

INTER-AMERICAN DEVELOPMENT BANK

CULTURAL CENTER

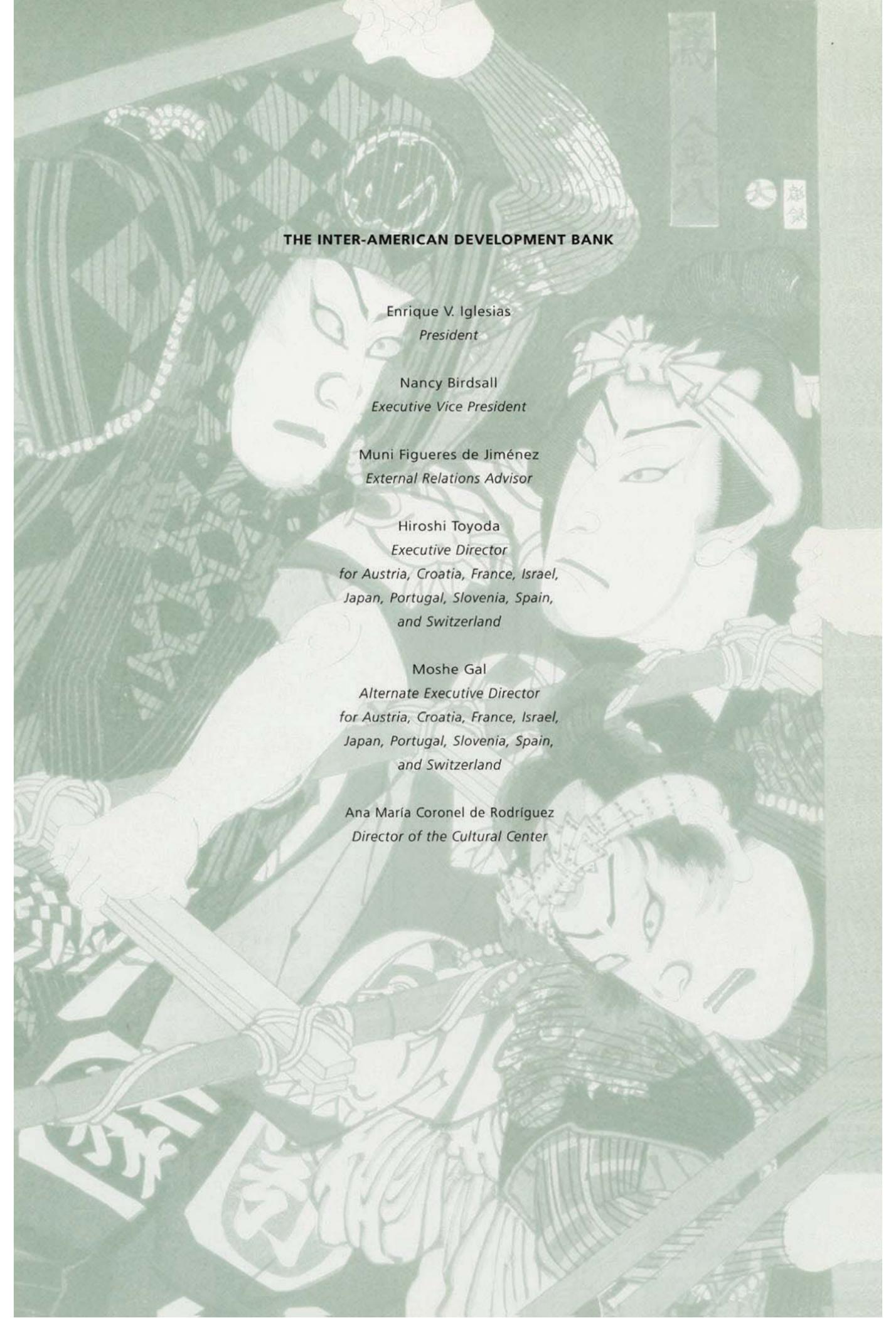
TREASURES  
OF



JAPANESE  
ART

SELECTIONS FROM THE  
PERMANENT COLLECTION  
OF THE TOKYO FUJI ART MUSEUM

March 15 — May 12  
1995



**THE INTER-AMERICAN DEVELOPMENT BANK**

Enrique V. Iglesias

*President*

Nancy Birdsall

*Executive Vice President*

Muni Figueres de Jiménez

*External Relations Advisor*

Hiroshi Toyoda

*Executive Director*

*for Austria, Croatia, France, Israel,  
Japan, Portugal, Slovenia, Spain,  
and Switzerland*

Moshe Gal

*Alternate Executive Director*

*for Austria, Croatia, France, Israel,  
Japan, Portugal, Slovenia, Spain,  
and Switzerland*

Ana María Coronel de Rodríguez

*Director of the Cultural Center*



# TREASURES OF

## Contents

### Introduction

3

### Friendship and Understanding

5

### The Art of Assimilation

7

### The Age of Opulence (1573-1615)

10

### The Rise of Popular Taste (1615-1867)

12



# JAPANESE ART



## INTRODUCTION

It is with great satisfaction that the Cultural Center of the Inter-American Development Bank presents, for the first time in the United States, the exhibition Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum. The Center is very grateful to Dr. Daisaku Ikeda, founder of the Tokyo Fuji Art Museum, and his staff for their cooperation in developing this project.

The rich and venerable culture of Japan spans thousands of years. This exhibition, however, highlights some three hundred years (1573-1867), the period during which modern Japan began to emerge. It was in this era that Japanese artistic expression achieved international recognition, reaching a level of technical perfection and refinement that still amazes the world.

This exhibition is a most appropriate celebration of Japan's presence within the IDB. It also commemorates the upcoming third anniversary of the Cultural Center on May 15 of this year.

**Ana María Coronel de Rodríguez**

Director of the Cultural Center





## FRIENDSHIP AND UNDERSTANDING

The Tokyo Fuji Art Museum was established in 1983 to promote cultural appreciation and intercultural dialogue. This exhibition, which has already traveled to 13 cities in Europe, Asia, and South America, represents but one face of this continuing endeavor.

The roots of Japanese art reach into the distant past. It is the product of a long and rich process of interaction between nature, the indigenous traditions of Japan, and a range of cultural influences from continental Asia, principally China and the Korean Peninsula. Through this interaction, Japanese art has developed its characteristically delicate and expressive beauty.

This collection, which spans the Kamakura to Edo Periods (12th-19th centuries) uniquely embodies the Japanese artistic sensibility. It is evident in the gorgeous screens that decorated the palaces and castles of the aristocracy and samurai classes, in the *ukiyo-e* wood prints with their bright colors and bold design, and in the elegant gold inlaid lacquer writing and serving utensils that graced daily life. Brilliantly colored porcelains offer a glimpse into the dining styles of rich merchants and samurai lords. The beauty of ceremonial swords is the tangible representation of the spiritual values the samurai espoused.

It is a great pleasure and honor to present the exhibition Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum, jointly organized by the Museum and the Cultural Center of the Inter-American Development Bank. I would like to offer my heartfelt appreciation to all those organizations and individuals whose efforts have made this exhibition a reality.

Inter-cultural exchange is a quiet venture that appeals to our shared humanity, common experience, and values and to the universal yearning for peace that transcends differences of history, ideology, race, and religion. We hope that these emissaries of culture will thus speak directly to the hearts of an American public deeply appreciative of art and beauty. Like the cherry trees that bloom each spring on the banks of the Potomac, may they send forth fragrant blossoms of friendship and mutual appreciation between the people of America and Japan.

**Daisaku Ikeda**

Founder

Tokyo Fuji Art Museum



EWER IN THE SHAPE OF BOY  
SITTING ON GOURD

Imari ware, Kakiemon type  
Early Edo Period (17th century)  
L: 16.5 cm, W: 11.5 cm,  
H: 19.4 cm



This ewer is in the shape of a Chinese child riding on an inclining gourd. Water or wine was poured in through a hole in the child's back, and the tip of the gourd served as the spout. Such a playfully designed vessel may have been intended as an amusement at banquets, or it may have been made for export to Europe. This Chinese-influenced piece demonstrates the Japanese ability to adapt styles and techniques to produce distinctively Japanese art.

## THE ART OF ASSIMILATION

Although the Japanese archipelago is isolated geographically from the rest of the Orient, its proximity to the Asian continent has nonetheless enabled Japan to import and assimilate foreign cultures since ancient times. A unique native culture gradually evolved, spawning an art that is characteristically Japanese.

A love of nature is at the heart of Japanese art. There is probably no other society in which nature as a theme—as a measure of excellence and virtue—has been more effectively used to shape all manner of human expression, everything from architecture, *aikido*, and poetry to the flowers that bus drivers keep on their dashboards.

This exhibition, *Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum*, covers mainly the Momoyama (1573-1615) and Edo (1615-1867) periods, known together as the Early Modern Period in Japanese art. The cultural movements that preceded these two periods laid the foundation for the innovation and essentially Japanese creativity that developed in the Momoyama and Edo.

### ***Simplicity and Restraint***

In Japan, the tradition of creating art is very ancient indeed. The Jōmon culture flourished there from approximately 10,000 BC to 300 BC. Its people were hunters and fishermen. Jōmon pottery, which is characterized by vigorous cord-impression patterns and abstract beauty, is among the oldest in the world.

During the succeeding Yayoi Period, which lasted from roughly 300 BC to 300 AD, agriculture became the way of life. Japan established cultural contacts with Korea and China. The style of pottery changed, becoming simple and elegant, with very little decoration. These qualities of simplicity and restraint would form the basis of Japanese art throughout its history.

The people of the Kofun or Old Tomb Period (c. AD 300-600) built burial mounds for their leaders and important personages. With the introduction of rice cultivation from southern Korea, they developed a more settled and prosperous culture. Groups of skilled workers poured into Japan from the continent.

During the Asuka Period (552-645), Japan adopted the highly developed culture of the Korean Peninsula, including Bud-





dhism.<sup>1</sup> The new religion played a significant role in the development of Japanese art, inspiring the construction of magnificent temples and the fashioning of imposing Buddhist images. The formal history of Japanese art can be said to begin at this point.

Buddhist art reached its apogee during the Nara Period (645-794), which was profoundly influenced by Chinese culture of the Tang dynasty (618-907). The Japanese had sent envoys to the Sui court of China in 607, the first of the official delegations that would study Chinese culture for the next 300 years.

In the Heian Period (794-1185), the aristocracy flourished. After the practice of sending ambassadors and envoys to Tang China was suspended in 894, a culture adapted to national customs and manners gradually matured.

In the latter half of the Heian Period, a pure and independent Japanese art form known as *yamato-e*, or “Japanese painting,” evolved. Yamato-e painters treated essentially Japanese topics inspired by Japanese sentiments. They explored the relationship between man and nature and chose subjects such as landscapes depicting the four seasons, views of places famed for their beauty, the tasks of the 12 months, and the literature-inspired *monogatari-e* story paintings.

Also during the Heian Period, Japanese lacquerers invented the *maki-e* (“sprinkle painting”) technique. They painted designs in lacquer, sprinkled metal dust on the wet designs, and then smoothed the whole surface. Over the succeeding centuries, this technique achieved an unequalled perfection that made it much in demand abroad. Several fine examples of *maki-e* (see pages 32-36) are included in this exhibition.

As the century ended, the political authority of the aristocracy weakened, and a warrior (*samurai*) class came into power, ushering in the Kamakura Period (1185-1333). Their warrior spirit transformed art, making it simple, sober and strong. Trade with Song China prospered, and the Song dynasty (960-1279) influenced Japanese culture deeply.

In the succeeding Muromachi Period (1392-1573), art detached itself from Buddhism and became secularized, setting the stage for the rise in popular art that was to come. The Muromachi marked the beginning of monochrome ink painting so often associated with Japanese art.

<sup>1</sup> From the 6th century through the early modern era, periods in Japanese history are usually named after the place that was the seat of power of the day. Asuka, for example, was the capital city during this period.

The Muromachi period also saw the production of Negoro lacquerware, named for Negoro Temple, where it was made and used. These pieces were made of wood and coated with red lacquer over black. After long use, the outermost red lacquer coating gradually wears away, exposing the black lacquer underneath. The unexpected natural blending of these two colors gives Negoro lacquerware its special appeal (see page 36). Negoro lacquerware continued to be produced into the Edo Period.

### ***Into the Modern Age (1573-1867)***

In the 15th and 16th centuries, Japan went through almost 100 years of feudal wars. By the time peace finally came in the late 1500s, the era of disorder had brought about the decline of the Buddhist schools, the aristocracy, and the military elite who had been in power since the medieval period. Old families disappeared, and new ones took their place.

The new age was marked by a liberation of thought and action in all social classes, from the shogun to the townsmen. Society enjoyed enormous vitality, and commerce and industry prospered. As the great seafarers explored the globe, Japan felt the influence of Western culture with the arrival of the Portuguese and Dutch.

With the diminishing influence of Buddhism on art, everyday life became the artist's subject. A free and lively spirit gave birth to a splendid, innovative art. This epoch in Japanese history has been compared to the humanism of Renaissance Europe.





## THE AGE OF OPULENCE (1573-1615)

When Oda Nobunaga (1534-82) subdued the warring generals after a century of strife, he launched the Momoyama Period, a era of tremendous vitality that laid the foundations for modern Japan. It was a time when men of real ability came to influence while established classes of authority such as the emperor, aristocracy, and military elite were cast aside. A new culture emerged, freed from the constraints of Buddhism and other established canons.

Although the Momoyama Period lasted only half a century, it generated intense artistic activity. The era heralded a spirit of realism and secularism that gave rise to a grand and opulent style in art. Color and movement took the place of monochrome and stillness. The Momoyama thirst for novelty colored the next three centuries of Japanese art.

Both Nobunaga and Toyotomi Hideyoshi (1536-98) after him succeeded in unifying the country. Each came from a family of the emergent warrior class, and each was drawn to a heroic spirit given expression by vigorous, sumptuous art. Momoyama, or "Peach Hill," is named after the castle that Hideyoshi built at Fushimi in 1593. The elaborate decorations artists devised for such great castles and opulent villas set the pattern for the arts. Lavishness of taste and decoration became a mania, with each feudal lord striving to outdo the other.

The painters of the Kanō and Hasegawa schools (see pages 22-23) created the dynamic and decorative Momoyama style. Catering to the taste of the generals, they combined the monochrome ink paintings that came into existence in the preceding Muromachi Period with the brilliant colors of the native yamato-e tradition. The artists of these schools painted gigantic trees and richly colored birds and animals on large screens, heightening the decorative effect with gold leaf. Some painters were themselves originally warriors, and they painted in a vigorous and austere style.

The decorative arts also evolved in this period, particularly lacquer work, which further refined the *maki-e* technique developed in the Heian Period. In wide use was the *taka-maki-e* technique, which builds up designs in relief. This style was joined by *kodaiji-maki-e*, which was as elaborate and luxurious as *taka-maki-e* but flat. This new method made mass production possible.

## The Tea Ceremony

Paralleling this taste for luxurious works of art, a respect for simplicity and restraint developed in the Momoyama Period through the efforts of Se no Rikyu (1522-91), who built the tea ceremony into a cult. He taught the spirit of *chanoyu* (the tea ceremony) not only to the emperor and the shogun, but also to powerful *daimyo* (feudal lords) and wealthy merchants.

Chanoyu as taught by Rikyu was based on an idea of simple beauty and harmony that ran counter to the prevailing taste for grandeur and magnificence. Performed by a master and guests, the tea ceremony gave active men an hour or so to retire from the busy world. The ceremony was held in the smallest possible room, sometimes only a few *tatami* (Japanese straw mats 90 x 180 cm). Set in a carefully landscaped garden, the room was surrounded by humble walls made of clay. The simplest utensils were chosen. A cult of the rustic that would influence Japanese art for centuries grew up around the tea ceremony.

At the end of the 16th century, Toyotomi Hideyoshi twice sent troops into Korea, and many Korean potters were brought to Japan. With the help of their expertise, kilns were established in various parts of the country, producing pottery that faithfully expressed the spiritual essence of the tea ceremony. In addition to these earthenware water jars and flower vases, tea utensils made from natural materials like bamboo were also prized.

Devotees of the tea ceremony were accomplished in many cultivated arts, including the proper ways to write letters, the formal etiquette of greetings, appreciation of the arts, flower arranging, and the design of tea houses and gardens. The calligraphy of many generals and masters of chanoyu was highly respected as a manifestation of learning. Both those calligraphic pieces created as works of art as well as their personal letters were appreciated and treasured.

This exhibition includes a work (see page 19) by calligrapher Date Masamune (1567-1647), who was perhaps the greatest master of chanoyu. Tea master Kobori Enshu (1579-1647) also evolved a distinctive style of calligraphy and expressed his versatile talent through architecture and landscape gardening as well.





## THE RISE OF POPULAR TASTE (1615-1867)

As the political power of the Toyotomi weakened after Toyotomi Hideyoshi's death, Tokugawa Ieyasu (1542-1616) took over and reunified the country. Tokugawa installed the shogunate government at Edo, modern-day Tokyo, in 1603. In 1615 he defeated the army of the Toyotomi and consolidated the political power of the Tokugawa feudal system. His family would remain in power the two and a half centuries known as the Edo Period, which ended in 1867 when the Tokugawa shogunate collapsed and imperial rule was restored under the Meiji emperor.

Kyoto gradually yielded its place as the center of Japanese culture to Edo. It was a time of political stability and economic prosperity. Arts and crafts flourished not only in the capital, but also in the provinces. The unrestrained spirit and liberal concepts of the Momoyama Period gave way to a quiet refinement and taste for decoration in art. The growth of commerce and industry in the Momoyama Period gave rise to a urban class that played a more active role in shaping the new Edo taste in art. With Japan closed to foreigners under the Tokugawa, the era produced a unique expression that included *ukiyo-e* woodblock prints, performing arts, and popular literature.

In the Edo Period, painters of the Kanō School worked exclusively for the Tokugawa shogunate. Feudal lords throughout the country followed the example of the Tokugawas. The Kanō School dominated official painting. The quiet, decorative sense of beauty of *Scenes from Tale of Genji* and *Mount Yoshino and Tatsuta River* is typical of the Kanō School in the Edo Period.

The Tosa School preserved faithfully the methods of the yamato-e court style of painting developed in the Heian Period. Yamato-e had enjoyed a revival in the Muromachi Period. Throughout the Edo Period, its practitioners continued to paint classical works such as *The Tale of Genji*.

One of the most important artists of the Early Modern Period, Hon'ami Kōetsu (1558-1637) moved his family and disciples to the village of Takagamine near Kyoto to join an arts community. His talent encompassed painting, calligraphy, lacquerware, ceramics, and illustrated books (see page 18). With Tawaraya Sōtatsu, he originated the Rimpa decorative style, which fused elements of yamato-e, Muromachi ink painting, Tosa, Kanō, and Chinese traditions.

Tawaraya Sōtatsu (?-c.1640) was a painter from the new urban class. Taking the yamato-e tradition, he evolved a personal painting style that was decorative and purely Japanese. Ogata Kōrin (1658-1716), who was the son of a draper in Kyoto and himself a designer, further developed this style. Kōrin succeeded in synthesizing decoration and painting. His followers continued his style, which became known as the Rimpa or Kōrin School. The many outstanding artists belonging to this school produced important works of art in painting, lacquerware and textiles throughout the Edo Period.

Kōrin's younger brother, Ogata Kenzan (1663-1743), was one of the principal figures of this school. He demonstrated his versatile talent not only in painting and pottery, but also in *haiku* (a poem with 17 syllables) and other literary pursuits. His pottery (see page 20) reveals the sensitive and original world of his art.

Artists of the Kōrin school also worked in maki-e lacquerware. In this exhibition, the stand with the chrysanthemum design (see page 32) follows their style.

### ***Floating Worlds***

*Ukiyo-e* ("floating world") prints occupy a special place in the art of the Edo Period. When print designers turned away from the set manners of traditional painting to the genre scenes of everyday life, they found a most colorful world—the licensed quarters of graceful courtesans that became so important to Japanese society, nudes in bathhouses, brightly costumed actors, a thousand intimate scenes in houses and streets. *Ukiyo-e* woodblock prints could be cheaply mass-produced to meet the insatiable demand of Edo's plebeian classes. The beauty of these prints lies in their bold composition, refreshing use of color, and exquisite technique.

Polychrome printing with multiple blocks (*nishiki-e* or "brocade painting") was fully developed by the 18th century. This technique was used for the portraits of courtesans and famous Kabuki actors, the popular theater stars of the day. The mysterious Tōshūsai Sharaku, who painted for only 10 months before suddenly disappearing, vividly depicted the personality and style of popular Kabuki actors in more than 100 prints (see page 44).

In the late Edo Period, landscapes became popular. Masterpieces of this genre, such as *The Thirty-Six Views of Mount Fuji* by Katsushika Hokusai (1760-1849) (see page 47) and *The Fifty-Three Stations on the Tokaido* by Utagawa Hiroshige (1797-1858), are world famous. In this exhibition, the works of Utagawa





Toyokuni (1769-125) (see pages 42-43), Utagawa Kunisada (1786-1864) (see page 46), Utagawa Kuniyoshi (1797-1861) (see page 45), and Toyohara Kunichika (1835-1901) (see pages 38-39) represent the Utagawa School that dominated ukiyo-e from the late Edo Period to the Meiji. Keisai Eisen (1791-1848) adopted Western techniques for his landscapes. His *Enjoying the Evening Breeze at Ryogoku Bridge in Edo* (see page 40-41) is included in this exhibition.

### ***The Potter's Wheel***

If the output of the Edo color-print masters was prodigious, it was easily matched by that of the potters. Throughout the Edo Period, they produced a rich diversity of wares inspired by native and foreign products. One Japanese critic has estimated that there were as many as 10,000 different kilns and individual potters operating. Skilled potters were respected, well-paid artists, and they continue to be highly esteemed in Japan today.

Among the most famous kilns were those of the Arita group near modern-day Nagasaki. Arita ware is distinguished by polychrome enamel decorations. Although based on techniques introduced from China, these refined, individual porcelains are distinctively Japanese and inspired the 18th-century potters of Meissen and Chelsea wares.

Also made in the Arita district were the Imari wares, so named for the port of Imari whence they were exported by the Dutch East India Company to Europe (see page 6). They were made to satisfy a European taste that the Japanese had shrewdly assessed. Indeed, Imari wares were in such demand in Europe that the Chinese copied them in an attempt to capture part of the market.

Perhaps the most beautiful porcelain produced in the Arita district is Nabeshima ware, established by the ruling family of Nabeshima to supply its own house with the very finest quality. Production secrets were closely guarded, and few pieces were sold outside the family. Their soft pastels on a pure white background seem almost luminous.

### ***Theater Masks***

The introspective *Nō* play and its farcical counterpart *Kyōgen* developed in the Muromachi Period. A *Nō* mask has hardly any ex-

pression, but it is nonetheless capable of a range of feeling depending on the angle from which it is viewed.

Nō and Kyōgen masks were collected by families of daimyo and of established Nō players. Two Kyōgen masks from the early Edo Period are included in this exhibition (see page 37).

### ***The Art of War***

In the peaceful Edo Period, arms were made only to decorate the house as a symbol of the warrior spirit. The highest quality metalwork, weaving and lacquerware were devoted to making sumptuous helmets, armors, swords and their accessories. With these works of art, the heroic samurai spirit has been handed down through the generations (see pages 24-29) as part of Japan's rich cultural heritage.

With the Meiji Restoration in 1867, a combination of internal and external pressures forced Japan out of her self-imposed seclusion. After three centuries in which a quintessentially Japanese art and culture had evolved, contacts with the West brought a flood of European art and another step in the process of cultural assimilation that has helped shape Japanese culture.



JIMBAORI (SURCOAT)  
Late Edo Period (19th century)

Hemp  
88.0 x 50.8 cm



16

Worn over a suit of armor in camp, the surcoat is usually sleeveless. Its style is probably taken from the Spaniards or Portuguese who arrived in Japan during the Muromachi Period. White silk is embroidered with clouds and dragons. The rest of the designs are *myoga-mon*, the family crest of the Nabeshimas in Bizen Province (present Saga prefecture). A warrior of the Nabeshima family probably wore this surcoat.

SHINKAN RŌEIDANKAN  
(IMPERIAL CHINESE AND JAPANESE POEMS)

Emperor Go-Kashiwabara (1464-1526)

Muromachi Period (15th century)

Ink on Paper, Hanging Scroll

31.3 x 48.8 cm



17

Emperor Go-Kashiwabara, who reigned from 1500 to 1526, was the first son of Emperor Go-Tsuchi Mikado. His collection of poems is called *Hakugyoku-shū*. He was also skilled in *sho* (calligraphy), and his *sho* style was known as *Go-Kashiwabara-In Ryu*. The term *Shinkan* is used to refer to words written directly by an emperor. This work is a Chinese poem and a Japanese poem written on a precious grade of paper.

ILLUSTRATED WAKA POEM WITH  
AUTUMNAL FLOWERS

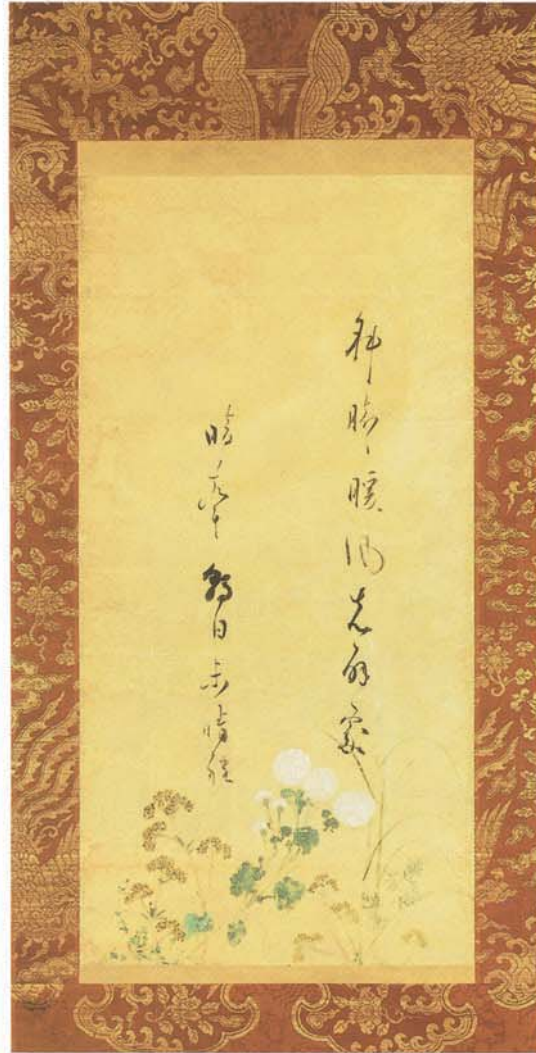
Hon'ami Kōetsu (1558-1637)

Momoyama Period (16th century)

Hanging scroll, color and gold-leaf on paper

83.0 x 43.0 cm

18



This is the second portion from the right panel of what was originally a pair of six-fold screens. Upon the gold leaf, autumn flowers were most probably painted by Tawaraya Sōtatsu (?-c.1640) or others of the Rimpa school. The soft, contrasting strokes characteristic of Kōetsu's calligraphy reproduce a Chinese poem:

The spring rain sprinkles across  
For the warm wind invites it by blowing from the east  
The subtle rain sounds dark  
For the morning sun is yet to be cleared.

## LETTER

Date Masamune (1567-1636)

1616

Hanging scroll, ink on paper

30.0 x 46.0 cm



19

Date Masamune, a general in the Momoyama Period, was a friend of Tokugawa Ieyasu, who established the Tokugawa shogunate. In the early years of the Edo era, Masamune won fame as a powerful feudal lord (*daimyo*), a warrior, and a scholar. He also pioneered in sending men to Rome in an effort to open trade routes.

For the warrior class of the time, mastering the tea ceremony was a given. Masamune was no exception. This letter to Hosokawa Sansai, a highly educated feudal lord who was also a noted tea master, thanks him for the privilege of borrowing a book, possibly on the tea ceremony. It reads, "This is to acknowledge my keeping of your precious book. (As it is so important), I rather feel nervous until the day when I return it. Nevertheless, I dare to keep it here. I am deeply grateful. Since I have been away from the city, it is difficult to fully express my most profound thanks for allowing me to keep it, which may be quite an inconvenience for you. I should have done with it and return it immediately. Thus I do appreciate your generosity."

November 29th

Masamune (signature)

Matsudaira Mutsunokami

SET OF FIVE RECTANGULAR DISHES  
WITH UNDERGLAZED PAINTINGS  
OF LANDSCAPES AND FLOWERS

Ogata Kenzan (1663-1743)

Middle Edo Period (18th century)

L: 11.0 cm, W: 18.0 cm, H: 2.4 cm (each)



The painter Ogata Kenzan also made a name for himself as a ceramic artist. He developed a personal style after studying under Nonomura Ninsei, a renowned potter of Kyoto ware who had perfected the polychrome painting technique. These rectangular dishes are made of brown clay to which a white slip is added. Painted iron-glaze decorations of peony, camellia, bamboo, and landscapes are then applied simply and spontaneously, each accompanied by a short poem.

## MONKEY

Kanō Tsunenobu (1636-1713)

Early Edo Period

Hanging scroll, ink on paper

107 x 30 cm.



21

Kanō Tsunenobu was the son of Naonobu (1607-50), a master of the monochrome ink painting. After the death of his father, he studied with his uncle Tan'yu (1602-74). All were members of the Kanō family, official painters to the Tokugawa Shogunate who gave their name to the Kanō School. Here a monkey stretches its arm to the water. The scene is rendered in simple brushstrokes, indicating the persistent influence of Liang Kai of the Southern Song dynasty (1127-1279).

WHITE  
CHRYSANTHEMUMS

Hasegawa School

Momoyama Period

(16th century)

Pair of six-panel screens,  
color and gold-leaf  
on paper

161.0 x 350.0 cm (each)

The pair of six-panel folding screens depicts white chrysanthemums growing along two fences. The chrysanthemums are elaborately rendered in relief by piled-up white pigment, each petal meticulously outlined. The detail of the fences contrasts powerfully with the stylized forms of the flowing river and its banks. The Hasegawa School illustrates the Japanese love of the dramatic in its simplest and purest forms.





## TACHI SWORD

Kamakura Ichimonji Sukezane

Kamakura Period (ca. 1264-74)

Forged iron, with sword mounting

Total L: 78.8 cm,

Blade L: 61.0 cm



A swordsmith of the Ichimonji School, Sukezane lived in Bizen Province. Summoned by the Kamakura shogunate, he left Bizen and moved to Kamakura (the modern-day Kamakura in Kanagawa Prefecture). This sword is obviously Sukezane's work even though the blade bears no signature.

## KATANA SWORD AND FITTINGS

Heki Tsushima Myudō Chikyo Tsunemitsu

Early Edo Period (17th century)

Forged iron, with sword mounting

Total L: 94.2 cm,

Blade L: 72.0 cm



Tsunemitsu and his younger brother Mitsuhiro, with Ishidō Sakon Zeichi, were senior swordsmiths of the Edo Ishidō school. This sword is attributed to Tsunemitsu's later years because it bears the inscription of a date equivalent to 1698. The blade represents the artist's typical style. The fittings are black-lacquered and bear *aoi* (mal-low) crests in gold *maki-e*. From the family crest on the sheath and fittings, this sword appears to be associated with the Tokugawa shogunate. Its excellent condition suggests that a noble feudal family has carefully preserved it.

HONKOZANE ARMOR IN  
DŌMARU STYLE  
WITH GREEN LACING  
Middle Edo Period (18th century)

Iron, Silk

Waist Height: 36.5 cm;

Helmet Height: 34.0 cm;

Entire Length: 169.0 cm



This is a *dōmaru* with a lacquer finish and *odoshi* (armor-lacing strings) exemplifying the fine technique of the mid-Edo era. The helmet, body parts, and sleeves are coordinated with strings of *kincha ito* (gold-brown thread). Each part has openwork decorated with plum branches and hardware decorated with a plum blossom or Japanese quince crest. It is a copy of the *dōmaru* style from the Heian era (11th century).

SUIT OF ARMOR IN OKEGAWA  
NIMAIÐŌ GUSOKU STYLE WITH  
BLACK LACING

Middle Edo Period (18th century)

Iron, silk

Body: 40.0 cm, Helmet: 35.0 cm,

Total: 170.0 cm



The steel helmet is decorated with gold emblems and large ear-pieces. The barrel-shaped cuirass in two pieces, breastplate, and backplate are decorated with cherry and peach blossoms, aquatic leaves, and ivy. Brassards are of blue chain mail.

SUIT OF ARMOR IN  
OKEGAWADO GUSOKU  
STYLE WITH BLUE LACING

Used by Tōdō family

Late Edo Period (19th century)

Iron, Silk

Body: 38.0 cm, Helmet: 36.0 cm,

Total: 172.0 cm



*Kittsuke kozane* (small material plates) are laced with indigo blue cord. On the black-lacquered plastron, joined sideways, a dragon with cloud is depicted in gold *taka-maki-e* (high relief) lacquer. The helmet and bracelets are decorated with ivy, the traditional crest of the head family of Tōdō, suggesting that this showy feudal lord's equipment was used by a Tōdō family member. Suifuki Yoshinari, an ordinary craftsman of the Tokugawa shogunate in the Mito Province who later became an armor maker, crafted this helmet.

## HARIKAKE HELMET IN CHINESE STYLE

Edo Period

30.0 x 30.0 x 27.0 cm



29

From the late Muromachi Period onward, helmet designs varied considerably. The most common design, a cap or crown modelled like this one on a Chinese head-dress, was popular in the Momoyama Period. Thin iron, dressed leather, and lacquered *washi* (Japanese paper) attached to the back function as *tatemono* (ornaments to flaunt power). Simplified *fukikaeishi* (side parts) carry *tagaisumikiri* (rounded-off square) crests in gold.

WRITING CASE WITH  
PAULOWNIA AND  
CHINESE PHOENIX

Middle Edo Period

*Maki-e* lacquer

22.8 x 20.6 x 4.6 cm



The surface of the lid is decorated in *taka-maki-e* (high relief) lacquer with two Chinese phoenix birds and paulownia trees by the water. An imaginary bird of luck, the phoenix was esteemed in China. A traditional subject in Chinese painting, it was introduced to Japan at an early stage.

WRITING CASE IN MAKI-E  
LACQUER WITH DESIGN OF  
GRAPES AND EULALIA

Early Edo period (17th century)

Lacquered wood

L: 24.0cm W: 23.0cm H: 5.5cm



31



A writing case with a round-cornered, arched cover. Its obverse is lacquered in black, with a grape design made of gold and leaves in gold *maki-e*. The picturesque grapes are arranged diagonally from the upper left. The reverse presents the autumn moon, made of lead, and pampas grass creates a poetic atmosphere.

STAND IN MAKI-E LACQUER  
AND MOTHER-OF-PEARL  
INLAY WITH  
CHRYSANTHEMUM DESIGN  
Middle Edo period (18th century)  
Lacquered wood  
D: 27.5 cm, H: 35.0 cm



32

The open-work body has five sections. A pattern of chrysanthemums is inlaid in gold *maki-e* lacquer on the top and five sides. The five purple tassels add to the air of opulence of this piece.

SET OF SHELVES IN MAKI-E  
LACQUER WITH PLUM TREE AND  
FULL MOON DESIGNS

Late Edo Period (19th century)

Lacquered wood

L: 71.5 cm, W: 65.3, H: 32.8 cm



33

During the Edo Period, the dowry of a bride from a feudal lord's family included three types of shelves. This type was called *zushi-dana* and was used for cosmetics and stationery. It is decorated with a spring night scene. On each side, a poem by Oeno Chisato from the *Shin kokin waka shu* (a new edition of the anthology of *waka* poems) is inlaid in lead. It reads, "Nothing is more beautiful than a hazy moon on a vernal night, neither clear nor overcast."

DESK IN MAKI-E LACQUER WITH  
CHERRY BLOSSOM, PINE, AND  
HEXAGON PATTERNS

Late Edo Period (19th century)

Lacquered wood

L: 108 cm, W:41.0 cm, H: 26.0 cm



34

A hexagonal pattern, *kikko* literally means "the carapace of a tortoise." When the pattern breaks in places, as on this desk, it is called *yabure kikko* (torn tortoise shell).

SQUARE BRAZIER IN MAKI-E  
LACQUER WITH FLORAL  
SPRAY DESIGN

Late Edo Period (19th century)

Lacquered wood

L: 54.5 cm, W: 54.5 cm,

H: 20.8 cm



35

A traditional container for burning coals for warmth, this *hibachi* is decorated with a triple mallow crest and arabesque in gold *maki-e*. The same motifs are skillfully engraved on the metal fittings at the corners.

JUG PAINTED IN RED AND  
BLACK LACQUER  
Early Edo Period (17th century)  
Negoro (lacquered wood)  
L: 19.8 cm, W:27.9 cm,  
H: 35.7 cm



Negoro lacquer is not restricted to that produced at the Negoro Temple in the Muromachi Period. The same technique was applied to lacquerwares produced in various places in more recent times. Most Negoro lacquer is functional, combining beauty and utility. Used for hot water, this jug is called *yutō* in Japanese. Its shape is of Chinese origin, and the taste is distinctively foreign.

KYŌGEN MASK  
KOKUSHIKI-JŌ  
(BLACK OLD MAN)

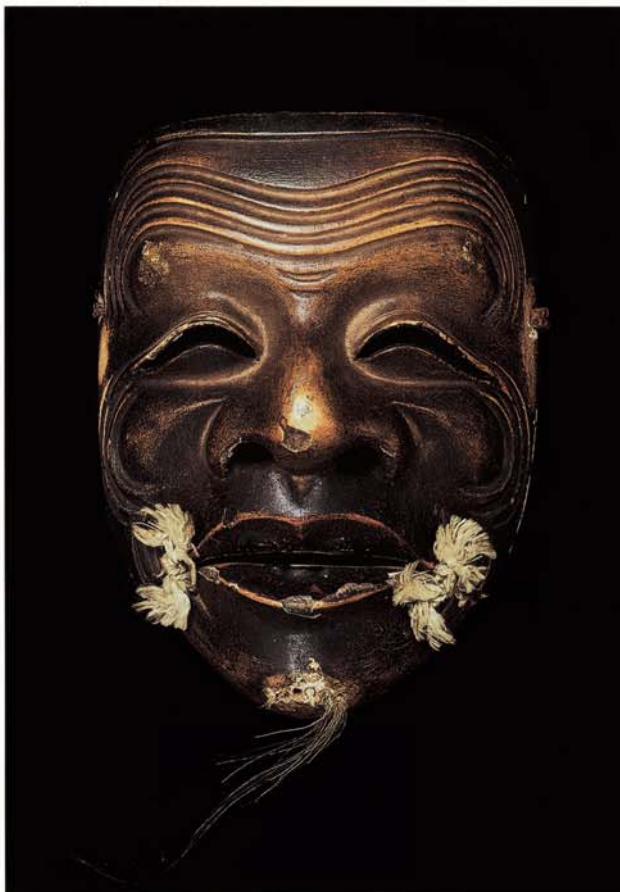
Early Edo Period (17th century)

Painted wood

H: 21.0 cm, W: 15.2 cm,

T: 7.8 cm

A form of comic drama, the name *Kyōgen* means an illogical, extraordinary story. By the 17th century, it had become accepted as an official entertainment for the warrior class, and actors enjoyed their patronage. *Kyōgen* is performed with *Nō*, making a sharp contrast between their different tastes. This mask is worn by Sanbanso, who prays for a good harvest.



37



KYŌGEN MASK BUAKU  
(COMICAL DEMON)

Early Edo Period (17th century)

Painted wood

H: 19.4 cm, W: 15.0 cm,

T: 9.7 cm

*Buaku* is a demon mask worn in *kyōgen*, a form of comic drama. Because it is a comic work, this demon is rather mild mannered.





能見文化水滸傳

拜明落年  
眉十二月日

豐原國周筆

考版松

起銀

本石丁四目三幸記  
画工 兼川八十八  
浅草寺丁五八幸記  
板元 山村金三郎



ACTORS IN PARODY OF TALE OF SUIKODEN  
OF BUNKA PERIOD

Toyohara Kunichika (1835-1901)

1876 (Early Meiji Period)

*Nishiki-e* ("brocade painting" woodblock print)

35.3 x 24.0 cm, 35.3 x 24.0 cm, 35.3 x 24.0 cm

Toyohara Kunichika, who was active from the last days of the Tokugawa government to the Meiji Period, studied under Toyohara Chikanobu and Utagawa Toyokuni III. Actors' portraits were his specialty. The *Suikoden* dates from the Sung Dynasty in China and was adapted for a Japanese setting in the Edo Period.



南傳馬町壹丁目  
萬屋吉藏版



東都兩國橋夕涼番



ENJOYING THE EVENING BREEZE  
AT RYOGOKU BRIDGE IN EDO

Keisai Eisen (1791-1848)

Late Edo Period (19th century)

*Nishiki-e* ("brocade painting" woodblock print)

38.8 x 25.9 cm, 38.8 x 25.9 cm, 38.8 x 25.9 cm

Born in Edo in 1791, Keisai Eisen was the son of a *samurai*. After trying his hand at writing drama and at running a brothel, he became an *ukiyo-e* painter. He excelled at painting the charming girls from the courtesans' quarters, but he also was good at Kanō-style landscape painting, as well as Western-style landscapes. The Ryogoku Bridge crossed the Sumida River in downtown Edo.

CHERRY BLOSSOMS IN  
THE SHIN-YOSHIWARA  
COURTESANS' DISTRICT

Utagawa Toyokuni I

(1769-1825)

Late Edo Period

(19th century)

*Nishiki-e* ("brocade  
painting" woodblock print)

36.9 x 26.3 cm,

36.9 x 26.0 cm,

36.9 x 26.0 cm,

36.9 x 26.3 cm,

36.9 x 26.3 cm

- 42 At the beginning of the Edo Period, brothels were moved to the Yoshiwara licensed quarter. After a fire in 1657, the quarter was moved and renamed Shin-Yoshiwara (New Yoshiwara). At the end of the Edo Period, it is said to have housed as many as 3,000 prostitutes. Here a courtesan and her party are depicted on five prints. This painting shows the power of Toyokuni's portraits of courtesans.









ICHIKAWA EBIZO IN THE ROLE OF  
TAKEMURA SADANOSHIN

Tōshūsai Sharaku (?-?)

1794

*Nishiki-e* ("brocade painting"

woodblock prints)

36.5 x 24.5 cm



Painter Tōshūsai Sharaku had a meteoric rise in the *ukiyo-e* community, only to disappear just as suddenly. In only 10 months, he produced more than 100 paintings of famous actors. To this day, his true identity remains unknown, and he is called "the mysterious *ukiyo-e* painter."

This work shows Takemura Sadanoshin, a central character in the *Nō* play *Dojō-ji* who commits *hara-kiri* (ritual suicide) to erase the shame of his daughter Shigenoi. Ichikawa Ebizo was the greatest Kabuki actor of his day.

BATTLE SCENE AT UJI RIVER  
FROM THE TALE OF HEIKE

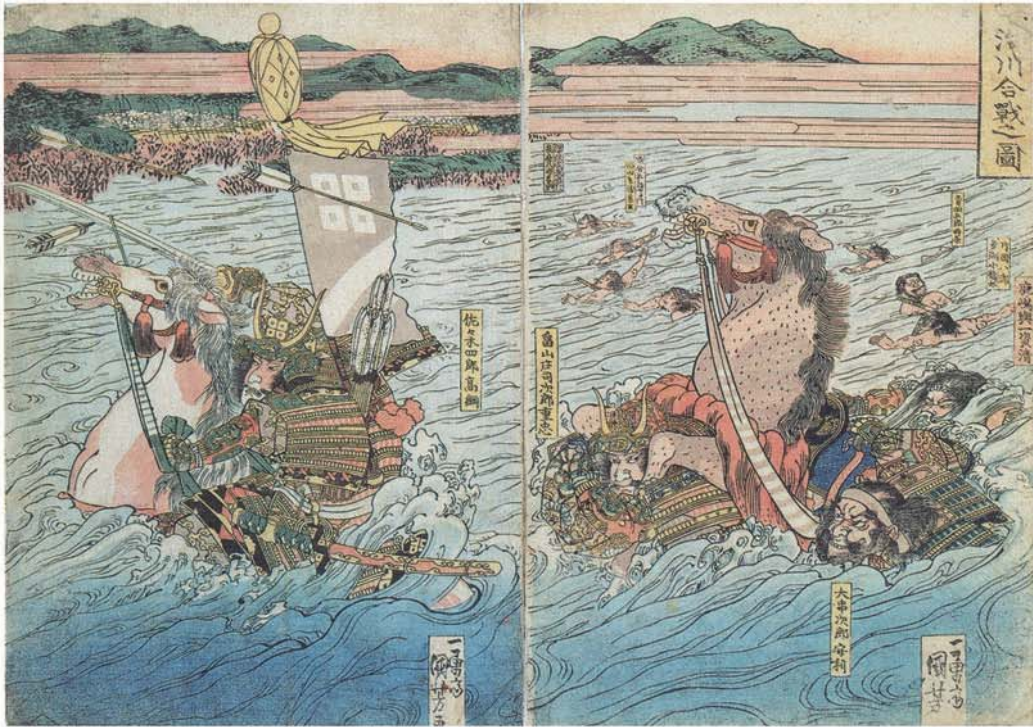
Utagawa Kuniyoshi (1797-1861)

Late Edo Period (19th century)

*Nishiki-e* ("brocade painting"

woodblock print)

35.6 x 25.3 cm and 35.2 x 25.0 cm



45

A disciple of Utagawa Toyokuni I (1769-1825), Utagawa Kuniyoshi and Ichiryūsai Hiroshige (1797-1858) represented the Utagawa school in the latter days of the Tokugawa government. Kuniyoshi was famous for his pictures of warriors. This piece depicts two commanders racing to reach enemy lines during the battle between Minamoto no Yoritomo (1147-99) and his cousin Kiso Yoshinaka (1154-84) that took place in 1183 in the vicinity of the Uji Bridge at the Uji River in Tokyo. *The Tale of Heike* is a military history written during the Kamakura Period (1185-1333).

ONOE KIKUGORO PERFORMING  
OUMI-NO-KOKANTA SHIGETOMO  
BANDO MITSUGORO PERFORMING  
YAHATA-NO-ICHIEMON YUKIUJI

Utagawa Kunisada (1786-1864)

Late Edo Period (19th century)

Diptych *Nishiki-e* ("embroidery painting"  
woodblock print)

39.0 x 26.1 cm, 39.2 x 26.5 cm



Utagawa Kunisada was the leading *ukiyo-e* painter during the eras of Bunka and Bunsei (1824-29). The actor Onoe Kikugoro was famous for his feminine roles. Bando Mitsugoro excelled at Japanese traditional dance. Not much is known about the *Kabuki* works *Oumi-no-Kokanta Shigetomo* or *Yahata-no-Ichiemon Yukiuji*.

FUGAKU SANJŪ-ROKKEI, KANAGAWA OKI NAMIURA  
(THIRTY-SIX VIEWS OF MT. FUJI, THE GREAT WAVE OFF  
KANAGAWA)

Katsushika Hokusai (1790-1849)

circa 1831

*Nishiki-e* ("brocade painting")

24.6 x 36.5 cm

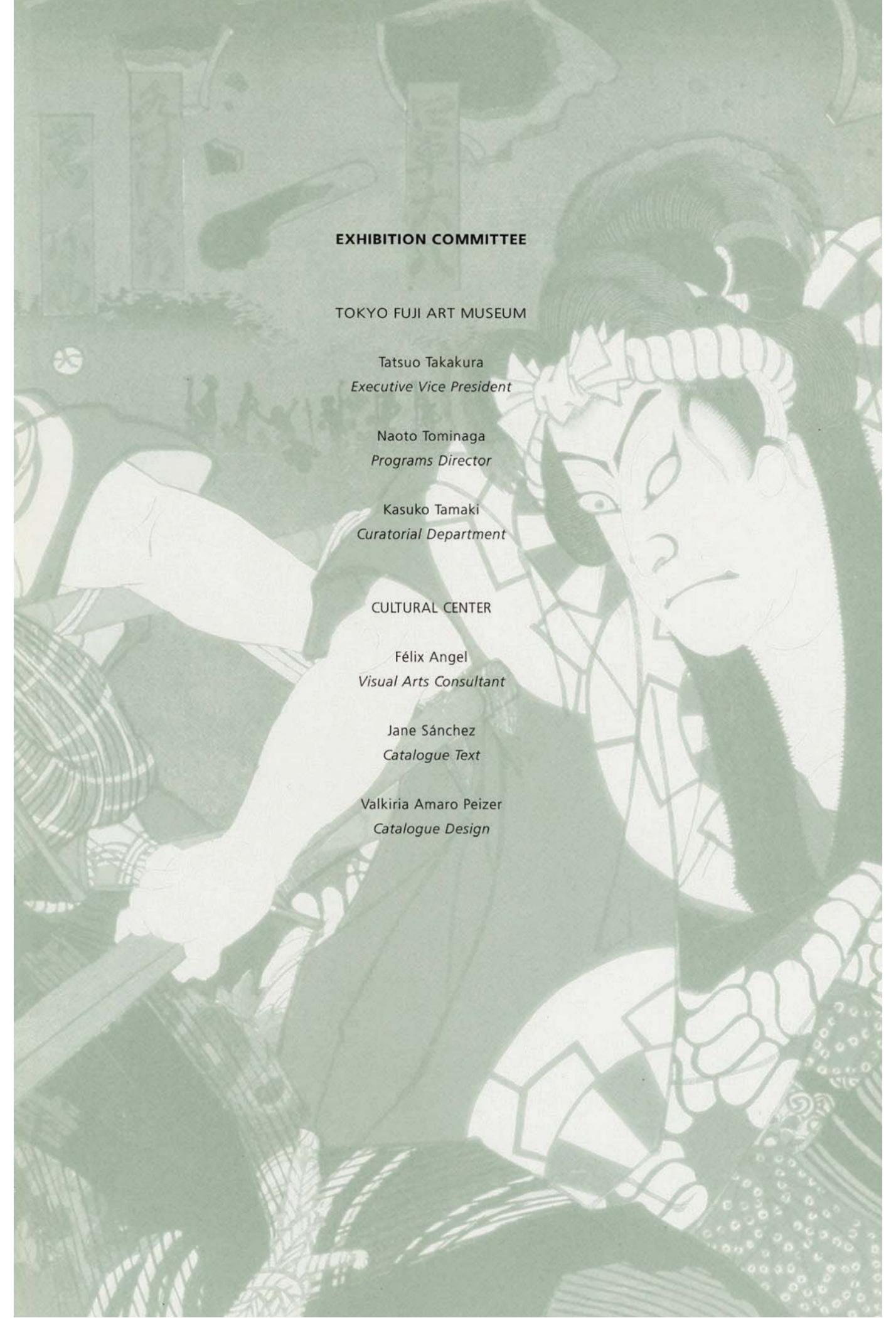


47

One of the most versatile of *ukiyo-e* artists, Katsushika Hokusai painted *yakusha-e* (portraits of actors), *sumo-e* (pictures of sumo wrestlers), *uki-e* (pictures using perspective), *ōbyōshi sashie* (illustrations for *ōbyōshi*) as well as many other subjects. With Utagawa Hiroshige, he was a leading master of the *ukiyo-e* print community during the latter half of the Edo era. His works are famous for his simple use of color and sensational composition, which is known to have influenced the French Impressionists.

This piece is from *The Thirty-Six Views of Mount Fuji*. *Fugaku Sanjū-rokkei* is Hokusai's greatest work, renowned world-wide as the Great Wave *ukiyo-e*. Van Gogh called the small splashes rising from the big wave "eagle claws" because they seem to be attacking the small ship.





**EXHIBITION COMMITTEE**

**TOKYO FUJI ART MUSEUM**

Tatsuo Takakura

*Executive Vice President*

Naoto Tominaga

*Programs Director*

Kasuko Tamaki

*Curatorial Department*

**CULTURAL CENTER**

Félix Angel

*Visual Arts Consultant*

Jane Sánchez

*Catalogue Text*

Valkiria Amaro Peizer

*Catalogue Design*

**INTER-AMERICAN DEVELOPMENT BANK  
CULTURAL CENTER**

1300 New York Ave., N.W.  
Washington, D.C. 20577