

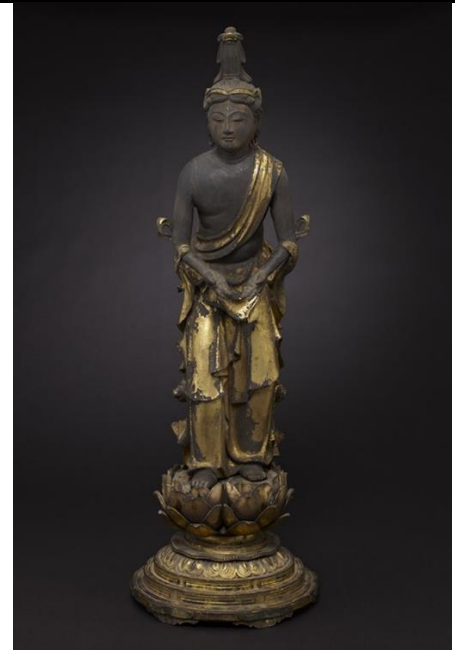
G220—Buddhist Art

Japan, Kamakura period (1185–1333)

Kannon, the Bodhisattva of Compassion, 13th century

Japanese cypress wood (*hinoki*) with lacquer, gold, and inlaid glass
The Suzanne S. Robert Fund for Asian Art 2012.30a,b

This sculpture of a handsome, youthful male figure is Kannon, a compassionate Buddhist deity who has forgone his own enlightenment in order to guide earthly beings along the Buddha path. Kannon takes a wide variety of forms in Japanese Buddhist art, and in this form—leaning forward with his hands upturned before him—he is identifiable as an attendant to Amida, a buddha who descends from the heavens to greet the faithful at the moment of their death and deliver them to paradise. This sculpture would have been placed on an altar to the right of a larger sculpture of Amida. His opened hands originally held a lotus pedestal (now missing) upon which the deceased would be placed for their journey to paradise.






Japan, Kamakura period (1185–1333)

Aizen Myōō, the Wisdom King of Passion, early 14th century



Hanging scroll; ink, color, and gold on silk
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.16

The fierce Buddhist deity known as Aizen Myōō is one of four Wisdom Kings who guard the four cardinal directions (north, south, west, east) around a central king known as the Immovable One (Fudō Myōō). Aizen is believed to have the ability to transform sexual passion into sacred love and desire for enlightenment. Backed by a fiery halo, wearing a lion-mask helmet, red-skinned, triple-eyed, and bearing an assortment of weapons and ritual objects in his six arms, Aizen is indeed fearsome. He sits on a lotus pedestal within a red orb that floats above a golden urn overflowing with multicolored wish-granting jewels. More jewels, scattered on the ground, symbolize this deity's generosity in bestowing treasures on those who worship him.



<p>Japan, Kamakura period (1185–1333) Nyoirin Kannon, the Bodhisattva of Compassion with the Wish-Granting Jewel, 13th–early 14th century Bronze Gift of the Clark Center for Japanese Art & Culture 2013.29.50</p> <p>The distinctive seated pose identifies this figure as Nyoirin Kannon, a wish-fulfilling form of the deity Kannon. One right hand holds a wish-granting jewel near his chest, while another holds a string of prayer beads. Lost to time are a bronze lotus blossom that would have been held in the left hand near his chest and a wheel (symbolizing the Buddha’s teachings) on the tip of his upraised finger. A fifth hand rests on his cheek while the sixth is flat on the ground, bracing him against the earth. To accurately depict this complex deity, the sculptor would have referred to iconographic drawings like those displayed here.</p>	
<p>Shinken, active first half 13th century Japan, Kamakura period (1185–1333) Iconographic drawings of the forms of Kannon, the Bodhisattva of Compassion, 5th month of 1230 Handscroll; ink and color on paper Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.19.2</p> <p>An array of Buddhist deities was introduced to Japan from China and Korea in the 700s. The complexity of their identities, attributes, and symbols required the compilation of drawings that systematically illustrated their appropriate postures, implements, and hand gestures. Painters, sculptors, and other artists used the drawings as guides when they created new icons. This handscroll, made by a Buddhist priest in the 1200s, shows many variations of the compassionate deity Kannon. The bronze statue of Kannon displayed here is identical to one of the sketches on the handscroll—evidence that the artist referred to a drawing similar to this one.</p>	
<p>Japan, Edo period (1603–1868) Crossed vajra, 17th–19th century Gilt bronze Lent by Roger Arvid Anderson L2003.410.42</p> <p>A <i>vajra</i> (thunderbolt) is a ritual implement used in Esoteric Buddhist ceremonies. Originally a weapon carried by Indian gods, in Buddhism it became a symbol of the indestructible truth of the Buddha’s teaching. Typically, <i>vajras</i> have a central axis that terminates in two, three, four, or five prongs. The configuration of</p>	

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<p>this <i>vajra</i> represents a pair of "crossed" three-pronged <i>vajras</i>. The prongs stand for the Three Mysteries of Buddhism (actions, words, thoughts) and in crossed form signify that the Three Mysteries apply equally to the four cardinal directions (north, south, west, and east).</p>	
<p>Japan, Kamakura (1185–1333) or Nanbokuchō (1336–92) period Container for rubbing incense, 14th century Gilt bronze Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.432a–c</p> <p>Rubbing incense (<i>zukō</i>)—powdered incense mixed with liquid to form a thick paste—has several ritual uses in Buddhism. It is applied to the body and also to icons to remove any uncleanness. It is also offered to the Buddha as one of the Five Types of Offerings (<i>go-kuyō</i>), along with incense, foodstuff, candles, and adornments. Containers for rubbing incense, like this gilt bronze example, are thus essential implements in Buddhist ritual.</p>	
<p>Japan, Nanbokuchō period (1336–92)</p> <p>Sakyamuni and the Sixteen Arhats, 14th century Hanging scroll; ink and color on silk</p> <p>The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.68</p> <p>At the center of this scroll is the historical Buddha, Sakyamuni, the ancient sage on whose teachings Buddhism is based. The bird-shaped mountain peak just above him is Vulture Peak, Sakyamuni's favorite retreat in northwest India, where he preached his teachings to his original disciples, known as the arhats. In this painting, sixteen arhats occupy positions on the paths and hills surrounding Sakyamuni. According to Buddhist scripture, the arhats gained supernatural powers and longer lifespans in order to carry on the Buddha's teaching, known as the Dharma, until the Buddha of the Future arrives, many eons from now.</p>	

G219—Native Sensibilities

Japan, Edo period (1603–1868)

Noh costume (*nuihaku*) with autumn flowers, mid-17th century

Silk embroidery and gold leaf on silk

The Ethel Morrison Van Derlip Fund 81.89

In the traditional Japanese musical drama called Noh, female characters usually wear an under robe like this one, known as a *nuihaku*, beneath an outer robe called a *karaori*. *Nuihaku* robes feature a combination of embroidered designs and applied gold and silver leaf. Here, gold bands represent mist floating in an autumn meadow among flowers including flame-like cockscomb, dianthus (with five fringed petals), chrysanthemums, and clumps of the shrub-like bush clover. Noh costumes such as this one created in the mid-1600s, during the Edo period, derived from robes worn by fashionable aristocratic women of the Momoyama period (1573–1603)



G221, 222, 223—The Kano House of Painters

***Genji in G223 has been deinstalled. This suite of galleries, including the period room, now provides an overview of the entire history of the Kano House.**

Japan, Muromachi period (1392–1573)

Storage jar, 15th century

Shigaraki ware; stoneware with natural ash glaze

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.324

The town of Shigaraki, southeast of Kyoto, was one of Japan's great pottery-making centers, producing huge numbers of large storage jars and sturdy mortars (vessels used for grinding seeds and spices). Shigaraki clay contains high levels of sand and the mineral feldspar—imperfections that burst, or “bloom,” in the kiln, giving the surface its characteristic roughness. This jar also has an unusually heavy deposit of natural glaze, the result of wood ash settling on the vessel's shoulder, liquefying in the heat, and then running down the sides in dramatic, uneven drips.



Kano Sansetsu, 1589–1651

Japan, Edo period (1603–1868)

Daoist Immortals, 1646

Set of four sliding door panels (*fusuma*); ink, color, and gold leaf on paper

The Putnam Dana McMillan Fund 63.37.1–4

These sliding door panels (*fusuma*) show a group of Chinese Daoist immortals. The Chinese believed the immortals were historical and legendary personages who, through moral virtue, faith, and discipline, managed to transcend the bounds of the natural world and live forever. They were worshiped as saints. Old Chinese themes like this were admired in Japan by military rulers and Zen priests, who exalted Chinese culture and its heroes.

This set of panels formed part of a much larger suite of paintings made for a temple in Kyoto. In the 1640s, Kano Sansetsu and his studio created hundreds of panel paintings for this temple. A devastating fire in the 1800s destroyed all but eight—the four panels you see here and four paintings that decorated their reverse, now in the Metropolitan Museum of Art in New York.



Unkoku Tōeki, 1591–1644

Japan, Edo period (1603–1868)

Bodhidharma and Landscapes of the Four Seasons, 1620s

Triptych of hanging scrolls; ink, color, and gold on paper

Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Carol Brooks 2013.29.793.1–3

At the center of this triptych of hanging scrolls is a portrait of Bodhidharma, known as Daruma in Japan, the Indian patriarch of Zen Buddhism credited with transmitting Zen from India to China in ancient times. At right and left are images of China—dramatic mountainscapes with Buddhist temples and gnarled old pine trees perched on the peaks, along with motifs representing all four seasons. The bold contour lines, solid shape of the mountains, and shallow representation of space are characteristic of Unkoku Tōeki, whose style was informed by the paintings of the revered medieval painter Sesshū Tōyō (1420–1520).



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Kano school, 18th–19th century

Japan, Edo period (1603–1868)

Cranes with Pine and Bamboo, 18th–19th century

Pair of six-panel folding screens; ink, color, and gold on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.74.1,2

From ancient times, cranes in Japan were said to live for a thousand years. They thus served as potent symbols of youthfulness and long life in both literature and art. In this pair of screens, the artist made cranes the primary motif and added some good luck imagery taken from nature. Pine trees, like cranes, signify youth and longevity; bamboo represents tenacity and uprightness; and the peony stands for good fortune. Yet this painting, with its blank gold-foil background, is really an emblem of good fortune rather than a depiction of the natural world. For example, cranes do not make their nests or roost in treetops but rather live on the ground, usually in marshes. The extremely common, age-old Japanese painting motif of cranes in pine treetops arose from a medieval conflation of cranes and storks.



Kusumi Morikage, c. 1610–c. 1700

Japan, Edo period (1603–1868)

Scholar with Heron and Mynah Bird, mid-17th century

Triptych of hanging scrolls; ink and color on paper
Gift of Mrs. John Crosby, Jr. 72.57.1–3

Japanese hanging scrolls often come in groups of three: a central figure painting flanked by birds, landscapes, or complementary figures. Kusumi Morikage made this triptych's central figure a Chinese scholar whose servant boy holds a pole to display a hanging scroll painting of bamboo. Though unidentified, the scholar is likely Su Dongpo (1037–1101), a famous Chinese statesman, poet, and painter. Bird-and-flower paintings in an abbreviated, quasi-Chinese style complement this portrait of an ancient Chinese literary hero.

Although Kusumi Morikage never took the Kano name, he was a top student in the studio of Tan'yū (1602–1674), the Kano house's leader, whose niece Morikage married. Their extraordinarily talented daughter, Kiyohara Yukinobu (1643–1682), was among the most prominent female painters in early modern Japan.



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Kano Dōun, 1625–1694

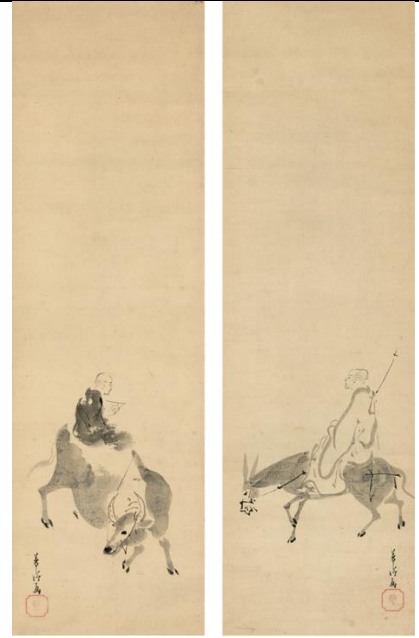
Japan, Edo period (1603–1868)

Yushanzhu Riding an Ox and Zheng Huangniu Riding a Donkey,
third quarter 17th century

Pair of hanging scrolls; ink on paper

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke
Foundation 2015.79.67.1,2

These scrolls show a pair of fabled Chinese Zen monks. The donkey-riding monk at right, Yushanzhu (whose name means Master of Mount Yu), was said to have achieved enlightenment as he fell while riding his donkey across a bridge. Zheng Huangniu (Zheng of the Yellow Ox) reads Buddhist scripture while riding his ox backwards—an indication of his detachment from the workaday world. This pairing of otherwise unrelated Chinese monks can be traced back to a beloved Chinese painting from the early 1200s that in the 1600s was owned by Japan's ruling family, the Tokugawa, for whom Kano Dōun served as a painter-in-attendance for most of his career.



G223—Tanbayaki

Tanba-yaki: Pottery from the Tanba Region

Tanba-yaki is the name for pottery made at kilns in the former province of Tanba, one of Japan's oldest pottery centers, northwest of the old Japanese capital of Kyoto. The clay in Tanba is rich in iron, which lends unglazed pottery made in the region deep red or reddish brown and black hues. Potters have worked at the region's main kiln, Tachikui, since the late 1100s. In the early centuries, Tanba potters produced mostly utilitarian vessels—sake bottles, pails, mortars, small jars, and large storage jars—that were either unglazed or featured a natural ash glaze created in the kiln during firing. By the end of the 1500s, they had begun to create new forms, including tea bowls, water jars, flower vases, and tea leaf storage jars to be used as utensils for the tea ceremony, and they sometimes applied artificial glazes. In recent decades a number of Japanese potters have breathed new life into Tanba pottery, using Tanba clay for decidedly nontraditional forms and adapting old techniques in innovative ways.

Japan, Muromachi period (1392–1573)

Storage jar, 15th century

Tanba ware; stoneware with natural ash glaze

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.329

This is an example of Tanba ware, named for the old province of Tanba, the area northwest of Kyoto where the kilns were traditionally located. Tanba ware has been produced there since the 1100s. Tanba jars and vases are often dark in color, due to the high iron content of the local clay. Vessels made before the late 1500s are either unglazed or enhanced only by natural ash glaze. The firing process for Tanba ware can take up to two weeks. Layers of wood ash that settled on this large storage jar during its long firing formed an irregular pattern of yellow-brown glaze over a portion of the neck, shoulder, and body.



Japan, Edo period (1603–1868)

Wide-mouthed oil jar, c. 1750



Tanba ware; stoneware with natural ash glaze

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.331

Kaya tree oil was used both in Buddhist ritual and for cooking. It comes from the seeds of the *kaya* tree (*Torreya nucifera*), which is native to southern Japan and parts of the Korean peninsula. The oil was often stored in short, wide-mouth jars like this one. Older oil



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<p>jars are occasionally repurposed as rustic utensils for the tea ceremony.</p>	
<p>Japan, Edo period (1603–1868) Sake bottle, 17th century Tanba ware; stoneware with natural ash glaze Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.330</p> <p>Although this bottle for serving sake (Japanese rice liquor) was made at a time when Tanba potters were sometimes using artificial glazes to decorate their work, it features a more traditional Tanba style. The burst of natural ash glaze that drips from the mouth and shoulder makes a dramatic contrast to the reddish brown Tanba clay.</p>	
<p>Honoho Tankyū, born 1932 Japan</p> <p>Vase, 1988 Tanba ware; stoneware with natural ash glaze</p> <p>Honoho Tankyū was born and raised in the town of Tachikui, where the primary kiln site for Tanba ware has been located since the 1100s. The son of a potter, Honoho (whose birth name is Kiyomizu Hisao) apprenticed with his father after graduating from high school in 1948 and labored in obscurity until his first solo exhibition three decades later. Honoho follows the tradition of old Tanba pottery by leaving his wares unglazed but achieves a contemporary look through distinctly modern shapes.</p>	
<p>Nishihata Daibi, 1976–2010 Flower vase, 2009 Tanba ware; glazed stoneware</p> <p>Gift of Carol and Jeffrey Horvitz 2015.112.5</p> <p>Nishihata Daibi came from a long line of Tanba potters. His father is the celebrated artist Nishihata Tadashi (born 1948), in whose kiln he worked until his untimely death in 2010 at age thirty-four. Like his father before him, Daibi used only clay from the region in his works, which feature age-old techniques applied to innovative, contemporary forms like this ovoid flower vase with dramatic deposits of natural ash glaze.</p>	<p>(no photo)</p>

G225—Tea Ceremony

Japan, Edo period (1603–1868)

Minamoto Shunrai (or Toshiyori), 17th century

Hanging scroll; ink and color on paper (painting), ink and gold on paper (poem card)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.31

An aristocrat and famous poet, Minamoto Shunrai (1055–1129), also known as Minamoto Toshiyori, lived during Japan's classical Heian period (794–1185). He is known for composing innovative verses and for compiling the imperial poetry anthology *Kin'yō wakashū* (Collection of Golden Leaves) in the 1120s, at the behest of Emperor Shirakawa. In this small portrait Shunrai wears the clothes of a classical male courtier. One of his poems is brushed in flowing calligraphy on a poem card (*shikishi*) affixed to the upper left corner.

Many currents branch out from
a tumbling cascade of a waterfall.
Rocks stand in the midst of waves
formed by rapid flows,
which become an eternal river.



Japan, Muromachi period (1392–1573)

Two Immortal Poets, 15th century

Fragment of a handscroll mounted as a hanging scroll; ink and color on paper

Gift of the Friends of the Institute 2002.141.1

Fragments of very old handscrolls, particularly those with poetic sentiments expressed by aristocrats from Japan's classical past, became popular for display in tea ceremonies in the 1500s. Here, two famous poets of the 700s are portrayed as though engaged in a poetry competition. Dressed in black, on the right, is Ōtomo Yakamochi, a military general and one of the compilers of Japan's first great poetry anthology, the *Man'yōshū*. Yamabe Akahito, on the left, was a courtier who composed much of his poetry while traveling the countryside with Emperor Shōmu. Appearing with these imagined portraits are verses by each poet on the theme of spring.

Even though it is clear on distant Mount Makimuku,
snow still falls on the trees.

—Yakamochi



As the tide rises at Wakanoura,
crying cranes descend into the new reeds.
—Akahito

G226, G227—Kabuki

Kabuki, a popular form of Japanese dance-drama, originated in Kyoto in the 1600s from dances performed by the shrine priestess Izumo no Okuni. She performed in the dry riverbed of the Kamo River together with other women, many of them prostitutes who engaged clients after the dances. After the government banned women from performing Kabuki in 1629, young boys filled their roles as dancers—and likewise prostitutes—and Kabuki was banned a second time in 1652. Its widespread popularity, however, meant it would continue, this time with exclusively adult male actors, a convention that persists today.

Kabuki thrived and quickly became a motif in the visual arts, dominating especially the medium of woodblock prints that developed in the late 1600s. Prints of the Kabuki theater underwent a number of changes over the centuries. At first actors were portrayed in full figure, set against a plain background. By the mid-1700s, actors were integrated into a stage setting as if captured mid-performance. Large head portraits (*ōkubi-e*) became popular around 1790.

Black-and-white souvenir photos of actors took the place of the woodblock prints by 1900. In the 20th century, only a few artists revived the Kabuki theme with their designs, issuing prints in limited editions. Kabuki is still popular today and regularly performed in Japan.

Katsukawa Shunshō, 1726–1793
Japan, Edo Period (1603–1868)

Actor Ichikawa Danjūrō IV as Sukeroku Playing a Game of *Kubiki* (Neck Pulling) with Actors as Five Chivalrous Commoners, 1768
Hanging scroll; ink, color, and *gofun* on paper

Bequest of Richard P. Gale 74.1.101

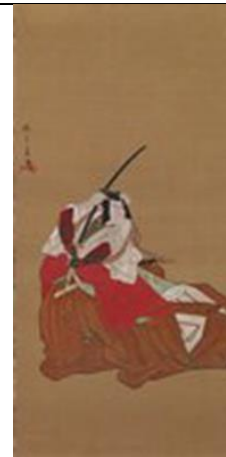


Katsukawa Shunshō, 1726–1793
Japan, Edo period (1603–1868)



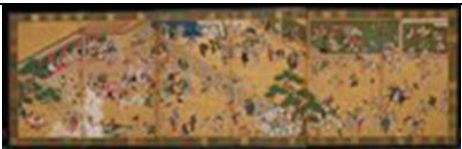
Actor Ichikawa Danjūrō V in a *Shibaraku* Role, c. 1788
Hanging scroll; ink and color on silk

Bequest of Richard P. Gale 74.1.110



This painting depicts the famous Kabuki actor Ichikawa Danjūrō V (1741–1806) as the larger-than-life hero in the play *Shibaraku*. In the story, a corrupt warlord and his henchmen terrify innocent people. The hero enters the scene via the *hanamichi*, a raised runway leading to the stage through the audience. In a fierce voice



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<p>he shouts “Shibaraku!” or “Wait a moment!” causing the thugs to turn on him. The ensuing fight, with its swashbuckling bravura, is a favorite among Kabuki fans. The dramatic costume, make-up, and unusually long sword are all meant to convey the hero’s extraordinary strength and power.</p>	
<p>Katsukawa Shunkō, 1743–1817 Japan, Edo period (1603–1868)</p> <p>Actor Ichikawa Danjūrō V as Kagekiyo, c. 1797 Hanging scroll; ink and color on silk</p> <p>Bequest of Richard P. Gale 74.1.114</p> <p>The enormously popular actor Ichikawa Danjūrō V (1741–1806) took the name Ebizō in 1791. This painting was made five years after his retirement and carries a poetic inscription by the actor himself, even though it is seemingly written from the viewpoint of another actor.</p> <p>Ebizō has given up being an actor; being a performer myself, I regret it happened to such a good actor as he.</p>	
<p>Utagawa Toyokuni, 1769–1825 Japan, Edo period (1603–1868)</p> <p>Actors Ichikawa Danzō IV as Shundō Jirōemon and Morita Kan'ya VIII as Takaichi Buemon, 1798 Woodblock print (<i>nishiki-e</i>); ink and color on paper Published by Nishimuraya Yohachi</p> <p>Bequest of Richard P. Gale 74.1.181</p>	
<p>School of Iwasa Matabei, 1578–1650 Japan, Edo period (1603–1868)</p> <p>Okuni Kabuki, mid-17th century Six-panel folding screen; ink, color, <i>gofun</i>, and gold leaf on paper</p> <p>The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.191</p> <p>The screen shows a raucous street scene in the entertainment quarter of Kyoto and a performance by Izumo no Okuni, the shrine</p>	





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<p>priestess credited as the founder of the Kabuki theater. Okuni, dressed as a samurai, is performing one of her most famous skits, “Teahouse Entertainments” (“Chaya asobi”). She and her “male” attendant (who is played by a woman) perform a dance directed toward the owner of a teahouse.</p>	
<p>Torii Kiyonobu, 1664–1729 Japan, Edo period (1603–1868)</p> <p>Actor Arashi Sangorō I Performing the “Catching the Fox” Dance, c. 1726 Hanging scroll; ink and color on paper</p> <p>Bequest of Richard P. Gale 74.1.23</p> <p>Kiyonobu depicts the famous actor Arashi Sangorō I (1687–1739) in the play <i>Tsurigitsune</i> (<i>Catching the Fox</i>). In traditional Japanese stories, foxes are capable of changing into human form to trick unsuspecting humans. According to this story, an old fox changes into a priest to escape being hunted. He boldly reminds the hunter about the Buddhist commandments against taking life and eating meat, and the ruse seems to work. On the way home, however, the “priest” encounters a baited trap and cannot resist the enticing smell of roasted rat. He transforms back into a fox, takes the food, and is caught. Here, Sangorō performs the transformation dance. He wears a fox mask on the back of his head, allowing him to shift between man and fox simply by turning one way or the other.</p>	
<p>Torii Kyomasu II, 1706–1763 Japan, Edo period (1603–1868)</p> <p>Three Notable Scenes of Segawa [Kikunojō I], 1741 Woodblock print (<i>urushi-e</i>); ink on paper, with hand-applied color and <i>nikawa</i> Published by Urokogataya Magobei</p> <p>Bequest of Richard P. Gale 74.1.26</p>	




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<p>Torii Kiyomasu II, 1706–1763 Japan, Edo period (1603–1868)</p> <p>Actors Ichimura Uzaemon VIII as Soga Jūrō and Segawa Kikunojō I as the Prostitute Takamado, 1742 Woodblock print (<i>urushi-e</i>); ink on paper, with hand-applied color and <i>nikawa</i> Published by Tsuruya Kiemon</p> <p>Gift of Ruth Lathrop Sikes in memory of her brother Bruce Sikes, 1967 P.13,930</p>	
<p>Torii Kiyohiro, active 1737–76 Japan, Edo period (1603–1868)</p> <p>Actor Sanogawa Ichimatsu as Karigane Bunshichi, 1756 Woodblock print (<i>benizuri-e</i>); ink and limited color on paper Published by Maruya Kohei</p> <p>Gift of Louis W. Hill, Jr. P.75.51.36</p>	
<p>Katsukawa Shunkō, 1743–1817 Japan, Edo period (1603–1868)</p> <p>Actor Ichikawa Yaozō II Holding an Unsheathed Sword, c. 1763–77 Woodblock print (<i>nishiki-e</i>); ink and color on paper</p> <p>Gift of Ruth Lathrop Sikes in memory of her brother Bruce Sikes, 1967 P.13,939</p>	
<p>Bunchō, active c. 1765–92 Japan, Edo period (1603–1868)</p> <p>Actor Segawa Kikunojō II as Ohatsu, 1767 Woodblock print (<i>nishiki-e</i>); ink and color on paper</p> <p>Gift of Mrs. Carl W. Jones in memory of her husband P.13,701</p>	

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<p>Katsukawa Shunshō, 1726–1793 Japan, Edo period (1603–1868)</p> <p>Actors Ichikawa Danjūrō IV as Kagekiyo and Nakamura Utaemon I as Seigen, 1769 Woodblock print (<i>nishiki-e</i>); ink and color on paper</p> <p>Gift of Louis W. Hill, Jr. P.75.51.111</p>	
<p>Katsukawa Shunkō, 1743–1817 Japan, Edo period (1603–1868)</p> <p>Actor Nakamura Tomijūrō I in the Lion Dance (Shakkyō), 1778 Woodblock print (<i>nishiki-e</i>); ink and color on paper</p> <p>Bequest of Richard P. Gale 74.1.113</p>	
<p>Katsukawa Shunshō, 1726–1793 Japan, Edo period (1603–1868)</p> <p>Actor Nakamura Nakazō II as Dainichibō, 1779 Woodblock print (<i>nishiki-e</i>); ink and color on paper</p> <p>Bequest of Richard P. Gale 74.1.107</p>	
<p>Jokei, 1784–1809 Japan, Edo period (1603–1868)</p> <p>Seven Great Osaka Actors in Favorite Roles, c. 1790 Handscroll; ink, color, gold, and <i>gofun</i> on silk</p> <p>Bequest of Richard P. Gale 74.1.193</p> <p>Osaka was a growing city in the Edo period and a thriving center of commercial activity. With its wealthy merchants, Osaka developed its own unique urban culture. While it had licensed pleasure quarters, it was better known for its puppet plays and Kabuki theater. Consequently, paintings and prints from Osaka featuring Kabuki actors far outnumber those showing beautiful women. The</p>	

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<p>artist Jokei specialized in portraits of famous actors. For this short handscroll he depicted seven popular Kabuki actors; each performed in one of five different plays staged in Kyoto and Osaka between 1782 and 1787. Jokei developed a relatively realistic style and didn't flinch from depicting the less flattering characteristics of the actors' features, like puffy faces.</p>	
<p>Torii Kiyonaga, 1752–1815 Japan, Edo period (1603–1868)</p> <p>Actors Matsumoto Kōshirō IV as Azuma no Yoshirō (R), Nakamura Nakazō I as Naniwa no Jirosaku (L), and Matsumoto Yonesaburō I as Kamuro Tayori (C), 1788 Woodblock print (<i>nishiki-e</i>); ink and color on paper Published by Nishimuraya Yohachi</p> <p>Gift of Louis W. Hill, Jr. 81.133.255</p>	
<p>Utagawa Toyokuni, 1769–1825 Japan, Edo period (1603–1868)</p> <p>Hamamura (Actor Segawa Kikunojō III as the Maid Ohama), c. 1764 Woodblock print (<i>nishiki-e</i>); ink and color on paper with mica Published by Izumiya Ichibei</p> <p>Bequest of Richard P. Gale 74.1.177</p>	
<p>Utagawa Toyokuni, 1769–1825 Japan, Edo period (1603–1868)</p> <p>Actor Sawamura Sōjūrō III as Mutsuzō, 1797 Woodblock print (<i>nishiki-e</i>); ink and color on paper with mica Published by Sagin</p> <p>Bequest of Richard P. Gale 74.1.180</p>	

G238—Encounters with the Outside World

Japan, Edo period (1603–1868)

Bowl with ships and Dutchmen, 18th century

Imari ware; porcelain with overglaze enamels

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.302

The technique used to decorate this bowl is known as *iro-e* (colored pictures). Motifs and patterns are painted with colored glazes onto previously glazed and fired ceramics, which are then fired again at a lower temperature so the color melts onto the underglaze. The Chinese developed this method in the 1100s, and it was introduced to Japan about five hundred years later.

This bowl's design juxtaposes Japanese and decidedly non-Japanese motifs. A European ship and sailors at the center are encircled by a blue border with traditional Buddhist motifs of flying dragons, wish-granting jewels, and golden clouds. Surrounding this are more ships and pairs of curly-haired, colorfully clothed Dutchmen.



Japan, Edo period (1603–1868)

Dish with Chinese boys in a garden, 19th century

Imari ware; porcelain with underglaze blue and overglaze enamels and gold

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.306

In the center of this dish, two Chinese boys wearing ancient Chinese garb are surrounded by garden rocks, tropical plants, and flowering trees, all depicted in the standard *iro-e* colors—green, red, yellow, and gold over underglaze blue. The fence behind the boys helps identify their location as a palace garden. Pictures of aristocratic ancient Chinese boys in gardens had been introduced by the 1300s from China, where they appeared as good luck motifs on paintings, ceramics, and lacquerware. They remained a popular pictorial motif on Japanese decorative objects through the 1800s.



Japan, Edo (1603–1868) or Meiji (1868–1912) period

Bowl with Dutchmen, 19th–early 20th century

Imari ware; porcelain with underglaze blue and overglaze enamels
Gift of Louis W. Hill, Jr. 76.72.107

When political turmoil in China prevented Dutch traders from filling European orders for decorative porcelains, they turned to the budding porcelain industry in Japan. From the mid-1600s to the

(no photo)

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<p>mid-1700s, vast quantities of brilliantly colored wares were shipped abroad. At the same time, the Japanese themselves developed a taste for porcelain. This bowl, with its amusing depictions of exotic foreigners, was undoubtedly made for the domestic market.</p>	
<p>Japan, Edo period (1603–1868)</p> <p>Bowl with floral patterns, late 17th century Imari ware; porcelain with underglaze blue and overglaze enamels and gold</p> <p>Gift of Donald Waldoch 99.182.12</p> <p><i>Iro-e</i> (colored pictures) was a technique favored by potters in the Arita region of western Japan for decorating porcelain bowls, plates, and other vessels—usually with colorful natural motifs, scenes of everyday life, or pictures of non-Japanese people. The bold division of this bowl into symmetrical but fancifully delineated segments around a central roundel displays the fully developed Imari style of the late 1600s. Brought to Europe in great numbers by the Dutch East India Company, such wares were in high demand among British and Dutch collectors.</p>	<p>(no photo)</p>

G252—Year of the Rooster

Itō Jakuchū, 1716–1800
Japan, Edo period (1603–1868)
Roosters and Hens, second half 18th century
Pair of six-panel folding screens; ink on paper

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.182.1,2

This pair of folding screens features twelve individual compositions, each pasted onto its own panel, a format known as an *oshiebari* screen. Each painting shows either a rooster or a hen (look out for two chicks hidden in one picture). Overlaid brushstrokes in varied ink tones capture the details of feathers and combs. Against white paper marked with only the briefest suggestions of natural settings—cactus, bamboo, pine tree, banana plant, willow tree—the birds’ flamboyant poses and dramatic plumage stand out. Chickens were the favorite subject of Itō Jakuchū, one the best-known painters in Kyoto in the 1700s.



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Sō Shiseki, 1715–1786
Japan, Edo period (1603–1868)

Rooster, late 18th century
Hanging scroll; ink and color on silk

The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.3

Combining ink washes and meticulous brushwork in ink and bright colors like red and green, Sō Shiseki created this realistic image of a rooster standing under a flowering tree. The style is typical of the Nagasaki school of painters, of which Sō Shiseki was a leading member. A native of Japan's capital, Edo (present-day Tokyo), Shiseki traveled to the far western port city of Nagasaki in the 1750s to study with Song Ziyuan (d. 1760), a Chinese painter who taught Qing dynasty Chinese-style bird-and-flower painting to Japanese painters. Sō Shiseki is credited with popularizing this style on his return to Edo, where he trained numerous followers.



Shibata Zeshin, 1807–1891
Japan, Meiji period (1868–1912)

Long-Tailed Rooster, second half 19th century
Hanging scroll; ink, color, and lacquer on paper

Gift of Louis W. Hill, Jr. 78.62

Onagadori are roosters specially bred in Japan for their long tail feathers. This extraordinary specimen has feathers hanging to the ground from his perch on a plum branch. Though Zeshin is best known as a lacquer artist of traditional forms like writing and dining utensils, he also developed a type of colored lacquer with additives that allowed it to be applied to flexible surfaces like paper and silk without flaking off. The technique, known as *urushi-e*, or “lacquer pictures,” was used in this painting. Typical of Zeshin’s style, the rooster is rendered with remarkable precision, each feather of its luxuriant plumage clearly delineated in lustrous pigments and lacquer.



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Suzuki Harunobu, 1725–1770

Japan, Edo period (1603–1868)

Lovers Plying a Rooster with Sake, 1767–68

Woodblock print (*nishiki-e*); ink and color on paper

Bequest of Richard P. Gale 74.1.93

A hallmark of Suzuki Harunobu’s artistic vision is his charming, if somewhat unlikely, depiction of young lovers. Here, a couple gives *sake* to a rooster in hopes the bird will become too intoxicated to crow, thus prolonging their time together before the household awakens. Seen through the open sliding door, a lantern in the adjoining room indicates it is still early morning, before the previous evening’s accoutrements have been stowed away. However, beyond the woven fence at lower right, an *unohana* flower, which blossoms in summer, hints that dawn will come early, adding urgency to the lovers’ antics.



Utagawa Hiroshige, 1797–1858

Japan, Edo period (1603–1868)

Rooster on a Snowy Hillside, mid-1830s

Woodblock print (*nishiki-e*); ink and color on paper

Gift of Louis W. Hill, Jr. 81.133.127

This picture of the backside of a rooster on a snowy hillside with snow-covered bamboo is Utagawa Hiroshige’s response to the humorous verse by the poet Hachijintei included at the upper left. The poem describes a couple awakened early by the crow of a rooster after a night of lovemaking.

<i>Kinuginu no</i>	The morning after—
<i>hanashi no imada</i>	before any conversations
<i>tsumoranu ni</i>	have piled up—
<i>tokekau to naku</i>	crows
<i>yuki no niwatori</i>	a rooster in snow.



Nonomura Ninsei, active second half 17th century

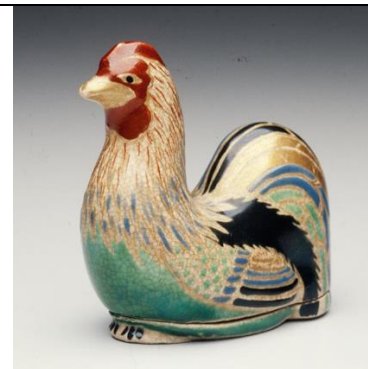
Japan, Edo period (1603–1868)

Incense box in the shape of a rooster, c. 1665

Kyoto ware; stoneware with overglaze enamels

The Putnam Dana McMillan Fund, The Louis W. Hill, Jr., Fund, and gift of the Asian Art Council 2000.141a,b

Masters of the Japanese tea ceremony often burn incense before their guests’ arrival, to mask the smell of charcoal from the hearth. For this purpose, they store precious pieces of rare aromatic wood



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such as camphor and sandalwood in small lacquer or ceramic boxes called *kōgō*. Particularly beautiful boxes may be displayed in the *tokonoma* (alcove) within the tearoom, for the guests' enjoyment. Nonomura Ninsei was one of Japan's most renowned potters, whose innovative designs revolutionized "tea taste" in the late 1600s.

Ohara Shōson, 1877–1945
Japan, Shōwa period (1926–89)
Rooster and Weasel, 1930s
Woodblock print; ink and color on paper
Published by Kawaguchi Jirō
Gift of Paul Schweitzer P.77.28.54


Ohara Shōson, who also worked under the pseudonyms Ohara Hōson and Ohara Koson, was one of the modern Japan's most prolific creators of *kachōga*—prints depicting flowers (*ka*) and birds (*chō*). These two late prints offer different takes on the beloved rooster. One shows a rooster beneath the overhanging branch of a blossoming plum tree, watching over a hen and five chicks. The other has a rooster in a standoff with a weasel. In both, Shōson explored the textures and shapes of the roosters' dramatic tail feathers and combs.



Ohara Shōson, 1877–1945
Japan, Shōwa period (1926–89)
Rooster and Hen with Chicks, 1930s
Woodblock print; ink and color on paper
Published by Kawaguchi Jirō
Gift of Paul Schweitzer P.77.28.65



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<p>Japan, Edo period (1603-1868)</p> <p>Netsuke of a Dutchman with rooster, late 18th-19th century Ivory</p> <p>Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.632</p>	
<p>Japan, Edo period (1603-1868)</p> <p>Netsuke of a Dutchman and rooster, late 18th century Ivory</p> <p>Bequest of Walter Lane Barksdale 98.105.55</p>	<p>(no photo)</p>

G252—Modern Japanese Art

Ujiie Minoru, born 1930
Village Shrine, second half 20th century
Two-panel folding screen; dyed cloth
Gift of the Clark Center for Japanese Art & Culture 2013.29.1136

This folding screen combines abstract forms with motifs from Shinto, Japan's indigenous belief system. On the right panel are two sets of *torii*—gates found at the entrances of Shinto shrines—and a *gohei*, a wooden ritual staff with folded paper strips attached. Billowing white shapes suggest the robes worn by Shinto priests. These partially glimpsed forms, together with silhouetted trees and the restricted palette, create an otherworldly atmosphere. Ujiie Minoru is a Kyoto-born fiber artist who remains little known outside Japan, despite having received awards at international exhibitions.

