

Anonymous

White-robed Guanyin

China, Yuan dynasty (1271-368), late 13th century

Hanging scroll; ink on silk

Purchase, Richard Lane Collection, 2003

(2005.28)

Conserved in 2008-2009 with a generous grant from Victor and Marie Cole.

Tea was intimately connected with the larger exchange of ideas and material culture between China and Japan that occurred through Buddhism. *Matcha* (the powdered tea characteristic of the Japanese tea ceremony) was first introduced by the Zen monk Eisai (1141-1215) upon his return from studying in China in 1191. Monks such as Eisai not only brought practices such as drinking *matcha* from China, but also carried with them new ideas and art. This Chinese painting, made less than a century after Eisai, was discovered in Japan, and is typical of works brought to Japan during the Kamakura (1185-1336) through the Muromachi (1392-1573) periods.

The image of the white-robed Guanyin (Sk. Avalokitesvara, J. Kannon), Bodhisattva of Compassion, was especially popular in the Chan (Zen) sect, and first appeared in the 10th century. Guanyin's white robe symbolized the pure, enlightened mind. The landscape setting in which the figure sits depicts the deity's traditional home on Mount Potalaka by the Eastern Sea (associated by this time with the island mountain of Putuo off the coast of Ningbo, the main Chinese port for exchange with Japan).

Kanō Kōi (before 1569-1636)

White-robed Kannon

Japan, Edo period (1615-1868), early 17th century

Hanging scroll; ink on paper

Gift of Aileen Miyo Ichiyo, 1982

(5009.1)

After the introduction from China of depictions of the Bodhisattva Guanyin (J. Kannon) wearing a white robe and seated in the deity's mountain home of Potalaka, particularly through the Zen sect during the Muromachi (1392-1573) period, the white-robed Kannon became one of the most popular subjects for Japanese art. Although this painting was done by a prominent official Kanō School artist rather than a monk or specialist in Buddhist subjects, and is separated from the nearby Chinese painting of Guanyin by several centuries, the Chinese origins of the composition are evident from even a cursory comparison of the two works.

Watanabe Kazan (1793-1841)

White-robed Kannon

Japan, Edo period (1615-1868), 1837

Hanging scroll; ink on paper

Purchase, 1988

(5755.1)

A student of Tani Bunchō, whose magnificent triptych is on display elsewhere in this gallery, Kazan first took up painting to support his studies of Confucianism, and was a noted scholar of both the Chinese classics and Dutch studies (*rangaku*). In keeping with his Confucian tendencies, he is best known for his paintings in Chinese-influenced literati styles. While it might at first seem unusual for a literati artist and Confucian scholar to paint a Buddhist subject, images of the white-robed Kannon are pervasive in virtually every style of Japanese painting.

Two years after this painting was made, Kazan was imprisoned and then exiled for his criticism of the Tokugawa shogunate, and after a brief period of near bankruptcy when he supported his family through the (illicit) sale of paintings, he committed suicide in 1841.

Negoro Lacquer

Evidence for the use of lacquer in Japan dates back to as early as the 4th millennium BCE. Starting from the Muromachi period (1392-1573), red and black lacquered wooden articles, commonly called Negoro after a Buddhist temple in Wakayama with which they were associated, developed into one of the most characteristic of all Japanese lacquer types. Negoro wares typically have an under-layer of black lacquer, the color of which derives from iron added to the clear lacquer. Over this is applied red lacquer, which takes its color from cinnabar; as the lacquer becomes worn, the black under-layer becomes visible, creating a pleasing two-toned aesthetic.

The shapes of Negoro wares, particularly during the early period, tend to be utilitarian, and their lack of adornment gives them a boldly modern feeling that differs considerably from other more ornately decorated Japanese lacquer techniques such as the use of inlay with mother-of-pearl and precious metals, or *maki-e*, in which gold and silver powder is applied to the lacquer before it dries.

**Anonymous
Negoro Stand**

Japan, Edo period (1615-1868), 18th-19th century

Lacquered wood

Gift of Mr. and Mrs. Christian H. Aall, 2003

(12786.1)

**Anonymous
Negoro Box**

Japan, Momoyama period (1573-1615), 16th century

Lacquered wood

Gift of Mrs. Theodore A. Cooke

(2095.1)

**Anonymous
Negoro Writing Box**

Japan, Edo period (1615-1868), 17th century

Lacquered wood

Purchase, 1956

(2250.1)

Anonymous

Guanyin

China, Southern Song dynasty (1127-1279), 13th century

Wood, gesso, paint

Gift of Clare Boothe Luce, in memory of Henry H. Luce, 1983
(5091.1)

The most common depiction of the Bodhisattva of Compassion Avalokiteshvara (Guanyin in Chinese) in the Song dynasty was in the position of “royal ease” (*maharajailiasana*) in his mountain paradise of Potalaka. In China, this was associated with the sacred mountain of Putuo off the coast of Ningbo (likewise, the Tibetan palace of the Dalai Lama in Lhasa is named Potala, since the Dalai Lama is considered a manifestation of Avalokiteshvara).

Images of this bodhisattva in “royal ease” mark a movement in Song-dynasty sculpture towards naturalism, particularly for wood sculptures, which survive in increasing numbers from the Song dynasty onward. A similar change in aesthetic can be seen in paintings from the same time, such as the 13th-century *White-robed Guanyin* painting from the Richard Lane Collection on display nearby. Together with the drinking of *matcha* powdered tea and other cultural practices, this new trend in the arts spread to Japan along with Zen Buddhism, where it had a significant impact that has endured into modern times.

This impressive sculpture came to the Academy from the collection of the eminent publisher Henry R. Luce. According to the donor, it was the first work of art that Mr. Luce acquired in China.

Anonymous
Negoro Kettle

Japan, Edo period (1615-1868), ca.1700

Wood, lacquer, metal

Purchase, 1953

(1712.1)

Anonymous
Negoro Plate

Japan, Muromachi period (1392-1573), 15th-16th century

Lacquered wood

Purchase, 1955

(2109.1)

Anonymous
Negoro Teacup Stand

Japan, Muromachi period (1392-1573), 15th-16th century

Lacquered wood

Gift of Mr. Damon Giffard, 1959

(2637.1)

Yamamoto Baiitsu (1783-1856)

Plum Blossoms and Bamboo

Japan, Edo period (1615-1868), 1835

Hanging scroll; ink on paper

Purchase, 2005

(13178.1)

The practice of Chinese literati styles of painting in Japan was one aspect of a larger interest in Chinese culture among Edo-period scholars that also included study of the Confucian classics, writing of Chinese poetry, and the drinking of Chinese-style *sencha*, or steeped tea. Under the influence of his patron, Kamiya Ten'yū (1710-1801), Baiitsu became famous not only as a literati painter but also as a connoisseur of *sencha* implements.

Paintings of plum blossoms have enjoyed great popularity in Japan for centuries, and many have been inspired by compositions attributed to the noted Yuan-dynasty Chinese painter Wang Mian (1287-1359). Baiitsu's composition features boldly curving arcs of plum branches, often seen in Wang's work. Here, he added bamboo, cleverly contrasting its white culms (stalks) and leaves with the black brushwork of the plum branches.

The complex overlapping of various elements of the two plants and the rich range of ink tonalities throughout the painting demonstrate Baiitsu's superb handling of ink and brush. True to his name Baiitsu—meaning “Plum Elegance”—the artist often painted plum blossoms.

Yokoi Kinkoku (1761-1832)

Drawing Pure Spring Water to Compare Tea

Japan, Edo period (1615-1868), early 19th century

Six panel screen, originally four *fusuma* (sliding panels)

Ink and color on paper

Purchase, 2005

(13144.1)

This painting portrays an intimate gathering for drinking tea on a platform set over a small mountain stream. Three men converse as they sit on a circular mat covered with tea utensils. Here the teas being compared are varieties of *sencha*, roasted tea leaves steeped in hot water, popular among the literati.

A requisite for any such gathering was the finest quality water, and mountain spring water drew the highest esteem. Having such an idyllic setting was largely a daydream for most urban literati, yet the fantastic landscape in this painting would have provided a delightful atmosphere for a tea gathering in a more humble location, such as a room in the city.

Kinkoku was best known for dramatic, bold brushwork, as displayed in this painting. Primarily self-taught, he turned to the works by Yosa Buson (1716-1783) for inspiration throughout his artistic career. *Drawing Pure Spring Water to Compare Tea* was based on an early Buson hanging scroll, but Kinkoku expanded it into a far more complex composition, making the expression distinctly his own.

Yamamoto Baiitsu (1783-1856)

Birds and Trees

Japan, Edo period (1615-1868), 19th century

Hanging scroll; ink and color on silk

Purchase, 1970

(3679.1)

This composition of paired ducks, long-tailed blackbirds, and a solitary egret amongst a lush backdrop of flowering plum, bamboo, and flowering plants is typical of the decorative side of Nanga painters such as Baiitsu. The careful observation of the plumage of the birds, rendered in a “boneless” style of painting in which color is applied in graded tones without outline, is derived from a Chinese style of painting espoused by Yun Shouping (1633-1690). While apparently striving for naturalism in this piece, Baiitsu nevertheless combines disparate seasonal flowers to create a lush, fertile environment.

Baiitsu was a native of Nagoya and lived and worked there most of his life. Early in his career he enjoyed considerable patronage from Kamiya Ten'yu (1710-1801), who had a major collection of Chinese paintings, ranging from the Yuan dynasty (1279-1368) to the Qing (1644-1911). Baiitsu benefited from being able to study and copy this collection, and it definitely influenced his painting style.

Tani Bunchō (1763-1841)

Triptych: Landscape with Waterfall

Japan, Edo period (1615-1868), 1804

Hanging scroll; ink and colors on paper

Purchase, 2005

(13165.2)

Tani Bunchō (1763-1841)

Triptych: Study of Bamboo

Japan, Edo period (1615- 1868), 1804

Hanging scroll; ink and colors on paper

Purchase, 2005

(13165.1)

Bunchō was one of the most prominent painters in the city of Edo in the early half of the nineteenth century. His flamboyant personality and great painting skill won support from numerous patrons. A monumental triptych such as this was likely to have been commissioned by a member of the ruling class to fill the large *tokonoma* (alcove displaying paintings, floral displays or objects) in his residence.

Although triptychs often represented consistent themes, it was also common for a central landscape or figure painting to be flanked by works on a different subject. Here, Bunchō combined a landscape with the classic literati theme of bamboo. The loosely applied, wet quality of the brushwork in the central landscape is typical of Bunchō's work from the first decade of the nineteenth century.

The two bamboo paintings show a dramatic contrast in composition. Executed with perfectly controlled wet brushwork, the casual air conveyed by Bunchō's bamboo belies his impressive technique.

Tani Bunchō (1763-1841)

Triptych: Study of Bamboo

Japan, Edo period (1615-1868), 1804

Hanging scroll; ink and colors on paper

Purchase, 2005

(13165.3)

After Tani Bunchō (1763-1841)

Triptych: Plum Blossoms

Japan, Edo period (1615-1868), early 19th century

Hanging scroll; ink on paper

Gift of Mrs. Sumie Yoshioka, in memory of her son Lynn K.

Yoshioka, 1978

(4701.1)

After Tani Bunchō (1763-1841)

Triptych: Hotei with a Sack

Japan, Edo period (1615-1868), early 19th century

Hanging scroll; ink on paper

Gift of Mrs. Sumie Yoshioka, in memory of her son Lynn K.

Yoshioka, 1978

(4701.2)

An importance aspect of literati cultivation, shared with the tea ceremony, was a knowledge of connoisseurship.

Connoisseurship of Chinese ceramics used for the tea ceremony and Chinese paintings displayed during tea gatherings was a critical part of the Way of Tea as early as the Muromachi period (1392-1573). This in turn formed the foundation for the rise of tea ceremony experts like Sen Rikyū (1522-1591), although Rikyū dramatically changed the aesthetic of the tea ceremony by advocating the use of domestically produced wares.

This triptych is a good example of the importance of connoisseurship in literati painting. Although each painting bears a supposed signature of the leading Edo artist Tani Bunchō, the signatures are suspect, and the work neither reflects Bunchō's style nor his superb technique. Rather, the paintings are typical of the numerous "town painters" (*machi eshi*) trained in the official Kanō School style (also represented by the finer, earlier work by Kanō Kōi on display elsewhere in this gallery) that was widespread during the 18th and 19th centuries.

After Tani Bunchō (1763-1841)

Triptych: Bamboo Branch

Japan, Edo period (1615-1868), early 19th century

Hanging scroll; ink on paper

Gift of Mrs. Sumie Yoshioka, in memory of her son Lynn K.

Yoshioka, 1978

(4701.3)

Oda Kaisen (1785-1862)

Classification of Tea Utensils

Japan, Edo period (1615-1868), 19th century

Handscroll; ink and color on paper

Purchase, Richard Lane Collection, 2003

(2007.244)

This scroll by Oda Kaisen begins with a portrait of the great Chinese tea master Lu Yu (733-804) seated in a garden, accompanied by a servant. Lu was the author of the *Chajing* (Classic of Tea), the definitive Chinese text on the cultivation, making, and drinking of tea. The remainder of the scroll is taken up by depictions of Chinese implements for storing and making tea.

Oda Kaisen was born into a family of dyers in present-day Yamaguchi Prefecture, and moved to Kyoto in his early twenties. There he studied the painting of both the Maruyama-Shijō and Nanga Schools. In later years he moved to the island of Kyushu, where he studied Confucianism and Chinese painting, specializing in landscape, figure and bird and flower subjects. This scroll was owned by the later literati painter Tomioka Tessai (1836-1924), who, together with Imao Keinen and Tajika Chikuson, decorated the *sencha* cups on display nearby.

Tomioka Tessai (1836-1924)

Imao Keinen (1845-1924)

Tajika Chikuson (1864-1922)

Set of Five Blue and White *Sencha* Cups

Japan, Meiji period (1868-1912), 1911-1912

Porcelain decorated in underglaze cobalt oxide

Purchase, 2005

(13226.1)

These five *sencha* cups were decorated by three artists in Kyoto, where painters historically maintained close ties with traditional craft industries. The delight in viewing collaborative works comes from the variety of creative solutions presented by each artist. Tessai painted a pine tree on one cup and bamboo on another, combining each image with a Chinese-style inscription.

Typical of his style, both painting and calligraphy are executed in robust brushwork bursting with energy. In contrast, Keinen's two cups, respectively decorated with a design of an angler and fireflies, convey elegance and wit. On both, he added a haiku in fluent calligraphy matching his refined drawing. Chikuson, the youngest of the three, painted *reishi* mushrooms and a rock on one cup with utmost delicacy and inscribed a short verse in an equally sensitive style.

Hon'ami Kōetsu (1558-1637)

Poems from the Wakan Rōeishū

Japan, Edo period (1615-1868), 1629

Handscroll; ink and gold on silk

Gift of Mr. and Mrs. Theodore A. Cooke in memory of their daughter, Elizabeth Rice Cooke, 1967

(3502.1)

Kōetsu was one of the most important calligraphers of the Edo period. He studied the court style of calligraphy under Prince Sonchō (1552-1597), then abbot of Shōren'in Temple, and revived this style through a study of early court works from the Heian period (794-1185). He was particularly influenced by the Heian use of finely crafted, subtly decorated paper, which is superbly demonstrated in this scroll. At the same time, Kōetsu also had an interest in Chinese calligraphy from the Song dynasty (960-1279), which infused the structure of his brushwork with greater strength (literally "bone").

This long handscroll of calligraphy is based on the *Wakan Rōeishū*, an anthology of Japanese and Chinese poems by Fujiwara Kimito (966-1041). The beautiful decorative background of gold leaf patterns was printed onto the silk before the calligrapher inscribed the poems in ink using a fine brush.

Hon'ami Kōetsu (1558-1637)

Teabowl

Japan, Edo period (1615-1868), 17th century

Raku glazed earthenware with lacquer repair

Gift of Mrs. Charles A. Cooke, 1933

(3821)

Prior to the Momoyama period (1573-1615), Chinese bowls and other implements were favored for the tea ceremony, and Chinese artworks were displayed to guests at tea gatherings. However, under the influence of Sen Rikyū (1522-1591), a new aesthetic was introduced that valued domestic wares. Imported Chinese bowls, often antiques, were a symbol of wealth and status, which ran counter to Rikyū's emphasis on humility and equality, and his appreciation for the humble beauty of natural materials. In particular, Rikyū favored the simple glazed earthenware bowls that came to be known as the Raku style, and he worked closely with the Raku potter Chōjirō in the design of the bowls he commissioned.

Kōetsu studied the tea ceremony under Rikyū's student, Furuta Oribe (1544-1615). He followed Rikyū's practice of working together with a Raku potter, Jōeki (d. 1635), in the design of the bowls he commissioned, and went a step further in taking a more active role in their production. Bowls like this used local clay from Takagamine, where Kōetsu lived after 1615, and this accounts for the red color of the bowl under the clear glaze. Kōetsu's bowls often had flaws, and a typical crack in this bowl has been repaired with black lacquer. Only a small number of bowls can be confidently attributed to Kōetsu, and many of those in Japan are National Treasures, the highest official designation for cultural relics. Consequently, this bowl is arguably the most important Japanese ceramic in the Academy's collection.

Anonymous

Dish with Mule and Rider Design

Japan, Momoyama period (1573-1615), 17th century

Oribe glazed earthenware

Purchase, 1967

(3486.1)

Furuta Oribe was one of Sen Rikyū's (1522-1591) most prominent students. After Rikyū's death, Oribe assumed his position as tea ceremony advisor for the shogun Toyotomi Hideyoshi (1537-1598), and later became the teacher of Tokugawa Hidetada (1579-1632), the second shogun of the Edo period. However, Oribe was implicated in a scandal against the shogunate, and forced to commit suicide in 1615, an event foreshadowed by Rikyū's own suicide after falling out of favor with Hideyoshi twenty-four years earlier.

Oribe promoted a more elaborate aesthetic for tea ceremony wares than his teacher, and further distinguished between the ranks of guests at tea gatherings, going against Rikyū's emphasis on humility and equality. He favored ceramics with rich green and brown glazes on a cream-colored background, often boldly decorated. Under the prominent patronage of the Tokugawa shogunate, this style dominated the tea ceremony during the early Edo period. The green glaze of this dish is typical of Oribe wares. At the same time, the shape probably derives from foreign ceramic dishes produced by the Sawankhalok kilns in Thailand (called *sonkōroku* wares in Japanese), which were widely imported into Japan starting in the Momoyama period (1573-1615), and influenced the developing styles of tea ceremony ceramics at that time.

Tani Bunchō	(1763-1840)
Sakai Hōitsu	(1761-1828)
Kubo Shunman	(1757- 1820)
Tani Bun'ichi	(1787-1818)
Ichikawa Beian	(1779-1858)
Ōkubo Shibutsu	(1767- 1837)
Kameda Bōsai	(1752-1826)
Kikuchi Gozan	(1769- 1849)
Nakai Keigi	(1758- 1824)
Kitao Masayoshi	(1764-1824)

Collaborative Work by Edo Literati Artists

(Edo Bunjin Gassaku)

Japan, Edo period (1615-1868), ca.1810

Hanging scroll; ink and color on silk

Purchase, 2005

(13166.1)

Gassaku, or collaborative works, were a favorite activity among members of literati circles. The five painters and five calligraphers that participated in the making of this hanging scroll represented the foremost echelon of the art community in the city of Edo in the early 19th century. Of the painters, Sakai Hōitsu and Tani Bunchō were among the most prominent, and all five calligraphers were acclaimed poets.

An exercise on the established literati theme of plum and moon, the prominent position of Beian's graceful inscription in the upper right corner suggests that he proposed the theme. Although composed impromptu at a friendly gathering in a playful spirit, this *gassaku* reveals each individual artist's thoughtful approach to create a harmonious, well-balanced composition of painted images and inscriptions.