

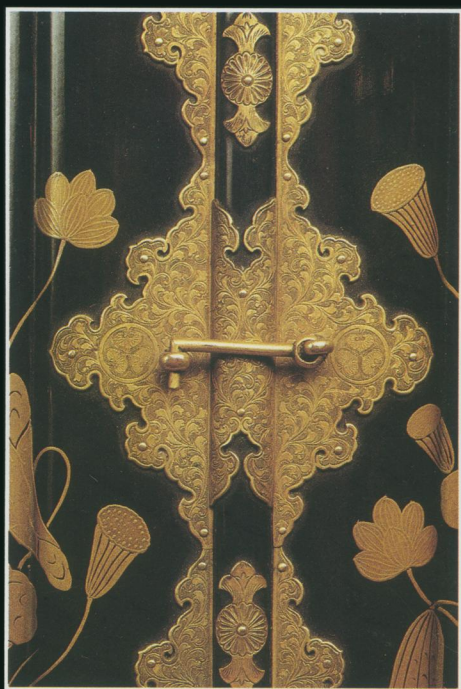
The Metropolitan Museum of Art Bulletin

Summer 1987





THE ARTS OF JAPAN



BARBARA BRENNAN FORD

THE METROPOLITAN MUSEUM OF ART

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DIRECTOR'S NOTE

In April the Metropolitan Museum proudly opened The Arts of Japan in The Sackler Galleries for Asian Art. The new galleries presented special challenges. In Japan there is no artificial division between the fine and decorative arts, and an appropriate display of art lies at the very heart of the Japanese aesthetic. Our commitment to this traditional approach can be seen at once in the skillful blending of Japanese architectural elements into a contemporary exhibition space and in the presentation of a carefully combined selection of objects in appropriately scaled surroundings. Visitors may view these elegant and sometimes intricate objects in a serene and congenial environment that is designed to convey the underlying values of Japanese art. While the Museum has collected Japanese art for over a hundred years, it was not until 1975, with the acquisition of the Packard Collection of some five hundred works from all periods, that our holdings could be considered comprehensive. There are as yet some undeveloped areas, such as calligraphy, Shinto art, early ink paintings, *nanga*, and pre-Edo lacquer. Although our collection now ranks among the best in the world outside of Japan, the challenge still remains to seek out works that will present at the highest level of quality Japan's full artistic heritage.

The new galleries represent remarkable cooperation between the people of two countries. Financial support came from a Japan-wide fundraising campaign, which raised \$3 million to augment the Japanese government's initial \$1 million, presented by Prime Minister Ohira in 1979. The campaign was an extraordinary effort by a network of government officials, business associations, individual companies, private individuals, and even schoolchildren. Additional funds came from New York's Japanese community. Japanese experts and officials of Japan's Agency for Cultural Affairs, Kyotaro Nishikawa and particularly Kakichi Suzuki, an eminent architectural historian, successfully integrated the traditional architectural details into the gallery space designed by Cleo Nichols and the firm of Kevin Roche John Dinkeloo and Associates. Mr. Suzuki carefully supervised the design and construction of these elements, built and installed by craftsmen of the Yasui Company of Kyoto. Museum conservators and their students made the sliding doors of the *shoin* room. The American sculptor Isamu Noguchi created the bold centerpiece of the small abstract garden, *Water Stone*.

Major individual grants were received from American sources—from the collector Joe Price and from the Mary Livingston Griggs and Mary Griggs Burke Foundation. Mary Burke, a member of the Museum's Board, has been a source of inspiration throughout the project. In addition to Douglas Dillon and Henry Kissinger, who played key roles in negotiations both here and in Japan, I would like to acknowledge the unstinting efforts of two other Americans, Mrs. Samuel Reed, member of the Board and of the Asian Art Visiting Committee, and Ambassador to Japan Michael J. Mansfield.

I can mention only a few of the many staff members who worked long and hard to bring this project to its conclusion. Wen Fong, Special Consultant for Asian Affairs, acted as a skilled negotiator and coordinator. Barbara Brennan Ford, Associate Curator of Asian Art, selected and arranged the objects, with the aid of Yasuko Betchaku, Assistant Curator. In solving logistical problems of exceptional complexity, they were ably supported by Alfreda Murck, Associate Curator and Administrator, and other members of the Department of Asian Art.

Philippe de Montebello
Director

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ON THE COVERS

Front and back: Details from the Battles of Hogen and Heiji, number 40. Inside front: Bato Kannon, detail of a shrine, number 54. Inside back: Detail from *Summer*, one of a pair of screens by Kano Chokichi, number 48.

FOREWORD

Japan's artistic heritage is one of astonishing range and longevity. From its earliest manifestations, the Japanese artistic spirit has been focused on the environs and implements of daily life; since neolithic times everyday objects have been fashioned with keen sensitivity to materials and functional effect. Profound emotion is frequently couched in images of nature, observed with an intimacy conditioned by life in a land of dramatic seasonal change, where perils of earthquake and typhoon make nature's bounty precarious and its processes awesome and beautiful. These distinctive qualities persist throughout a history patterned by cycles of receptivity to outside influences and subsequent transformation to peculiarly Japanese form.

The Museum's collection of painting, sculpture, ceramics, metalwork, lacquer, textiles, and woodblock prints spans over four thousand years, from the third millennium B.C. to the present, and represents Japanese art more comprehensively than any other collection in the West. Although it defies generalization in its diversity, the selection presented here was chosen to reveal certain distinctive aspects of Japanese art and, except for some well-known objects which could not be excluded, to introduce works that appear for the first time in the new galleries.

I am grateful to Christine Guth, who wrote the text for number 28, for many insights on the collection, and to Yasuko Betchaku, whose keen eye for detail greatly enhanced the presentation of these objects in the new galleries.

Barbara Brennan Ford
Associate Curator of Asian Art

CHRONOLOGY OF JAPANESE ART

Jōmon	10,000 B.C.—c. 250 B.C.	Late Heian (Fujiwara)	898–1185
Yayoi	c. 250 B.C.—A.D. 250	Kamakura	1185–1333
Kofun	c. A.D. 250–552	Nambokuchō	1333–92
Asuka	552–646	Muromachi	1392–1568
Early Nara (Hakuhō)	646–710	Momoyama	1568–1615
Nara (Tempyō)	710–94	Edo	1615–1867
Early Heian	794–898	Meiji	1868–1912

Civilization in the Japanese islands, located at the eastern periphery of Asia, developed in relative isolation for some ten thousand years before Buddhism was embraced in the middle of the sixth century A.D. Buddhism brought Japan into China's cultural sphere, which extended along trade routes westward to India, Persia, and even Rome.

Three successive cultural stages predating the introduction of continental culture are represented in Japan's archaeological record. Jōmon, the earliest, existed at least as far back as 10,000 B.C. and continued until about 300 B.C. At its height, in the third millennium B.C., this long-lived neolithic hunting and fishing culture developed a rich decorative vocabulary to embellish its utensils. Often exuberantly sculptural, Jōmon vessels and figurines evoke the elemental, untamed natural forces on which survival depended.

In the subsequent Yayoi stage, which began with the introduction of wet-rice agriculture in about 300 B.C., a more complex and stable society evolved. Yayoi earthenware vessels differ markedly from Jōmon wares, reflecting in their largely undecorated, finely controlled forms the conservative spirit of an agricultural society. Direct contact with China affected this stage of Japanese culture. Metal tools and ritual objects such as the bell-shaped *dōtaku* and Chinese-style mirrors were transformed to fit their changed function in Japan.

During the third century A.D. a military aristocracy with close ties to the Korean peninsula laid the foundations of the stratified Yamato state and the imperial institution that continues to the present. Members of this ruling class of warriors and shamans were entombed in huge keyhole-shaped mounds called *kofun*, from which the culture takes its name. These earliest sacred emperors ruled a society that is vividly reflected in *haniwa* figures. Haniwa, originally simple clay cylinders set into the sides of the newly mounded tomb to prevent erosion, were later elaborated in deftly realized sculptural effigies meant to attend the deceased ruler. Placed atop the burial mound, they defined a sacred precinct for the rites of succession essential to the state. Ever retaining their functional cylindrical shape, these sculptures of warriors and weapons, shamans, dancers, farmers, animals, and houses reveal both a native focus on the quotidian as a subject of artistic interest and an expressive genius in the medium of clay. Other entombed objects—beautifully fashioned stone talismans, mirrors, jewels, swords, and armor—reflect the shamanistic rituals and animistic religion of Japan's early military aristocracy.



1

From the fifth to the first millennium B.C., fishing and hunting in the Japanese islands supported independent populations that produced ceramic wares in a wide variety of regional styles. By Middle Jōmon (3000–2000 B.C.) centuries of craftsmanship culminated in elaborately decorated vessels with sculptural rims such as this storage jar, typical of the Entō culture in northeastern Honshū. Although the maker was restricted to primitive techniques of hand building and open-pit firing, the virtuosity with which he refined his clay to withstand such a large, thin-walled shape and manipulated simple tools like cord-wrapped sticks to produce complex overall patterns suggests that his was a relatively specialized craft. This exceptionally large cylindrical jar, covered with impressions of twisted and knotted cords in a carefully applied herringbone pattern, is graced by a quatrefoil rim molded and intricately decorated in flowing patterns suggestive of reptilian forms. It stands at the outset of one of the world's most sophisticated ceramic traditions, revealing an indigenous focus on the aesthetics of utilitarian forms that marks Japanese crafts to this day.

2-4

In Late Jōmon (2000–1000 B.C.) sculptural embellishment declined in favor of less elaborately decorated vessels showing an increasing sophistication in the integration of form and decoration. This spouted pouring vessel from Tōhoku possesses an elemental energy created by the abstraction of natural forms in its phallic spout and its nipples encircled by alternating smooth and cord-impressed bands that swirl around the nearly spherical body.

Similar vigor marks many of the figurines found in Jōmon sites in northeastern Japan, especially in the late stage of the culture. Powerful and even grotesque in their abstract, usually female anatomy, they are commonly found broken, causing archaeologists to conjecture that they were used in magical practices to invoke the natural forces on which Jōmon life depended. A rare intact example is the standing figure with small pointed breasts and incised and impressed decoration that may represent tattooing. With its thick tubular neck and torso, stiffly outstretched arms, and large slit eyes set in sharply defined oval rims, this figurine is a variant of a type found in northeastern Jōmon sites in the latest stage (1000–250 B.C.).

A more refined abstraction of anatomy distinguishes a half-figure of reddish clay from another site in Tōhoku, possibly Aomori Prefecture, where Jōmon culture persisted longest. Ovoid features reiterate the shape of the upturned head, and a precise pattern of incised lines accentuates the geometric forms of the triangular torso with protruding conical breasts, which are echoed in the points of the outstretched truncated arms.





5-11

Careful workmanship and attention to the beauty of the material are evident in many of the tools, weapons, and ornaments found in Jōmon sites. Stone tools, meticulously chipped and smoothly polished, and subtly crafted bone and ivory implements attest to the ancient roots of Japan's renowned penchant for refined design and workmanship. The high quality of stonework of the second millennium B.C. is seen in the spearhead from Hiraizumi, in Iwate Prefecture, and the beautifully fashioned basalt axe from a site in Saitama. The arrowhead, fishhooks, needle, and harpoon from the Ōbora Shell Mound at Ōfunato Bay, in Iwate, reveal no less skill in bone and ivory several centuries later in this latest Jōmon site (1200–250 B.C.).



During the second century B.C. an influx of people from the continent brought the first of several waves of foreign influence that have shaped Japanese culture, initiating a more advanced cultural stage known as Yayoi. When rice cultivation and bronze and iron metallurgy were introduced, probably through Korea, the isolated and self-sufficient life of the Jōmon gave way to a communal society organized to carry out the demanding agricultural cycle. Architectural styles and ornamental motifs reflect other influences from southern China and the Pacific islands stretching from Kyushu to Taiwan.

The social and aesthetic character of the transformed culture of Yayoi is vividly reflected in its ceramic vessels. The finely articulated shape of this storage jar from the Nagoya area, with its bulbous form rising from a small, flat base to the flaring rim of its wheel-turned neck and mouth, is enhanced by the burnished surface of its warm red body. The irregular, vigorous shapes of Jōmon vessels have been replaced by sturdier, more functional ones in which symmetry is of paramount interest.



Strict geometry characterizes the dramatic profile and decoration of this dōtaku, a ceremonial form of the small clappered bell found originally in China—and later in Japan and Korea—suspended from the necks of domesticated animals. When a dōtaku was discovered in A.D. 662 at a temple in Shiga Prefecture, its significance was already unknown. Today, more than four hundred examples have been uncovered at nearly two hundred sites in central Japan. Found not in dwelling or grave sites, but buried in isolated hollows at the crests of hills, they are thought to have served some ritual function in the agrarian community. By late Yayoi, the dōtaku became a large, highly ornamented bell that, lacking a clapper and too elaborate for suspension, could neither be sounded or hung.

Dōtaku disappeared in the latter half of the third century, when their ritual importance was overshadowed by new forms sacred to the military aristocracy that came to dominate the communal agrarian society of Yayoi. The Museum's example, among the finest known, is identical to one excavated in Wakayama and similar to others with spiral flanges and linear zones of decoration that have been found near Kyoto and Nara.





14–16 Vivid witnesses to the world of Yamato are the deftly executed haniwa of warriors, shamans, and other figures. By the fifth century, groups of figural haniwa were set atop the burial chamber to demarcate a sacred precinct where ceremonies were held. Attending the interred ruler and witnessing his succession were haniwa such as the helmeted warrior (right) and the hieratic figure with headdress and facial striations (left), who together represent the two poles of power, military and religious, in the Yamato state.

Other haniwa in the collection demonstrate the variety of the participants in Yamato rites and the range of expression that was achieved in this basic medium, where simple perforations in the hollow clay and a few modeled details achieve a well-observed representation. Strong triangular striations accentuate the geometric shape of the

shaman's head, conveying an awesome otherworldliness. A bold triangular nose and regular oval perforations for eyes and mouth in the warrior's broad face evoke an impassive resolve.

Animals are charmingly rendered. Subtle observation is evident in the poignant figure of a dead infant boar with its large snout, curled body, and bound limbs.



17, 18 The origins of the early Japanese emperors and the ritual importance of the crafts that provided the symbols and implements of their power are described in Japanese myth. Amaterasu, the sun goddess, and her unruly brother, the storm god Susano-o, in an uneasy truce that perhaps mythologizes the ascendancy of the Yamato rulers over the other clans, created a pantheon of deities who sprang from broken pieces of his sword and her jewels. Their grandson Ninigi became the first Japanese emperor and was sent from heaven to the “land of bounteous autumns,” bearing as symbols of his divine authority a mirror, sword, and jewel. He came with five other deities who became the ancestors of hereditary craft guilds, including jewel makers, swordsmiths, and mirror makers.

Of the three sacred imperial regalia, the mirror, symbol of the sun, is supreme. Around A.D. 260, when the Yamato chieftains came to power, it was enshrined at Ise—the most important Shinto shrine, dedicated to Amaterasu, from whom the imperial line traces its descent—and is revered there to this day. Bronze mirrors were sent from China in Yayoi times in exchange for tribute. Copies were made in Japan, where they were given

by the Yamato rulers to regional chieftains and thus took on a symbolic function as tokens of fealty. The larger size of the Japanese versions, as well as the increasing abstraction of Han motifs that had no meaning in Japan—such as Chinese animals of the zodiac, which in this example (left) have been transformed into a swirling pattern—demonstrate the characteristic adaptation to Japanese sensibilities and use.

By the fifth century a peculiarly Japanese variant, the bell mirror, developed. It was sometimes used as an ornament for horse trappings, and its ritual function was enhanced by combining the luminous surface of the disc with sound. In these mirrors the animal motifs of Chinese cosmology have been completely transformed into a pattern of spirals and wavy lines.



The jewel of myth recalls the many comma-shaped beads, or *magatama*, discovered in kofun burials. Made of stone or jade, they are found in Korea as well as at earlier Japanese sites. In the Yamato state they seem to have symbolized rank or ritual power: one is represented as an ear ornament on the haniwa shaman (number 14). Necklaces of magatama strung with beads are seen on male and female haniwa.

That ancient ornament held special, perhaps magical qualities is suggested by beautifully carved steatite objects that derive their form from shell bracelets worn in Japan from Yayoi times. Found in kofun of the fourth and fifth centuries, these large, carefully worked stones of lovely green may have served as talismans.



Shinto—literally, the “Way of the Gods”—is rooted in a Japanese sense of intimacy with nature’s awesome powers and the ancient reverence for the divine ancestry of the land and its rulers. It came to be formalized as a religious system only in response to Buddhism, introduced to Japan in the middle of the sixth century. Shinto deities, called *kami*, are myriad spirits animating the human and natural world. Kami are worshiped in natural forms such as rocks, mountains, waterfalls, or in shrines, where objects such as mirrors or icons based on Buddhist images are believed to embody these transcendent, amorphous forces. Certain mythical and historical figures are also regarded as kami and are represented as ancient court nobility.

Buddhism, born in India nearly a thousand years before it came to Japan, is based on the teaching that life is sorrowful because all beings are bound by passions and by attachment to the physical world to an endless cycle of reincarnation. To achieve release from these bonds one must attain spiritual enlightenment (Buddhahood) through meditation and high moral conduct. Buddhism spread throughout Asia in two major traditions: Hinayana, stressing individual achievement of spiritual enlightenment through meditation, and Mahayana, the “Greater Vehicle,” emphasizing faith in Buddha and relying on the compassionate intercession of Bodhisattvas, enlightened beings who postpone nirvana to help others achieve Buddhahood.

Buddhism, which had been introduced by way of Korea, took root in Japan during the reign of Empress Suiko (592–628) through the efforts of her nephew the regent Prince Shōtoku (573–621). A characteristic of Buddhism from earliest times was its close connection with government. Buddhist dominance in the capital at Nara was broken when the imperial court was transferred to Heian, present-day Kyoto.

While Nara Buddhism was intimately connected with the court, new sects introduced in the Heian period (794–1185) broadened its role. The monk Kūkai (774–835) brought from China a form of Tantric Buddhism known as the Shingon, or “True Word” sect, in which secret formulas for worship of the all-encompassing divinity Vairochana (Dainichi) were practiced for the protection of the nation. The Tendai doctrine, formulated in the monasteries on Mount T’ien-tai in China, was based upon the teachings of the Lotus Sutra. Inaccessible to all but the initiate, these sects are known as the Esoteric sects. Growing political upheaval created the need for a teaching more accessible to common man. Pure Land Buddhism, pioneered by the monk Genshin (942–1017), taught that rebirth in Amida Buddha’s paradise could be achieved by merely invoking Amida’s name.

During the eleventh century an assimilation of the native and foreign religions took place in which Shinto gods were regarded as manifestations of specific Buddhist deities. This integration characterized Japanese religious history until the mid-nineteenth century, when Shinto was formally separated from Buddhism during the Meiji Restoration.





21–23

Sculpted images of the Buddha are venerated on platforms that represent the mythic mountain at the center of the universe, Mount Sumeru, which is guarded by the Four Guardian Kings. Two from the early twelfth century flank a life-size sculpture of Dainichi Nyorai, the supreme Buddha of the cosmos, on an altar platform modeled on a twelfth-century example in Fuki-ji, a temple in Kyushu. Dainichi, in Esoteric Buddhism the source of all existence, performs the mudra of nonduality, with the five fingers of the right hand encircling the index finger of the left, symbolizing the union of man and divinity, male and female. Unlike standard representations of the Buddha in the robe of a monk and with the shorn hair of an ascetic, Esoteric images such as this one show the supreme Buddha as a prince, with hair pulled high in a crown and garbed in flowing stoles and jewels (in this case now lost). The serene beauty of this image reflects the elegant aesthetic of the late Heian court. The face and body were assembled in several blocks of wood, which were delicately carved, lacquered, and gilded. Traces of the original gilding accentuate the refinement and grace of this image.

The smaller Guardian Kings, two of a set that guarded the four directions, retain the massive strength of an earlier Heian style, with their strong expressions and stocky figures. Each was carved from a single block of wood, except for the missing arms, which were made separately.

Two other sculptures, the thirteenth-century seated Amida Buddha and the fourteenth-century standing Eleven-headed Kannon, dominate their spaces in the far corners of the Buddhist room in the new galleries.



24 Central tenets of Buddhism are explicit in paintings of the Buddha's nirvana, his passing from earthly life to the ultimate goal of an enlightened being: release from existence through the total negation of the desires that cause life's suffering. Displayed in the annual commemoration of this event on the fifteenth of February, these didactic paintings present a compendium of Buddhist thought and iconography.

Here, Buddha lies on a platform facing west. His golden body bears the marks of his enlightenment. His tight curls indicate the shorn head of an ascetic, and elongated earlobes tell of his early life as a prince adorned with heavy jewelry. (He was born in Sakya, a northeastern Indian kingdom, and in Japan was called Shaka for Sakyamuni ["Sage of the Sakyas"].) The cranial protuberance (*ushnisha*) and the circle of light between his

brows (*urna*) reflect his penetrating wisdom. Creatures of every kind witness his passing in varying degrees of grief that reveal their own imperfect level of enlightenment.

Unlike these creatures, the Bodhisattvas, who have achieved enlightenment, are serene. They are dressed in princely raiment—with jeweled crowns, flowing scarves, and necklaces—except for Jizō (see number 28), who appears near the bier as a monk holding a

jewel. Shaven-headed disciples in patched mendicants' robes weep bitterly, as do the grotesque, multilimbed Hindu deities and guardians who have converted to Buddha's teaching. Even the sala trees burst into bloom, as his mother, Queen Maya, descends, weeping, from upper right. This charming vignette made the concept of nirvana more easily acceptable in the Confucian culture of China, Korea, and Japan, where the asceticism and spirituality of Indian Buddhism conflicted with filial piety and humanism. The composition and iconography of this fine early work were formulated in the Kamakura period (1185–1333) and remained standard in Japan for nirvana paintings.

25

In the mandala of Esoteric Buddhism, directly below the central image of the Buddha Dainichi are the five Guardian Kings of Light (*Myō-ō*). Understandably, these protective avatars, or manifestations of the Buddha, proved to be more accessible and appealing than the abstruse philosophical principle embodied in Dainichi. Among these lesser deities, two came to be the focus of liturgies that concentrated on more immediate concerns than the attainment of Buddhahood through meditation on the mandala (see number 32).

Fudō *Myō-ō*, the Immovable One, is among the most beloved deities in Japan. In his ferocious mien, with bulging eyes and fangs protruding from a tightly clenched mouth, Fudō is revered as a powerful guardian, an aspect made explicit by the lasso and sword he brandishes. With one eye cast heavenward and the other toward the rock on which he staunchly stands, Fudō is ever watchful against the enemies of the Buddhist Law. His boyish face and body express the benevolent aspect of his righteous ferocity. Fudō's origin as Acalanatha, one of the forms of the Hindu god Shiva, is symbolized by his hair, which is tied to one side. Knots indicate the number of kalpas through which he has vowed devoted service to Buddhism; his determination to uphold the Buddhist Law is expressed in the lotus blossom atop his head.

Fudō's worship was centered on the purification rite of burning *goma*, or ritual offerings. This ceremony was often performed in special halls before images such as this one, which came from the Kuhon-ji, a temple northwest of Kyoto. In popular practice, Fudō was worshiped as the patron of warriors, and his image often decorates samurai armor and swords.



26 Aizen Myō-ō, the embodiment of both sacred and carnal passion, is symbolically colored red. (Fudo is blue.) This painted image retains the strong lines of the iconographic ink drawings that specified his canonical image (see number 32). Brilliant mineral pigment and gold on the gorgeous robes and jewelry create an appropriate effect of sensuous beauty. From the Heian period on, Aizen's cult was devoted to prayers for peace and success in love. His compassionate and generous nature is beautifully expressed here by the urn overflowing with sacred jewels (Sanskrit: *cintāmani*). With each of his six arms he wields weapons of Indian origin against lust and avarice. Two of these weapons, the bell with trident and the double trident, or thunderbolt (Sk: *vajra*), are important to the performance of the mandala. The bell with its transitory sound symbolizes life's evanescence and represents the material world; the vajra represents the spiritual world.



27

In Esoteric Buddhist rites ritual implements are placed on a three-footed tray on a platform before the devotee and taken up in sacred gestures (*mudra*) to the recitation of sacred formulas (*mantra*) prescribed for the mandala. Because of the importance of these implements, they were created with the utmost care, and these examples represent the highest craftsmanship of the Kamakura period. The bell's finial, the *gorintō*, is a pagoda of geometric forms that symbolizes the five elements: the square base (earth) is surmounted successively by a sphere (water), a pyramid (fire), a hemisphere (wind), and a flaming jewel (air). In Esoteric Buddhism the *gorintō* represents the all-encompassing cosmic principle, Dainichi Buddha. This form also symbolizes the human body, believed to be composed of these elements, and since the Heian period it has been used to mark Japanese graves.





28

Represented in the guise of a Buddhist monk, devoid of the crown and jewels customarily worn by Bodhisattvas, Jizō Bosatsu is among the most sympathetic and readily recognizable of the many deities in the Buddhist pantheon. Called Kshitigarbha, “Earth Womb,” in Sanskrit, he is the focus of a cult that originated in Central Asia. It reached Japan in the eighth century and flourished in the Kamakura period in connection with the Pure Land sects (see number 29). Although Jizō assumed many roles, he was especially venerated for his intervention on behalf of those suffering in hell. Belief in hell, which Buddhists hold to be one of six realms of transmigration, was the negative counterpart of Amida’s Pure Land.

This serenely graceful figure exemplifies the idealistic sculptural style that was often employed to convey the special religious ethos of Pure Land Buddhism. Jizō’s warm, youthful features give him a compassionate expression that invites faith. His gently flowing robe with its finely crafted cut gold-leaf designs enhances an impression of elegant refinement. C.G.

Belief in the vow of Amida, Buddha of the Western Paradise, to save all sentient beings influenced every Japanese Buddhist sect during the eleventh and twelfth centuries, an age thought to be part of 500 years of degeneracy (Japanese: *mappō*), calculated to have begun in 1051. The formulation of the True Pure Land sect (Jōdo Shinshū) was accomplished by Hōnen (1133–1212), who taught that traditional practices of discipline and meritorious work were not efficacious in such a degenerate age. Salvation and rebirth in paradise could be attained only through the saving grace of Amida, whose mercy could be invoked by simply calling on his name (*nembutsu*). While this appealing path to salvation won many lay converts, Hōnen incurred the wrath of rival clergy. Ultimately, *nembutsu* came to be the most widely practiced devotion in Japan and visions of paradise one of the most important subjects of Japanese religious art.

Devotion to Amida's Pure Land inspired other cults such as that of Kannon on his island paradise, Potalaka, depicted in this hanging scroll. Kannon, in a golden orb, is magnificently rendered in exquisite patterns of cut gold on delicately colored robes. His golden body is made luminous by the painstaking application of color and gold to the underside of the silk. The deity's sensuous image and the brushwork of the landscape reflect the influence of Sung painting. These characteristics suggest that the scroll is the work of a thirteenth-century painter in Nara, where the newly powerful Kamakura shogun, Yoritomo (1147–1199), sponsored the renovation of the Tōdai-ji and Kōfuku-ji temples, destroyed during the Gempei wars of the late twelfth century. Overseeing the project was Chōgen (1121–1206), a disciple of Hōnen, who fostered devotion to Pure Land teachings in the old Nara sects.



30 A Shinto icon that reflects the mutual influences in Shinto and Buddhist practice is the *kakebotoke*, a Buddhist image set on a disc that hangs on the closed doors of a Shinto shrine to represent the kami with whom the Buddhist deity is identified. This unusually large example displays the refined taste of the Fujiwara court (see number 34) in the gilt repoussé image of the Bodhisattva Jizō with its graceful elongation and subtle modeling of face and figure. The figure, lotus throne, and double halo are all separately modeled by hammering and are attached to the disc with small nails, a technique of the late Heian

period. Kakebotoke of the Kamakura period are often cast with figures in full relief. Among the finest and earliest known, this one may have been used at the Fujiwara shrine at Kasuga. There, the deity Ame-no-Koyama, mythical ancestor of the Fujiwara, was enshrined and venerated as the Japanese manifestation of Jizō.





31

The syncretic nature of Japanese religious life is evident in the icons and practices associated with the deity Zaō Gongen, the abiding spirit of Mount Kimpū, in the Yoshino Mountains south of Nara. Zaō was the protective deity of Shugendō, a Shinto-Buddhist cult devoted to ascetic practices and mountain worship. Images of him are based on the vajra-bearing guardians of the Buddhist cosmos.

During the eleventh century, when Buddhist thinking centered on mappō, belief in salvation in various Pure Land paradises merged with Shinto concepts of the sanctity of the land. Zaō Gongen came to be revered as a manifestation of both the historical Buddha, Shaka, and the future Buddha, Miroku. Mount Kimpū was believed to be the site of a Buddhist paradise. Shugendō belief equated this sacred mountain with the spiritual realm of the Diamond Mandala, and Zaō with its central principle, Dainichi.

A finely cast bronze image of Zaō Gongen made at this time expresses the fervor of this cult as well as the refined aesthetic sense of the Fujiwara aristocrats who were its most powerful adherents. Poised on one leg, he brandishes a now-missing vajra; his might and ferocity are rendered in a sensitively modeled form embellished with delicately chased designs on the windswept garment. This icon was probably placed in a grotto similar to the one in which it was discovered in modern times, still in worship, in a village on the Japan Sea north of Kyoto.



33

A bronze mirror engraved with an image of Zaō Gongen reveals the close relationship of Shinto and Buddhist images, as well as their differences. Here, the fluid line of the iconographic drawings of Kongō-sattva, the vajra-bearing Buddhist guardian on whose image Zaō's is based, is engraved in the bronze by tiny dashes. Called *shintai*, or "god-body," engraved Japanese mirrors expressed the ancient Shinto concept of the mirror as a sacred symbol and abode of the kami. Since Shinto deities have no specific form but are believed to be embodied in objects, natural or man-made, *shintai* are not displayed as icons but kept within precincts made sacred by their presence. This one was found buried with hundreds of other images and sutras on Mount Kimpu to await the coming of the Future Buddha. Conceptually, such Shinto images differ from Buddhist icons, which are, strictly speaking, not sacred in themselves but aids to visualizing the manifold aspects of enlightenment. Although precedents in Chinese Buddhist mirrors with engraved images were known in Japan, they differed from *shintai* in their use. During meditation, the Buddhist deity was reflected in their luminous orb, a practice echoed in mandalas and iconographic drawings in which the figures are enclosed in circles.

The radical distinction between Shinto and Buddhist images became blurred in practice and affected the development of Japanese Buddhism. As Shinto kami took the forms of Buddhist deities, certain Buddhist images were considered to have a sacred nature and were sometimes worshiped as icons too sacred to be viewed.



32

A mandala is a sacred diagram of the cosmos representing the myriad phenomena of the material and spiritual worlds. At the center of the Esoteric mandala is the supreme Buddha, Dainichi. By concentrating on the various deities depicted in the mandala, enacting

their gestures (*mudra*), and reciting the sacred Sanskrit syllables (*mantra*) associated with them, the devotee could experience Buddhahood. The drawings in which such potent images were carefully transmitted not only were essential to Buddhist practice, but also profoundly affected the development of Japanese art by preserving an iconographic corpus and fostering a strong tradition of fluid line drawing.

One such scheme, the mandala of the Diamond World (J:Kongō-kai), or the spiritual realm, was imparted to Saichō (767–822), founder of the Tendai sect, by his Chinese master in A.D. 805. It is preserved in a rare scroll done in 1083, which belonged to the Shōren-in, originally a sub-temple of the sect's headquarters at Mount Hiei north of Kyoto. One of the finest works of Heian drawing, this mandala displays the thirty-seven principal Buddhas of the Kongō-kai as well as figures representing the elements and guardians, one of which (shown in the detail at the left) is the ferocious, thunderbolt-brandishing deity whose form was adapted for icons of Zaō Gongen.



- 34** Fujiwara-no-Kamatari (614–699) is one of several historical figures deified in Shinto. An important court minister, he was awarded the surname Fujiwara, or “Wisteria Field.” He was the first of this illustrious clan that dominated Japanese court life from the tenth through the twelfth century. His deified image portrays him in the garb of a court minister, attended by his two sons, one a Buddhist priest, the other his successor. Their divinity is symbolized by the golden mirrors that hang above the rolled bamboo curtain. The stylized figure type with a delicate mask-like face derives from the Heian painting style known as *yamato-e*, as do the sophisticated juxtaposition of flat planes of brilliant mineral color and the disregard for spatial volume in the figures, curtains, and rainbow-bordered tatami mats.



35

Related to the Shinto notion of the mirror as an object of almost magic potency was the custom of dedicating personal mirrors to Shinto shrines. In the twelfth and thirteenth centuries hope for salvation in Buddhist Pure Land paradises merged with Shinto concepts. Sutras and both Shinto and Buddhist images were buried at sacred sites believed to be these paradises. Associated with this practice was that of throwing mirrors into ponds. Hundreds of examples with bird and flower motifs, such as the lovely ferns and wild-flowers on this one, have been recovered from a pond atop Mount Haguro in Yamagata and are known as Haguro-kyo. Their delicate motifs are typical of the art of the Heian aristocracy.

After hundreds of years of receptivity to Chinese culture through the institutions of Buddhism adopted during the seventh through the ninth century, Japan turned inward during the Heian and Kamakura periods, from the tenth through the fourteenth century, assimilating the borrowings of previous periods to create new artistic forms. Narrative painting developed during this time into one of Japan's most original achievements. Although rooted in didactic illustrations to Buddhist sutras and to edifying folktales of the T'ang dynasty, a distinctive style of secular narrative illustration developed within the literary culture of the Fujiwara court.

Buddhist sutras, particularly the Lotus Sutra with a chapter devoted to the miraculous mercies of Kannon, provided narrative frequently illustrated in the frontispieces to sumptuously decorated sutras. T'ang icons such as those of the Western Paradise, which portrayed the rewards of faith in Amida Buddha, included narrative vignettes in their borders. From such imported models developed a tradition of narrative handscrolls called *emaki*.

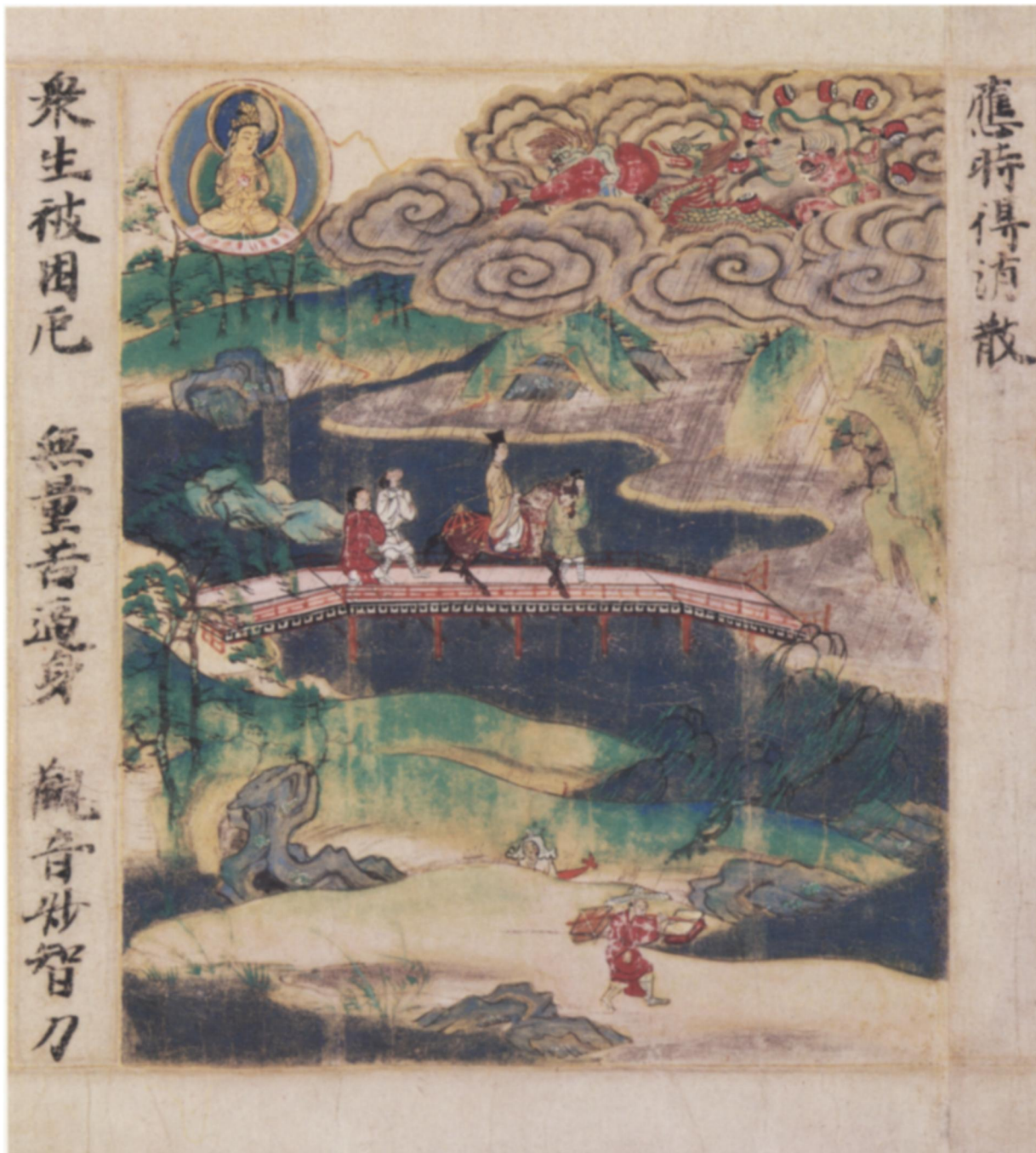
The secular narrative tradition grew out of life and literature at the Fujiwara court. Its subjects were the pastimes and refinements of court life, romantic tales such as Murasaki Shikibu's *Tale of Genji*, or the famous places where poignant seasonal beauty was celebrated in an annual round of court observances. Often depicted on now-lost screens and sliding doors, early *yamato-e*, as this native style was called, inspired court poetry, which survives to evoke images of the lost paintings. The style favored for illustrations of court literature such as *Tale of Genji* refrained from explicit realism and developed refined conventions of composition and juxtapositions of color to convey emotional mood. It persisted as the style considered appropriate for classic literature and enjoyed a revival in the nineteenth century among artists such as Ukita Ikkei (1795–1859) who were politically opposed to the decaying Tokugawa shogunate.

A more dramatic and realistic mode was developed for the other major genres of illustrated narrative, tales of saints and heroes, the founding of shrines and temples, and the epic battles that marked the rise of the warrior class at the end of the twelfth century. These scrolls, didactic and celebratory in intent, exploited the long horizontal format to render dramatic passages of time and space in a cinematic manner. Linear definition of forms and insightful characterization give scrolls such as the *Kitano Tenjin Engi* and the *Shūikotoku Den-e* a charming immediacy that surpasses caricature.

Although *emaki* was the prime format for illustrated narrative, certain didactic or architectural uses required other formats, and compositions that originated as *emaki* were often transposed to hanging scrolls and screens.

36 Nowhere is the development of Japanese narrative painting from Chinese Buddhist illustrations more evident than in the Metropolitan's Kannon Sutra, a scroll with thirty-seven illustrations to Chapter 25 of the Lotus Sutra. A litany in praise of the mercies of the Bodhisattva Kannon, this scroll was worshiped and vividly illustrated at least as early as the T'ang dynasty (618–907). Sung printed versions of the illustrated Kannon

Sutra reached Japan by the thirteenth century. According to the inscription by this scroll's calligrapher, Sugawara-no-Mitsushige, it was done in the first year of Shōka (1257) and modeled on a Sung printed book of 1208. Although none of the Chinese models survive, it is clear from the illustrations that while compositions and figural and architectural motifs reflect Chinese pictorial tradition, the anonymous artist inventively



incorporated yamato-e elements, especially in the landscapes and the fantastic beasts and demons from whose peril Kannon will rescue the believer. In these two sections landscapes and beguilingly naïve visions of evil are in the yamato-e style. Charmingly explicit is the sutra's assurance that the storm demons who threaten the official stoically crossing a bridge will be instantly dispelled by a call to Kannon, whose power reinstates calm in the

foreground landscape. Another scene makes vivid the sutra's claim that if one were pushed from the peak of Sumeru or chased by evil men down the Diamond Mountain, Kannon's mercy would assure protection. The blossoming cherry trees that are the true focus of this scene could only have been inspired by the vernal landscape of Japan.

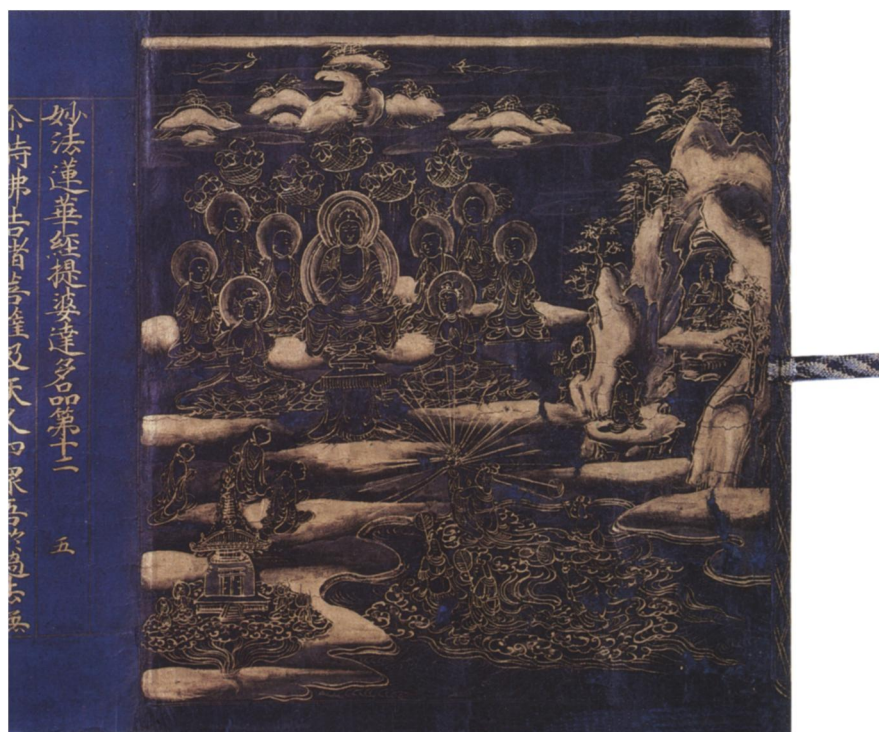


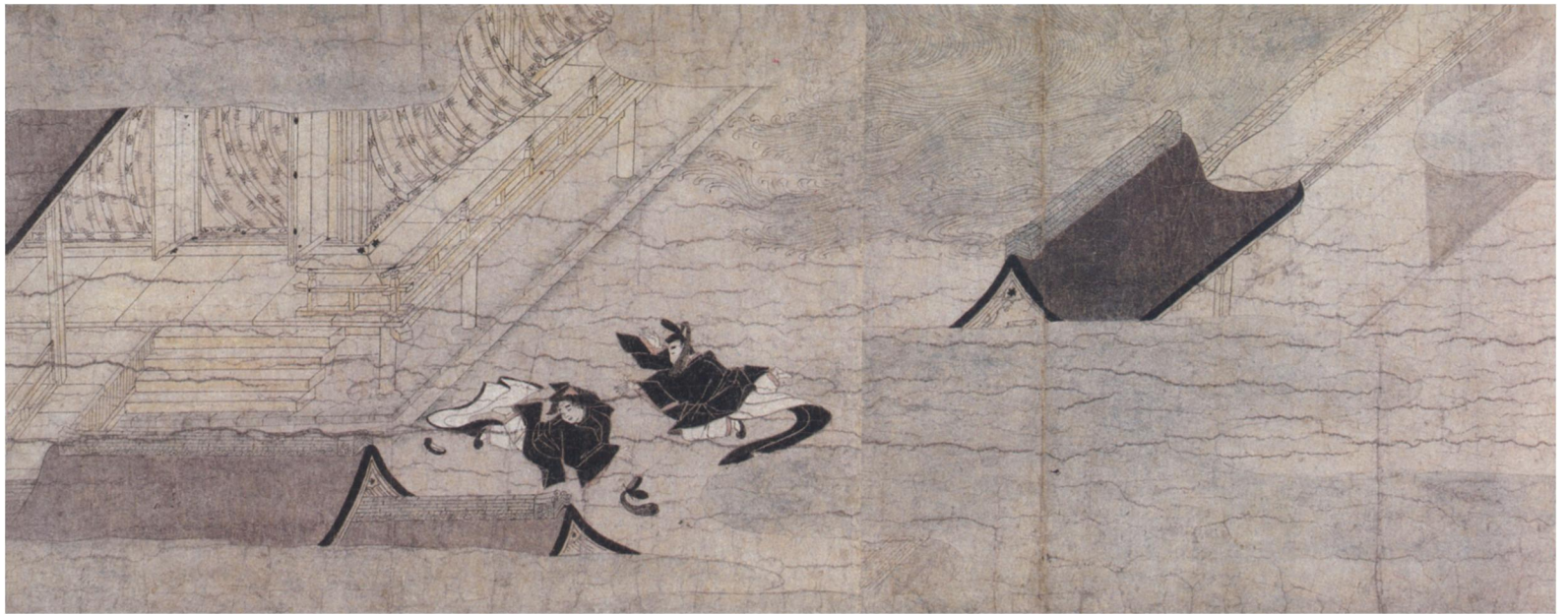
37 Emaki artists were masters of dramatic suspense. This scroll depicts the origin of the Kitano Shrine of the Tenjin cult, one of the most important in Shinto. As it is unrolled (from right to left), a cloud lifts to reveal flood waters raging against a windswept veranda, where two courtiers lie disheveled. With another arm's-length opening of the scroll, the storm-demon god hurls hail, lightning, and bloody vengeance against the hapless minister Fujiwara Tokihira, who futilely brandishes a sword against the angry spirit of Sugawara-no-Michizane, a rival who died in exile at Tokihira's contrivance. Jagged

lines of cut-gold lightning unite the scene's beginning with its denouement, in which a priest incants Esoteric Buddhist formulas against the disaster.

This is one of thirty-seven illustrations in the Metropolitan's version of the *Kitano Tenjin Engi*, painted in the second half of the thirteenth century for one of the many Shinto shrines dedicated to appease Michizane's spirit, believed to have caused the deaths of his enemies and extraordinary natural disasters. This version, second in age only to the early thirteenth-century set in the main shrine at Kitano in Kyoto, is unique for its second

section describing the monk Nichizō's Dantesque journey to hell. Nichizō encounters the repentant spirit of Emperor Daigo, who had wrongly ordered the exile of his loyal minister Michizane. The torments of hell, brilliantly envisaged, reflect contemporary paintings of hell inspired by Pure Land teaching.





38 The Lotus Sutra, promulgated in India during the first century A.D., is believed to be the final teaching of Sakyamuni at Vulture Peak in Rajgir. It was part of Buddhist worship in Japan as early as the sixth century and became the basic Tendai text during the Heian period. The most popular of the sutras in Japan, it emphasized the ultimate Mahayana belief that Buddha's compassion was open to all, regardless of gender or station in life. In the late Heian period lavishly produced copies of the Lotus Sutra accounted for most of the thousands of such devotional offerings commissioned by the aristocracy to gain merit toward the promised reward of rebirth in Buddhist heaven. Many have illustrated frontispieces inspired by the dramatic textual descriptions of Buddha's mercy. Following Chinese precedent, they were often painted in gold and silver on paper or silk dyed deep indigo or purple.

This frontispiece combines depictions from three episodes from Chapters 12 to 15

of the twenty-eight in the sutra. Its composition skillfully combines iconic images of the Buddha with narrative vignettes. Here, the daughter of the Dragon King of the Sea offers the radiant jewel to Buddha preaching on Vulture Peak (charmingly depicted in the shape of a bird's head). The episode contains the essence of the Lotus Sutra: the girl's offering is accepted and she is immediately changed into a man, with many features of a Bodhisattva, seated on a jeweled lotus. Thus, the compassion of the Buddha offered salvation to women, whose bodies were regarded as unclean and preclusive of attaining Buddhahood. This aspect of the Lotus Sutra made it particularly beloved among the influential women of the Fujiwara era. Balancing this is an illustration of an episode from the Buddha's former life: as a king, Buddha so desired true knowledge that he promised all his wealth and power and lifelong servitude to whoever could reveal it. Here, he is seen twice, a device used for secular narrative

illustrations—once kneeling before the sage who taught him and again bearing firewood in fulfillment of his vow.

This exceptionally fine sutra is close in style to the more than five thousand dedicated at Chūson-ji temple in 1175 by Hidehira, then head of the northern Honshū branch of the Fujiwara family.



39 Pale, harmonious colors enhance the solemn happiness portrayed in this fragment from a fourteenth-century scroll illustrating the development of the Pure Land sect through the teachings of Hōnen and his disciple Shinran (1173–1263). Seen from above in the absence of a roof—a convention typical of Japanese emaki—is the moment of Hōnen’s recognition of Shinran as his true successor as he inscribes a copy of his portrait for the young disciple. The intense emotions of the two central characters are tellingly portrayed in Shinran’s serious expression and awed posture and Hōnen’s benevolent smile and relaxed pose. This depiction of the transmission of leadership from Hōnen to Shinran

through the privileged bequest of a portrait is crucial to the *Shūikotoku Den-e* (*Pictorial Record of the Continuation of Virtue*), edited in 1301 by Shinran’s great grandson, Kakunyū, who sought to unite Shinran’s fractious followers into one sect, the Jōdo Shinshū, today among Japan’s largest Buddhist sects. This scene is one of six fragments from one of four known versions done within a few decades of the lost original. Although his name is unrecorded, the perceptive painter was probably a member of an atelier connected to Shinran’s True Pure Land sect, which relied on pictorial tracts such as this to impress its teachings on an uneducated following. A rare glimpse of fourteenth-century

yamato-e is given in the Japanese landscapes on the room’s sliding doors. Their motifs, such as geese flying over pine-studded sandbars, evoke a long tradition of poetic images and emotions.

40 The clamor of a surprise attack is vividly portrayed in this detail from one of a pair of screens depicting the uprisings of the Hogen and Heiji eras in 1156 and 1159. The panels include painstakingly detailed scenes, which had been developed in earlier illustrated scrolls of these famous battles. Amid whizzing arrows, warriors rush through the gate of the Rokuhara mansion of Taira-no-Kiyomori (1118–1181), victor of these battles, which brought him and the military class to power. Kiyomori stands on the veranda, putting his helmet on backward, caught in ignominious fright—an episode immortalized in the stirring ballads of his struggles with the rival Minamoto clan, which later claimed the ultimate victory in 1185.

By the time this scene was painted, around 1600, newly risen warrior chieftains looked

back with proud nostalgia on the heroic deeds of their forebears. Here, a pictorial narrative developed in thirteenth-century emaki is transposed to the large folding-screen format. In this detail, in the same architectural setting, an incident that took place after Kiyomori's victory is depicted as though occurring simultaneously. Seated in a room decorated with gold-leafed screens, the ruthless Kiyomori is seen in a fatal moment of tenderness. Before him, pleading for the lives of her three sons, is the widow of his defeated enemy, Yoshitomo. Shedding tears at her plight, Kiyomori accepts her as concubine and spares the babes who would rise three decades later to avenge their father, annihilate the Taira, and establish the Kamakura shogunate. Sections of the screens that correspond to scenes in the extant orig-

inal emaki attest to the longevity of the pictorial tradition developed in the Kamakura period.



41 During the first half of the nineteenth century, a circle of yamato-e painters in Kyoto turned their art to oppose the decaying Tokugawa shogunate. Perhaps the most important of the works of this yamato-e revival is the picture scroll *Tale of a Strange Marriage*, an incomplete work of five episodes. It climaxes in the fourth scene, where a fox couple exchanges vows in the elaborate Shinto ritual of the Heian court. Despite the rich beauty of the brilliant mineral pigments, traditional for paintings of court nobility, the unnatural wedding has an eerie, prurient aura. Unmistakable visual references to one

of the most treasured emaki of the aristocratic tradition—*Miracles of the Kasuga Shrine*, completed in 1309 by the court painter Takashina Takakane—and to a later tradition of goblin tales would have intensified the horrific satire for the painter, Ukita Ikkei, and his circle. Ikkei, who earlier had copied the original Kasuga scroll, took scenes from that work as the setting for this vision of sacrilege inspired by deeply felt opposition to the proposed marriage of the shogun Iemochi into the imperial family. Supposedly intended to inspire the court faction to prevent the marriage, this scroll's text was never

completed because of Ikkei's arrest, presumably for defamation, and his subsequent death in 1859. The same year a treaty forcing Japan to open her ports to the West took effect, precipitating the eventual collapse of the shogunate and restoration of imperial rule after seven hundred years of military government.



ART FOR ZEN MONKS AND SAMURAI AESTHETES

The Minamoto clan under Yoritomo (1147–1199) emerged victorious in the late twelfth-century struggles that marked the end of imperial power and the rise of the military class. In their homeland, in eastern Japan, these spartan warriors established a new capital at Kamakura, away from the enervating aesthetic preoccupation of the ancient capital. There the samurai welcomed emigré Chinese monks of the Zen sect, who brought Chinese learning and art and became lavish patrons of Kamakura's Zen Buddhist monasteries.

These centers of meditation and learning initiated the second great influx of Chinese culture into Japan. During the early stages of this assimilation, painting was closely related to Zen life. Zen images differ from icons of other Buddhist sects, reflecting in their more secular portrayal the self-reliant humanistic nature of Zen. Monks turned to painting and poetry as spiritual pursuits, following the teaching of Chinese masters. Japanese Zen inspired the arts of ink painting, dry landscape gardens, and the Nōh drama.

Paintings done by professional painters and inscribed by literati monks also used Chinese themes to evoke a longing for the reclusive life of contemplation, an ideal hard won in the increasingly bureaucratic temples sponsored by fifteenth- and sixteenth-century shoguns. Often depicting a scholar's hermitage in a landscape, these paintings celebrated a particular monk's study and are called *shosaiga* ("pictures for the study"). Others, called *shigajiku* ("poem-painting scrolls"), inscribed by literary coteries at poetry meetings, were particularly important during the first half of the fifteenth century. They are usually attributed to Josetsu and Shūbun, professional painters at the Shōkoku-ji, official temple of the Ashikaga shoguns.

The assimilation of Chinese art was completed as lay practitioners of Zen among the military leaders began to collect Sung and Yuan paintings. Chinese motifs were adapted for use on Japanese screens and sliding doors, and illustrations from Chinese handscrolls were remounted as hanging scrolls for use in the tokonoma, an alcove developed in this period for the display of Chinese art. The Chinese works prized by the Ashikaga elite formed the roots of a long tradition of ink painting in a purely Japanese mode, which was characterized by more intimate views and expressive brushwork.





42-44 Kannon, one of the most important Bodhisattvas in Mahayana Buddhism, was venerated in Zen more as a model for spiritual life than for his compassionate intercession in time of need. This humanistic approach is reflected in the iconographic mode most favored in Zen, the White-robed Kannon, envisioned in a relaxed pose near a woodland waterfall. The inclusion at lower right of Sudhana, the archetypal pilgrim youth who sought the Bodhisattva in his island paradise, Potalaka, reflects the assimilation of Pure Land belief in Japanese Zen.

Skillful handling of the ink—in supple lines for the figure and gradated wash for the landscape—reveals the roots of Japanese ink painting in Chinese models brought to Japan by Zen monks.

A nearly identical composition inscribed in 1352 by Tettō Gikō, second abbot of Daitoku-ji, is treasured at Shinju-an, a subtemple of that important Zen center in Kyoto. The Shinju-an painting, which does not include Sudhana and demonstrates less accomplished brushwork, may have been based on this one, or the two may share a common Chinese model.

The pair of hanging scrolls of geese would have been hung together or as part of a triptych flanking a central Buddhist image. This practice, fostered in Zen temples, reflected the idea of the underlying unity of the natural and spiritual worlds, and influenced the display of secular paintings as well as the composition of later works.

The artist, Tesshū Tokusai (d. 1366), was one of the most cultivated Japanese monks of early Zen. In 1342 he returned to Kamakura from China, where the arts of painting and poetry were part of monastic life. As a spiritual discipline, he devoted himself to painting orchids in the style of the Yuan master Hsueh-ch'uang P'u-ming.

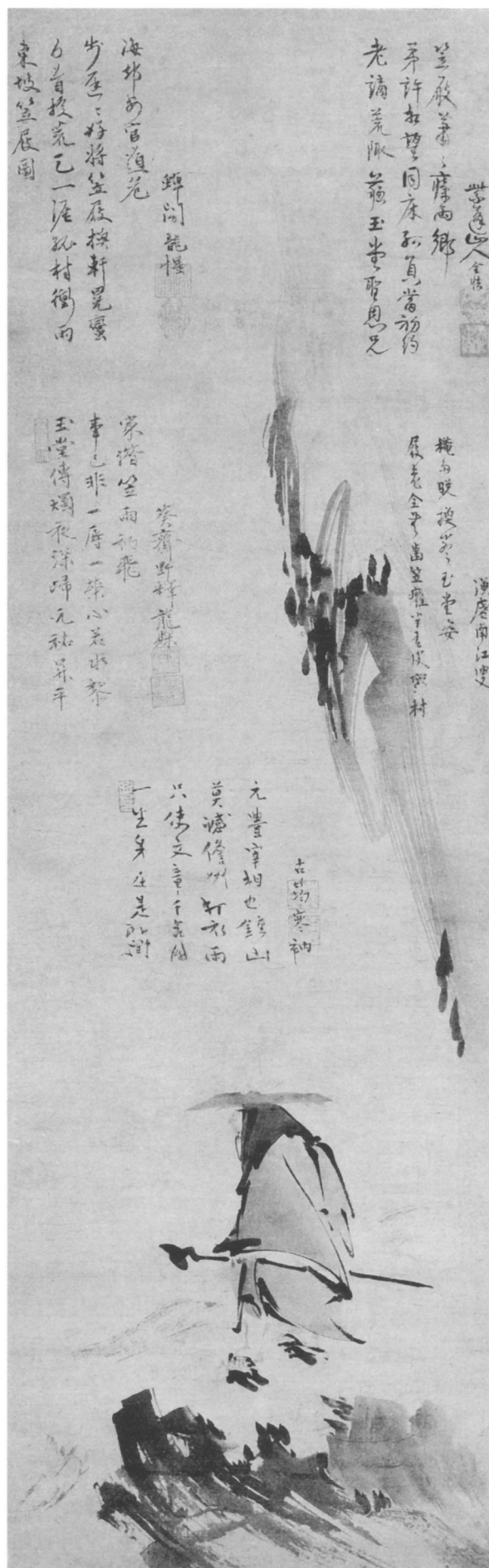
A classic Sung theme, geese in reeds is not only a superbly rendered vision of the natural world but also a metaphorical reference to Zen life in depicting the geese flying, crying, sleeping, and feeding. Based on a tenth-century convention, these attitudes became identified with the fundamental modes of meditative life: walking, dwelling, sitting, and reclining.

Bedecked in garlands, the dancing pair
 combines their rival fragrances.
 One must sip their precious dew.
 Who could fashion anew these deep red
 tassels?
 ...dashed off in remembrance of the Minister
 of Ch'u.

With the final stroke of Gyokuen Bompō's smoothly inflected brush, the semicursive calligraphy of his inscription is visually united with the expansive, flowing rendering of supple leaves and fragile blossoms. The image of orchids and rocks, cherished in the literati repertoire as symbolic of the scholar's purity of heart, his loyalty and integrity, is unmistakably rooted in the lore of Ch'u Yuan (332–268 B.C.), the "Minister of Ch'u" of Bompō's poem. Bompō (1348–after 1420) here draws not only on the imagery and poetic diction but also on the characteristic meter of Ch'u Yuan's *Li Sao*, the elegiac poem lamenting the world in which his loyalty was as unrecognized as the fragile, hidden orchid, while ambitious slanderers, like gaudy weeds, won favor. Bompō's allusion to his model is overlaid with feeling; the two orchids refer to his friendship with Gidō Shūshin, his mentor in Zen as well as in the arts of poetry and painting. The idea that poetry and painting were an integral part of Zen life also pervades this lyrical image.

The "dancing pair" of the poem are the small-blossomed epidendrum, at the right of the rock, and the larger, more colorful cymbidium, rising from the clump at the center.





46

Above a quickly rendered image of a lonely figure in a landscape, five poems in Chinese inscribed by five Zen monks celebrate the Zen ideals reflected in the life and poetry of one of China's most famous scholar-officials, Su Tung-p'o (1036–1101). The episode recalled here occurred when Su was in exile on the remote island of Hainan. His characteristic equanimity is immortalized in this story. Returning home after a visit, Tung-p'o was caught in a sudden downpour and forced to borrow a peasant's straw raincoat and clogs. The sight of the famous scholar dressed so outlandishly roused the laughter of women and children and the barking of dogs. The first of the poems, by Zuigan Ryūsei (1384–1460), recalls the moment:

White-haired, he traveled to the edge of
the world.
Caught in the rain, he staggers in the mud
of a lonely village.
He might have preferred the cap and
carriage of his rank,
But far safer than an official life is
that of the outcast.

The following four poems pick up the theme, adding Zen sentiments. Unlike descriptions of this episode by Chinese literati, concerned with Su's heroism and incorruptable spirit, these poems reflect the Zen idea of the essential oneness of all things, good and bad: whether in office or in lonely exile, Su was calm and self-possessed.

The five monks all held major posts in the Kyoto Zen establishment and were members of a literary coterie centered around Kōzei Ryūha, who devoted his life to a study of the poetry of Su Tung-p'o. This scroll reflects Su's own artistic practice in which painting, poetry, and calligraphy were treated as one personally expressive act.

- 47 Aspiration to the unworldly life of the mind underlies this landscape inscribed with a poem in Chinese by Zuisen Tōgen (1430–1489), an eminent Zen scholar.

In this world, who can escape?
 As old as the earth are its cares.
 Like a flock of egrets, water cascades
 thousands of feet.
 Like fish scales, waves ripple timelessly on
 the river
 Treetops and eaves redden in an
 autumn sunset.
 Distant cliffs touch the clouds.
 Sharpening his hook, the fisherman hopes
 to share the gull's feast.
 How I yearn for Fu-chun and Yen-ling.

In a linear brush mode related to the formal *shin* style of calligraphy, Kenkō Shōkei (fl. 1478–1506) rendered a vista redolent of a longing for nature's solace and inspiration. Such paintings, the most distinctive development in Muromachi art, are attributed to Shūbun. This composition, which follows the Shūbun tradition but assimilates the art of the Chinese painter Hsia Kuei, represents the formative stage of a regional style centered at the Kenchō-ji in Kamakura. Shōkei, a monk there, had studied the shogun's collection of Chinese paintings during a three-year stay in Kyoto. This may be his earliest surviving work since it must have been inscribed when Tōgen was in Kyoto in 1478 or 1481.

The last line of Tōgen's poem alludes to Yen Tzu-ling, who sequestered himself in the Fu-chun region to avoid the corruption of political life when his friend became the first emperor of the Han dynasty. Discovered, he finally consented to attend court. Tōgen himself reluctantly left his own mountain retreat to attend his old friend Ōsen Keisan, when he became abbot of Tōji-ji, the clan temple of the shoguns.



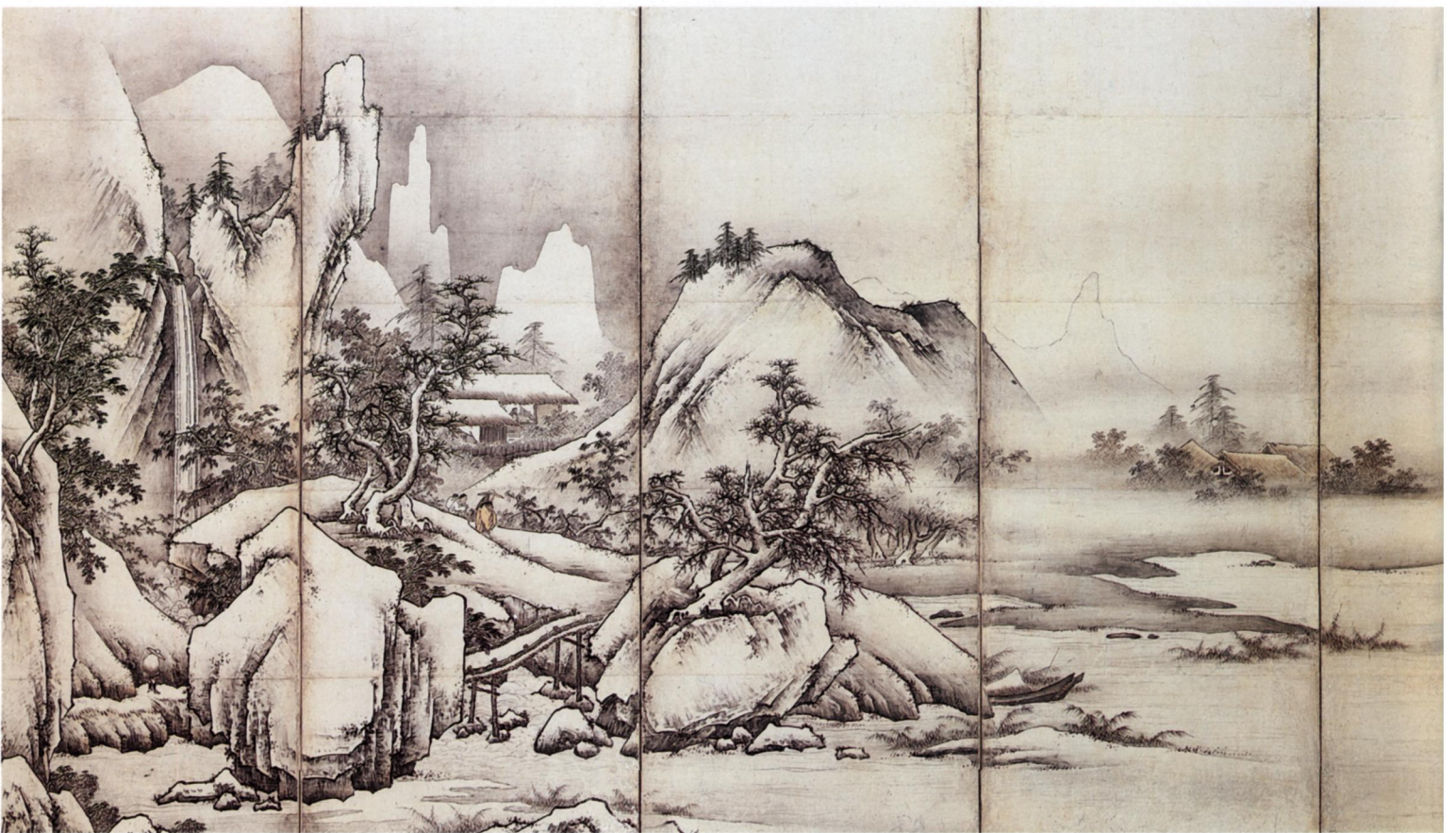
At the end of the sixteenth century Japan came under the successive hegemony of three remarkable men, ending over one hundred years of warfare among provincial *daimyo*, or samurai chieftains, against whom the Ashikaga shogunate had been increasingly powerless. The military genius and ruthless ambition of Oda Nobunaga (1534–1582) and Toyotomi Hideyoshi (1536–1598) resulted in the country's unification, which was effectively, if harshly, maintained until the mid-nineteenth century under the descendants of Hideyoshi's successor, Tokugawa Ieyasu (1542–1616). The course of unification strongly affected the arts. Newly powerful leaders and wealthy merchants embraced an artistic legacy formerly beyond their reach. They cultivated a synthesis of past traditions, the aristocratic arts of court poetry and yamato-e as well as the Chinese-inspired arts that had been fostered in Zen temples.

The magnificent castles of this age symbolize its spirit. In the huge dark interiors of these multistoried white-walled structures, rooms were defined by bold paintings, often on gold-leafed backgrounds. Although little remains of these castles, their grandeur survives in the name given to this epoch, Azuchi-Momoyama, after the splendid castles of Nobunaga and Hideyoshi.

In the service of these shoguns the Kano school flourished. During the first half of the century this family of secular artists, led by Motonobu (1476–1559), had supplanted the monk painters of Shōkoku-ji as official painters to the Ashikaga. Eitoku (1543–1590), Motonobu's grandson, developed a bold style well suited to the many large commissions he executed for Nobunaga and Hideyoshi. His successors continued the Momoyama style in Kyoto into the early decades of the Tokugawa period after another branch of the family followed the shogunate to Edo in 1614. The Tosa school, largely patronized by the aristocracy, specialized in delicate, miniaturist works inspired by court literature and perpetuated the yamato-e tradition.

Applied arts flourished under lavish patronage. *Kōdai-ji maki-e*, lacquer ware decorated with bold, usually autumnal motifs in sprinkled gold on black, is named for the Kōdai-ji temple, built in 1606 in Hideyoshi's memory by his widow.

Ceramics reached a peak in this fertile age, when formal presentation of tea was ardently pursued by the parvenu leaders. Under Sen-no-Rikyū (1522–1591), a tea master who served both Nobunaga and Hideyoshi, the tea ceremony was transformed. Formerly enjoyed at large, often raucous tasting competitions, tea, as espoused by Rikyū's teacher Takeno Jō-ō (1502–1555) was the focus of a calm and meditative mingling of unburdened hearts. Rikyū formulated his teacher's aesthetic of *wabi*, a refined sensitivity to the rustic, preferring tea rooms evocative of peasants' huts to luxurious surroundings, and the naturalness of Korean and Japanese ceramics to the controlled perfection of Chinese porcelains. Under Rikyū's influence, Japan's medieval kilns began to produce tea-ceremony wares. Hideyoshi's generals, invading Korea in 1592 and 1597, returned with Korean ceramics and artisans to set up kilns. These potters introduced new techniques of kiln building and laid the groundwork for the development of Japanese porcelain in the early seventeenth century.





48

By the sixteenth century contemplative landscapes based on visions of the mountains and rivers of southern China were fully assimilated into Japanese ink painting. Serene vistas such as the vast panorama depicted in this pair of screens were as familiar in palaces of the nobility and mansions of samurai chieftains as in Zen temples, where they were first appreciated. This work, with its linear definition of natural forms in sharp contours and rhythmically patterned texturing, is one of the finest early Kano school paintings and has been attributed to Kano Chokichi (active mid-sixteenth century), a master in the atelier headed by Motonobu, considered the school's founder. It perfects the formula for transposing horizontal landscape paintings in the style of the thirteenth-century Southern Sung painter Hsia Kuei to the format of the Japanese folding screen. During the fifteenth century Motonobu's predecessors as official painters to the shogunate developed this compositional mode, which frames a limitless river view between two mountainous foreground scenes. Seasonal motifs from right to left indicate the progression from spring to winter, the classic subject for room decoration in Japan as early as the eighth century. The Chinese subject and style here evoked an august tradition suited to formal rooms.



49 overleaf

The grand Momoyama spirit is perpetuated in the formal reception room, a classic example of which awaits the visitor at the heart of the galleries. Modeled on the principal room at the Kangaku-in, a guest residence built in 1600 at Onjo-ji temple near Lake Biwa, outside Kyoto, this *shoin* style room was built in 1985 by Japanese craftsmen using materials and techniques authentic to the Momoyama period. The refined proportions of the Museum's room, with its large alcove, flooring of grass mats, and decorated sliding doors for walls, marked the culmination of two centuries of evolution in interior architecture, and remained the basis for subsequent developments in the *shoin* style.

The *shoin*, literally "a study," was originally a part of a room fitted out with shelves and an alcove near a window for reading. With the increased appreciation and collection of Chinese paintings and utensils during the fourteenth and fifteenth centuries, the *shoin* was enlarged. An essential element, the *tokonoma*, a raised alcove devoted to the display of selected works of art—a scroll and a flower arrangement or other objects—developed from the platform where Buddhist images were venerated with floral offerings.

One wall of this room is filled by one of the finest works in the Museum's collection, a painting by Kano Sansetsu (1599–1651) of a huge and hoary plum, resplendent in its annual rejuvenation. Dramatically extended across four panels of gold-leafed sliding doors, the blossoming plum is part of a larger composition done for a room in the Tenshō-in, the abbot's residence at Myōshin-ji, one of the major Zen complexes in Kyoto. Sansetsu probably painted these panels in 1647, nearly four decades after his uncle Mitsunobu (1561–1602) decorated the room on which the Museum's is based.







50

On this capacious container for sake, freely drawn chrysanthemums alternate with formal designs of the paulownia flower, Hideyoshi's personal emblem, in the bold decorative style developed by artisans of the Kōami school to suit his flamboyant taste. Kōdai-ji lacquer has none of the arcane literary allusions of earlier lacquer designs, and it was produced in quantities that precluded the meticulous craftsmanship of the subsequent Edo period to meet Hideyoshi's insatiable appetite for luxury. The decoration of this ware reflects the inventive genius of Momoyama craftsmen. Textiles and ceramics of the period make use of similar designs.

51 Autumn grasses figure prominently in Momoyama design, as in this serving dish made at a Mino kiln for use in a tea ceremony. The freely drawn design of goosefoot (an herb) filling the shallow interior of this gently contoured, rectangular dish was incised through a slip of iron oxide and covered with thick feldspar glaze. When the piece was fired, variations in color appeared through the uneven glaze, producing the rich gray body with iron red at the rim, an effect much prized by connoisseurs. This ware, known as a Gray Shino, was made in the Mino area at kilns established by craftsmen who fled the war-torn Seto area in the sixteenth century. Protected by generals who, under the influence of Sen-no-Rikyū, eagerly sought pieces of this sophisticated rusticity, Shino ceramics flourished at Mino kilns during the Momoyama era.



BEHIND THE CLOSED DOORS OF TOKUGAWA RULE

In the harshly controlled feudal society governed for over 250 years by the descendants of Tokugawa Ieyasu, creativity came not from its leaders, a conservative military class, but from the two lower classes in the Confucian social hierarchy, the artisans and the merchants. Although officially denigrated, they were free to reap the economic and social benefits of this prosperous age. The tea ceremony, which had been adopted by every class during the Momoyama period, provided the medium in which literary and artistic traditions of the past were assimilated and transformed by highly cultivated men of both the bourgeoisie and the court. By the late 1630s contact with the outside world was cut off through official prohibition of foreigners, especially the Spanish and Portuguese traders and Roman Catholic missionaries who were perceived as a threat to the shogunate's authority. In Japan's self-imposed isolation, traditions of the past were revived and refined, and ultimately parodied and transformed in the flourishing urban societies of Kyoto and Edo (modern Tokyo), where the capital was established in 1615. Restricted trade with Chinese and Dutch merchants was permitted in Nagasaki, and it spurred development of Japanese porcelain and provided an opening for Ming literati culture to filter into artistic circles of Kyoto and, later, Edo.

By the end of the seventeenth century three distinct modes of creative expression flourished. The renaissance of Heian culture accomplished by aristocrats and cultivated Kyoto townsmen was perpetuated in the painting and crafts of the school called Rimpa (literally, "school of [Kō]rin") after Ogata Kōrin (1658–1716), the most gifted heir to the innovative yamato-e perfected in the early seventeenth century by Kōetsu (1558–1637) and Sōtatsu (fl. 1602–43). In urban Edo, which assumed a distinctive character with its revival after a devastating fire in 1657, a witty, irreverent expression surfaced in the literary and visual arts, giving rise to the kabuki theater and the well-known woodblock prints of the "floating world," or *ukiyo-e*. In the eighteenth century a Japanese response to the few threads of Chinese literati culture, introduced by Ming Chinese monks at Mampuki-ji south of Kyoto, resulted in a new style known as *bunjin-ga* ("literati painting"), or *nanga* ("painting of the southern school") after the Ming term for literati painting.

Throughout the eighteenth and early nineteenth centuries these various styles were embraced by Japanese artists and artisans as distinct but nonexclusive and complementary modes of expression. With the opening of Japan by American trade missions at mid-century, the culture that had evolved a deeply rooted national character over the previous two and a half centuries came into the purview of the West, where an initial fascination with Japan's decorative arts and woodblock prints has broadened as knowledge of its major traditions has expanded.

52 A classic poem has been inscribed by Hon'ami Kōetsu on this square sheet of paper decorated by Tawaraya Sōtatsu in a gold and silver design of clouds amidst cherry blossoms. Now mounted as a hanging scroll, this is one of a set of similar poem pages probably intended to be pasted on a gold-leafed screen. The unusual dated signature, "the 11th day of the 11th year of the 11th month of Keichō [1606], Kōetsu," makes this one of the earliest verifiable works by this influential calligrapher and arbiter of taste. The poem from his favorite anthology of Japanese court poetry, the *Shin kokin wakashū*,

is by Kamo-no-Chōmei (1155–1216):

I sit staring,
Assailed by thousands of
melancholy thoughts.
Is it for me alone that
the wind in mountain pines
comes again this autumn?

Although the gorgeous spring decoration has no resonance in the poem's nostalgic melancholy, there is visual harmony between Sōtatsu's bold design and Kōetsu's personal version of Heian court script—a rhythmically modulated blending of thick dark

characters with small fluid ones, connected by thin trails of his quickly moving brush. The collaboration between Kōetsu and Sōtatsu produced many similar works on individual sheets as well as on horizontal scrolls, and laid the foundation for a decorative artistic tradition, later called Rimpa, which gave fresh treatment to ancient yamato-e themes.





53 Nowhere is the synthesis of diverse traditions in the early Edo renaissance more originally expressed than in this unusual scroll, *Ten Oxherding Pictures* by Karasumaro Mitsuhiro (1579–1638), a major figure in the circle of the politically enfeebled but artistically influential Emperor Go-Mizunō-ō (1596–1680). In drawings and poems unified by his fluid brush, Mitsuhiro rendered the classic Zen parable, which likens the deepening stages of spiritual enlightenment through meditation to the vicissitudes of a herdboy pursuing an elusive ox. Here, the confrontation of the wary ox and the tentative oxherd depicts the early stage of the spiritual quest when, after blind searching, the goal is perceived. The next stage, rendered as a tense

struggle to control the ox, symbolizes the unruly passions to be overcome during the quest.

Common in Zen teaching, which until the early seventeenth century had been embraced mainly by the military, this theme as treated by Mitsuhiro reflects the syncretic influence of the tea ceremony. Flourishing in the peaceful early Tokugawa era, tea brought together the creativity of Kyoto townsmen and the traditions of its ancient court. Mitsuhiro's personal vision of the Zen theme is rendered on sumptuous paper decorated with gold and silver clouds and stenciled chrysanthemum and paulownia patterns. Casting a Zen subject in a courtly mode is characteristic of Mitsuhiro's taste, which fostered a

revival of Heian aesthetics and was shared by important figures such as Kōetsu and Sōtatsu. Although this theme was extremely important in Japanese Zen, illustrated versions are rare. Mitsuhiro based his poems upon those composed in the fifteenth century by the Tōfuki-ji monk Shōtetsu (1381–1459), but his succinct and witty drawings spring from his own highly idiosyncratic interpretation of the theme.

54 An exquisite reflection of the florescence of traditional crafts in the early years of the Tokugawa period (1615–1867), this lacquer shrine encasing a meticulously carved Bato Kannon, the horse-headed Avalokiteshvara, is thought to have been the personal devotional image of Tofukumon-in, daughter of the second Tokugawa shogun. In 1620 she married Emperor Go-Mizunō-ō, an event that marked the full ascendancy of the shogunate. Probably made at this time, the shrine and its icon reveal a high level of craftsmanship in the sensitively modeled fig-

ure and the refined ornamentation of the lacquer case, which is decorated in lotus designs in a style reminiscent of Heian lacquer. Elaborate gilt-bronze fittings incorporate the Tokugawa hollyhock crest and accentuate the simple elegance of the naturalistic sprinkled-gold lotus motif on the smooth black lacquer, now mellowed to a rich deep brown. The interior of the shrine is completely covered

with a traditional geometric floral pattern associated with healthy childbearing, over which richly colored pink and white lotuses are painted in heavy mineral pigments. The enshrined image, one of the six manifestations of Kannon according to Tantric thought, was prominent in Esoteric Buddhism in the Heian period and reflects the Buddhist affiliation of the imperial family. It combines the ferociously protective aspects of the Hindu deities assimilated into Buddhism with the omnipotent compassion of the Bodhisattva Kannon.





55, 56 At the beginning of the seventeenth century, potters of Korean descent in the Arita area of northern Kyushu discovered deposits of kaolin, from which they produced hard white porcelains similar to Korean wares. At mid-century, when Chinese kilns were disrupted by the fall of the Ming dynasty, Dutch traders in Nagasaki turned to Japan to supply European and Asian demand, spurring the development of wares known as Imari, from the northern Kyushu port from which it was shipped elsewhere in Japan. Imari is an imprecise term that covers a wide range of ceramics made in Arita, including “old Imari,” elaborately decorated wares with red and gold enamel on Chinese-inspired designs in underglaze blue that continue to enjoy a great vogue in the West. The two pieces shown here, known as “early Imari,” are examples of the earliest porcelain in Japanese taste. The sturdy shape of the water jar is adapted from Chinese vessels and the design

has precedent in Korean and Chinese ceramics, but the bold simplicity of the pines and the freely drawn heart pattern of the border decoration reflect the Japanese appreciation of rustic beauty cultivated in the practice of tea, for which this piece was made in the mid-seventeenth century. The charm of the young girl on the hanging flower vase is no less sophisticated. The drawing captures the spirit of youthful beauty, and the piece has the gaiety and verve associated with the urbane culture of the Genroku era (1688–1704) in Osaka and Kyoto.

57 The young man strolling with an alluring courtesan plucks a whisker in the stylish hedonism affected by bon vivants of eighteenth-century Edo. In this painting Okumura Masanobu (1686–1764), one of the most versatile artists to portray the theater and brothels in woodblock prints, gives

an irreverent twist to a classical theme in an urbane parody of a story immortalized by the poet and statesman Ariwara-no-Yukihira (818–893). Two of Yukihira's poems tell of his love for the sisters Matsukase and Murasame, who, like him, were brought by misfortune to the lonely shores of Suma.



Their love for Yukihira, during his three-year exile there, their heartbreak at his departure, and his parting gift of court robe and hat were well known through several popular kabuki plays.

Here, draped on the fabled pine of Suma, is the stylish coat and cap of an Edo bourgeois—not Yukihira's court hat, which is seen in the crest on his sleeves. Erotic Heian and Edo motifs decorate the couple's robes: the samisen on hers symbolizes the accomplished geisha, while the lattice and bamboo blinds on his evoke the secrecy of Heian romances. A palette of primary colors and gold heightens the contrast between their hedonistic world and that of the ink-painted shores of Suma.

58

The refined taste of Japan's eighteenth-century literati survives in this elegant Chinese satin *uchikake* (outer robe) decorated with ink-painted bamboo and delicate clouds of gold leaf. According to an accompanying scroll of poetry by the statesman and calligrapher Rai Sanyo (1780–1822), it was designed and painted by the Confucian scholar Gion Nankai (1676–1751) for the mistress of his friend Karakane Koryu, a wealthy merchant. Reflecting both the inventive transformation of Chinese art among Japanese *nanga* artists and the serious interest in decorative arts characteristic of eighteenth-century Japan, this gorgeous robe is one of the most unusual vestiges of Tokugawa culture.

In 1697 Nankai succeeded his father as head of the clan school in the province of Kii, distinguishing himself as a poet and teacher of Confucianism. Three years later he was exiled for “debauchery and villany” and spent ten years in disgrace. By 1711 he was restored to favor and served as diplomat to a Korean delegation, visited Edo, where he studied Chinese paintings, and resumed his position as clan scholar, pursuing painting and calligraphy. He had as models the few Chinese printed painting manuals that came through the restricted trade at Nagasaki. Bamboo, the symbol of the scholar and an essential theme in calligraphic painting by Chinese literati, was a favorite subject in Nankai's paintings, which closely follow Ming models. He laid the foundations for the more individualistic art of second-generation *nanga* painters, who would rework even further the imported models in a Japanese idiom.





59 This animated vista across rugged peaks and valleys to a distant river shore is a prime example of the mature work of Ikeno Taiga (1723–1776), who inventively transformed Ming literati painting. Chinese painting manuals served as his teachers, and his patterned brushwork expressively exploited the flat forms of woodblock-printed images. Here angular interlocking planes of mountain peaks and unpainted shapes of clouds, river, and cataracts create a carefully constructed and kinetic composition. Taiga delights the eye with droll tiny figures and playful gibbons that, like the vines entwining the trees, were done with his fingernails, a Chinese-inspired eccentricity.

Taiga's writing echoes the idiosyncracies of the natural forms in his fluid, eccentric transcription of a well-known poem by Li Po (701–762):

Early morning, we leave Pai-ti, surrounded
by tinted clouds.
Though it is a thousand *li* to Chiang-ling,
we arrive in a day.
Gibbons calling from riverside cliffs fail to
detain us.
Our small boat has already passed
ten thousand peaks.

The transcription is signed Sangaku
(Three Peaks), the sobriquet Taiga took in

1748 after a journey to the three famous mountains of Japan. This screen, recently remounted, was originally a pair of sliding doors done in the 1760s for a residence in Niwase, near Izumo in western Japan.

60 This immediately expressive rendering of a bean vine, inscribed by Tangai (1693–1763), the eighth abbot of the Obaku Zen sect, is one of the earliest ink paintings by Itō Jakuchū (1716–1800), a prolific and idiosyncratic painter. One of a set of six vegetable subjects, this painting, now a hanging scroll, may originally have been pasted on a folding screen. Tangai's poem alludes to a poem by Ts'ao Chih (A.D. 192–232), brother of the first emperor of the Wei dynasty. Ts'ao's poetic protest against his mistreatment by his brother was couched in an image of a bean painfully burned by a fire made of pods from

the same vine. Tangai's phrase "Two of the same root" alludes to this story, not only giving a literary dimension to the painting but also expressing the notion prevalent in Zen of the underlying unity of all living things. *Bean Vine* was painted about 1763, while Jakuchū was completing his masterwork, a set of twenty-four paintings of plant and animal subjects in rich color and teeming detail. The latter formed a set with a triptych depicting the Buddhist deities Shaka, Monju, and

Fugen, which he donated to the Zen temple Shōkoku-ji, and which is now in the imperial household. Here, in the more direct medium of ink, Jakuchū achieves a compelling vision of the natural world with the same sure grasp of descriptive form evident in his colored paintings. It foreshadows his many works in the spontaneous ink mode done in his subsequent career.



61

A Chinese custom that took root in Edo Japan was the wearing of inro, small tiered boxes originally used for medicine that were secured by a toggle and suspended from a waist sash. By the eighteenth century, these boxes, the focus of inventive design and elaborate technique, were the most carefully considered aspect of a man's apparel. The fashion for things Chinese fostered by the presence of Chinese monks at the Ōbaku Zen headquarters at Mampuku-ji is reflected in inro by Ogawa Haritsu (1663–1741) and his followers such as Mochizuki Hanzan (fl. mid-18th century), whose signature appears on this lacquer inro decorated with a humble bean pod and vine in rich inlay of ceramic, lead, mother-of-pearl, and wood. Jakuchū rendered the same motif in the painting shown at the left.



62 Underlying the artistic attention given to the implements for writing with brush and ink is a sensitivity to fine calligraphy that has marked Japan's aesthetic life since the art was adopted from China during the eighth century. Carefully fashioned boxes, usually of lacquer, stored the ink stone, on which a cake of carbonous ink was ground before water was added to create the proper consistency. Other implements usually found in such boxes are animal-hair brushes, a small paper knife, an awl used as a paper punch, and tongs or other holder for the ink stick. Larger boxes, often made to match the writing box, were used to store carefully selected paper.

This charming box, its natural wood grain chosen and finished to achieve an appearance of wear, is as meticulously crafted as examples gorgeously decorated in sprinkled gold lacquer. Its design reflects the reverence for the processes of nature and time, decline and decay, that distinguishes Japanese aesthetics



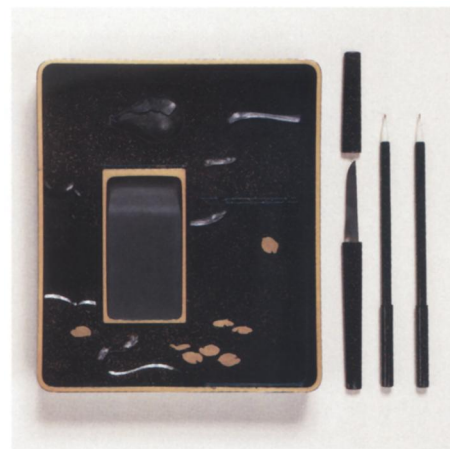
and is particularly important in haiku poetry. In a delightful coda to the design on the lid, showing mice nibbling a fan inscribed with a haiku, the box opens to reveal the rear view of the mouse who has apparently gnawed through the lid—a surprise akin to the insights prized in haiku. This deceptive shabbiness veils the sophisticated taste of eighteenth-century literati, who honored Ogawa Haritsu, also known as Ritsuo, whose seal is inlaid on the lid, both as a fellow poet and as an inventive lacquer craftsman. His experiments in colored lacquers and inlays forged the way for the ingenious art of later lacquer artists, particularly Shibata Zeshin (see number 63).

63 Fragrant air and springtime indolence pervade the moment captured in the design of this lacquered box for writing implements. A butterfly, its gossamer wings delicately rendered in colored and sprinkled gold lacquer, alights on the heavily built-up surface of a traveler's gourd set aside in a clump of spring wildflowers, while barely discernible seed tufts are wafted away toward the upper left corner on a sensuous surface of brownish black, subtly mottled lacquer.

Shibata Zeshin (1807–1891) was a painter and lacquer artist who inventively incorporated various materials into his lacquer work

and developed rich variations in color and texture. He delighted in technical virtuosity, simulating in lacquer various materials such as the smooth skin of the gourd on this box. Because of his prominence at the international expositions of the latter part of the nineteenth century, Zeshin was well known in the West during his lifetime.

On the inside scattered gold petals float on a black lacquer stream bordered by banks sprinkled with gold. Above the ink stone is a pewter water dropper in eggplant shape, and beside the box are a paper knife and brushes with lacquered handles and caps.



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1. Storage Jar. Middle Jōmon period, 3000–2500 B.C. Entō Upper B type, Tōhoku region. Unglazed earthenware. H. 27¼ in. (1975.268.182)
2. Spouted vessel. Late Jōmon period, c. 2000–1000 B.C. Tōhoku region. Unglazed earthenware. H. 12¼ in. (1975.268.185)
- 3, 4. Female figures. Latest Jōmon period, c. 1000–250 B.C. Tōhoku region, possibly Aomori Prefecture. Unglazed earthenware. H. 9¼, 6½ in. (1975.268.192,193)
5. Axe. Latest Jōmon period, c. 1000–250 B.C. Saitama Prefecture. Basalt. H. 10 in. (1975.268.264)
6. Spearhead. Late Jōmon period, c. 2000–1000 B.C. Naka Village, Hiraizumi-chō, Iwate Prefecture. Stone. L. 3½ in. (1975.268.200)
- 7–11. Needles, hooks, and harpoon. Latest Jōmon period, c. 2500–1000 B.C. Obora Shell Mound, Ofunato Bay, Iwate Prefecture. Bone. (1975.268.327,345,341,343,337)
12. Storage jar. Yayoi period. Earthenware. H. 10 in. (1975.268.378)
13. Dōtaku. Yayoi period, 1st–2nd century A.D. Bronze. H. 43½ in. Rogers Fund, 1918 (18.68)
14. Haniwa head of male figure. Late Kofun period, 5th–6th century A.D. Ibaragi Prefecture. Earthenware. H. 12⅞ in. (1975.268.413)
15. Haniwa bust of warrior. Kofun period, 5th–6th century A.D. Kantō region. Earthenware. H. 13⅞ in. (1975.268.414)
16. Haniwa boar. Kofun period, 5th century A.D. Earthenware. L. 4½ in. (1975.268.418)
17. Mirror, TLV type. Kofun period, 4th–5th century A.D. Bronze. Diam. 7¾ in. (1975.268.383)
18. Mirror with jinglebells. Kofun period, early 6th century A.D. Aoyagi, Kamikawa Village, Kodama County, Saitama Prefecture. Bronze. Diam. 5 in. (1975.268.384)
19. Necklace. Kofun period, c. 7th century A.D. Agate and chalcedony. L. 11½ in. Rogers Fund, 1912 (12.37.84)
20. Bracelet. Kofun period, 4th century A.D. Steatite. H. 8½ in. (1975.268.388)
21. Dainichi Nyorai. Heian period. Wood, covered with lacquer and gold leaf. H. 86 in. (with base). Rogers Fund, 1926 (26.118)
- 22, 23. Guardian Kings. Heian period, 12th century. Wood, covered with lacquer and gold leaf. H. 33, 33⅞ in. (1975.268.164,165)
24. Hanging scroll: Death of Buddha. Kamakura period, 14th century. Originally in Daigo-ji, Kyoto Prefecture. Ink, gold, and mineral pigments on silk. 79 x 74¼ in. Rogers Fund, 1912 (12.134.10)
25. Fudō Myō-ō. Heian period, 12th century. Originally in Kuhon-ji, Kyoto Prefecture. Polychromed wood. H. 63¾ in. (1975.268.163)
26. Hanging scroll: Aizen Myō-ō. Nambokuchō period, mid-14th century. Ink, gold, and mineral pigments on silk. 88 x 39⅞ in. Purchase, Mary Griggs Burke Gift, 1966 (66.66.90)
27. Ceremonial bell and tray. Kamakura period, 13th century. Bronze. H. (bell) 7½ in. (1975.268.170,171)
28. Jizō Bosatsu. Kamakura period, second half 13th century. Wood, covered with lacquer and cut gold foil. Total H. 45¼ in. (1975.268.166a–d)
29. Hanging scroll: Kannon on Mt. Potalaka. Kamakura period, 13th century. Ink, gold, and mineral pigments on silk. 42¼ x 16¼ in. (1975.268.20)
30. Kakebotoke. Heian period, 12th century. Bronze. Diam. 14 in. Purchase, Bequest of Stephen Whitney Phoenix, Rogers Fund, and Gifts of Hartwell J. Staples, Major General R. B. Woodruff, and Germain Leao Velloso, in memory of her husband, Ambassador Pedro Leao Velloso, by exchange, 1985 (1985.12)
31. Zao Gongen. Heian period, 11th century. Bronze. H. 14¼ in. (1975.268.155)
32. Handscroll: Iconographical scroll of deities. Heian period, dated 1083. Originally in Tō-ji, Kyoto. Ink on paper. 11¾ x 213¼ in. (1975.268.3)
33. Zao Gongen plaque. Heian period, 11th–12th century. Excavated at Mt. Kimpū, Yoshino region. Bronze. Diam. 8½ in. (1975.268.156)
34. Hanging scroll: Fujiwara-no-Kamatari. Nambokuchō period, after 1350. Ink, gold, and mineral pigments on silk. 34 x 15 in. Purchase, Bequest of Edward C. Moore and Bruce Webster, by exchange, and Gifts of Mrs. George A. Crocker and David Murray, by exchange, 1985 (1985.16)
35. Mirror, Haguro-kyō. Heian period, 12th century. From the pond at Haguro Shrine, Yamagata Prefecture. Bronze. Diam. 4½ in. (1975.268.161)
36. Handscroll: Kannon-kyō. Details inscribed by Sugawara-no-Mitsushige and dated 1257. Ink and colors on paper. 9½ x 384 in. Purchase, Louisa Eldridge McBurney Gift, 1953 (53.7.3)
37. Handscroll: Kitano Tenjin Engi. Detail. Kamakura period, 13th century. Ink and color on paper. 11¾ x 339¼ in. Fletcher Fund, 1925 (25.224b)
38. Lotus Sutra. Heian period, 12th century. Gold on indigo-dyed paper. 11¾ x 339¼ in. Seymour Fund, 1965 (65.216.1)
39. Hanging scroll: Fragment of illustrated narrative handscroll. Kamakura period, early 14th century. Ink and colors on paper. 23¼ x 16⅞ in. Purchase, Gifts of Mrs. Russell Sage, Mrs. Peter Gerhard, Mr. and Mrs. Donald Percy, Charles Stewart Smith, Mrs. V. Everit Macy, Mrs. Thomas Van Buren, Mrs. Charles Stewart Smith, Hartwell J. Staples, Mrs. George A. Crocker and Mr. and Mrs. Samuel Colman, by exchange; Bequests of Edward C. Moore, James Alexander Scrymser and Stephen Whitney Phoenix by exchange; Rogers Fund and funds from various donors, 1980 (1980.221)
40. Screens: Battles of Hōgen and Heiji. Detail. Momoyama period. Mineral pigments on gold leaf. Each 67¼ x 147 in. Rogers Fund, 1957 (57.156.4,5)
41. Handscroll: Tale of a Strange Marriage. Detail. By Ukita Ikkei (1795–1859). Edo period, c. 1858. Ink, mineral pigments on paper. 11¾ x 306 in. Rogers Fund, 1957 (57.156.7)
- 42, 44. Hanging scrolls: Reeds and Geese. By Tesshū Tokusai (d. 1366). Nambokuchō period. Ink on silk. Each 43¼ x 17½ in. Left: (1975.268.37). Right: Purchase, Mrs. Jackson Burke Gift, 1977 (1977.172)
43. Hanging scroll: White-robed Kannon. Nambokuchō period, first half of 14th century. Ink on silk. 44¼ x 20½ in. Purchase, Bequest of Dorothy Graham Bennett, Herbert J. Coyne Gift, Seymour Fund and Fletcher Fund, by exchange, 1985 (1985.120.2)
45. Hanging scroll: Orchids and Rock. By Gyokuen Bompō (1348–after 1420). Muromachi period. Ink on paper. 39½ x 13½ in. (1975.268.38)
46. Hanging scroll: Su Tung-p'o in Straw Hat and Wooden Shoes. Muromachi period, second half of 15th century. Ink on paper. 42¼ x 13⅞ in. (1975.268.39)
47. Hanging scroll: Landscape. Attributed to Kenkō Shōkei (active by 1478–d. 1506). Inscribed by Tōgen Zuisen (1430–1489). Muromachi period, 15th century. Ink on paper. 19⅓ x 13⅓ in. Purchase, Bequest of Stephen Whitney Phoenix,

- by exchange, 1985 (1985.7)
48. Pair of six-fold screens: Landscape of Four Seasons. Kano School. Muromachi period. Ink, light color on paper. Each 59½ x 140⅞ in. (1975.268.42,43)
49. Sliding door panels: Aged Plum. Attributed to Kanō Sansetsu (1599–1651). Edo period, mid-17th century. Approx. W. all panels 191½ in. (1975.268.48A–D)
50. Wine container. Momoyama period, c. 1596–1600. Lacquer with gold-sprinkled decoration. H. 10 in. Purchase, Gift of Mrs. Russell Sage, by exchange, 1980 (1980.6)
51. Dish. Mino ware, Shino type. Momoyama period, Keichō era (1596–1614). Possibly made at Ohira kiln. Stoneware. W. 10½ in. (1975.268.436)
52. Poem page mounted as hanging scroll. Painting by Tawaraya Sōtatsu (active early 17th century); calligraphy by Hon'ami Kōetsu (1558–1637). Momoyama period, dated 1606. Ink on paper decorated with gold and silver. 7⅞ x 7 in. (1975.268.59)
53. Handscroll: Ten Oxherding Pictures. Detail by Karasumaru Mitsuhiro (1579–1638). Edo period, c. 1634. Ink on dyed paper decorated with gold and silver designs. 11¾ x 107 in. Purchase, Friends of Asian Art Gifts, 1986 (1986.142)
54. Portable shrine. Edo period, c. 1620. Fruit-wood image in lacquered case with gold-sprinkled designs. H. 7¼ in. Purchase Friends of Far Eastern Art Gifts, 1985 (1985.96)
55. Fresh water jar. Imari ware. Edo period, c. 1640. Porcelain. H. 9½ in. (1975.268.465)
56. Hanging flower vase. Imari ware, possibly Hyakken kiln. Edo period, mid-17th century. Porcelain. H. 8¼ in. (1975.268.473)
57. Hanging scroll: Yukihira and the Salt Maidens. By Ōkumura Masanobu (1686–1764). Edo period, c. 1716–35. Ink and color on silk. 33½ x 12½ in. (1975.268.126)
58. Outer robe. Painted by Gion Nankai (1676–1751). Edo period, 18th century. Ink and gold leaf on silk. L. 64¼ in. (1975.268.88)
59. Two-panel screen: Landscape after Li Po's poem. By Ike-no-Taiga (1723–1776). Inscribed by the artist and signed "Sangaku." Originally two sliding door panels. Ink on paper. Each 65½ x 35¼ in. Purchase, The Charles Engelhard Foundation Gift, 1987 (1987.81a,b)
60. Hanging scroll: Bean Vine. By Itō Jakuchū (1716–1800). Inscribed by Tangai (1693–1763). Edo period. Ink on paper. 48¾ x 19 in. Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1985 (1985.97)
61. Inrō with Beans. By Mochizuki Hanzan. Edo period, 18th century. Gold lacquer inlaid with green faience, lead, mother-of-pearl, and wood. H. 3 in. Rogers Fund, 1936 (36.100.188)
62. Writing box with mice eating fan. By Ogawa Haritsu (1663–1747). Tokugawa period, 17th–18th century. Lacquered wood with inlaid ceramic. 10½ x 8½ in. Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.703)
63. Writing box with gourd and spring flowers. By Shibata Zeshin (1807–1891). Lacquered wood with gold-sprinkled designs. 8⅞ x 7⅞ in. Rogers Fund, 1936 (36.100.142a–j)

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