Gifts of Japanese and Korean Art from the Mary Griggs Burke Collection

Exhibition Dates: September 26, 2015 - May 8, 2016

Japanese Galleries

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The Mary Griggs Burke Collection of Japanese Art

In the spring of 2015, the Minneapolis Institute of Art received more than 700 works of Japanese art from the late Mary Griggs Burke (1916–2012), considered to have the finest private collection of Japanese art outside Japan. To celebrate this transformative gift, the Japanese galleries have been reimagined to showcase masterpieces from Mrs. Burke's collection and to highlight her personal collecting interests. The scope of this exhibition, spanning prehistory to the modern period, is a testament to the breadth of the collection amassed by Mrs. Burke over nearly five decades.

Mrs. Burke often recalled that her lifelong love of Japanese art began as a child, when she tried on her mother's black silk kimono. She grew up on Cathedral Hill in St. Paul, in what is now the Burbank Livingston Griggs Mansion on Summit Avenue. Both of her grandfathers made their fortunes in St. Paul: Chauncey Griggs was a Union colonel and a real estate tycoon and Crawford Livingston was a railroad and utility magnate.

Mrs. Burke first visited Japan in 1954, where she studied gardens and architecture. Two years later, back in the United States, she bought her first important Japanese painting: half of a pair of folding screens depicting the *Tale of Genji*, on display in Gallery 223. Her first major acquisition came in 1963 with the purchase of 70 ukiyo-e paintings.

Over the next 40 years, consulting with scholars worldwide and a team of dedicated curators, Mrs. Burke amassed more than a thousand objects, primarily from Japan but also Korea and China. Her collection of Japanese art was exhibited at the Metropolitan Museum of Art in 1975 and again in 2000, and here at Mia and other American museums in 1994–95. In 1985, the Burke Collection was the first private collection from abroad ever exhibited at the prestigious Tokyo National Museum. Most recently, it was showcased at several Japanese museums in 2005–06.

Gallery 205- Early Japanese Ceramics

Japan's prehistory is divided into three eras, each with its own distinctive culture and artistic tradition. Not much remains of the hunters and gatherers of the Jōmon period, except for their pottery, which they decorated by pressing rough ropes into the clay. Jōmon culture endured in the Japanese islands for about 10,000 years until the agricultural Yayoi peoples arrived in the third century BCE with more sophisticated earthenware vessels to store and cook their produce. The subsequent introduction to Japan of new continental Asian mortuary practices in the third century CE marks the beginning of the Kofun period, named for the large keyhole-shaped burial mounds (*kofun* in Japanese) that were filled with low-fired earthenware objects.

Japan
Jar with broken rim, 11th to 5th century BCE
Earthenware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.280

This short, bulbous jar, probably used to store liquids, features several levels of differentiated incised decorations between the neck and shoulders, around the body, and around the base. Although the rim is almost entirely missing, the remaining section reveals the protruding ornamentation that once covered it.

Japan,
Jar, 3rd century
Earthenware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.281

The wide, flaring rim of this jar, probably used to store liquids or grains, is decorated with groups of vertical strips. The decorative appearance and proportions of this jar are characteristic of pots from this time period.

Japan
Recumbent vessel with long neck, 7th century
Sue ware; stoneware with natural ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.282

Molten ash from the wood fire of the kiln pooled on the surface of this jar, creating a pleasing mottled effect on its shoulders and a pattern of drips along part of its irregular, bulging body. Likely intended for storing sake (rice wine), the jar's body is asymmetrical—it was meant to be placed on its side. Known as a "recumbent vessel," or *yokobe*, examples can be found throughout the history of Sue ware.

Japan
Jar with flared mouth, 5th century
Sue ware; stoneware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.283

The side opening on this jar was likely a spout for pouring liquids. Such vessels, believed to have been introduced to Japan from Korea in the 300s, have been excavated from sites generally dated to the prehistoric Kofun period (250–650).

Japan
Jar, 3rd to 7th century
Sue ware; stoneware with flaking ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.284

This jar is an example of sue ware, pottery shaped on a wheel and fired in kilns reaching more than 1800°F. Because the finished vessels are easily damaged by heat, they were primarily used for storage or decoration, not cooking.

Japan
Jar with dark firing marks, 9th to 10th century
Haji ware; earthenware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.285

Fired in the open at around 1500°F, Haji ware is unglazed, and so it oxidizes and typically has a reddish-brown tint. The black splotches on this jar occurred during the firing process. Haji ware was in use from around 300 to 900 and is believed to have developed from the wares of the prehistoric Yayoi period.

Japan
Bowl, 12th century
Sanage ware; stoneware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.286

Sanage ware resembles Chinese ceramics, having emerged in the 700s as an affordable substitute for expensive imported Chinese ceramics and the Japanese luxury wares they inspired. Known as the earliest glazed stoneware in Japan, Sanage ware was primarily made in central Honshū, the largest and most populous island of Japan, and remained popular until the 1100s, when it was superseded by another type of glazed stoneware produced in the region, now known as “Seto ware.”

Japan
Sutra container, 12th century
Sanage ware; stoneware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.287a,b

This cylindrical ceramic container was an outer case for another container, perhaps bronze, holding a sutra, or Buddhist scripture. Sutras were copied by hand and buried in sutra mounds in order to accumulate merit for the burier as a type of good deed. Now worn down, the round and slightly pointed knob on top of the overlapping lid is in the shape of a *hōju*, the sacred “wish-fulfilling jewel” of Buddhism.

Japan
Wish-fulfilling Jewel, 16th to 17th century
Gilt bronze, rock crystal
The Louis W. Hill, Jr. Fund and gifts of funds in memory of John Austin O'Keeffe 2006.42

Gallery 206 - Arts of Korea

The Korean peninsula extends 620 miles south from the Asian continent, surrounded by regional powers: China to the north and the west across the Yellow Sea, Japan just 124 miles to the east across the strait of Tsushima. Such proximity has led to considerable cultural exchange, but also repeated invasions and annexations. Indeed, Korea has sometimes been taken for a mere bridge between China and Japan.

Korea, however, has always maintained its own unique artistic traditions. Koreans introduced the potter's kickwheel, revolutionizing the throwing of clay. In 1234 they invented the world's first movable type, and around the same time they printed the entire Buddhist canon from 80,000 woodblocks. But their most celebrated artistic contribution is the making of ceramics with luminescent celadon glazes and delicate inlays.

Korea
Birds and Flowers, first half of the 19th century
Eight-panel folding screen
Ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.491

An incredible variety of birds—ducks, pheasants, parrots, and others—pose and cavort among an equally diverse array of flowers, including lilies, peonies, chrysanthemums, and white and pink plum blossoms. Specific combinations of birds and flowers are almost always symbolic and auspicious. The ducks paired with camellias in the fourth panel from the right, for example, are emblematic of an enduring marriage.

Korea
Decorative hanging panel of an official's robe, 19th century
Silk thread embroidery on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.574

This embroidered silk textile is an example of a decorative panel, called a *husu*, that would have adorned the back of an official's courtly or ceremonial garb with a motif and materials specific to the official's position and rank. Husu were used from the end of the Goryeo period (918–1392) through the Joseon period (1392–1897).
This late Joseon example was made for a civil official and features four pairs of facing cranes, in blue, yellow, and white.

Korea
Longevity and good fortune, 18th–19th century
Six framed panels; gold thread embroidery on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.575.1-6

Each panel features 24 Chinese characters, alternating between the characters for longevity (*su* in Korean) and good fortune (*bok* in Korean). The characters, embroidered in gold thread are variously written in traditional cursive or "linear seal" script or less orthodox scripts formed by stylized bamboo or fish (far right and left panels). Now individually framed, these panels may once been mounted as a screen. Such screens were displayed at 60th birthday celebrations and promised good luck.

Korea
Footed dish with Cover, first half 6th century
Stoneware
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.497a,b

The swollen body of this dish is supported by a tall, narrow foot decorated with thin horizontal lines. Vessels of this type are typical of stoneware produced in Gaya and Silla in southeast Korea, although it is unclear whether they were used in the home or in service to the dead. In the latter case, it would have been used in the ritual presentation of food to the deceased.

Korea
Tall stand with perforated base, 5th century
Stoneware with incised design
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.500

Perforated stoneware such as this stand are associated with the Silla Kingdom and Gaya Confederacy in southeast Korea. The region is peppered with excavation sites, where discoveries continue to be made to this day. This tall stand, which would have supported a smaller dish or jar for storing food or liquid, was probably used in a burial context.

Korea
Tall stand with perforated base, first half 5th century
Stoneware with incised design of wavy lines
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.501

This type of stand supported vessels filled with liquids. Because they are often found in tombs, they are believed to have served a ritual purpose, although similar stands may have also been used in the home. The series of perforations around the base are similar to others found in tombs dating to the Three Kingdoms period (c. 57 BCE–935) of Goguryeo, Baekje, and Silla. Square perforations like these are associated with stands produced in Silla.

Korea
Pedestal dish with cover, second half of the 5th century
Stoneware with incised design of wavy lines
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.505a,b

Most clay tomb dishes from the Silla Kingdom (c. 57 BCE–935) have incised geometric designs or wavy lines—this pedestal dish has both. It was excavated at a site near Seongju, a regional center in the Silla Kingdom, now a rural area west of the city of Daegu in southeastern Korea.

Korea
Long-necked jar with perforated foot, second half of the 5th century
Stoneware with incised design of wavy lines
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.507

This long-necked jar is similar to burial vessels found in the Silla capital of Gyeongju, on the southeast coast of the Korean peninsula. Most are similarly decorated with incised wavy lines or geometric designs, though others have clay figurines attached to them, incised images of horses, or other pictorial motifs.

Korea
Small Jar with perforated foot, late 6th to early 7th century
Stoneware with stamped and incised design and incidental ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.513

While this vase was in a wood-fired kiln, ashes settled on its shoulders, forming a natural, mottled glaze. Stoneware produced in the later Silla period were typically decorated like this, with rows of round stamped designs alternating with rows of incised geometric patterns.

Korea
Oil bottle, 9th century
Stoneware with incidental ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.515

The bulbous body of this oil bottle, decorated with dense vertical lines, narrows sharply at the shoulders to support a narrow, elegantly flared mouth. Vessels of this type have been found at a variety of sites, including tombs, temples, and domestic settings.

Korea
Maebyoeng with peonies, 11th to 12th century
Stoneware with iron-brown design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.519

The long, tapered body, short neck, and narrow mouth of this vessel—as well as its Korean name (*maebyeong*)—are derived from a type of Chinese vase known as a "plum vase" (*maeping*). In Korea, they were predominantly used as wine containers. This *maebyeong* is decorated with stylized peonies, rendered in brown and covered with an iron-rich glaze determined by its color. The earliest remaining Korean ceramics decorated like date to the mid-1000s.

Korea
Bowl with lotus petals, first half of the 12th century
Porcelaneous stoneware with carved design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.521

The exterior of this small bowl was carved with a double row of lotus petals before being covered in green-blue celadon glaze. Many Goryeo bowls of this type found their way to medieval Japan, where they were highly prized by the aristocracy and religious elites.

Korea
Bowl with floral design, first half of the 12th century
Stoneware with mold-impressed design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.524

High-fired ceramics with a green-blue celadon glaze were introduced to the Korean peninsula from China in the 900s. Within a century or two, Korean artisans had developed their own distinctive tradition of celadon ware—the only variety of high-fired ware produced during the 500-year Goryeo period (918–1392)—that received high praise even from the Chinese. The inside of this thin-bodied bowl is decorated with an elegant design of flowers and leaves applied with a mold. The use of a mold, as opposed to decorating by hand, greatly increased production speed.

Korea
Ewer in the shape of a melon, first half of the 12th century
Stoneware with celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.525a,b

Many celadon ewers produced during the Goryeo period (918–1392) mirror the shape of calabash gourds or melons, such as this graceful pitcher for wine. The lid, now missing, would have continued the sectioned melon shape and was probably topped with a stem-shaped knob forming a loop that would have allowed it to be threaded and connected to the pierced hole on top of the handle.

Korea
Maebyoeng with flying cranes and clouds, 12th century
Stoneware with inlaid design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.526

According to Daoist mythology, a magical mountain carried on the back of an ancient tortoise exists somewhere off the southern coast of China. The mountain is inhabited by immortal beings and white cranes—a symbol of immortality—that nest in great forests of ancient pine trees. The story made cranes a popular theme of artists in China, Korea, and Japan. Potters of the Goryeo dynasty (918–1392) frequently created designs of cranes flying amid clouds, carving into the clay and then infilling it with white and black slip (thinned clay) before glazing the entire surface and firing their wares. But this *maebyoeng*, a type of a Korean wine container, is notable for its great restraint and subtlety.

Korea
Lobed maebyoeng, 13th century
Stoneware with incidental ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.527

Although *maebyeong* literally mean "plum vases," they were not originally used for displaying plum blossoms or any other kind of flowers—they were used to store wine. The lobes of this gracefully curving vase evoke the sectioned outer skin of a melon.

Korea
Covered box with chrysanthemums, 13th century
Stoneware with inlaid design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.531a,b

This luxurious covered box was probably used to store cosmetics, or as a container for incense. The lid is decorated with white chrysanthemums and black stems and leaves.

Korea
Bowl with waterfowl, willows, and reeds, late 13th to early 14th century
Porcelaneous stoneware with inlaid design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.532

The inside of this bowl depicts water birds, probably geese, swimming alongside weeping willow trees and reeds. Artists created the inlaid designs on the bowl and the covered box nearby by carving the decoration into the clay and then infilling it with white and black slip (thinned clay) before glazing the entire surface and firing it in a kiln.

Korea
Covered box with wavy lines and chrysanthemums, second half of the 15th century
Buncheong ware with stamped design under glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.534a,b

Buncheong ware, a high-fired gray stoneware often boldly decorated with designs in white slip (thinned clay), was a direct descendent of the earlier Goryeo (918–1392) celadon wares. Yet Buncheong also represents a departure from these earlier wares inspired by Chinese porcelain. Although the clay and technology are similar, Buncheong glaze has less iron and the clay is less refined, resulting in the more earthy appearance of this covered box. The cover and body are decorated with designs of wavy lines and stylized chrysanthemums that were stamped onto the clay with white slip.

Korea
Bottle with peony leaves, second half of the 15th century
Buncheong ware with sgraffito design under glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.536

Buncheong ware is a form of Korean stoneware with a green-bluish glaze, popular in the 1400s. This bottle is an example of *sgraffito* design: potters first brushed the surface with white slip (thinned clay), let it dry to a leather-like hardness, then incised the design with fine lines, carving away certain areas. This allows the decorative white motif—in this case a scrolling peony leaf design—to stand out dramatically against the darker clay. Finally, a thin glaze was applied to ensure a smooth surface.

Korea
Bottle with floral design, late 15th century
Buncheong ware with iron-brown design
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.537

This Buncheong bottle features a painterly design of peony leaves brushed onto the clay in iron-brown pigment. This style is associated with the pottery firing sites in the Gyeryong Mountains near Hakbong-ri, west of the city of Daejeon in central Korea. Iron-painted Buncheong was only produced in Hakbong-ri for just a few decades, from the end of the 1400s into the early 1500s. The Hakbong-ri kilns then began exclusively producing porcelain, perhaps due to changing tastes in materials and design.

Korea
Flower-shaped dish, 15th to 16th century
Porcelain
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.538

Porcelain was once the pottery of the rich, but it became increasingly widespread during the 1400s and 1500s, and put the popular Buncheong ware out of business. Carved lines on the exterior of this bowl and its lobed rim suggest the shape of a flower.

Korea
Jar with phoenix among clouds, late 18th to early 19th century
Porcelain with cobalt-blue design under clear glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.542

The phoenix, a legendary bird in East Asia, is one of the celestial animals of the four directions, associated with the southern quadrant of the heavens. Since it appears on Earth only in times of peace and contentment, it was allegedly sighted only during periods of just and able rule, and therefore became a symbol of royalty. In fact, it was only allowed to decorate wares for the imperial family during the first half of the Joseon dynasty (1392–1897).

Korea
Brush Holder with bamboo and plum blossoms, 19th century
Porcelain with colbalt-blue design under clear glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.547

This cup from the late Joseon period held writing brushes. Plum blossoms and bamboo, rendered here in cobalt blue, are an age-old Chinese motif. Along with the pine tree, evergreen bamboo, and winter-blooming plum they represent hardy plants symbolic of the Confucian ideal of the resilient scholar.

Korea
Bottle with flying cranes and clouds, 19th century
Porcelain with cobalt-blue design under clear glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.554

Cranes flying among clouds is an ancient, lucky motif that symbolized longevity. Here, a single, gangly crane flies amid puffs of cloud, all rendered in cobalt blue.

Korea
Box with floral scrolls, late 19th to early 20th century
Black lacquered wood with mother-of-pearl inlay and brass wire
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.568a,b

Lacquer boxes from the late Joseon period are frequently decorated with floral scrolls like those seen here. The petals and leaves are made of mother-of-pearl inlaid on the black lacquer ground, while the graceful, curvilinear stems are made of twisted wire.

Korea
Moon jar, late 18th century
Glazed white porcelain
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.543

Korea
Jar, 19th century
Glazed white porcelain
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.544

Gallery 219 - The Rinpa Tradition of Decorative Art

The Rinpa movement was an artistic renaissance, fueled by renewed interest in classical Japanese art, an embrace of nature and seasonal change, and bold design and pattern. Rinpa originated in the early 1600s with two collaborating artists: Tawaraya Sōtatsu, who created evocative paintings—often using mica, silver, and gold—and Hon'ami Kōetsu, who brushed well-known classical poems onto them in his refined calligraphy.

After the deaths of the Rinpa founders, the Ogata brothers (Kōrin and Kenzan), carried on their distinctive aesthetic. Their dynamic works in turn inspired a third generation of Rinpa painters, beginning with Sakai Hōitsu, who traveled far and wide to study Kōrin's paintings and even published an illustrated book of them, *One Hundred Paintings by Kōrin*. Hōitsu's many students, including the renowned Suzuki Kiitsu, and Kamisaka Sekka, known as the father of modern Japanese design, carried the tradition into the 20th century.

Calligraphy by Hon'ami Kōetsu
Japanese, 1558–1637
Underpainting by Tawaraya Sōtatsu
Japanese, died c. 1640
Poem from the Collection of Japanese Poems of Ancient and Modern Times (Kokin wakashū), early 1610s
Album leaves, mounted as hanging scrolls; ink and gold on gold-decorated paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.79-80

They were multimedia well before its time, two cards decorated by painter Tawaraya Sōtatsu and brushed with ancient Japanese poems by widely celebrated calligrapher Hōn'ami Kōetsu. They were once part of a set of 36, possibly pasted onto folding screens. Today, only 13 cards of the original set are known to exist, dispersed in collections worldwide. The poems here are both well-known classical verses. The one on the image of the full moon reads, "In the harbor / where the waters converge / the waves are deep red as the / floating autumn leaves swirl and eddy." And on the other, "The autumn moon shines brilliantly / upon the mountains / illuminating every / fallen colored leaf."

Tawaraya Sōsetsu
Japanese, active in the 17th century
Flowers of Summer and Autumn, first half of the 17th century
Pair of hanging scrolls; ink, color, and gold on paper
Mary and Jackson Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 L2015.33.81.1-2

An early painter of the decorative Rinpa School, Sōsetsu covered this pair of hanging scrolls with colorful wildflowers. The right scroll is dominated by large white cockscomb, blue gentiana and irises, and red azaleas. At left, orange lilies, red magnolia, and white clematis bloom beneath the branch of a chestnut tree. Sōsetsu was the head of the influential Tawaraya studio, succeeding Sōtatsu, who created the underpaintings for the poem cards displayed nearby. He impressed the lower outside corners of each scroll with his teacher's large, round seals (read as "I'nen").

Suzuki Kiitsu
Japanese, 1796–1858
Hollyhock and Lilies, first half of the 19th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.88

Kiitsu was the best-known follower of Sakai Hōitsu, carrying on the master's Rinpa tradition of decorative, often nature-themed art. He executed much of the linework in this colorful summertime combination of white lilies and crimson camellias with gold paint. He used the characteristic Rinpa painting technique known as *tarashikomi* on the leaves, brushing pigments atop still-wet paint and allowing them to bleed, resulting in a subtle blending of colors.

Ogata Kenzan
Japanese, 1663–1743
Plum Trees and Hollyhocks, first half of the 18th century
Pair of six-panel folding screens; ink, color, and gold foil on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.83.1-2

Kenzan is best known as a potter, but he was also a successful painter, especially after moving from Kyoto to Edo in his late 60s. Kenzan was the younger brother of painter Ogata Kōrin, from whom the decorative Rinpa School takes its name ("rin" from Kōrin paired with "pa," meaning school). On a ground of gold foil, Kenzan presents red and white camellias blooming on a small hillock below a large plum tree at right and, at left, pink, white, and red hollyhocks. With this placement of the motifs, Kenzan turned the folded surface of the screen into a vital component of the composition.

Sakai Hōitsu
Japanese, 1761–1828
Lilies with Hydrangea and Hollyhocks, 1801
Pair of two-panel folding screens; ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.87.1-2

Hōitsu never studied under Ogata Kōrin, but he did study the master's paintings—starting with those in the collection of his wealthy family. To create this two-panel screen covered with summertime flowers, Hōitsu used several painting techniques typical of Kōrin's decorative Rinpa style, including the distinctive paint blending technique known as *tarashikomi*. Hōitsu is credited with spreading this style to the capital city of Edo (present-day Tokyo).

Japan
Plate with pumpkins, c. 1660s
Hizen ware, Kutani type, Aode Kokutani style; porcelain with overglaze enamels
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.299

The humble pumpkin takes center stage on this platter from the Kutani kilns, located in what is now the modern-day prefecture of Ishikawa. The pumpkins' rough, deep purple rind, bright green leaves, and dark tendrils contrast with a brilliant yellow ground. Ceramics in the Kokutani style, including large plates like this one, are characterized by bold floral and vegetal designs executed in bright, thickly applied overglaze enamels, generally in only five colors: green, yellow, red, purple, and blue.

Japan
Stacked food boxes with stripes and Nanban patterns, early 17th century
Black lacquer with gold maki-e and mother-of-pearl and lead inlay
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.411a-d

Stacked trays were commonly used to store delicacies for celebrations or outings like cherry-blossom viewing. This example has three tiers of trays decorated with a modern-seeming pattern of stripes. Stripes and checks had been popular in Japan some 600 years before this piece was made. When European traders brought cloth with similar designs from Southeast Asia to Japan, these designs became popular again in the late 1500s and early 1600s.

Japan
Ewer for hot water with wisteria, late 16th and early 17th century
Black lacquer with traces of red lacquer and silver and gold maki-e
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.412a,b

In the late 1500s, nobility began to add elegant hot-water ewers (containers with spouts) like this to their tableware. Later, such an ewer might have been used for the light meals that precede *chanoyu*, the ceremonial preparation of powdered green tea. On the hardened black lacquer ground, wisteria was painted with red lacquer, and silver and gold powders were dusted over the drawings before they hardened. The powders blended, producing a subtle tonal contrast.

Japan
Box with chrysanthemums and flowing water, 17th century
Black lacquer with gold maki-e; metal fittings
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.417a,b

The motif of chrysanthemums floating in water appears in a wide variety of Japanese art forms, including bronzes, painting, lacquerware, and textiles. Introduced to Japan from China as early as the 1100s, the motif is associated with longevity.

Maki-e (literally “sprinkled picture”) designs are created by the application of gold, silver, and other metallic dust to a lacquer-painted design. The technique that has been used in Japan since ancient times.

Japan
Picnic set with plants from the four seasons, 18th century
Black lacquer with gold and silver maki-e and polychrome lacquer on pearskin ground (nashiji)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.420a-g

Musicians will appreciate the model for this deluxe lacquer picnic set: hand-held drums. The set includes a four-tiered food container, at right, decorated with a variety of floral motifs—chrysanthemums, maple leaves, and cherry blossoms, among others—in sprinkled gold and silver dust (*maki-e*) as well as silver and gold foil and red lacquer. At left is a holder for sake (rice wine), which features a sparrow flitting near a branch of bamboo. The sake container itself takes the shape of a segment of bamboo. All of the components feature a maki-e technique known as *nashiji* (literally, "pear-skin ground"), in which gold, silver, and other metallic dusts are sprinkled onto a lacquered surface to resemble the flecked skin of a ripe pear.

Japan
Writing box with pines, plum, chrysanthemums, and paulownia, 16th century
Black lacquer with gold maki-e, pearskin ground (nashiji), and pictorial pearskin ground (e-nashiji)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.436a-f

The bold zigzag across the lid of this writing box is a unique feature of lacquer objects in the Kōdaiji style, which developed in the Momoyama period (1573–1615). An artist decorated each side of the zigzag with floral motifs that represent good luck. Pine trees and plum blossoms adorn the black background, while chrysanthemums and paulownia flowers decorate the red side. Such boxes held an inkstone, water dropper, brushes, sticks of ink, and other writing utensils.

Hara Yōyūsai, Artist
Japanese, 1772–1845
Designed by Sakai Hōitsu,
Japanese, 1761–1828
Medicine case with cranes and waves, 1810s–20s
Black lacquer with gold and silver maki-e and shell inlay; silk cord
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.453.1a-f

Inrō, sometimes called "medicine cases," carried a variety of small articles, not just medicine. Usually hung over a sash at the waist, the inrō was connected by a cord to a counterweight, called a *netsuke*, which was both decorative and kept the case from falling off. This lacquer inrō was decorated with cranes and waves designed by the Rinpa painter Sakai Hōitsu, whose painting *Lilies with Hydrangea and Hollyhocks* is as also on view in this gallery.

Hara Yōyūsai, Artist
Japanese, 1772–1845
Designed by Sakai Hōitsu, Designer
Japanese, 1761–1828
Gourd painted with vine leaves, 1810s–20s
Gourd with lacquer and gold; metal fittings, silk cord
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.454

Hara Yōyūsai produced several lacquer articles and objects with designs by his contemporary, Rinpa painter Sakai Hōitsu. Yōyūsai used albums of Hōitsu's designs to trace and transfer them onto lacquer objects. Here, he's painted a design of vines by Hōitsu in lacquer and gold on a gourd. Gourds naturally grow in the shape of a bottle, but can be altered by tying a mould around them, forcing a certain form.

Tawaraya Sōsetsu
Japanese, act. 17th cent.
Flowers of Autumn, first half 17th century
Hanging scroll; Ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.82

Japan
Basket with wood handle, late 19th-early 20th century
Bamboo and wood
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.754

[No Photo]
Japan
Basket with square bottom, early 20th century
Bamboo and rattan
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.755

Seichikusai
Japanese, late 19th-early 20th cent.
Basket in armor plaiting, late 19th-early 20th century
Bamboo and rattan
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.768a,b

Gallery 220 - The Sacred Arts of Buddhism and Shinto

Japan's two major religions, Buddhism and Shinto, have coexisted and shaped each other for all of Japan's history. Shinto, the "Way of the Gods," is indigenous to Japan and encompasses an array of localized beliefs and rituals as well as the ceremonial structure of the state and emperor. Buddhism arrived from mainland Asia in the 400s, promising protection in this lifetime and salvation in the next, and introducing its diverse cast of deities through paintings and sculptures.

The Japanese melded the Buddhist pantheon with the gods of Shinto, giving them iconic form for the first time. Eventually, many Shinto gods even took on new Buddhist identities, as manifestations or "traces" of buddhas and bodhisattvas. Although the government attempted to officially separate the two religions in the late 19th century, to this day Buddhism and Shinto remain interdependent faiths.

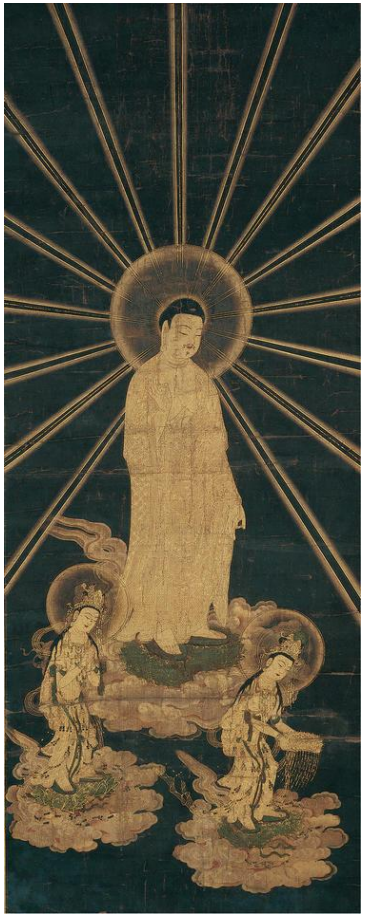
Kichizan Minchō
Japanese, 1352–1431
Monju Bosatsu, early 15th century
Hanging scroll; ink and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.45

Monju (Mañjuśri in Sanskrit) is the bodhisattva of transcendental knowledge and was particularly important to Zen Buddhists. Bodhisattvas are beings intent on achieving enlightenment, and here—in his manifestation as a young boy with a gold crown and a book of scripture—Monju displays his purest wisdom.

One of the most important early Zen painters, Kichizan Minchō was a monk and a semi-professional painter at Tōfukuji, a monastery of the Rinzai sect in southern Kyoto. He and his followers developed an influential painting workshop there specializing in the production of Buddhist images, both richly pigmented traditional icons as well as ink paintings such as this one.

Japan
Taima Mandala, early 14th century
Hanging scroll; ink, color, gold, and cut gold leaf (kirikane) on silk
Gift from Mary Griggs Burke in memory of Jackson Burke 85.9

This mandala represents Western Pure Land, the paradise of the Amida Buddha. Amida is the most important buddha of the Pure Land sect of Buddhism and appears at the center of the mandala, flanked by his attendants, the bodhisattvas Kannon and Seishi. Enthroned within a vast palatial setting, they are surrounded by an entourage of dozens of other celestial beings. This type of mandala, along with Pure Land Buddhist teachings, was introduced to Japan from China in the eighth century.



Japan
Welcoming Descent of the Amida Buddha Triad, early 14th century
Hanging scroll; ink, color, gold, and cut gold leaf (kirikane) on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.4

The luminous figure of Amida, Buddha of Boundless Light, descends on a cloud along with two attendant bodhisattvas, beings intent on achieving enlightenment. In what is known as a *raigō*, or "welcoming descent," the trio has descended from Amida's paradise in the Western Pure Land in order to rescue a deceased believer. The devotee will be transported to the Pure Land upon the small lotus pedestal held by Kannon, on the left. Such paintings played an important role in rituals after a person died.

Japan
Deer Mandala of the Kasuga Shrine, first half of 15th century
Hanging scroll; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.20

Shinto deities appear in a golden orb supported by a branch of wisteria. They are the five deities worshipped at Kasuga Shrine, in the ancient capital of Nara, and the guardian deities of the once-powerful Fujiwara family, whose name means "field of wisteria." The white stag, wearing a sumptuous lacquered saddle, has carried them from the heavens, indicated by the pink cloud beneath its hooves. Considered sacred, deer have freely roamed the mountains of Kasuga and the old capital Nara since ancient times.

Japan
Seated Amida Buddha, early 12th century
Sculpture; polychromed Japanese cypress (hinoki) with traces of gilding
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.265a-c

Amida Nyorai, the Buddha of Limitless Light, is the central redeemer figure of Pure Land Buddhist teaching. Believers who call on the name of Amida will be greeted by him and his retinue at the moment of death and transported to the Western Pure Land. In this sculpture, which reflects the influence of 11th-century master sculptor Jōchō, Amida sits cross-legged in the full lotus position, his hands in a gesture (*mudra*) of welcome.

Japan
Bishamonten, 11th century
Sculpture; wood with polychrome
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.268a,b

Bishamonten (Vaiśravaṇa in Sanskrit) is one of 12 Hindu gods (*deva*) adopted by Buddhism as guardians, charged with protecting the four cardinal directions, the four intermediate directions, the sun, moon, heaven, and earth. As the most powerful of the 12, Bishamonten presides over the north—once believed to be the most dangerous direction, inhabited by evil demons and ogres. In full armor, Bishamonten stands atop two such foes, clearly quelled by his might.

Japan
Bonten, late 10th century
Sculpture; Japanese cypress (hinoki)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.270

This Buddhist guardian figure is likely Bonten (Brahmā in Hinduism). He stands at attention, shawl over his shoulders, armor underneath. And although he's missing both arms and has been ravaged by insects, his gentle appearance and soft facial features are enough to suggest an origin in the second half of the 900s, when Buddhist sculptors turned away from earlier, more powerful depictions of Buddhist figures. The artist used the *ichiboku* technique, which also dates to the 10th century, to carve the main body of the sculpture from a single block of wood.

Japan
Shinto God and Goddess, 12th–13th century
Sculpture; polychromed wood
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.274.1-2a,b

Shintō deities most often appear in the guise of Japanese courtiers, wealthy or noble people who were present at courts, yet this god and goddess have donned a blend of foreign and native dress. The male deity, with his exposed chest and elaborate crown, appears more like a Buddhist bodhisattva, a being intent on achieving enlightenment. The female deity wears a robe with pleated sleeves and frilled collar, like Chinese clothing of the Song dynasty (960–1279), not the voluminous, multi-layered robes of a court lady.

Japan
Hachiman in the Guise of a Buddhist Monk, 12th century
Sculpture; polychromed Japanese cypress (hinoki)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.275a,b

Hachiman is a popular Shinto deity associated with war, a protector of warriors, though he regularly appears as a Buddhist monk. The Shintō god wears priestly clothing, sports a shaved head, and holds the wish-granting jewel of Buddhism in his left hand. Hachiman was often considered a manifestation of a bodhisattva, a being intent on achieving enlightenment. As early as the 700s he was called "Hachiman Daibosatsu" or "Hachiman, the Great Bodhisattva."

Japan
Zaō Gongen, 12th century
Sculpture; wood
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.276

This unhappy-looking fellow with large, pointed ears and a cone-shaped cap is Zaō Gongen, a guardian deity of Shugendō ascetics, followers of a simple lifestyle devoid of pleasure-seeking. A rare religious figure of purely Japanese origin, Zaō Gongen is said to reside in the Yoshino Mountains, a rugged area of Japan where he allegedly appeared to the founder of Shugendō atop a peak.

Japan
Embroidered Amida Triad in the form of Sanskrit Syllables, 14th century
Buddhist silk embroidery (shūbutsu), mounted as hanging scroll
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.488

These three large Sanskrit characters, resting on lotus pedestals under a golden canopy, represent an important Buddhist triad: the Amida Buddha (center) and his attendant bodhisattvas (beings intent on achieving enlightenment) Seishi (lower left) and Kannon (lower right)—the same trio that appears in the Welcoming Descent painting nearby. The banners flanking the canopy read, "All who praise Amida will attain salvation" (left), and "The light of Amida illuminates the entire world" (right). This embroidered scroll, which also depicts vases of flowers and ritual implements on a table, served as a Buddhist altar for personal devotion.

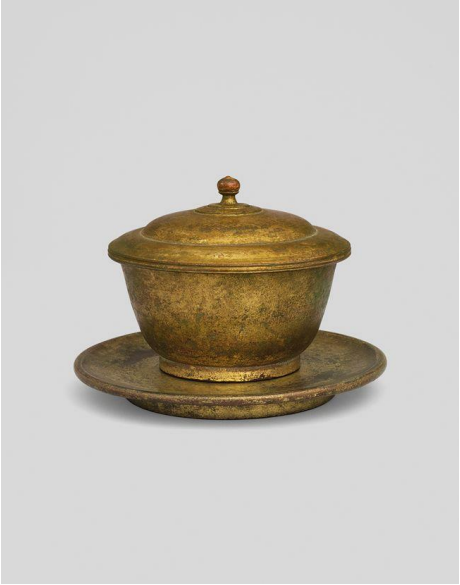
Japan
Pagoda with Darani sutra, from a set of "One Million Pagodas," 767
Architectural model
Sutra: ink printed on paper; Pagoda: Japanese cypress (hinoki) and Cleyera ochnacea japonica (sakaki)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.211.1a,b

According to Japan's earliest recorded histories, around 765 the Empress Shōtoku commissioned a million miniature scrolls printed with Buddhist incantations, each enshrined within a small wooden pagoda. When they were completed, the empress donated 100,000 scroll-pagoda combinations to each of the 10 major Buddhist temples in Nara, then the capital. Tradition holds that the empress's commission may have been related to a scandal involving a love affair with a young Buddhist priest and an attempted coup. The million-pagoda project would have brought her good karma to counteract her misdeeds.

Japan
Cylindrical Sutra Container, first half of the 12th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.459a,b

The year 1050 was going to be trouble. *Mappō*, or the Latter Days of the Buddhist Law, was set to begin then, a degenerative time period when the practice of Buddhist Law (or dharma) would die out and no one could attain enlightenment or escape the cycle of death and rebirth until a savior, known as Buddha Miroku, came along sometime in the future. Japanese Buddhists were prepared: They preserved the dharma by zealously copying Buddhist scriptures, enclosing them in sutra containers, and burying them in "sutra burial mounds" (*kyōzuka*). These two were excavated from sites on the island of Kyushu in far western Japan.

Japan
Hexagonal Sutra Container, 1127
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.460a,b



Japan
Container for rubbing incense, 14th century
Incense container (zukōki); gilt bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.462a-c

Rubbing incense is not like the kind you burn. *Zukō*, as it's known in Japan, is powdered incense mixed with liquid to form a thick paste, and has several ritual uses in Buddhism. The faithful apply it to their bodies and icons to remove uncleanliness, and offer it to the Buddha as one of the Five Types of Offerings (*go-kuyō*), along with other forms of incense, food, candles, and adornments.

Japan
Mirror with Aizen Myōō, turtle, and cranes, late 13th to early 14th century
Gilt bronze

Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.463

Aizen Myōō is one of the Wisdom Kings, fierce spirits associated with esoteric Buddhism, a branch of the faith known for its mystical practices and secret teachings. His name—"Wisdom King, Imbued with Love," referring to the love he holds for the Buddha and the love he is shown in return—belies the fact that he's a manifestation of the wrathful aspect of Dainichi, the cosmic Buddha, with multiple heads and arms, and wields a bow and arrow. In this bronze mirror, originally used in esoteric Buddhist ritual, he appears alongside auspicious cranes and turtles.

Japan
Ritual bell with handle in the shape of the vajra, 18th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.471

In Shingon Buddhist ritual, a priest places five bronze bells on a primary altar table, each bell differentiated by the shape of its handle. Together they represent five buddha manifestations that in turn represent a distinct form of wisdom. The bell with a stupa-shaped handle at the center of the table represents Dainichi Nyorai, the Supreme Buddha of the Cosmos and possessor of complete wisdom. A stupa is a mound-like structure in which Buddhist relics are stored. The remaining four bells, including the five-pronged version here, are placed at the four corners of the table to represent the active/unrestricted wisdom of Fukūjōju Nyorai, the mirror-wisdom of Fudō Myōō, the equality-wisdom of Hōshō Nyorai, and the observational wisdom of Amida Nyorai.

Japan
Wash basin, 1353 or 1413
Negoro ware; red and black lacquer with exposed zelkova (keyaki) wood
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.439

Negoro lacquerware objects are made of a carved wood core coated with layers of black and red lacquer. The underside of this ceremonial washbasin (*tarai*) is inscribed with the name Sanshitsubō, perhaps indicating the location where it was used, and a cyclical date of the sexagenary calendar that repeats every 60 years, corresponding in this case to either 1353 or 1413. That makes this Negoro washbasin one of the oldest of its kind in existence.

Japan
Chapter from the Expanded Flower Garland Sutra, one of the "Jingoji Sutras", before 1156
Handscroll; Gold and silver ink on indigo paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.17

One of several thousand scrolls comprising the Buddhist Tripitaka in its entirety, this scroll is a copy of one chapter of the Expanded Flower Garland Sutra (Avatamsaka-mahavaipulya sutra), which is a discussion of the Six Ways (Satparamitra) of proper conduct on the road to enlightenment. The image on the frontispiece, painted in gold and silver ink, shows the Buddha preaching at Vulture Peak, flanked by bodhisattvas and monks. A red seal designates the previous owner as Jingoji, a temple in Kyoto. Tradition at that temple holds that the commission was initiated by Emperor Toba (1103–1156) and then donated to Jingoji by his son, the Emperor Go-Shirakawa (1125–1192).

Gallery 221 - China and the Art of Ink Painting

The art of monochrome ink painting first flourished in Japan after arriving from China with the Zen sect of Buddhism in the Kamakura period (1185–1333). Zen's earliest patrons in Japan were powerful regional warlords who invited Chinese Zen monks to establish monasteries in Japanese cities. These monks brought the latest in Chinese artwork, including ink paintings by Chinese Zen monks and court painters.

Japan's military leaders and Zen abbots alike enthusiastically collected these imported paintings. Japanese painters, including many Zen monks, studied and emulated them—indeed these treasured Chinese paintings were a wellspring of inspiration to Japanese ink painters for centuries to come.

Japan
White-robed Kannon, early 15th century
Hanging scroll; ink on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.43

In this Zen devotional painting, the bodhisattva Kannon reclines on a rocky seaside ledge at his eternal dwelling, the island paradise of Fudaraku. The artist, probably a Zen priest-painter, used carefully gradated washes of diluted ink to suggest the damp surface of the rocky ledge and the mistiness of the watery paradise. Bodhisattvas are beings intent on achieving enlightenment and Kannon has been depicted in numerous forms, including one with 11 heads and a thousand arms. The strikingly human form seen here, wearing white robes and seated in nature, was popular in the Zen school of Buddhism.

Sesson Shūkei, Japanese, c. 1504–89
Landscape with Pavilion, mid-16th century
Hanging scroll; ink and light color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.50

A Chinese gentleman riding a donkey and a young attendant on foot head uphill toward a cluster of luxurious buildings framed by pine and willow trees. A friend awaits them in a lakeside pavilion, gazing out over a lush landscape formed by light ink washes and areas of bare silk. Sesson Shūkei was a Zen priest and painter best known today for his eccentric takes on classical Buddhist themes. The meticulous brushwork and conventional corner-weighted composition of this landscape, however, suggest that it was painted early in his career, when he was a careful student of classical Chinese painting.

Kaihō Yūshō
Japanese, 1533–1615
Text by Saishō Jōtai
Japanese, 1548–1608
River and Sky in Evening Snow, from the Eight Views of the Xiao and Xiang Rivers, c. 1602–03
Hanging scroll; panel of a folding screen, mounted as a hanging scroll; ink and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.61

This wintry scene formerly functioned as one of eight panels of a folding screen depicting the so-called "Eight Views of the Xiao and Xiang Rivers," a popular theme in East Asian painting and poetry. The Chinese poem at right, brushed by the Zen monk Saishō Jōtai, alludes to the Daoist immortal Han Xiangzi, who correctly predicted that his exiled uncle would become stuck at Indigo Pass, a crossing in the Qin Mountains of central China:

Ten thousand miles of river and sky, ten thousand miles of thoughts,
a whirlwind of downy flowers scattering in a peaceful grove—
The bridges and roads are closed, and my horse's hooves are slick.
Yet again, Indigo Pass is blocked!
This is an old poem by Yujian, brushed by Jōtai

Japan
Landscape, 16th century
Handscroll; Ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.51

Japan
Scenes from the Tales of Saigyō, late 16th century
Pair of six-panel folding screens; ink, color, gold, and silver on gilded paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.93.1-2

The Tales of Saigyō narrate the life of the samurai poet who gave up his title to become a traveling monk. The story of Saigyō's lifelong wandering was first illustrated in the 1200s in a set of four painted handscrolls, and the scenes here are based on those originals. The right screen depicts Saigyō's first New Year after he took the tonsure (shaving the head as part of admission to the clergy). Alone in the far left panel, he admires the blossoms of a plum tree. In the upper left of the left screen, he kneels before the wall of a shrine. In the lower right of the same screen, he parts ways with two monks he met on his journey.

Rihei
Japanese, active in the 15th–16th century
Ewer, 15th–16th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.465

Long-necked ewers, sometimes referred to by their Sanskrit name *kundika*, are used to sprinkle water during a variety of Buddhist rituals in East Asia. This rare example features a dragon coiling up the handle toward a supernatural chimera (an elephant-tiger-oxen hybrid, known as a *baku*, that has the power to eat dreams and nightmares) crouching atop the lid.

Japan
Sake vessel, 15th century
Negoro ware; wood, red and black lacquer
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.438
The elegant shape of Negoro ware sake vessels (heishi) are similar to shapes seen in ceramic wine vessels from China that were imported to medieval Japan in abundance. This fifteenth-century heishi features a narrow spout, exaggerated shoulders, gracefully attenuated waist, and slightly wider base. Most heishi were produced as pairs for the ritual offering of sake. Years of use have worn away areas of the red lacquer that once covered the entire surface of this vessel to reveal a layer of black lacquer beneath.

Gallery 222

Shūtoku, artist
Japanese, active in the first half of 16th century
Inscribed by **Yōkoku Kentō**,
Japanese, died 1533
Inscribed by **Teihō Shōchū**
Japanese, active c. 1538
Early Spring Landscape, first half 16th century
Hanging scroll; ink and light color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.49

His boat is moored nearby. But the occupant of a lonely riverside pavilion, its curtains drawn back, is nowhere to be seen. The apparent path to a bridge across the way disappears in heavy mist. Such isolated beauty is celebrated in the poetic inscriptions by successive abbots of the Kenchōji, eastern Japan's oldest and most important Zen monastery. One reads,

Floating in a houseboat on the brimming spring river,
What could one desire in a sound sleep after mooring?
In nothing but insouciant boating would I spend the rest of my life,
With mountains along the white gull-dotted stream as my beauties.
Signed: Zenfukusan Shōchū

Kenkō Shōkei
Japanese, active before 1478–c. 1523
Pair of Wagtails, early 16th century
Pair of hanging scrolls; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.52.1-2

Kenkō Shōkei was a Zen priest and painter, credited with transmitting the latest ink painting styles from the city of Kyoto to the provinces of eastern Japan in the late 1400s. In this later work, he contrasted the birds' bodies with the old tree branches to create a dynamic composition—soon copied by his followers in eastern Japan. In their original size (they have been trimmed at top and bottom) they were likely part of a triptych of scrolls that flanked a Buddhist icon in the center.

Geiai
Japanese, active c. 1489
Sparrows among Millet and Asters, late 15th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.53

Almost nothing is known about the painter of this work, identified by his seal only as "Geiai," other than that he was likely working in Kyoto at the end of the 1400s. In this lively autumnal scene, he depicts five sparrows romping and bickering near millet and blooming asters. He uses almost no contour lines, opting instead for the so-called "boneless" (*mokkotsu*) technique that relied on ink wash rather than line to define the subject's volume and mass.

Japan
Stem table, 1482
Negoro ware; wood, red and black lacquer with gold leaf inscription
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.440a,b

Several inscriptions on the underside of this red lacquer table record that it was originally part of a set of six large and six small tables. Produced in the spring of 1482, the tables were used during a religious ceremony honoring Shinra Myōjin, a Shintō deity associated with Onjōji (also called Miidera), an important temple-shrine complex on the shores of Lake Biwa east of Kyoto.

Japan
Pair of Sake Casks in the Shape of a Drum, early 17th century
Negoro ware; wood, black lacquer with red lacquer decoration
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, 2015 L2015.33.445.1-2

Drum-shaped sake casks were originally made as ceremonial objects. They went on to be used in various religious ceremonies but also secular events like weddings and cherry-blossom viewing parties. These two black-lacquer casks feature drum-shaped bodies on ornamental stands, with small spouts on top for pouring sake. The face of each “drum” is decorated with designs of flowers and grasses executed in red lacquer.

Japan
Box with sword beans, 17th century
Negoro ware; wood, black lacquer with polychrome lacquer; metal fittings
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.448a,b

Multiple colors of lacquer are used on this box to create a design of sword beans vines along a makeshift trellis of bamboo and rope across the entire surface. The vines and beans are rendered in yellow, red, and brown lacquer while the leaves are painted in transparent lacquer, all on a background of black lacquer.

Japan
Incense burner with Chinese lions, 16th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.466a,b

This incense burner, used in Buddhist rituals, mirrors the shape of an ancient Chinese three-legged vessel called a ding and features several Chinese lions, a semi-mythical animal. The lion on top rests his left paw on an orb—the Wish-granting Jewel of Buddhism—in a protective gesture.

Japan
Lobed bowl, 17th century
Negoro ware; red and black lacquer
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.444

Japan
Altar table, 17th-18th century
Black and red lacquer
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.449

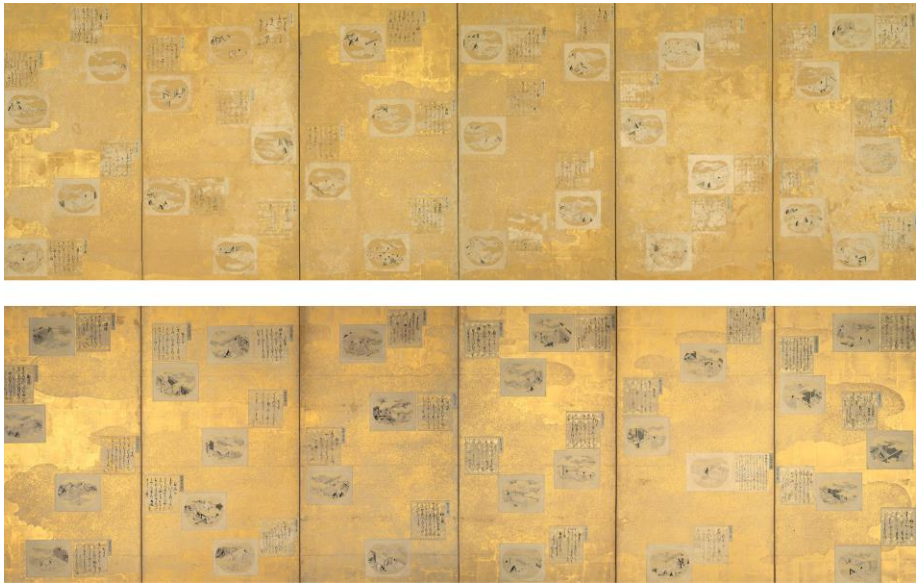
Japan
Barley Field, early 17th century
Six-panel folding screen; ink, color, silver, and gold foil on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.96

With its deep green stalks and bright white grain, young barley sways in the spring breeze, creating a gentle visual rhythm across a background of silver (now oxidized and darkened). The edge of the field undulates like a beach across the screen, giving way to an expanse of gold foil in the upper painting. Barley was probably too ordinary a subject for courtly artists and poets, who rarely depicted it. But in the late 1500s and early 1600s, artists were inspired to depict everyday life, the world of the common man, and took on such unpretentious subjects.

Gallery 223 - Picturing the Classics

The literary masterworks of Japan's Heian period (794–1185) have inspired the country's artists for more than a millennium. The most famous is the *Tale of Genji*, which chronicles the eventful fictitious life and romantic pursuits of the dashing courtier "Shining Genji" and his offspring.

Less than a century after it was written, the novel was reproduced in handscroll format, combining richly pigmented illustrations with exquisitely brushed textual passages. Illustrations of the *Tale*'s well-known episodes and pictorial motifs, alluding to specific scenes or characters, appear in myriad paintings, lacquer, ceramics, and clothing.



Attributed to **Tosa Mitsuoki**
Japanese, 1617–91
Fifty-four Scenes from the Tale of Genji, late 17th century
Pair of six-panel folding screens; 27 shikishi of painting (ink and color on paper) and 27 shikishi of text (ink on paper), pasted on gilded paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.35.1-2

Scattered across the golden surface of these folding screens are 108 pieces of paper, each bearing an image or passage of text representing one of the 54 chapters of the Tale of Genji, Japan's most famous literary work. Japanese artists have visualized the Tale in various art forms since shorty after its completion a thousand years ago, from illustrated handscrolls, picture-albums, and folding screens to woodblock prints, anime, and manga.

Ikeda Koson
Japanese, 1802–67
Thirty-Six Immortal Poets, mid-19th century
Two-panel folding screen; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.90

The throng of figures on this two-panel screen is identifiable as the so-called “Thirty-Six Immortal Poets,” already recognized as paragons of classical Japanese poetry in the 900s. The left panel features 18 poets, while the right only 17—a 36th figure, Saigū no Nyōgo was one of five female poets in the group and is hidden behind a curtain at upper right. The famous painter Ogata Kōrin originated this arrangement—squeezing 35 poets into a two-panel folding screen with one behind a curtain—some 150 years earlier.

Japan
Portrait of a Lady, 17th century
Hanging scroll; Pigment and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.25

Japan
The "Channel Buoys" Chapter of the Tale of Genji, late 16th century
Folding fan, mounted as hanging scroll; Ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.33

Japan
The "Butterflies" Chapter of the Tale of Genji, late 16th century
Folding fan, mounted as hanging scroll; Ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.34

Japan
Accessories Box with Scenes from the Tale of Genji, 17th-18th century
Black lacquer with gold maki-e, silver flakes, sheet metal, and pictorial pearskin ground (e-nashiji); metal fittings
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.422a-m

Murasaki Shikibu's 11th-century novel, The Tale of Genji, served not only as a source of inspiration for paintings but was also visualized in other media. Artists chose certain pictorial elements to evoke a certain chapter or character. The arched bridge, carriages, pine trees, and torii gate on the lid refer to the 14th chapter, Channel Buoys, set at the famous Sumiyoshi Shrine in Osaka prefecture where Prince Genji made an autumn outing. The boat on the sides of the box refer to the arrival of Lady Akashi, one of Genji's romantic interests earlier in the tale.

The box contains implements essential to the personal beauty regimen of a young girl of the upper classes: three types of combs; a cylindrical, three-tiered container that stored oil for cosmetic use; an oval basin for water; a footed bowl that contained liquid to blacken the teeth; and a stand for a mirror.

Japan
Large hand-drum core with grapevines and squirrels, late 16th century
Black lacquer with gold maki-e and pictorial pearskin ground (e-nashiji)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.433

These ornately decorated lacquer objects are the cores of handheld drums used in performances of Noh theater and Kabuki. A drumhead of animal hide would have been affixed to the cores. The lacquer decorations are in the "Kōdaiji" style, popular in the 1500s and 1600s. Production of Kōdaiji lacquer objects, which often feature floral motifs, involved the painstaking application of many coats of black lacquer, gold and/or silver dust and flakes, and transparent lacquer.

Japan
Large hand-drum core with tigers and pines, late 16th century
Black lacquer with gold maki-e and pictorial pearskin ground (e-nashiji)
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.434

Gallery 224 - Buddhist Saints and Sages

Buddhas like Shaka, Amida, and Dainichi are at the heart of Buddhism, but the Japanese Buddhist pantheon features a dizzying array of auxiliary figures—divine, semi-divine, legendary, and historical. Bodhisattvas like Kannon, Monju, and Jizō are enlightened beings whose deep compassion compels them to postpone full Buddhahood and manifest in various forms in order to help the rest of us. Rakans, on the other hand, are disciples of the historical Buddha—Siddhartha, known in Japanese as Shaka—who protect Buddhist law and inspire others on the path while they wait for the coming of the Buddha of the future. Patriarchs like Bodhidharma, the Indian monk responsible for bringing Zen to China, also feature prominently in the arts of Buddhism. Zen Buddhists in particular frequently expanded the pantheon to include historical figures like Chinese poets, hermits, and other nonconformists who exemplify Zen ideals.

Seikō
Japanese, active in the first half of the 16th century
Seven Sages of the Bamboo Grove, first half of 16th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.47

This painting depicts seven scholars from third-century China gathered near a mountain stream and a grove of bamboo. Artists began creating images of the so-called “Seven Sages of the Bamboo Grove” as early as the fourth century in China and by the ninth century in Japan.

Little is known about the painter of this work, whose seal was once impressed at lower left and later scratched away. His style, however, is similar to that of a circle of painters active in eastern Japan in the vicinity of Kamakura during the late Muromachi period.

Attributed to Kanō Yukinobu
Japanese, c. 1513-75
Kanzan and Jittoku, mid-16th century
Folding fan mounted on hanging scroll; ink and gold on mica-coated paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.59

Now mounted on a hanging scroll, this painting was once an elegant folding fan—you can still see the vertical creases in the paper. It depicts Kanzan and Jittoku (in Chinese, Hanshan and Shide), a pair of Chinese monk-poets from the 800s who almost always appear together in Japanese painting. The composition is based on a work by the 13th-century Chinese painter Muqi Fachang that later became a stock image for Japanese painters affiliated with the Kano school of painting. Jittoku is depicted at right grinding ink for his friend Kanzan, who uses the prepared ink to brush a poem on the wall of the cave at left.

Kanō Tan'yū
Japanese, 1602–1674
Jizō Playing a Flute, 1670
Hanging scroll; ink and light color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.64

In this painting by the renowned Kano School master, Kano Tan'yū, the bodhisattva Jizō (Kṣitigarbha in Sanskrit) descends from the sky on a wisp of cloud. In Tan'yū's unique take on Jizō imagery, the youthful bodhisattva plays a flute and wears a lotus leaf atop his head. Although images of a flute-playing Jizō are exceedingly rare, Mary Burke had two examples by Tan'yū in her collection.

Kiyohara Yukinobu
Japanese, 1643–82
Flying Celestial, second half 17th century
Hanging scroll; ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.70

A celestial being appears before a rolling bank of clouds, her robes and sashes fluttering in the wind. Although she flies alone, such beings typically appear in groups, gliding through the air in the vicinity of a buddha, such as Amida (Amitābha in Sanskrit), the Buddha of Boundless Light.

Kiyohara Yukinobu, one of the few Japanese women painters in the 1600s, was a grandniece of Kano Tan'yū, master of the great Kano House of painters (and whose painting of the bodhisattva Jizō playing a flute is on display nearby). Her delicate handling of the brush and subtle application of light color and gold, apparent in the figure's flowing robes, is consistent with the style of her great uncle.

Kiyohara Yukinobu
Japanese, 1643–82
Monju on a Lion, second half 17th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.71

The bodhisattva Monju (Mañjuśri in Sanskrit) reads a sutra (Buddhist scripture) while seated on the back of a blue lion. This painting once served as the right-hand scroll of a triad of Buddhist deities centered on the historical Buddha, Shaka (Shakyamuni in Sanskrit). Monju and his blue lion would have been balanced on the far left by the bodhisattva Fugen (Samantabhadra in Sanskrit), who rides a white elephant.

Fugen Enmei Bosatsu
普賢延命菩薩
14th century, 1322
Ink and light color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.7

Mindō Sōsen, artist
Japanese, active in the 18th century
Text by **Shōgetsuken**
Japanese
Daruma, 18th century
Hanging scroll; red ink on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.184

Bodhidharma, known as Daruma in Japan, is one of the iconic figures of Zen Buddhism. Born in India, he is considered the founder of Chinese Zen, or Chan, having brought Zen teaching to China sometime during the Former Song dynasty (420–479). Here, the painter Mindō Sōsen—the 429th abbot of the influential Zen monastery Daitokuji—has rendered the scruffy-faced patriarch in crimson ink. The inscription above reads: “The fruit comes into being naturally / one flower brings forth five leaves.” “Five leaves” are a reference to the five schools of Zen that developed in China after Daruma’s time.

Japan
Eighteen Rakan, 19th century
Handscroll; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.196

This long handscroll features a ragtag, largely unkempt crew of misfits riding sea creatures, such as turtles, crabs, and catfish. They are the devout, miraculous, and eccentric followers of the Buddha known as Rakan (Arhat in Sanskrit). This work was painted in the tradition of the late Ming-dynasty Chinese painter Wu Bin (c. 1550–1621), whose works or those of his followers might have found their way to Nagasaki, where local painters took up Wu’s style.

Japan
Illustrations of the Life and Deeds of the Grand Master of Mount Kōya, 17th century
Handscroll, set of 10; ink printed on paper with hand-applied color
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.220.1-2

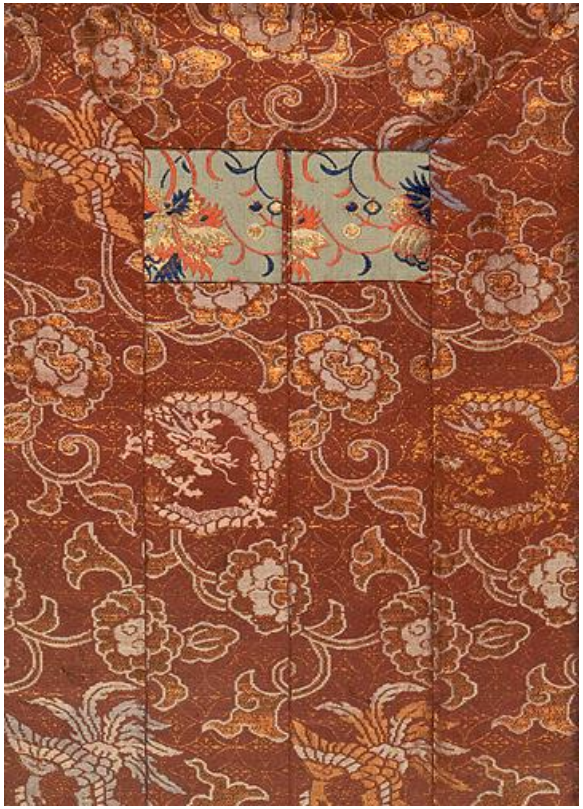
This handscroll illustrates various holy deeds and scenes from the life of the Buddhist monk Kūkai (also known by his posthumous name Kōbō Daishi, literally "Grand Master Who Spread the Dharma"). Kūkai is credited with founding the Shingon, or True Word, sect of tantric Buddhism. Numerous six-, 10-, and 12-scroll sets of handscrolls illustrating the life of Kūkai exist today. This printed and hand-colored 10-scroll edition is based on painted models dating to the 1200 and 1300s.

Japan
Sutra Box with Lotus Flowers and Seed Syllables, early 17th century
Black lacquer with gold maki-e
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.413a,b

Designed to hold a scroll of Buddhist scripture, or sutra, this lacquered box bears gold designs of lotuses blooming in a pond and two seed syllables, or holy Sanskrit characters that represent buddhas or bodhisattvas, at either end. In this case, the syllables stand in for two different manifestations of the bodhisattva Kannon, or Avalokiteśvara in Sanskrit: White-robed Kannon and Juntei Kannon. White-robed Kannon is included among the standard "Thirty-three Manifestations of Kannon" developed in China, while Juntei Kannon—the sole female manifestation—is included in the "Six Manifestations of Kannon" associated with the Shingon sect of Buddhism.

Japan
Monk's robe storage box with fly whisk, 19th century
Black lacquer with gold maki-e and lead inlay
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.429a,b

A fly whisk, for keeping annoying insects at bay without harming them, whips across the cover of this storage box, decorated with inlaid lead and sprinkled gold dust (*maki-e*) on a ground of delicately textured black lacquer. Called *hossu* in Japanese, the fly whisk is a symbolic Buddhist implement made of animal hair attached to a wooden handle held by monks during the training of disciples. The box was designed to hold a *kesa*, a rectangular outer robe of a Buddhist monk, perhaps one who passed away many generations earlier.



Japan
Buddhist priest's stole with phoenix, dragon, and flower, 19th century
Brocaded silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.485

Multicolored dragons and phoenixes cavort among an overabundance of flowers on this silk brocade stole, made for a Buddhist monk to wear during formal occasions. When monks wear a particular variety of outer robe (kesa in Japanese), made from seven individual pieces of fabric, these stoles (ōhi) are worn on the right shoulder.

Hakuin Ekaku, 1685 - 1769
Tenjin on His Way to China, mid-18th century
Hanging scroll; Ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.183

Gallery 225

Japan
Fujiwara Teika, from One Poet One Poem (Ikkasen isshu), early 14th century
Fragment of a handscroll, mounted as a hanging scroll; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.21

The celebrated poet Fujiwara Teika, who lived from 1162 to 1241, is portrayed in the formal garb of a courtier, an attendant at a court. Now mounted as a hanging scroll, this painting was once part of a long handscroll called One Poet One Poem (*Ikkasen isshu*), which featured portraits of revered poets alongside a single example of their poetry. The poem at right reads:

Hitori nuru
yamadori no o no
shidario ni
shimo iki mayou
toko no tsukikage

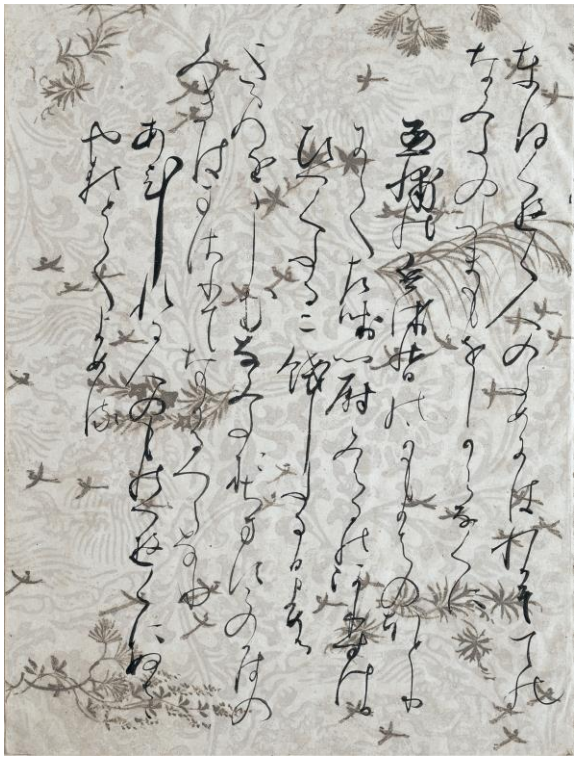
Frost has formed
on the trailing tail
of a solitary sleeping pheasant,
its bed illuminated by a cold autumn moon.
[Translated by Miyeko Murase]

Japan
Kakinomoto no Hitomaro, 16th century
Hanging scroll; ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.22

Kakinomoto no Hitomaro, who died around 710, is considered one of the Thirty-Six Immortal Poets and is among the best known masters of Japanese-style poetry. Portraits of the beloved poet were treated as religious icons as early as the classical Heian period (794–1185). The inscription brushed at top left is an ancient poem traditionally associated with Hitomaro:

Honobono to
Akashi no ura
no asagiri
ni
shima-gakure yuku
fune o shi zo
omou

Dimly, dimly
in the morning mist that lies over Akashi Bay,
my longings follow with the ship
that vanishes behind the distant isle.
[Translated by Robert H. Brower and Earl Roy Miner]



Attributed to Fujiwara Sadanobu
Japanese, 1088–1156
Page from the Tsurayuki Anthology (Tsurayuki shū), vol. 2, known as Ishiyama-gire, 1112
Ink on assembled dyed paper decorated with silver and gold
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.247

Painted with silver grasses and birds, this shell-white paper was first decorated with a pattern of lions (top right and center left) and ivy created by dusting mica (a reflective mineral) onto an area covered with glue. This single album page is one of numerous fragments, known collectively as the "Ishiyama Fragments" (Ishiyama-gire) that once made up a set of albums held by the temple Nishi Honganji in Kyoto. This page features a section of the Tsurayuki-shū, an anthology of poems by the courtier-poet Ki no Tsurayuki (872–945) brushed in the calligraphy of Fujiwara Sadanobu, one of the most talented calligraphers of the late Heian period (794–1185).

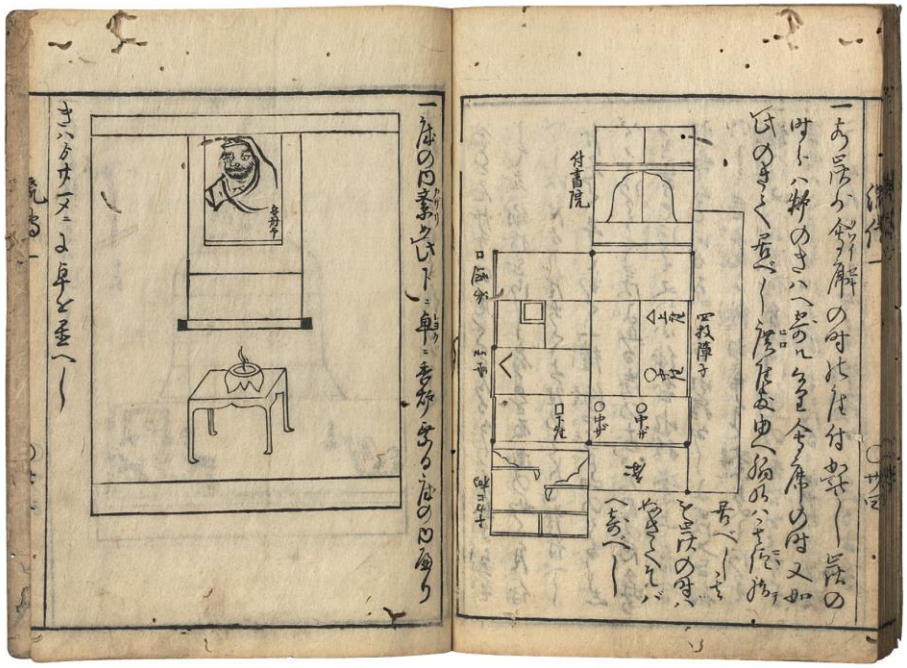
Korea
Vessel, 11th–12th century
Stoneware with iron-brown design under celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.520a,b

Korean potters adopted various scrolling floral designs from imported Chinese ceramics, but the origins of such patterns can be traced to Central Asia, India, Persia, and as far away as Greece and Egypt. Goryeo celadons with scrolling patterns in iron oxide, such as this one, are prized for the exuberant, painterly quality of their brushwork.

Gallery 226 - Japanese Ceramics

The story of Japanese ceramics has turned on technical innovations, mostly from Korea. In the fifth century the arrival of a gray, high-fired pottery—now called “Sue ware”—was a watershed, introducing the potter’s wheel and single-chamber kilns to Japan. Production of Sue ware continued until the 1100s, and three of Japan’s best-known ceramics centers—Bizen, Shigaraki, and Tanba—arose from this ancient tradition.

Another game changer was the *noborigama*, or climbing kiln, introduced from Korea— along with kickwheels, anvils, and paddles—in the 17th century. With its many chambers built into a slope, *noborigama* had a much larger capacity than the single-chamber kilns and allowed for better regulation of heat, resulting in far more efficient production.



Endō Genkan
Japanese, active c. 1694–1702
Promulgation of the Contemporary Tea Ceremony, vol. 1–6, 1694
Woodblock printed book; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.222.1-5

Genkan was an aficionado of the tea ceremony in the late 1600s. He first studied under the famous tea master Kobori Enshū, a feudal lord who developed his own highly influential style of tea ceremony known as *Enshū ryū*, still practiced today. In addition to this manual, called *Tōryū chanoyu rudenshū* (Promulgation of the Contemporary Tea Ceremony), Genkan wrote a number of other important tea manuals, histories, treatises, and compilations of biographies of tea masters. The three volumes on display feature architectural suggestions for constructing a teahouse and other tea-related topics.

Japan
Vase in meiping shape, 13th century
Seto ware, Ko-Seto type; stoneware with ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.289

Stoneware pottery decorated with light green or yellow-green ash glazes was first produced in the Seto area, a region of south-central Japan known for its ceramics, during the Kamakura period (1185–1333). Early examples of Seto ware, or "Ko-Seto," echo celadon-glazed porcelains from China and Korea. The shape of this vase, produced at a Seto kiln in the 1200s, is modeled on earlier Chinese examples called *meiping* (literally, "plum vase"), characterized by wide bodies and shoulders with narrow necks.

Japan
Tea-leaf storage jar, 16th century
Bizen ware; stoneware with natural ash glaze and straw fire marks around mouth
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.291

One of the oldest of Japan's six major ceramics regions, Bizen was a center of pottery production from the 1100s to the 1800s. Potters there used clay that was rich in iron and turned dark reddish brown when fired in the kilns. The iron content of the clay also determined the yellowish-brown color of the natural ash glaze on the shoulder and body. This is not a regular household good but jars like this were used by tea practitioners to store tea leaves, which they would grind into powder on the day they gathered.

Japan
Burst-bag-type freshwater jar, late 16th to early 17th century
Iga ware; stoneware with natural ash glaze; lacquer cover
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.303a,b

A *mizusashi* holds the fresh water needed at different times during *chanoyu*, the ceremonial preparation of powdered green tea. This mizusashi has a relatively regular-shaped upper half and an irregular lower half in the "burst bag" (*yaburebukuro*) style. This distorted beauty epitomizes the aesthetic spirit of the late 16th century. Firing under extreme heat for about 17 days resulted in cracks, unusual glaze effects, and scorch marks that were unpredictable but welcomed.

Nonomura Ninsei
Japanese, active c. 1646–94
Tea caddy, after 1657
Kyōto ware; glazed stoneware; ivory lid
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.320a,b

Ninsei is one of the best-known Japanese potters, and one of the first to mark his works with his name. Ninsei's highly refined works include colorful pieces decorated with overglaze enamel, as well as more subdued works such as this *katatsuki* ("straight-shoulder") tea caddy. Two shades of brown glaze over the neck and body give way to unglazed clay at the bottom.

Japan
Gourd-shaped flask with grapevines, early 17th century
Mino ware, Shino-Oribe type; stoneware with underglaze iron oxide
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.322

Ceramics in the so-called Shino-Oribe style were one of several varieties of glazed stoneware produced during the 1600s at the kilns in Mino, in a part of central Japan known for its pottery. They are characterized by pictorial motifs rendered in an iron-based pigment under a transparent glaze. This flask, featuring a design of grapevines, takes the shape of a calabash gourd. When dried, the gourd can be used as a bottle for holding medicines or liquids, especially sake (rice wine).

Japan
Oval plate with grapevines, trellis, and geometric design, late 16th century
Mino ware, Nezumi-Shino type; stoneware with underglaze iron oxide
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.324

Four main types of pottery were produced in the famous ceramic-producing area of Mino, in central Japan, in the 1500s: Shino, Kiseto, Setoguro, and Oribe. Shino was the first pottery in Japan to have an underglaze design applied with a brush. This piece is an example of Nezumi-Shino, a sub-style of Shino, created from a white body to which an iron-rich grey slip (thinned clay) is applied. A drawing is then carved in the slip, revealing the white body, and the whole piece is covered with a transparent glaze.

Japan
Plate with folded fans and geometric design, late 17th century
Nabeshima ware; porcelain with underglaze cobalt blue and celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.325

Seven folded fans float above a background split into an upper area of light-green celadon glaze above a blue and white geometric design. The blue and white medallion pattern on which the fans appear to float was created by a resist-drawing technique, in which a design is drawn in ink and completely covered with a layer of cobalt blue. During firing in the kiln, the ink burns away, leaving the white ceramic visible underneath.

Japan
Plate with autumn grasses, 17th to 19th century
Nabeshima ware; porcelain with underglaze cobalt blue and celadon glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.329

They were the best of the best: the most precious porcelains produced at a single, private kiln under the strict supervision of powerful lords from the Nabeshima clan. Called *Nabeshima*, after their overseers, they were sent to Edo (now Tokyo) to be used by Japan's ruling elite as tableware. For this large plate, the light green celadon glaze serves a pictorial purpose, a representation of the breeze that gently bends two clumps of autumn plants, including pampas grasses, bellflowers, and chrysanthemums.

Raku Ryō'nyū
Japanese, 1756–1834
Pair of tea bowls with incised cranes and turtles, late 18th to early 19th century
Raku ware; stoneware with red glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.330.1-2

This pair of red and black tea bowls features incised designs of cranes and turtles, two motifs associated with longevity. The underside of each bowl is marked with the character *Raku*, indicating that it was made by an artist in the famous Raku family of master potters, in this case Raku Ryōnyū, the family's ninth-generation head. Raku wares are generally hand-built, as opposed to being thrown on a wheel, and are fired at relatively low temperatures. With a history dating to the end of the 1500s, the Raku family workshops counted many of the capital's elite tea masters among their patrons.

Japan
Tea caddy, late 16th century
Seto ware; stoneware with iron-rich glaze; ivory lid
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.333a,b

This tea caddy was originally classified as "Seto ware," a style of pottery named for the medieval ceramic center of Seto in central Japan. However, recent research suggests that it might have been produced at a kiln in neighboring Mino, to which many Seto potters moved toward the end of the 1500s.

Japan
Tea caddy, late 16th to early 17th century
Seto ware; glazed stoneware; ivory lid
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.334a,b

Tea is serious business in Japan, and among the specialized utensils for a tea ceremony were tea caddies, or *chaire* in Japanese, which carried powdered green tea. The earliest Japanese tea caddies were modeled on vessels from China, where they were used primarily to hold oil or medicine. Japanese potters began producing them in the second half of the 1500s.

Japan
Storage jar, 15th century
Shigaraki ware; stoneware with natural ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.338

The area of Shigaraki, in the rugged hills southeast of Kyoto, has produced some of Japan's finest ceramics since the 1100s. The local clay has little iron, lending Shigaraki wares a peach or reddish-brown color, and includes many particles of feldspar and quartz that rise to the surface during firing, resulting in the kind of pockmarked surface seen on this large storage jar. These wares were created by layering rings of clay on top of each other and then smoothing them together. This jar features a natural red-brown glaze—formed in the kiln when wood ash settles on the surface of the pot—that descends unevenly from the shoulder to the foot.

Japan
Storage jar, 16th century
Shigaraki ware; stoneware with natural ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.339

A brown ash glaze pooled and dripped unevenly across the rough surface of this large Shigaraki jar, marked by white particles of the mineral feldspar. Potters in Shigaraki began making bowls, jars, mortars (used for grinding food and medicines), and other everyday vessels around a thousand years ago. The irregular properties of the local clay and unique firing processes gave Shigaraki pots and bowls a rustic, spontaneous feel. Late in the 1400s, the supposed artlessness of Shigaraki pottery drew the attention of tea masters like Murata Jukou, who embraced a new style of tea ceremony based on the unpretentious, simple aesthetic called *wabi*.

Japan
Square bottle, 17th century
Shōdai ware; stoneware with white glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.342

Tradition holds that Shōdai wares were first made under the direction of the warrior Katō Kiyomasa (1562–1611), who reportedly invited Korean potters to his domain in far western Japan and opened a kiln at the base of Mount Shōtai. The story is unproven, but Korean potters were active in the area by the end of the 1500s, and the shape of Shōdai works such as this bottle (probably used as a sake container) do suggest the influence of the Korean ceramic tradition.

Japan
Storage jar, 15th century
Tanba ware; stoneware with natural ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.343

Tanba ware has been produced since the early medieval period in Japan (roughly 1200 to 1600), and is named for the province of Tanba, the area northwest of Kyoto where kilns for firing ceramics were traditionally located. Early Tamba jars and vases are often dark in color, due to the high iron content of the local clay, and are either unglazed or enhanced only by natural ash glaze. For this large storage jar, layers of wood ash that settled during the long firing process—which for Tanba ware can take up to two weeks—formed an irregular pattern of yellow-brown glaze over a portion of the neck, shoulder, and body.

Japan
Storage jar, early 17th century
Tokoname ware; stoneware with natural ash glaze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.347

A light-colored glaze descends from the wide neck and covers the sloping shoulders of this storage jar from the Tokoname kilns. Named for the town of Tokoname on the Chita Peninsula south of Nagoya, Tokoname ware has been produced since the 1000s at a number of kilns in the vicinity of the town. The high iron content of Tokoname clay leads to a characteristic dark, red-brown surface.

Japan
Set of four serving bowls, early 18th century
Utsutsugawa ware; glazed stoneware with underglaze slip decorations
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.348.1-4

In 1691, potters active in the village of Utsutsugawa in far western Hizen Province (modern-day Nagasaki Prefecture) began turning out highly refined, exquisite stoneware such as this set of four serving bowls. Iron-rich clay lends Utsutsugawa wares a dark reddish-brown ground, decorated with motifs rendered in delicately brushed white slip (thinned clay) and cobalt blue. Within a decade, pottery from Utsutsugawa gained popularity in Kyoto, nearly 500 miles away. But the success was short-lived—production was ceased in 1749 due to political disturbances in the region.

Japan
Ewer with willow and plum blossoms, early 17th century
Mino ware, Oribe type; stoneware with iron oxide
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.321a,b

Oribe ceramics were made in the early 1600s in the area of Mino Province in central Japan and were fired at a new type of "climbing" kiln, introduced from Korea. Its gently ascending, elongated arrangement made it easier to reach and maintain firing temperatures. Although the exact function of Oribe ewers—pouring containers—remains unclear, they may have been used during the tea ceremony to replenish larger basins of water. The young willow branches and falling plum blossoms on the sides of this ewer are classic decorative motifs celebrating the fleeting beauty of early spring.

Gallery 227

Japan
Lady from the "Visiting Kawachi" Episode of the Tales of Ise, second half 17th century
Hanging scroll; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.101

The body of a single female figure forms a dramatic S-shape against a blank background. With her right hand she raises her hem, providing us with a better view of the designs that adorn her robes: maple leaves, deer, and autumn flowers and grasses on a white outer robe, and chrysanthemums and cresting waves on her red inner robe. This combination of motifs alludes to a poem from "Visiting Kawachi," part of the 10th-century *Tales of Ise*, identifying her as the unnamed heroine of that particular story.

Japan
Beauty on a Veranda ("Visiting Kawachi" from the Tales of Ise), early 18th century
Hanging scroll; ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.102

The "Visiting Kawachi" episode of the *Tales of Ise* tells the story of a mistreated wife whose husband leaves her night after night to visit a mistress. Though aware of his cheating, the wife nevertheless remains silent, so much so that the philandering husband himself becomes suspicious of her. One night, the man pretends to set out as usual to visit his mistress, but instead hides in bushes nearby to spy on his wife. Unaware of his presence, she steps onto the veranda and recites a poem:

When the winds blow,
White waves rise high at Tatsutayama.
Shall you be crossing the river

Quite alone by night?

Hishikawa Moronobu
Japanese, c. 1618–94
Musical Party, late 17th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.105

Five fashionable courtesans and a man playing the shamisen, a three-stringed instrument, gather before a folding screen painted with an autumnal scene of a red sun and white chrysanthemums. Red and white Chinese characters on the garment of the courtesan at right read “flower” and “cherry blossoms,” ancient symbols of the fleeting nature of beauty and youth. Two small red seals on the far right of the folding screen within the painting identify the artist as the early ukiyo-e master Hishikawa Moronobu.

Miyagawa Chōshun
Japanese, 1682–1752
Poetess Ise no Tayū, first half 18th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.115

She stands under a cherry tree, dressed in classical court attire from the 11th century, her sleeve raised to her mouth. These visual elements suggest that she is Ise no Tayū, one of the late classical Thirty-Six Immortal Poets.

Miyagawa Chōshun was an ukiyo-e artist who produced paintings and woodblock prints of genre themes for common townspeople, not the nobility. While artists in general created paintings and designed prints, Chōshun never specialized in painting. He was renowned for his delicate style and ability to depict figures that seem to interact in a natural and convincing manner.

Gallery 237 - The Floating World

In the 1600s, a newly moneyed merchant class became the driving force of *ukiyo*, the "Floating World" of Japan's urban pleasure districts. The Yoshiwara neighborhood in Edo (present-day Tokyo) teemed with actors, courtesans, and other entertainers catering to the pleasure-seekers of this new bourgeois, and inspired a new type of picture-making: *ukiyo-e*, Pictures of the Floating World. Artists introduced the pleasure districts to a wider audience, depicting lively scenes from the pleasure quarters and portraits of glamorous prostitutes and stars of the stage.

Mary Burke was also drawn to images of beautiful women by ukiyo-e artists, and they formed the early core of her collection. Her first large-scale purchase of Japanese artworks, in 1963, was of a group of 70 such paintings, including Miyagawa Chōshun's painting of Lady Ise displayed here.

Japan
Whose Sleeves?, early 17th century
Six-panel folding screen; ink, color, and gold on gilded paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.99

Stylish kimono are draped casually over a deluxe pair of black lacquer stands, both adorned with sprinkled gold flakes and fittings. A red and gold amulet case hangs from the central case, while a 13-stringed instrument called a *koto* rests on the floor. They are the accoutrements of a fashionable courtesan, the sort who show up in *ukiyo-e* paintings and prints, and in her absence they help us imagine her beautiful face. In the 1600s, such provocative paintings of women's garments came to be called *Tagasode*, or "Whose Sleeves?"—a classical poetic device in which the perfume of kimono sleeves evokes the image of its owner.

Japan
Okuni Kabuki, first quarter of the 17th century
Six-panel folding screen; ink, color, and gold on gilded paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.100

It seems innocent enough, a lively theater scene in the entertainment quarter of Kyoto. But it's a performance by female courtesans—high-class prostitutes—dressed as men. Izumo no Okuni, the female dancer who founded Kabuki theater, was notorious for her bawdy skit called "Tea House Entertainments" (*chaya asobi*), which became a popular subject of screen paintings in the 1600s. The government banned women from the stage in 1629, believing that such performances were a front for illegal prostitution. Young men took their acting roles, but they in turn were banned in 1652, as the government worried about male prostitution. Older men became the sole actors, until kabuki's growing popularity brought it into the mainstream and calmed governmental concern.

Hosoda Eishi
Japanese, 1756–1829
A courtesan and her attendants under a cherry tree, 1790s
Hanging scroll; ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.120

A high-ranking prostitute in full regalia—elaborate hair ornaments, layers of kimono, a wide sash—is walking under a cherry tree with her two youthful attendants, miniature replicas of herself. The highly restricted use of color surrounds this ethereal beauty with an aura of subtle elegance and refinement. Eishi was born into a high-ranking samurai family, serving the shogun (military ruler) from age 16 to 33, when he began devoting himself to painting. He studied the academic Kano tradition before specializing in paintings and woodblock prints in the *ukiyo-e* style of the new bourgeois.

Utagawa Toyohiro
Japanese, 1773–1828
Summer Party on the Bank of the Kamo River, around 1800
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.122

It's summer in the city, when restaurants along the Kamo River in Kyoto lay platforms over the river for outdoor dining. Artists of the *ukiyo-e* and Shijō schools used the spectacle to represent the summer season. Here, the smoking tray in front of the young man provides the name of the restaurant, the Shijōya. The diners are entertained by two musicians with three-stringed instruments, called *shamisen*, while being served by the three young girls in bright-red aprons. This painting was chosen as a model for a triptych, printed from a woodblock in 1801, representing the sixth month in a 12-month series.

Japan
Kosode with plum trees and Chinese poem, second half of the 17th century
Silk, embroidery, and tie-dyeing
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.484

A wealthy woman would have worn this *kosode*, a type of robe with narrow sleeve openings, embroidered or tie-dyed with plum blossoms. The seven Chinese characters that float across the upper part of the robe read "Plum blossoms swathed in snow flutter over the zither." This is the first line of a well-known couplet by Zhang Xiaobiao, a Chinese poet from the 800s, describing an outdoor gathering in early spring.

Ōoka Michinobu
Japanese, active c. 1720–40
Scenes from the Pleasure Quarters, first half 18th century
Handscroll; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.110

It's a window onto a hidden world. As the scroll is unrolled from right to left, the viewer gains an increasingly insider view of the Yoshiwara, the designated red-light district in the capital Edo (now Tokyo). It begins on the right with the initial boat ride to the district, moves to views of lower-class brothels, and finally to the interior spaces of an elite brothel in the final scene.

Gallery 238 - Encounters with the Western World

Portuguese ships arrived in Japan in 1543, initiating a new era of exchange in a country with few international ties beyond its neighboring states. The Portuguese, followed by Spanish, English, and Dutch visitors, brought myriad goods from around the world, introduced Japan to Christianity and its art, and inspired a new taste for exoticism among Japan's ruling class.

Artists responded by incorporating images of these curious newcomers or employing European-inspired designs and motifs in paintings, ceramics, lacquer, and even clothing. Although the Tokugawa shogunate adopted a seclusionist stance in the 1630s, ushering in two centuries of relative isolation, artists in the port city of Nagasaki maintained a vital window onto the outside world.

Japan
Inhabitants of Fourteen Foreign Lands, 18th century
Handscroll; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.76

This handscroll shows people of various foreign lands, some real or semi-legendary, others imaginary. Each figure is paired with descriptive text: the far right figure, for instance, hails from "Mokukya" (Morocco) and the next figure from "Chōren" (Chola, or southern India). The text describes how "Chōren" is home to some 60,000 elephants, upon whose backs the people build their homes. Next is a person from the land of "Jūri," whose inhabitants face backward and have only one arm and one leg. At far left is an inhabitant of a land not far from Jūri called "Ichimoku," or, literally, "One Eye Land." Many of the descriptions are based on Chinese encyclopedias introduced to Japan in the 1600s and this scroll reflects the newfound interest of the Japanese in the world beyond their shores.

Japan
Sake Bottle with Dutchmen, 18th century
Imari ware; porcelain with underglaze cobalt blue
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.311

The four sides of this sake bottle are decorated with images of Dutchmen, formed by the white space that remained when cobalt blue glaze was painted onto a white background. Imari porcelain wares were produced in the area of Arita, in the northwest of Kyūshū island. Beginning in the mid-Edo period (1615–1868), Arita potters also produced wares specifically for the export market, which were shipped through the port of Imari to Europe by the Dutch East India Company.

Japan
Nanban cabinet with geometric patterns and deer, birds, fish, plants, and cart wheels partially submerged in water, early 17th century
Black lacquer with gold and silver maki-e and mother-of-pearl inlay; metal fittings
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.410a-k

Created for export, this European-style cabinet is covered with design motifs commonly found on Nanban (literally "Southern barbarian") lacquer, such as deer. However, it also features traditional Japanese themes, such as water wheels in a flowing stream. Window-like cartouches bordered with inlaid mother-of-pearl decorate the top and the drop front, which is hinged at the bottom. The eight drawers inside, and the metal fittings, are richly decorated as well.

Japan
Writing box with Nanban figures, 1633
Black lacquer with gold and silver maki-e, polychrome lacquer, and gold and silver foil inlay
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.414a-e

Fallen cherry blossoms, rendered in gold and silver, adorn the outside surface of the lid of this black lacquered writing box. The underside of the lid and the interior of the box feature a group of five foreign figures, with their distinctive pantaloons, hats, and large noses identifying them as Europeans in the mode of a popular and exotic pictorial theme at the time. The dark-skinned Europeans are meant to be natives of the Indian sub-continent, where the Portuguese had a colony.

Japan
Mirror with Nanban figures, 17th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.467

Nanban figures and motifs appeared on a variety of decorative objects and personal accessories, such as this bronze mirror depicting two Portuguese figures: an older man carrying a long tobacco pipe and a young servant carrying a bowl for the pipe's ashes. The term "Nanban," literally "southern barbarians," was originally a Chinese expression for Southeast Asians, borrowed by the Japanese in the 1500s to refer to Portuguese and Spanish visitors. The term later served for all non-East Asian foreigners.

Metal fitting by Hamano Noriyuki
Japanese, 1771–1852
Tobacco Pouch with Nanban Figures, late 18th–early 19th century
Polychrome-lacquered and gilded leather with metal
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.486

Gilt leather was introduced to Japan from Europe in the 1600s. Inspired by these imported goods, Japanese artisans experimented and developed new techniques, producing works such as this tobacco pouch that uses gold paint, gold foil, and multicolored lacquer to depict a scene of decidedly non-Japanese figures, fauna, and flora. The metal fitting was created by the prominent *machibori* (town carver) Hamano Noriyuki, a freelance metal worker famous for his sword fittings.

Text by Elijah Coleman Bridgman
American, 1801–61
Guiding marks by Mitsukuri Genpo
Japanese, 1799–1863
Carved by Takeguchi Rōsaburō
Japanese
Brief Account of the United States (Renpō shiryaku), vol. 1 & vol. 2, 1861
Woodblock printed book; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.235.1-2

This is a Japanese reprint of a Chinese book written by the American missionary Elijah C. Bridgman and published in Shanghai in 1861. It is the first thorough account of the United States written by an American and published in Japan. The first volume provides a general survey of culture, education, and transportation (like this large steamboat), with an introduction to the Constitution and the Supreme Court. The second volume focuses on the states, with map like this one of Massachusetts with Nantucket Island in the bottom right corner.

Nagasaki School
Japanese
Russian Admiral, early 19th century
Framed painting; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.198

A Russian admiral wearing a red-plumed hat stands against a blank background in this painting by an anonymous artist active in the city of Nagasaki, Japan’s most important international port during the Edo period (1615–1868). Nagasaki was one of only three Japanese ports open to Russia after the two countries signed their first official trade treaty in the mid-1850s. Some Nagasaki artists, many of whom remain anonymous, specialized in printed and painted images of the curious foreigners they encountered in the city and sold them to Japanese clients.

Nagasaki School
Japanese
Two Russian Officers, 19th century
Framed painting; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.199

Despite being neighbors, Japan and Russia only established official relations in the 1850s. This wasn't long after the United States Navy compelled Japan to end its long-standing isolationist policies and begin trading with the West. The anonymous painter of this work portrays two Russian soldiers in three-quarter view but facing different directions in order to display as much of their military attire as possible.

Nagasaki School
Japanese
Dutchmen Unloading Cargo at Dejima, 19th century
Framed painting; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.200

In the 1500s, the southwestern town of Nagasaki was transformed from a remote fishing village into a bustling harbor city frequented by Portuguese, Chinese, and Southeast Asian visitors. One hundred years later, Nagasaki was designated as one of Japan's only official international ports. This painting portrays a group of Dutchmen carrying cargo into a walled compound at Dejima, a fan-shaped artificial island in Nagasaki Bay that served as a trading post exclusively for Dutch traders until the mid-1800s.

Nagasaki School
Japanese
Dutch Lady with Servant, early 19th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.201

Concerned about the spread of Christianity in the country, the Japanese government expelled foreign missionaries and merchants in 1639. The one exception was the Dutch East India Company, which was permitted to maintain trade relations from the island of Dejima in the bay of Nagasaki. Some Japanese artists began to produce paintings of European scenes based on books and images provided by the Dutch. The merchants themselves were also portrayed. Kawahara Keiga created portraits of Captain Jan Cock Blomhoff and his wife Titia as well as their Indonesian servant Maraty, and this unsigned work might depict them as well, possibly painted by a follower of Keiga.

Utagawa Kunimasa IV
Japanese, 1848–1920
Sugoroku of Looking Out from Ryōunkaku, Asakusa Park, November 1890
Woodblock print (nishiki-e); ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.244a-d

Sugoroku is a popular Japanese board game played much like Chutes and Ladders. Edo-period publishers produced sugoroku boards like this one in a variety of themes, from classical literature to erotica. Here, the game board is formed by a famous building, the Ryōunkaku, with players progressing from bottom to top along its windows, which are numbered. Ryōunkaku was a 12-story skyscraper—Japan's first—constructed in 1890 in Tokyo. It was one of the city's most visible landmarks until it was destroyed by the Great Kantō earthquake of 1923.

Gallery 239 - Nanga, Japan's Interpretation of Chinese Scholar Paintings

Nanga, or "Southern school," refers to an artistic movement that flourished in Japan in the Edo period (1603–1868). It was inspired by a type of Chinese painting that was also called "southern school," a more personally expressive, amateur painting style that arose to counter the professional painting of the so-called "Northern school."

Early Nanga figures in Japan, such as Yanagisawa Kien and later Ike Taiga, Yosa Buson, and other likeminded painters, shared an interest in Confucianism, Chinese learning, poetry, and painting, learned from printed illustrated manuals of Chinese painting. Ironically, while they admired the ideal of the amateur painter, most Japanese Nanga painters—including Taiga and Buson—were actually professionals who made their living selling paintings.

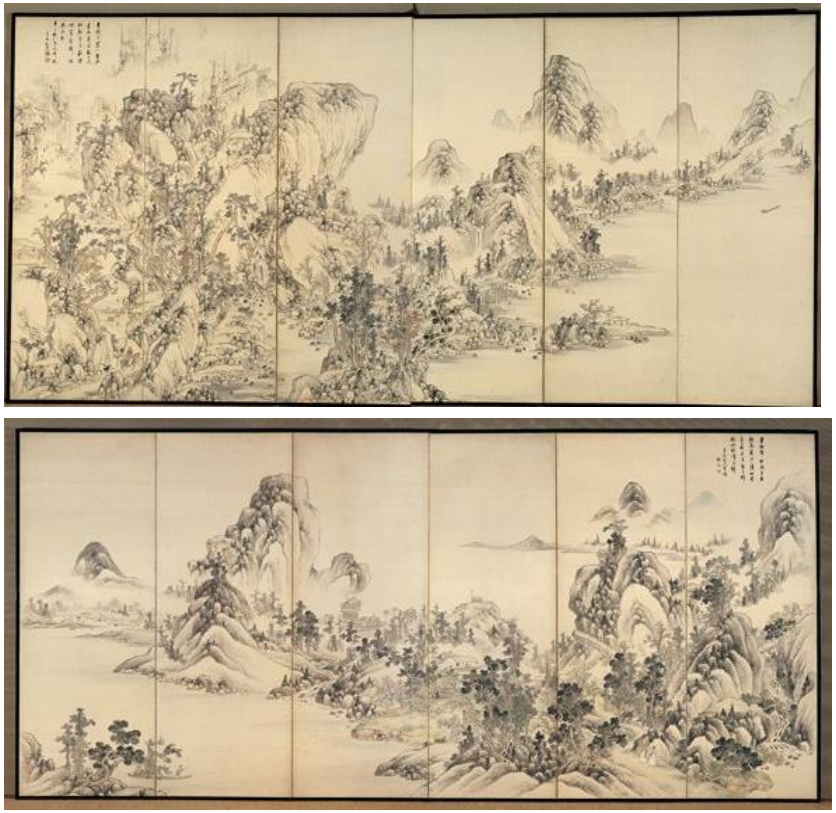
Yosa Buson
Japanese, 1716–83
Two Magpies on Willow and Peach Trees, 1774
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.128

In China, willows and peach trees are likened to a pair of lovers—here their branches are intertwined. A couple of idealized magpies, believed to bring wealth and possess divine power, sit in the trees, the female bird serenaded by the male.

Yosa Buson is regarded as one of the greatest literati painters and an important poet of Japanese haikai verse. Here, he shows the influence of the Chinese painter Shen Nanpin, his contemporary, who worked in Japan in the 1730s and founded the Nagasaki school that adopted Western techniques of realism and linear perspective. Yet the spatial relationship here of the trees to the rocks seems a bit too vague to create an illusion of real space and the rocks lack volume. The short brushstrokes in wet ink of varying tonalities are Chinese derived and can also be seen in paintings by Nanpin's followers.

Ike Taiga
Japanese, 1723–76
The Four Accomplishments, mid-18th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.137

This gathering of Chinese men represents Taiga's playful take on one of the most popular Chinese literary themes in Japanese painting, the so-called "Four Accomplishments"—four pastimes said to be suitable for learned gentlemen. One is calligraphy, represented by the men at left, one prepared to begin writing, the other playing a chess-like game called *go*, although the game board here seems to serve as little more than an elbow rest for two men engaged in a third pastime, painting. A young boy emerges from behind the ink landscape that the men are admiring, and he's carrying a Chinese zither—a fourth pastime.



Uragami Shunkin
Japanese, 1779–1846
Spring and Autumn Landscapes, 1821
Pair of six-panel folding screens; ink and light color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.144.1-2

Our journey through this imagined landscape of rugged peaks, rivers, and tumbling waterfalls begins in the far lower right corner, where a pair of Chinese gentlemen await. They serve as our guides along a winding mountain path—beneath towering peaks, past pink peach blossoms on the riverside, toward a country temple or isolated pavilions overlooking grand vistas. The ridge of mountains forms an arc that is mirrored in the left screen, although here our guide has changed. An old man riding a horse waits at lower left, ready to lead

us through the craggy mountains, where touches of red among the trees tell us that the season has shifted, from the peach blossoms of mid-spring to the crimson leaves of autumn.

Poetic inscriptions brushed by Shunkin on the upper outside corner of each screen give voice to the guides:

New green sprouts from the leaves' dark stems,
Apricot and peach blossoms open as mid-spring approaches.
To enjoy spring is to be in its beauty—
Halting my cane, I listen idly to the birds' twittering voices.
(Right screen)

A precarious bridge links cliffs extending to the jade sky.
In a frosty woods, leaves fall with a rising west wind.
A hermit whips his lame horse forward in the autumn dusk.
Across 10,000 ravines, the setting sun blazes red.
(Left screen)

Tomioka Tessai
Japanese, 1836–1924
Portraits of Ike Taiga and His Calligraphies in Seal and Grass Styles, late 19th–early 20th century
Book; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.139

Tessai was among the last Nanga painters in Japan, a style popular with intellectuals who shared a fondness for traditional Chinese culture. Tessai was a student of poetry, Japanese philosophy, Confucianism, and, in his youth, a variety of other painting styles. He was even briefly a Shinto priest. He spent most of his life in Kyoto, as a leading figure in Nanga circles, and in 1896 helped establish the Japan Nanga Society (Nihon Nanga Kyōkai). In the final year of his life, he was given the title "Artisan of the Imperial Household" (Teishitsu gigei'in). Like other Nanga painters, Tessai adored Ike Taiga, a Japanese Nanga master from a century earlier, and copied his paintings and calligraphy work.

Kō Fuyō
Japanese, 1722–84
Album of Landscapes, mid-18th century
Ink and light color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.141

Nanga painter Kō Fuyō was a diligent student of Chinese painting manuals and a lifelong friend of Ike Taiga, an early Nanga master. The Nanga style focused on traditional Chinese subjects, like the eight landscape paintings in this album. Here, pilgrims approach a mountain cavern sheltering a Buddhist statue. In the upper left, Fuyō describes his painting as an "interpretation of the painting style of Tang Yin," even though his innumerable short, dry brushstrokes bear little resemblance to the lively compositions and masterful brushwork of Yin, one of China's most famous painters from several centuries earlier.

Yamamoto Baiitsu
Japanese, 1783–1856
Snowy Landscape, mid-19th century
Folding fan; ink and light color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.152

Travelers cross a bridge near an icy riverbank and a snow-covered mountain village in this fan painting by a Nanga painter better known for his bird and flower subjects. Baiitsu began studying old Chinese paintings with his lifelong companion, Nakabayashi Chikutō, when they were children in the central Japanese city of Nagoya. After the death of their teacher in 1802, the pair set out for Kyoto to establish their painting careers. Baiitsu was less successful than his childhood friend, but his work was appreciated by the noble Tokugawa-Owari family of their hometown, and he eventually took up residence there as the family's Painter in Attendance.

Japan
Bottle with peonies and Chinese lion, c. 1660s
Hizen ware, Ko-Imari style; porcelain with overglaze enamels
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.305

This elegant, pear-shaped bottle features a combination of Chinese motifs—lush peonies and mythological lion-dogs—thought to bring good luck. The surface design is executed in red, blue, yellow, green, and black overglaze enamels. The technique of decorating porcelains by painting designs in multi-colored enamels over glazed, high-fired works was mastered in Japan only in the 1640s. Many of these wares were intended for export to Southeast Asia and Europe, although the style was also extremely popular in Japan.

Japan
Ewer with landscapes and flowers, c. 1660-1680
Imari ware; porcelain with underglaze cobalt blue
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.308

[No Photo]
Japan
Apothecary Jar with mynah birds and peonies, c. 1660-1680
Porcelain, designs in underglaze cobalt blue
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.310a,b

Gallery 251 - Mary Burke’s Cranes

Cranes—noble, graceful, sacred—are ubiquitous in the arts of East Asia. They are symbols of longevity, vehicles and messengers of the divine and immortal, and emblems of familial devotion. They were also beloved by Mary Burke. After amassing a large collection of artworks featuring these elegant, auspicious birds, she became a fierce advocate for their real-world conservation. She traveled around the globe—to Africa, China, northern Japan, and elsewhere—to view cranes in their natural habitat and was a devoted trustee of the International Crane Foundation headquartered in Baraboo, Wisconsin.

Ishida Yūtei
Japanese, 1721–86
Flock of Cranes, second half of the 18th century
Pair of six-panel folding screens; ink, color, and gold on gilded paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.73.1-2

Yūtei was the teacher of Maruyama Ōkyo, a famous and influential champion of Western-influenced naturalism in Japan during the 1700s and the founder of the Maruyama School. Yūtei was trained in the traditional Kano school methods, but like many Kano artists of his time he took an eclectic approach to painting. Here, he combined the monumentality and stylization associated with Kano painting with the repetition of a single theme often seen in Rinpa school painting. While Yūtei may have derived the postures of individual cranes from Kano instruction manuals, the idea of combining them all to depict an entire flock presages Ōkyo's interest in naturalism.

Nagasawa Rosetsu
Japanese, 1754–99
Family of Cranes, c. 1787
Pair of two-panel folding screens; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.165.1-2

Now endangered, red-crowned cranes once populated all the wetlands of China, Korea, and Japan. Their impressive size (up to five feet tall), striking coloration, and lively courtship “dance” made them a popular subject among artists. They are symbols of longevity in East Asian mythology, said to live for a thousand years. This set of screens would have been appropriate for celebratory events such as birthday and New Year celebrations.

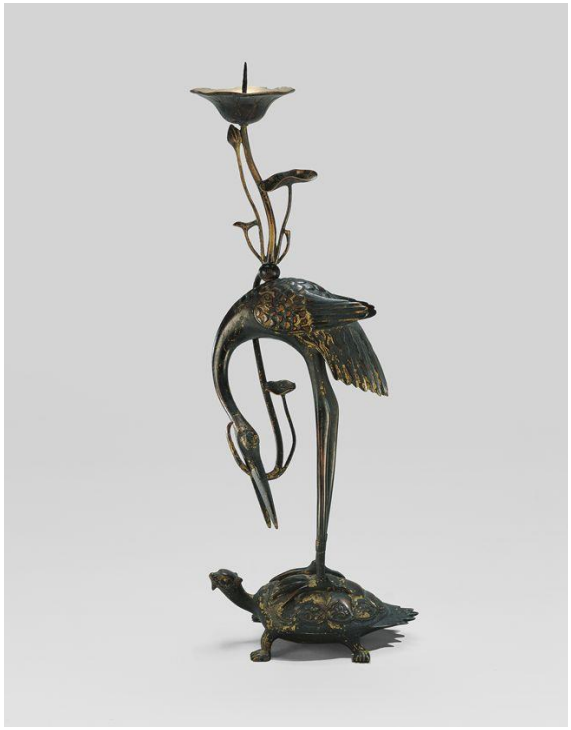
Nagasawa Rosetsu, had an uncanny understanding of animals. Here, using a fairly cursory and informal brush technique, he deftly captured the sometimes ungainly and comical nature of these large birds.

Kawamata Tsunemasa
Japanese, active in the 1720s–40s
Parody of a Beautiful Woman as Rin Nasei (Lin Hejing in Chinese) with Crane, mid-18th century
Hanging scroll; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.109

The ancient Chinese poet Lin Hejing (also known as Lin Bu) is said to have lived alone on an island—Gushan, or "Solitary Hill"—in the middle of Hangzhou's fabled West Lake. His only acquaintances were his pet cranes and beloved plum trees. In this parody, the poet has been replaced with a fashionable courtesan, an upscale prostitute, who poses with a crane beneath the delicate blossoms of a plum tree in the cold of early spring.

Watanabe Shōka
Japanese, 1835–87
Family of Cranes, second half 19th century
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.154

Cranes mate for life, which has made them symbols for all sorts of ideals—commitment, loyalty, longevity—as well as vehicles for immortals. In this autumnal scene, a family of cranes gathers near dry reeds and reddening ivy. The painter, Watanabe Shōka, was born in Edo to the important painter and scholar Watanabe Kazan. After Kazan's suicide, the young Shōka took as his teacher his father's leading pupil, the literati painter Tsubaki Chinzan, whose interest in the poetic spirit of the subject is apparent here.



Japan
Candlestand of a crane on a long-tailed tortoise, 18th century
Gilt bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.470

Two symbols of longevity, the crane and the tortoise, form the base and body of this candlestand. The crane is said to live for a thousand years and the tortoise for ten thousand. Candlestands like this were used in Buddhist rituals.

Japan
Vase with Rin Nasei (Lin Hejing in Chinese) and crane, 18th–19th century
Bronze
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.474

Famous poets from Chinese antiquity, such as the famous Song dynasty recluse-poet Lin Hejing (also known as Lin Bu), were a popular motif in Japanese painting and decorative arts, beginning in the medieval period around 1100 to 1500. Lin Hejing is said to have lived a solitary life with only a crane to keep him company. Here, the poet and his crane cling to either side of the neck of this bronze vase.

Kanō Tan'yū
Japanese, 1602 - 1674
Triptych of White-Robed Kannon and Cranes, 17th century
Hanging scrolls; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.63.1-3

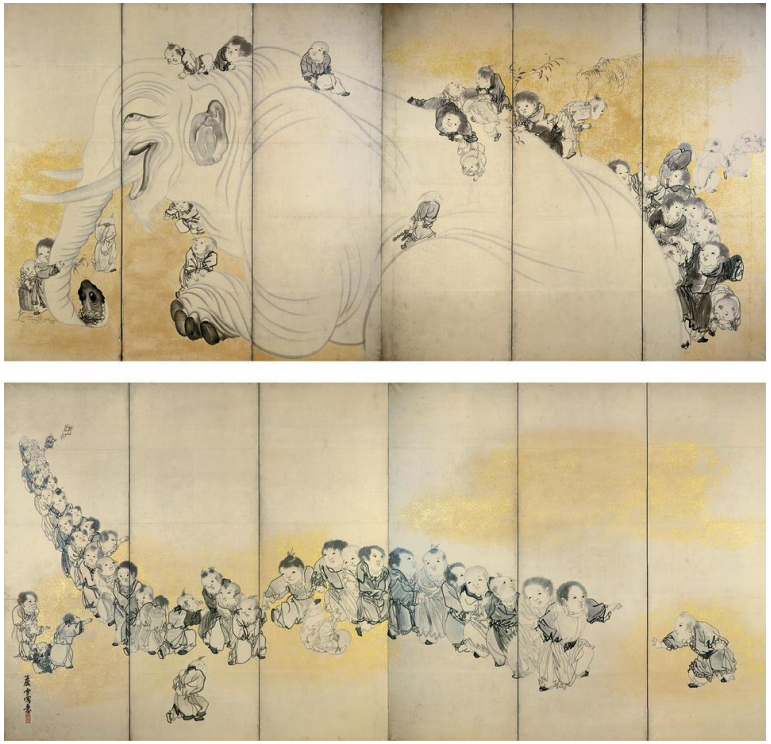
Kamisaka Sekka
Japanese, 1866 - 1942
Cranes, late 19th-20th century
Hanging scroll; Ink, color, and gold on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.92

Gallery 252 - Revolutionary Painters of the Late Edo Period

Painting in the late Edo period (1603–1868) was shaped by innovation and reinvention, reflecting the shifting social and cultural landscape of early-modern Japan. Burgeoning cities and a growing middle class led to new art markets and an expanding economy for painting. The period saw the rise of Nanga and Rinpa painting movements, the flowering of *ukiyo-e* paintings and prints, and a growing number of upstarts, whose sometimes radical work challenged established painting schools like the staid but formidable Kano School. Painters such as Ōkyo and Sō Shiseki turned their attention to realism, incorporating aspects of Chinese and Western styles into their works, while others such as Rosetsu, Jakuchū, Shōhaku, and Zeshin fully reimagined traditional themes and techniques.

Maruyama Ōkyo
Japanese, Shijō, 1733–95
Horseback Riding at West Lake, 1793
Handscroll; ink and light color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.163

Ōkyo, a naturalist painter, set these figures on horseback along the banks of West Lake, near the Chinese city of Hangzhou. At the very end of the scroll, Ōkyo dates his painting to the spring of 1793 and notes that it is modeled after the work of the Chinese painter Qiu Ying (1494–1552). Although Qiu Ying is not known to have painted a scene of horseback riding at West Lake, he frequently depicted willow trees in a similar manner.



Nagasawa Rosetsu
Japanese, 1754–99
Chinese Children Playing with an Elephant, late 18th century
Pair of six-panel folding screens; ink and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.166.1-2

Rosetsu first studied in the studio of the realist master Maruyama Ōkyo, but he was famously kicked out for bad behavior. This story, along with his offbeat compositions and occasionally unorthodox painting techniques, gave him a reputation as an eccentric. Here, a throng of children, identifiable as Chinese by their clothing and hairstyles, play in and around a hulking but jolly white elephant. In the left screen, children play a traditional Japanese game called *kotoro-kotoro* (“Capture the Child”), in which players line up behind a “parent” who flails his arms to keep a “demon” from capturing his “children.”

Itō Jakuchū
Japanese, 1716–1800
Rooster and Family, 1797
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.187

Jakuchū's numerous paintings of chickens and roosters include a number of heavily colored examples like this. He draws our eye with the dynamic shape of the rooster's tail feathers and the birds' colorful plumage to enliven the interactions within a feathered family.

The depiction of chickens and roosters was a lifelong passion for Jakuchū, a prolific painter and devout Zen Buddhist. An inscription on his tombstone—written by a close friend, the Zen monk Daiten—notes that Jakuchū kept an assortment of fowl that he frequently sketched.

Sō Shiseki
Japanese, 1715–86
Parakeets among Hydrangeas and Poppies, after 1770
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.197

Two parakeets rest among flowers on an early summer day. The composition is dominated by the large branch of hydrangea but anchored in the lower left corner by a rock and colorful poppies. Chinese painting techniques, including shading on the petals and leaves and a light, uneven wash of ink in the background, are used to heighten the sense of three-dimensionality.

The painter, born Kusumoto Kōhachirō in Edo, studied Chinese bird-and-flower painting in Nagasaki, first under Japanese followers of the celebrated Chinese realist painter Shen Nanpin and later under Song Ziyan, who inspired him to adopt the name Sō Shiseki (pronounced "Song Zishi" in Chinese).

Shibata Zeshin
Japanese, 1807–91
Zodiac calendar with holder in the shape of a hanging scroll, 1846
Gold and silver maki-e and shell inlay on lacquered wood
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.430a-g

This calendar consists of six plaques, painted on each side with a different animal from the Chinese zodiac. The holder mimics the format and mount of a hanging scroll and even includes ivory rollers. Some of the works are accompanied by inscriptions indicating the style of painting. The dragon plaque, for example, is in the style of Kano Tan'yū (1602–74) and the dog plaque was inspired by Maruyama Ōkyo's (1733–95) famous puppies.

Zeshin is considered the world's greatest lacquer artist and developed a number of new techniques, primarily *takamaki-e*, or raised sprinkled design, in which the pictorial elements are raised above the surface, sprinkled with gold or silver, and then protected with a coat of clear lacquer.

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Attributed to Eigyō
Japanese, active c. 1830s
Night Parade of One Hundred Demons, c. 1830s
Handscroll; ink and color on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.121

At night, the demons emerge, parading through the streets with other supernatural beings. Only the light of the rising sun drives them off. The earliest artistic rendering of this ancient Japanese legend, an illustrated handscroll that no longer exists, dated to the early 1300s. By the 1500s, the demons had diversified, with artists depicting them as both grotesque and humorous. According to an accompanying note, this work is a copy of a painting by the priest-painter Toba Sōjō, active around 600 years earlier.

Japan
Grapevine and Squirrels, 18th–19th century
Hanging scroll; ink on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.580

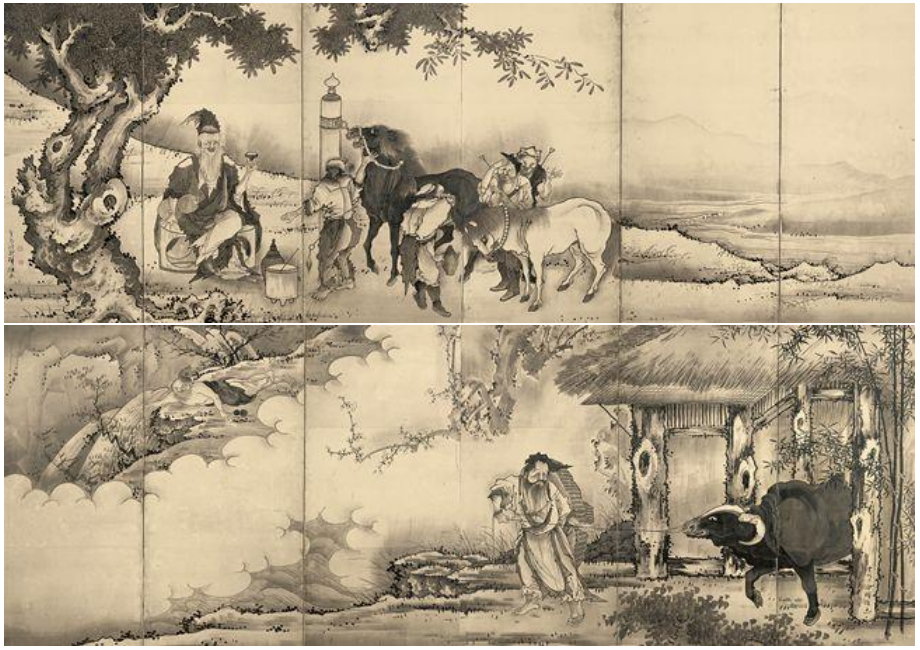
It's a pun, this combination of squirrels and grapevines. But it loses some of its punch in translation: Squirrels are known in Chinese as "pine tree mice" and pines are symbols of longevity—as are peaches (*taozi*), which sound like grapes (*tao*). This painting was once thought to be Korean, but comparisons with other paintings now suggest that its painter was from Japan's Ryūkyū Islands.

The Chinese monk artist Wen (Ziwen) Riguan first popularized ink monochrome paintings of grapes in the 1200s. The twisting vines, curling tendrils, and round, plump grapes provided ample opportunity for expressive "brush play"—and for scholar-artists to note their fondness for wine. Since grapes entered East Asia from the west, they became a symbol of all things western in the arts—including Zen Buddhism.

Shibata Zeshin
Japanese, 1807–91
Ibaraki, 1882
Pair of two-panel folding screens; ink, color, and gold on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.175.1-2

Ibaraki-dōji was a demon who became a follower of Shuten-dōji, the leader of a gang of demons said to terrorize Kyoto in the 10th century. Ibaraki escaped while other demons were destroyed, and he went on to Kyoto's Rashōmon gate. There, he encountered the warrior Watanabe no Tsuna, who cut one of his arms off.
Disguised as an old woman, Ibaraki returned to see the arm, which had been placed in a purified box. He stole his missing limb, reverted back into a demon, and disappeared into the sky.

Shibata Zeshin was primarily a lacquer artist—a lacquer calendar he created is on view in this room—but he also created striking paintings, and the Ibaraki demon was one of his favorite subjects. He made several versions in screen and scroll formats, as well as wood plaques dedicated to specific shrines and temples.
This painting might have been the model for Tsukioka Yoshitoshi's popular woodblock print of the same subject, published seven years later.



Soga Shōhaku
Japanese, 1730–81
Legends of Kyo Yū, Sō Ho, and Haku Raku, early 1760s
Pair of six-panel folding screens; ink on paper
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.191.1-2

Shōhaku was celebrated for the eccentricity of both his lifestyle and painting style. But little is known about him, except that he became an itinerant painter and created many of his unorthodox works of art for temples, where he lodged while traveling the country.

On the far right is the Chinese sage Sō Ho (Chao Fu in Chinese), leading his ox away to the stream. Further left is the hermit Kyo Yū (Xu You in Chinese). Emperor Yao offered Kyo Yū his kingdom, but the hermit, committed to the simple life, refused—in fact, appalled by such an offer, he washed out his ears from this insult in a stream. Sō Ho, intending to let his ox to drink from the stream, eventually turns back, tainted by the insult.

On the left is Haku Raku (Bo Le in Chinese), a famous judge of horses—he invented the science of determining a horse's character through the study of its features. Here, enjoying a drink, he is presented with two horses. The two scenes are masterfully framed through wood posts supporting the roof of the shed with grotesque hollows on the right and a large tree with equally exaggerated hollows on the left.

Nagasawa Rosetsu
Japanese, 1754–99
Mice on Rice-cake Flowers, late 1790s
Hanging scroll; ink and color on silk
Mary Griggs Burke Collection, gift of the Mary and Jackson Burke Foundation L2015.33.167

For New Year's, Japanese decorate cut branches—stripped of leaves—with small balls of glutinous rice. Called *mocha*, the balls are thought to resemble plum blossoms, a harbinger of spring. In this rather humorous view of the holiday, Rosetsu has pictured a pack of mice devouring the delicate "flowers."

Rosetsu was an exuberant and expressive ink painter, with an extremely detailed and refined technique. In this scroll, he displays his skill at *kegaki*, the use of countless thin brushstrokes over a light wash to realistically portray the soft, undulating texture of animal fur or human hair. Rosetsu also had an uncanny understanding of animals, deftly capturing the nature of mice in this painting through their tense, delicate gestures and quick, dark eyes.

Maruyama Ōkyo
Edo period, 1781
Two-panel screen; ink, color, and gold on paper
24.6 x 63.2 cm (9 5/8 x 24 7/8 in.)
Donated to the Minneapolis Institute of Arts by the Mary and Jackson Burke Foundation in 2015