

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

New Additions to Japanese Galleries, January 2016

Gallery 219 - The Rinpa Tradition of Decorative Art

Built-in wall case towards China, replacing the lacquers



Japan

Platter with Fishnet Design, late 18th–early 19th century

Imari ware; porcelain with underglaze blue
Mary Griggs Burke Collection, Gift of the
Mary and Jackson Burke Foundation
L2015.33.316

The striking, curvilinear design of this large platter is inspired by the most mundane of daily tools: a fishnet. Potters in the Arita region of far southwestern Japan (where Imari pottery was produced beginning around 1615) painted fishnet designs, some relatively naturalistically and others, like this one, highly stylized, on a wide range of porcelain vessels. They created this and other designs by painting cobalt oxide with a brush onto white pottery before coating the object in transparent glaze and firing at around 2400°F, an old Chinese technique (called “*sometsuke*” in Japanese) that Korean artists introduced to southwestern Japan in the early 1600s.



Japan

Dish with Chrysanthemum in a Stream, mid-17th century

Imari ware; porcelain with celadon glaze and underglaze blue
Mary Griggs Burke Collection, Gift of the
Mary and Jackson Burke Foundation
L2015.33.309

The center of this deep, fluted dish features a large white chrysanthemum partially submerged in a flowing stream with a pair of geese flying nearby. This simple design—which was also a popular design for textiles of the time—is made using a variant of the porcelain technique *sometsuke* (designs painted in blue on white pottery) known as *seiji* (celadon) *sometsuke*. The artist first glazed the entire dish in blue-green celadon, scraped away the area that would become the stream and chrysanthemum to reveal the white beneath, painted the blue design with a brush, and then covered the entire dish with a final, clear glaze before firing.

Gallery 221 - China and the Art of Ink Painting

Far wall, replacing *Landscape with Pavilion hanging scroll*



Shūsei (also known as **Hidemori**), Japanese, active first half of the 15th century
Inscribed by **Sesshin Tōhaku**, Japanese, died 1459

Early Spring Landscape, before 1459
Hanging scroll; ink and light color on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.48

Beneath impossibly tall pine trees and distant, misty peaks, two men round the bend of a path at lower right. They make their way toward a thatched pavilion nearby, where two more men sit and gaze at fishermen rowing a boat on the river. Above, a poetic inscription reinforces the theme: early spring in an idyllic mountain retreat.

South of the river and north of the river, the snow is clearing.
Mountains spew forth rosy clouds, springtime colors are fresh.
Travelers remove their shoes, though the going is still rough.
Opening the window, seated guests enjoy the splendid view.
Water flowing beneath the bridge rings like chimes of jade.
At the eaves, the wind in the pines tunes its stringless lute.
But why is that leaf of a boat moored beside the cliff?
It must be a craft for roving ten thousand miles away.

Such combinations of a painting with one or more poetic inscriptions are called *shigajiku* (literally “poem-painting scroll”). They are collaborative works created by groups of Zen monks and lay practitioners, talented poets, calligraphers, and painters who lived not in some serene countryside but in the noisy, crowded spaces of urban monasteries.

Gallery 223 - Picturing the Classics

Replacing the Accessories Box with Scenes from the Tale of Genji



Sakai Hōitsu, Japanese, 1761–1828
Fan with the Empress Akikonomu from “The Maiden” Chapter of the Tale of Genji (obverse) and Bush clover (reverse), early 19th century
Bamboo and lacquer; ink, color, gold, and silver on silk
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.41

Which is better, fall or spring? A gift of colorful maple leaves, accompanied by a poem describing the beauty of autumn, commences a debate among courtiers in the ancient Japanese novel *Tale of Genji*. The instigator is the Empress Akikonomu. Her name literally means “Loves Autumn,” and it is she who appears on this silk fan, wearing the luxurious, layered robes of a court lady. In front of her, maple leaves from her garden fill the upturned lid of a lacquered box. This theme of autumnal beauty carries over to the back of the fan in the form of bush clover, a grass associated with the months before the onset of winter.

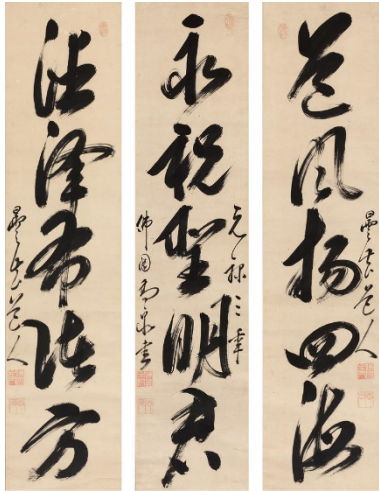


Japan
Writing Box with scenes from the “Morning Glory,” “Picture Contest,” and “Ivy” chapters of the Tale of Genji, 18th century
Ink, color, and gold on wood
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.42a,b

Artists depicted iconic scenes from the ancient novel, the *Tale of Genji* on a variety of art forms, including round and folding fans, painted hanging scrolls, folding screens, and albums, and containers for personal items. This box for brushes, paper, and other writing implements features three scenes from the *Tale*: autumnal scenes from the “Morning Glory” and “Picture Contest” chapters on the sides, and a wintry scene from the “Ivy” chapter on the lid. The autumnal theme extends to the inside of the box where fringed dianthus (also known as “pinks”) and white chrysanthemums painted in relief dance across a background of gold paint.

Gallery 222 – Audience Hall

Replacing the Alter Table, Incense Burner, Lobbed Bowl, Stem Table, and Pair of Wagtails (hanging scrolls)



Gaoquan Xingdun, Chinese, 1633–1696

Triptych of Single-line Calligraphies, 1690

Three hanging scrolls; ink on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation L2015.33.254.1-3

The written word is of utmost importance in Japanese Zen. Handwritten texts by Zen teachers—everything from lectures and certificates to poems and personal correspondence—are treasured as *bokuseki*, “ink traces” of the master, and displayed in monasteries for their didactic potential as well as for the beauty of the writing itself. This triptych of scrolls features the bold, semi-cursive calligraphy of Gaoquan Xingdun, a Chinese monk who immigrated to Japan in 1661 and became a central figure in the early development of the Ōbaku school, or sect, of Zen. Each scroll includes a single, five-character Zen maxim: “Eternal blessings on the wise ruler” on the important central scroll; “Religious spirit spreads across the four seas” at right; and “Beneficent graces permeate the world” at left.