

## Masterpieces of Japanese Art Paths Cards

### Card One:

#### On the Path to Japanese Masterpieces – Choose Your Own Adventure

*Masterpieces of Japanese Art* comprises over 100 art works from the Cincinnati Art Museum's permanent collection, including paintings, screens, prints, ceramics, lacquer and metal wares, ivory carvings, arms and armor, cloisonné, dolls, masks, costumes and textiles. With so many things to see and experience, there are several paths to explore.

Using one or all of the five path cards in this pack, we challenge you to choose your own adventure through our masterpieces.

- Interested in walking on the wild side with your family? Choose our **Animal Path** to see creative creatures from the animal kingdom.
- Are you a Fashionista? Take our **Fashion Path** to explore Japanese dress from days past.
- Curious about Asian Paintings? Explore hanging scrolls, handscrolls, albums leaves, screens and more on the **Asian Painting Path**.
- Looking for Enlightenment? Take the **Religion Path** to learn more about Buddhist, Shinto and Daoist treasures.
- Passionate about Cincinnati Patronage? Discover the story of how, through the generous donations of Cincinnatians past and present, our Japanese collection came to be on the **Patron Path**.

**Please return Path Cards when you are finished so that others can choose their own path through Masterpieces of Japanese Art.**

Presented by:

In Memory of Alice and Carl Bimel

Elizabeth Tu Hoffman Huddleston

Cincinnati Asian Art Society

Japan Foundation *[logo]*

Bonhams Asian Art Department

In memory of Frank and Margaret Linhardt

## **Card Two (Front and Back)**

### **Creative Creatures**

Walk on the wild side and discover the many animals, both real and fantastic, to be found on this path through the animal kingdom. Be Brave - there are wild animals ahead!

Ogawa Haritsu (1663-1747)

***Animal Story Scroll***, Edo Period (1615–1868)

Handscroll, ink and colors on paper

Gift of Robert F. Blum Estate, 1906.4

A flock of birds competing in a poetry contest; frogs writing poems and having a party while the master's away – there is a lot happening in this handscroll from the Edo Period. Look closely at each scene, would you rather be a bird or a frog? As a family, think up a poem for this scroll.

***Admonition Drum***, Meiji Period (1868–1912), 19<sup>th</sup> Century

Lacquer

Gift of W.W. Taylor, 1913.706–707

Have a complaint, beat the drum and be heard! This drum from the nineteenth century was placed outside an emperor's palace to encourage his people to share their issues with him - beat the drum, summon the emperor, share your complaints or admonitions. During times of good government, no one beat the drum and it became a perch for birds. The rooster on top of the drum and the hen sitting below symbolize peace and good government.

Ozawa Nankoku (1844–?)

***Flying Cranes***, Meiji Period, (1868–1912)

Hanging scroll, ink on silk

Gift of Robert F. Blum Estate, 1906.13.1–2

Live long and prosper. This hanging scroll features cranes, a symbol of longevity, standing or flying in seasonal landscapes. The left scroll is all about spring with flowering trees and a rushing stream. Autumn has arrived on the right scroll complete with waving grasses and a shallow stream. What do you think scrolls for summer and winter would depict?

Hoen (Taira) Yoshiteru

***One Hundred Birds***, Meiji Period, (1868–1912)

Hanging scroll, ink and light color on silk

Gift of Jeanann Gray Dunlap, 2005.610

There are 100 different birds painted on this hanging scroll, all going about their daily activities in peace and harmony. The message is that people from many walks of life can work together for prosperity. Can you identify any or all of the birds represented on this scroll? You might need an ornithologist to help you with this one.

***Jar***, Meiji Period (1868–1912), 19<sup>th</sup> century

Ceramic

Gift of James Guggenheim, 1953.42

Do you see the fantastic creatures on this jar? Look closely and you will see two dragons facing each other, holding a pearl between them. In Asia the dragon brings rain for a good harvest and is therefore an auspicious symbol. How is the Asian idea of a dragon different from what we think of these mythical creatures in the West?

### **Card Three (Front and Back)**

#### **Fabulous Fashion**

Are you a fabulous fashionista? From luxurious fabrics to precious ivory, explore the world of wealthy fashion plates in eighteenth and nineteenth century Japan.

Kinoshita Roshū (1809–1879)

**Portrait of a Court Lady**, Meiji Period (1868–1912)

Hanging Scroll, ink and color on silk

Bequest of Virginia H. Irwin, 1956.459

In her graceful and colorful kimono this young lady is playing *hanetsuki*, a game like badminton that is a favorite activity on New Year's Day, a major holiday in Japan. Think of your New Year's Day traditions, do you play any games to celebrate the New Year?

**Fan**, Meiji Period (1868–1912), 1835–1845

Ivory

Gift of Mrs. Murat Halstead, 1986.981

How do you keep yourself cool on a warm summer day? Imagine yourself using this elegant ivory folding fan to not only beat the heat but to attract attention. Decorated with two cranes in a landscape of delicate flowers and a winding stream, this fan declares your taste and style.

**Doll with Accessories**, Shōwa Period (1926–1989), 1927

Wood, cloth, silk and cotton

Gift of Committee on World Friendship Among Children, 1929.27, 1929.584, 1929.61, 1929.63, 1929.66

Miss Okinawa has come to America! This Japanese Friendship Doll has traveled all over America as an ambassador from Japan. Complete with kimono and *obi* (sash) covered with blooming flowers, parasol, tea ceremony, passport and steamship tickets, she is ready to explore. If you were going to send a doll representing the United States to Japan, what items would you include?

**Kimono**, Edo Period (1615–1868), late 18<sup>th</sup> or early 19<sup>th</sup> century

Silk, metallic thread, and cotton

Gift of Mr. and Mrs. John J. Emery, 1964.783

This *furisode* is a long-sleeved kimono created for a young unmarried woman. The swinging sleeves were considered especially attractive to suitors. Today young Japanese women wear *furisode* at their coming of age ceremony when they are twenty and when they graduate from college. What types of special clothing do you wear for big occasions?

**Sumo Mawashi**, Meiji Period (1868–1912), late 19<sup>th</sup> century

Embroidered silk

Lent by Mr. and Mrs. Charles M. Hinkle, L496.1891

Skilled craftsmen created this sumptuous silk and gold ceremonial belt for a champion sumo wrestler. Using kanji, or pictograms that convey meaning, the script on this belt shares the name of the wrestler. The left kanji means mountain and the right kanji means man. Mountain man is a great name for a sumo wrestler. What would your sumo name be?

## **Card Four (Front and Back)**

### **Asian Artistry**

Many of us are familiar with the Western style of framed oil paintings hung on museum walls or large murals in public spaces. In Japan, paintings are displayed differently – mounted as hanging scrolls, handscrolls, on folding screen or in albums. From glittering gold to austere black paint, Japanese artists' brushstrokes expressed their ideas in many different styles.

***Pair of Eight-Fold Screens: Scenes from the Tale of the Genji***, Edo Period (1615–1868), late 17<sup>th</sup> century  
Painting on paper  
The Edwin and Virginia Irwin Memorial, 1964.293

Imagine a mural painting that you could move around your home. Lavishly painted folding screens, often created in pairs, could be found decorating reception rooms to impress visitors or to brighten family spaces. The artists of this pair of screens used brilliant colors to illustrate the entertainments at a party at a Kyoto mansion over 1,000 years ago. The gold clouds eliminate details and focus our view on scenes like playing a soccer-like game.

Katsushika Hokusai (1760–1849)  
***Sun Flower***, Edo Period (1615–1868), dated 1848  
Hanging scroll, color on paper  
The Thoms Collection; given by Mrs. Murat H. Davidson in Honor of her Grandfather, Joseph C. Thoms, 1982.15

Many Japanese paintings are mounted on silks and displayed as hanging scrolls. Collectors show them during the appropriate season or for a tea ceremony, then roll them up and store them in special wooden boxes. The artist used washes of many shades of green to give depth to the leaves while yellow, gold and rust show details of the sun flower.

Matsumura Keibun (1779–1843)  
***Dragonfly and Ground Cherries***, Edo Period (1615–1868)  
Hanging scroll, ink and light colors on paper  
The Thoms Collection; Given by Mrs. Murat H. Davidson in Honor of her Grandfather, Joseph C. Thoms, 1982.17

The painting mounted on this hanging scroll is a style unique to Asia. *Sumi-e* is the art of brush painting using just black ink and washes of grey. Here the artist captures a dragonfly as it hovers above a delicate branch of a ground cherry tree. This painting would have been displayed in the summer as the fruit looks like a lantern used to celebrate Obon, the July Festival of Lanterns.

Katsushika Hokusai (1760–1849)  
***Woman Reading a Letter***, Edo Period (1615–1868)  
Hanging scroll, ink and color on silk  
The Thoms Collection; Given by Mrs. Murat H. Davidson in Honor of her Grandfather, Joseph C. Thoms, 1982.14

*Woman Reading a Letter* was once part of an album that could be enjoyed by one viewer at a time. The artist included amazing details using tiny brushstrokes that could be studied while holding the album in the viewer's hands. The woman here is depicted snacking on a cherry while reading a text for a theater program.

***Illustration of Hell***, Nambokuchō Period (1336–92)  
Handscroll, ink, watercolor, and gold on paper  
Mr. and Mrs. Harry S. Leyman Endowment, 1987.1

Handscrolls are like a video. A viewer unrolls one scene at a time, following a story. Handscrolls are drawn horizontally and typically used to illustrate continuous landscape scenes or narratives with or without text. In this handscroll, in one scene a man is seated in luxury with his wife and children. However, he is a sinner and in the next scene we see him judged by Ema, the King of Hell and condemned to torture.

## **Card Five (Front and Back)**

### **Religions of Japan**

Looking for Enlightenment? Three religions were prominent in early Japanese art. Shintoism, the native religion of Japan, centered on a worship of the powers of nature. Daoism and Buddhism traveled from China and often honor great teachers.

Azuma Tōyō (1755–1839)

**Deer**, Edo period (1615–1868), 1830s

Hanging scroll, ink and color on paper

The Thoms Collection; Given by Mrs. Murat H. Davidson in honor of her grandfather, Joseph C. Thoms, 1982.13

The Daoist philosophy views nature as a balance of opposites that are really complementary and interdependent, such as sun and moon and day and night. Here is a peaceful scene of two deer, female and male, *yin* (dark) and *yang* (light). Can you think of other opposites dependent upon each other?

**Sutra**, Heian period (794–1185), 1185

Handscroll, gold and silver on indigo paper

John J. Emery Fund, 1985.12

This sutra (Buddhist scripture) is illustrated with a scene of Buddha preaching to his followers. Buddha's right hand is in the Abhaya Mudra, a hand gesture that means blessing and protection to those who pray to Buddha and follow his teachings. Try this mudra yourself and look for other Buddhist works in the Asian galleries located on the first floor (G140).

Kanō Tōun (1625–1694)

**Daoist Immortals**, Edo period (1615–1868)

Handscroll, ink, colors, on silk

John J. Emery Endowment, 1997.35

This handscroll features famous stories about Eight Daoist Immortals. Look closely, can you find the Queen Mother of the West and her servant with the peaches of immortality? There's also He Xiangu riding her phoenix in the clouds, Liu Hai dancing with a three-legged toad and Zhang Guo Lao releasing a magical donkey from a gourd.

Hōen (Taira) Yoshiteru

**Amaterasu**, Meiji period (1868–1912)

Hanging scroll, ink and color on silk

Gift of Jeanann Gray Dunlap, 2004.1130

Amaterasu is the Shinto Sun Goddess and the mythical ancestress of the royal family of Japan. This painting depicts a scene in which her brother insults her and she hides in a cave, plunging the world into darkness. To draw her out her fellow gods play music and dance wildly. Here she emerges, bringing light back to the world.

**Buddhist Pocket Shrine**, Edo period (1615–1868), 17th century

Wood, lacquer

Gift of Mrs. Robert McKay, 1961.282

Buddhist travelers carried these tiny pocket shrines as reminders of the compassion and teachings of Buddha. On one side is Buddha with the jewel of wisdom in his left hand and his right hand raised in blessing. On the right are lotus seeds. The growth of the lotus is a symbol of spiritual progress from the mud of materialism to the waters of experience and into enlightenment.

## **Card Six (Front and Back)**

### **Cincinnati Patrons:**

Generous patrons donated spectacular artworks that built the Art Museum's outstanding collection of Japanese art. Beginning as early as the 1880s, the Art Museum was one of the first institutions in the United States to collect Japanese art. Donors continue to build the collection today.

Hasegawa Settan (1778–1843)

**God of Wind**, Edo period (1615–1868)

Hanging scroll, ink on paper

Gift of the Robert F. Blum Estate, 1906.18

Cincinnati artist Robert Blum spent two years in Japan as a reporter. Fascinated with Japanese art, Blum gave several works to the Art Museum including this hanging scroll. Look closely at the lion-faced God of Wind, complete with a bag of wind which he prepares to hurl its contents at the earth. Accompanying him is the God of Rain ready to pour life-giving rain from his gourd.

**Sword Fitting (*tsuba*)**, Meiji period (1868–1912)

Various metals

Gift of the Heirs of John W. Bookwalter, 1919.720

John W. Bookwalter collected hundreds of sword ornaments made of precious metals with gold and silver inlays depicting gods, animals, flowers, birds and plants. Ornaments like this *tsuba* are positioned just before the handle of the sword.

Chiyo Mitsuhsa (attr. Active circa 1532–55)

**Presentation of a Prince**, Momoyama period (1573–1615), late 16<sup>th</sup> or early 17th century

Six-fold screen

Ink, color, and gold on paper

The Thoms Collection; Given by Mrs. Murat H. Davidson in Honor of her Grandfather, Joseph C. Thoms, 1982.6

Joseph Thoms was a wealthy Cincinnati businessman who consulted a world-renowned expert to help him build his collection. In 1982, his granddaughter, Mrs. Murat H. Davidson, donated his collection to the Art Museum. In this six-fold screen from the Thoms collection, Prince Genji appears at the emperor's court in his white initiation robe. The scene is surrounded by beauty – flowering cherry trees, mighty pine trees and a deep blue lake.

**Suit of Armor**, Edo period (1615–1868), late 18th or early 19th century

Iron, doeskin, and lacquer

1892.2783

Dr. Adeline Kelsey was a missionary doctor in Japan. To raise money so that two Japanese women could attend medical school, Kelsey sold two suits of armor to the Art Museum. This armor was made for battle in the sixteenth century, a time of warfare in Japan. Look for a small first aid kit fastened at the waist near the left arm. Metalwork on the chest plate includes a full moon and great wave.

**Teapot**, Meiji period (1868–1912), late 19th century

Ceramic

Gift of the Rookwood Pottery, 1898.208

In the late nineteenth century the Rookwood Pottery Company of Cincinnati sent its Japanese artist, Kitaro Shirayamadani, to collect ceramic artworks from Japan's most famous artists. These were used to teach the Rookwood artists new techniques and designs. This teapot, an example of Banko ware, is ingeniously decorated with the faces of the Seven Lucky Gods, six around the body and one on the cover, each with a lively expression.