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## P O V Z E T K I

Nataša Vampelj Suhadolnik

*Liu Hai draži zlato krastačo: srečenosni motivi na lesenem stojalu za ogledalo iz  
Skuškovne zbirke*

Članek analizira srečenosno motiviko na lesenem stojalu za ogledalo iz Skuškovne zbirke, ki ga hrani Slovenski etnografski muzej. Srečenosno motiviko postavi v širši kontekst kitajskih kulturnih in jezikovnih struktur, ki je v vizualni reprezentaciji kombiniranih motivov rastlin, živali in oseb omogočil nešteto kombinacij rebusov in preigravanja z enakozvočnicami. Ti so temeljili na kitajski zgodovinski, literarni, filozofski, religiozni in mitološki tradiciji. Srečenosni motivi so v kitajskem kulturnem kontekstu postali standardna shema okraševanja, iz katere so črpali tako slikarji učenjaki kot obrtniki, njihovo upodabljanje pa se je razširilo tudi zunaj kitajskih meja. Še posebej razširjeni postanejo na vsakdanjih predmetih, ki uporabnikom ne le izrekajo dobre želje za srečo, bogastvo, napredovanje, dolgoživost in potomstvo, temveč sočasno zagotavljajo njihovo uresničitev. To je vidno tudi na lesenem stojalu za ogledalo, ki ga je med letoma 1914 in 1920 v Pekingu kupil mornariški častnik Ivan Skušek ml. Članek v prvem delu prikaže ikonografsko analizo motivike, v drugem pa so podrobneje obravnavana zajeta sporočila v vizualnih simbolnih kodah, pri čemer so upoštevani tudi razporeditev motivike v zaključeno zgodbo in načini interpretiranja teh podob.

*Ključne besede: srečenosni motivi, leseno stojalo za ogledalo, Ivan Skušek ml., Liu Hai, Shouxing, bor, bambus, sliva, lev, qilin, sraka.*

Klara Hrvatin

*Srečenosne »beštije« – simbolika ornamentalnih in figuralnih upodobitev na  
glasbilih iz Skuškovne zbirke*

Glasbila iz Skuškovne zbirke Slovenskega etnografskega muzeja izkazujejo ornamentalne in figuralne upodobitve, simbolika katerih predstavlja številne izzive. Pogosto se nanašajo na srečenosne zveri *ruishou* (瑞獸), med katerimi izstopajo upodobitvi mitološkega bitja *qilin* (麒麟) in zmaja (龍 *long*), simbolika katerih je zgodaj prežela kitajsko zgodovino, folkloro, religijo in umetnost. V prispevku nas bo zanimalo predvsem dvojje. Najprej se bomo posvetili analizi motivike figural-

nih upodobitev na glasbilih in razmislili, kaj nam lahko interpretacija te v širšem kontekstu kitajske kulture odkrije novega o glasbilih. Prav tako bomo proučili značilnosti simbolike na glasbilih v okviru petih kategorij simbolizma na glasbilih, opredeljenih s strani muzikologa Gen'ichija Tsuge. Za ponazoritev glavnih točk predstavitve bodo uporabljena predvsem glasbila in umetniška dela iz zbirke Ivana Skuška ml., največje zbirke kitajskih predmetov v Sloveniji, ki jo hrani Slovenski etnografski muzej.

*Ključne besede: srečenosni motivi, glasbila, Skuškova zbirka, pipa, qilin, netopir, shou, ruyi.*

Helena Motoh

*Udomačevanje tujega – predmeti za uživanje opija v Skuškovi zbirki*

Izjemno obsežna zbirka predmetov, ki sta jo iz Pekinga v Ljubljano leta 1920 prinesla mornariški častnik Ivan Skušek ml. in njegova žena, Japonka Tsuneko Kondo Kawase, vključuje pipe za kajenje opija, več gorilnikov za opij in še nekaj drugih pripomočkov za uživanje te opojne substance. Predmeti so umetelno okrašeni z zapletenimi motivi. Čeprav je to osrednja tema članka, je namen slednjega tudi umestiti to specifično estetiko v kontekst in raziskati kulturni okvir, v katerem je prišlo do vnosa preučevanih predmetov v Evropo. V prvem delu tako avtorica predstavi zgodovino uživanja opija na Kitajskem, v drugem analizira prvine estetike kitajskega pribora za uživanje opija, v tretjem, osrednjem delu besedila, pa podrobneje razčleni predmete iz Skuškove zbirke, povezane z uživanjem opija, ter motive in simbole, s katerimi so okrašeni. V sklepnem delu poskuša predstaviti pripomočke za uživanje opija, okrašene s tradicionalnimi kitajskimi motivi in simboli, kot zanimivo utelesitev kompleksnega in dinamičnega odnosa do tujega, prepovedanega in fascinantnega in kot dober primer ikonografske udomačitve te tujosti.

*Ključne besede: Vzhodnoazijske zbirke, Ivan Skušek ml., opijski predmeti, udomačevanje, kitajska ikonografija.*

Mina Grčar

*»Meč, ki prežene zlo« – numizmatični ali religijski predmet?*

Kitajska se ponaša z dolgo in bogato tradicijo uporabe denarja in numizmatičnih predmetov v ljudskih religijskih in vraževerskih praksah. Med najbolj posebne med njimi gotovo spadajo meči iz starih kitajskih novcev, tako imenovani *bixie jian* (避邪劍) ali »meči, ki preženejo zlo«. Še posebej priljubljeni so bili v času dinastije Qing (1644–1912), proti koncu katere so se vse pogosteje znašli tudi v zbirkah evropskih zbirateljev in posameznikov, ki so se tedaj mudili na Kitajskem.

Slovenski etnografski muzej v Ljubljani hrani kar dva primerka takih predmetov – eden naj bi pripadal Ivanu Skušku ml., avstro-ogrskega mornariškemu častniku ter nadušememu zbiratelju kitajskih starin in starih novcev, drugi pa misijonarju Petru Baptistu Turku, ki je na tedanjo kitajsko družbo gledal predvsem z vidika lokalnih religij in vraževerja. Kako je meč razumel vsak izmed njiju? In, širše gledano, kako se je vloga in identiteta teh mečev spremenila pri prenosu v sekundarno, evropsko okolje oziroma kako so jih razumeli njihovi novi lastniki? Kako jih danes kategorizirajo evropski muzeji? So v domeni numizmatike ali religije? Ali so ti meči za obrambo pred zlimi silami morda eni tistih predmetov, ki se zaradi svoje posebne narave vztrajno izmikajo muzejski klasifikaciji?

*Ključne besede: stari kitajski novci, meč iz novcev (bixie jian), numizmatika, religijske in vraževerske prakse, Ivan Skušek ml., Peter Baptist Turk.*

Tina Berdajs

*Razumevanje motivike in simbolike na vzhodnoazijskem porcelanu v zbirki Narodnega muzeja Slovenije*

V prispevku je analizirana izbrana motivika na različnih vrstah poslikanega vzhodnoazijskega porcelana, ki ga v zbirki keramike hrani Narodni muzej Slovenije. Članek z analizo primarnih virov in sekundarne literature in neposredne obravnave predmetov predstavi pregled slogov okraševanja ter izbranih rastlinskih in živalskih motivov, ki jih najpogosteje srečamo na porcelanu iz omenjene zbirke, ki spada v obdobje med prvo polovico 17. in koncem 19. stoletja (oziroma začetkom 20. stoletja). V povezavi z analizo motivike in simbolike so predstavljene tudi tri raziskave primerov posameznih predmetov, pri katerih okrasni elementi nudijo vpogled v bogate zgodbe, povezane s kulturno-zgodovinskim ozadjem trgovskih in kulturnih izmenjav med Evropo in Vzhodno Azijo. V prispevku sta obravnavana kitajski in japonski izvozni porcelan, ki so ju masovno proizvajali za zahodne trge,

vendar sta bila okrašena z vzhodnoazijsko motiviko. Prispevek vodi v razmislek o vlogi obravnavane simbolike v japonskem in kitajskem kulturno-zgodovinskem okolju in v povezavi s tem tudi (potencialne) vloge te motivike v okolju, kjer so končali predmeti vzhodnoazijskega izvora – na ozemlju današnje Slovenije.

*Ključne besede: simbolizem in motivika, trije prijatelji zime, zmaj in feniks, kitajski in japonski porcelan, izvozni porcelan, Narodni muzej Slovenije.*

Nataša Visočnik Gerželj

*Pahljača kot ceremonialni in religijski predmet na Japonskem*

Pahljače niso le pripomoček za hlajenje, ampak imajo veliko večjo vlogo v družbenem življenju, navadah in umetniškem razvoju ljudi. Povezane so z nekaterimi kulturnimi vidiki Japonske, kot so pripomočki za ples, orodje za prenos sporočil, predmet za izkazovanje bogastva in družbenega položaja, površina za umetniško izražanje ter predmet, povezan z obrednimi in religijskimi nameni. Uporaba pahljač ob verskih in obrednih priložnostih se je v zgodovini močno uveljavila. Pahljačo so ljudje držali v roki ali postavili predse, ko so molili k bogovom, lahko so jo uporabljali kot simbolično manifestacijo božanstva ali samo kot orodje za molitev k bogovom, uporabljala se je kot darilo ob obrednih in posebnih priložnostih, kot so poroke, pogrebi in čajni obredi. Za razumevanje vloge pahljače v japonski družbi in zlasti na področju religije je v prispevku predstavljeno zgodovinsko ozadje razvoja tega pripomočka, v katerem spoznamo razvoj različnih vrst, oblik ter načinov uporabe v obrednih in verskih dogodkih. Z raziskovanjem muzejskih zbirk predmetov iz Azije v slovenskih muzejih je bilo najdenih nekaj japonskih pahljač, ki bi lahko bile podobne tistim, ki so služile ritualnim namenom v verskem in obrednem življenju. Te so predstavljene in analizirane, proučene so njihove konstrukcije, oblike, dimenzije in slogi, ki so opredeljeni s pomočjo literature, in primerjani s pahljačami, ki so jih uporabljali v verskih obredih na Japonskem.

*Ključne besede: pahljača, obredni in religijski predmet, japonske religije, simbolika pahljač, muzejske zbirke.*

Maja Veselič

*Vzhodnoazijska motivika lisic v delih Alme Karlin*

Svetovno popotnico in pisateljico Almo Karlin so na njeni poti okoli sveta posebej zanimali verovanja in prakse dežel, ki jih je obiskala. Med njimi so jo privlačili predvsem tisti, ki jih je v duhu časa in takrat cvetoče primerjalne religiologije imenovala za vraževerje, saj naj bi prav ti predstavili opazovalce in bralce v tuje svetove. V Vzhodni Aziji so jo med nadnaravnimi bitji najbolj navdušile lisice, ki jim v neobjavljenem besedilu *Verovanje in praznoverje na Daljnem Vzhodu* nameni največ pozornosti. Lisice so poleg budizma tudi vzhodnoazijski religijski element, ki se najpogosteje pojavlja v njenih literarnih delih.

Prispevek najprej povzame verovanja in pripovedi o lisicah, ki jih je Karlin obravnavala v svojem poljudnoznanstvenem besedilu, nato pa njene zapiske umesti v kompleksen svet motiva lisice na Kitajskem in Japonskem, ki je neločljiv preplet ljudske religioznosti, folklornih elementov in literarnih pripovedi klasičnih besedil. V zadnjem delu sledi analiza podobe lisice v objavljenih kratkih zgodbah Alme Karlin z vzhodnoazijsko temo. Omembe lisic pogosto služijo umestitvi dogajanja v konkreten geografsko-kulturni prostor, medtem ko zgodbe, ki so spletene okoli lisičjih duhov, te predstavljajo skozi klasične literarne motive nezemeljskih lepotic, ki zapeljejo mladega moškega, ga obnorijo in mu posrkajo življenjsko energijo, da se znajde na robu smrti.

*Ključne besede: Alma Karlin, lisičji duhovi, magična bitja, Japonska, Kitajska.*

Maja Maria Kosec

*Kitajske religije in kubanska revolucija: študija primera kulta Guan Yu*

Na področju kitajskih študij v Latinski Ameriki se kot predmet razprav vse pogosteje pojavlja vprašanje verskih praks v kitajski diaspori na Kubi. Ker sta se kitajska in afriška diaspora na Kubi skozi zgodovino etnično mešali, so se sčasoma prepletle tudi njune verske prakse. Medtem ko gre vzpon afrokubanskih religij v zadnjih desetletjih razumeti predvsem kot odziv na stoletja španskega kolonializma in kot upor evropocentrični hegemonistični oblasti, skuša avtorica v prispevku preučiti prizadevanja kitajske diaspore, da bi s te dekolonialne perspektive omenjene religije na novo ovrednotila. Cilj članka je ugotoviti, kakšni so trendi interakcij med kitajskimi verovanji in kubanskimi religijami pred kubansko revolucijo in po njej, tudi po propadu socialističnega bloka. Natančneje, avtorica ugotavlja, ali je porevolucijski državni ateizem vplival na verska prepričanja in etnično dediščino

pripadnikov kitajske diaspore. V 90. letih 20. stoletja je prišlo do oživitve kulta Guan Yuja (关羽), ki ga številni razlagajo kot rezultat gospodarskih interesov kitajske in afrokitajske diaspore oziroma kot posledico interesov kubanske vlade. Vsekakor pa je treba pri obeh domnevah upoštevati tudi vlogo širšega zgodovinskega, družbenega in političnega ozadja.

*Ključne besede: kitajska diaspora, kitajska religija, kubanska revolucija, Guan Yu, San Fancon.*

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## ABSTRACTS

Nataša Vampelj Suhadolnik

*Liu Hai Teases the Golden Toad: Auspicious Motifs on the Wooden Mirror Frame  
from the Skušek Collection*

This paper analyses auspicious motifs on the wooden mirror frame from the Skušek Collection, housed in the Slovene Ethnographic Museum. The auspicious patterns are discussed in the broader context of Chinese cultural and linguistic structures, which in the visual representation of combined plant, animal, and figure motifs, leads to innumerable combinations of rebuses and puns with homonyms based on Chinese historical, literary, philosophical, religious, and mythological tradition. In this way, auspicious motifs developed into a standard decorative scheme, providing a rich source for both literati and artisans, and were exported to neighbouring countries and the West. They are particularly widespread on objects for daily use given as tokens of good wishes for happiness, prosperity, wealth, longevity and progeny, which are also meant to ensure their fulfilment. This can be seen on the wooden mirror frame purchased in Beijing between 1914 and 1920 by naval officer Ivan Skušek Jr. In the first part of the paper, an iconographic analysis of the motifs is made, while in the second part, the messages contained in the visual symbolic codes are analysed in more detail, taking into account the arrangement of the motifs in the completed narrative and the way in which these images are interpreted.

*Keywords: auspicious motifs, wooden mirror frame, Ivan Skušek Jr., Liu Hai, Shouxing, pine, bamboo, plum, lion, qilin, magpie.*

Klara Hrvatin

*Good-Luck “Beasts” – The Symbolism of Ornamental and Figurative Iconography on  
the Musical Instruments in the Skušek Collection*

The musical instruments in the Skušek Collection of the Slovene Ethnographic Museum display ornamental and figurative depictions, the symbolism of which is in many ways challenging to interpret. Many of them refer to good-luck beasts or *ruishou* (瑞獸), the most prominent being the representations of the mythological beings of *qilin* (麒麟) and dragon *long* (龍), whose symbolism infiltrated Chinese

se history, folklore, religion and art very early on. In this paper we will primarily pursue two objectives: firstly, we will analyse the motifs of figurative depictions in the examined musical instruments to see if an interpretation of these motifs within a broader context of Chinese culture could yield new findings about musical instruments. Secondly, we will study the characteristics of symbolism on musical instruments in the framework of the five categories of symbolism on musical instruments as defined by the musicologist Gen'ichi Tsuge. As an illustration of the main points of the presentation, we will principally use the musical instruments and artwork from the collection of Ivan Skušek Jr., the largest collection of Chinese artefacts in Slovenia, which is preserved at the Slovene Ethnographic Museum.

*Key words: good-luck motifs, musical instruments, Skušek Collection, pipa, qilin, bat, shou, ruyi.*

Helena Motoh

*Domesticating the Foreign - Opium Paraphernalia in the Skušek Collection*

The extremely large collection of objects brought from Beijing to Ljubljana in 1920 by naval officer Ivan Skušek Jr. and his Japanese wife Tsuneko Kondo Kawase, also includes several opium pipes, a few opium lamps and some other objects related to opium use. The objects are exquisitely decorated with complex motifs. While this is the main topic, the paper also aims to add context to this specific aesthetic and explore the cultural framework in which the import of these objects to Europe took place. The first part focuses on the history of opium use in China. The second part analyses the elements of the aesthetics of Chinese opium-related paraphernalia. The third, central part of the text focuses on a thorough analysis of the opium objects in the Skušek Collection and the motifs and symbols they incorporate. Finally, it presents opium paraphernalia decorated with traditional Chinese motifs and symbols as an interesting embodiment of the complex and fluid relation to the foreign, forbidden, and fascinating, and a good example of the iconographic domestication of this foreignness.

*Key words: East-Asian Collections, Ivan Skušek jr., opium objects, domestication, chinese iconography.*



Mina Grčar

*The “Evil-Warding Sword” – a Numismatic or Religious Artefact?*

China boasts a long and rich tradition of using money and numismatic objects as part of popular religious and superstitious practices. Chinese coin-swords, the so-called *bixie jian* (避邪劍) or “evil-warding swords,” certainly represent some of the most curious objects of the kind. They enjoyed great popularity during the Qing dynasty (1644–1912), toward the end of which they also found their way into the possessions of European collectors and individuals who visited China at the time.

The Slovene Ethnographic Museum in Ljubljana holds two specimens of Chinese coin-swords – one is believed to have belonged to Ivan Skušek Jr., an Austro-Hungarian naval officer as well as an enthusiastic collector of Chinese antiques and cash-coins, and the other to Peter Baptist Turk, a Christian missionary who saw Chinese society of the time mainly through the prism of local religions and superstitions. How did each of them view their sword? And, speaking from a broader perspective, how did the role and identity of Chinese coin-swords change after they had been transferred into a secondary, European environment? In other words, how were they understood by their new owners? How do European museums categorise them today? Do they belong to the domain of numismatics or religion? Or do “evil-warding swords” fall into the category of those objects whose specific nature makes them defy all kinds of museum classification?

*Key words: Chinese cash-coins, coin-sword (bixie jian), numismatics, religious and superstitious practices, Ivan Skušek Jr., Peter Baptist Turk.*

Tina Berdajs

*Understanding the Motifs and Symbolism in the East Asian Porcelain from the Collection of the National Museum of Slovenia*

The paper presents an analysis of selected motifs which appear in various examples of decorated porcelain from East Asia which is stored in the ceramics collection of the National Museum of Slovenia. Through an analysis of primary sources and secondary literature, as well as through direct handling of the objects, this paper presents the first overview of decorative styles and selected plant and animal motifs most often encountered on porcelain dated to the period between the first half of the 17th century and the end of the 19th century (or the beginning of the 20th century). Relating to the analysis of motifs and symbolism, three case stu-

dies of individual objects are presented, the decorative elements of which give an insight into the rich stories connected with the cultural-historical background of trade and cultural exchanges between Europe and East Asia. The paper highlights examples of Chinese and Japanese export porcelain, which were mass-produced products for Western markets, but decorated with East Asian motifs. The paper leads to a reflection on the role of the studied symbolism in the Japanese and Chinese cultural-historical environments as well as the (potential) role of these motifs in the environment where these objects of East Asian origin eventually came to be, i.e., in the area of today's Slovenia.

*Keywords: symbolism and motifs, three friends of winter, dragon and phoenix, Chinese and Japanese porcelain, export porcelain, National Museum of Slovenia.*

Nataša Visočnik Gerželj

*The Hand Fan as a Ceremonial and Religious Object in Japan*

Far from being mere cooling devices, in Japan, hand fans play an important role in social life, customs and artistic development. Related to various aspects of Japanese culture, they can be employed as dance props, tools for transmitting messages or telegraphing wealth and social status, a canvas for artistic expression, and an object associated with ceremonial and religious purposes. The use of hand fans in religious and ritual practice is historically well established. The fan was held in the hand or placed in front of oneself during prayers to the gods; it would serve either as a symbolic manifestation of divinity or merely as a tool for praying to the gods; it was also used as a gift on ceremonial and special occasions, such as weddings, funerals, and tea ceremonies. To facilitate the understanding of the role of hand fan in Japanese society, and the religious sphere in particular, the paper provides insight into the historical development of this device, presenting its various types and forms and their usages in ceremonial and religious events. In an investigation of Slovenian museum collections of artefacts of Asian provenance, several hand fans were found that likely resemble those used for ceremonial purposes and in religious life in Japan. They are presented and analysed herein – their constructions, forms, dimensions and styles studied and classified based on the relevant literature – and compared to the hand fans used in Japanese religious rituals.

*Key words: hand fan, ceremonial and religious object, Japanese religions, symbolism of hand fans, museum collections.*

Maja Veselič

*The East Asian Fox Motifs in the Works by Alma Karlin*

On her journey around the world, the global traveller and writer Alma Karlin was most interested in the beliefs and practices of the countries she visited. She was particularly drawn to those that – in the spirit of the times and of the contemporary flourishing comparative religious studies – she called superstitions, as they were said to transport the observers and readers into strange and foreign worlds. In East Asia, the supernatural being that she found most fascinating was the fox, and in her unpublished text *Glaube und Aberglaube im Fernen Osten (Faith and Superstition in the Far East)* she particularly focussed on them. The fox is also one of the East Asian religious elements, besides Buddhism, most commonly found in her literary works.

This paper initially summarises the beliefs and narratives about foxes discussed by Karlin in the above-mentioned popular scientific text, and subsequently frames her notes in the complex world of the fox motif in China and Japan, which is an inextricable entanglement of popular religiosity, elements of folklore, and classical literary texts. The concluding section presents an analysis of the image of the fox in Alma Karlin's published short stories inspired by East Asia. Her mention of foxes often serves to provide the events with a concrete geographical-cultural setting, while in the plots woven around fox spirits the latter appear as the classical literary motifs of unearthly beauties seducing young men, depriving them of reason, and sucking the life energy out of them, thus bringing them to the verge of death.

*Key words: Alma Karlin, fox spirits, magical creatures, Japan, China.*

Maja Maria Kosec

*Chinese Religions and the Cuban Revolution: A Case Study of the Guan Yu Cult*

The issue of religious practices within the Chinese diaspora in Cuba is increasingly debated within Chinese studies in Latin America. As the Chinese and African diasporas in Cuba have intermingled ethnically, their religious practices have historically also intermingled. While the rise of Afro-Cuban religions in recent decades is primarily understood as a response to centuries of Spanish colonialism and perceived as a resistance to Eurocentric hegemonic power, this article aims to examine the efforts of the Chinese diaspora to re-evaluate their religions from the same decolonial perspective. This article aims to determine the tendencies of interactions between Chinese religious beliefs and Cuba's religions before and after

the Cuban Revolution, including after the fall of the socialist bloc. Specifically, it examines whether post-revolution state atheism had an impact on the religious beliefs and ethnic heritage of members of the Chinese diaspora. In the 1990s there was a revival of the Guan Yu (关羽) cult which has been often interpreted as a consequence of the economic interests of the Chinese and Afro-Chinese diaspora or as a consequence of the interests of the Cuban government. However, we must also be aware of the broader historical, social and political context at play here.

*Keywords: Chinese Diaspora, Chinese religion, Cuban Revolution, Guan Yu, San Fancon.*