

Label Copy Asian Art- January/February 2023 ROTATION

Sterling Morton, Campbell, and Gould Galleries



Installed 2.27.23 Japanese screens, handscroll and prints, 3.6.23 Chinese paintings, Textile robe 4.?Merrily

Types of labels

- I. Platform labels-6 in. height, color matched to Swiss Coffee
- II. Platform labels-6 in. height, color matched to Asian Tan
- III. Case labels-6 in. width, color matched to Asian Tan
- IV. Wall panel-Intro to Japanese prints, color matched to Swiss Coffee
- V. Wall labels-6 in. width, color matched to Swiss Coffee

I Screen Platform labels-6 in. height, color matched to Swiss Coffee

Screens platform

	<p>Monkeys as Guardians of Temple Precinct Japan, Muromachi period (1336–1573) Wood with traces of pigments and painted crystal eyes Gift of Klaus Naumann 2010.56.2.1-.2</p>
<p>These monkeys, wearing human clothes, were likely placed near the entrance to a shrine serving as guardians. Monkeys were regarded as sacred in both native Shinto religion and Buddhism and are considered mediators between deities and humans. Their open and closed-mouthed expressions are similar to that of the standing ferocious-looking <i>Ni-Ō</i> figures guarding Buddhist temple entrance. Together they suggest the chanting sound “ah-um” during meditation. “Ah” and “Um” are also the first and last letters of the Sanskrit alphabet, signifying the beginning and end of all things.</p>	
	<p>Kitagawa SŌSETSU Japanese, active mid-17th century <i>Spring and Autumn Flowers and Grasses</i> Ink, color, and gold on paper; pair of six-panel folding screens Museum purchase with funds provided by Wright S. Ludington 1962.21.1-2</p>
<p>Sōsetsu was the foremost pupil of the Rinpa school founder Tawaraya Sōtatsu (1570–1643) active in the imperial capital, Kyoto. Around 1642, Sōsetsu moved to Kanazawa and established a branch of the Rinpa school. He was best known for his sensitive portrayal of the seasonal flowering plants and grasses, a popular theme that evoked the beauty of nature and the evanescence of human life. Sōsetsu defines forms either with moist, fluid outlines or in the</p>	

“boneless” ink wash manner. In this latter technique, color is thickly with flat mineral pigments or multiple layers of ink wash that puddle together to create irregular patterns.

The plants are arranged seasonally from right to left: early spring to late summer on the right screen and the scattered “seven grasses of autumn” on the left. Sprinkled gold suggests lingering morning mist. These screens would have resided in the home of a noble or samurai with poetic proclivities.

II Paintings and Textile Platform labels-6 in. height, color matched to Asian Tan

Textiles



Man's Dragon Robe with Foliated Diamonds

China, Qing dynasty, late 19th century

Blue silk twill weave, embroidery including gold-wrapped threads


Gift of Ralph E. and Mary V. Hays


1989.50.77

The dragon robe or *jifu* (literally, “auspicious garment”) was the official robe of the Manchu-ruled Qing dynasty. They were worn mostly by men holding official positions in the vast bureaucracy of the Chinese empire, from the emperor and his courtiers down to local magistrates and their staff.

Despite the strict regulations governing the designs, dragon robes can be remarkably varied, especially towards the end of the 19th century. This robe is a dazzling example. The all-over, interlocking gold lattice pattern creates a decorative background for the important imperial and auspicious imagery—dragons, scattered flowers (prosperity), bats (good fortune) and other “precious things.” The precision of these complex designs represents some of China’s finest technical achievements in silk embroidery.

Hanging scrolls

	<p>TU Zhuo 屠倬 Chinese, 1781-1828 <i>Landscape in the Brush Manner of Wen Tong</i> 1800 Ink on paper, hanging scroll Gift of Prudence R. Myer 1986.40</p> <p>Tu Zhuo painted this impressive landscape at the age of nineteen, the beginning of an illustrious career for this scholar-painter. The inscription states that Tu painted in the “brush ideas” of Wen Tong, an important figure at the center of the development of literati painting and theory in the 11th century. A close examination reveals that Tu combined aspects of several past masters in his carefully planned composition and brush styles. This practice is indicative of the principle of later literati paintings at the start of the nineteenth century, especially in the city of Hangzhou, Tu Zhuo’s hometown.</p> <p>Not shown</p>
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	<p>CAI Jia 蔡嘉 Chinese, c. 1680-1760 <i>Three Blind Musicians</i> 1746 Ink on paper; hanging scroll Gift of N. P. Wong Family 1995.63.2</p> <p>Inscription: <i>“With a lute and a clapper, (they are) going a long way; Six ears listening to emptiness, there is not even one eye. Do not say that colors do not attract attention, This human world is all but a blur.</i></p> <p><i>It is not known who wrote this poem, but every word makes people sigh three times. I composed this painting casually. If in later days this painting circulates in the human world, heroes and talented men shall all have a good laugh. (Painted in) the second month of spring, 1746. (signature and seals of artist)”</i></p>
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LAN Ying 藍瑛

Chinese, 1585-after 1664

Autumn Landscape in the Style of Huang Gongwang, 1656

Ink and color on paper, hanging scroll

Gift of Peggy and John Maximus

1997.42

Heir to a rich tradition of professional painting in the city of Hangzhou, Lan Ying bridged the sometimes-antithetical worlds of professional and scholar-amateur with skill and balance. Lan's brilliance is readily apparent in the speed and assurance with which he created contrasting forms with colorful appeal.

Following the literati-amateur tradition of learning from masters of the past, Lan created landscapes in the style of 14th-century painter Huang Gongwang. Here he turns the rocky outcroppings, rustic village and majestic mountains typical of Huang's style into a backdrop for a peaceful riverside gathering of friends. Despite the versatility and inventiveness of his works, Lan did not found a school himself. A large number of his paintings survive in Japan, where they were copied and emulated by *Nanga* painters.



HUANG Ding 黃鼎

Chinese, 1660-1730

Pavilion for Enjoying the Rain 1712






Ink on paper; hanging scroll

Anonymous Loan

L.2010.3

Huang made this large painting as a thank you gift for his host with whom he stayed for several days. Hearing about plans to renovate the old pavilion on the property, Huang Ding skillfully captures the poetic mood and reclusive aura of his host's elegant retreat. A pale ink wash covering the sky and heavy clouds rolling in give the impression of an overcast day with impending rain. The scholar reclines comfortably and gazes meditatively into the garden—a perfect rainy day for doing nothing.

Tosa painters of the Edo period (1615-1868) updated many features from the narrative handscroll tradition established at the imperial court during the late Heian period (794-1185): 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 set the mood.

 <p>.1 image 4</p>	<p>Bunshō, a wealthy salt merchant living in a large residence is known for his generosity and kindness. Here, he is receiving a messenger from his former employer, Priest Tadamitsu, who is concerned that Bunshō and his wife have not had children.</p> <p>Edited</p>
 <p>.1 image 5</p>	<p>Bunshō relates to his wife Priest Tadamitsu's concern. Believing children are the greatest treasure in life, Priest Tadamitsu suggests that they visit a shrine to pray for a child.</p> <p>Edited</p>
 <p>.1 image 6</p>	<p>Bunshō and his wife visit the nearby Kashima Shrine, where they purify themselves for seven days as they pray for a child.</p> <p>Edited</p>
 <p>.1 image 7</p>	<p>Bunshō is excited that his wife is able to conceive after their visit to the Kashima Shrine. Two beautiful girls are born. Though Bunshō is not entirely happy because they are not boys.</p> <p>Edited</p>
 <p>.1 image 10</p>	<p>The provincial governor, Michishige hears of the two beauties. He visits Bunshō to propose marriage to one of his daughters.</p>

IV Wall panel-Intro to Japanese prints, color matched to Swiss Coffee

HC-can be same size as previous Japanese prints intro panel (currently 22"x16")

Japanese Woodblock Prints

Tsukioka **Yoshitoshi** 月岡芳年

Japanese, 1839-1892

One Hundred Aspects of the Moon

Yoshitoshi was one of the last great print artists of *ukiyo-e* (floating world pictures) during Japan's transition to modernity, the Meiji period (1868-1912). Using innovative concepts of space, texture, light and color, Yoshitoshi produced an enormous number of prints and newspaper illustrations. Beginning in 1885, *One Hundred Aspects of the Moon* was Yoshitoshi's largest and most important series. He contributed to it over the next seven years, completing the last three images only two months before his death. Through familiar historical events, legends, and folklore, Yoshitoshi used the moon as a point of departure to explore a vast range of human emotions: from awe to tenderness, the sensual to the heroic, the whimsical to the profound, and the humorous to the melancholy.

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, the final prints depended on the ingenuity of the carvers and printers and the market sensibility of the publisher to realize the visions of artist-designers. By Yoshitoshi's time, the craft of woodcarvers and printers reached an unprecedented height, resulting in impeccable technical manipulation of Yoshitoshi's expressive forms, exacting lines and evocative use of colors.

V Wall labels-6 in. width, color matched to Swiss Coffee

Painting

Watanabe SEITEI 渡辺省亭

Japanese, 1851 - 1918

Shirabyōshi Dancer in Asazuma Boat

hanging scroll; ink and colors on silk

Museum Purchase with John and Peggy Maximus Fund
2011.26.2

Best known as a bird-and-flower painter, Seitei depicted landscapes and figures as well. He was also a brilliant illustrator and designer of textiles and cloisonné in Tokyo. He was the first Japanese artist to study abroad in Europe (Paris 1878-81) and was an early proponent of the *nihonga* (Japanese painting) movement. This painting exemplifies Seitei's unique blend of traditional subject with fresh new artistic expressions. His elegant brushwork and refined washes created a dream-like atmosphere that befittingly conveys an image of beauty and poetic lament.

When this painting was executed, the traditional subject of female entertainers in a boat had acquired multiple meanings. Among them, it would have been understood as depicting a fallen prostitute who legendarily worked from boats off the shores of Asazuma, a town by Lake Biwa near Otsu. *Shirabyōshi* dancer (female dancers in male costumes who performed for nobility during the 12th century) was specifically an homage to an earlier *ukiyo-e* artist, Hanabusa Itchō (1652-1724) who popularized the theme in paintings and songs, alluding to social class, misfortune and entertainment. It was rumored that Itchō's paintings and songs of *Shirabyōshi* dancers in *Asazuma* boat resulted in his exile in 1698: his subject was understood as a parody of the Shogun's favorite concubine, thus a critique of the ruler's overt indulgence. Hence, the subject was especially celebrated among artists as a symbol of the rebel spirit calling out corruption.

2.27.23—summer 2023

	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>The Jade Hare</i> from the series <i>One Hundred Aspects of the Moon</i> 1889 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.76</p> <p>When Xuanzang (602-664) journeyed from China to India to find the Buddhist scriptures, according to the 16th century Chinese novel <i>Journey to the West</i>, he was accompanied by a monkey with magical powers. Here the monkey dances with the jade hare who, according to Chinese legend, lived on the moon.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>A Moonlit Night at Shijia Village</i> from the series <i>One Hundred Aspects of the Moon</i> 1885 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.6</p> <p>Shi Jin, a fictitious martial arts instructor from the Chinese novel <i>The Water Margin (Shuihu Zhuan)</i>, became an outlaw-hero when bandits attacked his village one summer evening. He captured them, but then, after hearing their story about corruption in the village, he freed them. He then had to leave home himself to avoid arrest by the corrupt officials.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Enjoying the Evening Cool at Shijō</i> from the series <i>One Hundred Aspects of the Moon</i> 1885 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.7</p> <p>The young woman is a geisha. She is seated on one of the platforms built out over the streambed of the Kamo River in the entertainment district near Shijō Bridge in Kyoto.</p>


	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>The Bark of a Fox</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.13</p> <p>A fox disguised himself as an old priest and visited the priest's nephew, a hunter. After persuading the hunter to protect foxes, he left and slowly resumed his original form.</p>
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	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon at Suzaku Gate</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.21</p> <p>The courtier Hakuga no Sanmi (918-980) was an accomplished flute player. One evening he met a mysterious foreigner at Suzaku Gate in Kyoto, and the two played duets together.</p>
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	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon through Smoke</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.22</p> <p>Two firemen of the First Fire Brigade stand on a rooftop holding their company's banner steady during a conflagration to signal their location. In Japan during the 19th century, towns were constructed predominately of wood, which was extremely vulnerable to fire.</p>
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	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Yūgao, A Chapter from The Tale of Genji</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.24</p> <p>The ghost of Yūgao, one of Prince Genji's lovers, floats above a trailing vine bearing flowers of the same name. Yūgao died suddenly one night after being cursed by a jealous rival.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Woman Watching the Shadow of a Pine Branch Cast by the Moon</i> from the series <i>One Hundred Aspects of the Moon</i> 1885 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.5</p> <p>The picture illustrates a verse by Takarai Kikaku (1661-1707) which reads, "Full moon! The shadow of a pine tree on the floor."</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Possessed by the Moon</i> from the series <i>One Hundred Aspects of the Moon</i> 1889 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.67</p> <p>A young woman watches as her lover's letter unfurls itself before her eyes in mid-air, as though it has a life of its own. She is standing on Nihon Bridge in the center of the city Edo.</p>

100 Moons : Rotation II to be rotated in Summer 2023(?)





	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon on a Hazy Night</i> from the series <i>One Hundred Aspects of the Moon</i> 1887 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.43</p>
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	<p>A masked actor performs the role of Kumasaka Chohan (12th century), a warrior priest who was killed one night when his band unwisely attacked the young general Yoshitsune in the town of Akasaka.</p>
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	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon in the Cemetery</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.29</p> <p>The old woman seated on the fallen grave marker is the celebrated poetess Ono no Komachi (9th century). Once favored for her intellect, strong personality and beauty, Komachi reflects upon her own arrogance and cruelty to her previous lovers. After losing her beauty, position and wealth, she wandered destitute for many years, and gained enlightenment. A poem composed by Komachi foresees her situation:</p> <p><i>The flower's beauty faded but no one cared I watched myself grow old as the long rains fell</i></p>
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	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Midnight Moon in the Yashino Mountains</i> from the series <i>One Hundred Aspects of the Moon</i> 1886 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.16</p> <p>A woman, Iga no Tsubone, exorcises the spirit of the courtier Sasaki Kiyotaka during an eclipse. Kiyotaka, an adviser to the Emperor Godaigo, committed suicide in 1333 and his vengeful spirit haunted the Emperor's court in the Yoshino mountains.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon on the Lonely House</i> from the series <i>One Hundred Aspects of the Moon</i> 1890 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.83</p>

	<p>The old woman holding the torch is the owner of an isolated house on a lonely moor. She is stealthily creeping forward to kill an unwary traveler asleep behind the low bamboo room divider.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Prostitute Strolling by Moonlight</i> from the series <i>One Hundred Aspects of the Moon</i> 1887 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.46</p> <p>The woman carrying the rolled straw mat is a <i>tsujigimi</i>, one of the lowest ranks of prostitutes. The verse by Hitotose, a female poet, reads:</p> <p><i>Like a tsujigimi's face in darkness, the moonlight reflected in each paddy field.</i></p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon at Shizugatake</i> from the series <i>One Hundred Aspects of the Moon</i> 1888 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.55</p> <p>Toyotomi Hideyoshi (1536-1598) blows his famous war conch to signal his troops before the crucial battle of Shizugatake in 1582. Hideyoshi's army marched fifty miles during the night to reach the battlefield at dawn, and was victorious.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Reading by Moonlight</i> from the series <i>One Hundred Aspects of the Moon</i> 1888 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.57</p> <p>The Chinese man studying by moonlight is Zi Lu (543-481 BCE), a pupil of Confucius who became a government official. As a young man, he subsisted mostly on weeds, but carried sacks of rice long distance for his parents.</p>

	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon on the Open Moor</i> from the series One Hundred Aspects of the Moon 1888 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.63</p> <p>The courtier Fujiwara no Yasumasa (958-1036) charms the bandit Hakamadare Yasusuke by playing his flute. Hakamadare planned to kill the courtier, but the music was so beautiful he could not draw his sword.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon at Shinobugaoka</i> from the series One Hundred Aspects of the Moon 1889 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.71</p> <p>The young samurai, Gyokuensai, is visiting Shinobugaoka, a hill in the Ueno district of Edo, to view the cherry blossoms. He raises his sleeve as though to protect himself from a ghostly presence as the breeze blows the petals and sways the hanging robe.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>A Peasant Couple Enjoying the Moonlight</i> from the series One Hundred Aspects of the Moon 1890 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.85</p> <p>The picture illustrates a verse by Yoshitoshi's friend Keika: <i>Pleasure is this: A cool evening, an arbor of yūgao flowers, a man in underwear, a woman in a slip.</i></p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon on the Forsaken Aunt</i> from the series One Hundred Aspects of the Moon 1891 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.96</p> <p>A man is persuaded by his wife to carry his aged aunt, the woman who raised him as a child, to a nearby mountain and abandon</p>

	<p>her. In a Noh play on this theme, the moon guides him to enlightenment. He realizes the error of his actions and takes his aunt home.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Moon on Musashi Plain</i> from the series <i>One Hundred Aspects of the Moon</i> 1892 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.98</p> <p>The Musashi Plain surrounded the city of Edo. It was the abode of foxes who occasionally took human form or adopted human qualities, like this vixen preening herself beside a pool.</p>
	<p>Tsukioka Yoshitoshi 月岡芳年 Japanese, 1839-1892 <i>Woman Watching the Shadow of a Pine Branch Cast by the Moon</i> from the series <i>One Hundred Aspects of the Moon</i> 1885 Color woodblock print on paper Gift of Carol L. Valentine 1987.53.5</p> <p>The picture illustrates a verse by Takarai Kikaku (1661-1707) which reads, "Full moon! The shadow of a pine tree on the floor."</p>

END