

## Japanese Art—Gallery Partial Rotations, December 2019

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## Japanese Art—Gallery Partial Rotations, December 2019

### Gallery 219: Art of the Samurai

The samurai—members of the warrior class—came to prominence in Japan in the 1100s, when a weakened imperial government led to the rise of bands of warriors who took over large areas of farmland and the management of local government in the provinces. Military leaders eventually came to rule over much of Japan, supported by a network of samurai. Powerful military families, provincial barons, and warriors jostled for control of the country for the next 400 years, until the Tokugawa family established a military dictatorship centered in what is now Tokyo, then called Edo. In an effort to provide social stability, the Tokugawa developed four social classes—samurai, farmers, artisans, and merchants. Of these, only the samurai could carry weapons. In a time of peace, though, most of the samurai served as civil bureaucrats, their weapons mere status symbols. In 1868 the Tokugawa were overthrown, bringing an end to military rule, Japan's feudal class system, and the samurai's privileged position.

Japan, Edo period (1603–1868)

**A View of Ama no Hashidate**, early 17th century

Six-panel folding screen; ink, color, and gold leaf on paper

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.93



Japan, Edo period (1603–1868)

**Campaign coat (jinbaori)**, 19th century

Paper, wool, silk, metallic thread

Gift of funds from Kaywin Feldman in memory of Ed Spencer 2012.33.1

Japan, Edo period (1603–1868)

**Campaign coat (jinbaori)**, 19th century

Paper, wool, silk, metallic thread

The Shared Fund 2012.33.2



In earlier times, samurai wore jackets and trouser suits made from richly colored and patterned silk, beneath relatively little armor. But in the 16th century the style of armor

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changed to cover more of the body, and these elaborate undergarments were concealed. As a result, high-ranking lords began to wear surcoats over their armor. These garments were often made of luxurious, sometimes imported materials. Flamboyant designs and glaring color choices signaled the rank and identity of the wearer and created an imposing appearance on the battlefield.

Japan, Edo period (1603–1868)

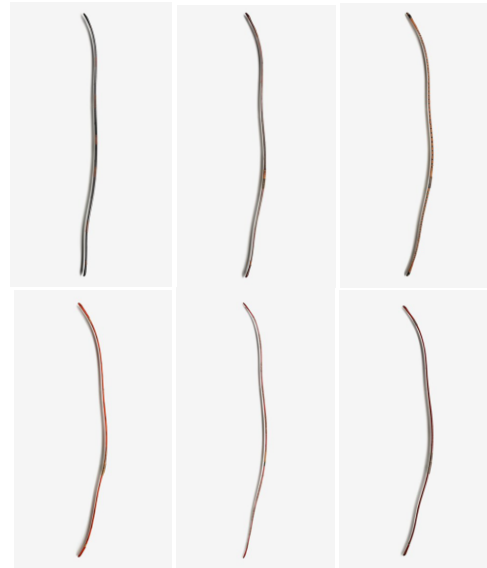
**Six longbows**, 19th century

Laminated and lacquered bamboo

The Mary Griggs Burke Endowment Fund established by the Mary and Livingston Griggs and Mary Griggs Burke Foundation 2017.46.2–7

Although the sword is the iconic weapon of the samurai, mastery of the longbow was also a highly regarded skill, and expert archers were the stuff of legends. Longbows were the main weapon during the Heian (784–1185) and Kamakura (1185–1333) periods and became formally accepted as a military weapon in 1252. During battle, samurai first shot arrows from horseback before they resorted to sword fighting. In the 1300s, long swords and spears became the weapons of choice for the main offensive, and guns were subsequently introduced in the early 1500s. Archery eventually evolved into a more formal and ceremonial tradition.

Longbows are asymmetric and measure over seven feet long with a range of 160 to 330 feet, depending on the arrow. The bow is gripped below the center allowing the shooter to stand upright or kneel and, most importantly, shoot from horseback. Bows were made of bamboo that was lacquered in black, red, or gold and also decorated comparably to the sheaths of swords.



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**Kuniyuki**, active 17th century

Japan, Edo period (1603–1868)

**Pair of war stirrups**, 17th century

Iron alloy with silver inlay

The John R. Van Derlip Fund 85.13.1–2



During the Edo period (1600–1868), only warriors of middle or high rank were permitted to own horses. Regional warlords and guards of Japan’s military government used riding equipment ornamented in a manner appropriate to their social position. This pair of deluxe stirrups features a design of blossoming wisteria made of inlaid silver. Inscriptions, also in silver inlay, on each of the buckle-brackets, give the name of the maker as a metalsmith named Kuniyuki, who is known to have worked in the town of Kanagawa in modern-day Ishikawa prefecture.

Japan, Edo period (1603–1868)

**Helmet in the Shape of a Dragonfly**, 17th century

Iron, lacquer, wood, leather, gold, pigments, silk, and papier-mâché

The James Ford Bell Foundation Endowment for Art Acquisition and gift of funds from Siri and Bob Marshall 2012.31.1a-c



During the 1400s and 1500s, Japan’s feudal clans vied for supremacy, amassing vast armies to ensure their dominion and to conquer weaker neighbors. High-ranking lords began to embellish their helmets with sculptural forms so they could be easily located on the battlefield. These “exotic helmets” (*kawari kabuto*) allowed leaders to choose and display symbolic motifs that reflected some aspect of their personality or that of their collective battalions. This helmet takes the shape of a giant dragonfly, an insect symbolic of focused endeavor and vigilance because of its manner of moving up, down, and sideways while continuing to face forward.

Japan, Muromachi period (1392–1573)

**Blade with Engraved Snake for a Long-sword (*koto katana*)**, 16<sup>th</sup> century

Steel and gold paint



Japan, Edo period (1603–1868)

**Mounting with Dragon Decoration and Tiger and Lion Hilt Ornaments**, mid-18<sup>th</sup> century

Wood, lacquer, *shakudō*, *shibuichi*, silver, gold, ray skin, and silk

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Ōmori Terumasa, 1705–1772

Japan, Edo period (1603–1868)

Sword Guard with Dragon amidst Waves, mid-18<sup>th</sup> century

*Shakudō*, *shibuichi*, and gold

Gift of Mrs. Stanley Hawks 78.69.1a-f

Sword manufacturing was introduced to Japan from the Asian mainland. The earliest known types of swords were straight and mostly 23 1/2 to 27 1/2 inches in length. They were made of bronze and used for stabbing as well as striking. Higher-ranking warriors on horseback carried *tachi*, swords that hung from the belt with the cutting edge facing down. The 1300s saw the development of a new type of sword called *uchigatana*, which warriors carried in the belt with the cutting edge facing up. *Uchigatana* were better suited for foot soldiers and became the sword most commonly used by the samurai, the warrior class, who needed a weapon suited to changing battle conditions. With its curvature near the tip, the blade offered a faster response time, enabling the warrior to draw and strike in a single motion. *Uchigatana*-type swords with a blade length of approximately 23 1/2 to 28 1/2 inches came to be known as *katana*, and shorter blades as *wakizashi* (average 20 inches). To use both swords for fighting was uncommon, and on the battlefield it was customary to carry a *katana* and a more practical short dagger (*tantō*) with a blade length between 6 and 12 inches.

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Japan, Edo period (1603–1868)

**Helmet with ornament bearing seed syllable for Fudō Myōō**, 17th century

Unknown artist, Japan

Iron, gilt copper, deerskin, silk, and lacquer

MARY GRIGGS BURKE COLLECTION, GIFT OF THE MARY AND JACKSON BURKE

FOUNDATION 2015.79.438A-E

With its wide-spreading laced neck guard (shikoro) and curving face protectors (fukikaeshi), this helmet is typical of the type used with Japan's classic armor for mounted warriors, o\_yoroi, constructed by lacing metal or leather pieces together. The heraldic front pieces of this example are particularly dramatic, with extremely long kuwagata (stylized long blades). The central disk is emblazoned with the Sanskrit characters for the Buddhist deity Fudō Myōō, "the immovable king of brightness." Thus, the owner of this helmet hoped that the fierce implacability of this demigod would accompany him into battle.

Japan, Edo period (1603–1868)

**Benkei with Halberd**, second half 17th century

Hanging scroll; ink and color on paper

Gift of Harriet and Edson Spencer 99.59.8



### Galleries 221, 222, and 223

#### G221

## Japanese Art—Gallery Partial Rotations, December 2019

**Soga Nichokuan**, active mid-1600s

Japan, Edo period (1603–1868)

**Hawks by a Stream**, mid-1600s

Pair of six-panel folding screens; ink and color on paper

The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark  
2013.31.46.1–2

Birds of prey became a favorite subject of members of Japan's warrior class beginning in the 1400s and 1500s. When applied to large-scale paintings like folding screens, such images, which express notions such as military prowess, power, and valor, made for a particularly impressive backdrop for warriors' reception rooms. Soga Nichokuan, like his father, Soga Chokuan (Nichokuan literally means "the second Chokuan"), specialized in images of birds, especially hawks and other birds of prey, whose textured feathers they described using a meticulous layering of various tones of ink wash. The hawks of Nichokuan and his father owe a great deal to older Chinese and Japanese paintings (like the scroll by Kano Yukinobu displayed in this gallery). But Nichokuan, particularly in late works like this one, placed these more conservative birds into surreal landscapes of knobby, wildly twisting trees, jagged boulders, and sometimes bizarre water features.



**Kano Yukinobu**, c. 1513–1575

Japan, Muromachi period (1392–1573)

**The Daoist Immortal Liezi**, 16th century

Hanging scroll; ink on paper

Gift of Allegra and Paul Parker 99.215.5



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Japan, Edo period (1603–1868)

**Hérons**, 17th century

Hanging scroll; ink on paper

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.68



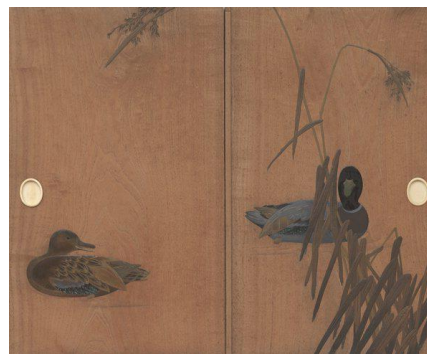
**Shibata Zeshin**, 1807 – 1891

Japan, Edo period (1603–1868)

**Sliding Doors with Ducks and Reeds**, second half 19th century

Sliding doors, a pair; lacquer and gold on wood; ivory

Gift of the Clark Center for Japanese Art & Culture 2013.29.122.1-2



## Japanese Art—Gallery Partial Rotations, December 2019

Japan, Edo period (1603–1868)

**Sake container with design of ducks**, 17th–18th century

Container; black lacquer with sprinkled gold and silver

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation 2015.79.391



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.

**G222**

**Hoshino Satoru**, born 1945

Japan, Heisei period (1989–2019)

**Spring Snow 12-7**, 2012

Sculpture; glazed stoneware

Purchased with funds donated by Edward A. Studzinski 2012.72.1



## Japanese Art—Gallery Partial Rotations, December 2019

**Kishi Renzan**, 1805–1859  
Japan, Edo period (1603–1868)

**Monkeys in Pine Trees**, 1853  
Six-panel folding screen; ink and color on paper  
Gift of Elizabeth and Willard Clark 2013.30.15



**Yosa Buson**, Japanese, 1716–1783  
Japan, Edo period (1603–1868)  
**Kite and Crows**, late 1770s  
Hanging scroll; ink and color on silk  
The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.62

A pair of crows huddle against a downpour of rain, suggested by diagonal bands of ink wash and downturned leaves. Farther up on the same branch, a kite (a type of bird of prey) appears unperturbed by the stormy weather. The pairing of a kite and crows appears with some frequency in paintings by Yosa Buson, as it does in a type of poetry known as *haikai* (the poetic form from which modern-day haiku evolved). Buson was a master of both mediums, and it is possible that the subject of his painting was drawn from a poem



## Japanese Art—Gallery Partial Rotations, December 2019

**Yosa Buson**, Japanese, 1716–1783

Japan, Edo period (1603–1868)

**Crows**, mid-1700s

Hanging scroll; ink and light color on paper

Mary Griggs Burke Collection; Gift of the Mary and Jackson Burke Foundation 2015.79.128

Seven raucous crows flit in and around an old tree at dusk, a scene all too common in autumn and winter. In Japanese poetry and painting, crows have long served as signs of the arrival of winter (the autumn season is suggested in this painting by the pink highlights on the tree's leaves), and, by extension, death. One old folk belief is that a crow's call may signal the death of someone nearby. Another says that a crow's call at night is an omen of a fire. This can make them a somewhat gloomy motif, as in the famous haiku by Matsuo Bashō (1644–1694), who, like Yosa Buson himself, was a widely celebrated poet: "Crows resting / on a withered branch— / evening in autumn." Here, though, Buson's loose, energetic brushwork lends the scene a sense of liveliness.



c. 1660–1680

**Apothecary bottle with mynah birds and peonies**

Imari ware; porcelain with underglaze cobalt blue

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

2015.79.299a,b



## Japanese Art—Gallery Partial Rotations, December 2019

**Yamamoto Baiitsu**, Japanese, 1783–1856

Japan, Edo period (1603–1868)

**Flowers and Insects of Spring and Fall**, mid-1800s

Pair of two-panel folding screens; ink and color on paper

Purchase through Art Quest 2003 and The William Hood Dunwoody Fund  
2003.197.1–2

A renowned scholar-painter, Yamamoto Baiitsu used the difficult “boneless” technique of applying pigment directly to the paper, without first drawing any outlines, as a way to impart a palpable delicacy and sense of volume to leaves and petals. As demonstrated in these screens, he also was skilled at capturing nature’s complicated profusion of vegetation. Both technique and subject matter are drawn from painting traditions in China much admired by Japanese artists. But unlike many of his predecessors, who had little firsthand knowledge of Chinese painting styles, Baiitsu had direct access to Chinese Ming-dynasty bird-and-flower paintings, imported through the port at Nagasaki.



**Kawada Shōryō**, 1824 – 1898

Japan, Edo period (1603–1868)

**Peacocks Standing on a Blooming Magnolia**, second half 19th century

Hanging scroll; ink and color on silk

The John R. Van Derlip Fund; purchase from the collection of Elizabeth and Willard Clark 2013.31.21



## Japanese Art—Gallery Partial Rotations, December 2019

**Tsubaki Chinzan**, Japanese, 1801–1854

Japan, Edo period (1603–1868)

**Swallow's Song in Spring Breeze**, 3rd lunar month of 1852

Hanging scroll; ink and color on silk

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

2015.79.153

Tsubaki Chinzan overcame tremendous adversity to become one of the leading Chinese-style painters in Japan in the 1800s. His father died when he was only seven, leaving him and his mother destitute. Perhaps because of their sordid living conditions, he suffered from a pulmonary disease from a young age. Nevertheless, he eventually earned the minor military rank of spear bearer and was highly skilled in martial arts. Only after the low wages of this official rank forced him to seek additional income did he become a professional artist. He studied with the renowned painter Watanabe Kazan (1793–1841), who integrated elements of Western realism into his work. Here, Chinzan's close attention to natural detail probably reflects that influence. The light, lyrical impression created by the "boneless" method (painting forms with only ink and color washes instead of outlines) and lush color tonalities, however, reflects Chinzan's own artistic sense and consummate skill with the brush.



## Japanese Art—Gallery Partial Rotations, December 2019

G239 Meiji

### Cloisonne vases

Cloisonne (七宝焼); gold, silver, copper, and enamel pastes.

