

**East Asian Art Installation FINAL Label Copy, Phase 1**




Opening August 14, 2021

63 objects

**Sterling Morton E/W Galleries**


**China:**

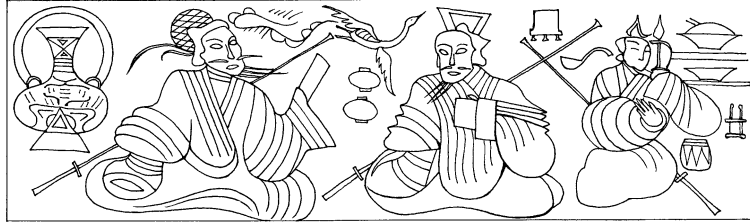
**Neolithic Jar Case**

	<p><b>Painted Jar</b>          China, Neolithic Majiayao culture, Banshan phase,          c. 2600 - 2300 BCE          Buff earthenware painted with black and red pigments          Gift of Carroll and Susanne Barrymore          1990.50.1</p> <p>This painted jar exemplifies the distinctive pottery found in the Majiayao Neolithic culture at Banshan in Gansu province, in the upper Yellow River valley in North China. It was hand coiled and then paddled for strength into thin walls. The spontaneous and rhythmic painted patterns show sophisticated use of the brush, which later became the primary tool for writing and for artistic expression in China. Painted pottery of this type is usually found in burial sites, suggesting possible ritualistic functions. The significance of the designs is now lost to us.</p>
	<p><b>Jade Disks</b>          China, Neolithic period, Liangzhu culture, southeast region          c. 3000 - 2000 BCE          Whitish-gray jade with veined surface and brownish speckles;          Opaque, creamy white jade with orange areas          Gift of Alex Liao          2011.49.2-3</p> <p>Jade working is among the oldest and most enduring artistic traditions in China. Prized for its nearly indestructible hardness, the jade disks (<i>bi</i>) here are likely among the earliest objects made specifically for rituals associated with burials during the Neolithic period. In later recorded history, <i>bi</i> disks came to signify the realm of heaven and were associated with power and status.</p>
	<p><b>Hollow Brick with Tigers and <i>Bi</i> Disk, Architectural Element</b>          China, Qin dynasty (221–206 B.C.), Xianyang, Shaanxi Province          Gray earthenware, molded design          Museum purchase with Peggy and John Maximus Fund          2009.9.1</p>

	<p>This hollow brick resembles the excavated architectural remains that were once part of the walls, floors, and steps of the imperial complex at Xianyang, the capital of China's First Dynasty's Emperor, Qin Shihuang. Qin is pronounced <i>chin</i>, and is the source of the Western name China.</p> <p>Decorated on four sides, it features a molded design of animated tigers amid scrolling clouds with <i>bi</i> disks and geometric patterns, expressive of the cosmic significance of the palace grounds. The tiger, representing the cardinal direction of the West in early Chinese mythology, may have been part of a larger decorative scheme bearing the creatures of the other four directions also found on site: dragon for the East, bird for the South, and tortoise entwined with a snake known as <i>Xuanwu</i> for the North. The presence of the <i>bi</i> disk signifies the heavenly realm.</p> <p>The dynamic linear movement of the images gives evidence of the use of the brush, a drafting tool that was to become the single most important implement for Chinese scholars and artists for the next two thousand years.</p>
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### Funerary Objects Case

	<p><b>Tomb Tile with Scene of a Feast and Landscape with Animals</b>  China, Eastern Han dynasty (25-220 CE), Shaanxi region  Gray earthenware with molded design  Gift Purchase with funds provided by the Peggy and John Maximus Fund  2009.9.2</p> <p>This tile combines two major types of imagery that coexisted in Han tombs: scenes of daily life and vision of immortality in landscape. There are six registers of narrative scenes in shallow relief. The top five registers show a repeating interior scene, possibly a banquet, with two conversing sword-carrying men and a dancer, surrounded by cooking vessels and a bird. The bottom register features a landscape of rolling mountains with roaming animals and immortal figures. This stylized yet rhythmic scene belongs to a narrative tradition in Chinese pictorial art that is also found in the rarely preserved paintings of the period.</p>
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Repeating register



Bottom register



**Cylindrical Jar (*Lian*) with Mountain-shaped Cover and Bear-shaped Feet**

China, Western Han dynasty (206 BCE -8 CE), Henan-Shaanxi region  
 Reddish earthenware with olive-green lead glaze and molded relief decoration.

Gift of Wright S. Ludington in memory of Charles Henry Ludington  
 1983.27.24



This vessel is often called a "Hill Jar," due to its mountain-shaped cover, a Han invention also found in bronze and ceramic censers. Beliefs in immortality and exotic lands during the Han dynasty inspired these earliest three-dimensional landscapes. In the lower register, mountain peaks undulate with scenes of running animals— a tiger, a spotted beast, a goat and a ram—and two human-like figures, representing immortals, each grasping a long stick. The vigor and animation of the linear design are not only indicative of the vitality of Han society, but also offer early examples of brush paintings which would have served as models for the molded designs.




Design around body of jar.


	 <p>Overhead view of mountain-shaped cover.</p>
	<p><b>Vessel in Form of Crouching Lion</b>          China, Six dynasties, Western Jin period (265 - 316), Zhejiang province          Yue ware, gray stoneware with olive-green glaze and molded decoration          Gift of Wright S. Ludington in memory of Charles Henry Ludington          1983.27.22</p>
	<p><b>Standing Female Entertainers</b>          China, Henan province, Sui - Tang dynasty, 7th century          Buff white earthenware with translucent pale green glaze          Gift of Wright S. Ludington in memory of Charles Henry Ludington          1983.27.72-73</p>
	<p><b>Lady with Bird</b>          China, Central plains, Tang dynasty (618-906)          Earthenware with traces of pigment          Museum purchase with funds provided by the Atkins family in memory of Elizabeth "Tammy" Tanner Atkins          2000.20</p> <p>Women of imposing physical stature represent the ideal of feminine beauty in the Tang court. Figures like this one are among the best and most expressive funerary sculptures of the time, reflecting the prosperity and confidence of the Tang period.</p>
	<p><b>Jar with Cover</b>          China, Tang dynasty (618 - 906)          Buff earthenware with "three color" glaze          Anonymous Loan          L.2021.1.1</p>


## Buddhist Sculptures

	<p><b>Seated <i>Luohan</i></b>  China, Song-Yuan dynasty, 13<sup>th</sup> century  Wood, gesso, and polychrome  Gift of Ina T. Campbell  1944.1</p> <p><i>Luohan</i> are followers of the historical Buddha who have attained some degree of enlightenment. In China, they were revered as semi-deified, mountain-dwelling ascetics. Unlike bodhisattvas, divine beings dedicated to the salvation of all mankind, <i>luohan</i> are concerned with their personal salvation. For this reason, <i>luohan</i> are usually depicted as humans with unusual characteristics rather than idealized deities.</p> <p>The dramatic characterization of this <i>luohan</i> with his high-ridged nose, protruding forehead, and long eyebrows and earlobes is a Chinese interpretation of his semi-divine qualities and Indian origin. His downcast eyes and open mouth suggest that he is speaking. His right hand is lowered, possibly to stroke a now missing animal, perhaps a tiger, and his left hand may have held an object such as a staff. It is likely that this <i>luohan</i> was originally part of a set created for the main hall of a Buddhist monastery.</p>
	<p><b>Bodhisattva of Compassion, Guanyin, Seated in "Royal Ease"</b>  China, Jin dynasty (1115-1234)  Wood  Gift of Ina T. Campbell and Wright S. Ludington  1947.1</p> <p>Guanyin, or Avalokitesvara in Sanskrit, which literally means "He Who Observes the Sounds of the World", is the Buddhist Bodhisattva of Compassion who answers all prayers and protects the faithful from calamities. This sculpture would have been placed high in a temple, referencing Guanyin's mountainous grotto residence from which he gazes down on mankind. This figure and the <i>Standing Guanyin</i> in this gallery are two of the few surviving wooden sculptures from the 12<sup>th</sup> and 13<sup>th</sup> centuries, a time when the growing popularity of Buddhism led to more humanized portrayals of deities.</p>




	<p><b>Bodhisattva of Compassion, Guanyin</b>  China, Jin dynasty (1115-1234)  Wood with polychrome  Gift of Wright S. Ludington in memory of Charles Henry Ludington  1983.27.11</p> <p>Guanyin, literally "He Who Observes the Sounds of the World", or Avalokitesvara in Sanskrit, is the Bodhisattva of Compassion who answers all prayers and protects the faithful from calamities. He is identified by the small figure of Amitabha Buddha in his headdress. He was originally one of the two attending Bodhisattvas flanking a central seated Buddha in a temple. This figure and the Seated Guanyin in this gallery are two of the few surviving wooden sculptures from the 12<sup>th</sup> and 13<sup>th</sup> centuries, a time when the growing popularity of Buddhism led to more humanized portrayals of deities.</p>
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### Rotating Hanging Scrolls

	<p><b>WANG Yu 王昱</b>  Chinese, active ca. 1680 - 1729  <i>The Countenance of Hills and Rivers</i> 1729  Ink and colors on paper, hanging scroll  Museum purchase with funds provided by gifts from Frederick B. Kellam, Mrs. Lockwood de Forest, O.S. Southworth, Mrs. Sidebotham, and Mrs. Robert Woods Bliss  1984.17</p> <p>The artist's inscription on the upper right states that this painting was painted for a venerable Master Ding "following the color style of Dachi (Huang Gongwang 1269-1354)." Wang Yu is the fourth generation of an orthodox literati painting lineage that dominated the later history of Chinese paintings. The painters of this school emphasized disciplined brushwork and expressive compositions. Most importantly, they are learning from earlier masters whose artistic achievements are models for finding one's own individual expression.</p>
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	<p><b>CHEN Jiru 陳繼儒</b>          Chinese, 1558-1639  <i>Thatched Hut by Tall Pines</i>          Ink on paper, hanging scroll          Gift of N. P. Wong Family          1995.63.4</p>
<p>In his own words, Chen Jiru “wrote” this bare-bones image of a recluse seated in a rustic hut. This calls attention to Chen’s primary status as a man of letters, a literary man, not a painter. The image’s rustic simplicity accords perfectly with Chen’s efforts to promote himself as a man of the hills, the “lofty” ideal of one who has withdrawn from worldly affairs.</p>	


### Ceramics Case

<p><b>Jian and Jizhou Stonewares, or <i>Temmoku</i> Tea Bowls</b>          A special type of black ware, popularly known by the Japanese name “<i>temmoku</i>”, was produced in various centers in the Fujian (Jian ware), Jiangxi (Jizhou ware), and Henan provinces. The name <i>Temmoku</i> came from the <i>Tianmu</i> 天目 mountain near the city of Hangzhou, where iron-glazed Jian bowls were used for tea in <i>Chan</i> (or Zen) Buddhist temples. The Japanese monks who traveled to monasteries in China during the Southern Song dynasty (1127-1279) brought the bowls back home. They became highly valued for tea ceremonies. By the fifteenth century, more pieces were imported from China, eventually inspiring domestic production.</p>	
	<p><b>Globular Jar with Blossoms</b>          China, Southern Song-Yuan dynasty, 12<sup>th</sup>-14<sup>th</sup> century, Jiangxi province          Jizhou ware, buff stoneware, dark brown glaze with amber blossoms painted with an iron oxide overglaze          Gift of Mary Lou Sherwin in memory of Donald Sherwin          2004.55.3</p>
	<p><b>Jar with Ribbed Design</b>          Northern China, Northern Song-Jin dynasty, 12<sup>th</sup> century          Cizhou-type ware, light gray stoneware with dark brown glaze over white-slip ribs and appliqué handles          Museum purchase with funds provided by John and Peggy Maximus Fund          2009.2.1</p>
	<p><b>Tea Bowl with "Tortoise-Shell" Glaze</b>          China, Southern Song –Yuan dynasty, 12<sup>th</sup> -14<sup>th</sup> century, Jiangxi province          Jizhou ware, buff stoneware          Gift of Wright S. Ludington in memory of Charles Henry Ludington</p>



	<p>1983.27.47</p> <p><b>Tea Bowl with Calligraphic Designs</b>  China, Southern Song–Yuan dynasty, 12<sup>th</sup>-14<sup>th</sup> century, Jiangxi province  Jizhou ware, buff stoneware with painted decoration on brown-black glaze  Gift of Wright S. Ludington in memory of Charles Henry Ludington  1983.27.36</p>
	<p><b>Tea Bowl with Blossom and Phoenixes in Flight</b>  China, Southern Song –Yuan dynasty, 12<sup>th</sup> -13<sup>th</sup> century, Jiangxi province  Jizhou ware, buff stoneware with brown reversed design on lighter variegated glaze, stenciled decorations  Gift of Wright S. Ludington in memory of Charles Henry Ludington  1983.27.37</p>
	<p><b>Tea Bowl with "Hare's Fur" Glaze</b>  China, Southern Song dynasty (1127 - 1279), Fujian province  Jian ware, dark gray stoneware  Gift of F. Bailey Vanderhoef, Jr.  1991.148.30.1</p>




	<p><b>Conical Bowl with Molded Floral Decoration</b>  China, Northern Song dynasty (960-1127), Shaanxi province  Yaozhou porcelain with olive green glaze  Gift of Wright S. Ludington in memory of Charles Henry Ludington  1983.27.28</p> <p>This 11<sup>th</sup>-12<sup>th</sup> century tea bowl exemplifies "classic Song ware" that attained a new level of sophistication and refinement with a distinct visual and tactile quality in its floral decoration, simple shape, and monochrome glaze. It exemplifies the culmination of Chinese fascination with green-glazed, high-fired wares that began as early as the Eastern Zhou period (1045 BCE – 256 BCE). This green color, later known as "celadon" in the West, is produced by a small amount of iron oxide in the glaze that is fired in a controlled, reduced oxygen atmosphere. The color evokes jade and the patina on archaic bronzes, two of the most revered materials in China.</p>
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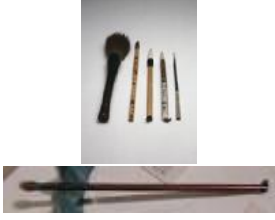




	<p><b>Dish with Floral Design</b>  China, late Ming dynasty, 17th century  Swatow ware, porcelain with cobalt blue glaze and slip-decorated floral design  Museum purchase with Peggy and John Maximus Fund  2008.28</p>
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	<p>This large dish exemplifies the best of a diverse group of provincial ceramics created in the late Ming to early Qing period in southern China. They are collectively known as 'Swatow' wares, a name derived from the southern seaport Shantou in Guangdong province. These ceramics were exported to Japan, Southeast Asia and Indonesia. Eventually, many Swatow wares made their way to Europe. Today the largest collection of Swatow wares is in the Netherlands.</p> <p>Unlike the more typical polychrome Swatow porcelains, this dish employs only two colors, creamy-white on blue. The explosive floral patterns are applied in slip (clay paste) with great speed and spontaneity, reflecting the vigor of mass-produced popular aesthetics.</p>
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### Scholar's Desk Case

<p><b>Objects from Scholar-official's Study</b></p> <p>One group of objects highly valued by Chinese scholar-officials consists of items commonly found in the study, a private place for reading books, composing writings, practicing calligraphy or painting, or simply for contemplation. Foremost among these items are the "four treasures of the study"—paper, ink, brushes, and the inkstone and related paraphernalia. These personal objects reflect the aesthetic of their owner who, traditionally, cultivated a taste for simplicity, elegance, and refinement as well as an appreciation for objects made of rare materials and with fine craftsmanship.</p>	
	<p><b>1) Rock with Peaks and Overhangs</b>  China, 19th-20th century  Gray <i>ying</i> limestone and wooden stand  Anonymous Loan  L.2021.1.2</p>
	<p><b>2) Inkstone in the Shape of a Leaf with Dragons-in-Clouds Design</b>  China, Ming dynasty (1368-1644)  Stone  Gift of F. Bailey Vanderhoef, Jr.  1991.148.48</p>
	<p><b>3) Inkstick with Characters</b>  China, early 20th century  Pine soot and animal glue with molded designs  Gift of F. Bailey Vanderhoef, Jr.  1991.148.50</p>

	<p><b>4) Brushes</b>  China, 20th century  Animal hair, bamboo, and wood  Gift of F. Bailey Vanderhoef, Jr.  1991.148.53  Gift of Leon and Karen Wender  2005.17</p>
	<p><b>5) Wrist Rest</b>  China, 20th century  Bamboo  Gift of F. Bailey Vanderhoef, Jr.  1991.148.54</p>
	<p><b>6) Vessel Decorated with <i>Lingzhi</i> Mushroom and Poem</b>  China, Qing dynasty, Kangxi period (1662 - 1722)  Porcelain with gold decoration on blue glaze  Gift of Mark Lansburgh  1991.11</p>
	<p><b>7) Mountain-Shaped Brush Rest</b>  China, Qing dynasty, 17th - 18th century  Porcelain with turquoise glaze and wooden stand  Gift of F. Bailey Vanderhoef, Jr.  1991.148.56</p>
	<p><b>8) Incense Holder</b>  China, Ming dynasty (1368 - 1644)  Ivory  Gift of F. Bailey Vanderhoef, Jr.  1991.148.55</p>
	<p><b>9) Water Pot with Dragon Medallions</b>  China, Qing dynasty, Kangxi period (1662 - 1722)  Porcelain with mottled reddish-purple glaze over incised design  Gift of F. Bailey Vanderhoef, Jr.  1991.148.40</p>
	<p><b>10) Small Boxes</b>  China or Japan, 18th century  Wood with carved red lacquer with peony on ground of chrysanthemum design  Wood with <i>tixi</i> carved red and black lacquer  Gift of F. Bailey Vanderhoef, Jr.  1991.148.59-.60</p>



### 11) Peach-form Tantalus Wine Cup

China, Qing dynasty, 17th century  
Yixing ware, rust-brown stoneware  
Gift of F. Bailey Vanderhoef, Jr.  
1991.148.57

## Rotating Textiles



### Man's Dragon Robe with Twelve Imperial Symbols

China, mid-19th century  
Yellow silk slit-tapestry weave with painted details; yellow fabric in sleeves is a later addition; central hem slits sewn at a later date  
Gift of Mrs. Philip B. Stewart  
1941.23.3

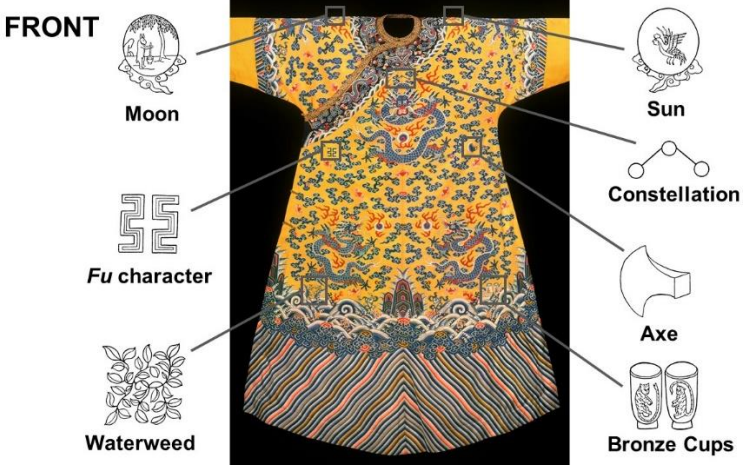
The dragon robe or *jifu* (literally “auspicious garment”) was the official robe of the Manchu-ruled Qing dynasty. They were adapted from the voluminously draped Chinese court robes of the previous Ming dynasty to a more fitted dress with narrow sleeves and slits befitting a nomadic horse-riding lifestyle. They were worn by men (and sometimes by their wives and daughters) holding official bureaucratic positions throughout the empire, from the emperor and his courtiers in the capital Beijing down to local magistrates and their staff.

Golden-yellow robes such as this one, woven with the “Twelve Imperial Symbols”, were restricted in both color and decoration and were worn only by the emperor and his immediate family. The Twelve Symbols, as well as the dragons and cosmic landscape depicted on the robe, have roots in ancient China and were adopted by Manchu rulers to project their authority and power and to proclaim the status of the wearer as the ruler of the universe. The symbols are small and are symmetrically arranged in three rings: below the neckline, above the waist, and above the waves.

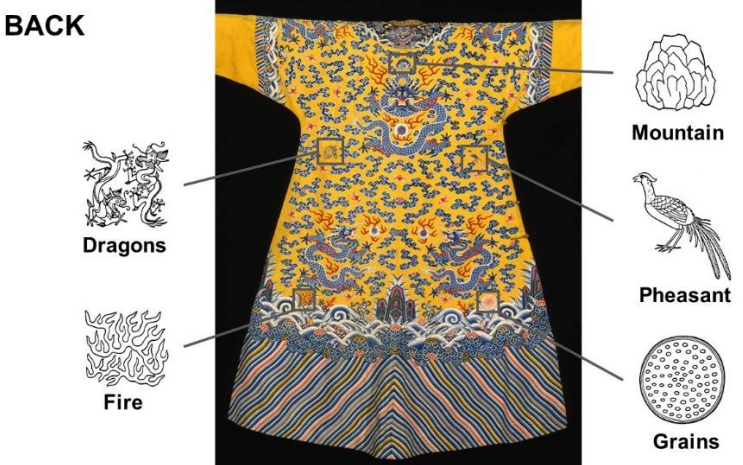


Slit-tapestry Weave (*kesi*) — usually a plain weave technique in which thread color changes in the horizontal weft resulting in small slits. This time-consuming technique facilitates the creation of complex, colorful patterns on a simple loom.


**FRONT**



**BACK**



### Mirror Stand Case



**Mirror Stand**  
 China, Qing dynasty, late 17th-18th century  
 Rosewood (*Huanghuali*), metal  
 Gift of Clay Tedeschi in memory of Robert H. Ellsworth  
 2014.76

At one time, this elaborately carved wooden stand held a bronze mirror and would have most likely been found in the inner chamber of a married woman in a wealthy Qing-dynasty household. The stand is decorated with auspicious imagery. The carved birds interlaced amid leaves and flowers, the dragon finials, and the flaming jewel are symbols of procreation, conveying a wish for the arrival of a baby boy. Depicted at the lower center reticulated

	panel is a <i>qilin</i> , a mythical beast whose appearance was thought to presage the arrival of a sage or illustrious ruler.
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### Chinese Jades

Jade, or *yü*, has captured the imagination of the Chinese since Neolithic times. More than gold, silver or any other precious stone, jade has been revered for its intrinsic beauty as well as the multiple symbolic meanings it has gradually acquired over China's long history. Carved jade objects have been used in religious rituals, ceremonies of state, personal adornment, and interior decoration; and the very word *yü* has come to represent the essential qualities of beauty, purity, and authority.



#### Reclining Phoenix with Peach Branch

China, Qing dynasty, 19<sup>th</sup> century  
Pale green nephrite  
Gift of George and Kathryn Argabrite  
1979.66.39



#### Cloisonné Disk with Design of Bamboo

China, Qing dynasty (1644-1911)  
Cloisonné enamel on gilt bronze with jade, carnelian, and coral  
design of peaches, bats, and rocks in verso  
Gift of Mrs. Ruth Burns  
1978.45.2abc



(verso)

### Korea:



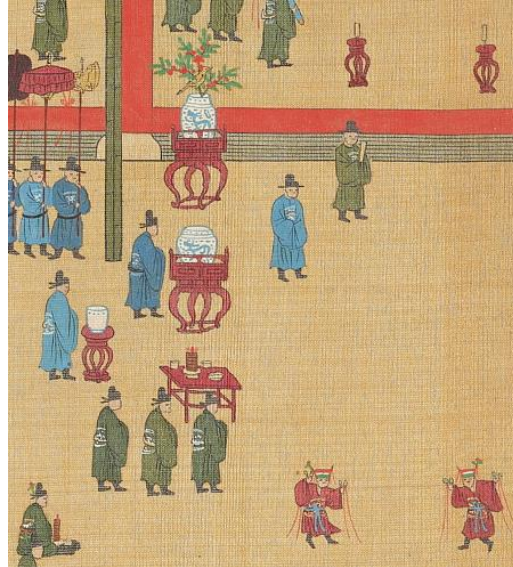
#### Vase with Dragon Design

Korea, 19th century  
Porcelain painted with underglaze cobalt blue  
Gift of Robert W. and Meedin Moore  
2018.4

Porcelain jars painted with cobalt-blue dragons were popular in Korea from the seventeenth through nineteenth century. Many were used as flower vases or wine jars in official court ceremonies. Originally regarded as powerful bringers of rain, dragons also became imperial emblems throughout East Asia. The two four-clawed dragons chasing flaming jewels on this vase display the dynamic strength of the mythical beasts, though their rather amusing faces and gestures suggest they were auspicious,



welcoming creatures not to be feared. Dragon jars became widely used during the late-nineteenth century, following an increase in the use of official kilns by the growing upper-middle class.



Dragon jars were often used as flower vases or wine jars in official court ceremonies. Detail from *Court Banquet Honoring High-ranking Officials over-Seventy-years Old*, 1720, colors on silk, album leaf, National Museum of Korea.

## Campbell and Gould Galleries

### Japan:



#### ***Jōmon Jar***

Japan, late Jōmon period, 1,500 - 300 BCE

Earthenware

Museum purchase

1968.22

*Jōmon*, literally “cord-patterned “period, is named after the rope-like designs found on pottery produced during Japan’s earliest ceramic culture. Low-fired deep vessels with a marked sculptural quality like this jar, were constructed with the coil-and-paddle method and were decorated with simple geometric patterns with meandering rope-like designs.

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**Prince Shōtoku Taishi as a Child Praying to Buddha**

Japan, Muromachi period (1336-1573)

Wood with traces of polychrome, crystal eyes

Museum Purchase with funds provided by the SBMA Women's Board

2006.85

Prince Shōtoku Taishi (574-622) served as regent to Empress Suiko (r. 593-628), who promoted the Buddhist religion, which had reached Japan from India via China and Korea, and firmly established its place within Japanese society. Later Shōtoku was popularly worshipped by all Buddhist sects as the founder of Buddhism in Japan. A devotional cult was formed around him in the 13<sup>th</sup> century. Votive images, like this one, often depict Prince Shōtoku during different periods in his life, each reflecting a significant event. This sculpture portrays a miraculous event that occurred when Prince Shōtoku was two years old. Such a sculpture would have been placed in a Buddhist temple, most likely in a separate niche apart from the main image.



## Lacquer Case




### Japanese Lacquer




Lacquer is the sap of the *Rhus verniciflua* tree, a species closely related to poison ivy, which is native to both China and Japan. This natural resin is used to protect and decorate objects. Lacquer is most commonly applied to a wooden core, but can also be used with woven bamboo, clay, metal, porcelain, or fabric. In the 18th century, Europeans so admired these lustrous objects that they referred to lacquer simply as "japan" just as the term "china" has come to indicate porcelain.

Raw lacquer is toxic, and the art of lacquering requires the utmost patience and care in handling. The finest lacquers are usually comprised of many thin coatings. Each layer is allowed to harden before the next is applied. While the Chinese prefer the aesthetics of carved lacquer, the Japanese developed decorative designs from sprinkling gold or silver powder over wet lacquer, a technique known as *maki-e*, literally "sprinkled picture."



	<b>Nashiji</b> "pear-skin": irregularly shaped flakes of gold are embedded into reddish or translucent, amber-colored lacquer. Usually a background treatment.
	<b>Hiramaki-e</b> "flat sprinkled-design": the sprinkled powders are coated with a thin layer of translucent lacquer without further polishing or burnishing.
	<b>Takamaki-e</b> "relief sprinkled-design": designs are modeled in relief by building up the surface over which the gold powder is to be sprinkled.
	<b>Kirikan-e</b> "cut gold-sheet design": gold or silver sheets finely cut into tiny strips or squares.

	<p><b>Round Box</b>  Japan, Edo period, 19th century  Lacquer on wood with mother-of-pearl inlay, gold <i>hiramaki-e</i>, <i>takamaki-e</i>, and <i>nashiji-e</i>  Gift of F. Bailey Vanderhoef, Jr.  1991.148.102</p>
	<p><b>Box in the Form of a Double Peach</b>  Japan, Edo period, first half of 19th century  Lacquer on wood decorated with gold <i>takamaki-e</i>  Gift of F. Bailey Vanderhoef, Jr.  1991.148.101ab</p> <p>The unusual form of this elegant small box is indicative of the skill and inventiveness of Edo period lacquer designers. The double peach denotes wishes for happiness in marriage.</p>
	<p><b>Teacup Stand</b>  Japan, Edo period, 18th century  Black lacquer on wood with gold and pewter <i>nashiji-e</i> and <i>hiramaki-e</i>  Gift of F. Bailey Vanderhoef, Jr.  1991.148.103</p> <p>This stand is adorned with the auspicious Chinese motif of pine, bamboo, and plum known as "The Three Friends of Winter."</p>

	<p>With a ground of interlocking circles, the stand also shows a round pattern of stylized ginger plants, and the family crest (<i>mon</i>) of the Nabeshima clan. The lacquerware was almost certainly commissioned by this powerful <i>daimyō</i> family of northern Kyūshū province.</p>
	<p><b>Writing Box</b>  Japan, Edo period, 19th century  Lacquer on wood, decorated with <i>nashiji-e</i>, <i>gold takamaki-e</i>, and <i>kirikan-e</i>, inkstone, and metal water dropper  Gift of Jane W. Watson  1989.39</p>
	<p><b>Picnic Set with Food Boxes and a Sake Bottle</b>  Japan, Edo -Meiji period, late 19th century  Lacquer and gold on wood; gold, silver, and red <i>nashiji-e</i> and <i>hiramaki-e</i> lacquer; metal handle and fittings; signed "Ipposai"  Gift of F. Bailey Vanderhoef, Jr  1991.148.98</p> <p>The decorations on this picnic set and the unusual <i>sake</i> bottle in the shape of a pipe organ (<i>shō</i>) reflect a playful aesthetic (<i>asobi</i>) popular during the Edo period. The dance headdresses under brilliant red maples, along with a zither, a lute, a flute, and a drum in a flame-embellished frame, are accoutrements for the performance of <i>bugaku</i>, a court dance, once reserved for the enjoyment of courtiers. The noble pursuit of ancient courtiers now playfully embellishes a utilitarian object made to delight contemporary townspeople during picnics and autumn maple viewings.</p>
	<p><b>Cosmetic Stand with Drawers</b>  Japan, 19<sup>th</sup> century  Lacquered wood; decoration in gold, metal fittings  Gift of F. Bailey Vanderhoef, Jr.  1991.148.97</p> <p>This stand, decorated with auspicious designs, is likely part of a dowry for an affluent bride. The designs of pines sharing roots carry the auspicious wish for the lives of the newlyweds to be entwined for eternity. A broom and a rake in front of the pines are the symbols of a man and a woman growing old together. Furthermore, the broom and rake also suggest the theme of sweeping away bad luck and raking in good fortune.</p>

### Semi-Circular Pedestal



### **Demon Chanting Buddhist Prayers (*Oni Nenbutsu*)**

Japan, 18<sup>th</sup>-19<sup>th</sup> century

Wood with faint traces of pigment and gesso

Museum Purchase, Peggy and John Maximus Fund

2015.53abc

*Oni Nenbutsu* or “Demon Chanting Buddhist Prayers”, is a character popularized by simple folk paintings called *Ōtsu-e*, or “Ōtsu pictures,” from the town of Ōtsu outside of Kyoto. They were sold as protective talismans to travelers and religious pilgrims passing through the town.

Dressed as an itinerant monk with billowing sleeves, this praying *oni* carries a gong around his neck, a striker (now missing) in one hand and a donor registry in the other hand and seeks contributions for the upkeep of his temple. The playful contradiction of a demon masquerading as a Buddhist monk would have amused the townspeople in the increasingly secularized urban culture of the Edo period (1615-1868). Is this sculpture mocking man’s hypocritical nature, or marveling that even a demon can be converted to Buddhism?

Toward the 19<sup>th</sup> century, “chanting *oni*” became the most recognizable of the *Ōtsu-e* folk characters who were represented in popular art and literature. Large sculptures of this figure are unusual, indicating that he may have originally been placed in a temple or used as a signpost for advertising *Ōtsu-e*.

**Rotating Hanging Scroll**



**Shiokawa BUNRIN 塩川文麟**

Japanese, 1808-1877

***The Miraculous Appearance of Folktale Characters from Ōtsu-e Pictures* 1871**

Hanging scroll, ink and light colors on silk

Museum purchase with funds provided by the Friends of Asian Art, Private Donations and Special Acquisition Funds

1981.23

The assorted characters here belong to the repertoire of *Ōtsu-e*, or “Ōtsu pictures,” which were simple, local folk paintings, serving as protective talismans, sold to travelers and religious pilgrims passing through the town of Ōtsu along the Tōkaidō highway that linked Edo (Tokyo) with Kyoto. By the 19<sup>th</sup> century, the folk deities and characters from popular mythology were codified into a group of ten and were represented in art and literature.

Unlike the simple folk paintings of single icons, this painting is rendered with sophisticated brushwork, by one of the pre-eminent professional painters in Kyoto, Bunrin, who composed the figures together, floating like apparitions. Bunrin is known for his evocative, atmospheric landscape paintings and only infrequently painted figures.

Thunder God (in the Clouds) Fishing for His Drum-protects against thunder and lightning

Catching a Catfish with a Gourd-protects against drowning

Benkei, the Warrior-Monk, Stealing the Bell of Miidera Temple-protects against robbery

Spear-Bearer-protects travelers

Wisteria Maiden-ensures good match in marriage



Blind musician-protects against falling

Falconer-ensures good harvest

Fukurokuju, the God of Longevity Having his head Shaved-ensures long, prosperous life

Stone of the Warrior Sharpening Arrow-protects against evil spirits

Demon in Monk's Robe Chanting Buddhist's Prayers-stops children from crying at night

## Japanese Screens Platform



(left)



(right)

### Views of Scenic Sites Itsukushima (left) and Wakanoura Shrines

Japan, Edo period, 17th-18th century

Color and ink on gold leaf; pair of six-panel screens

Museum Purchase with the Peggy and John Maximus Fund

2017.26.1-.2

These screens portray two of Japan's scenic locales, Wakanoura (right) and Itsukushima (left), famous for their ancient Shinto shrines. Located on Japan's Seto Inland Sea, both were noted in court poetry as early as the ninth century. From these early poetic renderings, "famous places" (*meisho*) developed into a central genre of traditional Japanese painting.

By the end of 17<sup>th</sup> century, peace and economic improvements fostered religious pilgrimages and travel for leisure. Marked by red *torii* gates, both shrines' surroundings are populated with figures from all classes: priests, courtiers, samurai, and commoners, many accompanied by children, some engaged in lively activities. Seasonal activities are represented—cherry blossom viewing parties in the springtime (right screen) and music making under the red maple foliage in autumn (left).

These screens were produced by anonymous *machi-eshi*, or "town painters" in Kyoto who created the earliest paintings showing activities of all classes in the current time. These artists, to satisfy the insatiable taste for the new and fashionable of the wealthy urbanites, produced images eclectic in subject and style, with innovative compositions using rich mineral pigments and gold leaf.





### Handscroll Case attached to Large Platform



#### Attributed to TOSA Mitsuoki

Japanese, 1617-1691

#### *The Tale of Bunshō, the Salt-maker*

Calligraphy by Mushanokōji Sanekage (1662-1738), calligraphy dated 1688

Ink, color, gold, and silver on paper; one of three handscrolls set

Museum purchase with the Peggy and John Maximus Fund and SBMA Friends of Asian Art


2012.7.1-3

This set of handscrolls, lavishly decorated with gold and pigments, is from the former collection of Viscount Tōdō Takanori (1894–1947). It was likely acquired around 1688, when dated and signed by high-ranking court calligrapher Mushanokōji Sanekage whose elegant calligraphy graced the handscroll. Tosa Mitsuoki, reviver of the classical style, established the Tosa school as the official painters of the imperial court in Kyoto.

*Tale of Bunshō* is one of the ultimate rags-to-riches stories of pre-modern Japan. The story arose out of myths and legends in the 15<sup>th</sup> century and was circulated in scrolls, like this set, as well as in hand-painted and printed books throughout the 18<sup>th</sup> century. The story recounts how Bunshō, an attendant at a Shinto Shrine, left his service to become a wealthy salt merchant. Through hard work, good deeds, and devotion to the deity Kashima, his beautiful daughters brought him more



	<p>wealth and social status as one married an imperial prince and the other the Emperor.</p> <p>The story resonated with the merchant culture of the early-Edo period and became popular among urban elites. With its auspicious themes of good fortune and moral lessons, it soon became a favorite New Year's Day "first reading," especially for girls.</p>
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	<p><b>Miya Ando</b>  American, b. 1973  <i><b>Hamon 2.4.2</b></i>, 2015  Pigment and urethane on aluminum  Gift of Edith Caldwell and Miya Ando  2020.3.3</p> <p>Miya Ando is a New York-based visual artist of Japanese and Russian descent. She is a sixteenth-generation descendant of Ando Yoshiro Masakatsu, a famous Bizen sword maker. She was raised among sword smiths-turned-Buddhists in a Buddhist temple in Okayama, Japan. While using the material of aluminum, Ando draws upon her family's heritage of working with steel to create this work. <i>Hamon</i> refers to the visual effect, particularly the wavy pattern, created on a sword's steel blade during the hardening process that was traditionally used to judge its artistic value. By layering tinted polyurethane varnish on polished aluminum, Ando creates a light-suffused surface that is at once reflective, temporal, and transitory, seminal to the qualities of subtle transformation one experiences in nature.</p>
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## Rotating *Ukiyo-e* Prints

### *Ukiyo-e*: Pictures of the Floating World

#### Japanese Woodblock Prints

18th - 19th centuries

Multicolored Japanese woodblock prints flourished during the 18th and 19th centuries, beginning during the Edo period (1615-1868) and continuing through the Meiji era (1868-1912). The colorful images initially featured celebrity actors and the fashionable courtesans of urban pleasure districts. Later, they depicted familiar landscapes with images of daily life, scenic sites, and dramatic historical events. Such prints became a distinct genre created for and consumed by the increasingly affluent middle class in Japan's growing urban centers, particularly in the capital city of Edo (present-day

Tokyo). Wealthy merchants, townspeople, and artisans satirically referred to their flourishing world of indulgence and luxury as “*ukiyo*” (“floating world”), a Buddhist term describing the transitory nature of the material world.

Selected from the Museum’s permanent collection, these *ukiyo-e* prints feature scenes of summer, when outdoor and evening activities were most popular. Despite the fame of artist-designers such as Hokusai and Hiroshige whose names we associate with prints today, the production of these polychrome prints involved at least three other individuals: the woodcarver, the printer, and the publisher. It was the publisher who conceived of and issued the print as a commercial venture, and who also served as the financier, coordinator, and marketing agent. Though credit was generally given to the artist-designers, they were dependent on the skill and ingenuity of the carvers and printers to realize their artistic visions.

These mass-produced and relatively affordable woodblock prints were introduced to Western audiences during the latter half of the 19th century, and their influence is particularly visible in the work of the French Impressionists.



**Katsushika HOKUSAI 葛飾北齋**

Japanese, 1760-1849

***Hodogaya Station on the Tōkaidō Road, Travelers Passing a Row of Pines***, from the series “**Thirty-six Views of Mount Fuji**” c. 1829-1833

Color woodblock print on paper

Lent by Janet Way

L.2001.1.11

At the center of this print lies Japan’s iconic Mount Fuji, whose immobility is lyrically expressed through a row of pine trees and travelers in motion. From right to left, an itinerant Buddhist monk wearing a hat and carrying a patchwork backpack heads up a hillside, a servant, at the center of the picture, takes notice of the distant mountain while leading the horse of a traveler and cargo, and palanquin bearers take a brief respite from carrying a sleeping passenger.



**Katsushika HOKUSAI 葛飾北齋**



Japanese, 1760-1849

***Waterfall Where Yoshitsune Washed His Horse, Yoshino, Yamato Province***, from the series “**Waterfalls of Various Provinces**” c. 1831-1832

Color woodblock print on paper

Gift of Mary Louise Way in memory of Roland A. Way

1990.24.3

	<p>The dramatic scene of a gushing waterfall references a legend about the tragic, much-loved general Minamoto Yoshitsune (1159-1189). While fleeing from a political struggle, Yoshitsune stopped to rest and wash his favorite horse beneath a waterfall, somewhere deep in the mountains of the Yoshino region in southern Yamato Province (also called Washu; now Nara Prefecture).</p>
	<p><b>Utagawa HIROSHIGE</b> 歌川広重          Japanese, 1797-1858  <i><b>Arimatsu Tie-dyed Cloth, Narumi Station 41</b></i>, from the series "<b>Famous Sights of the Fifty-three Stations</b>" 1855          Color woodblock print on paper          Museum purchase with deaccessioning funds provided by Peggy Maximus, Carol L. Valentine and F. Bailey Vanderhoef, Jr.          2001.60</p> <p>In front of Narumi Station lies Arimatsu, a place famous for its tie-dyed cloth. Fabrics for summer kimonos, wrapping cloths, and kimono belts made from cotton cloth dyed with Japanese indigo blue or red were among the most popular. The yellow hue of the sky in the background and drying fabrics swaying in the breeze evoke the golden sunsets and warmth of Japanese summers.</p>
	<p><b>Utagawa KUNIYOSHI</b> 歌川国芳          Japanese, 1798-1861  <i><b>Fireworks in the Cool of the Summer Evening at Ryōgoku Bridge</b></i> 1854          Color woodblock print on paper, triptych          Gift of the Frederick B. Kellam collection          1971.3.575abc</p>

### Kobayashi Kiyochika

Kiyochika's career spanned the entirety of the Meiji era (1868-1912), a time of rapid social change as Japan entered the modern era. He created an innovative style by incorporating various Western artistic techniques and expressions into traditional *ukiyo-e* aesthetics. He was especially renowned for his "light ray pictures" (*kōsenga*) exploring the effects of light and darkness, in particular in nighttime scenes illuminated by the newly introduced gas lamps in the city. These two prints depict the viewing of fireworks, in the old days a religious purification activity to ward off illness brought by the summer heat, but by Kiyochika's time signaling the arrival of summer. Kiyochika's conscious play on the manifold

effects of light, through reflections, shadows, silhouettes, and illumination evoke in these prints a mood at once lyrical and haunting, both nostalgic and foreboding, which earned Kiyochika the title “Hiroshige of Meiji,” comparing him to the great Edo landscape master.



**Kobayashi KIYOCHIKA 小林清親**  
 Japanese, 1847-1915  
*Summer Fireworks at Shinobazu Pond, Tokyo* 1881  
 Color woodblock print on paper  
 Gift of Dr. and Mrs. Roland A. Way  
 1985.43.1



**Kobayashi KIYOCHIKA 小林清親**  
 Japanese, 1847-1915  
*View of Summer Fireworks at Ryōgoku, Tokyo* 1880  
 Color woodblock print on paper  
 Gift of Dr. and Mrs. Roland A. Way  
 1985.43.14

## Park Lobby



**Garuda, the Man-Bird as a Guardian King**  
 Indonesia, Central Java, 9th-10th century  
 Andesite  
 Museum purchase with funds provided by an Anonymous Donor  
 2013.18

Garuda is the mythical Lord of Birds in both Hindu and Buddhist traditions. He is primarily known as the solar vehicle for the Hindu god Vishnu, preserver of the universe, whom Garuda transports with

great speed to resolve calamities in the world. This superb sculpture with bulbous eyes, an eagle's beak, and large claws is a rare depiction of Garuda as a powerful demon-king and guardian (*rakshasa*).

Richly adorned, he sits cross-legged on a lotus plinth. His wings and tail feathers fan out across his back. His missing arms may have once held a serpent (*naga*)—the staple of his diet. His finely chiseled features and the curving lines of his robust body, reflecting Indian artistic conventions, convey a ferocious yet meditative and noble presence.

This magnificent sculpture attests to a period in Central Java that witnessed the flourishing of hundreds of Buddhist and Hindu temples with ambitious sculptural programs, including the great stupa at Borobudur.



Back: Garuda's dense, tightly curled hair is characteristic of a powerful demon-king and guardian. His wings (now damaged) fan out across his back over the tail feathers.

End