Krasnov and I. Hohuntsov). At the first stage, this comprised mainly ceramics, bronze, silk, religious items, and others. Subsequently, the interest in collecting has shifted to Japanese woodcuts, *netsuke*, *inrō*, parts of weapons and porcelain, which, as well as private collections, gathered by Ukrainian patrons, artists, and industrialists in the late 19th and early 20th centuries, formed the basis of state museum collections of oriental art.

The peculiarities of the country's socio-political development from the 1930s to 1991 led to weak replenishment of existing museum collections and the lack of the possibility of expanding the private collection sector.

It should be noted that with the Ukraine's acquisition of the status of an independent state in 1991 and the establishment of diplomatic relations between Japan and Ukraine, a fundamentally different information

space, connected with Japan, was formed. There can be traced a spread of the private collection of Japanese art, which is associated with the opening of borders and access to the world art market, a fact which has influenced the quality of collections and the emergence of new areas in collecting. The current interest of collectors has shifted to new genres – *okimono*, Japanese dolls, traditional Japanese clothes and more.

It has been traced that both traditional and newest branches of collection for Ukraine in the private sector are marked by the presence of rare high-quality models. The openness of Japanese collections to the public through the organisation of exhibitions and such new formats of their holding as curatorial interactive projects substantially complement the overall picture of Japanese art in the field of Ukrainian exhibitions.

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