Label Copy Asian Art-December ROTATION & Object Install
Sterling Morton, Campbell, and Gould Galleries

Sterling Morton
Hanging scrolls, select to fit

 **4 3 2**	**FANG Yizhi** 方以智 Chinese, 1611-1671 ***Flowering Plum and Pine*** Ink on satin silk, set of four hanging scrolls Anonymous loan L.2010.4.1-.4 Flowering plum is one of the most celebrated images in Chinese art. The first flowers to blossom in late early spring, they evoke emotions of renewal, courage, isolation, as well as fleeting beauty. Their delicate petals and leafless branches lend themselves to varied calligraphic expressions. After the Manchu (Qing) conquest of China in 1644, the flowering plum became the symbol of solidarity for the Ming loyalists and was the favorite subject for many painters. Poems often accompany such paintings adding literary allusions to pictorial presentation—a quintessential expression of the scholarly painting tradition in China. Fang was a noted calligrapher, painter, and writer and was also one of the most influential Ming loyalists and the leading thinkers of his day. After the Manchu (Qing) conquest in 1644, Fang converted to Buddhism and retreated from society. These paintings and the accompanied poems were signed with his monk names.
Scroll 2	*People gone from Spirit Cliff, I go to visit the jeweled branches;* *Newly displaying their monks' robes—not to be wondered at.* *Before the gates of the Dark Tomb, birds chatter in the snow;* *Flute music in white clouds, the guest is without poem.* *And so I realize the days of fragrant bloom out in the immortal's realm* *Is a time when, on cold mountains, the blossoms have already fallen.* *I think within, I'd like to become an Immortal, but my heart is too ancient,* *Enticed by spring, enticed by the common world, just not suitable at all.* 靈岩人去訪瓊枝, 新敞袈裟正不奇

	玄墓門前禽語雪, 白雲笛裏客無詩 可知瑝圃芬芳日, 已是寒山墮落時 度自僊仙心太古, 媚春媚俗未相宜
Scroll 3	*An old appointment at Lord Mountain; how many times have I gone searching?* *She wishes to marry the eastern wind but I fear familiarity is lacking.* *Dawn Horns in the Frosty Sky—I remember North-of-Xiang River;* *Bow and sword at Broken Bridge—I dream of South-of-the-Yangzi.* *In Buddhist temples down through the years I've drawn the "106";* *In precincts of serenity, amid traces of snow, remain two or three.* *The vast earth so full of confusion still like this;* *I ask others: what will make the Udumbara flower appear?* 君山舊約幾回探, 欲嫁東風恐未諳 曉角霜天憶湘北, 斷橋弓劍夢江南 梵宮歲月得百六, 靜域雪痕留二三 大地茫茫尚如此, 問渠何事現優曇
Scroll 4	*Its ancient trunk slants crosswise—a fragrant jade dragon;* *Or an old Buddha arrived from the West, manner old and feeble.* *From his staff head fragrance scatters, covering ten thousand trees;* *Straddling a crane [so high], the cold is doubled, tripled!* *By the rustic hut it is hard to describe, cultivated by the bright moon;* *Only wild moss suits it, sealed tight by cut-off clouds.* *By broken fence in a hidden valley, who acts as understanding friend?* *Not counting this green, green pine tree atop a hill?* 古幹橫斜桂玉龍, 西來老佛態龍鍾 杖頭香散一萬樹, 鶴背寒添三兩重 埜屋難容明月種, 荒苔祇合斷雲封 破籬幽谷誰知己, 除却青青陵上松

Textile

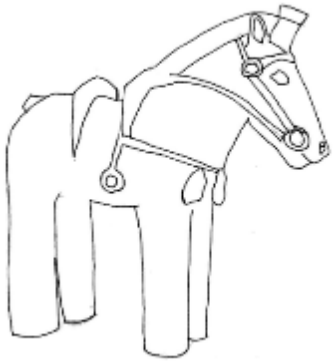
Manchu Woman's Robe for Birthday Celebration with Roundels of Deer and Cranes in a Garden
China, 19th century
Red silk twill, embroidery, matching decoration on border bands
Gift of Mrs. Lockwood De Forest
1984.53.29

This robe exemplifies the influence of traditional Chinese style of wider sleeves as well as the auspicious motifs in decorations. The color red and the ornamentation identify this beautifully crafted robe as a special birthday dress for a Manchu woman. The exquisitely embroidered roundels include two visual puns for birthday greetings. The deer (*lu* 鹿), crane (*he* 鶴), *Wutong* tree (*tong* 桐), and spring flowers (narcissus, magnolia, and peony) combine to become *lu-he tong-chun* (鹿鶴同春), meaning "Forever Spring." The second message is "Immortals send birthday greetings," *zhi-xian-zhu-shou* (芝仙祝壽), which is embodied by the narcissus (*shuixian* 水仙), mushroom (*lingzhi* 靈芝), and the peach (longevity) at the center. In addition, floating on the waves below are the emblems of Eight Immortals.

Campbell and Gould

***Haniwa* Horse Head**
Japan, late Kofun period, 6th century
Earthenware
Museum purchase with funds provided by the Women's Board in memory of Cornelia M. Petersen
1967.20

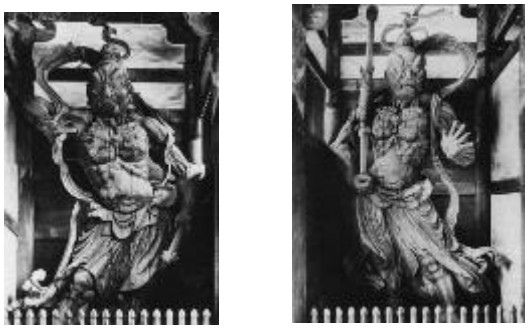
With its simple, geometric forms, this horse head is a remnant of a full-bodied hollow sculpture known as *haniwa* or, literally, clay cylinder. During the Kofun or Old Tombs period, it would have been placed, along with other types of *haniwa* such as warriors, birds and other animals, around the periphery of huge burial mounds constructed for clan leaders, thereby marking the sanctity of the area.



Adapted from a *haniwa* horse in the Minneapolis Institute of Art.

Heads of *Ni-Ō*, Buddhist Gate Guardians
Japan, Muromachi period, 16th century
Wood
Museum purchase with funds provided by the Women's Board in memory of Frances D. Funke
1966.33.1-.2

Ni-Ō (Two Kings), also known as *Kongōrikishi* (Thunderbolt-wielding Strong Men), are fierce-looking guardians who stand watch at the entrances to Buddhist temples. They are *dharmapalas* or guardians of Buddhist law. The larger-than-life size of the heads indicates the intimidating scale of the full figures to which they once belonged. Customarily, the figure to the right is known as Agyō, whose open mouth forms the “ah” sound, while the one to the left is Ungyō, whose closed mouth forms the “um” sound. Together they symbolize the "ah-um" sound chanted during Buddhist meditation as well as the first and last letters of the Sanskrit alphabet, signifying the beginning and end of all things.



Ni-Ō at Tōdai-ji Temple, Nara, Japan, taken from J*apanese Temples and Their Treasures* published by Shimbi Shion, 1915

Screens

Kishi CHIKUDŌ 岸竹堂
Japanese, 1826-1897
Crows in Early Winter
Ink and color on gold ground; pair of six-panel folding screens
Museum purchase with funds provided by Lord and Lady Ridley-Tree, Priscilla Giesen, and special funds
2002.7.1-2

Crows are revered in Japan as the messengers of the gods and are honored in traditional Shinto rites. They were depicted in art with increasing frequency in the Edo period (1615–1868), partly reflecting the rise of the middle class and their interest in subjects drawn from everyday life. As crows do not migrate in Japan, they accompany both the coldest of months and the first signs of Spring.

Kishi Chikudō's position as head of the fourth-generation Kishi school in Kyoto allowed him imperial patronage, as well as that of temples and wealthy merchants. He based his style, not just on his predecessors, but also on drawing from life directly, influenced by the Western-style one-point perspective. Here, one sees his careful observation not only in the anatomy, poses, and surface textures of the crows, but also in the space around and between them.

As was often seen in screens beginning in the 19th century, Chikudō created a contrast between the two screens, with crows on the right landing calmly searching for food and water, and those on the left engaged in an energetic argument mid-air.

Handscroll

Sample display, 2018

Tosa painters updated many features from the narrative handscroll tradition of the imperial court during the late Heian period in the 10th-12th centuries: the format of alternating story text and image, the bird's-eye view of a "roofless" interior scene, the stylized figures and facial features, the brilliant mineral pigments, and the sumptuous golden clouds to set the mood.	
 **1-7**	Bunshō is excited that his wife is able to conceive, and two beautiful girls are born. Bunshō is not entirely happy, though,-because they are not boys.
 **1-8**	Bunshō loves his daughters nevertheless, and the girls grow up to be beautiful. Many suitors present themselves as candidates for courtship and marriage. Bunshō becomes concerned when the girls are not interested in any of them. The daughters cry and vow to become nuns or take their own lives if they are forced to marry.

Hanging scroll

Yokoi KINKOKU 横井金谷
Japanese, 1761 - 1832
Peace and Prosperity Under Heaven 1809
Hanging scroll, ink and light colors on paper
Museum purchase with funds provided by The Wallis Foundation
1999.16

Kinkoku had an extraordinary career as a monk, painter, seal-carver, potter, and poet. Considered one of the last major figures of the literati-painting (*bunjinga*) tradition, Kinkoku followed the figurative style of the master poet-painter, Buson (1716-1783) whose simple forms and direct, disciplined lines effectively underline the importance of individual brushwork.

This crowded, jubilant New Year's market scene is one of Kinkoku's more unusual paintings, depicting unlikely groupings of aristocrats, samurai, tradesmen, townspeople, and monks, together with folk deities, heroes, and goblins. At the center of the painting is a banner written with an auspicious invocation, "Peace and Prosperity under Heaven," surrounded by a mixture of market vendors and common folks conducting New Year's activities such as *mochi*-making, game-playing, flower-arranging, calligraphy-practicing, music-making, and itinerant entertainers dancing.

Woodblock prints

Japanese Woodblock Prints

Birds and flowers, as well as other aspects of nature, have long been a favorite subject in Japanese art. They have been linked with seasonal changes and interpreted as reflections of human emotions. Selected from the promised gifts of the Seymour and Shirley Lehrer collection and supplemented by the Museum's holdings, these prints chronicle nearly 150 years of bird-and-flower-pictures (*kachō-ga)* in the woodblock print medium, from the golden age of the Edo period (1615-1868) *Ukiyo-e* "Floating-world pictures" to the *Shin-hanga* "New Prints" of the early 20th century.

Images in the earlier prints are often imbued with symbolic and literary references and frequently include poems. Influenced by both Chinese and Japanese painting traditions, bird-and-flower prints employ a variety of styles, including calligraphic brushstrokes, monochromatic palettes, and lofty literati themes. These prints were produced in the traditional workshop setting involving the expertise of at least four individuals: the artist designer, woodcarver, printer, and the publisher. Though credit was generally given to the artist-designers, they were dependent on the marketing skill of the publisher and the ingenuity of the carvers and printers to realize their artistic visions.

The bird-and-flower subject with its conventional symbolism continued into the twentieth century and manifested itself in a number of new styles. The most enchanting are those developed by artists of the "New Prints" (*Shin-hanga*) movement, who integrated traditional pictorial subjects, formats, and techniques with elements adapted from western art such as the concepts of light, perspective,

and volume. With their refreshing visual appeal combined with nostalgia for the beauty of old Japan, "New Prints" gained increasing popularity at home and abroad from the early decades onwards.

	**Utagawa TOYOHIRO** 歌川豐廣 Japanese, 1773-1828 ***Plum Blossoms and White-headed Bird*** 1802 Woodblock print on paper, book illustration Lent by Seymour and Shirley Lehrer L.1997.6.26 Bird-and-flower prints often show interactions between the bird and the blossoms. Here a tit-like bird gazes quizzically at the flowering branch below. The monochromatic calligraphic brushstrokes and the plum evoke the literati style of painting.
	**Utagawa HIROSHIGE** 歌川広重 Japanese, 1797-1858 ***Pheasant under Hibiscus*** Color woodblock print on paper Gift of Janet Way White in memory of Dr. and Mrs. Roland A. Way 2017.39.5 Hiroshige, better known for his elegant landscape designs, was also the leading master of bird-and-flower prints (*kacho-ga*), rivaling even his renowned contemporary, Hokusai (1760-1849.) He developed a refined and lyrical style by combining calligraphic lines with Chinese-influenced naturalism as seen here. He also frequently incorporated Chinese and Japanese poetry, literary themes, and symbolism with great sensitivity and emotional appeal. His innovative bird-and-flower prints were models for many followers.
	**Nakayama SŪGAKUDŌ** 中山嵩岳堂 Japanese, active 1850-65 ***Black Rooster and Hen with Wild Strawberry*** from the series **"Forty-Eight Birds from Nature Studies"** Color woodblock print on paper Lent by Seymour and Shirley Lehrer L.1997.6.1 Sūgakudō was a pupil of Hiroshige. He was best known for this series, which was originally issued as single sheets in 1858. A year later, the publisher reprinted the entire series of 48 prints posing a wide variety of fowl and flora in sets and bound them into an album. These two single-sheets were likely separated from a later album.

	**Nakayama SŪGAKUDŌ** 中山嵩岳堂 Japanese, active 1850-65 ***Parrot and Daphne*** from the series **"Forty-Eight Birds from Nature Studies"** Color woodblock print on paper Lent by Seymour and Shirley Lehrer L.1997.6.6
	**Tsukioka KŌGYO** 月岡耕漁 Japanese, 1869-1927 ***Quails and Asters in Full Moon*** Color woodblock print on paper Lent by Seymour and Shirley Lehrer L.1997.6.14 Quails and the full moon connote the autumn season. In classical paintings, the quail and moon are often combined with autumn grasses, though here the asters may represent an updating of the theme.
	**Hashiguchi GOYŌ** 橋口五葉 Japanese, 1880-1921 ***Ducks*** 1920 Color woodblock print on paper Gift of Janet Way White in memory of Dr. and Mrs. Roland A. Way 2017.39.2
	**Ohara SHŌSON (KOSON)** 小原祥邨 Japanese, 1877-1945 ***Owl and the Crescent Moon*** Color woodblock print on paper Lent by Seymour and Shirley Lehrer L.2012.3.158

End