



**East Asia Rotation Labels FINAL**  
**Sterling Morton, Campbell and Gould Galleries**  
**May 2022**

**Sterling Morton**

**Hanging scrolls**

	<p><b>Artist Unknown</b>          Chinese, early Ming dynasty, c. 15th century  <b><i>Mountain Landscape</i></b>          Ink and color on silk, hanging scroll          Gift of Richard E. Brown          1958.34</p> <p>Though without an artist's signature, the painter of this large, impressive painting meticulously painted with colors on silk and was likely active during the early years of the Ming dynasty (1368-1644). He was no doubt a professional painter, possibly serving the court, and familiar with both the northern tradition of monumental landscape painting of the past with grand vistas of towering peaks and recent trends stemming from the reinvigorated Ming painting academy in south China where the broad waterways and various human activities among architecture were the focus since the Southern Song (1127-1279) moved its capital southward to the city of Hangzhou. Interestingly, it was this type of landscape paintings that first caught the eyes of Western collectors by way of curio and antique shops. This painting was donated by an early American collector of Chinese art.</p>
	<p><b>XIA Chang 夏昶</b>          Chinese, 1388-1470  <b><i>Bamboo in the Wind and Rain</i> 1441</b>          Ink on paper, pair of hanging scrolls          Anonymous loan          L.2014.7.1ab</p> <p>Bamboo, which grows upright and bends without breaking, has long evoked the human values of integrity and resilience for the Chinese. It has become a favorite subject for scholar-official (or literati) painters since the 12<sup>th</sup> century. Painted with the same brush and discipline used in writing, the calligraphic strokes in monochromatic ink lend themselves to individual expressions.</p>

	<p>The distant bamboo stalk and leaves rhythmically swaying in wind behind a rock (right) contrasts the rain-laden dark leaves on the leaning stalk on the left. This pair was painted for a friend as indicated by the artist's inscription on the upper right of the Wind painting. Xia Chang, a native of the Suzhou region, enjoyed a long and successful official career that culminated in his appointment as minister of the Ming Court of Imperial Sacrifices in 1457. He specialized in bamboo painting and eventually became the most highly regarded painter of the subject in his generation. His calligraphic mode of painting bamboo was emulated by many later Ming (1368-1644) and Qing (1644-1911) painters. His bamboo paintings were also well received in Korea, Japan, as well as Southeast Asia.</p>
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### Textile

	<p><b>Manchu Woman's Summer Robe with Orchids</b>  China, Qing dynasty, late 19th century  Yellow silk gauze weave, embroidery including gold-wrapped thread, painted details  Gift of Dr. Joseph and Helene Pollock  1996.29.1</p> <p>This yellow gauze weave is finely woven and richly decorated. Its ornate wide border bands culminate in a scroll motif at the top of deep side slits. This motif, which echoes the shape of the "cloud scroll" or <i>lingzhi</i> mushroom, carries the auspicious "wish-granting" message. Orchids, signify beauty and refinement as well as wishes for numerous offspring.</p> 
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	The <b>Gauze Weave</b> involves a cross-warp structure that creates openness in the fabric. Garments produced with such technique are suited for hot summer clothing.
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## Campbell and Gould

### Screen Platform



#### KANO School

Japanese, Edo period, early 17th century  
***Chinese Emperor Tang Minghuang and his Consort Yang Guifei on Viewing Tower***

Ink, color, and gold on paper; six-panel folding screen

Gift of Lawrason Driscoll  
 1997.62

This richly decorated screen references a narrative poem *The Song of Everlasting Sorrow*, written by the celebrated Chinese poet Bo Juyi (772-846) of the Tang dynasty (618-907). The poem recounts the tragic story of Tang emperor Minghuang (reign 712-756) whose excess love for his beautiful consort, Yang Guifei (c. 720-756) caused him to neglect state affairs and social disorder ensued. Yang Guifei was put to death in 756 during the An Lushan uprising. The passionate love and inconsolable grief in the poem found a sympathetic audience in the Japanese imperial court as early as the 9<sup>th</sup> century and had a lasting impact on Japanese literature, drama and art throughout history.

This screen shows the two lovers admiring the blossoming flowers from a high tower while the emperor is playing a small hand drum to the beat of the musicians below. The elaborate gold used on this screen not only underscores the intensity of the emotional entanglement of everlasting love

and sorrow, but also provides a glimmering atmosphere of wealth for its owner.



**Taki KATEI** 瀧和亭

Japanese, 1830 - 1901

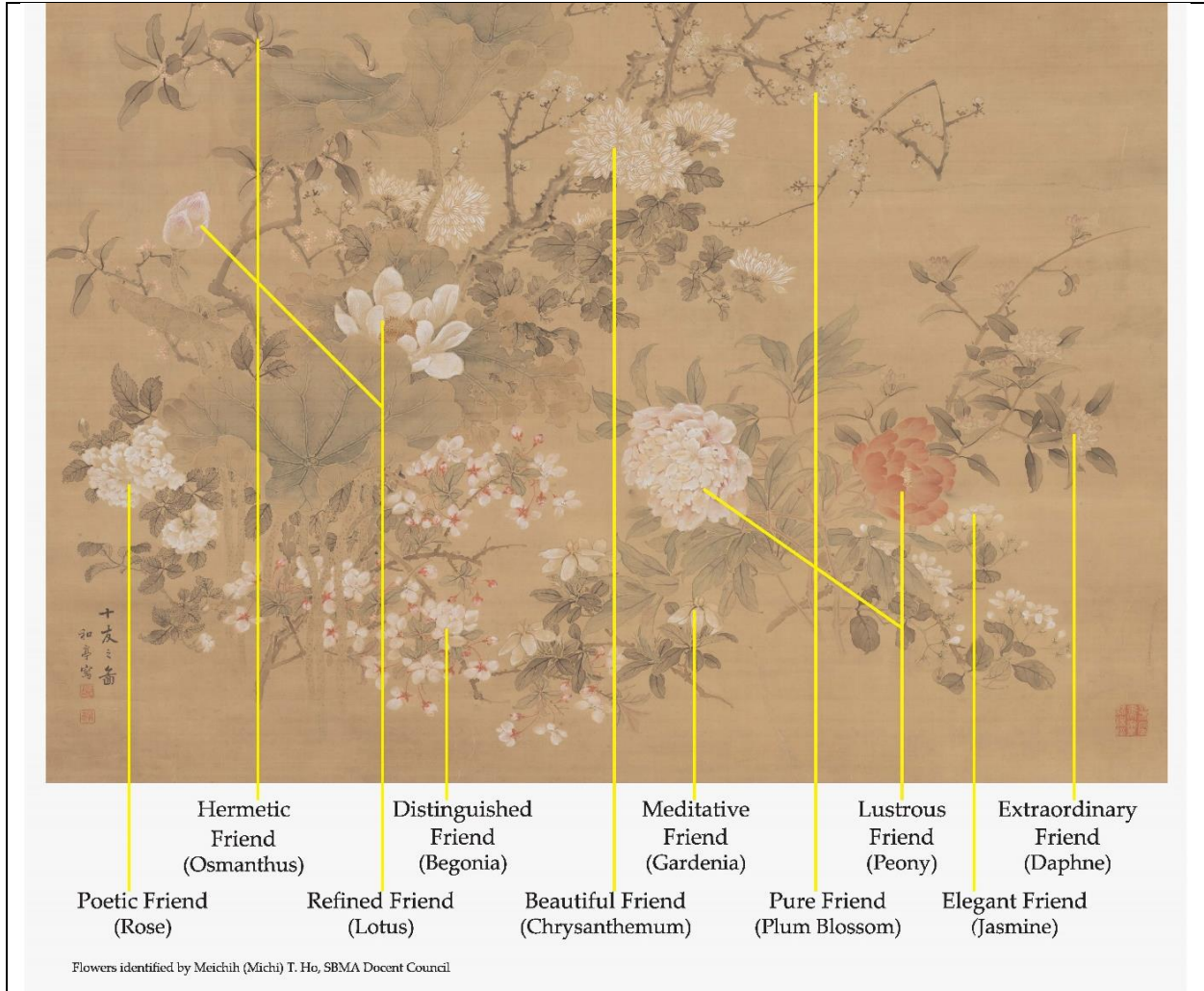
***Ten Friends (Flowers)*** 1870s-1880s

Ink and light color on silk; hanging scroll

Gift of the Estate of Miss Antoinette Mayer  
1982.10

The large scale of this flower painting was designed both to impress the viewer and to allude to specific virtues of friends, a symbolic association with flowers purportedly designated by a 12th-century Chinese scholar.

Katei was known for his Chinese-style flower-and-bird paintings during the early years of the Meiji period (1868-1912) reflecting a renewed enthusiasm for Chinese culture as travel became available. He painted in the manner of the preeminent Chinese flower-and bird painter Yun Shouping (1633–1690) with delicate ink and color without outlines in capturing the natural shading of the flowers and foliage.



### Hanging Scroll



**Kishi GANKU 岸駒**

Japanese, 1749/56 - 1838

***Tiger and Bamboo***

Ink and light color on silk; hanging scroll

Museum purchase with funds provided by the Estate of Carroll Donner


1985.39

A self-taught artist, Ganku perfected a personal style that fused various traditions, such as the literati-style of calligraphic brushwork, the meticulous decorative realism of the Chinese-influenced Nagasaki school and western-influenced sketches from life. He is best known for his paintings of tigers, an animal that is not native to Japan.





	Ganku was able to paint from an actual tiger's head which had been a gift imported to Nagasaki in 1798.
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## Handscroll

	<p><b>Attributed to TOSA Mitsuoki</b>  Japanese, 1617-1691  <b><i>The Tale of Bunshō, the Salt-maker</i></b>  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</p> <p>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.</p> <p><i>Tale of Bunshō</i> 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 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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Tosa painters updated many features from the narrative handscroll tradition of the imperial court during the late Heian period in the 10 <sup>th</sup> -12 <sup>th</sup> centuries: the format of alternating story
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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.	
	<p>Bunshō's two daughters grow up to be beautiful and many suitors offer marriage. Bunshō becomes concerned when the girls are not interested and vow to become nuns or take their own lives if forced to marry. The bending bamboo stalks painted on the sliding door and curving autumn grass by the fence echo the posture of the concerned Bunshō .</p>
1-8	
	<p>Priest Tadamitsu, Bunshō's former employer, learns of Bunshō's beautiful daughters and offers his two sons for marriage. Bunshō visits the priest and his sons. The autumnal tree with falling red leaves in the garden foreshadows the daughters' later refusal.</p>
1-9	

## Woodblock Prints

### Intro




#### 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 20<sup>th</sup> 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.


	<p><b>Utagawa HIROSHIGE</b> 歌川広重          Japanese, 1797-1858  <b><i>Bullfinch (Uso) and Japanese Mountain Rose</i></b>          Color woodblock print on paper          Gift of the Frederick B. Kellam collection          1971.3.3</p> <p>Poem          “When I hear a <i>uso</i> sing          the path leads to the mountain”</p>
	<p><b>Utagawa HIROSHIGE</b> 歌川広重          Japanese, 1797-1858  <b><i>Mandarin Ducks and Plants</i></b>          Color woodblock print on paper          Anonymous donor          00.214.1</p> <p>Poem          “The morning tempest          sees even mandarin ducks          go separate ways”</p>
	<p><b>Nakayama SŪGAKUDŌ</b> 中山嵩岳堂          Japanese, active 1850-1860  <b><i>Pair of Sparrows and Poppies</i></b> from the series “<b>Forty-Eight Birds from Nature Studies</b>”          Color woodblock print on paper          Lent by Seymour and Shirley Lehrer          L.1997.6.2</p> <p>Sūgakudō was a pupil of Hiroshige. He was best known for this series, which was originally issued as single sheets in 1858. A</p>



	<p>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.</p>
	<p><b>Nakayama SŪGAKUDŌ</b> 中山嵩岳堂          Japanese, active 1850-1860  <i>Sooty Flycatcher or Stonechat (nobitaki) and Squash Vine</i> from the series “<b>Forty-Eight Birds from Nature Studies</b>”          Color woodblock print on paper          Lent by Seymour and Shirley Lehrer          L.1997.6.3</p>
	<p><b>Yoshimoto GESSŌ</b> 吉本月莊          Japanese, 1881-1936  <i>Copper Pheasants and Wisteria</i>          Color woodblock print on paper          Lent by Seymour and Shirley Lehrer          L.1997.6.11</p> <p>In Japan, pheasants have long been associated with imperial authority. They are also symbolic of spring, when the bird’s mating call can be heard. Similarly, wisteria (<i>fuji</i>) blooms in the spring, and the flower has classical associations with the Fujiwara clan of the 12th century, which provided many regents for several emperors. These imperial associations, combined with the glow of a rising sun—another symbol of imperial Japan—combine to suggest a nascent nationalism, a sentiment common in visual art at that time</p>

	<p><b>Okuhara SEIKO 奥原晴湖</b>          Japanese, 1837-1913  <b>Woodpecker in Flowering Cherry Tree</b>          Color woodblock print on paper          Lent by Seymour and Shirley Lehrer          L.1997.6.25</p> <p>Okuhara Seiko was one of the few women who gained recognition as painter, calligrapher and poet at a time when the profession was dominated by men. Primarily a landscape painter, Seiko chose the flower-and-bird genre when working in the print medium due to its traditional association with classical paintings.</p>
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	<p><b>Carving Tools and Rubbing <i>Baren</i> for Printing</b>          Japan, 20th century          Wood, metal, and bamboo          Gift of Ron Robertson          2001.73.1</p> <p>The rich variety of textures and lines found in woodblock prints is achieved through the tools and material used - carvers' blades and a round rubbing <i>baren</i> made of a coil of braided cord affixed to a stiff wooden disk coated with lacquer and wrapped in a bamboo leaf. The printed image is achieved by rubbing the paper with a <i>baren</i>.</p>
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	<p><b>Key Block</b>          Japan, late 18th century          Cherry wood          Gift of Mr. and Mrs. Joseph Krene          1985.19.1ab</p> <p>A key block is produced from the original drawing of the artist. It is the outline of the image, usually found in black and white illustrations in books. It is also the first block from which subsequent color blocks would be created for a multicolored print. This key block is carved on both sides, demonstrating the economic use of wood in the trade. One side depicts three women gathering herbs. The head of the figure at the center has been re-cut (repaired or repurposed) possibly at a later date. On</p>
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the other side are two pages from an illustrated book containing text and images.



**End**