Japanese Art—Gallery Rotations, spring and summer 2017

Contents

Upcoming in Japanese and Korean Art

EXHIBITION

Hard Bodies: Contemporary Japanese Lacquer Sculpture

Target Wing, 2nd floor—Atrium + galleries 262, 275, and 276; 10/7/17–6/24/18

EXHIBITION

Boundless Peaks: Ink Paintings by Minol Araki (1928–2010)

Target Wing, 2nd floor—Atrium + galleries 263, 264, and 265; 10/7/17–6/24/18

EXHIBITION

Mizusashi: Japanese Water Jars from the Carol and Jeffrey Horvitz Collection

Galleries 238 and 239; 12/23/17–5/13/18

PERMANENT GALLERY ROTATIONS

Winter–Spring 2017/18—Galleries 206, 220, 221, 222, 223, 226, 227

Japanese Art—Gallery Rotations, spring and summer 2017

Gallery 220: Sacred Arts of Buddhism and Shinto

Japan's two major belief systems, Buddhism and Shinto, have coexisted and shaped one another for all of Japan's history. Shinto, the "way of the gods," is indigenous to Japan and refers to 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 500s, promising protection in this lifetime and salvation in the next. Through painted images and sculptures, Buddhism introduced a diverse cast of deities who were themselves already fused with religious figures found in India, China, and Korea. The Japanese applied these new ideas to Shinto gods, giving them visual form for the first time. Over time, they created an increasingly intricate system of interrelated Buddhist-Shinto deities, the complexity of whose backgrounds and identities is matched only by their staggering diversity of form.

Nanbokuchō period (1336–1392)
Vajra Warriors, mid-14th century CE
Japanese cypress (hinoki) with lacquer and color
Gift of funds from the Regis Corporation 83.76.1-2

Two vajra warriors (in Japanese, Kongō rikishi), better known as the Two Kings (Niō), guard the entrances of many Japanese Buddhist temples. Befitting their role as protectors of the dharma, or Buddhist law, they are ferocious, seminude figures with exaggerated musculature and facial expressions. The extreme realism of these figures was achieved through the yosegi technique of multiple-block construction, meaning they were carved in smaller sections and then assembled into the large figure. Originally, both warriors would have been first covered in a layer of shiny black lacquer, and then colorfully painted. Years of exposure to the elements have revealed the carved cypress wood beneath. The shape of their mouths indicate that they are speaking the cosmic sounds of "ah" (open-mouthed) and "un." These are the first and last letters of the Sanskrit alphabet, symbolizing the beginning and ending of all things, thus reminding us of the brevity of life.

Japanese Art—Gallery Rotations, spring and summer 2017

Heian period (794–1185)
Seated Amida Buddha, early 12th century
Japanese cypress (hinoki) with traces of color and gold leaf
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.256a-c

Amida Nyorai, the Buddha of Limitless Light, is the salvific central figure of Pure Land Buddhist teachings. 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 the master Japanese sculptor Jōchō (d. 1057), Amida is seated with legs crossed in the full lotus position. He joins the index fingers and thumbs of both hands in a mudra (sacred gesture) of welcoming. Traces of the gold foil that once fully covered Amida's skin and the green, red, and black pigments of his clothing remain.

Kamakura period (1185–1333)
Wisdom King of Awe-Inspiring Power (Daiitoku Myōō), second half of 13th century
Wood with metal, color, gold, and inlaid crystal
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center in 2000 in honor of Dr. and Mrs. Sherman Lee by the Clark Family in appreciation of the Lees' friendship and help over many years 2013.29.1a-g

Daiitoku Myōō is meant to be intimidating. He is also known as the Wisdom King of Awe-Inspiring Power, and it is his job to defeat evil. This Buddhist guardian deity's intense rage is manifested by his wild appearance: six legs, six arms carrying an assortment of weapons, and six glaring faces backed by a halo of flames. Daiitoku Myōō does not act alone but is one of the Five Great Wisdom Kings (Godai Myōō). Four of the Wisdom Kings guard the cardinal directions surrounding the central fifth king. Each of them also guards its own buddha. Since Daiitoku occupies the west, he is associated with the wrath of Amida Buddha, whose abode is a paradise known as the Western Pure Land.

Japanese Art—Gallery Rotations, spring and summer 2017

Higo Busshi Jōkei, active late 13th century
Kamakura period (1185–1333)
Guardian of the North (Bishamonten), late 13th century
Wood with color, gold leaf, metal, and inlaid crystal
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.260a-f

In Hindu mythology, each of the four directions is protected by a specific god. These four gods were incorporated into Buddhism as guardian kings at an early period and came to be known in Sanskrit as Lokapalas, or Shiten'nō in Japanese. This sculpture of a warrior represents Bishamonten, the Guardian of the North. The north was believed to be the most dangerous of the cardinal directions and so its protector, Bishamonten, is the strongest of the four guardian kings. Here, wearing heavy armor and carrying a lance and miniature stupa, Bishamonten stands atop two demons, representing threats from the North that he has overpowered.

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 handsome, youthful male figure represents Kannon, a compassionate Buddhist deity who has forgone his own enlightenment in order to guide earthly beings along the Buddha path. In Japanese Buddhist art, Kannon takes various forms. Here, leaning forward with upturned, open hands, he is 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 stood on an altar to the right of a larger sculpture of Amida. Kannon originally held a lotus pedestal (now missing) on which the dead were placed for their journey to paradise.

Japanese Art—Gallery Rotations, spring and summer 2017

Heian Period (794–1185)
Guardian Figure, late 10th century
Japanese cypress (hinoki)
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.261

This Buddhist guardian figure, which could be a depiction of Bonten (the Hindu deity Brahma), stands at attention, wearing a suit of armor and a robe with a shawl. His hair is tied in a topknot. Although now missing both arms and ravaged by insects, this guardian dates from around 950 to 1000, when Buddhist sculptors turned away from the forceful and menacing figures of an earlier style of Buddhist sculpture in favor of a gentler demeanor such as this. Use of the ichiboku technique, whereby the main body of the sculpture was carved from a single block of wood, also points to this date.

Japanese Art—Gallery Rotations, spring and summer 2017

Heian period (794–1185)
Manifestation of Mt. Kinpu (Zaō Gongen), 12th century
Wood with traces of pigment
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.267

This unhappy-looking fellow with large pointed ears and sporting a conical cap is Zaō Gongen. He is a guardian deity of the Shugendō ascetic practice, who is said to live in the Yoshino Mountains in the rugged interior of the Kii Peninsula south of the ancient capital of Nara. A rare example of a religious figure of purely Japanese origin, Zaō Gongen is believed to have originally appeared to En no Gyōja (634?–701?), the founder of Shugendō, atop Yoshino's Mount Kinpu. Mount Kinpu itself was believed to have been formed from the merging of three Buddhist deities (the historical Buddha Shaka, the Buddha of the Future Miroku, and the bodhisattva Kannon). The figure of Zaō Gongen itself is believed to be a manifestation of the spirit of Mount Kinpu.

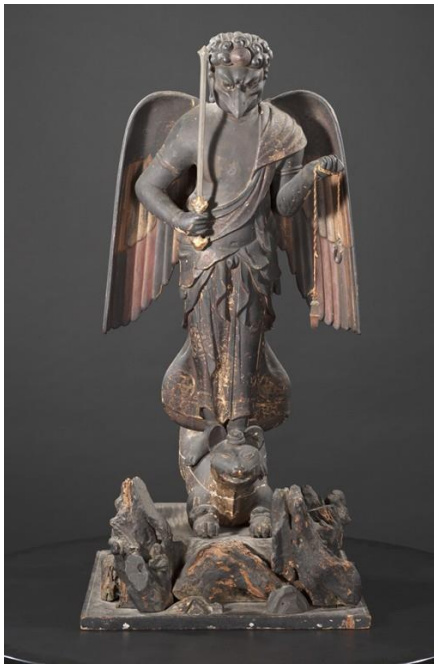
Heian period (794–1185) or Kamakura period (1185–1333)
Shinto God and Goddess, 12th–13th century
Wood with color
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation
2015.79.265.1a-c; 2015.79.265.2a,b

Shinto deities most commonly appear in the form of Japanese courtiers. The attire of this god and goddess, however, reflects an unusual blend of foreign and native dress. Rather than wearing the garb of a man of the court, the male deity with his exposed chest and elaborate crown appears more like a Buddhist bodhisattva. The female deity wears a robe with pleated sleeves and frilled collar, which reflects Chinese dress of the Song dynasty (960–1279) instead of the voluminous, multilayered robes of a Japanese court lady. Carved from single blocks of wood, each deity sits before separate wooden plaques with painted decorations.

Japanese Art—Gallery Rotations, spring and summer 2017

Momoyama period (1573–1603)
Manifestation of Mt. Akiba (Akiba Gongen), 17th century
Wood with color and gold leaf
Gift of the Clark Center for Japanese Art & Culture 2013.29.112a-c

This deity, known as the Manifestation of Mount Akiba in Echigo Province, is worshipped as a protector against fire. Also called Akiba Gongen, the deity is commonly portrayed as a figure with elements of the Shinto tengu, the Buddhist Wisdom King Fudō Myōō, and the Hindu goddess Dakini. Shinto tengu are fierce, long-beaked, and winged goblins with a bird's face and a human body, and we can see those features here. Like the Buddhist Wisdom King Fudō Myōō, Akiba Gongen is dressed as a Buddhist monk and holds a double-edged sword and a rope. Dakini is a Hindu goddess who rides on a white fox and flies through the sky, just as Akiba Gongen does.



Japanese Art—Gallery Rotations, spring and summer 2017

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 mulitcolored wish-granting jewels. More jewels, scattered on the ground, symbolize this deity's generosity in bestowing treasures on those who worship him.

Japanese Art—Gallery Rotations, spring and summer 2017

Nanbokuchō period (1336–92)
Sakyamuni and the Sixteen Arhats, 14th century
Hanging scroll; ink and color on silk
The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.68

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.

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

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.

Japanese Art—Gallery Rotations, spring and summer 2017

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

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.

Muromachi period (1392–1573)
Five-Pronged Vajra, late 14th century
Gilt bronze
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.434

A vajra (thunderbolt) is a ritual implement used in Esoteric Buddhist ceremonies. Originally a weapon carried by ancient Indian gods, it was adopted into Buddhism as a symbol of the indestructible truth of the Buddha's teaching. Five-pronged vajras are said to represent the Five Wisdoms of the Five Cosmic Buddhas. This is an unusual example with its prongs positioned closely together and, in fact, attached to the tip of the central prong. This arrangement is said to suggest the nascent enlightened mind.

Japanese Art—Gallery Rotations, spring and summer 2017

Kamakura period (1185–1333)
Incense Burner, 13th century
Gilt bronze
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.431a-c

In Buddhist ritual, burning incense before a holy image is one of six devotions that enable the practitioner to accrue religious merit. The diffusion of fragrant smoke symbolizes the permeation of Buddhism throughout the universe. This elegant example consists of a middle chamber that holds hot coal, a bottom chamber for ash, and the upper portion into which a powdered incense or a piece of fragrant wood would be placed. The dome is decorated with a pierced design of drifting clouds, while the knob takes the shape of a “wish-granting jewel” or lotus bud.

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

Rubbing incense (zukō)—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 (go-kuyō), along with incense, foodstuff, candles, and adornments. Containers for rubbing incense, like this gilt bronze example, are thus essential implements in Buddhist ritual.

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Ritual Bell with Handle in the Shape of a Vajra, 18th century
Bronze
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.441

In Esoteric Buddhist ritual, a priest places five bronze bells on the main altar table. Each bell's handle is a unique symbolic shape. Together they represent five manifestations of the Buddha that each represents a distinct form of wisdom, the so-called Five Wisdoms of the Five Cosmic Buddhas. The bell placed at the center of the table represents Dainichi Nyorai, the Supreme Buddha of the Cosmos and possessor of complete wisdom. Its handle is shaped like a stupa, a building that holds relics and is a place for meditation. 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.

Momoyama period (1573–1603)
Buddhist Reliquary in the Shape of a Wish-Granting Jewel, late 16th or early 17th century
Gilt bronze and rock crystal
The Louis W. Hill, Jr. Fund and gift of funds in memory of John Austin O'Keefe 2006.42

Keeping relics (objects of worship that contain body parts of deceased religious figures) has been an important part of Buddhism since the death of the historical sage, Sakyamuni, in the 500s BCE. Sakyamuni is the man who first spread the teachings of what would become Buddhism. He was the first person to reach enlightenment, transcend suffering, and become a buddha. According to tradition, the cremated remains of the Buddha were divided into nine groups, and memorial stupas (shrines with domed roofs topped with a spire) were created to house them as places of worship. Some 230 years later, King Asoka is said to have divided the nine groups of relics into 84,000, which he used to create stupas throughout India. This custom spread with the transmission of Buddhism throughout Asia. At some point, polished pebbles, stones, bits of sand-worn glass, and possibly bits of bone from high-ranking Buddhist priests began to serve as substitutes for actual relics from the Buddha. This Buddhist reliquary takes the shape of a wish-granting jewel (hōju). Such jewels are frequently encountered as an attribute of Buddhist deities and symbolize their ability to respond to the prayers of devotees.

Japanese Art—Gallery Rotations, spring and summer 2017

Japanese Art—Gallery Rotations, spring and summer 2017

Gallery 219: Native Sensibilities (2017-18 theme: Textile design)

Throughout history, Japanese artists borrowed heavily from neighboring cultures of the Asian mainland, but, as the works in this gallery demonstrate, they always adapted what they learned to fit their own needs and sensibilities. This often meant an abandonment of the lofty ideals and somber restraint of Chinese art in favor of more emotional responses to the intricacies of human affairs and the beauty of the natural world. In the classical Heian period (794–1185), the Japanese developed their own script, kana, and painting style, yamato-e, both ultimately derived from Chinese precedents but transformed in Japan to accommodate local tastes and tendencies. Kana script and yamato-e, or "Japanese-style painting," thus came to be recognized as native art forms, influencing generations of artists and enduring through many successive waves of influence from the mainland.

Edo period (1603–1868)
Whose Sleeves? early 17th century
Pair of six-panel folding screens; ink, color, gold paint, gold leaf, and silver on paper
The William Hood Dunwoody Fund 84.81.1-2

The artist who created this pair of folding screens was clearly inspired by the beautiful, colorful kimonos worn by wealthy women of the 1600s. He depicted a variety of women's robes, some hung on ornate lacquer racks, others folded on the ground. In the painting, the lady who evidently owns these garments is absent. We, the viewers, are invited to imagine her beauty ourselves.
The title, Tagasode, or "Whose Sleeves?" was a later addition that may reflect a shift in the screen's perceived meaning. In the late 1800s, such paintings of women's garments on display came to be associated with tagasode, an ancient poetic device whereby the perfume arising from the sweep of a robe's sleeves may evoke the image of its owner.

Japanese Art—Gallery Rotations, spring and summer 2017

Miyagawa Chōshun, 1682–1752
Japan, Edo period (1603–1868)
Maple Viewing Party, first half of the 18th century
Six-panel folding screen; ink, color, and gold leaf on paper
Gift of Harlan D. Boss 78.67

This colorful screen illustrates a favorite Japanese seasonal pastime, viewing crimson maple leaves in autumn. Within a curtained enclosure, two luxuriously clothed women, surrounded by their attendants, are enjoying music and refreshments laid out on elegant black and red lacquer serving dishes. On the far left, a group of women heat rice wine (sake) over a small fire fueled by dried maple leaves. A foot soldier announces the arrival of his superior, shown in a blue patterned kimono and plaid jacket on the far right. An elegant folding screen in the background—much like the one on which this scene is painted—illustrates how these objects were used both indoors and out for privacy and protection against the wind.

Japanese Art—Gallery Rotations, spring and summer 2017

Attributed to **Iwasa Katsushige, c. 1613–1673**
Standing Beauty, c. 1650–60
Hanging scroll; ink, color, gold, and shell white on paper
Bequest of Richard P. Gale 74.1.8

Edo period (1603–1868)
Portable chest with wisteria, 17th–18th century
Black lacquer with gold maki-e and mother-of-pearl and lead inlay; gilt copper fittings
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.393a–f

On this portable storage chest, a wisteria vine emerges on the front panel (near the lock) and then meanders around the remaining sides and top. Joining the wisteria are three more springtime motifs—cherry blossoms on the gilt-copper lock and drawer pulls, dandelions on the front door, and a trio of dragonflies on the inside of the door. The maker used three distinct lacquer techniques to create these decorations. Gold motifs, such as the vine, stems, and some of the leaves of the wisteria, were made with gold powder applied to the surface, a uniquely Japanese technique called maki-e (“sprinkled pictures”). The darker

leaves are inlaid lead. The radiant blossoms and leaves are inlaid mother-of-pearl, a technique called raden that was developed in China and introduced to Japan in the 700s.

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).

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Noh costume (nuihaku) with floral motifs, 19th century
Silk embroidery and gold leaf on silk
Gift of John C. Weber 2008.5.8

Nuihaku robes combine embroidered designs and applied gold or silver leaf and are used as costumes in the Japanese musical drama called Noh. Usually worn by male actors playing female roles, they serve as inner garments beneath an outer robe called a karaori. This example features a ground of gold leaf applied to the silk surface to form a geometric pattern, on top of which are embroidered clusters of floral motifs in green, white, orange, purple, and blue silk threads. Since these types of robes are often worn turned down at the waist and then covered with a sash, the designer of this robe left this area free of designs, in a style known as koshi-ake, which literally means “blank waist.”

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Long-sleeved kimono (furisode), first half of the 19th century
Silk and gold-thread embroidery on resist-dyed silk
Gift of John C. Weber 2008.5.9

Robes with long, flowing sleeves called furisode—a Japanese word that literally means “fluttering sleeves”—were worn by young, unmarried women. The silk of this furisode was dyed light blue overall, but portions of the silk were left undyed to create the pictorial design. The artist further enhanced this by adding embroidery in green, orange, and gold thread. The overall design is of a fishing village in spring, its seashore lined by pine trees and cherry trees in full bloom. Similar to many Japanese painted landscapes, we “enter” the village at the right lower back of the robe via a path edged by a brushwood fence. Just below the waist of the robe we see a row of four thatch-roofed homes that extends to the right sleeve, and farther up, at the top of the center section of the robe, we see two fishing nets, one green and one gold.

Edo period (1603–1868)
Ewer with Design of Willow Boughs and Plum Blossoms, early 17th century
Mino ware, Oribe type; stoneware with underglaze iron oxide
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.309a,b

Oribe ceramics, which were made from the late 1600s to early 1700s at kilns in the area of Mino Province in central Japan, often feature colorful, sometimes abstract designs and take whimsical, asymmetrical forms. Oribe ware takes its name from Furuta Oribe (1544–1615), a famous master of the Japanese tea ceremony whose particular aesthetic taste is said to have influenced the development of these ceramics. Although the exact function of Oribe ewers remains unclear, they may have been used during the tea ceremony to replenish larger basins of water.

Japanese Art—Gallery Rotations, spring and summer 2017

One side of this ewer features young willow boughs, while the other side shows falling plum blossoms. Willow and plum, both drawn in underglaze iron oxide, are classic decorative motifs that celebrate the fleeting beauty of early spring.

Edo period (1603–1868)
Set of Serving Dishes (mukōzuke) with Design of Willow Boughs, Gourds, and Geometric Patterns, c. 1610–1630
Mino ware, Yashichida-Oribe type; glazed stoneware with designs in red slip and underglaze iron oxide
Gift of funds from the Friends of the Institute 2007.43.1-5

Sets of small individual serving dishes, called mukōzuke in Japanese, are used during the elaborate meal that takes place before tea service during a Japanese tea ceremony. Seasonal delicacies would be placed on the two tiers of these plates, which are decorated with drawings of willow branches and vining gourd—motifs indicative of summer.

The thin walls of these dishes, along with the addition of intricate drawings in iron oxide and red clay slip are characteristic of Oribe pottery made by artists working at the Yashichida kiln in what is now Gifu Prefecture. This kiln was active only from around 1610 until 1630.

Gallery 219, Window Case: Nabeshima Porcelains

In the late 1600s and 1700s, the most refined Japanese porcelains were produced under the strict supervision of the lords of the powerful Nabeshima clan at a single private kiln located in Hizen Province. The Nabeshima lords sent only the very finest of their porcelains to Edo (present-day Tokyo), where they were presented to the ruling elite to be used as tableware. Nabeshima wares often depict scenes from the natural world or motifs that mirror those seen on textiles of the time in subdued tones of blue, blue-green, red, and yellow.

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
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
2015.79.312

The blue and white medallion pattern upon which the fans appear to float was created by a technique called “resist-drawing,” whereby a design is drawn in ink and then completely covered with a layer of cobalt-blue glaze. During firing in the kiln, the ink burns away, taking the cobalt blue with it and leaving the type of white-on-blue pattern seen here.

Edo period (1603–1868)
Plate with Baskets and Cherry Blossoms, late 17th century–early 18th century
Nabeshima ware; porcelain with underglaze blue and overglaze enamels
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.313

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Plate with Autumn Grasses, 17th–18th century
Nabeshima ware; porcelain with underglaze cobalt blue and celadon glaze
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.316

For this large plate, the light-green celadon glaze serves a pictorial purpose, a representation of autumn mist moving among clumps of autumn plants, including pampas grasses, bellflowers, and chrysanthemums. The same type of lozenge-shaped mist can be seen in textile design and paintings in the so-called yamato-e style, or “Japanese-style painting.”

Edo period (1603–1868)
Plate with Peonies, c. 1720
Nabeshima ware, porcelain with underglaze blue
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.315

Japanese Art—Gallery Rotations, spring and summer 2017

Japanese Art—Gallery Rotations, spring and summer 2017

Galleries 221, 222, and 223: The Kano House of Painters

The paintings in these galleries were each created by an artist of the Kano house, a school of painters with its roots in a medieval family atelier. This family studio expanded into a multibranched network of painting studios, and, despite regime changes, dramatic economic shifts, and changing artistic taste, remained the most powerful force in Japanese painting until the modern period. Kano Masanobu (1434–1530) established the Kano atelier in Kyoto in the final years of the 1500s and received commissions from important Buddhist temples and the Ashikaga, Japan's military leaders. Masanobu's son Motonobu (1476–1559) greatly expanded the Kano house's repertoire, and Motonobu's grandson Eitoku (1543–90) was Japan's most influential painter during the late 1500s. When the Tokugawa clan took control of Japan at the beginning of the 1600s, the main branch of the Kano house relocated to the new capital, Edo (present-day Tokyo). Leading painters such as Kano Tan'yū (1602–74) and his successors served as painters-in-attendance to the Tokugawa. In addition to famous Kano painters like those mentioned here, many of early-modern Japan's best-known painters received their initial training in Kano studios.

Japanese Art—Gallery Rotations, spring and summer 2017

Kano Yukinobu, c. 1513–1575
Muromachi period (1392–1573)
Hawk, mid-16th century
Hanging scroll; ink on paper
Gift of the Clark Center for Japanese Art & Culture 2013.29.93

Kano Yukinobu closely adhered to the ink-painting styles developed by his better-known older brother, Kano Motonobu (1476–1559), second-generation head of the Kano house. Although Yukinobu never took a leading position in the studio, he participated with his older brother and other Kano painters on numerous commissions. This painting of a hawk, perched on the branch of an old tree and possibly eyeing some prey below, might have appealed to one of the Kano house's military patrons. The hawk's feathers, meticulously rendered in fine brushwork over various shades of ink wash, are a demonstration of Yukinobu's skill in the painting of birds, a key subject in the Kano repertoire.

Japanese Art—Gallery Rotations, spring and summer 2017

Kano School, mid-16th century
Muromachi period (1392–1573)
Landscape of the Four Seasons, mid-16th century
Pair of six-panel folding screens; ink, color, and gold on paper
Gift of funds from Louis W. Hill, Jr., and the John R. Van Derlip Fund 77.50.1-2

By the 1500s, Japanese painters had become adept at producing landscapes based on the imagined mountains and rivers of China. They based their works on prototypes produced by famous painters from Chinese antiquity, including Ma Yuan (c. 1160/65–1225) and Xia Gui (active c. 1195–1230). Stylistically, however, the Japanese approach—particularly that of artists associated with the Kano house—was more decorative, especially when applied to the large format of folding screens. Painters sharply outlined their trees and rocks and textured them with rhythmic patterns of dots and dashes. They also applied washes of gold for dramatic effect.
This pair of screens displays a compositional mode frequently used by Kano painters—framing a misty waterway with mountains. By varying seasonal motifs from right to left, artists could suggest the passage of the seasons, from the new leaves of spring at far right to the icy peaks of winter at far left, a technique that can be seen in this pair of screens.

Japanese Art—Gallery Rotations, spring and summer 2017

Style of Kano Motonobu, 1476–1559
Momoyama period (1573–1603)
Bulbul on a Plum Tree; Geese and Reeds, late 16th century
Pair of hanging scrolls; ink on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.58.1-2

This pair of hanging scrolls juxtaposes birds associated with spring and autumn: at right a bulbul on a plum tree in full bloom (spring) and at left a family of wild geese on a beach near drying reeds (autumn). The bulbul and one of the geese appear to call out to one another, an indication that these hanging scrolls once flanked a central devotional image of a Buddhist deity or patriarch. Although each painting is impressed with the seals of the second-generation Kano leader Motonobu (1476–1559), they were probably painted by a Kano painter active a generation or two after the master's death and working in his style. The anonymous painter may even have used Motonobu's sketches as a reference. Generations of Kano painters looked to the works of earlier painters, especially Motonobu, as models for their own paintings.

Kano Tan'yū, 1602–1674
Edo period (1603–1868)
Eight Views of Xiao and Xiang, mid-17th century
Album; ink and color on silk and paper decorated with gold
Mary Griggs Burke Collection, Gift of the Mary and Jackson Griggs Burke Foundation 2015.79.65

The Eight Views of the Xiao and Xiang Rivers was a popular theme in East Asian painting and poetry. It celebrated the beauty of a region in southeast China where the two rivers converge. This album consists of eight paintings by Kano Tan'yū, a central figure of the Edo-period Kano house. When he was only fifteen years old he was named goyō eshi, or painter-in-attendance, to the Tokugawa shoguns (military commanders) in the capital city of Edo. In order to produce a

Japanese Art—Gallery Rotations, spring and summer 2017

wide variety of paintings for the shogun, Tan'yū had to be fluent in an array of Chinese and Japanese styles. The eight paintings in this album are in the "splashed-ink" style of the Chinese painter Yujian (active late 1200s), who was beloved in Japan. Sometime after Tan'yū completed these paintings, they were inserted into this album and paired with poems brushed on elegant paper decorated with various kinds of gold.

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

Shigaraki, a town southeast of Kyoto, was one of Japan's great pottery-making centers, producing huge numbers of large storage jars and sturdy mortars (cooking vessels used for grinding seeds and spices). Shigaraki clay is notable for its high content of sand and the mineral feldspar. Such imperfections burst, or "bloom," in the kiln, giving the surface its characteristic roughness. This jar also displays an unusually heavy deposit of natural glaze that resulted when wood ash settled on the vessel's shoulder and liquefied in the heat, running down the sides in dramatic, uneven drips.

Kano Sansetsu, 1589–1651
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

This set of four sliding door panels (fusuma) illustrates a group of Chinese Daoist immortals. The Chinese believed that the immortals were historic and legendary personages who, through moral virtue, faith, and discipline, managed to transcend the bounds of the natural world and live forever. They were worshipped as saints. Old Chinese themes like this were exalted in Japan by military rulers and Zen priests, who adored Chinese culture and Chinese cultural and religious heroes like the immortals.

Japanese Art—Gallery Rotations, spring and summer 2017

This set of panels was once part of a much larger suite of paintings that decorated the interior spaces of a temple in Kyoto. Of the hundreds of panel paintings created in the 1640s by Kano Sansetsu and his studio for this temple, only eight survived a devastating fire in the 1800s—the four panels before you, as well as the four paintings that formerly decorated their reverse, now in the Metropolitan Museum of Art in New York.

Unkoku Tōeki, 1591–1644
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, with motifs representing all four seasons. The bold contour lines, the solid shape of the mountains, and the shallow representation of space are characteristic of this artist, Unkoku Tōeki, whose style was informed by the paintings of the highly revered medieval painter Sesshū Tōyō (1420–1520).

Japanese Art—Gallery Rotations, spring and summer 2017

Muromachi period (1392–1573)
Lacquer table, 16th century
Negoro ware; red lacquer, metal fittings
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.412

This elegant table originally would have held an incense burner or other ritual object placed before icons within a Buddhist temple. This type of red lacquer, known as Negoro ware, reflects Chinese influence in its overall shape and carved decor. Negoro is made by covering a base of black lacquer with red lacquer. Eventually, areas of red are rubbed away from repeated use, revealing the black beneath. The random pattern of red and black is highly valued by connoisseurs.

Muromachi period (1392–1573)
Incense burner with Chinese lions, 16th century
Bronze
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.436a,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 semimythical animal. The lion on top rests his left paw on an orb—the wish-granting jewel of Buddhism—in a protective gesture.

Korea, Goryeo dynasty (918–1392)
Vase, 12th century
Stoneware with inlaid design under celadon glaze with gold repairs
Gift of Dr. and Mrs. Donald E. Lee 96.98.4

Japanese Art—Gallery Rotations, spring and summer 2017

Plate with Pumpkins, 1660s
Hizen ware, Kutani type, Aode Kokutani style; porcelain with overglaze enamels
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.289

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 the brilliant yellow ground. Ceramics of the Kokutani (literally, "old Kutani") style, typically 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. Kokutani ceramics were produced only briefly, from the 1650s until around 1730, when production stopped inexplicably, making such wares extremely rare.

Kano Sansetsu, 1589–1651
Edo period (1603–1868)
Moonlit Scene, first half 17th century
Hanging scroll; ink and light color on paper
Gift of the Clark Center for Japanese Art & Culture; formerly acquired by the Center with the kind assistance of Carol Brooks and Prof. James Cahill in honor of George Schlenker 2013.29.35

Between two mountains we can see the entrance to a countryside villa tucked into a grove of pine trees. The dark, distant peak and subtle glow around the architectural structures suggest a nighttime scene.
At the beginning of the 1600s, the main branch of the Kano house relocated to the new capital, Edo (present-day Tokyo), and received the patronage of the new military rulers, the Tokugawa. One branch of the Kano remained in Kyoto and received commissions from aristocratic families and temples in the old capital. This branch, known as the Kyōgano-ke, or "Kyoto Kano house," was led first by Sanraku and his adopted son, Sansetsu, who painted this hanging scroll.

Japanese Art—Gallery Rotations, spring and summer 2017

Kano Hōgai, 1828–1888
Meiji period (1868–1912)
Eagle Threatening Monkeys, second half 19th century
Hanging scroll; ink on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center in memory of Gail Liebes, a woman with a passion for art and a love of Japan, from her husband John, and her children Alison and Christopher 2013.29.171

A large, sharp-clawed eagle has caught sight of a family of monkeys who cower in a rocky cave, visible at the bottom right of this scroll. The eagle is about to take off, while the monkeys try desperately to avoid notice. Birds of prey such as eagles and falcons were a specialty of Kano Hōgai, who was among the last artists of the preeminent Kano house of painters. Hōgai often looked back to the subject matter and brush-styles of his Kano predecessors, but he reimagined them with unique brushwork and innovative compositions. He also incorporated painting techniques learned from study Western painting.

Japanese Art—Gallery Rotations, spring and summer 2017

Kano School, 18th–19th century
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 and thus served as a potent symbol of youthfulness and long life in a wide variety of literature and art. The artist of this pair of screens took cranes as the primary motif, combining them with several symbols from the natural world believed to bring good luck. Pine trees are another symbol for youth and longevity, bamboo represents tenacity and uprightness, and the peony stands for good fortune. Painted over a field of gold foil—a complete elimination of the background—the painted image has little to do with the natural world and serves only as an emblem of good fortune. For example, cranes do not make their nests or roost in treetops, but rather live on the ground, usually in marshes. “Cranes in pine treetops” is instead an extremely common, age-old painting motif in Japan resulting from a medieval conflation of cranes and storks.

Japanese Art—Gallery Rotations, spring and summer 2017

Kusumi Morikage, c. 1610–c. 1700
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, with a central painting of a figure flanked by pictures of birds, landscapes, or complementary figures. Here, Kusumi Morikage took as his triptych's central figure a Chinese scholar whose servant boy holds a pole to show the older gentleman a hanging scroll painting of bamboo. Although the scholar is unidentified, it is likely a portrait of Su Dongpo (1037–1101), the famous Chinese statesman, poet, and painter. Morikage complemented this central portrait of an ancient Chinese literary hero with bird-and-flower paintings in an abbreviated, quasi-Chinese style.

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

Japanese Art—Gallery Rotations, spring and summer 2017

Kano Dōun, 1625–1694
Edo period (1603–1868)
Yushanzhu Riding an Ox and Zheng Huangniu Riding a Donkey, third quarter of the 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.

Japanese Art—Gallery Rotations, spring and summer 2017

Gallery 223: *Tanba-yaki*: Pottery from the Tanba Region

Tanba-yaki **is the name for pottery made at kilns in the former province of Tanba, 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. One of Japan's oldest pottery centers, potters have worked at the region's main kiln, Tachikui, since the late 1100s. In the early centuries, Tanba potters created mostly utilitarian vessels like 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, Tanba potters 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 sometimes applied artificial glazes. In recent decades a number of Japanese potters have breathed new life into Tanba pottery, using Tanba clay to create decidedly nontraditional forms and adapting old techniques in innovative ways.**

Japanese Art—Gallery Rotations, spring and summer 2017

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, and for vessels like this one made prior to the late 1500s 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.

Japanese Art—Gallery Rotations, spring and summer 2017

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

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 are a dramatic contrast to the reddish brown Tanba clay.

Japanese Art—Gallery Rotations, spring and summer 2017

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 purposes. This oil comes from the seeds of the kaya tree (Torreya nucifera), which is native to southern Japan and parts of the Korean peninsula, and was often stored in short, wide-mouth jars like this one. Older oil jars are occasionally repurposed as rustic utensils for the tea ceremony.

Honoho Tankyū, born 1932
Heisei period (1926–1989)
Vase, 1988
Tanba ware; stoneware with natural ash glaze

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 he achieves a contemporary look through distinctly modern shapes.

Nishihata Daibi, (1976–2010)

Japanese Art—Gallery Rotations, spring and summer 2017

Flower vase, 2009
Tanba ware; glazed stoneware
Gift of Carol and Jeffrey Horvitz 2015.112.5

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.

(no photo)

Japanese Art—Gallery Rotations, spring and summer 2017

Galleries 224 and 225: Art of the Japanese Tea Ceremony

In the 1190s, a Japanese monk returned from a journey to China with tea seeds and new ideas about the preparation of matcha, powdered green tea whisked into a hot, frothy drink that was first drunk for medicinal and religious purposes and, later, for pure enjoyment. In the 1400s and 1500s, Japanese tea masters began to formalize the service of matcha, a communal practice that was widely adopted in the following centuries. The tea ceremony, or chanoyu, as it is known in Japanese, is still widely practiced, and its cultural and artistic influence is felt in everything from painting, calligraphy, and ceramics to garden design, flower arranging, and food preparation.

Tea masters strive to make each gathering a singular experience, carefully arranging every detail and remaining ever mindful of the time of day, the season, and the interests of the guests. Beyond the fluid grace of their ritualized movements in preparing tea, masters demonstrate artistry through their choice of tea utensils and decorations for each ceremony. This careful selection and combination of objects for the tearoom is known as toriawase, a vital part of the tea ceremony that reveals a master's knowledge of art and its history, as well as sensitivity to the guests' interests and tastes.

Momoyama period (1573–1603)
"Burst Bag" freshwater jar, late 16th–early 17th century
Iga ware; stoneware with natural ash glaze; lacquer on wood (lid)
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.293a,b

A mizusashi is a jar that holds the fresh water needed at different times during a tea ceremony. The first utensil to enter the room and the last to leave at the end of the ceremony, the mizusashi is perhaps the most important piece a tea master selects when preparing for a gathering—often, it is the star of the show.

The power of this mizusashi is in its seeming ability to shape-shift. From one angle it appears brown and relatively stable despite its irregular, bulging shape, marks created by the revolving potter's wheel, and incisions made by the potter, all of which combine to enhance the jar's sense of movement. Another vantage point reveals a partially green, far less stable jar that appears so full of energy that it may collapse, or implode, at any moment. The distorted beauty of this jar, with its unusual glaze effects, cracks, and scorch marks, is an excellent example of the aesthetic spirit of the late 1500s.

Japanese Art—Gallery Rotations, spring and summer 2017

Momoyama period (1573–1603)
Freshwater jar with two handles, early 17th century
Mino ware, Iga type (Motoyashiki kiln); glazed stoneware; lacquer on wood (lid)
Lent by Michael and Tamara Root L2017.117

Perhaps surprisingly, common buckets and pails were popular inspirations for designers of tea utensils. In fact, in the 1500s and 1600s, a time when notions of rusticity and imperfection were at the heart of tea aesthetics, it would not have been uncommon for a tea master to select an ordinary stoneware pail or bucket and then use it as a freshwater jar. This jar, with its rare square shape and handles, is reminiscent of the type of buckets people used for everyday tasks, but its irregular bulging body and undulating mouth add vigor to its homely inspiration.

A mark in the shape of a T on the bottom of this jar helps identify it as the work from the highly innovative Motoyashiki kiln, from which emerged in the late 1500s and early 1600s several distinctive styles that now characterize Japanese pottery of the Momoyama period.

Edo period (1603–1868)
Tea bowl, 17th century
Ko-Satsuma ware; stoneware with slip and glaze decoration
Gift of the Friends of the Institute 2001.132

Korean potters first founded the Satsuma kilns on the southern Japanese island of Kyushu in the late 1500s. Catering to the tastes of tea masters of the time, potters in Satsuma produced a variety of tea wares, most notably tea bowls and caddies. This bowl was decorated with thick irregular swathes of black and white clay slip and green glaze. Its somber tones and irregular shape accord well with the wabi (imperfect or rustic) aesthetic championed by Japan's most renowned tea master, Sen no Rikyū (1522–1591).

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
"Clog-shaped" tea bowl, c. 1614–24
Takatori ware; glazed stoneware
Gift of the Friends of the Institute 2002.141.3

This tea bowl combines a thick, whitish glaze with a translucent amber one on a triangular-shaped form, known in Japanese as a kutsugata chawan, or "clog-shaped tea bowl." This was a name given to peculiarly shaped tea bowls, which were thought to resemble footwear worn by some Buddhist priests. The combination of this glazing technique and distorted shape is unique to a single kiln, Uchigaso, which was active only between 1614 and 1624. This kiln was one of several in the northeastern area of the island of Kyushu that produced Takatori wares, so called for Mount Takatori located nearby. Early Takatori wares were created primarily by Korean potters who had been relocated to Kyushu by powerful local warlords during two Japanese invasions of the Korean peninsula in the 1590s. These potters' tea wares, which were quite different from styles prevalent in their native Korea, made a huge splash among Japanese tea aficionados in the distant cities of Kyoto and Sakai.

Momoyama period (1573–1603)
Tea caddy, late 16th century
Bizen ware; glazed stoneware; ivory (lid)
The Putnam Dana McMillan Fund 2000.29.1a,b

Beginning in the 1300s, Japanese potters in and around Imbe village in the old province of Bizen produced a variety of sturdy utilitarian vessels using the local, iron-rich clay. The unglazed, rich reddish brown clay later appealed to tea masters like Sen no Rikyū (1522–1591), who is credited with profoundly shaping the Japanese tea ceremony in the late 1500s and is known to have prized accidental kiln effects. This small, finely crafted tea caddy exhibits the gomayū (sesame seed glaze) effect in which small yellowish beads of natural ash glaze form in the firing process. This caddy was once owned by Sotsutaku-sai (1744–1808), eighth-generation head of the Omotesenke, one of the three schools of the tea ceremony that carry on the tradition of Sen no Rikyū.

China, Southern Song dynasty (1127–1279)
Tea caddy named "Tamamizu," 13th century

Japanese Art—Gallery Rotations, spring and summer 2017

Glazed stoneware; ivory (lid) (no photo)
Gift of funds from the Friends of the Institute 2003.28.1

In the 1200s and 1300s, Chinese Zen monks visiting Japan and Japanese Zen monks returning to Japan from trips to China, carried with them many prized Chinese artworks like this tea caddy. Small, finely crafted containers originally created to store spices and medicines, tea caddies were used in Japan to hold powdered tea during the tea ceremony. Tea caddies and other tea utensils were often handed down with assorted boxes, silk wrappings, and various kinds of documentation. Sometimes these items were treasured alongside the object itself, because they were associated with a previous owner. An earlier owner assigned this caddy a poetic name reflecting its unique shape—Tamamizu, or "Drop of Water."

Momoyama period (1573–1603)
Tea caddy, late 16th–early 17th century
Seto ware; glazed stoneware; ivory (lid)
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.321a–e

Potters active in the regions of Seto and Mino in central Japan produced tea caddies in great numbers in imitation of imported Chinese examples. By the 1500s, however, Japanese potters began to stray from accepted Chinese forms. While this caddy still reflects the overall katatsuki (straight shoulder) style, the gentle ripples of the surface more readily suggest the potter's touch, in contrast to more precisely geometric Chinese examples.

Japanese Art—Gallery Rotations, spring and summer 2017

Momoyama period (1573–1603)
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
2015.79.320a,b

This tea caddy (a vessel for powdered tea), with its short neck, rounded rim, and sharply angled shoulder, was modeled on Chinese examples first brought to Japan in the 1300s. However, it differs from more precisely crafted Chinese prototypes in important ways that are in keeping with the prevailing wabi (imperfect or rustic) aesthetic of Japan's tea culture in the late 1500s. For example, the potter's hand is revealed in the slight modulation of the body and the eye-catching pattern created through variations in the brown glaze. Although this tea caddy has traditionally been associated with kilns in the Seto region of central Japan, it was more likely produced at a kiln in neighboring Mino, an area to which many Seto potters moved in the late 1500s.

Nonomura Ninsei, active c. 1646–94
Edo period (1603–1868)
Tea caddy, after 1657
Kyoto ware; glazed stoneware; ivory (lid)
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.308a–c

Nonomura Ninsei remains one Japan's most renowned potters and was one of the first to mark his works with his name. Ninsei learned his craft at kilns in Seto—an important center of pottery production at which several other works on view in this gallery were made—before moving to Kyoto and setting up his own kilns near the temple Nin'naji in the western part of the city. Ninsei's highly refined works include colorful pieces decorated with overglaze enamel, as well as more subdued works such as this tall katatsuki (straight shoulder) shape tea caddy that includes two shades of brown glaze covering the neck and body, giving way to unglazed clay at the bottom.

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Tea caddy, 18th–19th century
Banko ware; glazed stoneware; ivory (lid)
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.281a,b

In the 1730s, a wealthy merchant and tea practitioner named Nunami Rōzan (1718–1777), in the town of Kuwana in Ise Province, began fashioning his own stoneware tea utensils inspired by the wares he saw coming from potters in Kyoto and farther afield. He stamped each of his works with one of two seals, one that read banko, meaning “eternal,” and another that read banko fueki, meaning “eternal, constant.” He had no students of his own, but, several generations later, other local potters in Kuwana rediscovered Nunami Rōzan’s work and began creating their own pottery in his style. Their creations, like this tea caddy, came to be called “Banko ware” after Nunami’s seals.

Shōwa period (1926–89)
Tea scoop, mid-20th century
Bamboo
Gift of Mr. and Mrs. Muro 2002.54

Tea masters use small scoops, known as chashaku, to measure and draw powdered green tea from delicate tea caddies. Tea enthusiasts prize these humble objects because they are often crafted by tea masters themselves, rather than by professional artisans. While scoops of precious metals, iron, and ivory are sometimes used, bamboo is preferred because of the natural beauty of its surface variations and because there is little chance that a scoop fashioned from bamboo will damage the delicate mouths of ceramic and lacquer tea caddies.

Japanese Art—Gallery Rotations, spring and summer 2017

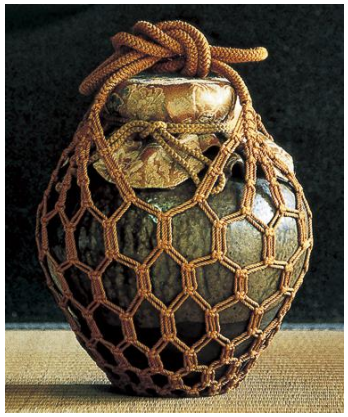
Edo period (1603–1868)
Red tea bowl with fisherman, 18th century
Raku ware; glazed stoneware
Gift of Charles L. Freer 17.109

Raku tea bowls were first created by Chōjirō (d.1589), a maker of earthenware tiles, under the direction of the great tea master Sen no Rikyū (1522–1591). The light clay, thick black or red glaze, and hand-built forms combined to suggest the simplicity and rustic quality desired by Rikyū. The slightly exaggerated surface treatment of this bowl, as well as the roughly incised image of a fisherman trolling his boat, suggests that it was created later in the Edo period when tea enthusiasts and potters began to venture beyond the conservative and somber wabi aesthetic preferred by Rikyū.

Edo period (1603–1868)
Tea leaf storage jar, 17th century
Tanba ware; glazed stoneware
Gift of Bruce B. Dayton 79.4

After tea leaves are picked and dried in spring, they are placed in tightly sealed stoneware jars and stored in cool, dry places (such as in the mountains or underground) to protect the tea from the heat and humidity of summer. The high neck of such storage jars was designed to receive a stopper, which would have been lashed to the vessel with a cord threaded through the four lugs (loops). During special mid-autumn tea gatherings called kuchikiri no chaji (mouth-cutting tea gathering), the jar's seal is broken, and guests are invited to enjoy the marvelous fragrance of the freshly opened tea. While guests then eat a formal, multicourse meal, the tea is ground into a fine powder using small stone mills set up in the preparation areas (mizuya) adjoining the tearoom.

Japanese Art—Gallery Rotations, spring and summer 2017



A tea leaf storage jar, sealed and wrapped in silk brocade and silk cords

Momoyama period (1573–1603)
Tea leaf storage jar, late 16th century
Bizen ware; stoneware with natural ash glaze and straw fire marks
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.282

This sturdy jar was used to store dried tea leaves before they were ground into powder for use in the tea ceremony. Its high neck was designed to accommodate a stopper that would have been lashed to the vessel with a cord threaded through the four lugs (loops). In the kiln, ash from the fire landed on the shoulders of the vessel and liquefied in the intense heat, creating natural glaze. The high iron content of Bizen clay determines the reddish-brown color of the jar and also causes the naturally greenish glaze to turn yellow, an effect known as gomayū or “sesame seed glaze.”

Japanese Art—Gallery Rotations, spring and summer 2017

Endō Genkan, active c. 1656–1702
Edo period (1603–1868)
Promulgation of the Contemporary Tea Ceremony, 5 volumes, 1694
Woodblock printed book; ink and color on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.215.1–5

In the mid-1600s, an aristocrat named Kobori Enshū (1579–1647), who was also a skilled poet, artist, flower arranger, and tea master, developed his own style of the tea ceremony based on the aesthetic ideal of kirei-sabi, which combined the notions of refined beauty (kirei) and patina, the wear associated with age (sabi). Enshū's kirei-sabi style, which partially supplanted wabi (imperfect or rustic) as the dominant aesthetic, had a great impact on the design of gardens and teahouses, decoration of teahouse interiors, and the production of tea wares in the mid-1600s. Two generations later, Endō Genkan, an adherent of the Enshū School of tea, wrote a number of important books on the Japanese tea ceremony including the volumes displayed here, which sought to disseminate Enshū's kirei-sabi tea aesthetic.

1

2

1. These pages show the plan of a teahouse situated in a garden. The teahouse features a square central space made up of eight tatami mats (which would have measured approximately 12 x 12 feet) and is furnished with a built-in desk (top of the plan), a veranda (right), and a display area with staggered shelves (lower left). A veranda at right provides a view of the garden.

2. These pages show arrangements of utensils used in the preparation of tea. The left-hand page shows in the upper left a kettle (kama) atop a portable brazier/heater (furo). To the

Japanese Art—Gallery Rotations, spring and summer 2017

right of the brazier is a freshwater jar (mizusashi) before which are placed a tea caddy (chaire) and tea whisk (chasen). To the lower left is another jar known as a kensui, used for waste water.

3. This volume contains a number of examples of flower arrangements in a variety of vases and containers. At right, delicate flowers have been placed in a porcelain vase with a bulbous lower body and long narrow neck (a type of vase commonly imported from China) sitting on a round lacquer tray. At left, lotuses are displayed in a shallow bronze vessel placed on a square lacquer tray.

3

Seigan Sōi, 1588–1661
Edo period (1603–1868)
Budai, mid-17th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.176

Tea masters usually chose paintings related to Zen Buddhism or calligraphy by Zen monks to decorate the tearoom alcove during a gathering. This work by a Zen monk shows Budai (Hotei in Japanese), a legendary Chinese Zen monk who later came to be considered an incarnation of the Buddha of the Future, Maitreya. You may know Budai as the chubby "Laughing Buddha" or "Fat Buddha," a common but often misunderstood Buddhist figure. Bald, bearded, and, yes, sometimes laughing, Budai is usually shown carrying a large cloth sack, which holds all his possessions. Here, he holds a full wine cup and rests his head on his sack. The picture is accompanied by a short poetic verse that hints at Budai's omnipresence: "Moving through past and present / is this Hotei? / In myriad incarnations / in fish markets and wine shops."

Japanese Art—Gallery Rotations, spring and summer 2017

Seigan Sōi, 1588–1661
Edo period (1603–1868)
Sophisticated Eloquence (funju), mid-17th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.241

Three generations of tea masters in the late 1400s and 1500s are credited with transforming the Japanese tea ceremony and developing the form of tea preparation known as wabi-cha, based on the notion of rustic simplicity: Murata Jukō (1423–1502), Takeno Jōō (1502–1555), and his follower Sen no Rikyū (1522–1591). Instead of using only luxurious Chinese tea utensils as had been the practice, these three men preferred rougher Japanese ceramic utensils or even those handmade from bamboo. They also sought the calligraphy of Zen monks, known as bokuseki (ink traces), to hang in the alcove of the tearoom. The words on such a scroll might offer an opportunity for contemplation or may set the scene of an entire gathering. This scroll includes only two characters that mean "sophisticated eloquence." The artist, Seigan Sōi, was a Zen monk and abbot of Daitokuji, an enormous Zen monastic complex in the heart of Kyoto.

Kaimon Zenkaku, 1743–1813
Edo period (1603–1868)
Nothingness (*mu*), early 19th century
Hanging scroll; ink on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.251

The large character at right reads 無 (mu), which means "not" or "nothingness," an important concept in Zen Buddhism. The text continues from there, making reference to a Chinese poem written in the 1100s about an ancient Zen master named Congshen (778-897). Congshen was famous for a strange response he once gave when asked by a monk, "Does a dog have a Buddha-nature or not?" Congshen's reply was, "Not!" (Mu!). Confused, the monk pointed out that, according to Buddhist teaching, all living things have a Buddha-nature, so why not a dog? Congshen answered, "Because the dog has karmic consciousness." Generations of Zen masters presented this famous but confusing dialogue

between Congshen and the monk to their students in order to demonstrate the fallacy of logic and provoke thought.

Calligraphy by Zen monks is the preferred decoration for tea gatherings. The writer of this text, Kaimon Zenkaku, was the top monk at Myōshinji, one of the largest and oldest Zen monasteries in Japan.

Muromachi period (1392–1573)
Box with chrysanthemums, mid-16th century
Black lacquer on wood with sprinkled gold and mother-of-pearl inlay
Gift of funds of the Mary Livingston Griggs and Mary Griggs Burke Foundation 89.69a,b

This small box is decorated with a delicate design of blossoming chrysanthemums, emblematic of autumn. The artist's sparing use of iridescent mother-of-pearl is typical of lacquers produced during the 1500s. Most likely this box was originally part of a set of small boxes used to store cosmetics. At some later time, probably in the late 1500s or 1600s, a practitioner of the Japanese tea ceremony removed this box from the set and began using it as a container for incense.

Japanese Art—Gallery Rotations, spring and summer 2017

Muromachi period (1392–1573)
Incense box with peacock, 16th century
Black lacquer on wood with gold and mother-of-pearl inlay
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.380a,b

The background of this box is known as “pear-skin ground” (nashiji), because the loose sprinkling of gold dust over the surface resembles the skin of an Asian pear (nashi). The body of the peacock was also created by applying gold dust to the lacquered surface of the box, a technique called maki-e (sprinkled pictures), while the bird’s tail feathers are adorned with tiny pieces of iridescent mother-of-pearl embedded into the surface. The delicacy of this box’s design is characteristic of lacquerware created in Japan in the 1500s.

Muromachi period (1392–1573)
Incense box with floral motifs, 16th century
Black lacquer on wood with sprinkled gold
The Louis W. Hill, Jr. Fund 2001.266.1a,b

Tea masters collected small boxes made of wood, lacquered wood, ceramic, metal, or bamboo for holding incense used in the tea ceremony. Particularly prized were small lacquered boxes originally used by aristocrats for holding a substance made from a mixture of iron and other minerals that was used for blackening the teeth (haguro), a common cosmetic custom among men and women in classical and medieval Japan. This box is decorated with stylized flowers (hanabishi) within hexagonal tortoiseshell shapes (kikō), a pattern adopted from textile designs.

Japanese Art—Gallery Rotations, spring and summer 2017

Momoyama period (1573–1603)
Serving 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
2015.79.311

Formal tea gatherings are accompanied by kaiseki, multicourse communal meals at which dishes would be served on plates like this one, which was created by a potter in the Mino region of central Japan. Mino potters in the late 1500s produced a wide variety of innovative ceramic styles in quick succession, with each style swiftly arousing interest, but then just as quickly dying out—wares that included the now celebrated Black Seto, Yellow Seto, Oribe, and Shino styles. This plate represents a substyle of Shino ware known as Nezumi, or “mouse-gray” Shino. Potters created these wares by applying a coat of iron-rich slip (liquid clay) to the formed vessel, allowing it to dry, and then using a sharp tool to etch a design into the coating, revealing the white clay below. This and other Mino vessels from the late 1500s were fired in partially underground kilns known as an ōgama.

Momoyama (1573–1603) or Edo (1603–1868) period
Serving dish with bridge and water, 17th century
Karatsu ware; glazed stoneware
Gift of the Friends of the Institute 2002.144.1

Japanese tea masters prized the simple, unpretentious beauty of everyday wares produced by Korean potters at the Karatsu kilns on the southernmost Japanese island of Kyushu. This small cup-shaped dish, called mukōzuke, was used to serve an appetizer of raw fish or marinated vegetables. The term mukōzuke describes their placement (zuke) on the far side (mukō) of the serving tray—away from the guest. Bowls for rice and soup were placed closer to the guest on the tray. Typical of wares from the Karatsu kilns, this mukōzuke is decorated with casual, rapidly painted designs in iron-oxide brown—in this case a simple bridge over flowing water.

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Set of food dishes (mukōzuke), early 18th century
Utsutsugawa ware; glazed stoneware with underglaze slip decorations
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.334.1–4

In a formal tea gathering, a meal precedes the preparation and service of tea. The meal usually consists of soup and rice accompanied by two or three side dishes featuring grilled, simmered, raw, and/or pickled seasonal ingredients. Grilled dishes would be served on large plates and simmered dishes in individual lidded bowls. A third type of side dish, often sashimi (slices of raw fish), was served in small individual dishes placed farthest from the guest. For this reason, this type of side dish and the bowls in which they were served were called mukōzuke, which literally means “placed on the far side.” This set of four mukōzuke dishes were produced at Utsutsugawa, a kiln site in Nagasaki that specialized in dishes, bowls, and incense containers for the tea ceremony.

Edo period (1603–1868)
Set of leaf-shaped food dishes (mukōzuke), 1660s
Ko-imari ware; porcelain with overglaze enamels
The Louis W. Hill, Jr. Fund 2000.80.1–5

The Chinese porcelain industry began to collapse in the early 1600s. In response, Japanese potters started creating porcelain wares, decorated in the Chinese manner, for the European market. By the 1660s and ’70s, however, Japanese-style shapes and designs, like leaves and folding fans, became popular among both foreign and domestic buyers. Tea masters of the time prized elegant plates such as these for use in kaiseki, meals served in conjunction with a tea gathering.

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Tobacco tray, 18th century
Kyoto ware, Ko-Kiyomizu type, Seikanji kiln; stoneware with underglaze enamels and gold
Gift of the Friends of the Institute 2002.141.4

Portuguese traders first introduced tobacco to Japan in the 1500s. After repeated attempts to ban its use, the government legalized its cultivation in 1625. Throughout the Edo period, Japanese used long pipes with small bowls, which, when filled with finely shredded tobacco, afforded the smoker only a puff or two. Tobacco trays held a hi'ire, a small container with hot ashes—used to light the pipe—and a container half filled with water into which the exhausted contents of the pipe could be safely emptied. Tea masters placed tobacco sets in the waiting areas used by their guests prior to tea gatherings. This ceramic example imitates the construction of wooden tobacco boxes but is richly decorated with trailing calabash gourd vines rendered in blue, green, and gold enamels and reticulated (cut out) gourd shapes.

Momoyama period (1573–1603)
Ash container with three birds, late 16th century
Karatsu ware; glazed stoneware with underglaze iron
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.288

A container like this one, called a hi'ire (literally, "fire container"), would have held hot ashes and been placed in a tobacco tray like the one displayed here. Guests to a tea gathering would use the hot ashes to light their pipes.
Typical of wares from the Karatsu kilns, this mukōzuke is decorated with casual, rapidly painted designs in iron oxide brown.

Edo (1603–1868) or Meiji (1868–1912) period
Pipe with design of autumn flowers, 19th century
Bamboo, metal, and gold appliqué
Gift of Mrs. Stanley Hawks 78.69.6.3a–c

Guests to a tea gathering were invited to smoke tobacco in a pipe like this one. Smoking usually took place in the anteroom of the teahouse or in the garden between the major

parts of the gathering. Occasionally, though, a host would invite his guests to smoke within the tearoom itself, particularly during the less formal service of usucha, or "thin tea."

The illegible signature of a metal artist appears on the underside of this pipe's mouthpiece. He decorated these metal portions of the pipe with a delicate design of butterflies flitting among autumn flowers such as chrysanthemums and bush clover.

Gallery 225, Period Room: Zenshin'an Teahouse

Constructed in 2001 by Yasuimoku Koumuten Co., Ltd.

Gift of the Friends of the Institute, the Mary Livingston Griggs and Mary Griggs Burke Foundation, the Commemorative Association for the Japan World Exposition (1970), the James Ford Bell Foundation, Patricia M. Mitchell, Jane and Thomas Nelson, and many others 2001.204.1

Practitioners of the Japanese tea ceremony designed teahouses, or chashitsu, for the purpose of hosting special gatherings for the ceremonial preparation and service of tea. This teahouse, known as the Zenshin'an (Hermitage of the Meditative Heart), is a replica of the Sa'an (Straw Hat Hermitage), a teahouse on the grounds of the Zen monastic complex Daitokuji in Kyoto. A merchant named Kōnoike Ryōei built the Sa'an in 1742, designing it in the rustic (wabi) style preferred by Sen no Rikyū (1522–1591), Japan's most famous tea master. With subdued colors, walls made of a mixture of mud and rice straw, roughly hewn wood pillars, and few windows, the teahouse is simple and restrained. Beyond the utensils used to prepare and serve the tea, the only decoration might be a single hanging scroll or a flower arrangement. In such a modest structure, meant to echo a "grass hut" (sōan) or a monk's retreat in the wilderness, guests took part in intimate, contemplative, and meticulously orchestrated tea gatherings that made the workaday world seem very far away.

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 that reflected the poetic sentiments of aristocrats from Japan's classical past, became popular for display in tea ceremonies in the 1500s. This fragment represents two imaginary portraits of famous poets of the 700s, as if they are engaged in a poetry competition. The figure on the right, dressed in black, is Ōtomo Yakamochi (c. 718–c. 785), a military general and one of the compilers of Japan's first great poetry anthology, the Man'yōshū. Yamabe Akahito (700-36), on the left, was a courtier who composed much of his poetry while traveling the countryside

with Emperor Shōmu (701–756). Here, the portraits are accompanied by verses by each poet on the theme of spring.

Japanese Art—Gallery Rotations, spring and summer 2017

Gallery 251: Nanga: The Japanese Literati Tradition

Nanga, or “Southern school,” refers to an artistic movement inspired by Chinese literati painting that flourished in Japan in the Edo period (1603–1868). In China, the Southern school was a historical lineage of amateur painters whose more personally expressive, avocational painting style was seen by later generations as being in opposition to that of professional painters of the so-called Northern school. In Japan, early Nanga artists shared an interest in Confucianism, Chinese learning, Chinese poetry, and, of course, Chinese painting. Through printed illustrated manuals of painting imported from China, Japanese Nanga artists studied the brushwork and techniques of famous Chinese amateur painters, incorporating and synthesizing these styles in their own work. Yet despite their admiration for the ideal of the amateur literati painting, most Japanese Nanga painters were actually professionals who made their livings selling paintings.

Kameda Bōsai, 1752–1826
Edo period (1603–1868)
Chang’an, 1818
Pair of six-panel folding screens; ink on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Mr. and Mrs. George Haldeman 2013.29.616.1–2

This pair of screens features the calligraphy of Kameda Bōsai, a Confucian scholar celebrated for his dynamic, vibrant handwriting. (Confucianism is an ancient philosophy and code of ethics that underpins the culture of China and its neighbors.) As a scholar, Bōsai was familiar with classical Chinese literature and culture and was a skilled calligrapher, painter, and poet in his own right. In this pair of screens he used the expressive “running” style of calligraphy, in which characters are abbreviated and multiple characters occasionally run together. The text is a transcription of a Chinese ballad (qilu) called “Chang’an, Ancient Theme” (“Chang’an guyi”) by Lu Zhaolin (c. 634–684). The city of Chang’an, today known as Xi’an, was significant to the Japanese—two of Japan’s early imperial capitals, Heijō and Heian (now the cities of Nara and Kyoto, respectively), were designed after this ancient Chinese capital city.

Japanese Art—Gallery Rotations, spring and summer 2017

Okada Hankō, 1782–1846
Edo period (1603–1868)
Landscape after the Four Wangs, Winter 1840
Hanging scroll; ink on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by the Peter F. Drucker Family 2013.29.821

This monumental ink landscape was inspired by a circle of Chinese landscape painters from the 1600s—Wang Shimin (1592–1680), Wang Jian (1598–1677), Wang Hui (1632–1717), and Wang Yuanqi (1642–1715). Although they never worked together, the Four Wangs, as they came to be known, were conservative painters dedicated to the study of ancient paintings. They prioritized brushwork technique above all else. Japanese artists like Okada Hankō studied the paintings and brushwork of these painters through painting manuals and other printed materials imported from China. Hankō did not make a copy of any painting by one of the Four Wangs but instead borrowed their brush styles to create a lively, complex mountainscape that is nevertheless ordered by an orthodox composition with a clearly defined foreground, middleground, and background.

Japanese Art—Gallery Rotations, spring and summer 2017

Aoki Mokubei, 1767–1833
Inscribed by **Rai San'yō**, 1781–1832
Edo period (1603–1868)
Duxiu Peak, 1827
Hanging scroll; ink and color on paper
Gift of Willard and Elizabeth Clark 2015.114.23

Japanese paintings of China often depict imagined locales, but this lone mountain peak rising dramatically at river's edge is an actual place: Duxiufeng, or "Solitary Beauty Peak," on the banks of the Li River in south central China. In the late 1300s, this mountain—which poets described as being so uniquely beautiful that no other mountain could compare—was chosen as the site for an enormous estate constructed for a prince under the first emperor of the Ming dynasty (1368–1644), the Hongwu emperor. Thereafter, generations of imperial princes called the palace home until the mid-1700s when the dynasty came to an end. Even today in China the site is commonly dubbed "City of Princes." The mountain, palace, and the site's 5,000-foot-long walls are all described in an inscription in the upper right of the painting by Rai San'yō (1780–1832), a leading scholar in Japan's capital of Edo (now Tokyo). Another inscription, at left, is by the painter himself, who records that he modeled this work after a Chinese painting he had seen in a friend's collection.

Nōro Kaiseki, 1747–1828
Edo period (1603–1868)
Water and Trees, Pure and Resplendent, 1822
Handscroll; ink and color on paper
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.141

Imagine you are unrolling this scroll. Beginning at the far right, mountains rise and fall, some close, others far away. Waterways and groves of trees appear and disappear. Then, from the bottom edge of the scroll, we begin to see signs of life—a gentleman in a hut, an empty fishing boat, riverside dwellings—all urging us to slow down and ponder. As we leave the peaceful fishing village, we follow a path moving right to left in the foreground, crossing bridges and meandering around great boulders, until we reach an empty pavilion beneath mighty pine trees—at last, our destination. From within our riverside pavilion, we are offered a magnificent view of a crashing waterfall. This is the payoff, the climax of our

HANDSCROLLS: Handheld scrolls, usually called "handscrolls," are a common format for paintings and texts in China, Korea, and Japan. They consist of sheets of paper or silk joined together to create horizontal compositions from a couple of feet to several yards in length. This long format is particularly suitable for illustrating narratives, either in pictures alone or in a combination of pictures and text. Handscrolls can also make nonnarrative subjects, like

Japanese Art—Gallery Rotations, spring and summer 2017

journey. As we unroll the last few inches of the scroll, the mountains and trees disappear just as quickly as they appeared. At the very end, the painter of this scroll tells us why he created this work and why he desired to escape his home in the city and withdraw to this fantastic countryside: “This summer, the fifth month of 1822, it rains continuously, so much so that contagious diseases have spread. In the deep shade of the verdant trees, I play with my brush to humor, a little, my longing for the wilderness.”

landscapes, seem more like a story than a static image. Unlike some other painting formats, such as hanging scrolls or folding screens, handscrolls are intimate objects. One person manipulates the scroll, either for solitary enjoyment or for a small group, unrolling the scroll from right to left, one section at a time. As you view a handscroll, you can slow down to more closely examine a particular scene, speed through a section, or even return to an earlier scene by rolling the scroll back to the right. The cinematic nature of the format and the dynamic interaction between viewer and image are key to understanding handscrolls—you can try to recreate the experience yourself by starting at far right and moving left as you “read” the picture from right to left.

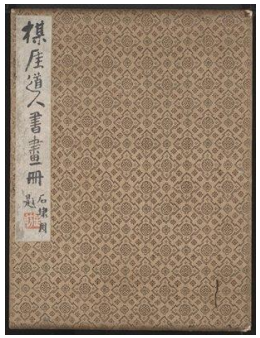
When you have unrolled a scroll from right to left, your job is not done. In order to put it away, you must again go through the entire length of the scroll, this time in reverse, from left to right, in order to roll it back up.

Kō Fuyō, 1722–1784
Edo period (1603–1868)
Early Spring Landscape, from an album of eight landscapes, mid-18th century
Ink and color on paper; silk brocade
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.139

On a cold moonlit night in early spring, a man parks his boat at the river’s edge, leaves his servant boy behind to watch the boat, and strolls up a mountain path toward an isolated pavilion. Wearing long, flowing, light blue robes, the man appears to pause just before a grove of gnarled plum trees covered with tiny white blossoms. Through the canopy of delicate flowers, he gazes up toward the dramatic mountain peak far above him. Further up, four Chinese characters read, “dark fragrance lingers,” a description of the plum blossoms’ scent hanging in the night air. The line is from an ancient Chinese poem by Lin Hejing (967–1028), who was beloved throughout East Asia and known for his adoration of plum blossoms.

Japanese Art—Gallery Rotations, spring and summer 2017

Totoki Baigai, 1733–1804
Edo period (1603–1868)
Album of Paintings and Calligraphy, 1800
Ink and color on paper; silk brocade
Gift of the Clark Center for Japanese Art & Culture 2013.29.915



Hine Taizan, 1814–1869
Edo period (1603–1868)
Album of twelve landscapes, mid-19th century
Ink and color on paper; silk brocade
Gift of the Clark Center for Japanese Art & Culture 2013.29.946

Japanese Art—Gallery Rotations, spring and summer 2017

Tanabe Chikuunsai, 1877–1937
Chinese-Style (Karamono) Flower Basket, 1921
Bamboo and lacquer
Gift of the Clark Center for Japanese Art & Culture 2013.29.119a,b

Taniguchi Aizan, 1816–1899
Meiji period (1868–1912)
Song of Fishing among Willows, second half of the 19th century
Folding fan; ink, color, and mica on paper, bamboo
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Elizabeth and Willard Clark 2013.29.605

Literati-style painting reached peak popularity in Japan in the 1860s and 1870s. Although their works celebrate ideals such as reclusion and amateur art, literati painters like Taniguchi Aizan were actually professional artists active in large urban centers. Many made good livings by selling their paintings on folding fans or hanging scrolls and by receiving commissions. For this folding fan, Aizan created an image of a solitary fisherman gliding in a boat between riverbanks lined by willow trees and remote huts. Such a bucolic scene might have appealed to Aizan's urban clients in Edo (called Tokyo after 1868) and Kyoto.

Japanese Art—Gallery Rotations, spring and summer 2017

Okuhara Seiko, 1837–1913
Meiji period (1868–1912)
Orchids, 1870
Folding fan; ink and mica on paper, bamboo
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Marjorie Bissinger 2013.29.349

Treasured since ancient times by Chinese and Japanese literati and a popular subject among scholar-painters, orchids of the genus Cymbidium are known for their highly fragrant boat-shaped flowers that rise on stems from clumps of elongated leaves and for their ability to grow almost anywhere, even in poor soil; they have thus long served as symbols of fortitude. This ink painting of fragrant cymbidiums clinging to an overhanging rock is an early work by Okuhara Seiko, who made her debut in artistic and literary circles of Tokyo only five years earlier. By her mid-thirties she had become one of the most successful artists in the city in a field dominated by men, with at one time as many as 300 students working beneath her. Nearly all her paintings are accompanied by self-composed Chinese-style verse:

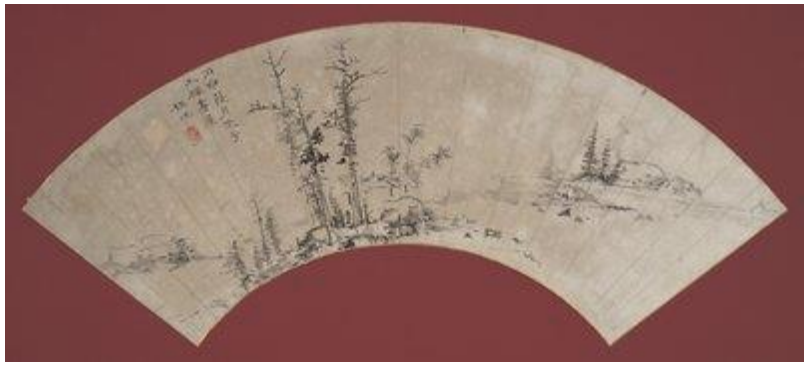
Amid the mountains, orchids aspire to grow as freely as weeds;
leaves warm themselves and flowers flutter, saturated with the spirit of the season.
The orchid sends forth its fragrance; never extending too far,
it wafts past the dirt and dust of the everyday world.

Urakami Shunkin, 1779–1846
Edo period (1603–1868)
Pomegranate, 1833
Folding fan (unmounted); ink, color, and mica on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Audrey Seo and Stephen Addiss 2013.29.273

Although many Japanese Nanga painters created works based on or inspired by old Chinese and Japanese masters, Urakami Shunkin is known to have used his own sketches drawn from real life as the basis for his finished works. Equally comfortable creating large-scale landscapes and small, detailed studies of plant life such as this picture of a pomegranate, still on the branch and split open to reveal its juicy red seeds. Since ancient

times, images of ripe pomegranates bursting open have been valued in Korea, Japan, and other cultures influenced by China as symbols of fertility and abundance.

Yamamoto Baiitsu, 1783–1856
Edo period (1603–1868)
Landscape in the Manner of Ni Zan, 1836
Folding fan (unmounted); ink on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Mr. and Mrs. George Haldeman 2013.29.313



Copying old paintings and emulating ancient masters is a practice seen frequently in works by Japanese literati painters. One of the leading painters of his day, Yamamoto Baiitsu turned for inspiration to Ni Zan, a Chinese painter who lived 500 years earlier. Ni Zan was known for his distinctively sparse landscapes, which he created using sketchy brushwork and a relatively dry brush. His compositions often feature a foreground of lanky trees separated from far-distant mountains by a wide expanse of undefined water. Baiitsu skillfully adapted Ni Zan's compositional formula to the folding-fan format by placing the foreground slightly left of center and then creating two separate mountain vistas, one at far left and the other at right.

Ni Zan, Chinese, 1301–1374

Japanese Art—Gallery Rotations, spring and summer 2017

Six Gentlemen, 1345
Hanging scroll; ink on paper
Shanghai Museum, Shanghai, China

Okada Beisanjin (1744–1820) and **Okada Hankō** (1782–1846)
Edo period (1603–1868)
Rocks and Flowers, 1817
Fan-shaped painting; ink and color on paper
Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Mrs. Justin Dart 2013.29.316

This work showing two rock formations along with the branches of a tree with bright red-orange blossoms was created as a collaboration between Okada Hankō and his father, a notable amateur painter and successful rice merchant (his artist name, Beisanjin, literally means “Rice Mountain Man”). The inscription at far right is by the son, Hankō, who signed the work and provided a date. A smaller inscription in the middle of the work, however, indicates that the more forcefully rendered rock in the middle of the composition was painted by the father. Although this painting takes the distinctive shape of a folding fan, it is missing the telltale accordion-fold creases of a fan previously mounted on bamboo, indicating that it was never actually used as a fan.

Japanese Art—Gallery Rotations, spring and summer 2017

Galleries 252: Year of the Rooster

Itō Jakuchū, 1716–1800
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.

Japanese Art—Gallery Rotations, spring and summer 2017

Sō Shiseki, 1715–1786
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.

Japanese Art—Gallery Rotations, spring and summer 2017

Shibata Zeshin, 1807–1891
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.

Japanese Art—Gallery Rotations, spring and summer 2017

Suzuki Harunobu, 1725–1770
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.

Japanese Art—Gallery Rotations, spring and summer 2017

Utagawa Hiroshige, 1797–1858
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.

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

Nonomura Ninsei, active second half 17th century
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 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.

Japanese Art—Gallery Rotations, spring and summer 2017

Ohara Shōson, 1877–1945
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
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

Japanese Art—Gallery Rotations, spring and summer 2017

Edo period (1603–1868)
Netsuke of a Dutchman with rooster, late 18th–19th century
Ivory
Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation
2015.79.632

Edo period (1603–1868)
Netsuke of a Dutchman and rooster, late 18th century
Ivory
Bequest of Walter Lane Barksdale 98.105.55