Designing Nature

The Rinpa Aesthetic in Japanese Art

Designing Nature

Designing Nature

The Rinpa Aesthetic in Japanese Art

John T. Carpenter

The Metropolitan Museum of Art, New York

Distributed by Yale University Press, New Haven and London

This catalogue is published in conjunction with the exhibition "Designing Nature: The Rinpa Aesthetic in Japanese Art," on view at The Metropolitan Museum of Art, New York, from May 26, 2012, to January 13, 2013.

The exhibition is made possible by The Miriam and Ira D. Wallach Foundation.

The publication is made possible by the Richard and Geneva Hofheimer Memorial Fund.

Published by The Metropolitan Museum of Art, New York
Mark Polizzotti, Publisher and Editor in Chief
Gwen Roginsky, Associate Publisher and General Manager of Publications
Peter Antony, Chief Production Manager
Michael Sittenfeld, Managing Editor
Robert Weisberg, Senior Project Manager

Edited by Dale Tucker
Designed by Jean Wilcox
Production by Sally Van Devanter
Bibliography by Sophia Wagner-Serrano
Typeset in Adobe Caslon and Scala Sans
Printed on 135 gsm Gardapat Kiara
Separations by Professional Graphics, Inc., Rockford, Illinois
Printed and bound by Graphicom S.r.L., Vicenza, Italy

Jacket illustration: *Morning Glories* (cat. 91, detail). Other details: p. 3, *Persimmon Tree* (cat. 63); p. 5, "Bamboo in the Snow," from *Flowers of a Hundred Worlds* (cat. 71); p. 10, *Moon and Arrowroot Vine* (cat. 89); pp. 43 and 46, nine scenes from *The Tale of Genji* (cat. 3); p. 61, poem by Kiyowara no Fukayabu (cat. 9); p. 77, man's informal robe with the Thirty-six Poetic Immortals (cat. 87); p. 89, *Jurōjin on a White Deer* (cat. 30); p. 101, summer robe with waves and cormorant fishing (cat. 40); p. 129, *Crane and Pine Trees with Rising Sun* (cat. 53); p. 145, *Spring and Autumn Trees and Grasses by a Stream* (cat. 60); p. 165, *Irises at Yatsuhashi* (*Eight Bridges*) (cat. 84)

First printing

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028
metmuseum.org

Note to the Reader
Dimensions in the annotated checklist exclude mountings; unless otherwise noted, height precedes width precedes depth.

Japanese names are given in traditional order, surname first, with the exception of scholars who are better known for publishing in English. Transliteration of premodern Japanese words and poetry texts follows the Hepburn system of romanization. Rinpa can also be spelled Rimpa (with the elision of consonants pronounced the same); in notes and bibliographic references the spelling reflects the style used at the time of publication.

Translations of poems included in this volume are by John T. Carpenter.

Distributed by
Yale University Press, New Haven and London
yalebooks.com/art
yalebooks.co.uk

Cataloging-in-Publication Data is available from the Library of Congress.
ISBN 978-1-58839-471-2 (The Metropolitan Museum of Art)
ISBN 978-0-300-18499-0 (Yale University Press)

DIRECTOR'S FOREWORD

Among the masterworks of Japanese screen painting in the Metropolitan Museum's collection are Ogata Kōrin's *Irises at Yatsuhashi* and Suzuki Kiitsu's *Morning Glories*, both disarmingly simple in composition and yet captivating in their graphic potency. In the spring of 2012, *Irises at Yatsuhashi* was exhibited with great fanfare at the Nezu Museum, Tokyo, alongside another set of screen paintings of irises by Kōrin, now in the Nezu Museum's collection, that is one of Japan's officially designated National Treasures. The homecoming of *Irises at Yatsuhashi* to New York provided the ideal opportunity to highlight this treasured painting in the context of related works by Kōrin and by other artists associated with the "Rinpa" aesthetic, a modern designation for a distinctive style of Japanese pictorial art that arose in the early seventeenth century and has continued into modern times.

One of the special characteristics of the present exhibition and its accompanying catalogue is the juxtaposition of iconic works from across the centuries. Paintings from the Edo period (1615–1868), for example, are displayed alongside the sumptuously colored woodblock-printed books by early twentieth-century painter and illustrator Kamisaka Sekka, famed for his modern renditions of the Rinpa repertoire. Contemporary ceramic, lacquer, and bamboo artists are also represented in the galleries, demonstrating how encounters with the arts of the present continue to provide our visitors an engaging way to access the arts of the past.

"Designing Nature: The Rinpa Aesthetic in Japanese Art" is the first exhibition at the Metropolitan Museum organized by recently appointed curator John T. Carpenter. It brings together outstanding examples of painting, calligraphy, textiles, lacquerware, ceramics, and cloisonné enamel from both the Museum's holdings and select private collections. We extend our deep gratitude to each of our lenders and equally to our generous funders. For its support of the exhibition and many of the Museum's Japanese art initiatives, we thank The Miriam and Ira D. Wallach Foundation. In addition, we are grateful to the Richard and Geneva Hofheimer Memorial Fund for this publication.

THOMAS P. CAMPBELL
Director, The Metropolitan Museum of Art

ACKNOWLEDGMENTS

This exhibition is my first project since joining the curatorial staff of the Metropolitan Museum, and I am deeply grateful to the many colleagues, all consummate professionals, who made me feel welcome and taught me the ropes.

I wish to thank Thomas P. Campbell, Director, Emily K. Rafferty, President, Carrie Rebora Barratt, Associate Director for Collections and Administration, Jennifer Russell, Associate Director for Exhibitions, and Martha Deese, Senior Administrator for Exhibitions and International Affairs, for their unflagging support of the exhibition and catalogue. Maxwell K. Hearn, Douglas Dillon Curator in Charge of the Department of Asian Art, smoothed the way for mounting the exhibition and for producing a catalogue on short notice. He also offered sage advice on curatorial matters of every variety. Sinéad Kehoe, Assistant Curator, shared her knowledge of the collection and assisted in the installation of the exhibition. Senior Administrator Judith Smith and Associate Administrator Jill Wickenheisser handled administrative and funding issues with alacrity and grace; they were aided by Jennifer Cuminale and Sunny Wang. Conservators Jennifer Perry and Donna Strahan attended to matters related to the conservation of paintings, prints, and illustrated books and of ceramics and cloisonné, respectively. The Asian Art Department's collection management team, Hwai-ling Yeh-Lewis, Alison Clark, and Jacqueline Taeschler, assisted with numerous exhibition tasks, including facilitating loans and updating databases. Midori Oka, assisted by interns Lily Wies and Magnus Ferguson, helped to compile the annotated checklist and bibliography. Oi-Cheong Lee in the Photograph Studio is responsible for the photographs of many of the works in the Museum's collection as well as the loans from private collections.

Daniel Kershaw deftly oversaw the beautiful design of the exhibition, and Norie Morimoto created the splendid graphics. In the Registrar's Office, Meryl Cohen and Allison Bosch managed the details of loans from various private collections. Naomi Takafuchi in Communications arranged publicity both locally and in Japan. The Department of Digital Media, especially Paco Link, Staci Hou, Kevin Park, and Jonathan Dehan, worked diligently to create interactive digital displays of books and painting albums in the exhibition. Taylor Miller and his skilled staff created many new cases and mountings for the exhibition,

which was expertly installed by Asian Art Department technicians Beatrice Pinto, Imtikar Ally, Lori Carrier, and Luis Nuñez. Lighting was handled by Richard Lichte, Clint Coller, and Ryan Schmidt. Florica Zahara and Kristine Kamiya in the Department of Textile Conservation facilitated the preparation and display of kimonos.

The Editorial Department deserves special kudos for producing such a beautiful catalogue on short notice. Mark Polizzotti, Michael Sittenfeld, Gwen Roginsky, and Peter Antony were willing to embark on an ambitious publication project despite my recent arrival. I owe a special debt of gratitude to my editor, Dale Tucker, for shepherding the project and for his forbearance and insistence on clarity. Jean Wagner was punctilious with the bibliography and checklist. The book's sumptuous design was created by Jean Wilcox, while Sally Van Devanter brought the vivid colors of Rinpa to life on the page. Marcie Muscat edited the labels for both rotations of the exhibition. Additional assistance on the project was provided by Hilary Becker, Robert Weisberg, and Elizabeth Zechella.

Gratia Williams Nakahashi and Stephanie Wada handled arrangements of loans from the Mary and Jackson Burke Foundation; Sadako Ohki at the Yale University Art Gallery facilitated the loan of the Nobutada screen. At the John C. Weber Collection, Julia Meech helped with viewings and answered many queries. An exhibition and catalogue comprising such a diverse array of objects led me to turn to colleagues near and far for advice, and I am particularly grateful to Timothy Clark, Joyce Denney, Joe Earle, Robert and Betsy Feinberg, Barbara Ford, Christine Guth, Alfred Haft, Mami Hatayama, Iwata Hideyuki, Kawai Masatomo, Kobayashi Fumiko, Kobayashi Tadashi, Heinz and Else Kress, Marco Leona, Yukio Lippit, Matthew McKelway, Terry Milhaupt, Noguchi Takeshi, Amy Poster, Nicole Coolidge Rousmaniere, Timon Screech, Shirahara Yukiko, Miwako Tezuka, Mary Wallach, and Masako Watanabe. I am indebted to Jennifer Preston and Frank Feltens for reading earlier versions of the manuscript and making many helpful comments. For bringing my attention to many important objects from private collections and providing useful information, I want to thank Joan and Fred Baekeland, Robert Coffland, Carol Conover, James Freeman, Sebastian Izzard, Leighton Longhi, Joan B. Mirviss, Yoshinori Munemura, Koichirō Okada, Erik Thomsen, and Koichi Yanagi.

For allowing this exhibition to represent a more comprehensive range of Rinpa art, I should like to thank the many lenders, listed by name below, who generously made precious works available for the two rotations. This project could not have succeeded without the support of The Miriam and Ira D. Wallach Foundation, which funded the exhibition, and the Richard and Geneva Hofheimer Memorial Fund, which underwrote the publication.

Finally, I want to thank Peter Yeoh, who was a stalwart support throughout the entire project and as we made the transition from London to New York.

JOHN T. CARPENTER
Curator, Department of Asian Art

LENDERS TO THE EXHIBITION

Diane and Arthur Abbey (cat. 47)
Jane and Raphael Bernstein (cats. 76, 90)
Mary Griggs Burke (cats. 1–3, 61)
Mary and Jackson Burke Foundation (cats. 19, 26, 38, 59, 65, 82)
Sylvan Barnet and William Burto (cats. 9, 75)
Sue Cassidy Clark (cats. 35, 43, 70)
Peggy and Richard M. Danziger (cats. 49, 81)
Virginia Shawan Drosten (cats. 8, 37, 67)
T. Richard Fishbein and Estelle P. Bender (cats. 30, 53, 66, 80, 89)
Gitter-Yelen Collection (cats. 20, 24, 25, 28, 50, 64, 72, 87, 88, 92)
The Metropolitan Museum of Art, New York (cats. 4–7, 10, 12, 13, 15, 16, 18, 22, 27, 29–34, 39, 41, 44–46, 48, 51, 52, 54–56, 58, 60, 62, 63, 69, 73, 74, 77–80, 83, 84, 91, 93, 95, 96, 100)
Jeffrey W. Pollard and Ooi-Thye Chong (cats. 17, 21, 36, 42, 68, 71, 86, 94)
Fredric T. Schneider (cats. 97–99)
Raymond and Priscilla Vickers (cat. 11)
John C. Weber Collection (cats. 23, 40, 57, 85)
Yale University Art Gallery, New Haven (cat. 14)

Before and After Kōrin:
A History of Rinpa

I. The Roots of Rinpa in Early Seventeenth-Century Japan

> The glossy purple-black of the poem's words blends incredibly with those leaves. Such a unique feeling for spacing, placing, and spotting has never elsewhere been exhibited in the world's art. Koyetsu's is as new a species in spacing as Shakespeare's is a new species in drama.
>
> — ERNEST F. FENOLLOSA, *Epochs of Chinese and Japanese Art*[1]

"Rinpa" is a modern term referring to a distinctive style of Japanese pictorial art that arose in the early seventeenth century and which has continued into modern times. Literally "school of Kōrin," Rinpa derives its name from the celebrated painter Ogata Kōrin, yet there was never a Rinpa "school" in the traditional Japanese sense of masters training apprentice-heirs in a workshop setting or passing down model books to sons or selected pupils. Rather, the term (which can also be spelled "Rimpa") is art-historical shorthand for various individual or workshop artists across several generations who shared a set of stylistic preferences and brush techniques.

The Rinpa aesthetic embraces bold, exaggerated, or purely graphic renderings of natural motifs as well as formalized depictions of fictional characters, poets, and sages. Underlying Rinpa design sensibilities is a tendency toward simplification and abbreviation, often achieved through a process of formal exaggeration. Rinpa is also celebrated for its use of lavish pigments, conspicuous or sometimes subliminal references to traditional court literature and poetry, and eloquent experimentation with calligraphy. Central to the Rinpa aesthetic is the evocation of nature as well as eye-catching compositions that cleverly integrate text and image.

This volume surveys the process by which Rinpa artists of successive generations sought inspiration from nature in creating innovative designs that balance realism with formalization. While the essay traces the development of Rinpa, highlighting the school's most prominent proponents and introducing its distinctive technical innovations, the thematic sections of the catalogue give concise overviews of the primary pictorial motifs in the Rinpa repertoire. In contrast to previous examinations of Rinpa, here the movement's traditional literary and poetic substrate, the refined culture of the Heian court (794–1185), is considered to have been neither particularly exalted by Rinpa painters or calligraphers as a subject nor the

Fig. 1 Attributed to Tosa Mitsunobu (1434–1525). *Bamboo in the Four Seasons,* Muromachi period (1392–1573), 16th century. Pair of six-panel folding screens; ink and color on gilt paper, each screen 61 13/16 in. × 9 ft. 9 3/4 in. (157 × 360 cm). The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.44, .45)

basis for a conscious revival or "renaissance," as has often been proposed.[2] Instead, the literary themes borrowed from the Heian period, which proved so crucial to the origins of the Rinpa aesthetic in the seventeenth century, became a foil for artists, who played off them — sometimes whimsically, sometimes parodically — but always with the utmost refinement. Thus, although the poem or tale often became an excuse for Rinpa artists to indulge in tour de force brushwork, we discover that the flowers, trees, and other motifs they favored, even when stripped of all outward references to ancient Japanese literature, have a sense of poetry at their core.

Creating a Genealogy of Rinpa Masters

The Rinpa aesthetic, traditionally seen to have arisen in the late sixteenth and early seventeenth centuries, should in fact be traced back much further, to the very roots of *yamato-e* ("Japanese-style painting") in the Heian period, a broader category of art from which Rinpa, even in its later manifestations, cannot be disentangled. The highly stylized representation of landscape in early medieval Japanese paintings, for instance, can be seen as anticipations of Rinpa. The artificial rounding of hills, flattening of natural forms, stylized bands of mist or clouds, and the extravagant application of gold, silver, and mineral pigments — not to mention the more obviously germane representations of flowering trees and plants in dreamlike settings — all underlie what we refer to today as the "Rinpa aesthetic."

The Kyoto-based artist Tawaraya Sōtatsu (d. ca. 1640) is now accorded a central place in the Rinpa canon, yet Sōtatsu's career as well as his oeuvre were basically

undocumented until modern times, and only in the past century have attempts been made to reconstruct them.[3] We have no solid evidence as to which works Sōtatsu and his circle had access to, but it is clear that they drew inspiration from the rich tradition of earlier *yamato-e* and from works by the renowned painters of their day, most notably the artists of the two main establishment schools: the Tosa, who counted on the palace and courtier class for commissions, and the Kano, who at first catered to the warrior elite but eventually usurped the Tosa clientele. Broadly speaking, the Tosa school focused on traditional Japanese literary themes and worked in a colorful *yamato-e* manner, while the Kano mastered Chinese-style brush techniques to render imported Confucian, Daoist, Buddhist, and other Sinophilic pictorial themes. Both created works on bird-and-flower topics, but the distinctive brushwork and coloration of each school, at least until the sixteenth century, were easily differentiated. (Later, Kano artists expanded their repertoire to embrace the entire range of *yamato-e* subjects.) To understand the stylistic experimentation and innovation that the originators of Rinpa brought to this tradition, we must first be aware of the kinds of art on natural themes that surrounded Japanese artists of the early seventeenth century.

Large-format paintings with floral or faunal subjects—a set of screens, for example, or painted sliding-door panels (*fusuma-e*)—were commonly created during the Muromachi (1392–1573) and Momoyama (1573–1615) periods as part of temple, palace, or castle settings. The focus of such works could be a pine or bamboo or perhaps a flowering species such as a plum or cherry tree. In contrast to the bravura brushwork of the Kano school, Tosa artists, in both palette and expression, took a less assertive approach, as seen in the formalized, rhythmical landscape of early Tosa works such as *Bamboo in the Four Seasons* (fig. 1). Although not enough comparable material survives for us to verify the attribution of the screens to the founder of the Tosa school,

Mitsunobu (1434–1525), by his seventeenth-century descendant Mitsuoki (1617–1691), *Bamboo in the Four Seasons* nevertheless is a fine example of the kind of Tosa painting on natural themes to which a privileged *machi-eshi* ("townsman painter," meaning a painter unaffiliated with the establishment schools) such as Sōtatsu would have had direct access. As Sōtatsu and his followers absorbed such imagery, in their own works they reduced it to essential elements, capturing shapes in silhouette, with little or no interior detail, rather than rendering individual leaves or blossoms.

The rise of Rinpa in the early seventeenth century coincided with the establishment of the *bakufu* (military government) in Edo (modern Tokyo), far to the east of the ancient imperial capital of Kyoto. The chief patrons of Rinpa artists thus included the new warrior elite as well as the traditional courtiers and wealthy merchants (*machishū*). All of the players on Kyoto's cultural stage, including Emperor Go-Mizunoo (1596–1680; r. 1611–29) and palace society, were dedicated to the traditional arts of poetry and painting, and they also cultivated an interest in the arts of flower arranging and gardening, another crucial impetus in the emergence of an art form that exalted natural motifs. With the expansion of patronage to the samurai elite and *machishū*, who sought the same enjoyments, sense of fulfillment, and social validation that participation and support of the arts can bring, the spirit of Rinpa remained alive throughout the entire Edo period (1615–1868) despite stretches of time when the school had no apparent artistic leader.

Decorated *Shikishi*

Although Sōtatsu's role as the head of a painting atelier in the early Edo period was never completely forgotten by painting cognoscenti of the eighteenth and early nineteenth centuries, it was nonetheless not common knowledge until recent times. The reestablishment of his place in the history of Japanese art thus goes hand in hand with the recognition—or invention, as the case may be—of Rinpa as a distinct "school" or style. It is impossible to isolate with any authority works by Sōtatsu from those executed by the artists in his studio; the same holds true for unrelated works that were erroneously attributed to him during the Rinpa revival of the Meiji period (1868–1912). That is not of primary concern here, however, since our goal is to trace the origins and transmissions of the style, not to reconstitute the respective oeuvres of the various Rinpa masters.

The details of Sōtatsu's biography must be extrapolated from a few snippets of documentary evidence, such as a popular novel of the day that mentions in passing a boldly colored fan painting based on the "Twilight Beauty" (*Yūgao*) chapter of *The Tale of Genji*. (In the novel, *Chikusai*, a doctor from the countryside who travels to Kyoto encounters a person who has a "Tawaraya fan."[4]) We know that his studio made poem cards (*shikishi*) as well as more elaborate underpaintings for handscrolls. The decorated *shikishi* attributed to Sōtatsu (no surviving example bears his signature) draw on traditional Japanese decorative motifs. Emphasis is placed on flowers and grasses with auspicious or literary connotations, which as a rule are rendered in flat, silhouetted forms.

Sōtatsu used the highest quality paper available, including that produced by Kamishi (Paper Master) Sōji, whose seal has been found on the reverse of some Sōtatsu school works.[5] Occasionally these designs were painted by hand, but more often the underpainting was created using stencils or stamps, no doubt with an eye to cost efficiency in studio productions, since in the end the superscribed calligraphy was the prime object of attention. Also, as we shall see, one of the characteristics of the Rinpa aesthetic

is the serial repetition of patterned elements, from flowers and grasses to stylized animal motifs. Such repetitions can often be discerned in the long handscroll format, and part of the enjoyment of such works is in observing how such individual elements are reconstituted into different configurations.

Among the *shikishi* in the collection of the Metropolitan Museum believed to have been decorated by the Sōtatsu studio are those that feature individual poems by Hon'ami Kōetsu (1558–1637) and Shōkadō Shōjō (1584?–1639), two of the most prominent calligraphers of the age (see cats. 10, 12, 13). Other works thought to be from the Sōtatsu studio include two examples of sections from longer handscrolls (now remounted as hanging scrolls), one stenciled or hand-stamped with designs of butterflies and grasses and the other hand-painted with lotus leaves (cats. 75, 76). Although no surviving document mentions any collaborative arrangement between Kōetsu and Sōtatsu, clearly the two artists must have enjoyed a close rapport, and they would have traveled in the same social circles. Indeed, Kōetsu's success as a calligrapher was only furthered by Sōtatsu's remarkable decorated papers, many splashed with gold and silver in a joyful exuberance of wealth and artistic license.

Regrettably, many of the motifs originally printed in silver pigment on these works have oxidized to the extent that they are now as dark as the superscribed text, making it hard to discern the calligraphy: neither a desired nor an anticipated effect when they were first created. It is difficult, for example, to make out the poem on an early work in the Metropolitan's collection dated to the auspicious date of the eleventh day of the eleventh month of the eleventh year of the Keichō era (1606) (cat. 10).[6] It bears remembering, however, that the background motifs rarely have any semantic or symbolic connection to the content of the poems: cherry blossoms can glisten beneath an autumn verse; cranes can flock behind a requiem of love.

Kōetsu responded with obvious élan to the Sōtatsu studio's decorated handscrolls and *shikishi* he was presented to write upon. His fluid strands of ink, set against the sumptuous designs and commodious expanses of blank space, tease the viewer into a relaxed rhythm of reading the written forms, while the minimalist graphs of *kana* (Japanese phonetic characters) merge effortlessly with more complex *kanji* (Chinese characters used semantically). In addition, the artful arrangement of both long and short columns offers one of the most successful displays of *chirashigaki*, or "scattered writing"—a calligraphic technique in which the characters in the lines of a poem are "scattered" across the page in columns of varying length that ignore prosodic structure—since the late Heian period. The desired effect of *chirashigaki* is to create an attractive composition that imposes a new pace and rhythm of reading the poem while allowing the calligrapher to accent particular characters. Sometimes the lines of a famous poem are even transcribed out of sequence, so that the reader has to puzzle over how to reconstruct its meaning (see, e.g., cat. 9).

Paintings for *The Ise Stories*

Sōtatsu and his studio cooperated on pictorial *shikishi* compositions with numerous calligraphers, many of whom, like Kōetsu and Shōkadō Shōjō, experimented in *chirashigaki*. Perhaps the most delightful surviving examples are paintings made by the Sōtatsu studio to illustrate *The Ise Stories* (*Ise monogatari*), a tenth-century narrative tale recounting the travels and travails of an unnamed protagonist ("this man"), whose fictional persona is based on the life and literary output of the courtier-poet Ariwara no Narihira (825–880), scion of an imperial prince.[7] The narrative is

not connected as a single story; rather, it comprises disparate episodes, each of which pivots on a poem or poetic exchange, usually on amorous themes. A superb example of how Sōtatsu translated such narrative content into a painted tableau is a rendering of the "Mount Utsu" (*Utsu no yama*) episode, also popularly known as the "Ivy Path" (*Tsuta no hosomichi*), since artists sometimes reduced the entire scene to an image of an ivy-covered mountain path (cat. 1).[8]

The scene shows the courtier and his attendant traveling in the foothills of Mount Utsu, in Suruga province. In accordance with the story, on a winding mountain path overgrown with ivy and maple trees the pair comes upon a religious ascetic, whom the courtier recognizes and asks to transmit a poem back to his former lover in the capital. In the poem, the courtier bemoans the fact that he can no longer see his love, even in his dreams, which according to ancient beliefs would have been an indication that she was thinking of him, too, since lovers are able to meet in dreams (for a translation of the poem, see p. 48).

As with most representations of the "Mount Utsu" scene—whether in the early deluxe printed editions known as *Saga-bon*, painted versions by Sōtatsu, or in the works of later successors such as Fukae Roshū (see cat. 2)—the episode is reduced to an absolute minimum of landscape elements. The mountain setting, for example, is suggested by a sinuous path rising vertically amid rounded boulders, the latter rendered in broad, flattened expanses of malachite green and azurite blue. The abbreviated suggestion of mountainscape suffices to convey the lugubrious setting suggested by the name *Utsu no yama*, literally "mountain of sadness." To render facial features, the artist employed the "line for the eye, hook for the nose" (*hikime kagihana*) technique, borrowed from ancient *yamato-e* handscroll painting. The entire composition is rendered in a flattened plane; the courtier is devoid of corporeality, while his decorated blue garments are as flat as the paper they are painted on. The calligraphy should be considered not an intrusion into the composition but a complement to the visual program, in which the phrases of the poem, following the *chirashigaki* technique, are arranged in columns of artificially varied length and staggered into two sections, with the overall diagonal arrangement echoing the mountainous setting.

We can detect in such representations of traditional court tales an intentional distancing from the narrative content, even though the story is still the purported inspiration. While it might be going too far to consider such scenes a form of parody (*mitate*), as some have suggested, the point is well taken that we should not go to the other extreme and portray it as a revival or "renaissance" of Heian court culture.[9] Traditional poetic and literary sensibilities underlie much of the work of the Sōtatsu studio at this early stage and must have been important cultural priorities for its clientele, but from a purely pictorial stance we can say that fidelity to plot or fictive scenery was less important than conjuring up the aura of a dreamlike past. Furthermore, even in the earliest stages of the Rinpa aesthetic, we can observe artists distilling, formalizing, and even abstracting natural motifs in scenes drawn from narrative tales. Ultimately, this was just the beginning of a centuries-long process—continued by Sōtatsu's successors in future generations—of removing conspicuous narrative content from nature imagery and allowing the signified meaning to be ignored or reinserted according to the viewer's own literary predilections.

The Iconic *Waves at Matsushima* Screens

Sōtatsu's skills as a painter came to be highly regarded among the uppermost echelons of Kyoto society, including the imperial household, which granted him the honorary

artistic title of Hokkyō (Bridge of the Law) after he carried out an important commission for a set of twenty sliding-door paintings (*fusuma-e*) for the palace of an imperial prince.[10] What we can deduce from Sōtatsu's surviving works, both diminutive and grand, is that he assimilated the prevailing aesthetic tendencies of Momoyama-period painting and decoration, which embraced bravura expression, but reinterpreted them in innovative, unexpected, and sometimes even playful ways. Sōtatsu inherited the fascination for gold backgrounds typical of the Momoyama period, for instance, but he deployed gold quite differently from the artists of the Kano atelier, who catered mostly to the tastes of warrior patrons and thus used gold to convey an aura of overbearing authority.

Although Sōtatsu no doubt was inspired by the spatial expansiveness, fantastical effects, and drama that gold backgrounds can offer, his use of gold creates a totally different impression. Aimed at the courtier class and a wealthy merchant clientele, Sōtatsu's works were intended neither to pander to the tastes of the nouveau riche nor to achieve merely decorative effects. Yamane Yūzō, the pioneering scholar of Rinpa studies in the postwar period, has persuasively argued that gold, for Sōtatsu, instead connoted a wholesome brightness: an all-encompassing sense of well-being and abundance.[11]

Among Sōtatsu's masterworks relying on the transformative power of gold is *Waves at Matsushima* (Pine Islands), in the Freer Gallery of Art, Washington, D.C., which depicts pine-studded islands amid roiling seas (fig. 2). The painting is a seminal compendium of waves depicted according to a Rinpa aesthetic. Note how they curve, lurch, and crash, with the coursing water indicated by parallel striations—no doubt created with a special multitipped brush—so that we experience at once the flow of the brush and the animated energy of the scene. The clashing currents in Sōtatsu's archipelago operate according to their own system of perspective. We see the waters in profile from a slightly elevated vantage point, but the whirlpools are shown from a bird's-eye view. This collage of competing rills creates an initial visual confusion, yet it draws us into the composition at every level, from the golden clouds of mist to the similar, amorphous shapes that may constitute a sandbar. Such perspectival play, which became a standard trope of the Rinpa aesthetic system, lends flat, graphic presentations of natural forms a palpable sense of depth and recession.

Waves at Matsushima became an icon of the Rinpa canon after it was copied by Kōrin, whose version is lost but was recorded for posterity in woodblock-print format by Sakai Hōitsu in the sequel edition (1826) of *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*). Followers of both Sōtatsu and Kōrin created variations on the theme of the Pine Islands. Although the Metropolitan Museum's version, *Boats upon Waves* (cat. 33), varies from the Freer work in that the artist replaced the pines with crimson-leafed maples and included two empty boats bobbing on the water, it nonetheless adheres to the stylistic trademarks of the Sōtatsu workshop as it operated in the late seventeenth and early eighteenth centuries.

The Physical Nature of Ink

When one thinks of Rinpa painting, the first attributes that come to mind, rightfully, are bold coloration and patterning. Yet, among the surviving corpus of the Sōtatsu studio are a good number of ink paintings on paper, and how these very different works fit into the continuum of the artist's output helps establish a foundation for the Rinpa attitude toward the power and prowess of brushwork. Two techniques, in particular, need to be mentioned: *mokkotsu* ("boneless"

Fig. 2 Tawaraya Sōtatsu (d. ca. 1640). *Waves at Matsushima*, Edo period (1615–1868), early 17th century. Pair of six-panel folding screens; ink, color, gold, and silver on paper, each screen 65 3/8 × 12 ft. 1 5/8 in. (166 × 369.9 cm). Freer Gallery of Art, Washington, D.C.; Gift of Charles Lang Freer (F1906.231-232)

depictions, meaning without ink outlines), and *tarashikomi* ("dripping in," referring to the layering of ink or pigment on surface areas still wet with paler ink or color). *Tarashikomi* creates various gradations of ink diffused within a discrete area of the painting surface. Since it is impossible to predict how the ink will spread after it is applied to a damp area, the artist voluntarily surrenders to the whims of nature and the physical properties of the ink and pigment, but within carefully demarcated borders, which prevent the painting from degenerating into a random blurring or blobs. Effectively employed, the layering of ink or pigment using the *tarashikomi* technique can result in intriguing and subtly sensuous texturing effects. As time went on, this technique became a trademark of artists in the Rinpa tradition, and experimentation with colored pigments became increasingly prevalent.[12]

In the early eighteenth century, the courtier Konoe Iehiro (1667–1736), in his journal *Kaiki*, mentioned that Sōtatsu's ink paintings were "images drawn in silhouette" (*kage-bōshi o utsushita mono*).[13] By this description Iehiro meant that the artist's paintings were rendered not with distinct outlines but with planes of shadow created in different tones of gray and black ink. A good number of such paintings survive — an indication of their great demand at the time — and while almost all are now individual hanging scrolls, it is safe to assume that many were originally designed to be mounted on the panels of folding screens, since the large, vertical formats correspond closely to that of individual screen panels.[14]

Sōtatsu and his studio created numerous ink paintings of waterfowl and other common animals, such as grebe and ducks, using the "boneless" technique (cats. 49, 50). Later generations of Rinpa artists would make similar

experiments with this type of ink painting, but no one was as successful as Sōtatsu in conveying the vitality and inner essence of the animal subject, and none controlled his brush and the gradated effects of ink as expertly as the master.

Paintings of the Sōtatsu Studio

The details of how the Sōtatsu studio functioned and who assisted the master can never be known, especially considering how little we know about the head of the workshop himself. Yamane Yūzō devoted his career as an art historian trying to sort out the varied output of Sōtatsu and his studio; he also attempted to bring order to the plethora of surviving works either in the Sōtatsu style or that bear a signature or seal associated with the workshop. How his foundational research will be modified by future scholars with access to an even greater range of material remains to be seen, but the singling out of the painters who used the "I'nen" seal in the mid-1630s and the "Taiseiken" seal in the late 1630s and 1640s—both associated with the Sōtatsu name—is an important first step in distinguishing the studio's different hands. The screens in the Metropolitan Museum's collection titled *Moon and Autumn Grasses*, for example, are signed "Sōtatsu Hokkyō" and impressed with seals reading "Taiseiken," but in this case the screens are believed to be the work of either a skillful painter in the master's circle or an immediate follower, not Sōtatsu himself (cat. 77).[15] Also among works bearing the Taiseiken seal is a masterful screen painting of scenes from *The Tale of Genji* (cat. 3).[16] Here we can observe how the stiff punctiliousness of the Tosa school, which had made a subspecialty of *Genji* paintings, has given way to a looser style of rendering human figures and natural forms.[17] The outlines of garments have a more sinuous flow, and trees and clouds have become amorphous. In the scene from the "Wisps of Cloud" (*Usugumo*) chapter (see detail on p. 43), note how the artist used the characteristic tropes of pine trees on a rounded mountain with the sun setting in the background to evoke the idealized world of the ancient tales.

Only two of Sōtatsu's followers are known by name: Tawaraya Sōsetsu (active mid-17th century) and Kitagawa Sōsetsu (active 1639–50). Tawaraya Sōsetsu adopted the character "Sō" from his master's name, while in Kitagawa's case the art name "Sōsetsu" is written with different characters. Because Tawaraya Sōsetsu inherited his master's studio name, he may have been the master's son or younger brother (we cannot be sure). We know that he received the rank of Hokkyō in 1642, the year he was appointed by the powerful daimyo Maeda Toshitsune (1593–1658) to become official painter for the Maeda clan, which was based in Kaga province. When Toshitsune's daughter married a prince of the Hachijō-no-miya branch of the imperial family, this Sōsetsu was thus called on to create sliding-door paintings (*fusuma-e*) for the prince's residence. From such evidence we can deduce that patronage for the Sōtatsu studio continued to come from the highest echelons of Japanese society.

Kitagawa Sōsetsu used the same I'nen seal as Sōtatsu and Tawaraya Sōsetsu, and from that we can speculate that he likely served as the head of the Sōtatsu studio after his master's death. He is believed to have worked in the Kanazawa region in the mid-seventeenth century. Judging from the range of brush styles of surviving works from this period with the I'nen seal, there must have been at least a handful of other artists permitted to use the seals closely associated with the Sōtatsu studio. The stock-in-trade of the artists who used the I'nen seal at this time were lavishly painted screens of flowers, plants, and trees, in which, as with all Rinpa vegetal motifs, there is a harmonious balance between stylization and naturalism. The plants are identifiable, but they reflect a decorative intent, since they seem completely detached from any real landscape.[18]

A good number of paintings from the late seventeenth century made in the Rinpa style — many with either the I'nen or Taiseiken seal — made their way to America in the early twentieth century, where they were acquired by such renowned collectors as Charles Goddard Weld (1857–1911), known for acquiring and later donating the collection of the discerning scholar Ernest F. Fenollosa (1853–1908) to the Museum of Fine Arts, Boston, and Charles Freer (1854–1919), whose collection now forms the core of the Freer Gallery of Art and the Arthur M. Sackler Gallery in Washington, D. C., part of the Smithsonian Institution. Like Weld, Freer turned to Fenollosa, a pioneering Western writer on East Asian art, for guidance in his acquisitions.

Although many of Fenollosa's tentative attributions have subsequently been revised, he adroitly realized that Kōrin's distinctive style had its roots in the early seventeenth century. Fenollosa mistakenly attributed many unsigned paintings to the hand of Kōetsu, however, whose true calling we now know was calligraphy, rather than to Sōtatsu and his followers. Arguably the most famous instance of this is the left screen of a pair now in the Metropolitan Museum's collection (cat. 60), which is referred to in a caption in Fenollosa's *Epochs of Chinese and Japanese Art* as the "Magnolia Screen" and ascribed to Kōetsu. Fenollosa praised the painting "as one of the finest existing screens by Koyetsu":

> It represents the lateral flow across the six panels of a river in a low-toned cream and silver. The lines of this flow are conceived on the grandest scale. . . . The line tangle on the right, of magnolia, carnations, river and grasses, though simpler than the corn screen [acquired by Charles Freer], rises in grandeur of pure spacing to Phidias [the Athenian sculptor],

> Godoshi [the Tang-dynasty painter Wu Daozi] and Sesshu [the Muromachi-period ink painter Sesshū Tōyō]. The æsthetic purity and loftiness of both line and colour come out in perfect combination.[19]

At some point in the screen's history, the "Spring" (right) and "Autumn" (left) panels were separated, and in 1904, at the auction of famed nineteenth-century connoisseur Charles Gilot's (1853–1903) estate in Paris, "Autumn" was offered for sale as a work by Ogata Kenzan, Kōrin's younger brother. The Metropolitan eventually acquired it in 1915 from the prestigious dealer Yamanaka and Company. In 1949 the "Spring" screen came into the Museum's collection and was reunited with "Autumn" as *Spring and Autumn Trees and Grasses by a Stream*.[20] Together, the set bridges the archaic Sōtatsu style, seen in the rendering of the pine trees (the style of Kitagawa Sōsetsu is also manifest in the flowers and grasses) with the pure Kōrin mode of the stream, underscoring that Kōrin learned the basic vocabulary for evoking waves from the Sōtatsu-Sōsetsu tradition. Rather than pastiche, the composition should be seen as a transitional work that either inspired Kōrin or was inspired by him. The confusion over the identification, which has led various experts of the past century to attribute the works to Kōetsu, the Sōtatsu studio, Kōrin, and, perplexingly, even Kenzan, as noted above, whose style it in no way resembles, bespeaks the challenges of creating a coherent history of Rinpa.

Every generation of patrons, collectors, and other cognoscenti has formed its own collective consensus over what belongs or does not belong to each artist's respective corpus. Although modern scholars have the advantage of historical hindsight and easy access through publications and archives to countless images of works by and attributed to Sōtatsu, Kōetsu, and their successors, this very proliferation, rather than simplifying matters, in fact complicates the process of designating discrete oeuvres for the Rinpa masters. What we discover is that each great artist—each famous "name"—had assistants who worked under his direct supervision or, more commonly, emulated the master's style either without his knowledge or following his death. There were also talented pupils or followers who copied the master's signature style and made close replicas of seals.

It thus remains an ongoing project for specialists to distinguish among the different hands, and in some cases their names will never be discovered. Rather than viewing this as a matter of consternation, we should instead judge each work on its own merits and delight in the achievements of those talented (if anonymous) painters in the Sōtatsu style of the seventeenth century, a style that marked the first stage in the development of a distinctive pictorial aesthetic even before the term "Rinpa" existed. Sōtatsu and Kōetsu could never have anticipated the impact their collaborations would have on the painters and calligraphers who followed in their footsteps, nor could the artists of the Sōtatsu studio imagine how replications of their collective output would become the foundation for a new "school" of painting.

II. The Flowering of Rinpa in Later Edo Japan

> It is in this sense that we can call the chief masters of this Korin school the greatest painters of tree and flower forms that the world has ever seen. With them, these by us somewhat despised subjects rise to the dignity and divinity with which Greek art revealed the human figure.
>
> —ERNEST F. FENOLLOSA, *Epochs of Chinese and Japanese Art*[21]

What allowed Rinpa to flourish again in the early eighteenth century after more than a generation of dormancy? Admittedly, Rinpa never died out completely, and artists working in the styles of Tawaraya Sōtatsu and Hon'ami Kōetsu, the "founders" of Rinpa, remained active through the mid- to late seventeenth century. But neither of these socially well-placed artists had direct pupils with either the talent or patronage base to perpetuate the dynamic collaboration that gave birth to the innovative aesthetic we now call Rinpa. Not even the most successful disciples of the Sōtatsu studio, among them Tawaraya Sōsetsu and Kitagawa Sōsetsu, who for a while carried on the tradition of painting flowers and grasses under the seals of "Taiseiken" or "I'nen"—both of which were first used by the master Sōtatsu and subsequently by his followers—were able to ensure momentum into the eighteenth century.[22]

In the end, Sōtatsu's creative vision was perpetuated in later generations not through one of his own pupils or descendants, as was normally the case in the creation of a "school" in the Japanese context. Rather, we witness the remarkable circumstances of an artist taking advantage of his family's social connections and his own superabundance of talent to reestablish single-handedly the distinctive style of Sōtatsu, whose reputation had fallen into relative obscurity. This prodigious feat of creative self-fashioning, artistic reinvention, and art marketing reflects the genius of Ogata Kōrin, and it is fitting that the movement he resuscitated is now referred to as Rinpa, the "school of [Kō]rin." Equally compelling is the story of how Kōrin's accomplishments were reinterpreted in the years, decades, and centuries after his death as artists and craftspeople with no connection to the Ogata family embraced and exploited Kōrin's design sensibility in a wide array of textiles, lacquerware, and applied arts.

Kōrin's Life and Work

Ogata Kōrin (1658–1716) was uniquely situated to revitalize and consolidate the aesthetic program formulated by Sōtatsu and Kōetsu a century before.[23] Kōrin came of age in Kyoto during the Genroku era (1688–1703), a historical designation (corresponding roughly to the rule of the fifth Tokugawa shogun, Tsunayoshi [r. 1680–1709]) that came to symbolize more broadly a flourishing of popular literature, theater, and visual arts from the end of the seventeenth into the early eighteenth century. Kōrin's culturally savvy father, Sōken (1621–1687), was the wealthy proprietor of the Kariganeya, a high-end purveyor of textiles. Kōrin thus grew up surrounded by people of taste, and as a young man he had the necessary disposable income to interact with them and to absorb the latest trends in art and fashion. From their father, both Kōrin and his younger brother Kenzan (1663–1743) also inherited a familiarity with traditional Japanese literary arts, including Noh theater, and no doubt an intimate awareness of textile design, the basis of their family's livelihood.

Along with learning the rudiments of brush arts from his father, as a youth Kōrin is known to have trained with a Kano painting master, Yamamoto Soken (active ca. 1683–1706). Kōrin, however, did not seriously consider making a vocation of painting until he had reached his late thirties, by which time it seems he had squandered his inheritance. Rather than affiliate himself with the Kano studio and its orthodox manner, he was drawn to the Sōtatsu studio's works in the archaic *yamato-e* style made nearly a century before. Kōrin was also distantly related to Kōetsu and is said to have owned some of his ancestor's works.[24]

Kōrin clearly recognized the potential of marketing screen paintings on the theme of flowers and grasses similar to those created with the trademark I'nen seal, which during the previous century had become popular in Kyoto among wealthy people of all classes. Following in a family tradition, Kōrin also created exuberant designs for textiles, and he made preliminary designs for *maki-e* lacquerware. Evidence suggests that Kōrin, in his personal conduct, exuded a joie de vivre that was said to be reflected in his colorful works. Kenzan was equally talented, but apparently of a more somber and studious disposition.[25] The Ogata brothers occasionally collaborated on ceramics, with Kōrin sometimes drawing the pictures for the wares fired under Kenzan's supervision. Eventually it was Kenzan, who outlived Kōrin by nearly thirty years, who helped keep his brother's and family's reputations alive.

Although Kōrin began his artistic career relatively late in life, he quickly moved up in the ranks of painters by allying himself with the Nijō courtier family as patrons, and by 1701, at the age of forty-four, he had acquired the coveted artistic rank of Hokkyō (Bridge of the Law). While no doubt he made his living doing more conventional screens in the Sōtatsu-I'nen manner, Kōrin made his name with a number of impressive screen compositions, some based on Sōtatsu models but others of his own, novel conception.

Among the works on a grand scale that appear to have emanated from Kōrin's visual imagination are the famous *Irises* (*Kakitsubata zu byōbu*), a set of six-panel screens thought to have been created about 1701 and thus among the first major paintings he attempted after reaching the rank of Hokkyō (fig. 3). It is assumed that the screens were made at the behest of the Nijō family, who presented them to Nishi-Honganji, the Buddhist temple in Kyoto where they remained until they were put up for sale in 1913. Kōrin's composition, in which clusters of abstracted plants are arranged against a gold background, creates a compelling visual rhythm of repeated floral motifs and blank space that must have been considered radical at the time vis-à-vis the typical approach of the Sōtatsu studio artists, whose pretty paintings of grasses and flowers were often all too predictable.

Kōrin, interestingly, went on to paint at least one other magnum opus on the iris theme, *Irises at Yatsuhashi* (usually referred to in Japanese simply as *Yatsuhashi zu byōbu*), which was acquired by the Metropolitan Museum from the prestigious art dealer Yamanaka and Company in 1953 (cat. 84).[26] For this slightly taller, slightly narrower, and more complex composition, Kōrin made more explicit reference to the "Yatsuhashi in Mikawa Province" (*Mikawa no Yatsuhashi*) episode of *The Ise Stories* by including a zigzagging plank bridge. According to *The Ise Stories*, Yatsuhashi (literally, "Eight Bridges"), located east of Kyoto, derived its name from the plank bridges that traversed eight streams that emanated like "spider's legs" from a marsh in the area.[27] For this reason, the Metropolitan's painting and others with a similar composition are nicknamed *The Eight-planked Bridge*, or *Eight Bridges*, even though artists rarely

Fig. 3 Ogata Kōrin (1658–1716). *Irises*, Edo period (1615–1868), ca. 1701. Pair of six-panel folding screens; ink and color on gold-leafed paper, each screen 59 1/2 × 11 ft. 9 1/4 in. (151.2 × 358.8 cm). Nezu Museum, Tokyo (*National Treasure*)

attempted to depict the scene literally. Upon reaching the marsh, the protagonist in *The Ise Stories* composes an acrostic poem in which the first syllable of each line forms the Japanese word for "irises" (*kakitsubata*), keeping in mind that *ha* and *ba* were written with the same character in ancient times. Although the English translation here is unable to convey the complex wordplay of the original, it approximates the poem's intended effect:

karagoromo	I wear robes with well-worn hems,
kitsutsu narenishi	Reminding me of my dear wife
tsuma shi areba	I fondly think of always,
harubaru kinuru	So as my sojourn stretches on
tabi o shi zo omou	Ever farther from home,
	Sadness fills my thoughts.

In Kōrin's time, among well-read audiences, the appearance of the plank bridge with irises would have called to mind this poem from the tale or perhaps the Noh play based on it, also called *Irises* (*Kakitsubata*), which dramatizes the poetic vignette.[28] Gazing at the oversize screens, with their large clusters of flowers, the viewer can imagine being present at the iris marsh as the courtier-protagonist of *The Ise Stories,* Ariwara no Narihira, recites the poem to his fellow travelers. The absence of any figures in either of Kōrin's versions allows viewers to place themselves in the imaginative narrative space. Such "patterns without human figures" (*rusu moyō*), where plants or objects suggest or symbolize a setting involving human interaction, had been a common device in Japanese art, especially lacquerware and textiles, since the Muromachi period.

The Metropolitan Museum's *Yatsuhashi* differs from the Nezu *Irises* in significant ways beyond the presence of the bridge, most notably in how the clusters of flowers and the

bridge itself are painted *over* the surface of gold leaf; in the other version, the gold leaf was carefully applied *around* the irises.[29] The leaves and flowers in the Metropolitan screens are also slightly more elongated vertically than those in the Nezu screens. Close examination of the Metropolitan's screens reveals that the artist created the shapes of the flower petals by first drawing them in a thin ink outline atop the gold-leaf surface, followed by an application of a white pigment (most likely *gofun*, made from ground seashells), over which the azurite blue was thickly applied to cover the underpainting. The stamens were created using an iron-based pigment, which on the surface seems to differ from that used in the earlier version. From a technical point of view, *Yatsuhashi* gave Kōrin the opportunity to test his skills at the *tarashikomi* ("dripping in") technique, which he employed less frequently than either his Rinpa predecessors or successors. Note, in particular, how the planks of the bridge convey the impression of age-worn wood overgrown with lichen and moss.[30]

One would normally expect to see the reverse chronology in terms of how the artist developed the composition, with the more abstract version following the one with concrete allusions to the bridge across the iris marsh, and perhaps that is what happened, considering that all evidence for the latter scenario has disappeared. Still, the standard iconography of irises with a plank bridge was by that time well established as a popular decorative motif for lacquerware and textiles. Another way of interpreting the differences between the two is the possibility that *Yatsuhashi* was created for a patron with a preference for conspicuous literary symbolism.

Although *Irises at Yatsuhashi* is not dated and its provenance is impossible to trace back to an original patron, it is generally assumed, based on the style of the artist's signature, that the screens were created at least five to ten years later than the Nezu *Irises*.[31] Their exact date, however, is a matter of debate among scholars, some of whom believe they were produced during Kōrin's stay in Edo from about

1705 to 1710. If so, and the Metropolitan's screens were made for an Edo patron, then we may assume that *Yatsuhashi* was created for the Fuyuki family, who made their fortune as lumber merchants.[32] While in Edo, Kōrin also entered the employ of the Himeji family, daimyo of Sakai, as an official painter. Despite this evident success, for some unknown reason—whether the intrepid artist found a lifestyle at the beck and call of samurai patrons too constraining, or if perhaps he just missed his life in the old capital—at the age of fifty-two Kōrin returned to Kyoto, where, according to other scholars, he painted *Yatsuhashi*.

The screens would later achieve iconic status through their reproduction in *One Hundred Paintings by Kōrin*, the woodblock-printed record of an 1815 memorial exhibition organized in Edo by Sakai Hōitsu to celebrate the hundredth anniversary of Kōrin's death.[33] There are discrepancies, however, between the Kōrin original and the Hōitsu sketch, and documentary evidence hints at the existence of yet another version by Kōrin on the same theme, suggesting to some scholars that the version reproduced in *One Hundred Paintings* might actually be another, now-lost work. In any case, Hōitsu created his own rendition of *Irises at Yatsuhashi* that follows Kōrin's composition closely, with a similarly zigzagging plank bridge though with fewer clumps of flowers.[34]

Kōrin's brief sojourn in Edo afforded him the opportunity to study and copy ink paintings by the great medieval monk-painters Sesshū Tōyō (1420–1506) and Sesson Shūkei (ca. 1504–ca. 1589?).[35] The artist's masterpiece in the medieval ink-painting mode, *Rough Waves* (*Hatō zu byōbu*), which has been in the collection of the Metropolitan Museum since 1926, can be seen as a tribute to these earlier masters (cat. 34). Owing to the painting's ominous aura, with its menacing, clawlike swells, Rinpa scholar Yamane Yūzō speculated that it represents Kōrin's statement about his dissatisfaction with life in service to a daimyo in Edo.[36] Regardless of how one might psychoanalyze *Rough Waves*, it is an emotional work that draws on the raw power of nature, and like *Irises at Yatsuhashi* it was memorialized in Hōitsu's *One Hundred Paintings by Kōrin*. Hōitsu, moreover, as he did with *Irises at Yatsuhashi*, revealed his own special fascination with *Rough Waves* by making a close copy of it (Seikadō Bunko Art Museum, Tokyo), which he embellished with a silver-leaf background.[37]

Kōrin sought to reinvigorate the repertoire of Sōtatsu by making his own versions of *Wind and Thunder Gods*, *Waves at Matsushima*, and other famous paintings by the earlier master.[38] Although Kōrin clearly derived inspiration from these masterworks and, in the process, thoroughly absorbed Sōtatsu's pictorial idiom, he forged his own visual language, and painting cognoscenti could discern the stylistic nuances of each artist. The Literati painter Tani Bunchō (1763–1840), in his *Bunchō's Conversations on Painting* (*Bunchō gadan*, 1811), noted how Kōrin's star had risen, even to the extent of eclipsing Sōtatsu's reputation:

> Because there are so many people who admire Kōrin these days, forgeries of his work abound. After studying from his ancestors and the Kano artist Eishin [Yasunobu, 1613–1685], Kōrin was later attracted by the pictorial style of Sōtatsu, which he closely emulated. Yet things are now such that if a painting is authenticated as a work by Kōrin the owner is delighted, but if declared to be by Sōtatsu the owner grimaces.[39]

A masterpiece of Kōrin's later career is *Red and White Plum Trees* (MOA Museum of Art, Atami), in which a stream running between two trees recedes into the distance in a

Fig. 4 Workshop of Nonomura Ninsei. Incense burner with flowers of the four seasons, Edo period (1615–1868), mid-17th century. Stoneware with overglaze enamels, 6 3/4 × 7 1/4 × 7 1/4 in. (17.1 × 18.4 × 18.4 cm). The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.668)

voluptuously sinuous, graphic form. Although the painting was not included in Hōitsu's 1815 exhibition, the iconic work is now viewed as an encapsulation of Kōrin's approach to rendering natural forms. This type of stylized wave motif, for example, was revived by later generations of lacquer and textile designers as one of the "Kōrin patterns" (*Kōrin moyō*). Even a contemporary ceramic artist such as Nakamura Takuo (b. 1945) can conjure up an entire Rinpa tradition by adding a Kōrin-style wave motif to a stoneware water jar (cat. 45).

Ceramics as a Medium for Painting

One of the underlying themes of this volume is that although the origins of the Rinpa aesthetic are in the brush arts of painting and calligraphy, the style was readily transferred across other media, from woodblock-printed books to ceramics, lacquerware, and textiles. (This adaptability is reflected in the catalogue, which is organized not according to artist or chronology but by pictorial theme.) Kōrin is known to have created designs for lacquerware and to have collaborated with his younger brother Kenzan on decorated ceramics, but Kenzan was the one who transformed ceramics into a dynamic medium for painting and calligraphy. Like his older brother, Kenzan grew up steeped in the world of poetry and tea ceremony. He studied painting under Kano Yasunobu (1613–1685), who seems, however, to have had little or no lasting impact on his pupil. More important, perhaps, was Kenzan's association with Nonomura Ninsei (active ca. 1646–94), a brilliant potter who transformed vessels into veritable canvases with his continuous, wraparound landscape designs.[40] Perpetuated by followers, Ninsei's style eventually became a distinctive and readily identifiable mode of ceramic art (fig. 4).

The artless, rugged energy of Kenzan's paintings on ceramics and paper effectively complements his idiosyncratic, expressive calligraphy. The floral motifs he drew using underglaze cobalt blue and iron oxide over white slip for a set of *kawarake* (disposable stoneware dishes) possess a graphic power characteristic of his best works (cat. 81). "Kenzan," as the artist styled himself in ever more exuberant signatures, in effect became a brand name, as seen, for instance, on the *kawarake* dishes mentioned above, where he signed the edge of the exterior rim in brusquely inscribed iron-oxide characters. Toward the end of his career, numerous workshop assistants and followers (some of whom officially inherited the prized name but also many who did not) created Kenzan ware in imitation of the master. Since the Kenzan aesthetic originated as a rebuff to polished, professional ceramic production, his style was also copied by many amateur potters.[41]

"Kōrin Patterns" for Lacquer and Textiles

Thus far we have focused almost exclusively on works created through the direct application of the tip of a brush to the surface of paper, silk, or ceramic. Yet, as noted above, one of the unusual aspects of the Rinpa aesthetic was its transferability to other media—such as textiles, lacquerware, or cloisonné enamel—in which the artist's brush never makes direct contact with the object. Although the conception of such works typically begins with an idea brushed onto paper by a painter, the realization of the final object can be achieved only through the intercession of a master artisan. Fragments of so-called Kōrin patterns (*Kōrin moyō*) from the Metropolitan's collection demonstrate how thoroughly the Rinpa design idiom permeated the visual consciousness of the general public during the Edo period. Echoing this are designs for lacquerware in the Kōrin style executed by artisans who had copied earlier examples or studied design manuals based on Kōrin's paintings (cats. 5, 6).

Kōrin would not have directly crafted lacquerware that bears his name. Instead, he provided drawings that craftsmen trained in the technically demanding art of lacquer-making would have executed in three dimensions. For example, a triad of elegantly poised deer outlined in profile by Kōrin (fig. 5) was intended not as a finished composition but as a preparatory drawing for a lacquer writing box in the Kōetsu style. Despite the drawing's extemporaneous quality, we feel the sureness of Kōrin's brushwork in the perfectly drawn curves of the animals' backs and their elegantly stretched or bent legs. The faces of the deer convey an optimistic glee appropriate for animals with such auspicious connotations.[42]

As noted above, Kōrin's father, Sōken, was the proprietor of a high-end textile shop in Kyoto, and Kōrin and Kenzan no doubt inherited from him an awareness of textile design. It is somewhat surprising, then, that there are only two or three surviving *kosode* (narrow-sleeved robes) thought to have been hand-painted by Kōrin (at least to this author's knowledge). These would have been destined for clients with special access to the artist, such as the wife of the lumber merchant Fuyuki, Kōrin's patron in Edo for a short time. More germane, perhaps, to the transmission of the Rinpa aesthetic is the process by which textile manufacturers drew on Kōrin's motifs for their own designs, which were in turn replicated and adapted in pattern books aimed at a broader clientele.

Kōrin's name, which by the end of his career was already associated with a distinctive style of rendering floral motifs, was later "borrowed" to help sell kimonos. By the 1710s, publishers of pattern books were labeling certain designs "Kōrin" even though they initially wrote it using a slightly different character for "rin," as if seeking to avoid blatantly pirating the famous name.[43] There seems to have been a boom in such fabric designs for several decades that peaked in the 1720s.[44] One characteristic of these textiles is the simplification, abstraction, and flattening of natural forms to an even greater extent than that seen in Rinpa paintings (e.g., cat. 57). For example, the Metropolitan Museum recently acquired rare fragments from a silk *kosode* probably dating to the second quarter of the eighteenth century (cat. 56). Flying over a large triangular expanse of vibrant dyed maroon are plovers (*chidori*) rendered using a paste-resist dye technique; their feet were cleverly created with patterns of tie-dyeing. In a juxtaposition characteristic of "Kōrin patterns," accompanying the plovers are flowers and grasses associated with autumn: Chinese bellflowers (*kikyō*), bush clover (*hagi*), and miscanthus (*susuki*).[45] By the 1810s, phrases such as "Kōrin

Fig. 5 Ogata Kōrin (1658–1716). *Sketch of Three Deer,* Edo period (1615–1868), early 18th century. Ink on paper, 11 3/8 × 15 in. (29 × 38 cm). Mounted on a hanging-scroll painting of flowering bush clover by Suzuki Kiitsu (1796–1858), early 19th century. Ink, mineral colors, and gold on paper, 31 1/4 × 18 5/8 in. (79.4 × 47.3 cm). The Metropolitan Museum of Art, New York; Promised Gift of Florence and Herbert Irving

style" (*Kōrin-fū*) and "Kōrin dyeing" (*Kōrin-zome*), which had become synonymous with Kōrin patterns, were joined by a number of other terms used to describe patterns or motifs and likewise preceded by the name "Kōrin," including Kōrin pines and Kōrin bellflowers. Ultimately, it seems that Kōrin himself had little direct input into the process by which he became a household name.

Paintings by Followers of Kōrin

Kōrin's painting designs were transmitted to future generations through the circulation of his works among wealthy clients and in drawing manuals published in the early nineteenth century. Among the Edo-period artists captivated by the Rinpa aesthetic were Sakai Hōitsu, compiler of *One Hundred Paintings by Kōrin*, and his pupil Suzuki Kiitsu. It is not unusual for schools and lineages in the Japanese tradition to be created retrospectively by a distant descendant—say a grandson or more distant scion—wishing to bask in the glory of the talented ancestor and profit from the blood relationship, however tenuous. As suggested above, however, the Rinpa school is a completely different kind of constructed lineage, in which a "lost" generation frequently intervened between the main proponents (Kōrin, for example, did not achieve fame until about forty or fifty years after the death of Kōetsu and Sōtatsu). Even though followers carried the Rinpa banner during these long periods of dormancy, the overall effect was that Rinpa always operated in a nostalgic mode.

Even if they were not direct disciples of Kōrin, a number of Edo-period artists made their names by working in a Rinpa style, although not necessarily exclusively. From early in his career, Watanabe Shikō (1683–1755) served the courtier Konoe Iehiro, one of the great calligraphers and tea masters of the age. Shikō had close links to the palace

Fig. 6 Watanabe Shikō (1683–1755). *Flowering Plants*, Edo period (1615–1868), early 18th century. Pair of hanging scrolls; ink and color on paper. Private collection

and to the Nijō family of courtiers, and like nearly every other artist discussed here he learned how to handle a brush under the tutelage of Kano painters, in his case from Yamamoto Soken (one of Kōrin's mentors) and Tsuruzawa Tanzan (1655–1729). He later became captivated with the Rinpa aesthetic as formulated by Kōrin, yet throughout his career Shikō worked in a variety of styles, and many of his surviving works remain faithful to the Kano spirit of Chinese-inspired brushwork. In an innovative homage, Shikō rendered Kōrin's *Irises* screens, sans plank bridge, enveloped in golden mist, with only the blossoms and upper blades of leaves visible (The Cleveland Museum of Art).[46] Recently, a pair of hanging-scroll paintings by Shikō, including one of exotic trees, previously known only through black-and-white photographs published nearly a century ago came to light (fig. 6). A masterpiece of coloristic experimentation, the scrolls were inspired by the artist's botanical investigations of tropical plants on the Ryūkyū Islands, in the southwest of the Japanese archipelago.[47]

In contrast to Shikō's well-documented career, the life and work of Fukae Roshū (1699–1757) is shrouded in mystery. He presumably had direct contact with Kōrin through Nakamura Kuranosuke, an official in the mint who was both a close colleague of Roshū's father (Fukae Shōzaemon) and a prominent patron of Kōrin's.[48] Regardless of how the introduction was made, in Roshū's relatively rare surviving works we can see an unmistakable indebtedness to early Rinpa priorities of reducing landscape elements to broad, flat expanses of color, an effect he modulated with dappling using the *tarashikomi* technique. Roshū was a talented painter of flower subjects, but of greater interest are his treatments of literary themes imbued with the archaic flavor of Sōtatsu, including depictions of the "Mount Utsu" (also known as the "The Ivy Path") episode from *The Ise Stories*, which he memorably depicted in at least three surviving screen versions.[49] Although unsigned, a fan painting now in the Burke Collection (cat. 2) has been traditionally attributed to Roshū based on stylistic comparisons with these screens, and there is, furthermore, an undeniable resonance with Sōtatsu's version of the same theme a century before.

Hōitsu and His Legacy in Edo

The most important and influential of Kōrin's followers, Sakai Hōitsu (1761–1828), scion of a prominent samurai lineage, never met his muse. Born in Edo forty-five years after Kōrin's death, Hōitsu later in his career helped transplant the Rinpa style there.[50] Although Hōitsu lived most of his life in the eastern capital, his family's wealth came from western Japan (his older brother was feudal lord of Himeji, where the Sakai clan's castle still stands today). At the age of thirty-seven, Hōitsu shaved his head and took vows to become a Buddhist monk, which it seems he did more as a means to be released from official duties expected of a samurai than out of religious piety. Nevertheless, he left behind a corpus of colorful and exquisitely detailed paintings on Buddhist themes.[51] A precocious and eventually prolific artist, Hōitsu studied various other styles, too, including that of the orthodox Kano and Tosa schools; the flamboyant and colorful manner of *ukiyo-e* artists, whose woodblock prints and paintings depict the urban demimonde, particularly courtesans and actors of the Kabuki stage; as well as the Maruyama-Shijō school, which was founded in the eighteenth century by Maruyama Ōkyo (1733–1795) and specialized in naturalistic depiction. This broad exposure gave Hōitsu a solid foundation in brushwork, coloration, and composition that would hold him in good stead throughout his career as a Rinpa revivalist.

About 1800, Hōitsu began to create ink paintings using the Rinpa techniques of *mokkotsu* ("boneless" painting, without ink outlines) and *tarashikomi* ("dripping in," or mottling), yet he was also still painting under the influence of his Shijō training, which emphasized the more naturalistic motifs that would become increasingly common in all later Rinpa art. Hōitsu's good friend and drinking companion, the Literati painter Tani Bunchō, convinced him to devote himself to Rinpa lest he squander his creative potential, and from about 1807 Hōitsu channeled his energies into Kōrin-style works.[52]

The beginning of a Rinpa "consciousness" can be pinpointed, arguably, a century after Kōrin's death with the remarkable publication in 1815 of *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*), compiled by Hōitsu with the assistance of his pupil Suzuki Kiitsu. This woodblock-printed work in two volumes, which boasted ninety-nine illustrations, was the result of Hōitsu's immersive study of the surviving corpus of Kōrin paintings in Edo. Although he created the book as a personal tribute to an artist who had transformed his own artistic vision, *One Hundred Paintings by Kōrin* also served as a vade mecum of the themes and stylistic priorities of the Rinpa aesthetic. The volume (which was followed in 1826 by a two-volume sequel with 103 illustrations) was reprinted in multiple editions and became a ready source for artists of every affiliation, leading to a proliferation of late nineteenth-century paintings in the Kōrin style by professionals and amateurs alike.[53]

In the course of his research, Hōitsu became aware that Kōrin had drawn direct inspiration from the early seventeenth-century works of Sōtatsu and Kōetsu. Hōitsu's antiquarian sensibilities led him to compile a compendium of signatures and seals from works by Kōetsu, Sōtatsu and his circle, and Kōrin and his brother Kenzan, which he titled *A Concise Compendium of Seals of the Ogata Lineage* (*Ogata-ryū ryaku inpu*) (1815), thus finally giving a name to what had previously been an unconnected group of individuals. (Note that Hōitsu did not call it the "school of Kōrin," or Rinpa, as it is now usually known but, rather, the Ogata lineage [*Ogata-ryū*], using Kōrin's family name.[54]) The compendium made available a ready source of models of signatures and seals for anyone wanting to create

paintings in a Rinpa mode. Having elevated the status of his inspiration from the previous century, Hōitsu then published a compendium of his own works entitled *Ōson's Drawing Manual* (*Ōson gafu*). This volume, with its sensitively rendered flowers in the "boneless" style and restrained use of *tarashikomi*, brought the publicly available Rinpa repertoire to a new level of sophistication.

Persimmon Tree, a masterwork by Hōitsu in the Metropolitan's collection, demonstrates how the artist distilled the techniques of the Rinpa tradition by juxtaposing the intense orange of the fruit against the modulated, dappled texture of the tree bark, achieved using the *tarashikomi* technique (cat. 63). In contrast to the somber, late autumn ethos of the Metropolitan's work, with its extensive expanses of blank space, Hōitsu's hanging scroll of an arrowroot vine in moonlight captures the reflective mood of leaves being buffeted in the breeze on a warm summer evening (cat. 89). The verse that accompanies the painting, a love poem by Toyama Mitsuzane (1756–1821), complements the overall sultry mood (for a translation, see p. 188).

Hōitsu's protégé, Suzuki Kiitsu (1796–1858), began his apprenticeship with the master in 1813, when he moved into the Hōitsu household. He was later adopted and received his family name from Suzuki Reitan (1782–1817), a samurai who served the Sakai clan and who also was a painting student of Hōitsu's. Although Kiitsu emulated his teacher's style, later in life he sought a fresher, more modern feel in his work, often employing a vibrant palette of pinks, purples, and incandescent blues that had never before been seen, not even in the colorful Rinpa tradition. For instance, Kiitsu relied on two radically different modes to depict morning glories—one renders the flowers in phosphorescent blue, the other in modulated tones of ink—but each is magisterial in its own way (cats. 91, 92). Having lived almost to the end of the Edo period, Kiitsu had a considerable impact on noted artists of the Nihonga (modern "Japanese-style" painting) movement, such as Hishida Shunsō (1874–1911) and Hayami Gyoshū (1894–1935), who were attracted by a style of painting that could utilize stylized natural motifs but still demonstrate the power of Japanese brushwork to evoke the nuances of the seasons and reflective moods.

Heirs to the Rinpa Mantle

Unlike Hōitsu and Kiitsu, who reestablished Rinpa in Edo, Nakamura Hōchū (d. 1819) lived and worked in the Kansai region, which includes the cities of Kyoto, Osaka, and Kobe. Trained as a Literati painter (in a relaxed, Chinese mode of ink painting), Hōchū was on close terms with the noted artists Kimura Kenkadō (1736–1802) and Ike Gyokuran (1727–1784), whose husband, Ike Taiga (1723–1776), was himself a renowned painter. Hōchū was also a talented poet—he wrote *haikai* (seventeen-syllable seasonal verse) as well as *kyōka* (thirty-one-syllable witty verse)—and through these poetry connections was granted numerous commissions to illustrate poetry anthologies.

Geographically remote from Hōitsu—he was born in Kyoto but spent most of his life in Osaka—Hōchū reengaged with the work of Kyoto's favorite son, Kōrin, and borrowed motifs and styles from the Rinpa repertoire, which he then reinvigorated in a more decorative, playful, and sometimes even humorous vein. Taking the *tarashikomi* technique to new extremes, he mixed colorful pigments sometimes to almost psychedelic effect, as seen, for instance, in a screen with the flowers of the twelve months (cat. 87). In the early 1800s Hōchū temporarily moved to Edo, and in 1802 he produced the influential *Kōrin Painting Manual* (*Kōrin gafu*), an homage to the artist who inspired his own creativity. At the same time, the manual was astute

self-promotion, since the works it contains resemble Hōchū's overly soft, watery style of rendering flowers and figures more than Kōrin's.

The career of Tawaraya Sōri (active late 18th century) is another example of an artist, like Hōchū, who was active in the late eighteenth century and became a "Rinpa school" artist through encounters with the works of previous generations, not direct affiliation with the workshop of a Rinpa master. He first studied with Sumiyoshi Hiromori (1705–1777), official painter for the shogunate, and must have had direct access to works by Sōtatsu and Kōrin, since printed manuals featuring their works had not yet been published. Surviving works by Sōri are few and far between, but he was a talented artist deserving of more attention.[55] He mastered the art of layering wet ink and pigments in the *tarashikomi* technique, as demonstrated in works such *Morning Glories*, where an array of blossoms in ink and pale blue pigment is elegantly disposed across the surface (cat. 95).

Sakai Ōho (1808–1841), son of a Buddhist monk, was adopted by Sakai Hōitsu and trained directly under his supervision. He left behind few signed works, but like Hōchū and other Rinpa adherents of the early nineteenth century Ōho made exaggerated use of *tarashikomi*, demonstrating how this single technique, one of many in the Rinpa manual, became a defining characteristic of the aesthetic. Among Ōho's surviving paintings are unusual handscrolls that are just a couple of inches in height, including an exquisite miniature composition on the traditional poetic theme of the *Mu-Tamagawa*, or Six Jewel Rivers (cat. 38).

The last major Rinpa artist to be introduced here, Ikeda Koson (1802–1867), was born in rural Echigo province, in northwest Japan, but moved to Edo, where he joined Hōitsu's studio. Although not particularly famous in his day, Koson, along with Hōitsu and Kiitsu, was one of the most talented manipulators of brush and ink of the Edo Rinpa movement. His deep knowledge of tea ceremony and *waka* poetry was reflective of a cultural refinement that comes through in his paintings. In the sublimity of its ink expression, Koson's depiction of cypresses (cat. 65), for example, made at the end of the Edo period, compares favorably with much earlier Edo-period masterpieces of atmospheric ink painting. In it we see a culmination of Rinpa ink technique as well as an awareness of the realism typical of the Maruyama-Shijō school, whose adherents combined Western spatial concepts and sketching from life with Chinese ink and wash techniques. Indeed, Koson's oeuvre anticipates the best of Nihonga, which would likewise marshal punctilious brushwork to atmospheric effect.

Surveying the careers of Koson and the other late Edo-period artists now categorized under the rubric of Rinpa, it is remarkable that almost none had any direct contact or ancestral connection to Ogata Kōrin, the master whose name the school now borrows. And while most trained as young men in the orthodox styles of the Kano and Tosa schools and learned from woodblock-printed painting manuals—whether reprints of Chinese examples or ones based on works by Japanese artists—ultimately they all discovered that conventional approaches to brushwork appealed less to them than the more abstract and exuberant experimentation of Kōrin's style.

III. Rinpa in the Modern Age

> Most of the works that we call *Nihonga* (Japanese painting) today are derived from Chinese models. However, the one thing that we did not get from China or even from European models, whether old or new, is Rinpa painting. Therefore, it is useless to seek out what can only be called "pure Nihonga" in anything but the paintings of Kōrin.
>
> —KAMISAKA SEKKA, "Kōrin: Revolutionary of Taste" (1919)[56]

By the early decades of the twentieth century, the idea of a Rinpa or "Kōrin-school" style had become established in both the Japanese consciousness and the international community. From certain viewpoints, in fact, Rinpa was synonymous with the very idea of Japanese art. More precisely, perhaps, Rinpa came to serve as a veritable ambassador for Japanese art, since its aesthetic permeated the lacquerware, textiles, metalwork, ceramics, and cloisonné that were then being transmitted to the West.[57]

Louis Gonse (1846–1921), the great popularizer of Japanese art in Europe, was among those who identified Kōrin as "le plus Japonais des Japonais." This idea of Kōrin (and the art associated with him) as being "the most Japanese of Japanese" is a rhetorical stance that was later accepted as gospel by many Japanese art critics, who treated *yamato-e*, Rinpa, and Nihonga as stages in a grand evolution in which the Japanese national spirit revealed itself through art. By 1890 Gonse was enthusiastically embracing Rinpa:

> Korin! I like the name, the turn of it, and the rhythm. . . . I am one of those who believe[s] in affinities of names and ideas and, I must confess it, who attribute[s] a mysterious sense to the music of such and such an arrangement of syllables. The name of Korin marvelously suits the art which he represents.
>
> Korin is in the first rank of those who have carried to the highest pitch the intuition and the genius of decoration.[58]

Among Japanese proponents of traditional painting as a vehicle for promoting modern art was the influential art and cultural commentator Okakura Kakuzō, also called Tenshin (1862–1912). In 1898, Okakura and his associates established the Japan Art Institute (Nihon Bijutsuin) with the aim of training a new generation of art students to create Nihonga, or "Japanese painting," according to modern sensibilities while nonetheless relying on earlier Japanese painting models, materials, and techniques.[59] Okakura had been steered in his mission by his former teacher Ernest Fenollosa, the American-born art critic and professor of philosophy at Tokyo Imperial University whose enthusiastic though sometimes unsubstantiated observations of Japanese art shaped modern views of East Asian art in the West. The exploration of the Asian artistic traditions by the Nihonga artists led to fresh encounters with some of the painting techniques associated with Rinpa, most notably the *mokkotsu* ("boneless," or no outline) mode and the colorful palette of masters such as Kōrin and his successors.

A number of prominent Nihonga artists associated with the Japan Art Institute in the generation after Okakura, including Hayami Gyoshū and Maeda Seison (1885–1977), absorbed much from the Rinpa tradition and even exceeded such later Rinpa artists as Hōitsu, Kiitsu, and Koson in terms of compulsive precision of detail.[60]

By the same token, when other celebrated Nihonga artists such as Yokoyama Taikan (1868–1958) and Hishida Shunsō (1874–1911) were either praised or reviled for using the so-called *mōrōtai* ("vagueness style"), which relies on amorphous washes of ink as a primary compositional device, the Rinpa technique of *tarashikomi* inevitably comes to mind.[61]

The Rinpa Aesthetic and Art Nouveau

The late nineteenth-century phenomenon known as Japonisme is usually understood as the result of Western artists' encounter with *ukiyo-e* and its bold, graphic presentation of human and landscape forms in the woodblock-print medium. Although that view is entirely valid, we must recognize the degree to which this formulation of Japonisme is bound up with the Rinpa aesthetic. Both *ukiyo-e* and Rinpa share many common elements, such as an emphasis on a flattened picture plane, unconventional perspectival schemes, graphic presentations of figures and landscapes, avoidance of shadowing, simplified plant and animal motifs, and the frequent use of bold coloration. To that extent, both may be seen as underlying the Japan-inspired design movement in Europe and America around the turn of the twentieth century.

In the prevailing spirit of Japonisme, Post-Impressionist painters in Europe found resonance in *ukiyo-e* with their own experimentations in abstracted, graphic composition, innovative cropping, and novel approach to color. Similarly, in the area of applied arts, practitioners in both East and West found congruencies among their aesthetic sensibilities. Especially in the ceramics and cloisonné of the fin de siècle through the early twentieth century, we can observe a reciprocity of influence between the aethestics of Art Nouveau and Rinpa. There was, for example, a revival of traditional forms and motifs when Japanese artists traveling abroad during the Meiji period (1868–1912) encountered Art Nouveau applied arts and furniture.[62] The 1900 Exposition Universelle in Paris, where Art Nouveau as an artistic movement first attraced international attention, can be viewed as a pivotal moment in the recognition of a Rinpa aesthetic in Japan, since many of the Japanese craftspeople saw the new trends in Western decorative arts on view as echoing their indigenous design tradition.[63]

The cloisonné enamels of Kawade Shibatarō (1861–1921) and Hattori Tadasaburō (d. 1939) manifest this blurring of lines between East and West, Art Nouveau and Rinpa. Kawade, chief of the Andō Cloisonné Company in Nagoya, was instrumental in bringing the floral motifs of the Art Nouveau-cum-Rinpa modality to fruition. He was responsible for designing and supervising the production of such works as a pair of vases presented by the Meiji emperor to Henry Mayer (1868–1953), a well-known political cartoonist (cat. 96). The imperial household also commissioned a presentation vase from Hattori (cat. 97), who likewise became one of the proponents of the style. Hattori even styled himself "Kōrin," demonstrating that he identified with his artistic ancestor from two centuries before.[64]

Meiji Textile Pattern Books

As discussed above, in the early eighteenth century the "Kōrin style" was disseminated widely through woodblock-printed books, a phenomenon that continued into the modern era. Among the impressive publications from the Meiji period to draw on the lexicon of Rinpa motifs are *Kōrin Patterns* (*Kōrin moyō*), compiled by Furuya Kōrin (1875–1910) and published by Unsōdō in 1907. (Like Hattori Tadasaburō, Furuya styled himself "Kōrin" after the earlier

Figs. 7, 8 Kamisaka Sekka (1866–1942). "Three Evenings" (*Sanseki*) and "Illustrated Handscroll" (*Emakimono*), from *A Thousand Grasses* (*Chigusa*), Meiji period (1868–1912), 1901–3. From a set of three woodblock-printed books; ink and color on paper, 9 5/16 × 14 in. (23.6 x 35.5 cm). Collection of Virginia Shawan Drosten

Rinpa master.) Originally a sample book for Kyoto kimono manufacturers, *Kōrin Patterns* later attracted a wider following of readers who were interested in fashion trends (cat. 36). Designs from Rinpa paintings, drawing manuals, and these pattern books were reinterpreted in late nineteenth- and early twentieth-century Japanese textiles. Primordial natural motifs such as stylized waves and watery streams became part of this shared vocabulary, as did subjects that Kōrin had brought into the Rinpa visual canon, such as the Thirty-six Poetic Immortals or the irises at Yatsuhashi, which were cut and pasted into kimono designs.

Among the artists who helped transmit a traditional Rinpa aesthetic into the modern consciousness was Kamisaka Sekka (1866–1942), who excelled in both painting and the print medium. The Kyoto-born Sekka was first tutored in the Maruyama-Shijō style under the Nihonga artist Suzuki Zuigen (1847–1901). After returning from his first visit to Europe, in 1888, Sekka channeled his creative energies into the study of Rinpa painting and design under the supervision of Kishi Kōkei (1840–1922), a designer and noted collector of Rinpa-style painting. Sekka's distinctive rendering of traditional Rinpa motifs was instrumental in rejuvenating the traditional craft-arts movement in Japan and imbuing it with a modern sensibility.

Sekka's first attempt at creating deluxe albums of illustrations drawn from the Rinpa repertoire of themes yielded the three-volume *A Thousand Grasses* (*Chigusa*), the first two volumes of which are extravagantly printed with multiple blocks (figs. 7, 8).[65] *A Thousand Grasses* demonstrates a remarkable fascination with Japanese material culture as well as a desire to perpetuate the admiration of such traditional crafts as textiles, papermaking, and wooden dolls. Still lifes of accoutrements for a shell-matching game and an incense contest set are testimony to how Sekka and his admirers hoped to keep such traditional pastimes alive. Pictorial themes such as Matsushima (Pine Islands) and windswept pines by the shore are a reminder of how the Rinpa repertoire formulated in the seventeenth century was perpetuated by later artists (cat. 67). Other designs by

Figs. 9, 10 Kamisaka Sekka (1866–1942). "Puppies" (*Enokoro*) and "Rice Paddies in Spring" (*Haru no tanomo*), from *Flowers of a Hundred Worlds (Momoyogusa)*, Meiji period (1868–1912), 1910. Fig. 9: from a set of three woodblock-printed books (vol. 2, 1910). Fig. 10: single-sheet print from same blocks as book. Ink and color on paper; 8 7/8 × 11 7/8 in. (22.5 × 30.2 cm). Collection of Jeffrey W. Pollard and Ooi-Thye Chong

Sekka transform the familiar landscape of Japan into abstract tableaux with special coloristic poignancy.

In *A Thousand Grasses* Sekka evokes ancient literary and artistic traditions, as in the image titled "Three Evenings" (*Sanseki*), referring to three famous *waka* poems of medieval times on nocturnal themes (fig. 7). The artist proposes an imaginary meeting of famous poets of different eras, including the itinerant monk-poet Saigyō (left), the famous court poet and literary arbiter Fujiwara no Teika (center), and the high-ranking monk Jakuren (right), who are juxtaposed against colorful poem cards (*shikishi*) much like those that the calligraphers of old would have used to inscribe such verses. Another page illustrates a handscroll monochrome (*hakubyō*) partially unfurled (fig. 8).

Almost a decade later, Sekka undertook the design of an even grander illustrated book project, *Flowers of a Hundred Worlds* (*Momoyogusa*), which represents the culmination of his accomplishments as a designer of deluxe woodblock-printed books. In sixty brilliantly colored and meticulously printed illustrations, Sekka distilled the entire Rinpa pictorial repertoire, interpreting traditional themes in a thoroughly modern mode. The title of the volume is an ancient poetic name for chrysanthemums, and the preface is a poem on chrysanthemums written and brushed by the noted Kyoto physician and poet Sugawa Nobuyuki (1839–1917).[66] The poem suggests that even though Sekka's illustrations capture the glory of the poetic images, whose seeds were planted in the past, they also reflect the progressive attitude of the times:

Susumi-yuku	As we move forward
kokoro o tane no	in the spirit of the new age,
momoyogusa	"flowers of a hundred worlds"
iroka mo koto ni	sown by seed, now blossom
hana saki ni keri	in distinctive colors and scents.

Included in the opening volume of the *Momoyogusa* is an illustration inspired by Ogata Kōrin's iconic painting *Rough Waves*, which Sekka memorialized in a dramatic

Fig. 11 Kayama Matazō (1927–2004). *Star Festival* (*Tanabata*), 1968. Six-panel folding screen; ink, color, gold, and silver on silk, 66 7/16 in. × 12 ft. 3 1/4 in. (168.8 x 374 cm). Saint Louis Art Museum; Gift of Mr. and Mrs. Kayama Matazō, The Japan America Society of St. Louis, and Dr. J. Peggy Adeboi (150:1987)

rendition (cat. 42). In other images in the volume, including an endearing scene of two puppies mesmerized by a snail (fig. 9), Sekka drew on the vibrant palette pioneered by Kiitsu and Ohō, as in his celebrated image of a woman among rice fields (fig. 10); the version reproduced here is a single sheet issued separately but made from the same blocks used to print the *Momoyogusa*.

Contemporary Art and Design

In contemporary times, the Nihonga artist Kayama Matazō (1927–2004) refreshed Rinpa motifs from both ancient *yamato-e* and the works of Sōtatsu and Kōrin to hypnotically powerful effect. His famous *Thousand Cranes* (*Senzuru*) makes homage to the underpainting of cranes that Sōtatsu created for Kōetsu's poetry as well as the stylized renditions of waves typical of the Rinpa canon.[67] Kayama often acknowledged his indebtedness to past Rinpa masters:

> Tawaraya Sōtatsu, a seventeenth-century master of ink painting, created works using gold and silver motifs in which he tried to go beyond mere decorative art. When I think about this, I feel that the technical possibilities of modern Nihonga should not be forgotten.[68]

Kayama's folding screen on the theme of the Star Festival, or Tanabata, reveals his fascination with the Rinpa agenda of distilling the primary elements of nature into distinctive, abstract forms (fig. 11). In the compass of a single six-panel folding screen, sky, land, and sea—all depicted in an abstract Rinpa idiom—are complexly interwoven. Cut silver foil sprinkled across an expanse of midnight blue represents the Milky Way and its stars, which is the

stage for the legend of Tanabata, a story from East Asian folklore in which the Weaver Maiden (represented by the star Vega) and her beloved, the Herdboy (the star Altair), are able to meet in the sky only once a year, on the seventh day of the seventh month of the lunisolar calendar, the date on which the Star Festival has long been celebrated in Japan.

The Rinpa aesthetic likewise permeates the realm of contemporary Japanese craft-art, which continues to enjoy strong international appeal. The ceramic artist Wakao Toshisada (b. 1932) employed age-old techniques to inject a dynamic Rinpa mode into his works, including a platter with a motif of cranes traversing what we may imagine is the rising sun of the New Year (cat. 59), an ancient motif here given startling new life. The lacquer artist Okada Yūji (b. 1948), who occasionally borrowed directly from traditional Rinpa motifs, created a purely abstract rendering of wave patterns using mother-of-pearl and the labor-intensive dry-lacquer technique (*kanshitsu*), both adapted and updated from the Edo period (cat. 46). In glasswork, Fujita Kyōhei's (1921–2004) lidded box embellished with red and white blossoms evokes Kōrin but is also an utterly modern experiment in abstract coloration (cat. 74). Nakagawa Mamoru's (b. 1947) *Clearing of the Evening Sky* (*Sekisei*), a bravura display of metalwork, extracts the purity of clouds lifting over landscape forms, again bringing Rinpa into the twenty-first century (fig. 12). Even if none of these artists would identify themselves as adherents of the Rinpa school, their works draw on the same aesthetic approaches to natural forms underlying the work of all the premodern artists introduced in this volume.

In the epigraph to part three of this essay, Kamisaka Sekka looks back to Kōrin as a revolutionary in taste and identifies him as the sole creator of "pure Nihonga." We can only speculate whether Kōrin, who was trained in traditional Chinese as well as *yamato-e* styles, would have viewed such an observation as encomium or disparagement. The fact remains, however, that the pictorial idiom that Kōrin consolidated in the early eighteenth century, with its remarkable propensity to abbreviate, formalize, and, in effect, "design" nature, was recognized both in his own day and in successive generations, and that it eventually earned international acclaim as a distinctly Japanese means of pictorial expression.

Fig. 12 Nakagawa Mamoru (b. 1947). *Clearing of the Evening Sky* (*Sekisei*), 2005. Flower vase; cast alloy of copper, silver, and tin with inlays of copper, silver, and gold, H. 8 3/4 in. (22.3 cm), W. 9 13/16 in. (25 cm), D. 6 3/4 in. (17.2 cm). The Metropolitan Museum of Art, New York; William R. Appleby Fund, 2008 (2008.464)

NOTES

1. Ernest F. Fenollosa, *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design* (London: Heinemann, 1912), vol. 2, p. 131.
2. Although this essay does not elaborate on the idea of a Heian literary "revival" or "renaissance" as the underpinning of Rinpa, the concept of a "Kyoto Renaissance" is usefully presented by Yoshiaki Shimizu and John M. Rosenfield in *Masters of Japanese Calligraphy: 8th–19th Century*, exh. cat. (New York: Asia Society Galleries, 1984), pp. 204–7; John M. Rosenfield and Fumiko E. Cranston, *Extraordinary Persons: Works by Eccentric, Nonconformist Japanese Artists of the Early Modern Era (1580–1868) in the Collection of Kimiko and John Powers* (Cambridge, Mass.: Harvard University Art Museums, 1999), vol. 1, pp. 115–19; and Felice Fischer, ed., *The Arts of Hon'ami Kōetsu: Japanese Renaissance Master*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 2000). See also Morgan Pitelka, *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan* (Honolulu: University of Hawai'i, 2005), chap. 2, pp. 142–45.
3. Tamamushi Satoko, "Tawaraya Sōtatsu and the '*Yamato-e* Revival,'" in Elizabeth Lillehoj, *Critical Perspectives on Classicism in Japanese Painting, 1600–1700* (Honolulu: University of Hawai'i Press, 2004), pp. 53–77. For instance, Tamamushi notes that although stylistic analysis points toward Sōtatsu as the early seventeenth-century artist responsible for the restoration of the *Heike nōkyō* (Sutras Offered by the Taira Clan)—an observation that students of Japanese art tend to accept as gospel—there is, in fact, no solid documentary evidence to support the attribution.
4. See Miyeko Murase, "Fan Paintings Attributed to Sōtatsu: Their Themes and Prototypes," *Ars Orientalis* 9 (1973), p. 52.
5. For instance, see a scroll of the *Collection of Japanese Poems of a Thousand Years* (*Senzai wakashū*) now in Tokyo National Museum, reproduced in Fischer, *Arts of Hon'ami Kōetsu*, no. 46.
6. For a discussion of the group of *shikishi* bearing this momentous date, see Itō Toshiko, "Keichō jūichi-nen jūichi-gatsu jūichi-nichi Kōetsu shikishi," *Yamato bunka*, no. 45 (August 1966), pp. 42–48.
7. Recommended English translations include the recent volume with commentary by Joshua S. Mostow and Royall Tyler, *The Ise Stories: Ise monogatari* (Honolulu: University of Hawai'i Press, 2010), and *Tales of Ise: Lyrical Episodes from Tenth-Century Japan*, translated and with an introduction and notes by Helen Craig McCullough (Palo Alto: Stanford University Press, 1968).
8. This painting was once part of a set of album leaves illustrating various chapters of *The Ise Stories*, with different courtier-calligraphers contributing the poetic inscriptions for each chapter. Although all are unsigned, connoisseurial consensus holds that several of the Sōtatsu *shikishi* that passed through the hands of the industrialist and celebrated collector Masuda Don'o, including this example from the Burke Collection, stand out from the rest in terms of effective composition and are believed to be by Sōtatsu himself. See the commentary on the set of *Ise shikishi* in the Gotoh Museum, *Ise monogatari no sekai* (Tokyo: Gotō Bijutsukan, 1994), p. 104. See also the selected references for this work in the annotated checklist in this volume.
9. Doris Ledderose-Croissant, "Sōtatsu: Yamato-e Revival or Yamato-e Parody?," in *Rimpa Arts: Transmission and Context; Conference Papers* (London: British Museum and School of Oriental and African Studies, University of London, 1998).
10. Elizabeth Lillehoj, *Art and Palace Politics in Early Modern Japan, 1580s–1680s* (Leiden and Boston: Brill, 2011), pp. 176–84.
11. Yamane Yūzō, *Sōtatsu* (Tokyo: Nihon Keizai Shinbun, 1962), p. 193.
12. For a history and overview of the *tarashikomi* technique, see Yukio Lippit, "Tawaraya Sōtatsu and the Watery Poetics of Japanese Ink Painting," *RES: Anthropology and Aesthetics*, no. 51 (spring 2007), pp. 57–76.
13. Yamane Yūzō, "The Formation and Development of Rimpa Art," in Yamane Yūzō, Masato Naitō, and Timothy Clark, *Rimpa Art from the Idemitsu Collection, Tokyo* (London: British Museum Press, 1998), p. 24. Konoe Iehiro's printed memoir has a preface dated 1724.
14. The observation is made in Yamane, "Formation and Development of Rimpa Art," pp. 23–24. Yamane notes that many seem to have been remounted by the late Edo period and that signatures (almost always "Hokkyō Sōtatsu" or "Sōtatsu Hokkyō") and seals (almost always "Taisei" or "Taiseiken") could have been added at the time of remounting.
15. Useful compendia of "I'nen" and "Taiseiken" seals used by Sōtatsu and his studio are included in Yamane Yūzō, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II* (Tokyo: Nihon Keizai Shinbunsha, 1978), and Murashige Yasushi and Kobayashi Tadashi, *Rinpa* (Kyōto: Shikōsha, 1992), vol. 5, suppl. vol.
16. The screen is discussed in greater detail in Miyeko Murase, *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art*, exh. cat. (New York: The Metropolitan Museum of Art, 2000), no. 87.
17. See, for example, the pair of four-panel screens titled *Scenes from the Tale of Genji: "The Royal Outing" and "The Gate House"* by Tosa Mitsuyoshi (1539–1613) in the Metropolitan Museum (55.94.1, .2).
18. As Christine M. E. Guth notes about depictions of arboreal subjects with the "I'nen" seal, ". . . if the rendering of the distinguishing traits of each tree suggests a concern for botanical accuracy, this concern does not extend to the trees' relationship to the world beyond. Their forms create opulence on the surface, their arrangement conforming to the artist's sense of pictorial design, not to observed reality" (Guth, "Varied Trees: An I'nen Seal Screen in the Freer Gallery of Art," *Archives of Asian Art* 39 [1986], p. 48).
19. Fenollosa, *Epochs of Chinese and Japanese Art*, vol. 2, p. 134.
20. Timothy Clark, "'The Intuition and the Genius of Decoration': Critical Reactions to Rimpa Art in Europe and the USA during the Late Nineteenth and Early Twentieth Centuries," in Yamane, Naitō, and Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, pp. 74–75.
21. Fenollosa, *Epochs of Chinese and Japanese Art,* vol. 2, p. 129.
22. For an introduction to the types of works created under the seal of "I'nen," see Guth, "Varied Trees: An I'nen Seal Screen in the Freer Gallery," pp. 48–61. For an overview of works attributed to Sōtatsu's successors Tawaraya Sōsetsu and Kitagawa Sōsetsu, see Ishikawa Prefectural Art Museum, *Sōsetsu, Sōsetsu ten*, exh. cat. (Kanazawa: Ishikawa Kenritsu Bijutsukan, 1975).
23. For a succinct but excellent overview of Kōrin's career in English, see Nakamachi Keiko, "The Development of Kōrin's Art and the *Irises* Screens," in *Kokuhō Kakitsubata zu: Hozon shūri shunkō kinen* (Tokyo: Nezu Bijutsukan, 2012); see also Hiroshi Mizuo, *Edo Painting: Sōtatsu and Kōrin*, trans. John M. Shields (New York: Weatherhill; Tokyo: Heibonsha, 1972).
24. For a discussion of Kōrin's ancestry, see Nakamachi, "Development of Kōrin's Art and the *Irises* Screens," p. E-11. Among surviving documents connected to Kōrin is a pawnshop ticket showing that he sold a lacquer inkstone box decorated with a deer designed by Kōetsu; see Miyeko Murase, "Two Irises Screens by Ogata Kōrin," in Nezu Museum, *"Irises" and "Eight Bridges": Masterpieces by Kōrin from the Nezu Museum and the Metropolitan Museum of Art* (Tokyo: Nezu Bijutsukan, 2012), pp. v, vi.
25. The life and work of Kenzan are introduced in detail in Richard Wilson, *The Art of Ogata Kenzan: Persona and Production in Japanese Ceramics* (New York: Weatherhill, 1991).
26. The two pairs of screens were shown together, perhaps for the first time, in spring 2012 at the Nezu Museum, Tokyo. See Nezu Museum, *"Irises" and "Eight Bridges."* For discussion of Yamanaka and Company, see Kuchiki Yuriko, *Hausu obu Yamanaka* (Tokyo: Shinchōsha, 2011). The Metropolitan screens came onto the art market in 1919 at the auction of the collection of Marquis Ikeda of Tottori, in Tokyo, and went through several hands before being acquired by Yamanaka and Company. This work was one of several masterpieces of Japanese screen painting acquired in the immediate postwar period on the recommendation of Alan Priest, the Metropolitan's chief curator for Asian art at the time. Other screen masterpieces acquired by the Metropolitan in the 1950s include *The Tale of Genji* screens by Tosa Mitsuyoshi, the early seventeenth-century *Hōgen-Heiji Insurrection* screens, and *Persimmon Tree* by Sakai Hōitsu (cat. 63).
27. For a rendering of the site showing the configuration of the eight plank bridges as imagined by Kamo no Mabuchi, a scholar of classical Japanese literature, see Mostow and Tyler, *Ise Stories*, p. 28.
28. Alternative translations and interpretations of the poem are given by Mostow and Tyler in ibid., pp. 32–33, 38–39; see also McCullough, *Tales of Ise*, pp. 74–75, 203–4. I learned much about Yatsuhashi as a *meisho* (famous place) cited in premodern Japanese literature from Donatella Failla, "Yatsuhashi and Kakitsubata: Literary and Poetic Transfigurations and Interpretations," unpublished essay.
29. A hanging scroll of *Irises and Plank Bridge* in Tokyo National Museum has been tentatively dated by Frank Feltens to 1704–6, thus predating the Metropolitan's screen version.
30. Terahertz photography reveals that the entire surface of each screen of *Irises at Yatsuhashi* was covered with gold leaf before any other coloration was applied, distinguishing these screens from those in the Nezu Museum. The Metropolitan's screens were also recently examined using XRF photography; along with azurite and malachite, which would be expected, trace amounts of other lead- and iron-based pigments were found in areas of blue. The white pigments, as is normally the case, are calcium-containing *gofun* (shell white). The reddish and gray areas at the centers of the irises, evident especially in the better-preserved left-hand screen, reveal the presence of iron-earth colors. The modeling in the flowers with this reddish-gray shading is another significant difference between the Metropolitan's screens and those in the Nezu Museum. I am indebted to the team of scientists and conservators at the Metropolitan Museum—Marco Leona, Pablo Dionisi Vici, Jennifer Perry, and Greg Bailey—who recently carried out meticulous pigment analysis of these screens and who are planning to publish their findings in future Museum publications.

31. The provenance of *Irises at Yatsuhashi* is discussed in Noguchi Takeshi, "Thoughts on the *Eight Bridges* Screens," in Nezu Museum, "*Irises*" *and* "*Eight Bridges*," pp. xii–xiii.
32. Nakamachi, "Development of Kōrin's Art and the *Irises* Screens," and Noguchi, "*Yatsuhashi zu byōbu* ni kansuru kansho," pp. xii–xiv; see also note 37 below, in which Noguchi mentions Tamamushi Satoko's discovery of a sketchbook, dated 1822, with an illustration of *Irises at Yatsuhashi*, which is included with two other paintings known to have been owned by the Fuyuki family.
33. For a summary of this argument, see Noguchi, "*Yatsuhashi zu byōbu* ni kansuru kansho," pp. xii–xiv.
34. Yamane, Naitō, and Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, no. 41.
35. Nakamachi ("Development of Kōrin's Art and the *Irises* Screens," p. E-27) quotes Kōrin as having seen numerous scrolls by Sesshū and as having copied some of them.
36. Yamane, "Formation and Development of Rimpa Art," p. 30.
37. Introduced in Tamamushi Satoko, *Motto shiritai Sakai Hōitsu: Shōgai to sakuhin* (Tokyo: Tōkyō Bijutsu, 2008), where the author mentions that it was probably created about 1815, or around the same time that Hōitsu was compiling the first edition of *One Hundred Paintings of Kōrin*. See also Matthew P. McKelway, *Silver Wind: The Arts of Sakai Hōitsu, 1761–1828* (New York: Japan Society Gallery; New Haven: Yale University Press, 2012).
38. Kōrin's rendition of *Wind and Thunder Gods* is in Tokyo National Museum; his interpretation of *Waves at Matsushima* is in the Museum of Fine Arts, Boston.
39. Tani Bunchō, quoted in Kobayashi Tadashi, "Edo jidai no bunken ni miru Rinpa," in *Rimpa Arts: Transmission and Context; Conference Papers* (London: British Museum and School of Oriental and African Studies, University of London, 1998), p. 163; translation by John T. Carpenter. Although Bunchō states that Kōrin studied under Kano Yasunobu, other records show that the Kano painter Yamamoto Soken was his teacher, as mentioned earlier in this essay.
40. For works by Ninsei that are illustrated in the round, see Nicole Coolidge Rousmaniere, ed., *Kazari: Decoration and Display in Japan, 15th–19th Centuries*, exh. cat. (New York: Japan Society, 2002), no. 55; Yamane, Naitō, and Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, no. 53.
41. Wilson, *Art of Ogata Kenzan*, pp. 162–91.
42. James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, exh. cat. (New York: The Metropolitan Museum of Art, 1991), no. 136. The sheet has an oval intaglio seal reading "Kōrin," which is found on other sketches preserved by the Konishi family, direct descendants of Kōrin's adopted son.
43. The "*Kōrin moyō*" phenomenon is discussed in detail in Nagasaki Iwao, "Kōrin moyō no ryūkō to haikei," in *Kōrin dezain* (Kyoto: Tankōsha, 2005). See also Oyama Yuzuruha, "Kōrin moyō," *Nihon no bijutsu*, no. 524 (2010). The first reference to a Kōrin pattern book dates to 1712, when Kōrin was still alive. *Hiinagata kiku no i* (Patterns Drawn from the Chrysanthemum Well), published in 1716, includes triangular patterns similar to those of the Metropolitan's fragments. My thanks to Joyce Denney for bringing the article by Nagasaki Iwao to my attention and for sharing a draft of her English translation with me.
44. Nagasaki, "Kōrin moyō."
45. The same fabric, patterning, and dyeing techniques were used to make a robe mounted as screens (*kosode byōbu*) from the Nomura Collection in the National Museum of Japanese History, Sakura City, Chiba Prefecture. An inscription on the lining mentions that the work was donated to a temple in 1740, providing a useful terminal date for their production.
46. The screens are now in The Cleveland Museum of Art; see Christine Guth, "Watanabe Shikō's Irises," *Bulletin of the Cleveland Museum of Art* 71, no. 7 (September 1984), pp. 240–51.
47. Saitō Mahito, "Watanabe Shikō kusabana zu ni mirareru Ryūkyū shokubutsu: Satsuma eshi Kimura Tangen to no kankei o fumaete," *Bijutsushi* 56 (October 2006), pp. 31–45.
48. For a brief biography of Roshū and a list of his known corpus, see Yamane, "Formation and Development of Rimpa Art," p. 42.
49. Versions by Roshū on the theme include six-panel folding screens in the collections of the Tokyo National Museum and The Cleveland Museum of Art and a two-panel folding screen in the Asian Art Museum, San Francisco.
50. For a study of Hōitsu's career, see the magisterial work of Tamamushi Satoko, *Toshi no naka no e: Sakai Hōitsu no kaiji to sono efekuto* (Kunitachi: Buryukke, 2004); see also the comprehensive array of Hōitsu works illustrated in Sakai Hōitsu ten kaisai jikkō iinkai, ed., *Sakai Hōitsu to Edo Rinpa no zenbō / Sakai Hōitsu ten kaisai jikkō iinkai* (Tokyo: Kyūryūdo, 2011), nos. 142–53. An even more impressive array of works from American collections has been brought together for an exhibition at the Japan Society, New York, in 2012; see McKelway, *Silver Wind: Arts of Sakai Hōitsu*.
51. See the section on Buddhist paintings in Sakai Hōitsu ten kaisai jikkō iinkai, *Sakai Hōitsu to Edo rinpa no zenbō*, nos. 142–53.
52. Rosenfield and Cranston, *Extraordinary Persons*, vol. 3, p. 82.
53. Frank Feltens, "Exhibit, Publish, Copy: Sakai Hōitsu and the *Kōrin hyakuzu*," unpublished essay.
54. In 1951, with Japan still in the process of rebuilding itself after the devastation of the Second World War, Tokyo National Museum mounted an exhibition called the *Sōtatsu-Kōetsu ha*. While the "Sōtatsu-Kōrin school" might make the most sense from the point of view of painting, the word "Rinpa" in all its abbreviated ambiguity really embraces the entire movement. It is noteworthy that two decades later, Tokyo National Museum had switched to "Rinpa" to refer to the school, and since then the name has become a familiar shorthand among specialists and the museum-going public in Japan.
55. Tawaraya's reception in the West was also somewhat confused, since his name is superficially similar to that used early in his career by the celebrated Katsushika Hokusai ("Tawaraya Sōri II"), who studied under a Rinpa master; in addition, Tawaraya Sōri III was one of Hokusai's earliest pupils.
56. Quoted in Sakakibara Yoshirō, "A Study of Kamisaka Sekka," in Donald Wood et al., *Kamisaka Sekka: Rinpa no keishō / Kamisaka Sekka: Rimpa Master, Pioneer of Modern Design*, exh. cat. (Kyoto: Kyōto Kokuritsu Kindai Bijutsukan, 2003), p. 23. The original Japanese title is "Shumi no kakumeisha to shite no Kōrin," published in the journal *Geien*.
57. For discussions of evolving critical reactions to Rinpa in modern times, see Clark, "'Intuition and the Genius of Decoration': Critical Reactions to Rimpa Art," pp. 68–82; and Tamamushi Satoko, "Rinpa: The Past, Present, and Future," in *The Arts of Japan: An International Symposium*, ed. Miyeko Murase and Judith G. Smith (New York: The Metropolitan Museum of Art, 2000).
58. Cited in Clark, "'Intuition and the Genius of Decoration': Critical Reactions to Rimpa Art" pp. 68–82. Gonse originally published these comments in "Korin," *Artistic Japan*, no. 23 (March 1890), p. 287.
59. For a discussion of Okakura's attempts to shape the Nihonga movement, see Victoria Louise Weston, *Japanese Painting and National Identity: Okakura Tenshin and His Circle* (Ann Arbor: University of Michigan Press, 2004). The most comprehensive and authoritative introduction to Nihonga in English is Ellen P. Conant, *Nihonga: Transcending the Past; Japanese-Style Painting, 1868–1968*, exh. cat. (St. Louis: St. Louis Art Museum; Tokyo: Japan Foundation, 1995).
60. For instance, in Hayami Gyoshū's famous *Dance of Flames*, showing butterflies fluttering over a glowing fire, the highly formalized depiction of flames is reminiscent of how Rinpa artists depicted swirling waves; see Tokyo National Museum, *Kindai Nihon bijutsu no kiseki,* exh. cat. (Tokyo: Nihon Bijutsuin, 1998), no. 156. Similarly, works by Maeda Seison demonstrate a deep awareness of the Rinpa aesthetic; see, e.g., ibid., nos. 83, 144.
61. For examples of the *mōrōtai* style by Taikan and Shunsō, see, e.g., ibid., nos. 50, 53, and 134.
62. Siegfried Wichmann, *Japonisme: The Japanese Influence on Western Art in the 19th and 20th Centuries*, trans. Mary Whitall et al. (New York: Harmony Books, 1981), especially pp. 302–57, the section on ceramics and glass.
63. See Fredric T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques, and Artists, 1600 to the Present* (Jefferson, N.C.: McFarland & Company, 2010), pp. 63–64. The artist Asai Chū (1857–1907), for example, who had studied Western-style painting with Antonio Fontanesi at the Kōbu Art School (Kōbu Bijutsu Gakkō), visited the Paris Exposition while studying in Paris in 1900–1902, and his exposure to Art Nouveau made him look to Rinpa for artistic inspiration upon his return to Japan.
64. A short article in *The New York Times* ("Mikado Honors Hy. Mayer," July 3, 1906, p. 1) explains the circumstances under which the cloisonné vases were presented by the Meiji emperor to Mayer: "Henry Mayer last November forwarded to Tokio as a gift to the Mikado the originals of his drawings on the Russo-Japanese war, which had appeared in *The New York Times*. He has just received word that the Mikado has accepted the gift, and as a return courtesy has sent him a pair of Japanese cloisonné vases with the imperial crest thereon. Mr. Mayer is asked to accept the vases as a token of the Mikado's appreciation of his pictorial sentiments."
65. The illustrations for the first volume were originally issued on a subscription basis between 1899 and 1900. The first complete, bound volume came out in September 1900, the second volume the following year, and the third volume in 1903. For more information on Sekka's illustrated book masterpieces, see Andreas Marks, *Kamisaka Sekka: Rinpa Traditionalist, Modern Designer* (San Francisco: Pomegranate, 2012).
66. The poem is signed with only the given name Nobuyuki, and I was unable to find any identification of this poet elsewhere. In searching for Kyoto-based *waka* poets of the time, I did, however, come across the name Sugawa Nobuyuki (須川信行) and was able to confirm the identity by comparing verifiable examples of his calligraphy with that in Sekka's volume.
67. The British Museum, *Kayama Matazō: New Triumphs for Old Traditions*, exh. cat. ([Tokyo]: Nihon Keizai Shimbun, 1996).
68. Kayama Matazō, "Myself and *Nihon-ga*," in British Museum, *Kayama Matazō: New Triumphs for Old Traditions*, p. 137.

TALES

The emergence of the Rinpa aesthetic in early seventeenth-century Japan was inspired in part by a renewed encounter with ancient romances and poetry created more than seven centuries earlier, during the Heian period (794–1185). The elite of Kyoto society had always looked back fondly on the era of the Heian court as a golden age of peace and refined culture. By the dawn of the Edo period (1615–1868), as residents of the capital began to breathe more easily after a century of civil war, economic struggle, and social turmoil, there was widespread fascination with traditional Japanese literary arts among not only the courtier class but nouveau riche merchants and the military elite as well. What we now recognize as Rinpa sensibilities budded and flourished amid this atmosphere of nostalgia for an idealized past.

Manuscript copies of the most famous courtly tales, including lavish illustrated versions, had been passed down within wealthy courtier or warrior families for generations. As such they remained the preserve of the privileged elite, as they had been when they were first created. This changed during the early Edo period with the emergence in Kyoto of the newly wealthy merchant class (*machishū*), who aspired to trappings of culture previously out of reach. At the outset of the seventeenth century, accordingly, there was an attempt to publish the classics in

deluxe, typeset printed versions, and by midcentury a veritable publishing revolution witnessed the classic stories and tales of Japanese literature becoming available for the first time in relatively affordable editions. As a result, familiarity with the classics and the ability to compose poetry and brush calligraphy became de rigueur among a much wider stratum of Japanese society. Well-educated artists and their clientele would have been generally familiar with the plots and casts of characters from the more famous tales, and an iconography began to coalesce for certain well-known episodes.

As favorite scenes from these stories became visual shorthand for entire chapters, artists of various schools experimented with ways to overcome convention and hackneyed expression. Among those taking traditional themes and forms and reshaping them was Tawaraya Sōtatsu and his studio, who turned familiar scenes into abstracted tableaux by mining and distilling narrative content. Although this was also the modus operandi of the Tosa school—court artists, from the fifteenth century on, who meticulously rendered palace interiors and elegant garments—by the Momoyama period (1573–1615) the Tosa aesthetic had come to be seen as precious and overly punctilious, reflecting the sensibilities of the school's patrons. For artists in the Rinpa lineage, the narrative story was never an end unto itself but, rather, an excuse to reformulate landscape or garden settings, reflecting the Sōtatsu studio's preoccupation with the representation of natural forms. An awareness of the narrative substrate to these works deepens our experience of them, but the tales themselves were not the primary source of artistic motivation.

Two works of traditional literature in particular became grist for Rinpa artists through the ages: *The Ise Stories* (*Ise monogatari*) and *The Tale of Genji* (*Genji monogatari*). Unlike *Genji*, which employs a unified narrative, *The Ise Stories* is a randomly connected series of prose vignettes interspersed with poems. The unnamed protagonist is associated with the courtier-poet Ariwara no Narihira, whose surviving corpus of poems dates from the mid- to late ninth century. The imagery of each chapter of *The Ise Stories* became codified in the early seventeeth century with the publication of the deluxe, privately printed editions known as *Saga-bon*, which were created using a wooden type whose design—almost miraculously—replicates the flowing effect of the calligrapher's brush.

One of the greatest surviving works by Sōtatsu and his studio is a set of *shikishi* (poem cards) decorated with scenes from *The Ise Stories*, each accompanied by

calligraphy from a courtier of Sōtatsu's day (the set is now dispersed among various collections, mostly in Japan). A *shikishi* from the set generally believed to be from Sōtatsu's own hand illustrates the famous "Mount Utsu" (*Utsu no yama*) episode in *The Ise Stories* (cat. 1). According to the tale, a courtier traveling on the mountain (whose name means "mountain of sadness") meets an itinerant monk on his way to Kyoto, whom he asks to give his regards to acquaintances in the distant capital. The encounter between an elegantly garbed courtier and a monk with a portable altar on his back eventually became emblematic of the entire episode. The same scene, which conveys a sense of remoteness and the despair of forlorn love, is depicted on a fan painting attributed to Fukae Roshū, an eighteenth-century artist who worked in what was by then the archaic Sōtatsu style (cat. 2).

The Tale of Genji, penned by Murasaki Shikibu (d. 1014?) and completed by about 1010, has been called the world's first "psychological novel," likened to Proust's *Remembrance of Things Past* in its nuanced evocation of love, yearning, and despair. Centering on the life and amorous pursuits of the "Shining Prince" Genji, this long novel, comprising fifty-four chapters, became the foundation of the Japanese literary canon and has inspired more deluxe art in Japan than any other work of fiction. As with *Ise*, an iconography evolved for each chapter, so that when certain scenes were illustrated — even without texts — they would have been instantly recognizable to the literate viewer, conjuring up a particular episode or poetic exchange from the novel (cats. 3, 4). The iconography of the woodcutter found on a Kōetsu-style lacquer box, for example (one of four in the Metropolitan's collection, all copies after an earlier prototype by Hon'ami Kōetsu now in the MOA Museum of Art, Atami), may have been inspired by a scene from either the "Bracken Shoots" (*Sawarabi*) or "Beneath the Oak" (*Shīgamoto*) chapters (cat. 5). Some have even speculated that the old man is a self-portrait by Kōetsu himself, one of the most renowned calligraphers in all of Japanese art. Another theory is that the image derives from the story of Otomo no Kuronushi (active 885–897), the great poet of the ancient Heian court. The tale of Otomo gathering firewood in the mountains during the spring cherry-blossom season was widely circulated in popular literature and Noh theater, including the play *Shiga* by Zeami Motokiyo (1363–1443), in which the poet appears as a woodcutter who keeps his true identity secret from a courtier on a flower-viewing excursion. Although the original woodcutter design dates to the seventeenth century,

lacquer artists of subsequent generations had access to drawing manuals illustrating the motif, and by the early nineteenth century such popular themes from the Rinpa repertoire had become further disseminated through woodblock-printed books (cat. 6).

Compared to the courtly fiction of *Genji* and *Ise*, the great medieval military epic *The Tale of the Heike* (*Heike monogatari*) was a more unusual source of inspiration for major works by Rinpa artists, whose refined clientele—steeped in the elegant poetry, novels, and diaries of the Heian era—would no doubt have looked unfavorably on gory scenes celebrating samurai feats of military valor. Indeed, when the Sōtatsu studio was commissioned to create a set of screen paintings based on *The Tale of the Heike*, the episode selected was, understandably, the visit of the Retired Emperor Go-Shirakawa (r. 1073–86) to Ōhara: in essence, a symbol of courtly society escaping to the tranquility of the countryside (cat. 7). Since the artist and his studio had no adequate pictorial precedent for the episode, certain clusters of figures appear to have been drawn from Sōtatsu's designs for an unrelated subject from Japanese classical literature, such as *The Ise Stories.* Even in these earliest manifestations of the Rinpa aesthetic, there is less interest in conveying the particulars of the scene than in conjuring escape from the workaday world into an idealized or imaginary landscape.

Early nineteenth-century artists availed themselves of the woodblock medium to create illustrated books or single-sheet prints to transmit the repertoire of Rinpa themes, including some based on literary sources. Suzuki Kiitsu, for instance, a celebrated Rinpa artist of the day, imaginatively reinterpreted an episode from *The Tale of the Heike* in which Lady Kogo, consort to the emperor, flees the palace to live in seclusion in Saga, on the outskirts of the capital (cat. 8). The courtier Minamoto no Nakakuni, commanded to discover her whereabouts, sets off by horse to search for her and eventually discovers Lady Kogo's hiding place when he recognizes the sound of her playing the koto, a zitherlike instrument. (This episode from *The Tale of the Heike* was sometimes paired with depictions of the "Royal Visit to Ōhara" [*Ōhara goko*].) The poems that accompany the image are not directly related to the narrative. Rather, they served to convey New Year's greetings among the members of the poetry group that commissioned the sumptuous diptych from Kiitsu.

1 **Painting by Tawaraya Sōtatsu (d. ca. 1640)**
Calligraphy by Takenouchi Toshiharu (1611–1647)
"Mount Utsu" (*Utsu no yama*), from
The Ise Stories (*Ise monogatari*), ca. 1634

Suruga naru
utsu no yamabe no
utsutsu ni mo
yume ni mo hito ni
awanu narikeri

Amid the sad hills
of Mount Utsu
in Suruga province,
I can no longer see my lover,
not even in my dreams.

2 **Attributed to Fukae Roshū (1699–1757)**
"Mount Utsu" (*Utsu no yama*), from
The Ise Stories (*Ise monogatari*), early 18th century

Chapter 26: Two scenes from "The Pink" (*Tokonatsu*)

Chapter 25: "The Fireflies" (*Hotaru*)

Chapter 24: "Butterflies" (*Kochō*)

Chapter 23: "The Warbler's First Song" (*Hatsune*)

3 **Studio of Tawaraya Sōtatsu**
Nine scenes from *The Tale of Genji* (*Genji monogatari*), early 17th century

Chapter 22: "The Tendril Wreath" (*Tamakazura*)

Chapter 21: " The Maidens" (*Otome*)

Chapter 20: "The Bluebell" (*Asagao*)

Chapter 19: "Wisps of Cloud" (*Usugumo*)

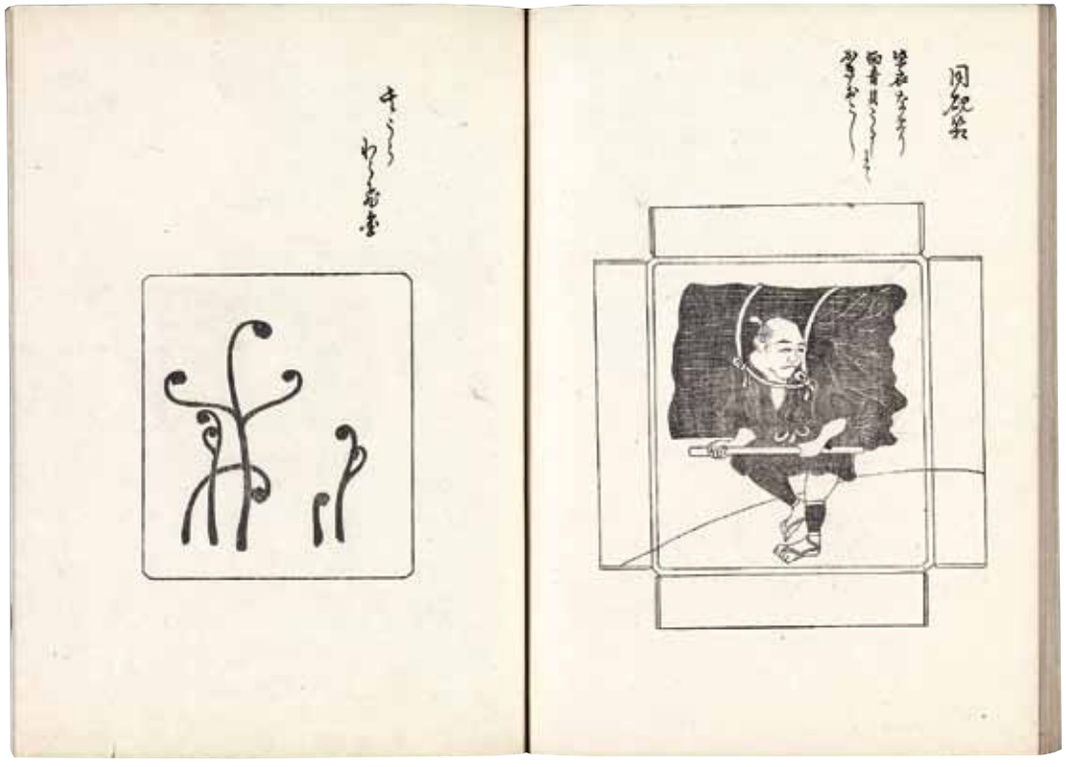
4 **Studio of Tawaraya Sōtatsu**
Scene from "The Ivy" (*Yadorigi*), from
The Tale of Genji (*Genji monogatari*), early 17th century

lid

5 **In the style of Hon'ami Kōetsu (1558–1637)**
Writing box (*suzuri-bako*) with woodcutter, 19th century

underside of lid

inner box



6 Ikeda Koson (1802–1867)
Design for a writing box, from *One Hundred Newly Selected Designs by Kōrin* (*Kōrin shinsen hyakuzu*), 1864

7 **Studio of Tawaraya Sōtatsu**
"Royal Visit to Ōhara" (*Ōhara gokō*), from *The Tale of the Heike* (*Heike monogatari*), first half of the 17th century

Asahi sasu
nokiba ni nabiku
shimewara ni
suji mo shōji ni
aoyagi no kage

Rays of the morning sun
pierce the eaves where
a New Year's straw wreath hangs,
as shadows of strands of willow
appear on sliding paper doors.

—SEKIYA SATOMOTO (active early 19th century),
FROM SENJU [northeast Edo]

Kono haru mo
hana ni asobamu
hatsuhi kage
nioeru sora zo
sakura iro naru

Later this spring
we shall frolic amid flowers,
since this year's first sunrise
has brightly tinged the sky
the color of cherry blossoms!

—TŌKŌSHA YONEKAZU
(active early 19th century), FROM SENJU
[northeast Edo]

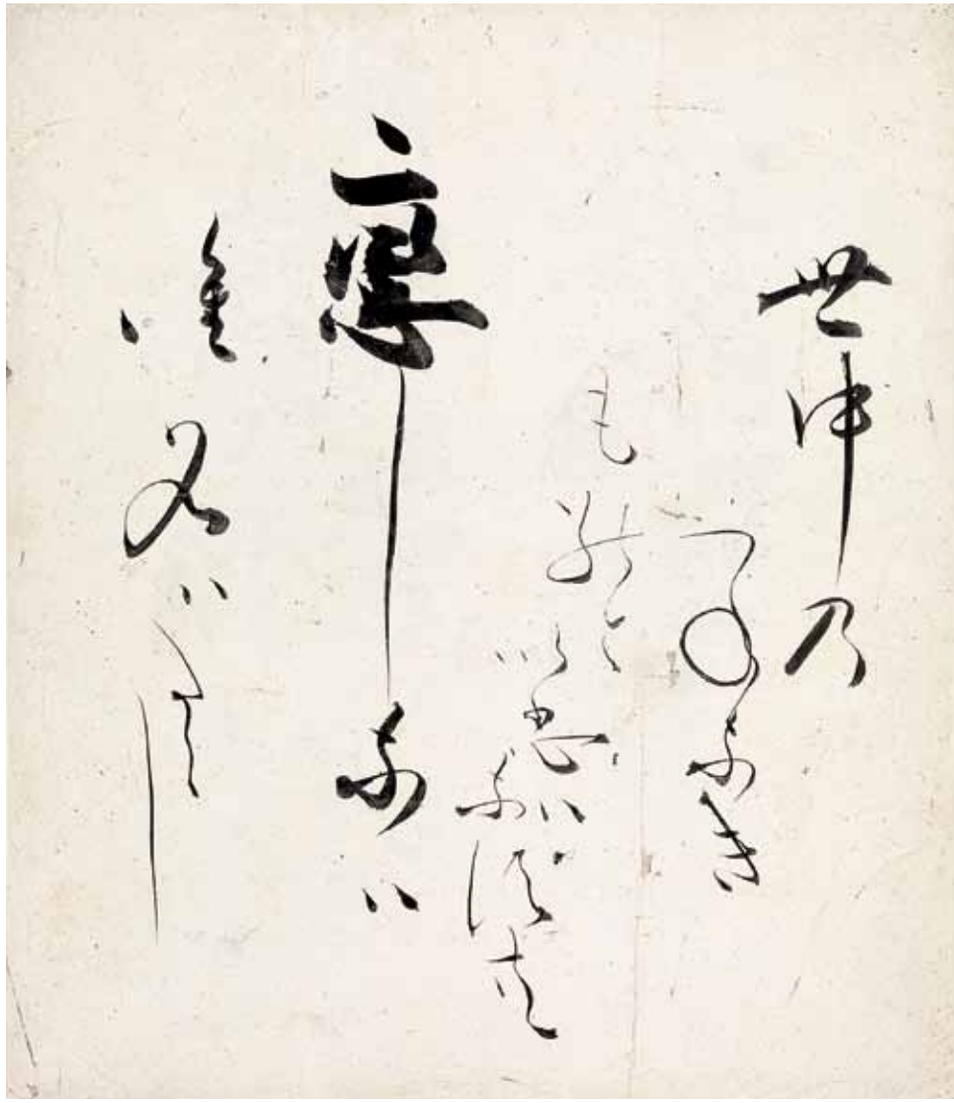
8 **Suzuki Kiitsu (1796–1858)**
Lady Kogo playing a koto (right) and
Minamoto no Nakakuni by his horse (left),
from *The Tale of the Heike*
(*Heike monogatari*), 1820s

OPPOSITE: DETAIL OF CAT. 7 (LEFT SCREEN)

POEMS

Central to the discussion of the Rinpa aesthetic is *waka*, the laconic form of Japanese court verse written in five lines containing 5-7-5-7-7 syllables, respectively. Since ancient times, any member of Japanese palace society would have been able to compose *waka* when the occasion called for it. Poetry played an instrumental role in court ceremony and social interaction and was even a crucial part of courtship, since it was customary for lovers to exchange poems in their own elegantly brushed calligraphy as a way of demonstrating cultural compatibility. Indeed, just as important as the content and sound of a poem was the way it appeared on paper, especially if it was to be presented as a gift or token of affection.

Part of calligraphy's important place in East Asian cultures can be attributed to its close relationship with the other arts. Although legibility of writing remained a primary goal for religious and official documents, from early on calligraphy in East Asia acquired status as a means of artistic expression. An eighth-century Chinese emperor referred to calligraphy, poetry, and painting as the Three Perfections, or supreme arts. In Japan, the tradition of inscribing poetry on sumptuously decorated papers reached its zenith in the late Heian period. The diaries of Heian courtiers and court ladies reveal a remarkable enthusiasm for exchanging elegantly rendered poems and letters, prompting Arthur Waley, translator par excellence of the East



Asian classics, to note that "it would scarcely be an exaggeration to say that the real religion of Heian was the cult of calligraphy." It was the works from this era that inspired Tawaraya Sōtatsu and Hon'ami Kōetsu—originators of the Rinpa aesthetic—in their own use of decorated papers, with gold and silver pigments and cut leaf, and in the integration of eloquent calligraphy into pictorial compositions (e.g., cats. 10, 12, 13).

During the Heian period, a distinctive Japanese writing system known as *kana*, based on a phonetic syllabary, was used to write *waka* and vernacular literature such as *The Tale of Genji* and *The Ise Stories*. Members of the Heian cultural elite

transferred to *kana* calligraphy the same enthusiasm once reserved for the execution of works in Chinese characters, in particular the practice of following certain esteemed handwriting models and stylistic experimentation. Thus, when Kōetsu, the most highly regarded calligrapher of the Momoyama period, sought inspiration for a dynamic new style of Japanese-style writing, he looked back some five hundred years to the masterpieces of the Heian court.

Calligraphy and painting flourished during the Momoyama and early Edo periods. The elegant, highly conventionalized scripts of traditional court calligraphy that had evolved during Japan's medieval era—from the late twelfth through the late sixteenth century—gained wider readership among not only courtiers but also samurai, merchants, and artisans. This predilection for studying, copying, and reinterpreting ancient court styles is reflected not only in the experimental yet highly refined scripts of Kōetsu, but also in the brush writing of his contemporaries, including the courtiers Konoe Nobutada (1565–1614) and Karasumaru Mitsuhiro (1579–1638) as well as the Shingon-monk painter Shōkadō Shōjō, all of whom found inspiration in the flowing scripts of the Heian period while creating thoroughly modern innovations.

Tea gatherings were a preferred setting in which to enjoy the poem scrolls and *shikishi* (poem cards) of calligraphers such as Kōetsu and Shōjō. Kōetsu, who had studied the etiquette of tea ceremony with tea master Furuta Oribe (1534/44–1615), scion of a prestigious samurai family, was in regular contact with other warrior-class tea practitioners. Although Kōetsu was born to a family of sword specialists who had served the Ashikaga shoguns and various other warlords during Japan's age of civil war, his tastes were more closely attuned to courtly sensibilities. He was, in fact, representative of Kyoto's cultured elite during the Momoyama period and helped encourage the revival of traditional aristocratic aesthetics in painting and calligraphy.

As part of his privileged upbringing, Kōetsu no doubt had access to various models of orthodox court calligraphy, including the ancient examples of Japanese and Chinese calligraphy preserved in the Shōren'in, a Buddhist temple in Kyoto that historically was a training center for court calligraphers. Kōetsu is also said to have received training in his late thirties under Prince Sonchō (1552–1597), head of the influential Shōren'in school. Calligraphy models could be used in various ways: either slavishly copied, as beginners were encouraged to do, or as the basis

for free reinterpretation in an individual style, the wont of a talented calligrapher of Kōetsu's status.

Kōetsu's innovative style is particularly celebrated for the way in which he plays with the reader's expectations. Sometimes, for example, he inscribed *kana* characters in complex, archaic forms so that they resemble *kanji* (Chinese characters); at other times he rendered *kanji* in such an abbreviated and delicate manner that at first glance they resemble *kana*. Another characteristic of his handwriting style is a sudden and conspicuous variation in stroke width, which according to orthodox technique would usually be more modulated. Kōetsu was also a master of the art of "scattered writing" (*chirashigaki*), in which the columns of a poem or letter are written in varying lengths to create an attractive arrangement on the page. A love poem rendered by Kōetsu on subtly decorated paper (cat. 9) must be read beginning at the center of the page, and only after reading to the far left is the poem completed by reading the columns on the far right.

Even in Kōetsu's epistolary writings, including notes jotted off to friends, we can detect his distinctive hand. In a letter announcing a tea gathering (cat. 11), for example, the extreme variation in the size and style of the characters within a single page demonstrates that the writer was conscious of impressing the recipient with his abilities in cursive script. The balance of dark and light, watery and crisp characters is particularly effective, as is the use of *chirashigaki*. In this case, Kōetsu employed an ancient convention of letter writing in which the ending (usually on the far left) is completed at the far right of the page by going back and writing columns of text in the margins of the opening lines. In effect, anyone reading this letter must skip over alternating columns of characters when starting the letter, since those belong to a postscript. At the end of the letter and the end of the postscript, respectively, we can spot the calligrapher's distinctive signature: a cipher conflating the two characters used to write his name.

Representing the courtier-calligrapher Nobutada's celebrated brush-writing style is a superb six-panel screen recently acquired by the Yale University Art Gallery, New Haven, which features six *waka* by women poets of ancient times rendered in large-character *kana* calligraphy (cat. 14). From the Metropolitan Museum's collection is a screen decorated with *shikishi* bearing *waka* and Chinese poems juxtaposed together (cat. 15). The poems, taken from the famous *Anthology of Japanese and Chinese Poems* (*Wakan rōeishū*), were compiled in the early eleventh

century by the courtier-poet Fujiwara no Kintō (966–1041), reminding us that poets in palace circles would have been expected to be *au fait* composing in either language and able to execute elegant calligraphy in both Japanese and Chinese court styles.

Although not considered one of the traditional Three Brushes of Kan'ei—a sobriquet referring to the three masters Kōetsu, Nobutada, and Shōjō—the high-ranking courtier Karasumaru Mitsuhiro should be granted honorary status as the "fourth brush" of the early Edo period. Active in the cultural circles of Emperor Go-Mizunoo, Mitsuhiro was an imperial loyalist in an age when the Tokugawa shoguns controlled the palace; he was also part of the same tea circles as many of the figures mentioned above. The style of Mitsuhiro's calligraphy, like Kōetsu's, harks back to classical court models, but at the same time it partakes of an eccentricity redolent of the writings of medieval Zen monks. Mitsuhiro was among the most radical stylists of his time, in fact, prompting some of his contemporaries to complain that even they could not decipher his inscriptions.

In addition to a poem in Mitsuhiro's own hand found on a painting of a grebe by Sōtatsu (see cat. 49), a fine exemplar of the courtier-poet's work is a long handscroll on the theme of the Ten Ox-Herding Songs, a Zen parable in which a herdboy's pursuit of an elusive ox becomes a metaphor for the quest for *satori*, or enlightenment (cat. 16). The stenciled patterns of stylized chrysanthemums and paulownia leaves on the scroll are dual symbols of the Japanese monarchy, and permission for their use was often granted to loyal retainers of the throne, as the Tokugawa shoguns pretended to be. Even the untutored eye can detect in Mitsuhiro's eccentric brushwork a wide array of styles, from dryly brushed strokes to characters rendered with a brush so moist that ink seeps into the surrounding paper, considered a desirable effect if not overdone. Other passages reveal strands of *kana* connected by ligatures so fine that it is hard to imagine they were inscribed by the same hand.

Koishinaba
ta ga na wa tataji
yo no naka no
tsune naki mono to
ii wa nasu to mo

If I die of a broken heart,
no other name than yours
will be raised in blame,
but no doubt you'll just say,
"That's life: nothing lasts forever."

—KIYOWARA NO FUKAYABU
(early 10th century)

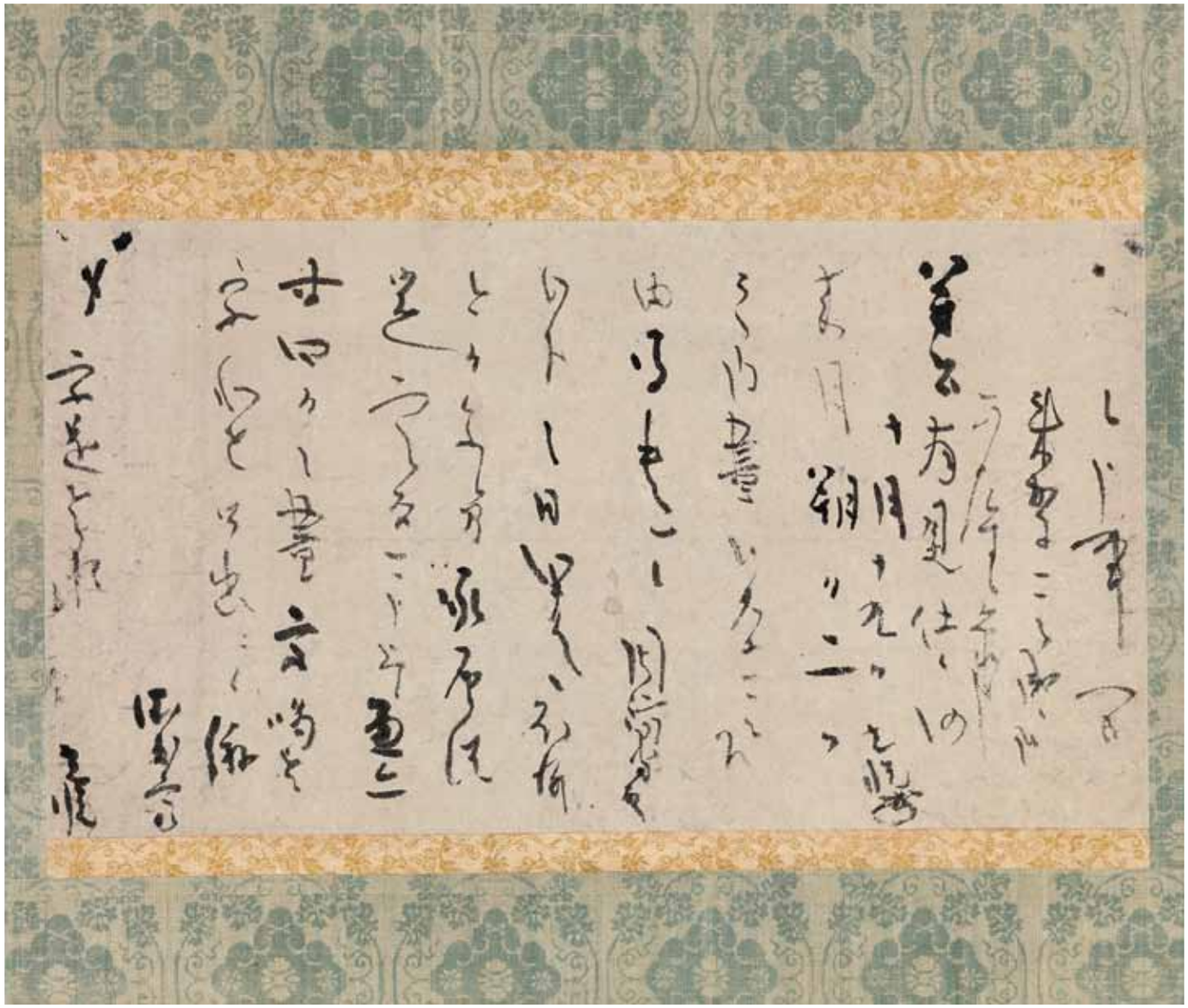
9 **Calligraphy by Hon'ami Kōetsu (1558–1637)**
Poem by Kiyowara no Fukayabu with
design of wisteria, early 17th century

10 **Calligraphy by Hon'ami Kōetsu (1558–1637)**
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Kamo no Chōmei with underpainting of cherry blossoms, dated 1606

Nagamureba
chiji ni mono omou
aki ni mata*
waga mi hitotsu no
mine no matsu kaze

Gazing into the distance,
in a melancholy autumn mood,
is it for me alone that winds
howl through boughs of pines
on that solitary peak?
—KAMO NO CHŌMEI (1153–1216)

* The standard version of the poem has *tsuki* (moon) instead of *aki* (autumn).



11 **Hon'ami Kōetsu (1558–1637)**
Letter with invitation to a tea gathering,
probably 1620s–30s*

* See p. 191, cat. 11, for translation.

12 **Calligraphy by Shōkadō Shōjō (1584?–1639)**
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Ōnakatomi no Yoshinobu with underpainting of hollyhocks, early 17th century

Chitose made
kariginu matsu mo
kyō yori wa
kimi hikarete
yorozuyo ya hen

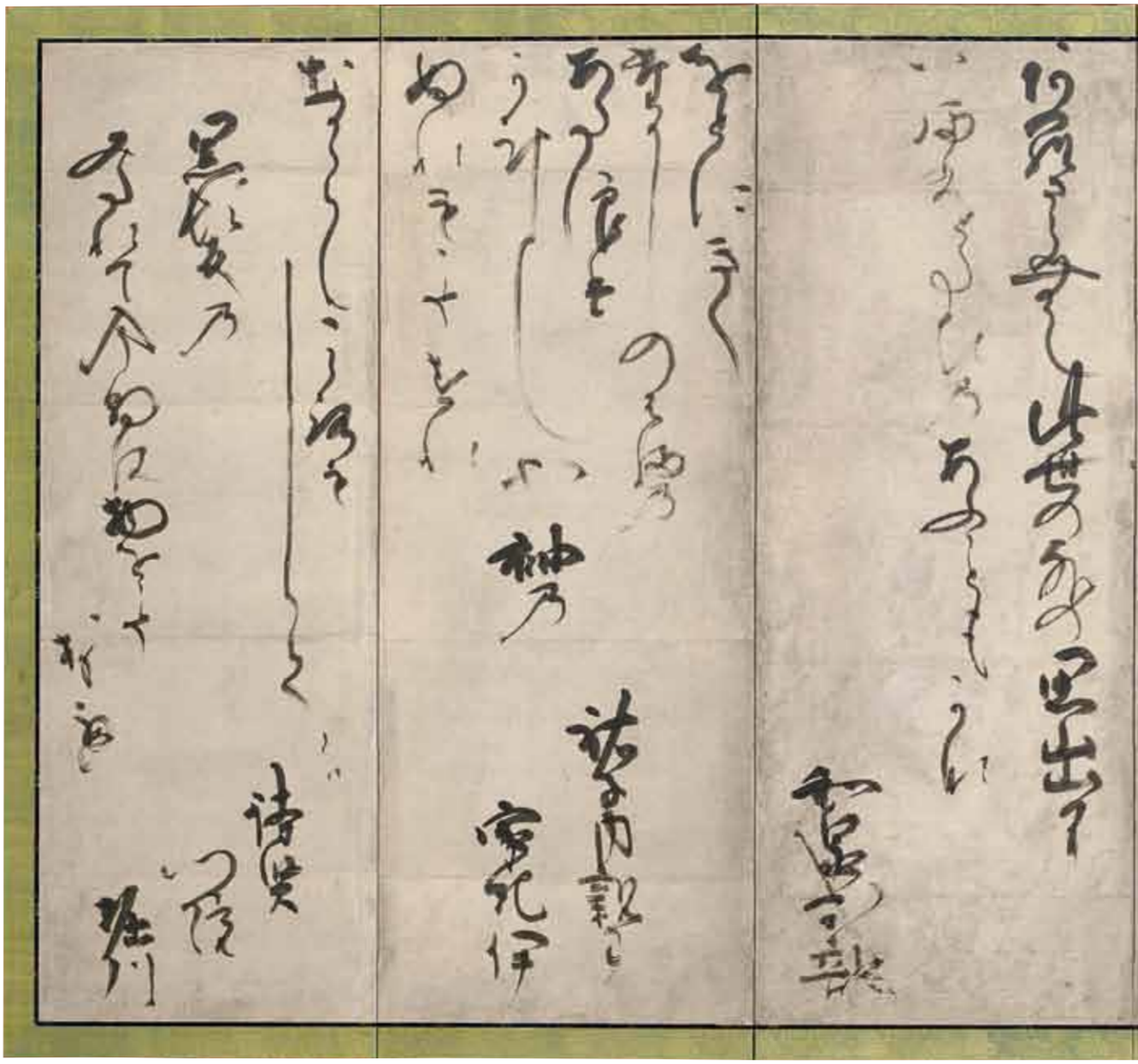
Though pine trees are said
to live but a thousand years,
the pine shoot
plucked by His Majesty
will flourish from now forever.
—ŌNAKATOMI NO YOSHINOBU (921–991)

13 **Calligraphy by Shōkadō Shōjō (1584?–1639)**
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Fujiwara no Okikaze with underpainting of clematis, early 17th century

Tare o ka mo
shiru hito ni sen
Takasago no
matsu mo mukashi no
tomo naranaku ni

Who is there left
that really knows me?
Though the pines of Takasago
have always been there,
I cannot call them friends.

—FUJIWARA NO OKIKAZE
(active late 9th–early 10th century)



14 **Konoe Nobutada (1565–1614)**
Poetry screen (*Waka byōbu*): Six poems by women poets, early 17th century

Nagakaran
kokoro mo shirazu
kurokami no
midareta kesa wa
mono o koso omoe

How can I be sure your heart
will remain forever constant,
since my own feelings of love
are as tangled as my black hair
as the day breaks.

—LADY HORIKAWA, OF RETIRED EMPRESS TAIKENMON'IN'S HOUSEHOLD (late 12th century)

Oto ni kiku
Takashi no hama no
adanami wa
kakejiya sode no
nure mo koso sura

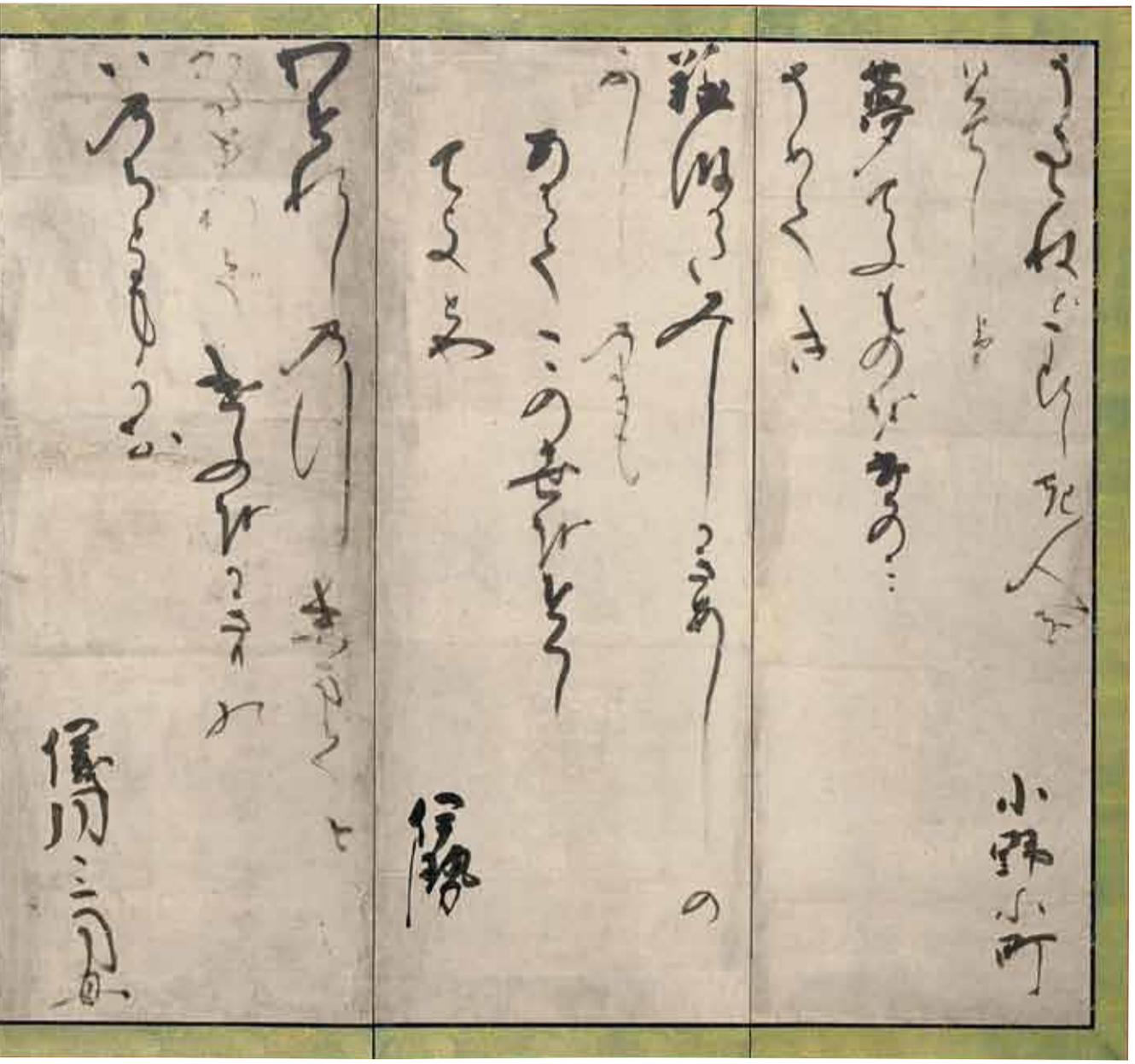
I've heard from others
just how fickle are the waves
at the beaches of Takashi,
so I'll keep far away,
lest my sleeves get drenched.

—LADY KII, OF PRINCESS YŪSHI'S HOUSEHOLD (active late 11th century)

Arazan
kono yo no hoka no
omoide ni
ima hitotabi no
au kono mogana

As a fond memory
to cherish after I depart
this world of ours,
more than anything I desire
to meet you one last time.

—IZUMI SHIKIBU (b. ca. 976)



Wasureji no
yukusue made wa
katakereba
kyō o kagiri no
inochi to mogana

If you promise
that for as long as I live
you'll never forsake me,
I wonder then if that means
my life must end this day.
—THE MOTHER OF GIDŌ SANSHI (d. 996)

Naniwa-gata
mijikaki ashi no
fushi no ma mo
awade kono yo o
sugushiteyo to ya

Are you saying that
we can no longer meet,
even for a moment, brief
as the space between joints
of the reeds of Naniwa Bay?
—LADY ISE (ca. 875–ca. 938)

Utatane ni
koishiki hito o
miteshi yori
yume chō mono o
tanomisometeki

Since the time I imagined
seeing the man I'm in love with
while taking a short nap,
I have come to rely more and more
on the things called dreams.
—ONO NO KOMACHI (ca. 825–ca. 900)

15 **Calligraphy attributed to Konoe Nobuhiro (1599–1649)**
Underpainting attributed to Hasegawa Sōya (b. 1590)
Thirty-six poems from the *Anthology of Japanese and Chinese Poems* (*Wakan rōeishū*) with underpainting of arrowroot vines, early 17th century

16 **Karasumaru Mitsuhiro (1579–1638)**
Ten Ox-Herding Songs, ca. 1634

POETS

For centuries Japan's cultured elite cultivated an intense devotion to the art of poetry, nowhere more evident than in the *waka* court poems inscribed on lavishly decorated poem cards (*shikishi*) by Rinpa painters and calligraphers. Another manifestation of this phenomenon was the adulation of great poets from Japan's past, referred to collectively as the Poetic Immortals (*kasen*). Along with the poems themselves, images of the Poetic Immortals were of great appeal to the clientele of Rinpa artists from the time of Ogata Kōrin, in the seventeenth century, into the modern age.

Imaginary portraits of poets, usually accompanied by representative poems, have a long tradition in Japan. As far back as the thirteenth century, court artists painted individual poets in codified groupings, such as the Six Poetic Immortals, the Thirty-six Poetic Immortals, or the One Hundred Poets. The Six Poetic Immortals (*Rokkasen*) were those mentioned by name in the first imperially commissioned poetry anthology, *Collection of Poems Ancient and Modern* (*Kokin wakashū*), published in 905, even though not all of those poets would have been considered the most talented or popular of their day. Nevertheless, these poets—or rather the concept of a small constellation of poets, including the truly great mid-ninth century woman poet Ono no Komachi—came to symbolize the entire enterprise of

elegant composition of verse. In turn, the pictorial subject of a group portrait of six poets, each shown in an identifiable pose or costume, became a favorite through the ages.

The most esteemed roster of Japanese poets is the Thirty-six Poetic Immortals (*Sanjūrokkasen*), a list of writers from the eighth to tenth century (comprising five women and thirty-one men) compiled by the courtier-poet Fujiwara no Kintō (966–1041) in the mid-1010s. Their poems were recognized as models by future *waka* poets, and in later centuries updated variations of the list, such as the Thirty-six Poetic Immortals of Medieval Times (*Chūko sanjūrokkasen*) and Thirty-six Women Poets (*Nyōbō sanjūrokkasen*), were also compiled. *The Ogura Collection of a Hundred Poems by a Hundred Poets* (*Ogura hyakunin isshu*) is arguably the most important poetry anthology in the Japanese canon. Anyone with literary aspirations would have committed all of these *waka* to memory from a young age, so that an allusion to any image or phrase from them would have been immediately recognized: a shared cultural memory among all Japanese poets. The collection was compiled by Fujiwara no Teika, a courtier-poet and the literary arbiter of early medieval times, whose hermitage on Mount Ogura is immortalized in the anthology's title.

Painted and printed illustrated versions of poems by the Thirty-six Poetic Immortals and the One Hundred Poets were immensely popular, and they became a favorite theme of Rinpa artists. One of the earliest and most important is the *Kōetsu Edition of the Thirty-six Poetic Immortals* (*Kōetsu sanjūrokkasen*), which features calligraphy by or in the style of Hon'ami Kōetsu carved into woodblocks for printing. Conventional poet portraits said to be based on earlier illustrations by the court artist Tosa Mitsumochi (1496–ca. 1559) accompany the texts (cat. 17). Several editions of the volume were issued during the early seventeenth century, helping to spread the canon of court poetry (which until that time had circulated only in manuscript copies) as well as the revolutionary style of Kōetsu's calligraphy.

Ogata Kōrin created numerous works on the theme of the Thirty-six Poetic Immortals, including one that innovatively depicts all of the poets crowded together in a single tableau, a format that became a template for future artists. In 1815, Sakai Hōitsu reproduced Kōrin's two-panel screen on the theme in his woodblock-printed compendium *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*) (cat. 18). A similar compilation, *One Hundred Paintings of the Ogata*

Lineage (*Ogata-ryū hyakuzu*), also includes portraits of the Thirty-six Poetic Immortals, beginning with the revered poet laureate of ancient times, Kakinomoto no Hitomaro (d. ca. 710), whose portraits were often displayed at poetry gatherings into the early modern era (cat. 22).

Two of the most notable Rinpa artists of the modern age, Kamisaka Sekka and Ikeda Koson, refreshed the poet-portrait theme in their respective painted renditions of the Thirty-six Poetic Immortals (cats. 19, 20). Sekka, who brilliantly reinterpreted the entire Rinpa repertoire of motifs in his woodblock-printed volume *Flowers of a Hundred Worlds* (*Momoyogusa*), represented the theme of the Six Poetic Immortals in the form of close-up bust portraits set within the shape of a fan (cat. 21). A remarkable modern vestige of this tradition can be seen in an early twentieth-century man's silk robe on which the motif is meticulously rendered by paste-resist dyeing (cat. 23).

17 **Calligraphy attributed to Hon'ami Kōetsu (1558–1637)**
Illustrations by an unknown artist
Monk Sosei (left) and Ariwara no Narihira (right), from the *Kōetsu Edition of the Thirty-six Poetic Immortals* (*Kōetsu sanjūrokkasen*), early 17th century

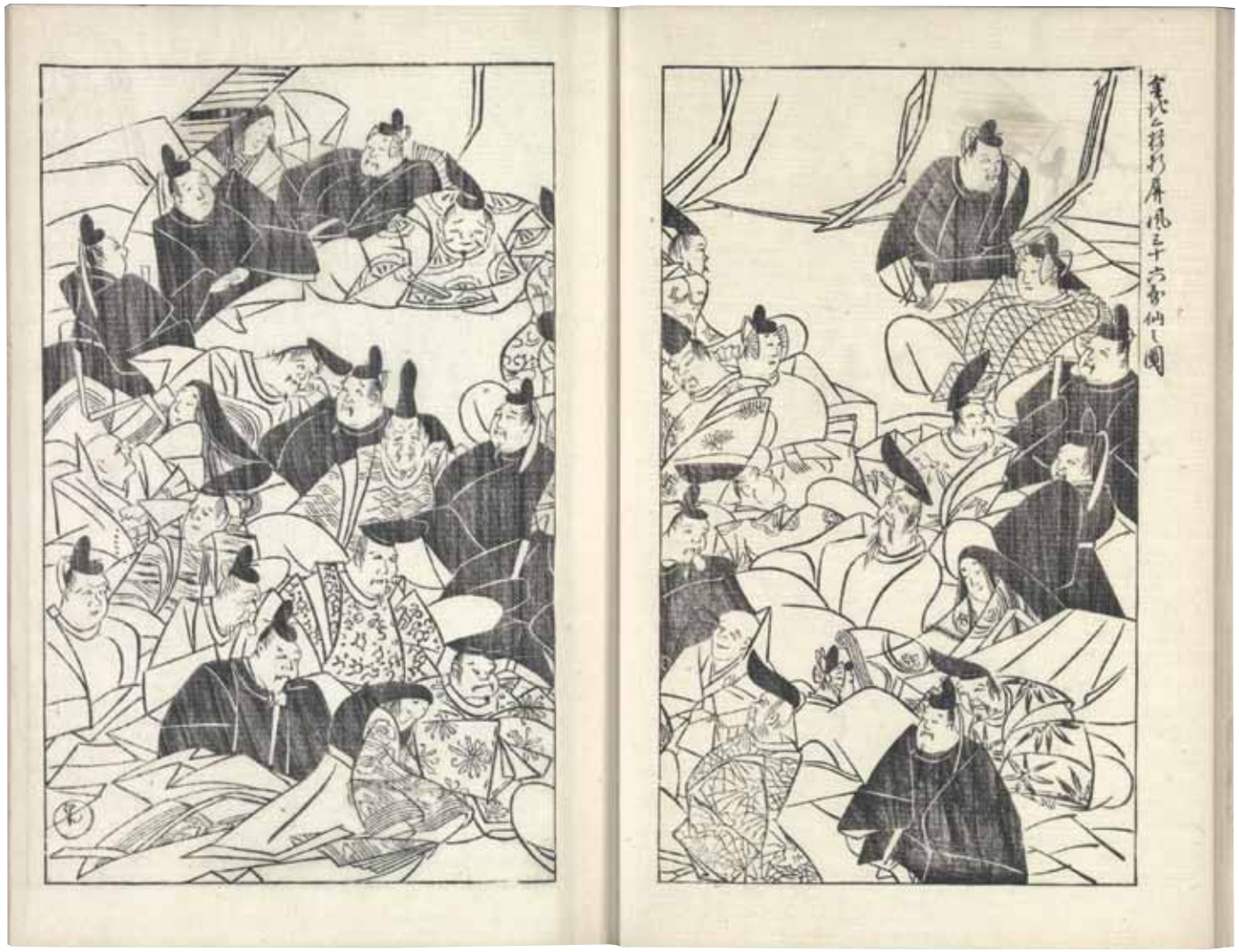
Oto ni nomi
kiku no shiratsuyu
yoru wa okite
hiru wa omoi ni
aezu kenubeshi

From others, I've heard of you,
and the feelings of love I now have
are like dew on chrysanthemums—
accumulating through the night,
fading in the unbearable light of day.
—SOSEI HŌSHI (Monk Sosei, ca. 816–910)

Tsuki ya aranu
haru ya mukashi no
haru naranu
waga mi hitotsu wa
moto no mi ni shite

Is the moon not the same?
And is this spring not the same
as springs of long ago?
It's just that I, though same as before,
feel more alone than ever.

—NARIHIRA ASON
(Ariwara no Narihira, 825–880)



18 **Sakai Hōitsu (1761–1828)**
Two-panel screen with the Thirty-six Poetic Immortals, from *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*), 1815

19 **Ikeda Koson (1802–1867)**
The Thirty-six Poetic Immortals, mid-19th century

20 **Kamisaka Sekka (1866–1942)**
Gathering of Waka Poets, 1910s–20s

21 **Kamisaka Sekka (1866–1942)**
"Six Poets" (*Rokkasen*), from *Flowers of a Hundred Worlds* (*Momoyogusa*), 1910

22 **Nakano Kimei (1834–1892)**
Kakinomoto no Hitomaro, from
One Hundred Paintings of the Ogata Lineage
(*Ogata-ryū hyakuzu*), 1892

Tatsutagawa
momijiba nagaru
kamunabi no
Mimuro no yama ni
shigure furu rashi

Brilliant red leaves
float along the Tatsuta River,
which must mean autumn rains
are falling on Mount Mimuro,
where Shinto gods dwell.

—[KAKINOMOTO NO]
HITOMARO (d. ca. 710)

23 Man's informal robe with the Thirty-six Poetic Immortals, early 20th century

SAGES

As an artistic mode, Rinpa is associated primarily with stylized renderings of natural imagery. Only rarely are human figures—usually courtiers or court ladies situated in palace settings, gardens, or landscapes—the focus of a composition. Notable exceptions include those rarefied individuals who achieved immortal or divine status, from the legendary poets of Japan's courtly past to Daoist sages and Buddhist masters. The depiction of holy men was clearly popular among the artists of the Sōtatsu workshop and their successors, whose works on Daoist and Buddhist subjects were inspired in part by Chinese printed illustrated manuals such as *Marvelous Traces of Daoist Immortals and Buddhist Masters* (Ch: *Xianfo qizong*; J: *Senbutsu kisō*), first published in 1602 and transmitted to Japan soon thereafter. This compendium contains episodes relating to Daoist sages all the way back to Laozi as well as to the patriarchs of Buddhism, from Shakyamuni Buddha through the masters of Zen.

In contrast to the colorful palette associated with Rinpa-style fan and screen paintings of courtly tales or flora and fauna, images of Daoist or Buddhist figures, like other works with a didactic underpinning, were rendered entirely in ink. These depictions of sages—which, along with the animal paintings by Sōtatsu and his circle, are some of the most skillful monochrome ink paintings in the history of

Japanese art—draw on a tradition established in the fourteenth century by Chinese painters such as Mu Qi (ca. 1200–1270) and by the Japanese monk-painters who either went to China or were directly inspired by continental models. Among the latter masters are Mokuan, Sesshū, and Sesson, whose economic yet suggestive brushwork reflected the tastes of Zen monasteries and provided a model for the innovations of the Sōtatsu studio. Sōtatsu's own *Four Sleepers* (cat. 24), for example, depicts a group of well-known Zen personages: Kanzan and Jittoku (Ch: Hanshan and Shide), the madcap Tang dynasty poet and his loyal friend, together with Bukan (Ch: Fenggan), the monk who was their master and who is shown sleeping alongside his pet tiger. The painting gives the impression that instead of aloof holy men, the four are accessible, auspicious characters who are relaxed and in harmony with nature. The tiger, also seen in a leaf from a Kōrin painting album (cat. 25), similarly appears to be not ferocious but an animal with a playful, kittenlike disposition.

Ogata Kōrin carried on this tradition in his jubilant image of the monk Hotei, rendered in impeccable ink outline (cat. 26). Hotei, who had his beginnings in China as the Chan (Zen) monk Budai, is often depicted pointing at an unseen moon, representing the religious goal of *satori*, or enlightenment. When he reached Japanese shores, Hotei became a more rotund and jovial figure and eventually was counted as one of the Seven Gods of Good Fortune; he is also revered as the god of happiness and laughter. In Sakai Hōitsu's *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*), we see an image of Hotei taking a break from lugging his commodious sack—said to contain either riches or an endless supply of rice—to frolic about on a horse, his arms spread with an almost childlike glee (cat. 27).

In the early nineteenth century, drawing manuals recorded the designs of Kōrin and his followers and copyists. In addition to *One Hundred Paintings by Kōrin*, for example, there was also *Kōrin's Painting Style* (*Kōrin gashiki*), published by Aikawa Minwa in 1818, which provided professionals and amateurs alike with models on the standard themes of the Rinpa repertoire, including sages (cat. 29). Jurōjin, originally a Daoist sage, was eventually deified (like Hotei) as one of the Seven Gods of Good Fortune. He is traditionally depicted as having an elongated forehead, symbolizing great wisdom, a characteristic he shares with Fukurokuju, another of the Seven Gods of Good Fortune whom

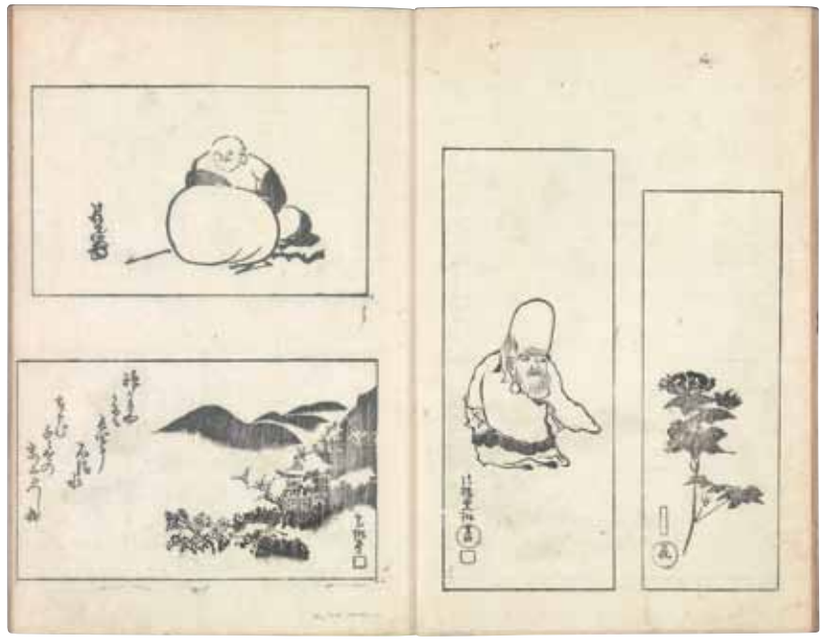
Jurōjin closely resembles in other respects and with whom he is often confused. Both Jurōjin and Fukurokuju are frequently depicted with animal companions, usually either a crane or a deer, the two most commonly represented auspicious animals of the Rinpa canon. The crane, a symbol of longevity in East Asian culture, is also a companion of the Chinese poetic immortal Lin Hejing (J: Rinnasei; 967–1028), who is adroitly brushed in ink and light color in a leaf from a painting album by Kōrin and his circle (cat. 28). A highly regarded poet of his day, later in life Lin Hejing lived as a recluse by West Lake, in Hangzhou, and earned a reputation for eccentricity, eventually achieveing the status of a Daoist immortal in the annals of East Asian lore.

Felicitous paintings of holy men, sages, and poetic immortals would remain a popular theme of Rinpa artists even into the modern period. The final two works in this section—hanging scroll paintings by Sakai Ohō and Kamisaka Sekka—demonstrate how the theme of Jurōjin was perpetuated by Rinpa artists of later generations. In Ohō's version, Jurōjin is precariously mounted on an auspicious white deer while his boy attendant looks on (cat. 30). Sekka, in contrast, garbed the sage in the costume of a Confucian scholar and showed him holding a walking stick (cat. 31).

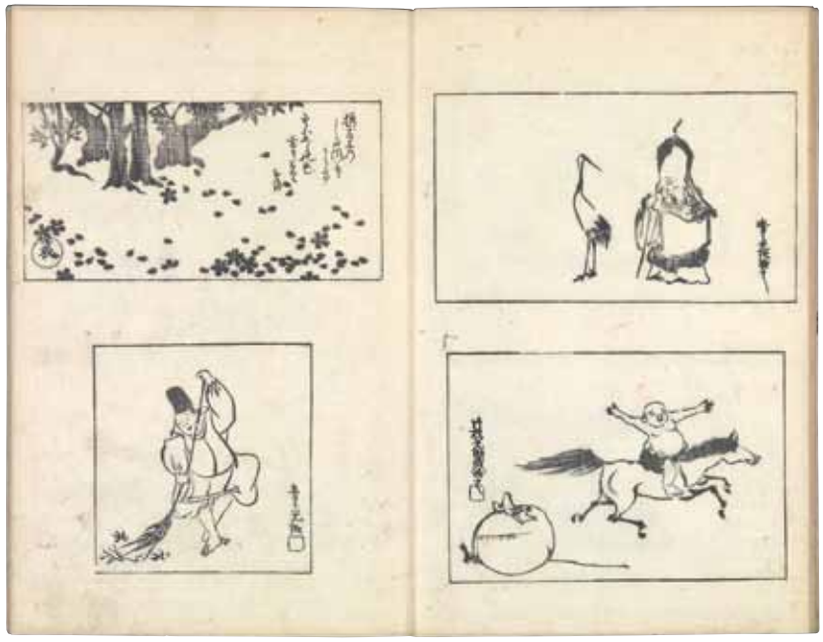
24 **Tawaraya Sōtatsu (d. ca. 1640)**
The Four Sleepers, early 17th century

25 **Ogata Kōrin (1658–1716)**
Tiger and Bamboo, early 18th century

26 **Ogata Kōrin (1658–1716)**
Hotei, after 1704



Clockwise from top left: Hotei with his sack; Jurōjin; mountain peony; landscape with Kiyomizudera, Kyoto

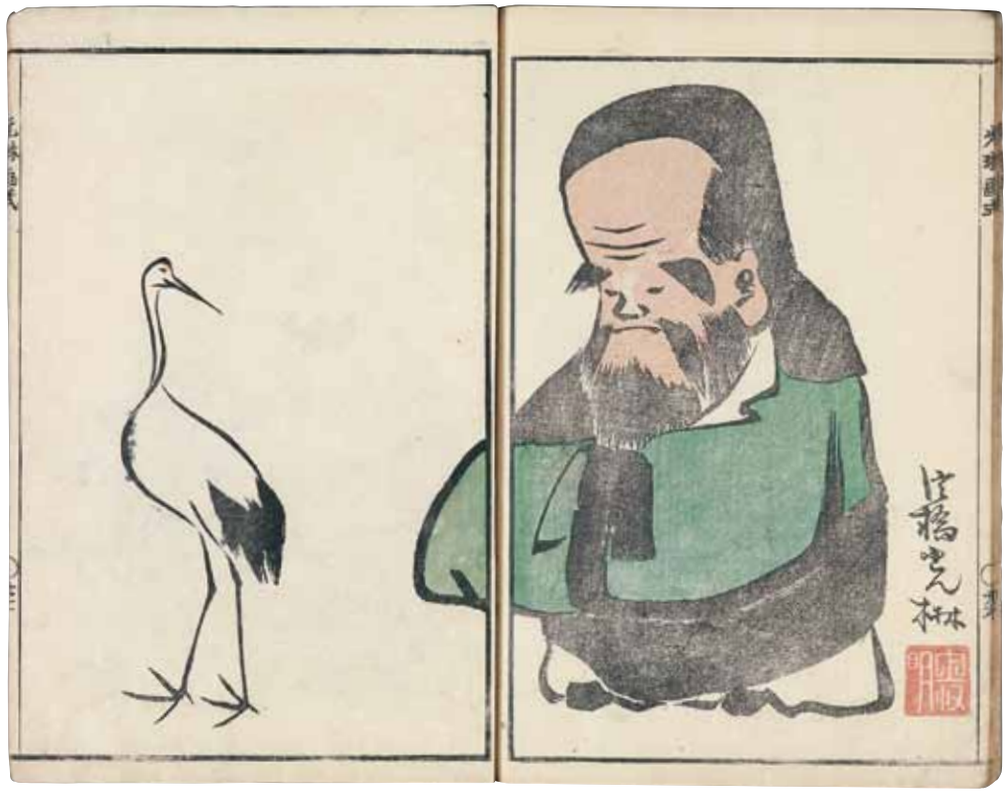


Clockwise from top left: Scattered cherry blossoms; Jurōjin with a crane; Hotei on a horse; palace servant

27 **Sakai Hōitsu (1761–1828)**
Illustrations from *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*), 1815

28 **Ogata Kōrin (1658–1716)**
The Poetic Immortal Lin Hejing (J: Rinnasei) and a crane, early 18th century

29 **Aikawa Minwa (active 1806–21)**
Jurōjin and a crane (top) and deer (bottom), from *Kōrin's Painting Style* (*Kōrin gashiki*), 1818



30 **Sakai Ōho (1808–1841)**
Jurōjin on a White Deer, probably 1830s

31 **Kamisaka Sekka (1866–1942)**
Jurōjin, late 1920s–30s

WAVES

For an island nation such as Japan, waves are part of everyday life. The endless cycle of swelling, cresting, and cascading water along the shore is a visual and auditory reminder not only of the cyclical passing of time, but also of the boundless and occasionally devastating power of the sea. Images of cresting waves, in particular, have become emblematic of Japanese culture. Although artists the world over have struggled with how best to capture the dynamic, formal beauty of waves—especially the moment when a wave's arching form begins to dissolve back into the ocean—nowhere has the tableau of roiling seas, a hallmark of the Rinpa aethetic, been captured with such gripping poignancy as in the works of Japanese artists, from the medieval ink paintings of Sesshū and Sesson to the early modern depictions of Sōtatsu, Kōrin, and Hokusai.

Sōtatsu and his studio made a subspecialty of seascapes, often conjuring up the poetic associations of the scenic Matsushima (Pine Islands), an archipelago near Sendai, in northern Japan, famous for its wave-carved rock formations and the windswept pines that dot its sandy shorelines (see fig. 2 in the introduction). A work by a follower of Sōtatsu, *Boats upon Waves* (cat. 33), relies on a variety of techniques to render water and, notably, transplants the pines of the craggy islands with red

maples. The two unmanned skiffs tossed by the waves add a certain ominous, somber aura to an otherwise colorful autumnal seascape. One unusual variation on the wave theme incorporates designs of painted fans floating on roiling seas (cat. 32).

The supreme statement of angry or menacing waves is Ogata Kōrin's two-panel screen *Rough Waves* (cat. 34), in which we sense both the primordial energy of the sea and the force of Kōrin's artistic personality. The screen is sealed with the art name "Dōsū," which Kōrin adopted in 1704, and most scholars now believe that *Rough Waves* was created sometime between 1704 and 1709, when the artist was living in Edo. The image of a boatman in a courtier's cap and loose-fitting robes poling a raft or small boat on waves was among the pictorial motifs that Kōrin helped make famous, and renditions in various formats by both him and his followers survive (cat. 35). The source of the imagery is unclear. One theory holds that it derives from earlier illustrations of the "Sumida River" (*Sumidagawa*) episode of *The Ise Stories*, which is set on the waterway that separates Musashi and Shimōsa provinces (both part of present-day Tokyo). According to the tale, the courtier-protagonist is being ferried with his companions in a small boat when he is told that the birds he sees are "capital birds" (*miyakodori*), reminding him of the lover he left behind in Kyoto, the imperial capital. In the early twentieth century, the textile designer and illustrator Furuya Kōrin, who styled himself as a "Kōrin of the modern age," created inventive designs for kimonos that drew on themes from the Rinpa repertoire, among them wave imagery and his own rendition of the iconic boatman poling a skiff (cat. 36).

Suzuki Kiitsu drew on the vigor of Kōrin's stylized wave patterns but softened the overall effect in a subtly printed and embossed *surimono* (privately published woodblock print) commissioned by a circle of haiku poets to memorialize a deceased mentor (cat. 37). Sakai Ōho, who like Kiitsu trained under Sakai Hōitsu, was by no means a prolific artist, but he mastered the Rinpa idiom, and his works are noted for their exaggerated use of *tarashikomi* ("dripping in") to achieve a mottled coloration. Among Ōho's surviving paintings are diminutive handscrolls just a couple of inches in height, including a superb composition on the theme of the Six Jewel Rivers (*Mu-Tamagawa*), inspired by ancient poems about six rivers, all named Tamagawa, that exist in different locales (cat. 38).

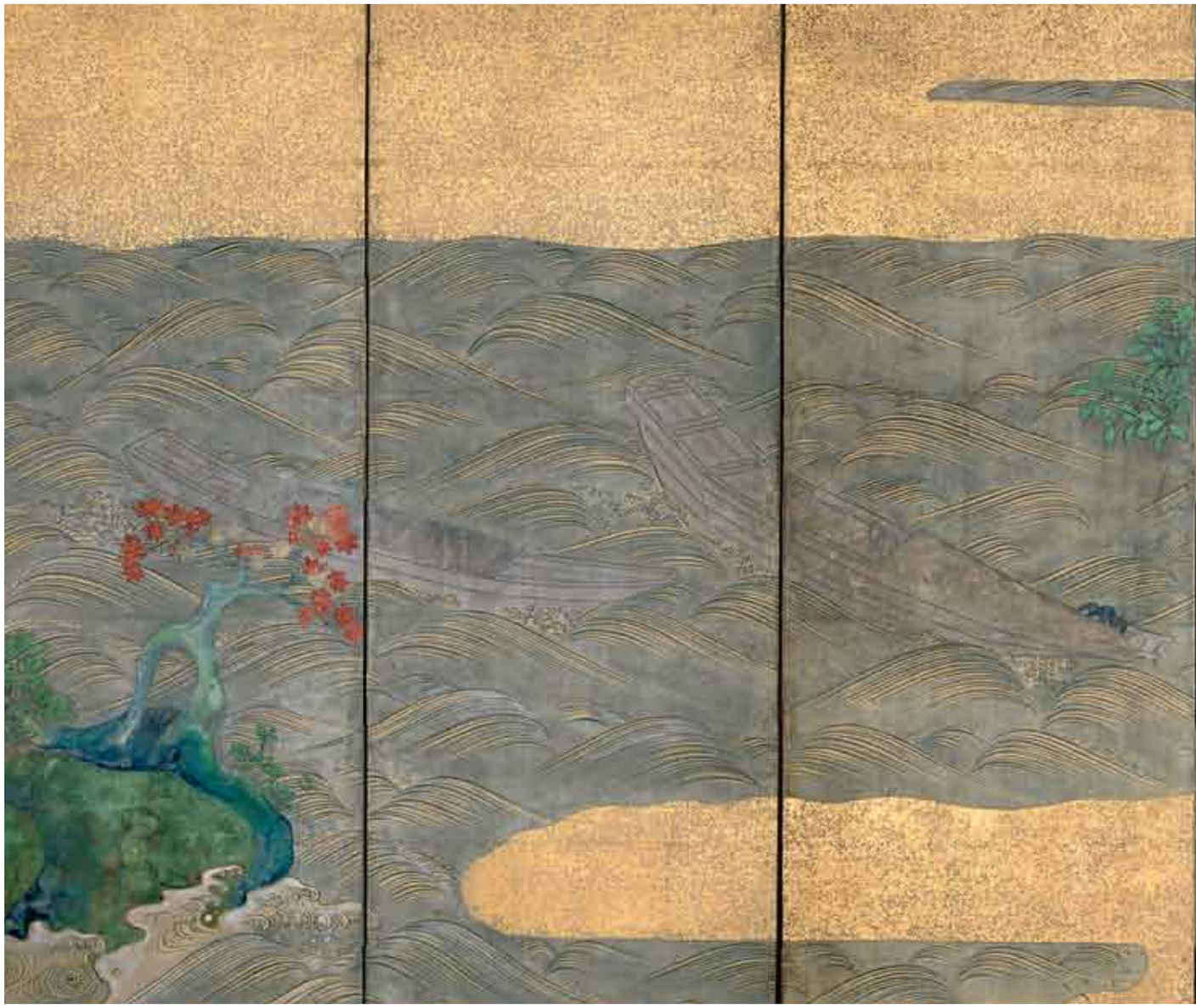
Even the great lacquer artist Shibata Zeshin, who worked in the Meiji period (1868–1912), could not resist borrowing a design of stylized waves for an *inrō* (small

compartmented box), an excellent demonstration of the Meiji-period Rinpa revival (cat. 39). The model he used was drawn directly from the woodblock-printed drawing manual *One Hundred Newly Selected Designs by Kōrin* (*Kōrin shinsen hyakuzu*), published in 1864. Kamisaka Sekka likewise drew inspiration from earlier paintings by Rinpa masters. A set of painted sliding-door panels (*fusuma-e*) by Sekka embellished with gold and silver pigment has waves on one side and bamboo on the other (cat. 41). Among Sekka's most memorable images, and one that fulsomely encapsulates the graphic power of the modern Rinpa aesthetic, is his celebrated rendition of a cresting wave against a silver moon (cat. 42).

Stylized wave motifs were standard fare for textile designers, who often drew inspiration from Rinpa picture books. A hand-painted silk woman's summer robe from the second quarter of the twentieth century is decorated with scenes of cormorant fishing (cat. 40). The background pattern of swirling water, a syncopated reenvisioning of native Rinpa and exotic Art Nouveau styles, is woven into the luxurious fabric. Another woman's silk kimono from about the same time features a gold- and silver-painted flowing stream shimmering against the underlying woven water pattern (cat. 43). Such elegant kimonos would have been fastened using an *obi* (sash) of varying width and length (depending on the formality of the occasion), often boldly patterned either to complement or contrast dramatically with the garment it girded. The wave-patterned *obi* included here, a technical tour de force constructed with silk and metallic threads, was no doubt commissioned by a woman who wanted to "dress to impress" (cat. 44).

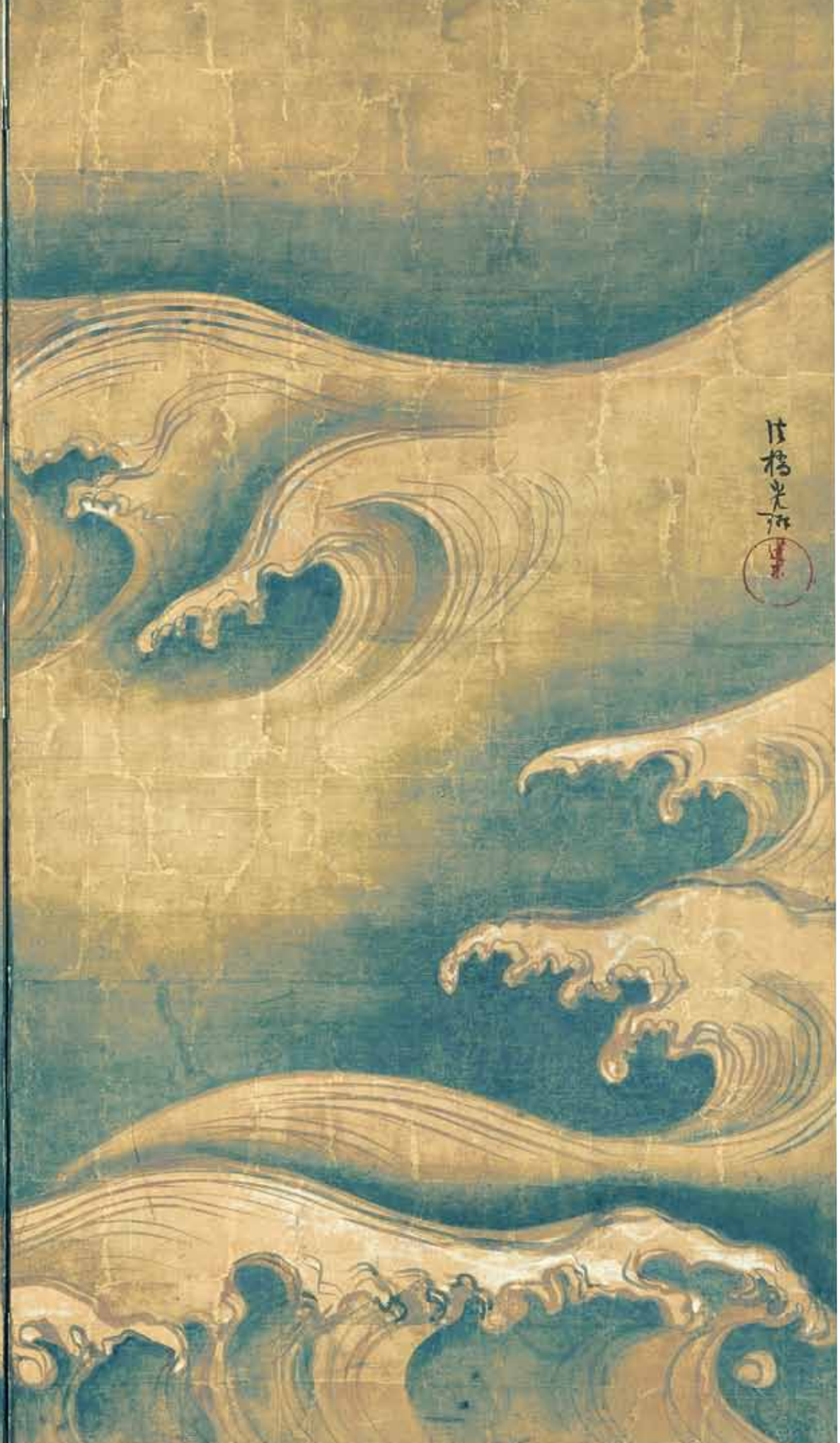
In recent decades, the Rinpa wave motif has continued to echo in the works of contemporary Japanese artists, often in unexpected ways. The ceramic artist Nakamura Takuo softened the rough, unsmoothed surfaces of a water jar with an abstract design of waves borrowed from a Rinpa pattern book (cat. 45). Okada Yūji, who often works in a traditional Rinpa idiom, achieved a more abstract, luxurious effect in a footed tray with gold dry lacquer (*kanshitsu*) and inlaid mother-of-pearl (cat. 46). Contemporary sculptors Monden Kōgyoku and Sakiyama Takayuki, who employ the traditional materials bamboo and clay, respectively, are not usually categorized as Rinpa artists per se, but they too address the theme of waves in their curvaceous shapes and striated patterning, achieving an abbreviation and sheer beauty in which the wave motif is taken to its ultimate, stylized extreme (cats. 47, 48).

32 **Follower of Tawaraya Sōtatsu (d. ca. 1640)**
Fans upon Waves, mid- to late 17th century



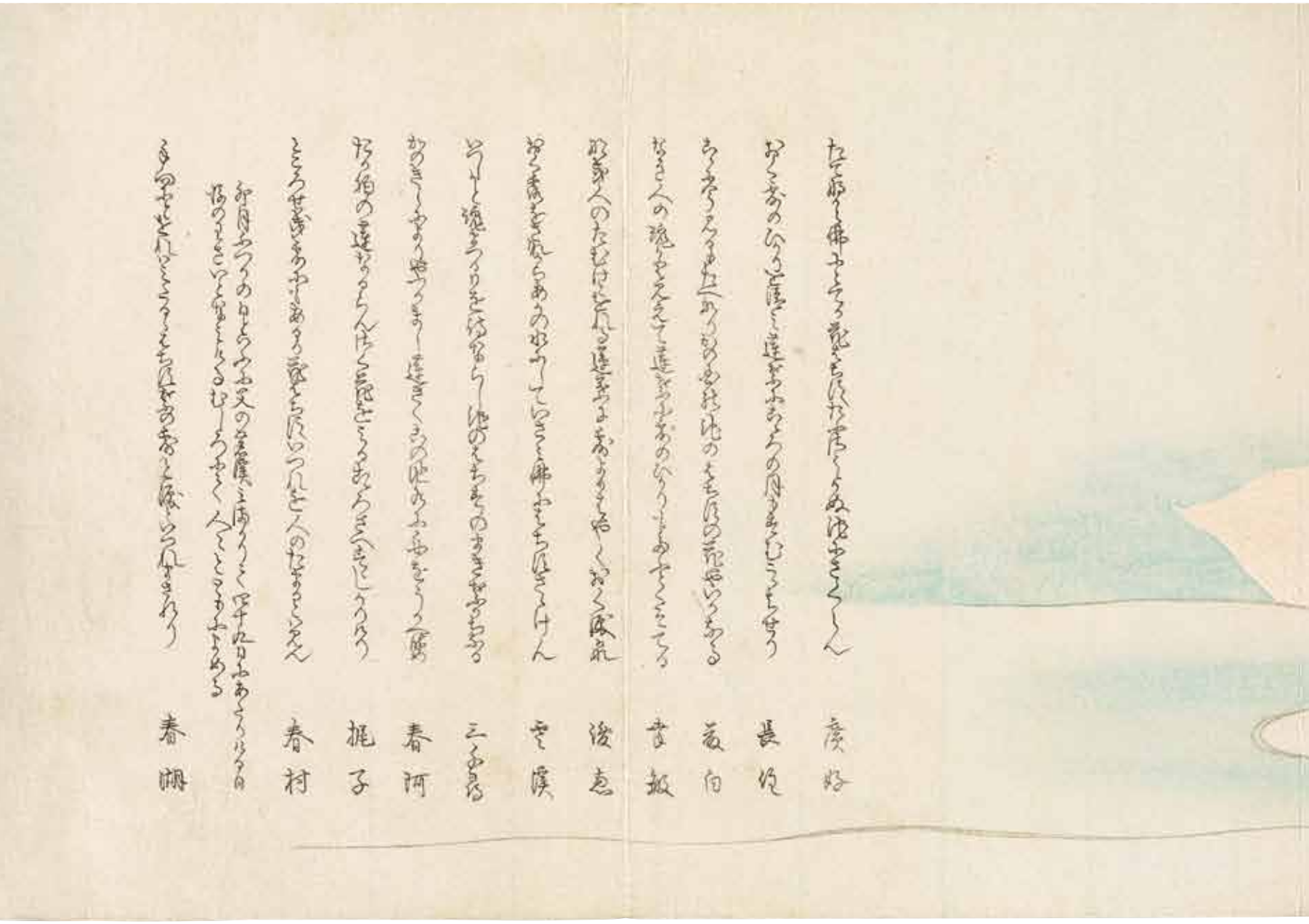
33 **Follower of Tawaraya Sōtatsu (d. ca. 1640)**
Boats upon Waves, early 18th century

34 **Ogata Kōrin (1658–1716)**
Rough Waves, ca. 1704–9

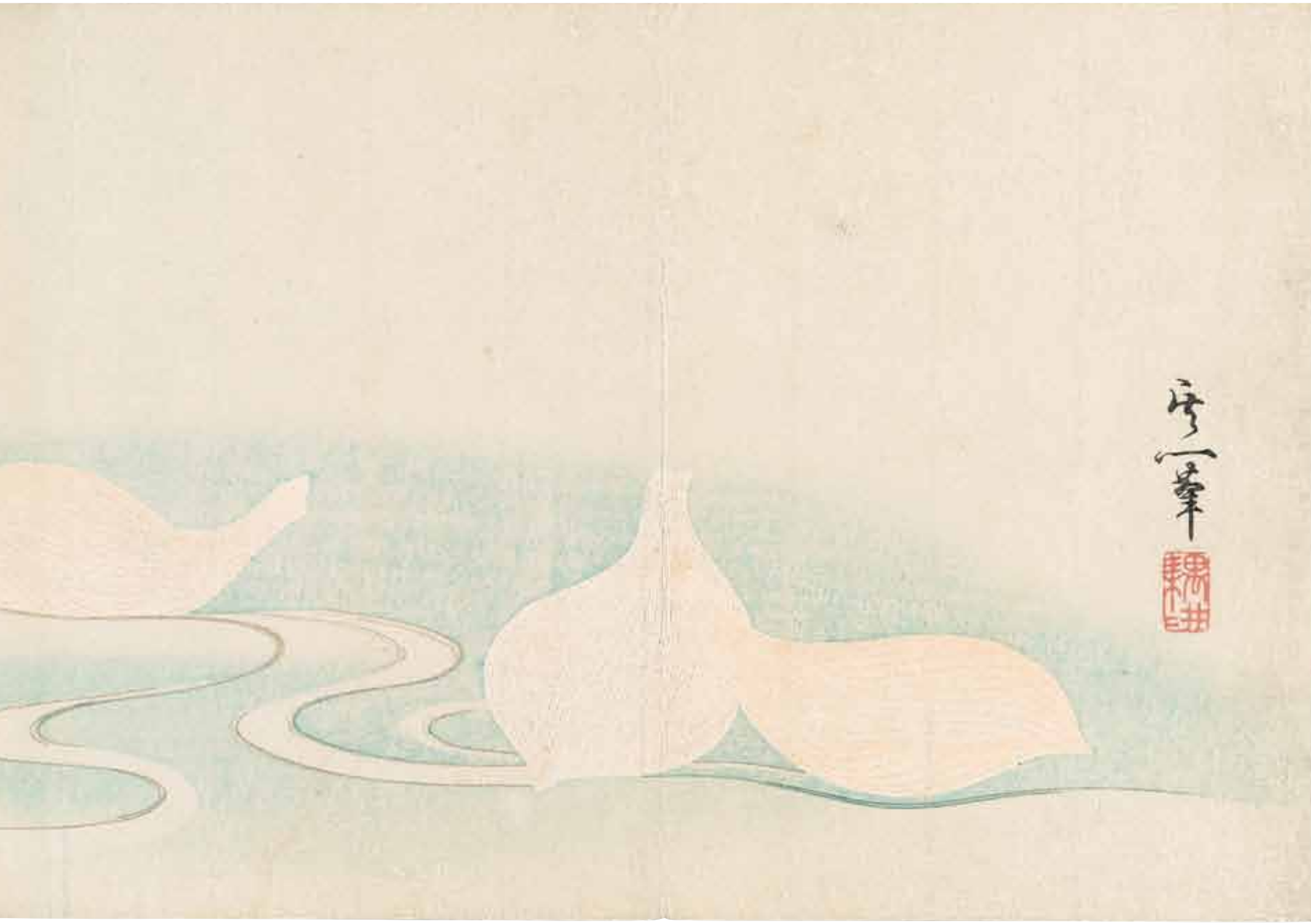


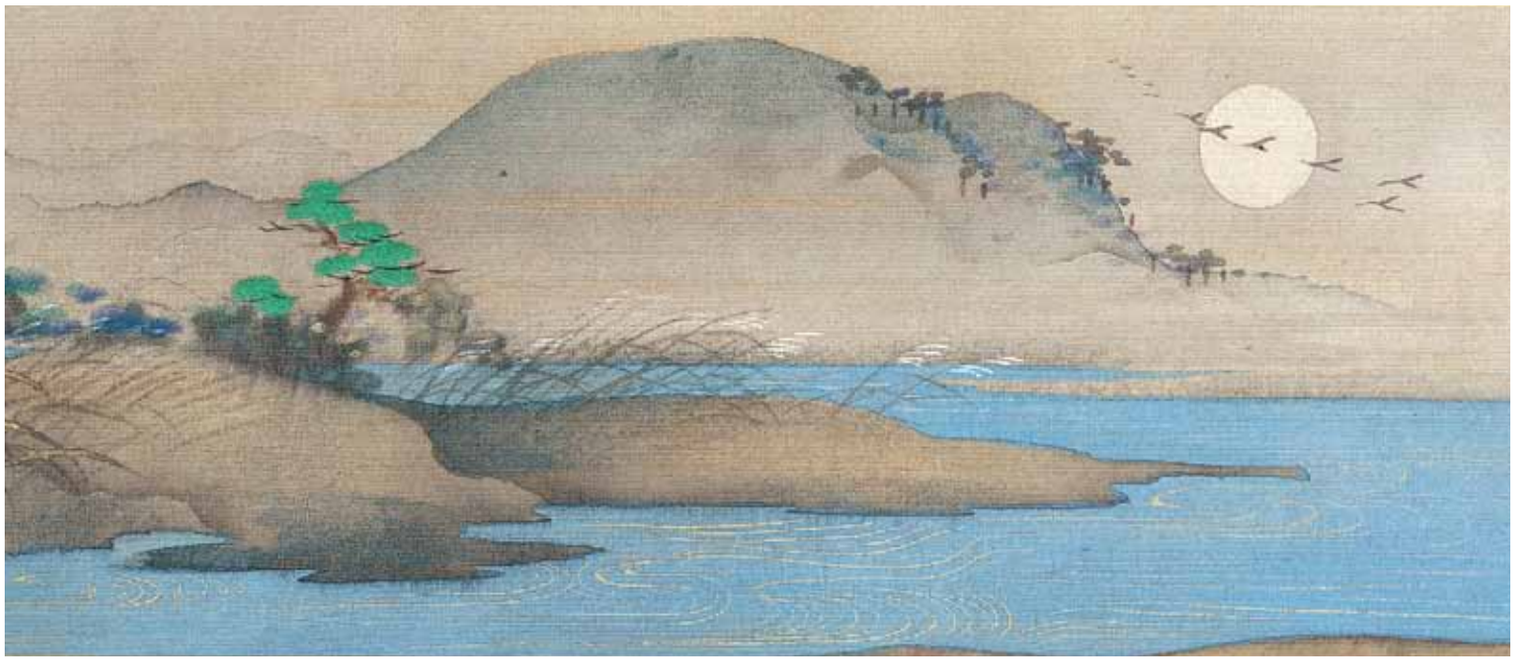
35 **Follower of Ogata Kōrin (1658–1716)**
Boatman Poling a Raft, 18th century

36 **Furuya Kōrin (1875–1910)**
Cormorants and waves (top) and boatman poling a raft (bottom), from *Kōrin Patterns* (*Kōrin moyō*), 1907



37 **Suzuki Kiitsu (1796–1858)**
Lotus Blossoms Floating on a Stream, 1820s





Above and opposite: details from Scroll 5, "Fulling Block Jewel River" (*Kinuta no Tamagawa*)

38 **Sakai Ōho (1808–1841)**
Six Jewel Rivers (*Mu-Tamagawa*), ca. 1840

39 **Shibata Zeshin (1807–1891), after a design by Ogata Kōrin (1658–1716)**
Inrō with stylized waves, late 19th century

40 Summer robe with waves and cormorant fishing, second quarter of the 20th century

41 **Kamisaka Sekka (1866–1942)**
Bamboo and Waves, early 20th century

FOLLOWING PAGES:

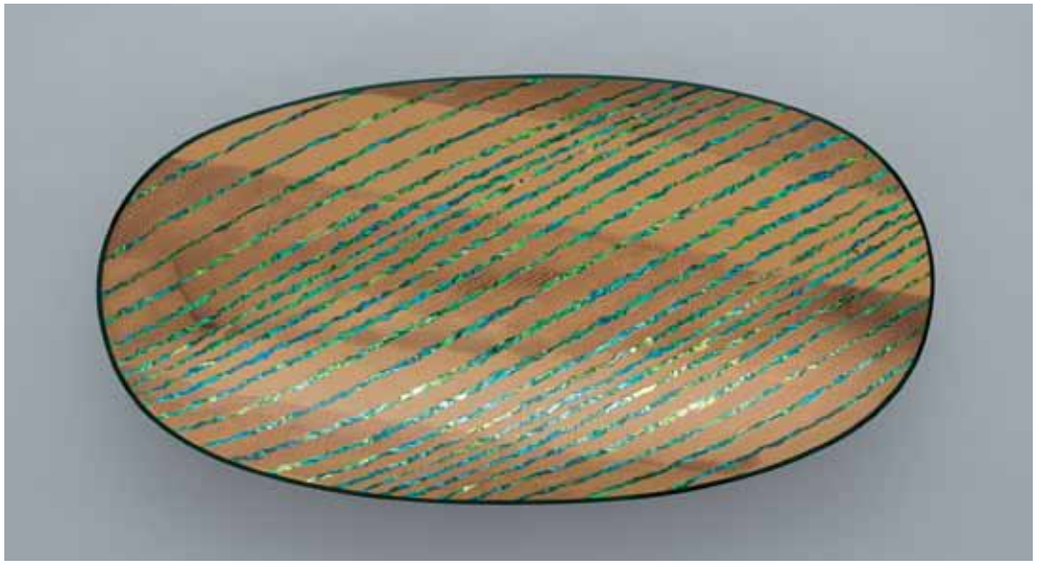
42 **Kamisaka Sekka (1866–1942)**
"Cresting Wave" (*Tatsunami*), from *Flowers of a Hundred Worlds* (*Momoyogusa*), 1910

43 Kimono with stylized flowing water, first half of the 20th century

44 Sash (*obi*) with stylized waves, early 20th century

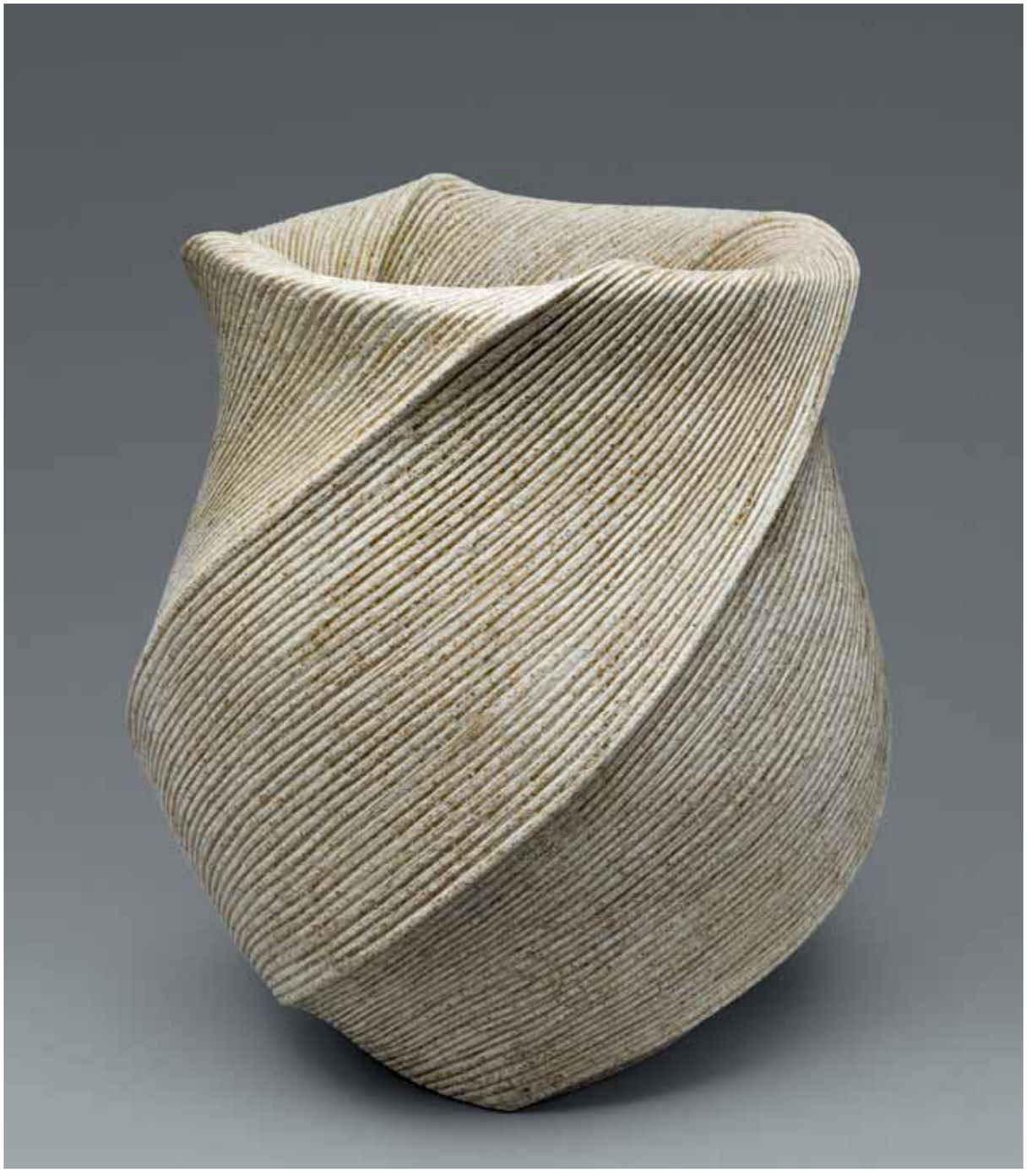
Detail

45 **Nakamura Takuo (b. 1945)**
Water jar (*mizusashi*) with stylized waves, 2001



46 **Okada Yūji (b. 1948)**
Footed tray with stylized waves, 2002

47 **Monden Kōgyoku (b. 1916)**
Renewal (*Ishin*), from the Waves series, 1990s



48 **Sakiyama Takayuki (b. 1958)**
Listening to the Waves, 2004

BIRDS

In Japanese poetry and painting, birds typically have literary or other auspicious associations and are traditionally paired with a specific season, sometimes even a particular month of the lunar calendar. As with flowers and blossoming trees, poetic conventions evolved so that a given species could function as a succinct "season word" (*kigo*) in the laconic forms of Japanese verse: thirty-one-syllable *waka* (court poetry) or the even more compact seventeen-syllable haiku. Bush warblers, for example, herald the spring, while cormorants and cuckoos get noticed in summer; wild geese migrate in autumn, and wild ducks and plovers are associated with winter.

The conventions created for poetry were readily transferred to painting, especially since the audiences for both art forms were generally one and the same. The Sōtatsu studio of the early seventeenth century made ink paintings of birds (cranes, herons, ducks, and domestic fowl) as well as other auspicious animals (dogs, tigers, oxen, and rabbits, to name just a few) part of their standard repertoire. Examples of Sōtatsu's ink painting on avian themes include an expressive image of a waterfowl in flight over waves (cat. 49). Accompanying the painting is a poem by the celebrated courtier-calligrapher Karasumaru Mitsuhiro on the theme of a grebe (*nio* or *kaitsuburi*) glimpsed amid roiling water, not on wing,

as depicted by the painter. The poem turns the storm-tossed grebe into a metaphor for the turbulent life of a courtier or perhaps even the emperor himself—sometimes seen and honored, sometimes invisible and neglected—in a society controlled by the brute military power of the shogunate.

Another representative work in this mode shows a duck soaring over a cluster of irises (cat. 50). Both the bird and the flowers are painted in one of Sōtatsu's trademark styles: a monochrome ink painting employing the *tarashikomi* ("dripping in") technique. Here the duck is so stylized and aerodynamically streamlined that it seems as if the artist wanted to eliminate anything superfluous, even its webbed feet. Artists of subsequent generations, including Ogata Kōrin and his successors, made paintings of ducks a Rinpa standard, and they appear in such famous drawing manuals as *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*) (cat. 51).

The radical formalization and abbreviation of the birds and other animals in some Rinpa works has raised the question of whether Rinpa artists studied directly from nature. Although it would have been difficult for any artist in premodern Japan not to have been influenced by the flora and fauna surrounding them—even those living in the urban centers of Kyoto and Edo would have enjoyed immediate access to formal gardens and pristine nature on the outskirts of the city—evidence suggests that Rinpa artists also looked to works by past masters for inspiration. We know, for example, that Kōrin immersed himself in the study of painters of various schools, Sōtatsu first and foremost. The Metropolitan Museum's *Cranes, Pines, and Bamboo* (cat. 52) is a rare surviving preparatory painting from the beginning of Kōrin's career showing how he assimilated earlier models of bird-and-flower motifs at a precocious age. A century later, Sakai Hōitsu's pupil Suzuki Kiitsu revisited the same auspicious motifs in his painting of a red-crowned crane (*tancho*) winging its way over an aged pine as the glowing sun of the New Year rises in the distance (cat. 53).

In the East Asian tradition cranes are associated with longevity, as indicated by the Japanese saying "Cranes live a thousand years, tortoises ten thousand." They also frequently serve as companions of Daoist immortals, especially Jurōjin and Fukurokuju, who in Japan are counted among the Seven Gods of Good Fortune. As a rule cranes appear in winter poems, since in Japan flocks of cranes arrive in late autumn and stay through the winter. The birds then depart for the north come spring, and thus cranes taking flight also frequently appear in springtime

images or those made to celebrate the first month of the lunar new year, marking the beginning of spring. By virtue of these positive associations, the crane became one of the archetypal images of the Rinpa visual idiom, and the bird appears as a key motif in one of the greatest masterpieces in all of Japanese art: a long scroll with *waka* poems transcribed in dynamic calligraphy by Hon'ami Kōetsu and with underpainting of cranes standing and in flight by Tawaraya Sōtatsu (Kyoto National Museum). Contemporary potter Wakao Toshisada revived the age-old Rinpa motif of cranes glimpsed flying across the rising sun—as seen in Kiitsu's composition on the same subject—in abstract ceramic form, a vivid demonstration of how the Rinpa aesthetic remains alive even today (cat. 59).

Kōrin's younger brother Kenzan worked in a decidedly less elegant manner than other proponents of the Rinpa style, and if not for the fact that he, too, was steeped in the Ogata family project of reviving the Sōtatsu style, then he would not be classified as "Rinpa." Yet Kenzan's oeuvre accords with his brother's in its reliance on abbreviated natural forms, bold outlines, and themes drawn from poetry and classical literature. Among his finest surviving works on paper (as opposed to ceramics, his true métier) are the poem-paintings inspired by Fujiwara no Teika's poetry collection *Birds and Flowers of the Twelve Months*, which Kenzan published in his personal anthology *Gleanings of Foolish Grasses* (*Shūigusō*) (cats. 54, 55). Keeping in mind that in the lunar calendar summer extended from the fourth to the sixth month, the fourth month of Kenzan's cycle shows a cuckoo (*hototogisu*) and deutzia flower (*unohana*), both linked by poetic convention to early summer, while the sixth month contains images of cormorants (*u*) and wild pinks (*tokonatsu* or *nadeshiko*), associated with late summer. Cormorants, which are excellent swimmers, dive into rivers and streams to catch fish and are still used today in Japan for nighttime fishing; a cord is tied around the bird's long neck so that it cannot swallow the fish after catching one in its beak (see also cat. 40).

The small birds that are ubiquitous in Rinpa-style textile patterns are plovers (*chidori*), shorebirds that often feature in Japanese classical poems set in winter. Because the plover's small, plump body is easily limned by a simple ovoid shape, and since they tend to fly in tight groups, plovers were the ideal avian motif for a repeating design, as seen on a textile fragment (cat. 56). These types of patterns came to be known as *Kōrin moyō*, or "Kōrin motifs," a reflection of the pervasive influence of Kōrin's design sensibilities on the Japanese textile and craft industries

of the early eighteenth century. The hyperformalization of natural motifs became closely associated with Kōrin's name, even more so after he died, in 1716. A woman's summer robe from the first half of the eighteenth century demonstrates how such "Kōrin motifs" were utilized in textile design (cat. 57). Note, for example, the extreme abbreviation of the sandbars, plovers, and flowering plants in the garment's lower section. The plovers are hollow oblong dots with twiglike feet; the chrysanthemum blossoms consist of circular outlines with large dots for centers; and the paulownia trees are suggested by their distinctive tripartite leaves sans trunks.

Images of geese bring us full circle in our understanding of how birds were transformed by artists working under the sway of the Rinpa aesthetic. In traditional Japanese poetry, geese are associated with both autumn and the end of the year, as poets from ancient times on have observed the "first wild geese" (*hatsukari*) flying south in autumn for the winter months and then returning north in the spring. A luxurious *inrō* by lacquer artisan Yamada Jōkasai (1811–1879), embellished in gold and silver *maki-e* with inlaid mother-of-pearl, betrays all of the characteristics identified thus far as belonging to the Rinpa sensibility (cat. 58). Interestingly, although credit for the image has historically been given to the Kano school artist Seisen'in (1796–1846), a preparatory drawing from Kōrin's own hand, executed a century earlier, survives in the Ogata family archives (now in the Konishi Family collection), so that we may now trace both the Kano painting and the nineteenth-century lacquerwork back to Kōrin's fertile visual imagination.

Uki-shizumi
nami no magai ni
kakururu mo
miyuru mo onaji
nio no kayoiji

Bobbing up and down
amid breaks in the waves,
the grebe makes its way,
indifferent as to whether
it is seen or hidden.

—KARASUMARU MITSUHIRO
(1579–1638)

49 **Painting by Tawaraya Sōtatsu (d. ca. 1640)**
Calligraphy by Karasumaru Mitsuhiro (1579–1638)
Grebe in Flight, probably 1630s

50 **Tawaraya Sōtatsu (d. ca. 1640)**
Duck Flying over Irises, probably 1630s

51 **Sakai Hōitsu (1761–1828)**
"Ducks in Flight," from *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*), 1815

52 **Ogata Kōrin (1658–1716)**
Cranes, Pines, and Bamboo, late 17th century

53 **Suzuki Kiitsu (1796–1858)**
Crane and Pine Tree with Rising Sun,
early to mid-19th century

54 **Ogata Kenzan (1663–1743)**
"Fourth Month," inspired by Fujiwara no Teika's *Birds and Flowers of the Twelve Months* (*Teika ei jūnikagetsu kachō waka*), from *Gleanings of Foolish Grasses* (*Shūigusō*), 1743

SHIGATSU

Shirotae no
koromo hosu chō
natsu no kite
kakine mo tawa ni
sakeru u no hana

Hototogisu
Shinobu no sato ni
sato nare yo
mada u no hana no
tsuki matsu goro

FOURTH MONTH

Robes of white cloth
should be aired out, they say,
just when summer arrives
and deutzia flowers in bloom
cause the hedge to droop.

In the village of Shinobu
where the cuckoo dwells,
its cry is now heard,
while we await next month
when deutzia flowers bloom.
—FUJIWARA NO TEIKA (1162–1241)

55 **Ogata Kenzan (1663–1743)**
"Sixth Month," inspired by Fujiwara no Teika's *Birds and Flowers of the Twelve Months* (*Teika ei jūnikagetsu kachō waka*), from *Gleanings of Foolish Grasses* (*Shūigusō*), 1743

MINAZUKI

Ōkata no
hikage ni itō
minazuki no
sora sae oshiki
tokonatsu no hana

Mijika yo no
ukawa ni noboru
kagaribi no
hayaku sugiyuku
minazuki no sora

SIXTH MONTH

Even though most people
dread the sixth month
since the sun is so bright,
if wild pinks are in bloom
then it does have its charms.

On these short nights,
flames in iron baskets
on cormorant fishing boats
pass by quickly and light up
the sky of the sixth month.
—FUJIWARA NO TEIKA (1162–1241)

56 Fragment from a robe (*kosode*) with plovers and autumn grasses, first half of the 18th century

57 Summer robe with plovers above sandbars and flowering plants, first half of the 18th century

58 **Yamada Jōkasai (1811–1879), after a design by Kano Seisen'in (1796–1846)**
Inrō with goose flying across the full moon, mid- to late 19th century

59 **Wakao Toshisada (b. 1932)**
"Chopping-board" platter with cranes flying across the sun, 1985

TREES

Blossoming trees could just as easily be included in the category of flowers, the next and final thematic section of this volume, but artists of the Rinpa school gave such careful attention to arboreal subjects that these works merit special attention. A fascination for trees, flowers, and medicinal plants of all varieties, both on an aesthetic level and in the natural sciences, began to flourish in Japan just as the Rinpa aesthetic was beginning to evolve. By the early sixteenth century, woodblock-printed books on botanical subjects published in China were being carried back to Japan in great numbers by monks, merchants, and officials of the military government, sometimes by direct command of the shogun. At the same time, there was a resurgence in the commissioning of grand gardens by emperors, abbots, and wealthy samurai, an appreciation that is reflected in the connoisseurship of plants in the paintings of the era.

The artists of the Sōtatsu workshop painted countless screens of trees and grasses, a genre that became their stock-in-trade. By the late seventeenth century, other artists working in the Sōtatsu mode were paying even greater attention to trees of all varieties. A fascinating but hard to categorize set of screens titled *Spring and Autumn Trees and Grasses by a Stream* (cat. 60) serves as a bridge between the archaic Sōtatsu style, as seen in the pines, and that of Sōtatsu's successors, manifest

in the flowers and grasses done in the manner of Kitagawa Sōsetsu. The stream, meanwhile, is rendered in the manner of Ogata Kōrin, who in turn learned the basic vocabulary for evoking waves from the Sōtatsu-Sōsetsu tradition. Kōrin's iconic *Red and White Plum Blossoms* (MOA Museum of Art, Atami) is the quintessential depiction of trees in the Rinpa universe. In the deceptively simple composition, which extends across a pair of screens, a curvaceous river rendered with stylized waves recedes into the distance between two plum trees, a format that became the foundation for works by Kōrin's admirers in future generations. Kōrin's younger brother Kenzan did his own rendition of a plum tree (and hollyhocks) in the Rinpa style in a pair of screen paintings (cat. 61). Although they exhibit a certain stiffness, the screens nonetheless effectively convey the spirit of the Kōrin style and were recorded for posterity in the compendium *Ink Traces of Kenzan* (*Kenzan iboku*) (cat. 62).

A characteristic of later Rinpa artists is the conspicuous use of *tarashikomi* (the "dripping in" technique) to convey the texture of a tree's bark, trunk, and branches. A rendition of a lonely persimmon tree in exceedingly skillful brushwork by Sakai Hōitsu demonstrates how Rinpa renderings of organic forms were shedding their literary symbolism or poetic sublimity for a more naturalistic depiction (cat. 63). Sakai Ōho's *Autumn Maple* similarly captures the astringent mood but also the coloristic beauty of the season (cat. 64). The brilliance of the red and orange-brown foliage is effectively juxtaposed against the trunk, whose mottled bark is a tour de force of *tarashikomi*. In *Cypress Trees*, a two-panel screen by Ikeda Koson, we see one of Hōitsu's pupils marshaling Rinpa techniques to new expressive ends (cat. 65). The cypresses (*hinoki*) are viewed close-up, in a manner not unlike Rinpa precedents, but the superb brushwork and meticulous detail reflect a new concern with naturalism typical of the mid-nineteenth century.

The most important species of tree in the Rinpa botanical repertoire is the pine, which populates several of the screen paintings made by the Sōtatsu studio (see, e.g., cat. 3). In his own works, Sōtatsu was inspired by the depiction of pine trees by the Tosa school artists, for whom the pine, rendered in stylized form, became part of a visual shorthand for the Japanese landscape. In a marked rebellion against the bombastic tendencies of the Kano school, with its big, gnarled pines in bold, overbearing brushwork, Rinpa pines are generally soft, billowing clouds of malachite green. Precedent for this contoured style was established in 1621, when Sōtatsu

and his workshop made a set of twenty painted sliding-door panels (*fusuma-e*) for Yōgen-in, a temple in Kyoto, including four with a continuous depiction of a massive pine beside a craggy hill. As rendered by Sōtatsu and his followers, clusters of pine branches became even more rounded and trunks gently contorted, a mode that would eventually become a Rinpa trademark. Stylized and abbreviated pine trees embellish a set of Kenzan ceramic tiles, each of which features a verse by one of the Thirty-six Poetic Immortals (cat. 66). One is decorated with pine shoots, which would have been plucked as part of New Year's celebrations held on the first day of the first month of the lunar calendar, when poems for longevity would also have been composed. A Kenzan-style water container used for tea gatherings and a twentieth-century kimono manifest the formalization of pine trees in the Rinpa visual imagination (cats. 69, 70), a treatment epitomized by Kamisaka Sekka's dramatic "Windswept Pines by the Shore," from the book *Flowers of a Hundred Worlds* (*Momoyogusa*) (cat. 68). Several years earlier, Sekka had given the same title to an abstract coastal landscape dotted with pines (cat. 67).

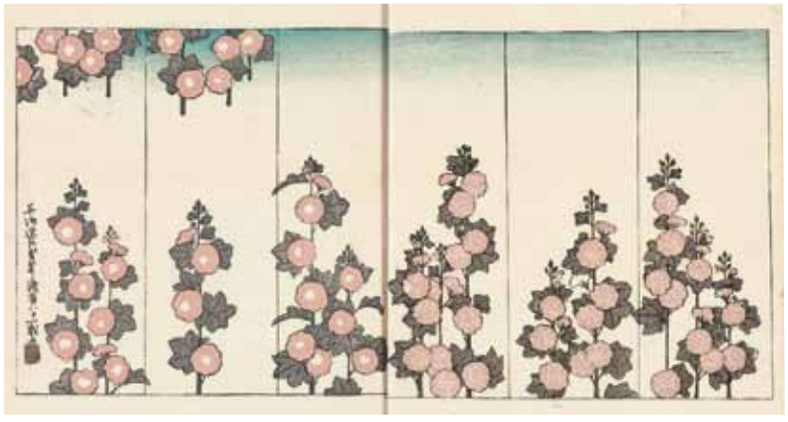
In East Asian art, pine, bamboo, and plum are known as the Three Friends of Winter for their ability to persevere through cold and harsh conditions: a symbol of the artist or intellectual enduring in an unsympathetic society. In contrast to Literati painters, who almost always depicted the Three Friends in monochrome ink paintings, Rinpa artists experimented with the theme using a bright palette, sometimes even gold, and usually relied on the *tarashikomi* technique to add a distinctive touch. Sekka, for example, employed bright green to capture the invigorating experience of seeing bamboo in freshly fallen snow as well as the charming surprise of a small sparrow, shown peering back at the viewer (cat. 71). In an experiment with the lacquer medium, he decorated a cabinet for tea implements with bamboo motifs in glistening gold (cat. 72).

Many lacquer artists at the end of the Edo period based their designs directly on drawings by Rinpa masters such as Sakai Hōitsu, as seen in a design by Hara Yōyūsai of a plum tree in blossom (cat. 73). Commentators on the work of contemporary glass artist Fujita Kyōhei (1921–2004) have often remarked how his complex but meticulously decorated surfaces recall the techniques of Edo period *maki-e* lacquer. A lidded glass box by Kyōhei festooned with red and white plum blossoms (cat. 74) echoes the abstracted forms in the works of Kōrin and his followers, a late twentieth-century evocation of Rinpa's coloristic experimentation.

60 *Spring and Autumn Trees and Grasses by a Stream*, second half of the 17th century

61 **Ogata Kenzan (1663–1743)**
Plum Tree and Hollyhocks (top right and bottom left), 1743

62 **Sakai Hōitsu (1761–1828)**
Plum tree (top left) and hollyhocks (bottom right), from *Ink Traces of Kenzan* (*Kenzan iboku*), 1823



63 **Sakai Hōitsu (1761–1828)**
Persimmon Tree, dated 1816

64 **Sakai Ōho (1808–1841)**
Autumn Maple, probably 1830s

65 **Ikeda Koson (1802–1867)**
Cypress Trees, mid-19th century

Mijika yo no
fukeyuku mama ni
Takasago no
mine no matsukaze
fuku ka to zo kiku

As darkness sets in
on a short summer's night,
is what I now hear
the wind through the pines
on the peak of Takasago?
—FUJIWARA NO KANESUKE (877–933)

Ne no hi suru
nobe ni komatsu o
hiki-tsurete
haru no yamaji ni
uguisu zo naku

On the first day of the rat,
we set off to pluck pine shoots
in the fields this spring,
and while on the mountain path
we hear the song of the warbler!
—ŌNAKATOMI NO YORIMOTO (d. 958)

66 **Ogata Kenzan (1663–1743)**
Pines on mountains (left) and pine shoots in a field (right), from a set of ceramic tiles in the shape of poem cards (*shikishi*) with poems by the Thirty-six Poetic Immortals, early 18th century

67 **Kamisaka Sekka (1866–1942)**
"Windswept Pines by the Shore" (*Sonare matsu*), from *A Thousand Grasses* (*Chigusa*), 1903

68 **Kamisaka Sekka (1866–1942)**
"Windswept Pines by the Shore" (*Sonare matsu*), from *Flowers of a Hundred Worlds* (*Momoyogusa*), 1910

69 **Attributed to Ogata Kenzan (1663–1743)**
Water jar (*mizusashi*) with pine trees, early 18th century

70 Kimono with pines and clouds,
first half of the 20th century

71 **Kamisaka Sekka (1866–1942)**
"Bamboo in the Snow" (*Setchū take*), from
Flowers of a Hundred Worlds (*Momoyogusa*), 1910

72 **Kamisaka Sekka (1866–1942)**
Tea cabinet with bamboo, 1918

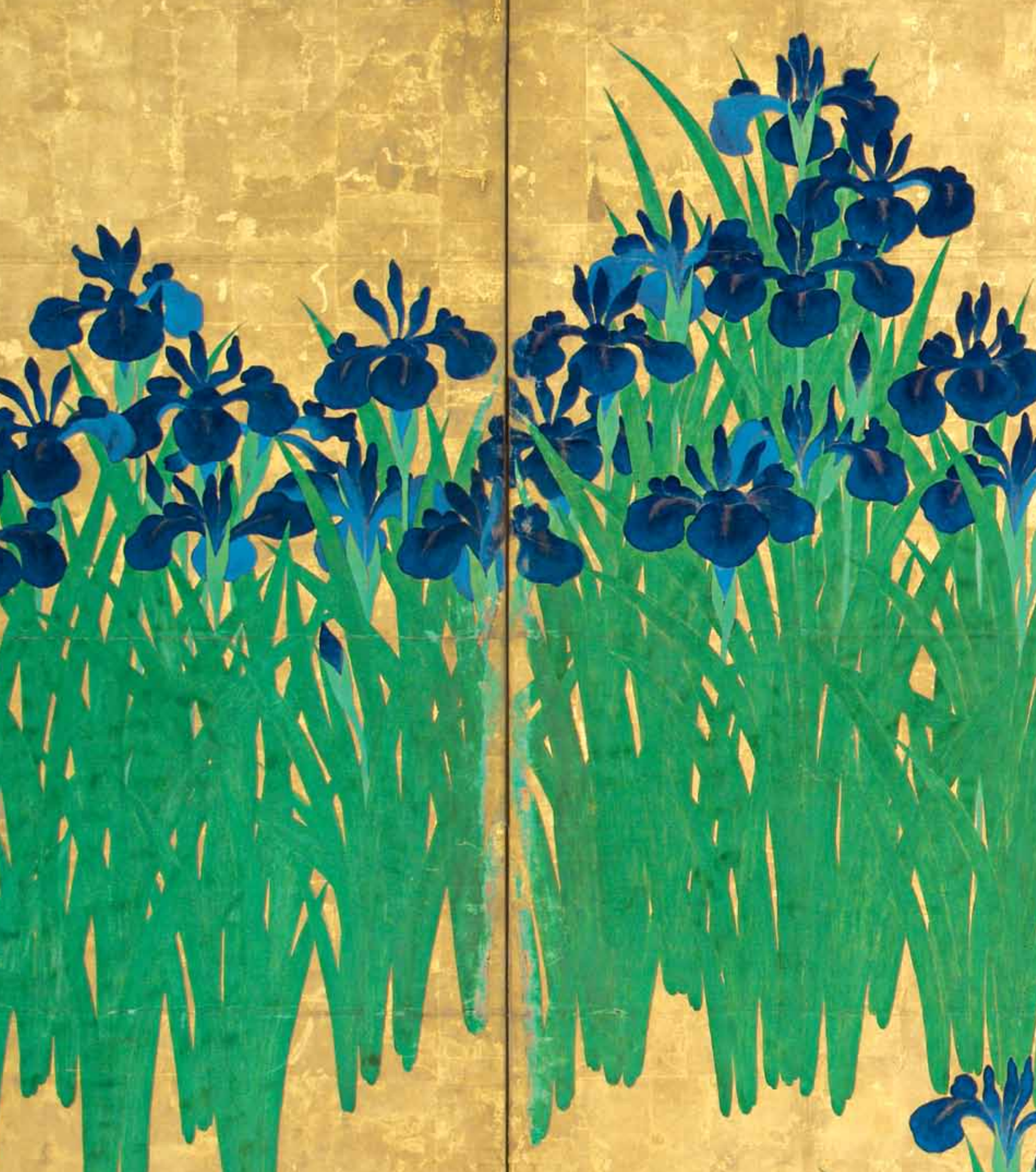
73 **Hara Yōyūsai (1772–1845), after a design by Sakai Hōitsu (1761–1828)**
Inrō with blossoming plum tree, early 19th century

74 **Fujita Kyōhei (1921–2004)**
Red and White Plum Blossoms, 1992

FLOWERS

Representations of flowers are common in almost every culture, and Japan is no exception. What makes the Rinpa example remarkable is the extent to which multiple generations of Rinpa artists made floral imagery a central part of their repertoire, often distilling blossoms and petals to their essential, powerfully graphic forms. Every artist identified in this volume as belonging to the Rinpa tradition made a specialty of flowers, and the abstract rendering of floral motifs became one of the defining characteristics of the aesthetic.

As noted earlier, the artistic sensibility that we now identify as Rinpa began to flourish just as gardening and flower arrangement were becoming increasingly popular pastimes among the courtiers and wealthy merchants of Kyoto. Temple and imperially commissioned gardens graced the capital, and every wealthy household could boast its own private garden courtyard. In a sense, natural motifs painted on screens or sliding-door panels could be viewed as continuations of these garden designs into the interior space. Perhaps more germane to the prominence of floral imagery in the Rinpa tradition, however, is the link between Rinpa and the Japanese art of flower arrangement. Originally referred to as *rikka* ("standing flowers"), the practice of constructing attractive floral arrangements fomented an interest in and awareness of the shapes and special characteristics of flowers.



The elaborate *rikka* arrangements of the fifteenth-century master Ikenobō Senkei and his descendants were highly regarded among Kyoto's wealthy merchant class, though they practiced a much less complicated style of floral arrangement called *seika* (or *shōka*), which was later pronounced *ikebana* ("live flowers"). This fascination with flowers is manifest in the works of later Rinpa artists, who made fanciful floral arrangements a frequent subject of their paintings.

At the very root of Rinpa is the painting shop in Kyoto where Tawaraya Sōtatsu, scion of a wealthy merchant family, sold exquisite poetry cards and other rarefied offerings to a discerning clientele of prominent tea aficionados, calligraphers, and artists. The deluxe decorated papers that Sōtatsu made, which were inscribed with poems by noted calligraphers, were a tradition from the Heian period that he revitalized with his dynamic, bold, and extravagant designs. Sōtatsu's foremost collaborator was the noted calligrapher Hon'ami Kōetsu, whose vibrant brush writing can be seen on a section of a scroll luxuriously decorated in silver with designs of butterflies and grasses (cat. 75). A section of a much longer scroll with underpainting by Sōtatsu of lotus pads and flowers in different stages of budding, blossoming, and decay likewise features poems inscribed by Kōetsu (cat. 76). In each case the content of the poem has no direct connection to the pictorial theme of the underpainting; nevertheless, the visual counterpoint of the bold calligraphy against the rhythmically arranged decoration makes an impressive statement.

In the mid-seventeenth century, following Sōtatsu's death, paintings of flowering plants and grasses became the stock-in-trade of the artists in his studio (cat. 77). In various iterations, the studio's "I'nen" seal became a sort of trademark for screens on floral or arboreal themes. Although the next generation of Rinpa artists expanded the botanical range of such works, they retained Sōtatsu's emphasis on flowers, with their showy blossoms and striking profiles. A luxurious and lushly painted pair of screens from the early eighteenth century is notable for the panel devoted to vegetables and flowering grasses (cat. 78), but often the most dramatic screens and hanging scrolls with floral imagery are those restricted to a single variety, such as hollyhocks, chrysanthemums, or poppies (cats. 79, 80).

The floral motifs of screens and scrolls were translated into the medium of ceramics by potters such as Nonomura Ninsei, whose vessels were veritable canvases of continuous, wraparound landscape designs (see, e.g., fig. 4 in the

introduction). Both Ninsei and Ogata Kenzan sometimes injected exotic, foreign motifs into their ceramics, such as the blue-and-white Dutch patterning seen on the exterior of a square-rimmed dish by Kenzan, which intentionally contrasts with the colorful spring flowers on the interior (cat. 82). Kenzan earned particular acclaim for the expressiveness of some of his ceramics, such as ostentatious *kawarake* (originally plain stoneware dishes made for ritual offerings) with various flower and seasonal motifs highlighted in gold leaf (cat. 81). The lavish treatment of these wares seems doubly extravagant when we learn that they were considered disposable and routinely thrown out after banquets.

Kenzan occasionally tested his skills as a painter, as in his admirable copy of his older brother Kōrin's composition *Plum Tree and Hollyhocks* (see cat. 61). Although painting was not his forte, there is an artless, rugged energy to Kenzan's paintings on paper that effectively complements his idiosyncratic, expressive calligraphy. His album leaf of trailing ivy leaves (cat. 83), for example, recalls in crimson glory the famous episode from *The Ise Stories* in which the protagonist encounters an itinerant monk along an ivy-strewn path of Mount Utsu (see cats. 1, 2). Another episode of *The Ise Stories* was the inspiration for Kōrin's masterwork *Irises at Yatsuhashi* (*Eight Bridges*) (cat. 84). In the story, the unnamed protagonist and his comrades come to an iris marsh traversed by eight bridges. A love poem is then recited that incorporates the syllables of the word *kakitsubata* (irises) into the beginning of each line. Traditional depictions of the episode show courtiers seated by a marsh of irises in bloom, but Kōrin distilled the scene to just the flowers and a long plank bridge. Despite the abbreviation, the literary underpinning of the painting's dramatic arrangement in deep blue and green would have been instantly recognizable to any literate viewer at the time.

Among the artists responsible for transmitting the Kōrin style in the nineteenth century, Nakamura Hōchū stands out. Well regarded as a poet in his own right, Hōchū also illustrated numerous poetry anthologies, borrowing motifs and styles from the Rinpa repertoire and recasting them in a decorative, often witty manner. Hōchū's screens with the flowers of the twelve months (cat. 87) exemplify his playful approach, use of bold, vivid colors, and mastery of the *tarashikomi* technique.

Another characteristic of later Rinpa works is that representations of plants and floral themes became more naturalistic as well as botanically accurate, as in

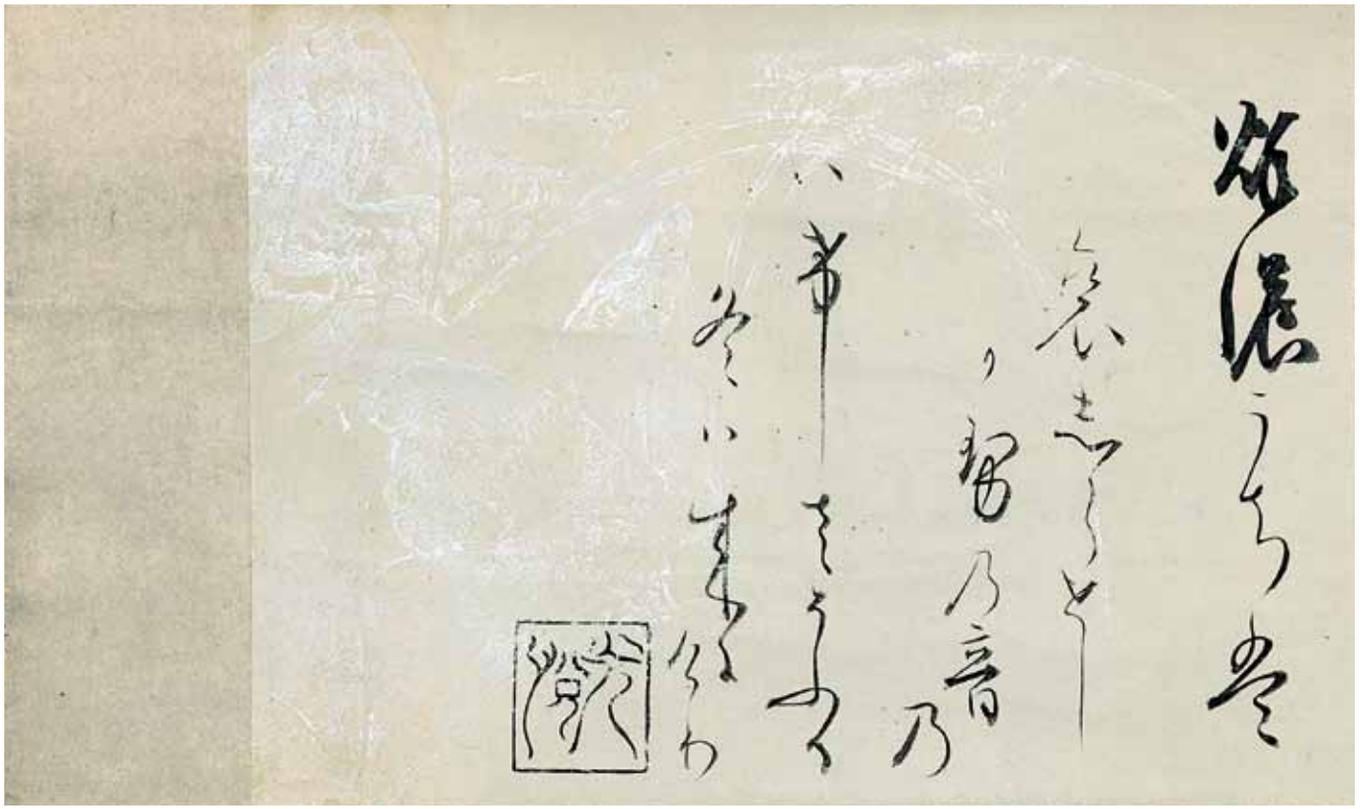
Sakai Hōitsu's atmospheric *Moon and Arrowroot Vine* (cat. 89). By the nineteenth century, such detailed realism reflected not only the study of natural sciences in Japan but also the advent of the Maruyama-Shijō school, founded by Maruyama Ōkyo, which made a specialty of naturalistic drawing and painting. Rinpa compositions nonetheless remained formalized and decorative to a certain degree and detached from any recognizable landscape setting. As the modernist poet Marianne Moore observed, "poetry is the art of creating imaginary gardens with real toads." For Kōrin and his followers, we might say, painting was the art of creating imaginary gardens with real flowers.

Owing in part to Kōrin's famed "Yatsuhashi" screen, irises became closely associated with the Rinpa repertoire, and images of irises were widely disseminated in the form of woodblock-printed books. As the decades passed, Rinpa renditions of irises gradually shed their literary connotations, and in some Rinpa works an iris is just an iris, as in Hōitsu's graceful design for *Ōson's Drawing Manual*, referring to his own art name. Indeed, in Hōitsu's masterfully painted triptych of the rising sun and selected flora, we get the impression that the trees and flowers, which represent a simultaneous display from all four seasons, are simply a celebration of nature at its most beautiful (cat. 88). Similarly, his top pupil, Suzuki Kiitsu, envisioned irises during a rain storm, with a water insect darting over the swirling waves of the marsh (cat. 90). Kiitsu's brilliant *Morning Glories* is a superb example of screens made for purely decorative effect (cat. 91). In a subtle but sensuous painting Kiitsu rendered the same theme in ink and light colors using the *tarashikomi* technique (cat. 92). Accompanying the painting is a poem praising the flower by the celebrated Confucian scholar, poet, painter, and calligrapher Kameda Bōsai (1752–1826). Ordained as a Rinpa theme by Kiitsu, the morning glory, like the iris, was replicated in various permutations of woodblock printing through modern times (cats. 93, 94).

In the highly stylized plant and floral motifs of fin-de-siècle Japanese lacquer, ceramics, and cloisonné, we can observe an exchange of influence between the aethestics of Rinpa and Art Nouveau, another movement that drew inspiration from organic structures. Because Art Nouveau emerged from the same sensibilities as Japonisme—a term referring to the widespread influence of Japanese aesthetics in mid-nineteenth-century European art—there was in turn a revival of certain traditional Japanese forms and motifs. The noted cloisonné enamel

artist Hattori Tadasaburō and his contemporaries, for example, embraced a style that can be seen as looking back to Rinpa, yet it equally partakes of the vogue for Art Nouveau then being promoted by international expositions (cats. 96–99). A vase with lily blossoms by Hattori (who even styled himself "Kōrin") bears the imperial chrysanthemum crest (cat. 97), a reminder that, following the 1867 Meiji Restoration, which returned the emperor to a position of true power in Japan, the imperial household once again saw cultural patronage as a prerogative of the throne.

Shibata Zeshin, a master of painting and lacquer design, worked in a variety of styles, but there are distinct hints of Rinpa in his atmospheric *Autumn Grasses in Moonlight* (cat. 100). The screens reflect Zeshin's mastery of the naturalistic depiction of plants and insects—even in the intractable medium of lacquer—and in that regard he shares with Hōitsu, Kiitsu, and Koson an ability to faithfully re-create the shapes and textures of a garden setting. At the same time, in Zeshin's graphic rendering of the full moon against a softly glimmering silver sky and the subtle mottled ink and lacquer of the autumn trees and flowers, we can observe how the artist was indebted to and drew inspiration from a long tradition of Rinpa floral painting.



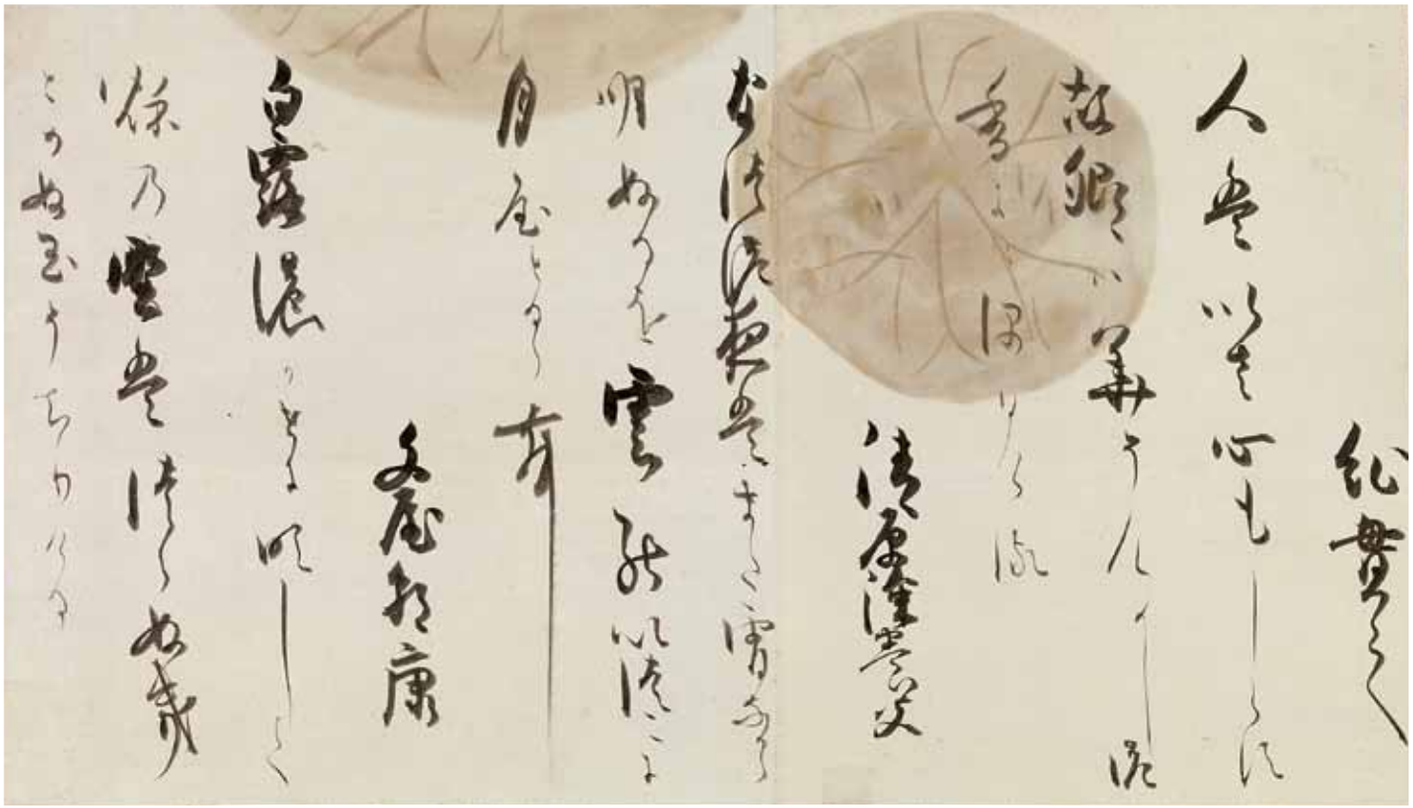
Aki no uchi wa
aware shiraseshi
kaze no ne no
hageshisa sōru
fuyu wa ki ni keri

While autumn lingers,
sadness in the sound
of the howling winds
signals that winter
is already on its way.

—FUJIWARA NO NORINAGA
(1109–1177)

75 **Calligraphy by Hon'ami Kōetsu (1558–1637)**
Decorated paper attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Fujiwara no Norinaga from *Collection of Japanese Poems of a Thousand Years* (*Senzai wakashū*) on decorated paper with design of butterflies, early 17th century

76 **Calligraphy by Hon'ami Kōetsu (1558–1637)**
Underpainting by Tawaraya Sōtatsu (d. ca. 1640)
Section of a poetry scroll of *One Hundred Poems by One Hundred Poets* (*Hyakunin isshu*) with underpainting of a lotus, shortly after 1615



Shiratsuyu no
kaze ni fukishiku
aki no no wa
tsuranuki tomenu
tama zo chirikeru

Glistening drops of dew,
tossed by the wind
across autumn plains,
appear like unstrung jewels
scattered everywhere.
—FUN'YA NO ASAYASU
(late 9th century)

Natsu no yo wa
mada yoi nagara
akenuru o
kumo no izuko ni
tsuki yadoruramu

While evening lingers on
this summer night,
dawn has already arrived—
where, amid the clouds,
could the moon be hiding?
—KIYOWARA NO FUKAYABU
(early 10th century)

Hito wa isa
kokoro mo shirazu
furusato wa
hana zo mukashi no
ka ni nioikeru

Though people's feelings
may have changed,
the plum blossoms
of this place from my past,
still have the scent of long ago.
—KI NO TSURAYUKI (ca. 872–945)

77 **Studio of Tawaraya Sōtatsu**
Moon and Autumn Grasses, mid-17th century

78 *Flowering Plants and Vegetables of the Four Seasons*, early 18th century

79 **Attributed to Kitagawa Sōsetsu (active 1639–50)**
Poppies, 18th century

80 **Suzuki Kiitsu (1796–1858)**
Poppies, second quarter of the 19th century

81 **Ogata Kenzan (1663–1743)**
Dishes (*kawarake*) with seasonal designs, 1712–30

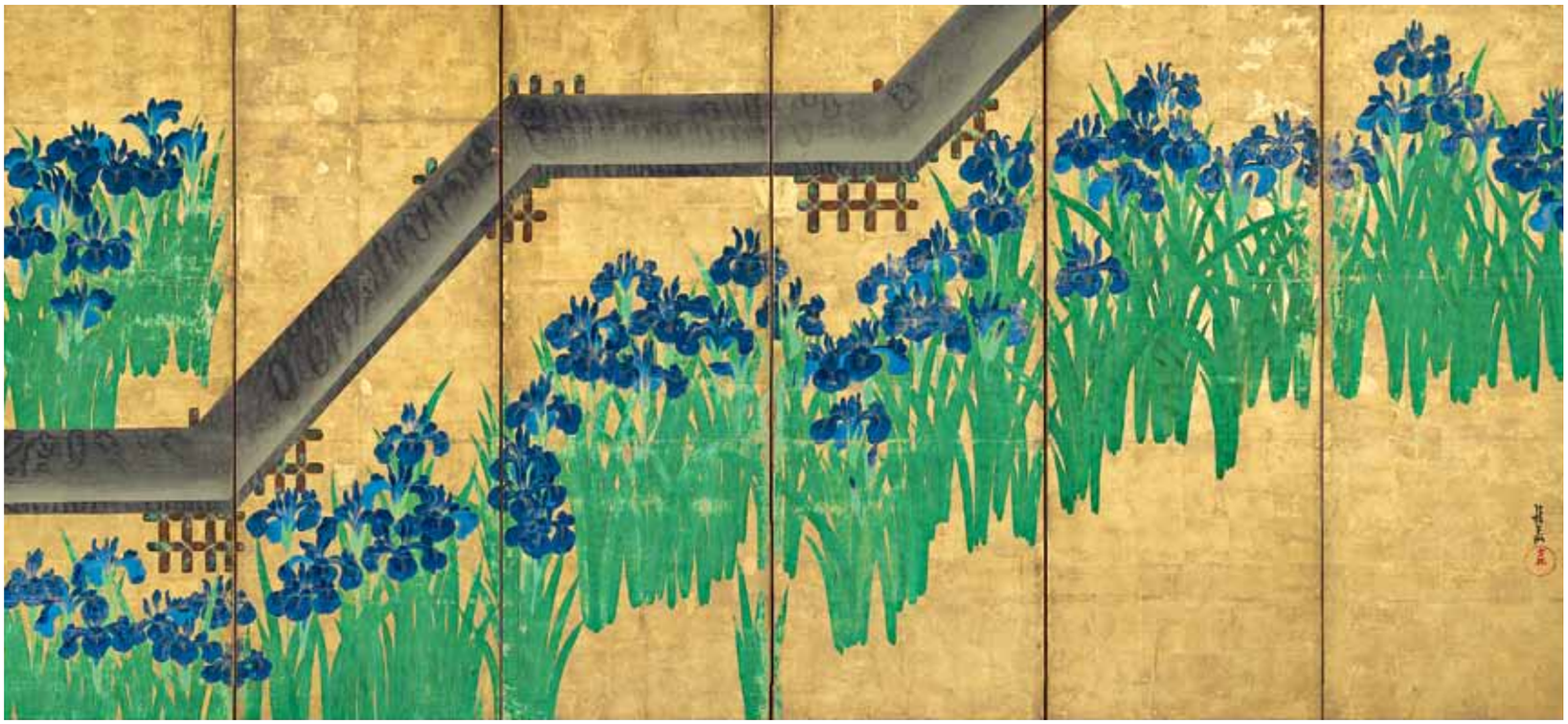
82 **Ogata Kenzan (1663–1743)**
Square dish with spring flowers, early 18th century

83 **Ogata Kenzan (1663–1743)**
Autumn Ivy, after 1732

Kakaru shimo
waga aki naranu
matsukaze ya
chiru o urami no
tsuta no momijiba

Though not yet autumn,
winds through the pines
blow all around me
and I dread they will scatter
the crimson leaves of ivy.
—OGATA KENZAN

84 **Ogata Kōrin (1658–1716)**
Irises at Yatsuhashi (*Eight Bridges*), after 1709



85 Summer robe with irises and plank bridges, mid-19th century

86 **Furuya Kōrin (1875–1910)**
Irises at Yatsuhashi, from *Kōrin Patterns* (*Kōrin moyō*), 1907

87 **Nakamura Hōchū (d. 1819)**
Flowers of the Twelve Months, ca. 1804–8

Akirakeki
miyo zo to yomo ni
shirashimete
terasu hikage no
kumoru toki naki

Praise for the enlightened
reign of the emperor
spreads in all directions,
just as the light of the sun
shines in a cloudless sky.
—KAZAN'IN YOSHINORI (1755–1829)

88 **Painting by Sakai Hōitsu (1761–1828)**
Calligraphy by Kazan'in Yoshinori (1755–1829)
Rising Sun and Trees and Flowers of the Four Seasons, after 1824

Fukuru yo o
hana mo urami no
iro miede
kuzu no ha terasu
tsuki zo katabuku

Like the colors of the blossoms,
my bitterness over love remains
unseen till the depths of night,
when the moonlight slants down
upon leaves of arrowroot vines.
—[TOYAMA] MITSUZANE*

* Poem ends on right, with the poet's signature just below the moon.

89 **Painting by Sakai Hōitsu (1761–1828)**
Poem and calligraphy by Toyama Mitsuzane (1756–1821)
Moon and Arrowroot Vine, probably ca. 1820

90 **Suzuki Kiitsu (1796–1858)**
Irises and Stream, early to mid-19th century

91 **Suzuki Kiitsu (1796–1858)**
Morning Glories, early 19th century

Lovely small flowers,
  of deep or pale shades,
Burst into bloom at dawn,
  though for only a short while.
In form, they resemble squatting
  "drummer boy" flowers,
But in [color] they are tinged blue
  as the Buddha's head.
Tendrils of the vines
  stretch up to tall trees,
While climbing over
  the edges of low trellises.
In front of a window
  the maiden at the loom
Stops her shuttle every time
  she gazes out upon them.*

—OLD MAN BŌSAI (1752–1826)

* In Chinese, the morning glory is referred to as the "herdboy flower" (*quianniu hua*), and thus the maiden at the loom here is being likened to the Weaver Maiden of East Asian legend, who gazes upon her beloved, the Herdboy (see discussion on pp. 38–39).

92 **Painting by Suzuki Kiitsu (1796–1858)**
Poem and calligraphy by Kameda Bōsai (1752–1826)
Morning Glories, before 1826

93 **Aikawa Minwa (active 1806–21)**
Puppies and morning glories, from *Kōrin's Painting Style* (*Kōrin gashiki*), 1818

94 **Kamisaka Sekka (1866–1942)**
"Morning Glories" (*Asagao*), from *Flowers of a Hundred Worlds* (*Momoyogusa*), 1910

95 **Tawaraya Sōri (active ca. 1764–80)**
Morning Glories, late 18th century

96 **Kawade Shibatarō (1861–1921) for the Andō Cloisonné Company (1880–present)**
One of a pair of imperial presentation vases with maple branches and imperial chrysanthemum crest, ca. 1906

97 **Hattori Tadasaburō (d. 1939)**
Imperial presentation vase with lilies and imperial chrysanthemum crest, ca. 1905–12

98 **Hattori Tadasaburō (d. 1939)**
Brush holder with spiderwort flowers, ca. 1905–12

99 **Attributed to Kawade Shibatarō (1861–1921) for the Andō Cloisonné Company (1880–present)**
Vase with poppies, ca. 1908–10

100 **Shibata Zeshin (1807–1891)**
Autumn Grasses in Moonlight, ca. 1872–91

CATALOGUE

For additional images of illustrated books, please consult The Metropolitan Museum of Art online database at *http:// www.metmuseum.org/collections/search-the-collections*.

TALES

1. 俵屋宗達筆・竹内俊治書　伊勢物語図色紙「宇津の山」
Painting by Tawaraya Sōtatsu (d. ca. 1640)
Calligraphy by Takenouchi Toshiharu (1611–1647)
"Mount Utsu" (*Utsu no yama*), from *The Ise Stories* (*Ise monogatari*)
Edo period (1615–1868), ca. 1634
Calligrapher's identification: on back of album leaf, *Takenouchi sama* (Master Takenouchi)
Album leaf mounted as a hanging scroll; ink, color, and gold on paper, 9 5/8 × 8 1/4 in. (24.4 × 20.8 cm)
Property of Mary Griggs Burke

Selected References: Kita, "Nyūyōku Bāku Korekushon: Nihon bijutsu meihin ten," p. 81; Kobayashi Tadashi, *Rinpa*, vol. 4, *Jinbutsu*, pl. 1-4; Kobayashi Tadashi, Murashige, and Haino, *Sōtatsu to Kōrin*, p. 152, fig. 14; Mizuo, *Edo Painting: Sōtatsu and Kōrin*, p. 41, fig. 28; Murase, *Bridge of Dreams*, no. 86; Murase, *Japanese Art: Selections from the Burke Collection*, no. 52; Murase, "Recent Arrival in the Ranks of Great Collectors," p. 91; Murase, "Themes from Three Romantic Narratives of the Heian Period," p. 81; Murashige, *Sōtatsu, Kōrin, Hōitsu*, pl. 63; Schirn Kunsthalle Frankfurt, *Die Kunst des alten Japan: Meisterwerke aus der Burke Collection*, no. 55; Shirahata and Tokuda, *Rinpa kaiga senshū*, vol. 1, pl. 28; Tamamushi, "Rinpa: Past, Present, and Future," p. 136, fig. 4; Tanaka Kisaku, *Den Sōtatsu hitsu Ise monogatari*, pl. 23; Tanaka Shinbi, *Sōtatsu hitsu Ise monogatari*, pl. 10; Tokyo National Museum, *Nihon bijutsu meihin ten: New York Burke Collection*, no. 42; Tokyo National Museum, *Rinpa*, pl. 99; Tokyo National Museum, *Sōtatsu-Kōetsu ha zuroku*, no. 59; Tsuji Nobuo, *Nyūyōku Bāku Korekushon ten*, pp. lxxi, 264, pl. 90; Wheelwright, *Word in Flower*, no. 26; Yamane, "Den Sōtatsu hitsu Ise monogatari zu shikishi ni tsuite," fig. 14; Yamane, *Rinpa kaiga zenshū*, vol. 1, *Sōtatsu-ha I*, pl. 56; Yamane, *Sōtatsu*, pl. 174; Yamane et al., *Rinpa*, no. 1

2. 伝深江蘆舟筆　伊勢物語図扇面「宇津の山」
Attributed to Fukae Roshū (1699–1757)
"Mount Utsu" (*Utsu no yama*), from *The Ise Stories* (*Ise monogatari*)
Edo period (1615–1868), early 18th century
Fan-shaped painting mounted as a hanging scroll; ink and color on paper, 8 3/4 × 18 3/16 in. (22.2 × 46.2 cm)
Property of Mary Griggs Burke

Selected Reference: Stern, *Rimpa: Masterworks of the Japanese Decorative School*, no. 44

3. 伝俵屋宗達筆　源氏物語図屏風
Studio of Tawaraya Sōtatsu
Nine scenes from *The Tale of Genji* (*Genji monogatari*)
Edo period (1615–1868), early 17th century
Signature: *Sōtatsu Hokkyō*
Seal: *Taiseiken*
Eight-panel folding screen; ink and color on gilded paper, 31 3/8 × 128 3/4 in. (81 × 327 cm)
Property of Mary Griggs Burke

Selected References: Akiyama Ken et al., *Genji monogatari*, no. 129; Akiyama Ken and Taguchi, *Gōka "Genji-e" no sekai*, pp. 160–68; Akiyama Terukazu, *Genji-e*, figs. 14, 141; Murase, *Bridge of Dreams*, no. 87; Murase, *Byōbu: Japanese Screens from New York Collections*, no. 1; Murase, *Japanese Art: Selections from the Burke Collection*, no. 51; Murase, "Themes from Three Romantic Narratives of the Heian Period," figs. 4, 5; Tanaka Kisaku, *Den Sōtatsu hitsu Ise monogatari*, pp. 366–67, 369–70; Tsuji Nobuo, *Nyūyōku Bāku Korekushon ten*, pp. lxx, 263, pl. 89; Yamane, *Rinpa kaiga zenshū*, vol. 1, *Sōtatsu-ha I*, pls. 17–19; Yamane, *Sōtatsu*, pls. 42, 43; Yamane, "Tawaraya Sōtatsu to ihon Ise monogatari-e," fig. 71; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, no. 51; Yamane et al., *Jinbutsuga*, pl. 12

4. 伝俵屋宗達筆 源氏物語図「宿木」
Studio of Tawaraya Sōtatsu
Scene from "The Ivy" (*Yadorigi*), from *The Tale of Genji (Genji monogatari)*
Edo period (1615–1868), early 17th century
Section of a screen painting mounted as a hanging scroll; ink, color, and gold on paper, 10 × 21 3/4 in. (25.4 × 55.2 cm)
The Metropolitan Museum of Art, New York; Gift of Chizuko and Frank Korn, in honor of Miyeko Murase, 2006 (2006.570)

Selected References: Japan Fine Arts Association, *Sōtatsu gashū*; Kobayashi Tadashi, *Rinpa*, vol. 4, *Jinbutsu*, pp. 246–49; Yamane, *Rinpa kaiga zenshū*, vol. 1, *Sōtatsu-ha*, no. 6

5. 伝本阿弥光悦書　檜夫蒔絵硯箱
In the style of Hon'ami Kōetsu (1558–1637)
Writing box (*suzuri-bako*) with woodcutter
Edo period (1615–1868), 19th century
Black lacquer with gold *maki-e*, inlaid with mother-of-pearl, 3 3/4 × 9 × 9 3/8 in. (9.5 × 22.9 × 23.8 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.689)

Selected Reference: Simmons, "Artist Designers of the Tokugawa Period," p. 145

6. 池田孤邨画 『光琳新撰百図』檜夫蒔絵硯箱図
Ikeda Koson (1802–1867)
Design for a writing box (*suzuri-bako*), from *One Hundred Newly Selected Designs by Kōrin* (*Kōrin shinsen hyakuzu*)
Edo period (1615–1868), 1864
Woodblock-printed book; ink on paper, 10 1/16 × 7 3/8 × 3/8 in. (25.5 × 18.8 × 0.9 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB124a,b)

7. 俵屋宗達工房　大原御幸図屏風
Studio of Tawaraya Sōtatsu
"Royal Visit to Ōhara" (*Ōhara gokō*), from *The Tale of the Heike* (*Heike monogatari*)
Edo period (1615–1868), first half of the 17th century
Seals: on each screen, *Taiseiken*
Pair of six-panel folding screens; ink and color on paper, each screen 63 7/16 × 143 5/16 in. (161.1 × 364 cm)
The Metropolitan Museum of Art, New York; Fletcher Fund, 1955 (55.94.3, .4)

Selected References: Murase, *Byōbu: Japanese Screens from New York Collections*, no. 2; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, pp. 72–73, pl. 53; Yamane, *Rinpa kaiga zenshū*, vol. 1, *Sōtatsu-ha I*, pls. 188, 200, 201; Yamane, *Zaigai Nihon no shihō*; vol. 5, *Rinpa*, pls. 52, 53

8. 鈴木其一筆　『平家物語』小督局・仲国図
Suzuki Kiitsu (1796–1858)
Lady Kogō playing a koto and Minamoto no Nakakuni by his horse, from *The Tale of the Heike* (*Heike monogatari*)
Edo period (1615–1868), 1820s
Seal: on each print, *Kiitsu*
Surimono (privately published woodblock print) diptych; ink and color on paper, each sheet 8 11/16 × 7 1/2 in. (22 × 19 cm)
Collection of Virginia Shawan Drosten

POEMS

9. 本阿弥光悦書　藤下絵色紙
Calligraphy by Hon'ami Kōetsu (1558–1637)
Poem by Kiyowara no Fukayabu with design of wisteria
Edo period (1615–1868), early 17th century
Poem card (*shikishi*) mounted as a hanging scroll; ink on paper with mica, 7 3/4 × 6 3/4 in. (19.9 × 17.2 cm)
Collection of Sylvan Barnet and William Burto

10. 本阿弥光悦書・俵屋宗達下絵　桜下絵和歌色紙　鴨長明
Calligraphy by Hon'ami Kōetsu (1558–1637)
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Kamo no Chōmei with underpainting of cherry blossoms
Momoyama period (1573–1615), dated 1606
Signature: *Keichō jūichi-nen jūichi-gatsu jūichi-nichi Kōetsu sho* (inscribed by Kōetsu on the eleventh day of the eleventh month of the eleventh year of the Keichō era [1606])
Seal: *Kōetsu*
Poem card (*shikishi*) mounted as a hanging scroll; ink, gold, and silver on paper, 7 15/16 × 7 in. (20.2 × 17.8 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.59)

Selected References: Ford, "Arts of Japan," p. 46, no. 52; Furuta and Nakamura, *Rinpa*, p. 76, no. 18; Itō, "Keichō jūichinen jūichigatsu jūichinichi Kōetsu shikishi," pl. 61; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, pl. 37; Shimizu and Rosenfield, *Masters of Japanese Calligraphy*, p. 216, no. 85; Yamane, *Kōetsu sho Sōtatsu kingin-dei-e*, pl. 63; Yamane, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II*, pl. 15, fig. 8-8; Yashiro, "Keichō jūichi-nen jūichi-gatsu jūichi-nichi mei aru Kōetsu shikishi," p. 313

11. 本阿弥光悦書　茶会への招待状
Hon'ami Kōetsu (1558–1637)
Letter with invitation to a tea gathering
Edo period (1615–1868), probably 1620s–30s
Signature: at end of letter and at end of postscript, *Kōetsu*, with *kaō* (handwritten seal)
Letter mounted as a hanging scroll; ink on paper, 10 7/8 × 19 1/2 in. (29.6 × 49.5 cm)
Collection of Raymond and Priscilla Vickers

Translation of letter: Thank you for your letter, mentioning that you are hosting a tea gathering next month on the afternoon of either the 1st or 2nd, and I gratefully accept your kind invitation. I'm still not sure what day the Governor of Suo Province will be leaving, but I will try to find out the date when I visit tomorrow, and let you know if I can. Also, on the afternoon of the 24th, I will have a visit from Sōkatsurō and Sōwarō.

> Best wishes, Tokuyūsai [name used by Kōetsu]
> Sent to Master Sōzerō by Kōetsu [with *kaō* (handwritten seal)]

P.S. Are you coming to act on the matter you mentioned? I would be most grateful if you could join us. 19th day of the 10th month, respectfully sent to Sōzerō, by Kōetsu [with *kaō*] (translation by John T. Carpenter)

12. 松花堂昭乗書・伝俵屋宗達下絵　芙蓉下絵和歌色紙　藤原興風
Calligraphy by Shōkadō Shōjō (1584?–1639)
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Onakatomi no Yoshinobu with underpainting of hollyhocks
Edo period (1615–1868), early 17th century
Poem card (*shikishi*) mounted as a hanging scroll; ink, gold, and silver on colored paper, 7 15/16 × 6 15/16 in. (20.2 × 17.6 cm)
The Metropolitan Museum of Art, New York; Purchase, Mrs. Jackson Burke Gift, 1979 (1979.407.1)

Selected References: Shimizu and Rosenfield, *Masters of Japanese Calligraphy*, no. 96; Wheelwright, *Word in Flower*, p. 88, no. 36, fig. 49

13. 松花堂昭乗書・伝俵屋宗達下絵　鉄線下絵和歌色紙　藤原興風
Calligraphy by Shōkadō Shōjō (1584?–1639)
Underpainting attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Fujiwara no Okikaze with underpainting of clematis
Edo period (1615–1868), early 17th century
Poem card (*shikishi*) mounted as hanging scroll; ink, gold, and silver on colored paper, 7 15/16 × 6 15/16 in. (20.2 × 17.6 cm)
The Metropolitan Museum of Art, New York; Purchase, Gift of Mrs. Russell Sage, by exchange, 1979 (1979.407.2)

Selected References: Shimizu and Rosenfield, *Masters of Japanese Calligraphy*, no. 96; Wheelwright, *Word in Flower*, p. 89, no. 49, fig. 49

14. 近衛信尋書　女流歌仙屏風
Konoe Nobutada (1565–1614)
Poetry screen (*Waka byōbu*): Six poems by women poets
Edo period (1615–1868), early 17th century
Six-panel folding screen; ink on paper, each panel 18 13/16 × 55 13/16 in. (47.8 × 141.8 cm)
Yale University Art Gallery, New Haven; Purchased with the Leonard C. Hanna, Jr., B.A. 1913, Fund and a gift from Peggy and Richard M. Danziger, LL.B. 1963

Selected References: Kamens, "Ink Play"; Ohki, "Konoe Nobutada's *Waka byōbu*"

15. 伝近衛信尋書・伝長谷川宗也絵　葛下絵色紙貼付『和漢朗詠集』屏風
Calligraphy attributed to Konoe Nobuhiro (1599–1649)
Underpainting attributed to Hasegawa Sōya (b. 1590)
Thirty-six poems from the *Anthology of Japanese and Chinese Poems* (*Wakan rōeishū*) with underpainting of arrowroot vines
Edo period (1615–1868), early 17th century
Six-panel folding screen; ink, color, and gold leaf on paper, with poem cards (*shikishi*: ink on decorated paper), 65 3/4 × 148 in. (167 × 375.9 cm)
The Metropolitan Museum of Art, New York; Purchase, several members of The Chairman's Council Gifts, 2001 (2001.423)

16. 烏丸光広筆　十牛図歌賛図巻
Karasumaru Mitsuhiro (1579–1638)
Ten Ox-Herding Songs
Edo period (1615–1868), ca. 1634
Signature: *Mitsuhiro sho* (inscribed by Mitsuhiro)
Handscroll; ink on dyed paper with stenciled decoration in gold and silver, 11 3/4 × 107 in. (29.9 × 271.8 cm)
The Metropolitan Museum of Art, New York; Purchase, Friends of Asian Art Gifts, 1986 (1986.142)

Selected References: Ford, "Arts of Japan," no. 53; Itabashi Ward Museum, *Karasumaru Mitsuhiro to Tawaraya Sōtatsu*, no. 77; Varley and Kumakura, *Tea in Japan*, p. 31

POETS

17. 本阿弥光悦筆　嵯峨本三十六歌仙
Calligraphy attributed to Hon'ami Kōetsu (1558–1637)
Illustrations by an unknown artist
Monk Sosei and Ariwara no Narihira, from the *Kōetsu Edition of the Thirty-six Poetic Immortals* (*Kōetsu Sanjūrokkasen*)
Edo period (1615–1868), early 17th century
Woodblock-printed book; ink on paper, approx. 13 × 9 13/16 in. (33 × 25 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

Selected Reference: Suzuki Jun, "Kōetsu Sanjūrokkasen kō" (illustrates other impressions of the book)

18. 酒井抱一画　『光琳百図』
Sakai Hōitsu (1761–1828)
Two-panel screen with the Thirty-six Poetic Immortals, from *One Hundred Paintings by Korin* (*Kōrin hyakuzu*)
Edo period (1615–1868), 1815 (1st edition)
From a set of two woodblock-printed books (vol. 2); ink on paper, each volume 10 3/8 × 7 3/16 × 1 in. (26.4 × 18.3 × 2.5 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB118a–d)

19. 池田孤邨筆　三十六歌仙図屏風
Ikeda Koson (1802–1867)
The Thirty-six Poetic Immortals
Edo period (1615–1868), mid-19th century
Signature: *Koson Fujiwara Sanshin utsusu* (copied by Koson, also known as Fujiwara no Sanshin)
Seals: *Renshinkutsu*, *Sanshin*
Two-panel folding screen; ink and color on silk, 68 1/16 × 68 3/4 in. (172.8 × 174.6 cm)
Mary and Jackson Burke Foundation

Selected References: Murase, *Bridge of Dreams*, no. 137; Kobayashi Tadashi, *Rinpa*, vol. 4, *Jinbutsu*, pl. 74; Takeda, Takio, and Minamidani, *Byōbu-e taikan*, p. 47; Tsuji Nobuo, *Nyūyōku Bāku Korekushon ten*, pp. lxxiii–iv, 266–67, pl. 95; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, pl. 214; Yamane et al., *Tokubetsu ten: Rinpa*, no. 13

20. 神坂雪佳筆　歌仙図
Kamisaka Sekka (1866–1942)
Gathering of Waka Poets
Taishō period (1912–26), 1910s–20s
Signature: *Sekka*
Seal: *Seisei*
Hanging scroll; ink and color on paper, 50 7/8 × 19 15/16 in. (129.2 × 50.7 cm)
Gitter-Yelen Collection

Selected References: Rotondo-McCord, *Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection*, pp. 161, 163, pl. 99, no. 99; Wood et al., *Kamisaka Sekka: Rimpa Master*, p. 223

21. `神坂雪佳筆　『百々世草』六歌仙図
Kamisaka Sekka (1866–1942)
"Six Poets" (*Rokkasen*), from *Flowers of a Hundred Worlds* (*Momoyogusa*)
Meiji period (1868–1912), 1910
From a set of three woodblock-printed books (vol. 3); ink and color on paper, each volume 11 7/8 × 8 7/8 in. (30.2 × 22.5 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

22. 中野期明画　『尾形流百図』
Nakano Kimei (1834–1892)
Kakinomoto no Hitomaro, from *One Hundred Paintings of the Ogata Lineage* (*Ogata-ryū hyakuzu*)
Meiji period (1868–1912), 1892
From a set of two woodblock-printed books (vol. 2); ink on paper, each volume 10 × 7 3/8 × 1/2 in. (25.4 × 18.8 × 1.2 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB105a, b)

23. 縮緬地三十六歌仙模様長襦袢
Man's informal robe with the Thirty-six Poetic Immortals
Meiji period (1868–1912), early 20th century
Silk, stenciled and paste-resist dyed, 50 3/8 × 49 5/8 in. (128 × 126 cm)
John C. Weber Collection

Selected Reference: Trede and Meech, *Arts of Japan: Weber Collection*, no. 65

SAGES

24. 俵屋宗達筆　四睡図
Tawaraya Sōtatsu (d. ca. 1640)
The Four Sleepers
Edo period (1615–1868), early 17th century
Seal: *I'nen*
Hanging scroll; ink on paper, 37 3/4 × 20 5/16 in. (95.9 × 51.6 cm)
Gitter-Yelen Collection

Selected References: Addiss et al., *Myriad of Autumn Leaves: Japanese Art from the Gitter Collection,* no. 10; Rotondo-McCord, *Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection,* pp. 140, 141, pl. 81, no. 78; Yamane, *Rinpa kaiga zenshū*, vol. 1, *Sōtatsu-ha I*, p. 276, pl. 63; Yamane, *Sōtatsu*, p. 120

25. 尾形光琳筆　画帖　竹に虎
Ogata Kōrin (1658–1716)
Tiger and Bamboo
Edo period (1615–1868), early 18th century
Signature: *Hokkyō Kōrin*
Seal: *Ogata*
Leaf from a pair of painting albums, each with six leaves; ink and color on paper, 12 1/2 × 11 in. (31.8 × 28 cm)
Gitter-Yelen Collection

26. 尾形光琳筆　布袋図
Ogata Kōrin (1658–1716)
Hotei
Edo period (1615–1868), after 1704
Signature: *Jakumei Kōrin*
Seal: *Dōsū*
Hanging scroll; ink on paper, 11 1/4 × 14 1/2 in. (28.5 × 36.9 cm)
Mary and Jackson Burke Foundation

Selected References: Kobayashi Tadashi, *Rinpa*, vol. 4, *Jinbutsu*, fig. 162; Murase, *Bridge of Dreams*, no. 133; Murase, *Japanese Art: Selections from the Burke Collection,* no. 55; Schirn Kunsthalle Frankfurt, *Die Kunst des alten Japan: Meisterwerke aus der Burke Collection,* no. 58; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, p. 81; Tamamushi, "Rinpa: Past, Present, and Future," p. 137, fig. 5; Tanaka Ichimatsu, *Art of Kōrin,* fig. 42; Tokyo National Museum, *Nihon bijutsu meihin ten: Nyūyōku Bāku Korekushon,* no. 44; Tsuji Nobuo, *Nyūyōku Bāku Korekushon ten*, pp. lxxii, 265, pl. 92

27. 酒井抱一　『光琳百図』
Sakai Hōitsu (1761–1828)
Illustrations from *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*)
Edo period (1615–1868), 1815 (1st edition)
From a set of two woodblock-printed books (vol. 2); ink on paper, each volume 10 3/8 × 7 3/16 × 1 in. (26.4 × 18.3 × 2.5 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB118a–d)

28. 尾形光琳筆　画帖　林和靖と鶴
Ogata Kōrin (1658–1716)
The Poetic Immortal Lin Hejing (J: Rinnasei) and a crane
Edo period (1615–1868), early 18th century
Signature: *Hokkyō Kōrin*
Seal: *Ogata*
Leaf from a pair of painting albums, each with six leaves; ink and color on paper, 12 1/2 × 11 in. (31.8 × 28 cm)
Gitter-Yelen Collection

Selected References: Kobayashi Tadashi, *Rinpa*, vol. 3, *Fūgetsu chōjū*, pls. S11-1, S11-2; Kobayashi Tadashi, *Rinpa*, vol. 4, *Jinbutsu*, pls. 211, S8-2, S8-3; Murashige and Kobayashi, *Rinpa*, vol. 5, *Sōgō*, pl. 43; Umezawa Gallery, *Rinpa*, no. 16, pl. 1-12

29. 合川珉和画　『光琳画式』
Aikawa Minwa (active 1806–21)
Illustrations from *Kōrin's Painting Style* (*Kōrin gashiki*)
Edo period (1615–1868), 1818
From a set of two woodblock-printed books (vols. 1 [Deer], 2 [Jurōjin and a crane]); ink and color on paper, 10 1/16 × 7 1/16 × 3/16 in. (25.5 × 18 × 0.5 cm)
The Metropolitan Museum of Art, New York; Rogers Fund, 1918 (JIB59a, b)

30. 酒井鶯浦筆　寿老図
Sakai Ōho (1808–1841)
Jurōjin on a White Deer
Edo period (1615–1868), probably 1830s
Signature: *Shigen Ōho hitsu* (painted by Shigen Ōho)
Seal: *Hansei*
Hanging scroll; ink and color on silk, 40 3/4 × 14 7/16 in. (103.5 × 36.7 cm)
The Metropolitan Museum of Art, New York; T. Richard Fishbein and Estelle P. Bender Collection, Promised Gift of T. Richard Fishbein and Estelle P. Bender

31. 神坂雪佳筆　寿老図
Kamisaka Sekka (1866–1942)
Jurōjin
Shōwa period (1926–89), late 1920s–30s
Signature: *Sekka hitsu* (painted by Sekka)
Seal: *Yoshitaka*
Hanging scroll; ink and color on paper, 48 1/2 × 16 7/16 in. (123.2 × 41.8 cm)
The Metropolitan Museum of Art, New York; Gift of Gitter-Yelen Foundation, in honor of John T. Carpenter, 2011 (2011.526.2)

Selected Reference: Wood et al., *Kamisaka Sekka: Rimpa Master*, no. 201

WAVES

32. 俵屋宗達工房　波に扇子図屏風
Follower of Tawaraya Sōtatsu (d. ca. 1640)
Fans upon Waves
Edo period (1615–1868), mid- to late 17th century
Six-panel folding screen; ink, color, and gold on paper, 40 3/16 × 113 5/16 in. (102.1 × 287.8 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.499)

33. 俵屋宗達工房　波に船図屏風
Follower of Tawaraya Sōtatsu
Boats upon Waves
Edo period (1615–1868), early 18th century
Seal: *Taiseiken* (not genuine)
Six-panel folding screen; ink, color, and gold on paper, 61 1/8 × 141 3/4 in. (155.2 × 360 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1949 (49.35.3)

Selected References: Stern, *Rimpa: Masterworks of the Japanese Decorative School*, p. 41, no. 12; Yamane, *Rinpa Kaiga Zenshū*, vol. 2, *Sōtatsu-ha II*, pls. 118, 141, fig. 41; Yamane, *Zaigai Nihon no Shihō*, vol. 5, *Rinpa*, pl. 49

34. 尾形光琳筆　波濤図屏風
Ogata Kōrin (1658–1716)
Rough Waves
Edo period (1615–1868), ca. 1704–9
Signature: *Hokkyō Kōrin*
Seal: *Dōsū*
Two-panel folding screen; ink, color, and gold on gilded paper, 57 11/16 × 65 1/8 in. (146.5 × 165.4 cm)
The Metropolitan Museum of Art, New York; Fletcher Fund, 1926 (26.117)

Selected References: Bosch-Reitz, "Japanese Screen by Ogata Kōrin," pp. 233–34, 236; Chizawa, *Kōrin*, fig. 143; Chizawa, *Edo I*, p. 147, pl. 50; Ford, "Japanese Art at the Met," p. 221, pl. 8; Katano, "Kōrin," pp. 121–22; Kobayashi Bunshichi, *Ogata-ryū yontaika gafu*, n.p.; Kobayashi Tadashi, Murashige, and Haino, *Sōtatsu to Kōrin,* pl. 60; Kōno, *Ogata Kōrin*, p. 26, pl. 7; Kobayashi Taichiro, *Nihon geijutsuron hen II: Kōrin to Kenzan*, pp. 125–27, pl. 19; Kōno, Tanaka, and Matsushita, *Ogata Kōrin*, p. 131, pl. 4; Mayuyama, *Japanese Art in the West*, pl. 237; Meech-Pekarik, "Twelve Japanese Screens," pp. 46–47, no. 8; Mizuo, *Edo Painting: Sōtatsu and Kōrin*, pl. 74; Sakai Hōitsu, *Kōrin hyakuzu*, vol. 2 (woodblock-printed reproduction); Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, p. 78, pl. 58; Stern, *Rimpa: Masterworks of the Japanese Decorative School*, p. 47, pl. 17; Tanaka Ichimatsu, *Art of Kōrin*, pl. 5; Tokyo National Museum, *Dai Rinpa ten: Keishō to hensō*, pp. 158, 340, pl. II-18; Yamakawa, *Rinpa: Kōetsu, Sōtatsu, Kōrin*, pl. 63; Yamane, *Rinpa kaiga zenshū*, vol. 3, *Kōrin-ha I*, p. 77, pl. 7, no. 4; Yamane, *Sōtatsu to Kōrin*, pp. 102, 128, no. 75; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, pl. 57; Yashiro and Swann, *2000 Years of Japanese Art*, p. 239, pl. 152

35. 尾形光琳筆　棹舟図
Follower of Ogata Kōrin (1658–1716)
Boatman Poling a Raft
Edo period (1615–1868), 18th century
Seal: *Masatoshi*
Hanging scroll; ink and color on paper, 10 1/8 × 10 3/4 in. (25.6 × 27.4 cm)
Collection of Sue Cassidy Clark

Selected Reference: Mizuo, *Sōtatsu Kōrin-ha gashū*, pl. 23

36. 古谷紅燐 『光琳模様』波に烏図
Furuya Kōrin (1875–1910)
Illustrations from *Kōrin Patterns* (*Kōrin moyō*)
Meiji period (1868–1912), 1907
From a set of two woodblock-printed books (vol. 2); ink on paper, each volume 10 1/16 × 7 1/2 in. (25.5 × 19 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

37. 鈴木其一筆 蓮の花びら流れ
Suzuki Kiitsu (1796–1858)
Lotus Blossoms Floating on a Stream
Edo period (1615–1868), 1820s
Signature: *Kiitsu hitsu* (drawn by Kiitsu)
Seal: [unread]
Surimono (privately published woodblock print); *nagaban* (long horizontal print); ink and color on paper, approx. 8 1/2 × 22 in. (21.6 × 55.9 cm)
Collection of Virginia Shawan Drosten

38. 酒井鶯浦筆 六玉川絵巻
Sakai Ōho (1808–1841)
Six Jewel Rivers (Mu-Tamagawa)
Edo period (1615–1868), ca. 1840
Signature: on each scroll, *Ōho hitsu* (painted by Ōho)
Seal: on each scroll, *Hansei*
Six handscrolls; ink, color, and gold on silk, each scroll approx. 3 1/2 × 47 1/8 in. (9 × 119.6 cm)
Mary and Jackson Burke Foundation

Selected References: Murase, *Bridge of Dreams*, no. 138; Murase, "Evolution of *Meisho-e*," pp. 94–97; Murase, *Jewel Rivers*, no. 39; Murashige and Kobayashi, *Rinpa*, vol. 5, *Sōgō*, fig. 111; Tsuji Nubuo, *Nyūyōku Bāku Korekushon ten*, pp. lxxiv, 267–68, pl. 96; Yasumura, "Rinpa kankaku no tenkai," nos. 94–101

39. 柴田是真作 波文印籠
Shibata Zeshin (1807–1891), after a design by Ogata Kōrin (1658–1716)
Inrō with stylized waves
Meiji period (1868–1912), late 19th century
Signatures: *Zeshin sha* (copied by Zeshin); inside lid, *Hokkyō Kōrin*
Gold lacquer with pewter inlay; *ojime*: bronze and gold jar; *netsuke*: carved tortoiseshell turtle
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.249)

40. 縮緬地波に鵜飼模様単衣
Summer robe with waves and cormorant fishing
Shōwa period (1926–89), second quarter of the 20th century
Silk, lacquered threads, and silk embroidery, paste-resist dyed and hand-painted, 59 13/16 × 50 3/8 in. (152 × 128 cm)
John C. Weber Collection

Selected Reference: Trede and Meech, *Arts of Japan: Weber Collection*, no. 74

41. 神坂雪佳筆 竹波図襖
Kamisaka Sekka (1866–1942)
Bamboo and Waves
Meiji period (1926–89), early 20th century
Signature: *Sekka hitsu* (painted by Sekka)
Seal: [unread]
Set of four sliding-door panels (*fusuma*); ink and gold on paper, 68 1/2 × 190 3/8 in. (174 × 483.6 cm)
The Metropolitan Museum of Art, New York; Gift of Gitter-Yelen Foundation, in honor of Maxwell K. Hearn, 2011 (2011.526.1c, d)

Selected Reference: Wood et al., *Kamisaka Sekka: Rimpa Master*, no. 125

42. 神坂雪佳画『百々世草』波に満月図
Kamisaka Sekka (1866–1942)
"Cresting Wave" (*Tatsunami*), from *Flowers of a Hundred Worlds* (*Momoyogusa*)
Meiji period (1868–1912), 1910
From a set of three woodblock-printed books (vol. 1); ink and color on paper, 11 7/8 × 8 7/8 in. (30.2 × 22.5 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

43. 綸子地流水模様着物
Kimono with stylized flowing water
Shōwa period (1926–89), first half of the 20th century
Figured silk, paste-resist dyed, with gold and silver painted accents, 59 × 51 in. (149.9 × 129.5 cm)
Collection of Sue Cassidy Clark

44. 風通地波模様帯
Sash (*obi*) with stylized waves
Meiji period (1868–1912), early 20th century
Silk- and metallic-thread double cloth (*fūtsū*), 11 5/8 × 163 in. (29.5 × 414 cm)
The Metropolitan Museum of Art, New York; Gift of Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford, 2005 (2005.171)

45. 中村卓夫作 波文水差
Nakamura Takuo (b. 1945)
Water jar (*mizusashi*) with stylized waves
Heisei period (1989–present), 2001
Stoneware inlaid with gold and silver, with lacquered-wood lid, 5 × 9 3/4 × 8 1/4 in. (12.7 × 24.8 × 20.9 cm)
The Metropolitan Museum of Art, New York; Purchase, Barbara and William Karatz Gift, 2001 (2001.735a, b)

46. 岡田雄志作 螺鈿蒔絵乾漆盛盆
Okada Yūji (b. 1948)
Footed tray with stylized waves
Heisei period (1989–present), 2002
Signature: on base, *Yū*
Dry lacquer (*kanshitsu*) on cloth with mother-of-pearl inlay and sprinkled gold, 3 5/8 × 23 3/8 × 12 1/16 in. (9.2 × 59.4 × 30.6 cm)
The Metropolitan Museum of Art, New York; Gift of Sue Cassidy Clark, in honor of Barbara Brennan Ford, 2012 (2012.58)

47. 門田篁玉作 『維新』
Monden Kōgyoku (b. 1916)
Renewal (*Ishin*), from the Waves series
Heisei period (1989–present), 1990s
Signature: on base, *Kōgyoku*
Madake bamboo shaped with the *uneri-ami* (twisted-weave) technique, 14 × 21 × 21 in. (35.6 × 53.3 × 53.3 cm)
Collection of Diane and Arthur Abbey

48. 崎山隆之作 『聴涛』
Sakiyama Takayuki (b. 1958)
Listening to the Waves
Heisei period (1989–present), 2004
Sand-glazed stoneware, 15 3/4 × 12 3/4 in. (40 × 32.4 cm)
The Metropolitan Museum of Art, New York; Gift of Mary Griggs Burke, 2004 (2004.201)

BIRDS

49. 俵屋宗達筆・烏丸光広書 かいつぶり図
Painting by Tawaraya Sōtatsu (d. ca. 1640)
Calligraphy by Karasumaru Mitsuhiro (1579–1638)
Grebe in Flight
Edo period (1615–1868), probably 1630s
Painter's signature: *Sōtatsu Hokkyō*
Painter's seal: *Taiseiken*
Calligrapher's seal: *Mitsuhiro*
Hanging scroll; ink on paper, 35 1/4 × 14 3/16 in. (89.5 × 36 cm)
Collection of Peggy and Richard M. Danziger

Selected References: Chizawa, "Kaitsuburi zu, Karasumaru Mitsuhiro san, in," pp. 98–102; Link and Shimbo, *Exquisite Visions: Rimpa Paintings from Japan*, no. 12; Shimizu and Rosenfield, *Masters of Japanese Calligraphy*, no. 107; Yamane, *Kōetsu, Sōtatsu, Kōrin*, p. 175; Yamane, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II*, p. 303

50. 俵屋宗達筆 鴨に菖蒲図
Tawaraya Sōtatsu (d. ca. 1640)
Duck Flying over Irises
Edo period (1615–1868), probably 1630s
Signature: *Sōtatsu Hokkyō*
Seal: *Taiseiken*
Hanging scroll; ink on paper, 40 1/2 × 19 3/16 in. (102.9 × 48.7 cm)
Gitter-Yelen Collection

Selected References: Addiss et al., *Myriad of Autumn Leaves: Japanese Art from the Gitter Collection*, no. 9; Itabashi Ward Museum, *Karasumaru Mitsuhiro to Tawaraya Sōtatsu: Tokubetsuten*, no. 77; Murashige and Kobayashi, *Rinpa*, vol. 5, *Sōgō*, fig. 89; Rotondo-McCord, *Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection*, no. 79, pl. 82; Yamane, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II*, no. 133

51. 酒井抱一 『光琳百図』鴨図
Sakai Hōitsu (1761–1828)
"Ducks in Flight," from *One Hundred Paintings by Kōrin* (*Kōrin hyakuzu*)
Edo period (1615–1868), 1815 (1st edition)
From a set of two woodblock-printed books (vol. 2); ink on paper, each volume 10 3/8 × 7 3/16 × 1 in. (26.4 × 18.3 × 2.5 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB118a–d)

52. 尾形光琳筆 松竹に鶴図屏風
Ogata Kōrin (1658–1716)
Cranes, Pines, and Bamboo
Edo period (1615–1868), late 17th century
Pair of folding screens; ink and light color on paper, right screen 60 9/16 × 96 5/16 in. (153.8 × 244.6 cm), left screen 60 9/16 × 148 1/2 in. (153.8 × 377.2 cm)

The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.62, .63)

Selected References: Fong, "Asian Art for the Metropolitan Museum," fig. 29; Mizuo, *Edo Painting: Sōtatsu and Kōrin*, p. 104, fig. 88; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, p. 77, pl. 57; Suntory Art Museum, Osaka City Art Museum, and Nihon Keizai Shinbunsha, *Byōbu: Nihon no bi*, pp. 184–85, no. 68, fig. 68; Yamane, *Konishike kyūzō: Kōrin kankei shiryō to sono kenkyū*, p. 247, fig. 45; Yamane, *Kōrin meihin ten*, pp. 48–49; Yamane, *Rinpa kaiga zenshū*, vol. 3, *Kōrin-ha I*, p. 97, pls. 41, 111-2, fig. 193; Yamane, *Sōtatsu to Kōrin*, p. 224, fig. 70; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, pls. 71, 72

53. 鈴木其一筆　旭日松鶴図
Suzuki Kiitsu (1796–1858)
Crane and Pine Tree with Rising Sun
Edo period (1615–1868), early to mid-19th century
Hanging scroll; ink and color on silk, 17 11/16 × 23 1/4 in. (45 × 59 cm)
Signature: *Seisei Kiitsu*
Seal: *Shukurin* (fan-shaped seal)
Collection of T. Richard Fishbein and Estelle P. Bender

Selected References: Itabashi Ward Museum, *Edo Rinpa no kisai: Suzuki Kiitsu ten*, p. 34, no. 36; Mitsukoshi, *Nihon no bi: Rinpa ten*, p. 125, pl. 71; Suntory Art Museum, *Nichirin to getsurin: Taiyō to tsuki o meguru bijutsu*, p. 56, pl. 109

54. 尾形乾山筆　定家詠十二ヶ月和歌花鳥図『拾遺愚草』より四月
Ogata Kenzan (1663–1743)
"Fourth Month," inspired by Fujiwara no Teika's *Poems on Birds and Flowers of the Twelve Months* (*Teika ei jūnikagetsu kachō waka*), from *Gleanings at Foolish Grasses* (*Shūigusō*)
Edo period (1615–1868), 1743
Seal: *Tōzen*
Hanging scroll; ink and color on paper, 6 5/16 × 8 15/16 in. (16 × 22.7 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.65)

Selected References: Aimi, "Kenzan jūnikagetsu kachō uta-e," p. 30, fig. 9; Hayashiya, *Ninsei, Kenzan: Chōjirō, Kōetsu, Eisen, Mokubei*, p. 55; Murashige, *Rinpa*, vol. 1, *Kachō I*, pl. 89-4; Nishimoto, "Ogata Kenzan hitsu Teika ei jūnikagesu kachōzu ni tsuite," pp. 19–31; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, pls. 64, 65; Tamamushi, *Rinpa to dezain sōshoku kazari*, fig. 8; Wheelwright, *Word in Flower*, no. 10; Yamane, *Rinpa kaiga zenshū*, vol. 4, *Kōrin-ha II*, pl. 4

55. 尾形乾山筆　定家詠十二ヶ月和歌花鳥図『拾遺愚草』より六月
Ogata Kenzan (1663–1743)
"Six Month," inspired by Fujiwara no Teika's *Poems on Birds and Flowers of the Twelve Months* (*Teika ei jūnikagetsu kachō waka*), from *Gleanings at Foolish Grasses* (*Shūigusō*)
Edo period (1615–1868), 1743
Seal: *Tōzen*
Hanging scroll; ink and color on paper, 6 1/4 × 9 1/8 in. (15.9 × 23.2 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.66)

Selected References: Aimi, "Kenzan jūnikagetsu kachō uta-e," p. 30, fig. 12; Hayashiya, *Ninsei, Kenzan: Chōjirō, Kōetsu, Eisen, Mokubei*, p. 56; Murashige, *Rinpa*, vol. 1, *Kachō I*, pl. 89-6; Nishimoto, "Ogata Kenzan hitsu Teika ei jūnikagesu kachōzu ni tsuite," pp. 19–31; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, pl. 65; Tamamushi, *Rinpa to dezain sōshoku kazari*, fig. 9; Wheelwright, *Word in Flower*, no. 10, fig. 20; Wilson, *Art of Ogata Kenzan*, p. 154, fig. 102; Yamane, *Rinpa kaigaz zenshū*, vol. 4, *Kōrin-ha II*, pl. 5, figs. 44–46

56. 千鳥に秋草紋様小袖
Fragment from a robe (*kosode*) with plovers and autumn grasses
Edo period (1615–1868), first half of the 18th century
Float-patterned, plain-weave silk, stitch- and paste-resist dyed and painted, three pieces: (a) 30 7/16 × 13 9/16 in. (77.3 × 34.5 cm); (b) 21 × 10 15/16 in. (53.3 × 27.8 cm); (c) 13 7/16 × 5 9/16 in. (34.2 × 14.2 cm)
The Metropolitan Museum of Art, New York; Purchase, Roy R. and Marie S. Neuberger Foundation Inc. and several members of The Chairman's Council Gifts, 2000 Benefit Fund, and funds from various donors, 2001 (2001.428.26a–c)

57. 苧麻地州浜と花草に千鳥模様帷子
Summer robe with plovers above sandbars and flowering plants
Edo period (1615–1868), first half of the 18th century
Ramie, paste-resist dyed, 59 1/16 × 44 1/2 in. (150 × 113 cm)
John C. Weber Collection

Selected Reference: Trede and Meech, *Arts of Japan: Weber Collection*, no. 72

58. 山田常嘉斎作・狩野晴川院筆　満月に鷲鳥図印籠
Yamada Jōkasai (1811–1879), after a design by Kano Seisen'in (1796–1846)
Inrō with goose flying across the full moon
Signatures: *Jōkasai*; *Seisen'in Hōin hitsu* ([after] a painting by Seisen'in Hōin)
Lacquer with gold and silver *maki-e*, black and red *hiramaki-e*, *togidashi*, and *aogai* inlay; interior: *nashiji* and *fundame*, 3 1/16 × 2 1/16 × 13/16 in. (7.7 × 5.2 × 2 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.199)

Selected Reference: Fukuoka-ken Bunka Kaikan, *Ogata-ke kaiga shiryō*, p. 368 (illustrates sketch of painting on which cat. 58 is based)

59. 若尾利貞作　まな板長方大皿　太陽に鶴図
Wakao Toshisada (b. 1932)
"Chopping-board" platter with cranes flying across the sun
Heisei period (1989–present), 1985
Glazed stoneware (Mino ware, Gray Shino type), 4 × 22 3/8 × 11 in. (10.2 × 56.8 × 27.9 cm)
Mary and Jackson Burke Foundation

Selected Reference: Baekeland and Moes, *Modern Japanese Ceramics*, no. 22

TREES

60. 渓流に花木図屏風
Spring and Autumn Trees and Grasses by a Stream
Edo period (1615–1868), second half of the 17th century
Pair of six-panel screens; ink, color, gold, and silver on paper, each screen 48 × 123 in. (121.9 × 312.4 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1949 (49.35.2); Rogers Fund, 1915 (15.127)

Selected References: Bosch-Reitz, "Magnolia Screen by Koyetsu," pp. 10–12; Fenollosa, *Epochs of Chinese and Japanese Art* (identified as the work of Hon'ami Kōetsu), p. 134, detail ill.; Havemeyer, *Sixteen to Sixty: Memoirs of a Collector*, p. 13; Hôtel Drouot, *Collection Ch. Gillot: Estampes japonaises et livres illustrés*, lot 2060 (autumn screens only); Kōno, *Kōetsu to Hon'ami-ryū no hitobito*, pl. 20; Lawton, "Yamanaka Sadajiro: Advocate for Asian Art Dealers," fig. 19; Mayuyama, *Japanese Art in the West*, pp. 192–93, nos. 230a,b; Murase, *Byōbu: Japanese Screens from New York Collections*, pp. 38–39, 40–41, no. 5; Priest, "Autumn Millet," p. 103; Ushikubo, *Life of Kōyetsu*, 24; Yamane, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II*, pls. 124, 151, 152, fig. 48; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, pls. 39–41

61. 尾形乾山筆　紅梅・芙蓉図屏風
Ogata Kenzan (1663–1743)
Plum Tree and Hollyhocks
Edo period (1615–1868), 1743
Signatures: on right screen, *Kyōchō Sanjin Shisui Shinsei, hachijū-issai ga* (painted by Shisui Shinsei, a vagabond from Kyoto, at the age of eighty-one years); on left screen, *Karaku Itsumin Shisui Shinsei, hachijū-issai ga* (painted by Shisui Shinsei, a recluse from Kyoto, at the age of eighty-one years)
Seals: on both screens, *Reikai*
Pair of six-panel folding screens; ink and color on gilded paper, each screen 43 3/8 × 112 3/8 in. (110.2 × 285.4 cm)
Property of Mary Griggs Burke

Selected References: Lee, *Japanese Decorative Style*, pls. 82, 83; Nakamura, "Kenzan hitsu kōbai fuyō zu byōbu," pp. 86–88; Stern, *Rimpa: Masterworks of the Japanese Decorative School*, no. 30; Tokugawa Art Museum, *Rinpa meihinten: Kōetsu, Sōtatsu, Kōrin, Kenzan, Hōitsu*, n.p.

62. 酒井抱一画　『乾山遺墨』梅木芙蓉図
Sakai Hōitsu (1761–1828)
Plum tree and hollyhocks, from *Ink Traces of Kenzan* (*Kenzan iboku*)
Edo period (1615–1868), 1823
Woodblock-printed book; ink and color on paper, 9 3/4 × 6 15/16 × 1/4 in. (24.8 × 17.7 × 0.7 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Gift of Howard Mansfield, 1936 (JIB95)

63. 酒井抱一筆　柿図屏風
Sakai Hōitsu (1761–1828)
Persimmon Tree
Edo period (1615–1868), dated 1816
Signature: *Hinoe-ne boshū Hōitsu Kishin* (painted by Hōitsu Kishin in late autumn of the year of the rat)
Seal: *Monsen*
Two-panel folding screen; ink and color on paper, 56 9/16 × 56 5/8 in. (143.7 × 143.8 cm)
The Metropolitan Museum of Art, New York; Rogers Fund, 1957 (57.156.3)

Selected References: Ford, "Japanese Art at the Met," cover ill.; Furuta and Nakamura, *Rinpa*, pp. 108–9, no. 37; Hearn, "Japanese Screens," p. 255; Kobayashi Tadashi, *Sakai Hōitsu to Edo Rinpa no higaku*, pl. 7; Meech-Pekarik, "Twelve Japanese Screens," pp. 58–59, no. 11; Murase, *Byōbu: Japanese Screens from New York Collections*, no. 6, pp. 42–43; Murase, *Through the Seasons: Japanese Art in Nature*, pp. 73–74, pl. 4; Nakamura et al., *Hōitsu-ha kachō gafu*, p. 122, pl. 31; Tokyo National Museum, *Dai Rinpa ten*, p. 356, pl. IV-22; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, p. 85, pl. 27; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, pl. 100

64. 酒井鶯浦筆　紅楓図
Sakai Ōho (1808–1841)
Autumn Maple
Edo period (1615–1868), probably 1830s
Signature: *Ōho hitsu* (painted by Ōho)
Seal: *Hansei*
Hanging scroll; ink and color on silk, 45 1/2 × 16 5/16 in. (115.6 × 41.4 cm)
Gitter-Yelen Collection

Selected References: Addiss et al., *Myriad of Autumn Leaves: Japanese Art from the Gitter Collection*, no. 17; Kobayashi Tadashi, *Rinpa*, vol. 2, *Kachō II*, no. 349; Rotondo-McCord, *Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection*, pp. 158–59, pl. 95, no. 96

65. 池田孤邨筆　杉図屏風
Ikeda Koson (1802–1867)
Cypress Trees
Edo period (1615–1868), mid-19th century
Signature: *Koson Sanshin utsusu oite Renshinkutsu* (drawn by Koson Sanshin at the Cave of Refining the Mind)
Seals: *Chaga zanmai-an shu* (Master of the Hermitage of Absorption in Tea and Painting); *Sanshin*
Two-panel folding screen; ink on paper, 59 1/4 × 63 1/8 in. (150.5 × 160.3 cm)
Mary and Jackson Burke Foundation

Selected References: Kobayashi Tadashi, *Rinpa*, vol. 3, *Fūgetsu chōjū*, pl. 92; Murase, *Bridge of Dreams*, no. 136; Murase, *Byōbu: Japanese Screens from New York Collections*, no. 7; Murase, *Masterpieces of Japanese Screen Painting*, no. 9; Schirn Kunsthalle Frankfurt, *Die Kunst des alten Japan: Meisterwerke aus der Burke Collection*, no. 61; Tamamushi, "Rinpa: Past, Present, and Future," p. 141, fig. 8; Tokyo National Museum, *Nihon bijutsu meihin ten: New York Burke Collection*, no. 47; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, pl. 213

66. 伝尾形乾山作　色絵三十六歌仙和歌色紙型四陶盤
Ogata Kenzan (1663–1743)
Ceramic tiles in the shape of poem cards (*shikishi*) with poems by the Thirty-six Poetic Immortals
Edo period (1615–1868), early 18th century
Signature: on each tile, *Kenzan*
Stoneware with enamels, 7 5/8 × 7 3/16 × 3/16 in. (19.3 × 18.3 × .5 cm)
Collection of T. Richard Fishbein and Estelle P. Bender

67. 神坂雪佳　『千草』磯馴松図
Kamisaka Sekka (1866–1942)
"Windswept Pines by the Shore" (*Sonare matsu*), from *A Thousand Grasses* (*Chigusa*)
Meiji period (1868–1912), 1903
From a set of three woodblock-printed books (vol. 2); ink and color on paper, 9 5/16 × 14 in. (23.6 × 35.5 cm)
Collection of Virginia Shawan Drosten

68. 神坂雪佳画　『百々世草』磯馴松図
Kamisaka Sekka (1866–1942)
"Windswept Pines by the Shore" (*Sonare matsu*), from *Flowers of a Hundred Worlds* (*Momoyogusa*)
Meiji period (1868–1912), 1910
From a set of three woodblock-printed books (vol. 3); ink and color on paper, each volume 11 7/8 × 8 7/8 in. (30.2 × 22.5 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

69. 伝尾形乾山　松文水差
Attributed to Ogata Kenzan (1663–1743)
Water jar (*mizusashi*) with pine trees
Edo period (1615–1868), early 18th century
Signature: on base, *Kenzan*
Stoneware with underglaze iron-oxide and lacquer cover, H. 4 1/2 in. (11.4 cm); Diam. 6 1/2 in. (16.5 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.614a, b)

70. 縮緬地雲に松模様留袖
Kimono with pines and clouds
Shōwa period (1926–89), first half of the 20th century
Silk, paste-resist dyed, with painted gold accents, 65 × 48 in. (165.1 × 121.9 cm)
Collection of Sue Cassidy Clark

71. 神坂雪佳画　『百々世草』雪中竹図
Kamisaka Sekka (1866–1942)
"Bamboo in the Snow" (*Setchū take*), from *Flowers of a Hundred Worlds* (*Momoyogusa*)
Meiji period (1868–1912), 1910
From a set of three woodblock-printed books (vol. 1); ink and color on paper, each volume 11 7/8 × 8 7/8 in. (30.2 × 22.5 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

72. 神坂雪佳筆　竹図蒔絵棚
Kamisaka Sekka (1866–1942)
Tea cabinet with bamboo
Taishō period (1912–26), 1918
Signature: *Sekka hitsu* (painted by Sekka), with *kaō* (handwritten seal)
Gold and *maki-e* lacquer on wood, 24 5/16 × 27 3/8 × 15 7/8 in. (61.8 × 69.5 × 40.4 cm)
Gitter-Yelen Collection

Selected Reference: Wood et al., *Kamisaka Sekka: Rimpa Master*, no. 97

73. 原羊遊斎作・酒井抱一下絵　梅図印籠
Hara Yōyūsai (1772–1845), after a design by Sakai Hōitsu (1761–1828)
Inrō with blossoming plum tree
Edo period (1615–1868), early 19th century
Signatures: *Yōyūsai*; *Hōitsu hitsu* ([after] a drawing by Hōitsu)
Sprinkled gold lacquer with gold, silver, and red *maki-e*, *takamaki-e*, and coral inlay; *ojime*: bead (tortoiseshell); *netsuke*: box with design of violets (gold *maki-e* lacquer with gold and silver *maki-e*), 3 11/16 × 2 1/4 × 7/8 in. (9.3 × 5.7 × 2.2 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.245)

Selected References: Morse and Tsuji, *Bosuton Bijutsu-kan Nihon bijutsu chōsa zuroku*, vol. 1, p. 357 (lower picture illustrates a *shita-e*, or preliminary drawing, of cat. 73); Okano, "Sakai Hōitsu shita-e," pp. 103–31.

74. 藤田喬兵　飾篭「紅白梅」
Fujita Kyōhei (1921–2004)
Red and White Plum Blossoms
Heisei period (1989–present), 1992
Glass, silver, gold leaf, and platinum leaf, 9 × 6 3/4 × 6 3/4 in. (22.9 × 17.1 × 17.1 cm)
The Metropolitan Museum of Art, New York; Gift of the Fujita Family and Maurine Littleton Gallery, 2005 (2005.105a, b)

FLOWERS

75. 本阿弥光悦書・伝俵屋宗達 蝶々下絵『千載和歌集』和歌巻断簡　藤原教長
Calligraphy by Hon'ami Kōetsu (1558–1637)
Decorated paper attributed to Tawaraya Sōtatsu (d. ca. 1640)
Poem by Fujiwara no Norinaga from *Collection of Japanese Poems of a Thousand Years* (*Senzai wakashū*) on decorated paper with design of butterflies
Edo period (1615–1868), early 17th century
Signature: *Kōetsu*
Handscroll fragment mounted as a hanging scroll; ink on paper with mica, 9 5/8 × 13 3/4 in. (24.5 × 35 cm)
Collection of Sylvan Barnet and William Burto

76. 本阿弥光悦書・俵屋宗達下絵　蓮下絵和歌巻断簡
Calligraphy by Hon'ami Kōetsu (1558–1637)
Underpainting by Tawaraya Sōtatsu (d. ca. 1640)
Section of a poetry scroll of *One Hundred Poems by One Hundred Poets* (*Hyakunin isshu*) *with underpainting of a lotus*

Edo period (1615–1868), shortly after 1615
Fragment of a handscroll mounted as a hanging scroll; ink, silver, and gold on decorated paper, 13 × 22 7/8 in. (33 × 58.1 cm)
Collection of Jane and Raphael Bernstein

Selected Reference: Yamane, *Kōetsu sho Sōtatsu kingin-dei-e*, vol. 1, *Kenkyū-hen*, fig. 148 (reconstruction of entire scroll; images of this section of poems [35–37] not included)

77. 伝俵屋宗達　月に秋草図屏風
Studio of Tawaraya Sōtatsu
Moon and Autumn Grasses
Edo period (1615–1868), mid-17th century
Signature: on each screen, *Sōtatsu Hokkyō*
Seal: on each screen, *Taiseiken*
Pair of six-panel folding screens; ink, color, and gold flecks on paper, 59 7/16 in. × 11 ft. 10 3/8 in. (151 × 361.6 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.60, .61)

Selected References: Kobayashi Tadashi and Murashige, *Shōsha na sōshoku bi: Edo shoki no kachō*, pp. 110–11, 148, 167, pl. 70; Mizuo, *Edo Painting: Sōtatsu and Kōrin*, pp. 44–45, fig. 37 (identified as *Musashino* screens); Murashige, *Sōtatsu to sono yōshiki*, pl. 57; Nagatake, *Zusetsu Nihon no aka-e*, p. 179, fig. 43; Narazaki, Mizuo, and Yoshizawa, *Kinsei kaiga*, pl. 57; Nihon Keizai Shinbunsha and Bunkazai Hogo Iinkai, *Tawaraya Sōtatsu-ten*, p. 11; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, pl. 51; Takeda, *Keibutsuga: Shiki keibutsu*, p. 142, figs. 16, 17; Yamane, *Rinpa kaiga zenshū*, vol. 2, *Sōtatsu-ha II*, pls. 127, 159, 162, 163, fig. 53; Yamane, *Sōtatsu*, pl. 48

78. 花野菜四季図屏風
Flowering Plants and Vegetables of the Four Seasons
Edo period (1615–1868), early 18th century
Seal: on each screen, *I'nen*
Pair of six-panel screens; ink and light colors on gold-leafed paper, each screen 64 3/16 × 146 7/16 in. (163 × 372 cm)
The Metropolitan Museum of Art, New York; Gift of Sue Cassidy Clark, in honor of Dr. Barbara Brennan Ford, 2005 (2005.170.1, .2)

Selected Reference: Nakamachi, "Shiki sōka sosai zu byōbu," pp. 16–19

79. 伝喜多川相説筆　芥子図
Attributed to Kitagawa Sōsetsu (active 1639–50)
Poppies
Edo period (1615–1868), 18th century
Seal: *I'nen*
Hanging scroll; color and gold on paper, 34 1/4 × 14 5/8 in. (87 × 37.1 cm)
The Metropolitan Museum of Art, New York; H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.524)

80. 鈴木其一筆　芥子図
Suzuki Kiitsu (1796–1858)
Poppies
Edo period (1615–1868), second quarter of the 19th century
Signature: *Kaikai Kiitsu*
Seal: *Niwabyōshi*
Hanging scroll; ink and color on silk, 38 9/16 × 13 1/8 in. (98 × 33.3 cm)
The Metropolitan Museum of Art, New York; T. Richard Fishbein and Estelle P. Bender Collection, Promised Gift of T. Richard Fishbein and Estelle P. Bender

81. 尾形乾山作　錆絵染付絵替土品皿
Ogata Kenzan (1663–1743)
Dishes (*kawarake*) with seasonal designs
Edo period (1615–1868), 1712–30
Signature: on bottom edge of each dish, *Kenzan*
Earthenware with white slip, iron oxide and underglaze cobalt-blue, diam. of each approx. 4 7/16 in. (11.2 cm)
Collection of Peggy and Richard M. Danziger

Selected Reference: Rousmaniere, *Kazari*, no. 68

82. 尾形乾山作　色絵大角皿
Ogata Kenzan (1663–1743)
Square dish with spring flowers
Edo period (1615–1868), early 18th century
Signature: on base, *Kenzan*
Stoneware, H. 2 1/16 in. (5.2 cm), W. 14 7/16 in. (36.7 cm), L. 12 7/16 in. (31.6 cm)
Mary and Jackson Burke Foundation

83. 尾形乾山筆　蔦図
Ogata Kenzan (1663–1743)
Autumn Ivy
Edo period (1615–1868), after 1732
Signature: *Shisui Shinsei ga* (painted by Shisui Shinsei)
Seal: *Shinsei*
Album leaf mounted as a hanging scroll; ink, color, and gold on paper, 8 3/8 × 10 7/8 in. (21.3 × 27.6 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.67)

Selected References: Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, no. 63; Yamane, *Rinpa kaiga zenshū*, vol. 4, *Kōrin-ha II*, p. 18, pl. 12, no. 33

84. 尾形光琳筆　八橋図屏風
Ogata Kōrin (1658–1716)
Irises at Yatsuhashi (*Eight Bridges*)
Edo period (1615–1868), after 1709
Signature: on right screen, *Hokkyō Kōrin*; on left screen, *Seisei Kōrin*
Seals: on each screen, *Masatoki* (or *Hōshūku*)
Pair of six-panel folding screens; ink, color, and gold leaf on paper, each screen 64 7/16 in. × 11 ft. 6 3/4 in. (163.7 × 352.4 cm)
The Metropolitan Museum of Art, New York; Purchase, Louisa Eldridge McBurney Gift, 1953 (53.7.1, .2)

Selected References: Atami Art Museum, *Kōetsu, Sōtatsu, Kōrin-ha ten*, pp. 166–67, figs. 54, 55; Hamada Takashi et al., *Zaigai bijutsu: Kaiga*, pls. 94, 95; Kōno, Tanaka, and Matsushita, *Ogata Kōrin*, pl. 7; Kuroe, *Nihon: Sōshokuga, Eitoku kara Sōtatsu, Kōrin*, p. xx; Mayuyama, *Japanese Art in the West*, p. 209, nos. 248a,b; Meech-Pekarik, "Twelve Japanese Screens," pp. 48–51, nos. 8, 9; Murase, *Byōbu: Japanese Screens from New York Collections*, no. 3; Nezu Museum, *Kokuhō Kakitsubata zu: Hozon shūri shunkō kinen*, pl. 38; Nezu Museum, *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu,"* nos. 8, 8-1, 8-4–8-7, figs. 2, 3; Priest, "Kōrin and the Iris Screens," pp. 209–12; Shimada, *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei*, vol. 2, *Shōheiga, Rinpa, Bunjinga*, p. 59; Tanaka Ichimatsu, *Art of Kōrin*, fig. 3; Yamane, *Rinpa kaiga zenshū*, vol. 3, *Kōrin-ha I*, p. 78, pls. 11, 54, 55, figs. 7, 160; Yamane, *Rinpa meihin hyakusen*, no. 75; Yamane, *Zaigai Nihon no shihō*, vol. 5, *Rinpa*, pl. 59

85. 麻地八つ橋模様帷子
Summer robe with irises and plank bridges
Edo period (1615–1868), mid-19th century
Bast fiber, paste-resist dyed, silk embroidery, and couched metallic-wrapped threads, 70 × 47 in. (177.8 × 119.4 cm)
John C. Weber Collection

86. 古谷光琳『こうりん模様』
Furuya Kōrin (1875–1910)
Irises at Yatsuhashi, from *Kōrin Patterns* (*Kōrin moyō*)
Meiji period (1868–1912), 1907
From a set of two woodblock-printed books (vol. 2), ink on paper, 10 1/16 × 7 1/2 in. (25.5 × 19 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

87. 中村芳中筆　月次草花図屏風
Nakamura Hōchū (d. 1819)
Flowers of the Twelve Months
Edo period (1615–1868), ca. 1804–8
Signature: *Hōchū kore o egaku* (painted by Hōchū)
Seals: *Hō*; [illegible]
Twelve fans mounted on a pair of two-panel folding screens; ink, color, and gold on paper, each panel 65 1/2 × 72 3/16 in. (166.4 × 183.4 cm)
Gitter-Yelen Collection

88. 酒井抱一筆・花山院愛徳賛　朝陽に四季花草図
Painting by Sakai Hōitsu (1761–1828)
Calligraphy by Kazan'in Yoshinori (1755–1829)
Rising Sun and Trees and Flowers of the Four Seasons
Edo period (1615–1868), after 1824
Painter's signature: on right scroll, *Hōitsu hitsu* (painted by Hōitsu); on center scroll, *Hōitsu Kishin hitsu*; on left scroll, *Hōitsu hitsu*
Painter's seals: on each scroll, *Ōson*; also on middle scroll, *Monsen*
Calligrapher's signature: *Zen udaijin Yoshinori kore o yomu* (composed by the former Chancellor of the Right, Yoshinori)
Triptych of hanging scrolls; ink and color on silk, each scroll 41 1/8 in. × 16 1/8 in. (104.4 × 40.9 cm)
Gitter-Yelen Collection

Selected References: Addiss et al., *Myriad of Autumn Leaves: Japanese Art from the Gitter Collection*, no. 14; Kanō, Okudaira, and Yasumura, *Rinpa bijutsukan,* vol. 3, *Hōitsu to Edo Rinpa*, fig. 27; Kobayashi Tadashi, *Rinpa*, vol. 3, *Fūgetsu chōjū*, pp. 267, 304, fig. 28; Kobayashi Tadashi, *Sakai Hōitsu to Edo Rinpa no higaku*, fig. 14; Kumita, Nakamura, and Shirasaki, *Sakai Hōitsu gashū*, figs. 34, 35, 115; Murashige, *Rinpa*, vol. 1, *Kachō I*, pl. 81;

Rotondo-McCord, *Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter-Yelen Collection*, p. 156, pl. 93a–c, no. 91; Shirahata and Tokuda, *Rinpa kaiga senshū*, vol. 3, no. 18; Takashimaya Department Store, *Sakai Hōitsu ten*, pl. 45; Tamamushi, *Sakai Hōitsu*, fig. 90; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, pls. 90–92

89. 酒井抱一筆・外山光實賛　月に葛図
Painting by Sakai Hōitsu (1761–1828)
Poem and calligraphy by Toyama Mitsuzane (1756–1821)
Moon and Arrowroot Vine
Edo period (1615–1868), probably ca. 1820
Painter's signature: *Hōitsu hitsu* (painted by Hōitsu)
Painter's seal: *Monsen*
Calligrapher's signature: *Mitsuzane*
Hanging scroll; ink and color on silk, 36 1/4 × 13 11/16 in. (92 × 34.7 cm)
Collection of T. Richard Fishbein and Estelle P. Bender

Selected References: Ichikawa and Tanaka, *Rinpa to chadōgu: Manno korekushon no meihin ikkyo kō,* Kobayashi Tadashi, *Rinpa,* vol. 2, *Kachō II*, pp. 144, 277, no. 236; Manno Art Museum, *Selected Masterpieces*, p. 47, fig. 26; Mizuo, *Sōtatsu Kōrin-ha gashū*, pl. 47

90. 鈴木其一筆　杜若と水流
Suzuki Kiitsu (1796–1858)
Irises and Stream
Edo period (1615–1868), early to mid-19th century
Signature: *Seisei Kiitsu*
Seal: *Shukurin*
Hanging scroll; ink and color on paper, 35 1/8 × 11 3/4 in. (89.2 × 29.8 cm)
Collection of Jane and Raphael Bernstein

91. 鈴木其一筆　朝顔図屏風
Suzuki Kiitsu (1796–1858)
Morning Glories
Edo period (1615–1868), early 19th century
Signature: on each screen, *Seisei Kiitsu*
Seal: *Isandō*
Pair of six-panel folding screens; ink, color, and gold on gilded paper, each screen 70 3/16 × 12 ft. 5 1/2 in. (178.3 × 379.7 cm)
The Metropolitan Museum of Art, New York; Seymour Fund, 1954 (54.69.1, .2)

Selected References: Furuta and Nakamura, *Rinpa*, pp. 108–9, no. 37; Kobayashi Tadashi, *Sakai Hōitsu to Edo Rinpa no bigaku*, pls. 18, 59; Murase, *Through the Seasons: Japanese Art in Nature*, pp. 73–74, pl. 4; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, fig. 129

92. 鈴木其一筆・亀田鵬斎賛　朝顔図
Painting by Suzuki Kiitsu (1796–1858)
Poem and calligraphy by Kameda Bōsai (1752–1826)
Morning Glories
Edo period (1615–1868), before 1826
Painter's signature: *Kiitsu hitsu* (painted by Kiitsu)
Painter's seal: *Jōun*
Calligrapher's signature: *Bōsai rōjin* (Old Man Bōsai)
Calligrapher's seal: *Chōkō Shi-in*
Hanging scroll; ink and light color on paper, 39 1/2 × 10 1/4 in. (100.4 × 26 cm)
Gitter-Yelen Collection

Selected References: Addiss et al., *Myriad of Autumn Leaves: Japanese Art from the Gitter Collection*, no. 15; Nakamura et al., *Hōitsu-ha kachō gafu*, no. 79; Sakai Hōitsu-ten kaisai jikkō iinkai, *Sakai Hōitsu to Edo Rinpa no zenbo*, no. 38; Yamane, *Rinpa kaiga zenshū*, vol. 5, *Hōitsu-ha*, fig. 164

93. 合川珉和画　『光琳画式』
Aikawa Minwa (active 1806–21)
Puppies and morning glories, from *Kōrin's Painting Style* (*Kōrin gashiki*)
Edo period (1615–1868), 1818
From a set of two woodblock-printed books (vol. 1); ink and color on paper, 10 1/16 × 7 1/16 × 3/16 in. (25.5 × 18 × 0.5 cm)
The Metropolitan Museum of Art, New York; Rogers Fund, 1918 (JIB59a, b)

94. 神坂雪佳画　『百々世草』朝顔図
Kamisaka Sekka (1866–1942)
"Morning Glories" (*Asagao*), from *Flowers of a Hundred Worlds* (*Momoyogusa*)
Meiji period (1868–1912), 1910
From a set of three woodblock-printed books (vol. 1); ink and color on paper, 11 7/8 × 8 7/8 in. (30.2 × 22.5 cm)
Collection of Jeffrey W. Pollard and Ooi-Thye Chong

95. 俵屋宗理筆　朝顔図屏風
Tawaraya Sōri (active ca. 1764–80)
Morning Glories
Edo period (1615–1868), late 18th century
Signature: *Hyakurinsai Sōri hitsu* (painted by Hyakurin Sōri)
Seal: *Genchi*
Two-panel folding screen; ink and color on paper, 19 15/16 × 65 3/16 in. (50.6 × 165.6 cm)
The Metropolitan Museum of Art, New York; The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 (36.100.27)

96. 安藤七宝店　川出芝太郎作　菊紋入花文様七宝花瓶
Kawade Shibatarō (1861–1921) for the Andō Cloisonné Company (1880–present)
One of a pair of imperial presentation vases with maple branches and imperial chrysanthemum crest
Meiji period (1868–1912), ca. 1906
Seal: on base, *Kawade sei* (produced by Kawade) within the mark of Ando Cloisonné Company
Standard and repoussé cloisonné enamel with silver wires and rims, H. 17 1/4 in. (43.8 cm), W. 6 3/4 in. (17.1 cm)
The Metropolitan Museum of Art, New York; Gift of Barbara S. McKenna, 1976 (1976.320.1,.2)

97. 服部唯三郎作　菊紋入百合文様七宝花瓶
Hattori Tadasaburō (d. 1939)
Imperial presentation vase with lilies and imperial chrysanthemum crest
Meiji period (1868–1912), ca. 1905–12
Signature: on base, *Hattori kinsei* (respectfully produced by Hattori)
Standard and *moriage* ("heaped-up") cloisonné enamel, silver and gold wires, and silver rims, 14 5/16 × 6 in. (36.4 × 15.2 cm)
Collection of Fredric T. Schneider

98. 服部唯三郎作　花文様七宝花瓶
Hattori Tadasaburō (d. 1939)
Brush holder with spiderwort flowers
Meiji period (1868–1912), ca. 1905–10
Signature: on base, *Hattori zō* (produced by Hattori)
Standard and *moriage* ("heaped-up") cloisonné enamel, silver wires, and copper-alloy rims, 8 11/16 × 2 3/16 in. (22.1 × 5.6 cm)
Collection of Fredric T. Schneider

99. 伝安藤七宝店　伝川出芝太郎作　芥子文様七宝花瓶
Attributed to Kawade Shibatarō (1861–1921) for the Andō Cloisonné Company (1880–present)
Vase with poppies
Meiji period (1868–1912), ca. 1908–10
Standard cloisonné enamel with silver wires and rims, 14 5/8 × 7 in. (37.1 × 17.8 cm)
Collection of Fredric T. Schneider

100. 柴田是真筆　月秋之草図
Shibata Zeshin (1807–1891)
Autumn Grasses in Moonlight
Meiji period (1868–1912), ca. 1872–91
Signature: *Zeshin*
Seal: *Tairyūkyo* (Home Opposite the Willows [name of the artist's studio in Edo])
Two-panel folding screen; ink, lacquer, and silver leaf on paper, 26 1/8 × 69 in. (66.4 × 175.3 cm)
The Metropolitan Museum of Art, New York; The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975 (1975.268.137)

Selected Reference: Meech-Pekarik, "Twelve Japanese Screens," pp. 60–63, no. 12

SELECTED BIBLIOGRAPHY

Addiss, Stephen, et al. *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*. Exh. cat. New Orleans: New Orleans Museum of Art, 1983.

Aimi Kōu. "Kenzan jūnikagetsu kachō uta-e." *Yamato bunka,* no. 21 (October 1956), pp. 23–33.

Akiyama Ken et al. *Genji monogatari*. Zusetsu Nihon no koten, vol. 7. Tokyo: Shūeisah, 1978.

Akiyama Ken and Taguchi Eiichi. *Gōka "Genji-e" no sekai: Genji monogatari*. Tokyo: Gakken, 1988.

Akiyama Terukazu. *Genji-e*. Nihon no bijutsu, no. 119. Tokyo: Shibundō, 1976.

Akiyama Terukazu, Shimada Shūjirō, and Yamane Yūzō, eds. *Zaigai Nihon no shihō*. Vol. 5, *Rinpa*. Tokyo: Mainichi Shinbunsha, 1979.

Atami Art Museum (MOA Museum). *Kōetsu, Sōtatsu, Kōrin-ha ten*. Exh. cat. Atami: Atami Shōji, 1979.

Baekeland, Frederick, and Robert Moes. *Modern Japanese Ceramics in American Collections*. Exh. cat. New York: Japan Society, 1993.

Bosch-Reitz, S. C. "A Japanese Screen by Ogata Kōrin." *Metropolitan Museum of Art Bulletin* 21, no. 10 (October 1926), pp. 234, 236–37.

———. "The Magnolia Screen by Koyetsu." *Metropolitan Museum of Art Bulletin* 11, no. 1 (January 1916), pp. 10–12.

Bruschke-Johnson, Lee. *Dismissed as Elegant Fossils: Konoe Nobutada and the Role of Aristocrats in Early Modern Japan*. Amsterdam: Hotei, 2004.

Chizawa Teiji. *Edo I*. Nihon kaiga kan, vol. 7. Tokyo: Kōdansha, 1970.

———. "Kaitsuburi zu, Karasumaru Mitsuhiro san, in; Sōtatsu hōkkyō kan, Taiseiken in." *Kobijutsu*, no. 27 (1969), pp. 98–102.

———. *Kōrin*. Nihon no bijutsu, no. 53. Tokyo: Shibundō, 1970.

Clark, Sue Cassidy. "Ogata Kōrin: Personal Visions of Classic Traditions." MA Thesis, Columbia University, New York, 1989.

Clark, Timothy. "'The Intuition and the Genius of Decoration': Critical Reactions to Rimpa Art in Europe and the USA during the Late Nineteenth and Early Twentieth Centuries." In Yūzō Yamane, Masato Naitō, and Timothy Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, pp. 68–82. London: British Museum Press, 1998.

Conant, Ellen P., with Steven D. Owyoung and J. Thomas Rimer. *Nihonga: Transcending the Past; Japanese-Style Painting, 1868–1968*. Exh. cat. St. Louis: St. Louis Art Museum; Tokyo: Japan Foundation, 1995.

Daugherty, Cynthia. "Rimpa and the Thirty-Six Poets." In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 91–101. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Ebine Toshio, Kawai Masatomo, and Kōno Motoaki, eds. *Nihon suiboku meihin zufu*. 5 vols. Tokyo: Mainichi Shinbunsha, 1992–93.

Failla, Donatella. "Yatsuhashi and Kakitsubata: Literary and Poetic Transfigurations and Interpretations." Unpublished essay, n.d.

Feltens, Frank. "Exhibit, Publish, Copy: Sakai Hōitsu and the *Kōrin hyakuzu*." Unpublished essay, n.d.

———. "*The Royal Visit to Ōhara, from The Tale of Heike*: A Pair of Screens from The Metropolitan Museum of Art." Unpublished essay, n.d.

Fenollosa, Ernest F. *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design.* 2 vols. London: Heinemann, 1912.

Fischer, Felice, ed. *The Arts of Hon'ami Kōetsu: Japanese Renaissance Master*. Exh. cat. Philadelphia: Philadelphia Museum of Art, 2000. Includes her essay, "Handscrolls: The Flowering of Artistic Collaboration."

Fong, Wen. "Asian Art for the Metropolitan Museum." In *The Chase, the Capture: Collecting at the Metropolitan*, edited by Thomas Hoving, pp. 131–47. New York: The Metropolitan Museum of Art, 1975.

Ford, Barbara. "The Arts of Japan." *Metropolitan Museum of Art Bulletin* 45, no. 1 (Summer 1987), pp. 1, 4–56.

———. "Japanese Art at the Met: Elegance and Tradition." *Apollo Magazine* 125, no. 301 (March 1987), pp. 216–22.

Fujii Kenzō. *Kindai zuan korekushon: Rinpa moyō—Furuya Kōrin, Kamisaka Sekka, Nakamura Hōchū ta*. Tokyo and Kyoto: Unsōdō, 2005.

Fukuoka-ken Bunka Kaikan. *Ogata-ke kaiga shiryō*. 2 vols. Fukuoka-shi: Nishi Nihon Bunka Kyōkai, 1986.

Furuta Ryō. *Tawaraya Sōtatsu: Rinpa no sō no shinjitsu*. Tokyo: Heibonsha, 2010.

Furuta Ryō and Nakamura Reiko. *Rinpa*. Tokyo: Tokyo National Modern Art Museum and Tōkyō Shinbun, 2004.

Gotoh Art Museum. *Yōyūsai: Edo Rinpa no maki-eshi*. Exh. cat. Tokyo: Gotō Bijutsukan, 1999.

Grilli, Elise. *The Art of the Japanese Screen*. New York: Weatherhill, 1970.

Grilli, Elise, and Tanaka Ichimatsu, eds. *Tawaraya Sōtatsu*. Kōdansha Library of Japanese Art, no. 6. Tokyo and Rutland, Vt.: C. E. Tuttle Co., 1956.

Guth, Christine M. E. *Art of Edo Japan: The Artist and the City, 1615–1868*. New York: Harry N. Abrams, 1996.

———. "Varied Trees: An I'nen Seal Screen in the Freer Gallery of Art." *Archives of Asian Art* 39 (1986), pp. 48–61.

———. "Watanabe Shikō's Irises." *Bulletin of the Cleveland Museum of Art* 71, no. 7 (September 1984), pp. 240–51.

Hamada Nobuyoshi, ed. *Nihon no zuzō: Rinpa*. Tokyo: Pie Bukkusu, 2011.

Hamada Takashi et al. *Zaigai bijutsu: Kaiga*. Tokyo: Shōgakukan, 1980.

Hatakeyama Memorial Museum. *Rinpa: Yoshū aigan*. Exh. cat. Tokyo: Hatakeyama Kinenkan, 2007.

Havemeyer, Louisine W. *Sixteen to Sixty: Memoirs of a Collector*. New York: Privately printed, 1961.

Hayashiya Seizō, ed. *Ninsei, Kenzan: Chōjirō, Kōetsu, Eisen, Mokubei*. Shirīzu Taiyō 6, Taiyō yakimono shirīzu 2. Tokyo: Heibonsha, 1976.

Hearn, Maxwell K. "Japanese Screens." *Metropolitan Museum of Art Bulletin*, n.s., 30, no. 5 (April/May 1972), p. 255.

Higa Akiko. *Kamisaka Sekka Momoyogusa*. Kindai zuan korekushon. Tokyo and Kyoto: Unsōdō, 2003.

Hillier, Jack Ronald. *The Art of the Japanese Book*. London: Sotheby's Publications, 1987.

Honolulu Academy of Arts and Japan House Gallery. *Exquisite Visions: Rimpa Paintings from Japan*. Exh. cat. [New York: Japan House Gallery, 1980].

Hosomi Art Museum. *Jakuchū to Rinpa: Kirameku Nihon no bi Hosomi Bijutsukan korekushon yori*. Exh. cat. Osaka: Mainichi Hōsō, 2003.

———. *Rinpa, Jakuchū to miyabi no sekai*. Exh. cat. Kyoto: Seigensha, 2010.

———. *Rinpa o tanoshimu: Hosomi korekushon no meihin o tōshite*. Exh. cat. Kyoto: Tankōsha, 2001.

Hosomi Art Museum and Sano Art Museum. *Rinpa: Kyō e no akogare: Hosomi Bijutsukan korekushon yori*. Exh. cat. Mishima Shizuoka: Sano Art Museum, 2007.

Hôtel Drouot. *Collection Ch. Gillot*. Vol. 2: *Estampes japonaises et livres illustrés*. Sale cat. Paris: Hôtel Drouot, April 15–19, 1904.

Hutt, Julia. "Rimpa Lacquerware: Kōetsu and Kōrin: Followers and Copyists." In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 69–79. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Ichikawa Akira and Tanaka Eiji. *Rinpa to chadōgu: Manno korekushon no meihin ikkyo kō*. Exh. cat. Tokyo: Suntory Museum of Art, 2001.

Idemitsu Museum of Arts. *Rinpa geijutsu: Kōetsu, Sōtatsu kara Edo Rinpa*. Tokyo: Idemitsu Bijutsukan, 2011.

———. *Rinpa geijutsu no keishō to sōzō*. Exh. cat. Tokyo: Idemitsu Bijutsukan, 2006.

———. *Rinpa sakuhin*. Exh. cat. Tokyo: Idemitsu Bijutsukan, 1985.

INAX Gyararī Kikaku Iinkai. *Rinpa no hōga Kōetsu-mura saigen*. Exh. cat. Tokyo: INAX Shuppan, 1995.

Ishikawa Prefectural Art Museum. *Rinpa no geijutsu: Kōetsu, Sōtatsu, Kōrin, Kanzan meisakuten: Kaikan 10-shūnen kinen*. Exh. cat. Kanazawa: Ishikawa Kenritsu Bijutsukan, 1969.

———. *Sōsetsu, Sōsetsu ten: Sōtatsu to Kōrin o tsunagu hitobito*. Kanazawa: Ishikawa Kenritsu Bijutsukan, 1975.

Itabashi Ward Museum. *Edo Rinpa no kisai Suzuki Kiitsu ten*. Exh. cat. Tokyo: Itabashi Ward Museum, 1993.

———. *Karasumaru Mitsuhiro to Tawaraya Sōtatsu: Tokubetsuten*. Tokyo: Itabashi Ward Museum, 1982.

Itō Toshiko. "Keichō jūichi-nen jūichi-gatsu jūichi-nichi Kōetsu shikishi." *Yamato bunka,* no. 45 (August 1966), pp. 42–48.

Japan Fine Arts Association. *Sōtatsu gashū*. Tokyo: Japan Fine Arts Association, 1913.

Japan House Gallery. *Rimpa: Masterworks of the Japanese Decorative School*. Exh. cat. [New York: Japan House Gallery, 1971].

Kamens, Edward. "Ink Play." *Yale Review* 99, no. 2 (April 2011), pp. 51–74.

Kanō Hiroyuki. *Rinpa geijutsu no kiso*. Nihon no bijutsu, no. 462. Tokyo: Shibundō, 2004.

Kanō Hiroyuki, Okudaira Shunroku, and Yasumura Toshinobu, eds. *Rinpa bijutsukan*. Vol. 1, *Sōtatsu to Rinpa no genryū*. Tokyo: Shūeisha, 1993.

———, eds. *Rinpa bijutsukan*. Vol. 2, *Kōrin to Kamigata ha*. Tokyo: Shūeisha, 1993.

———, eds. *Rinpa bijutsukan*. Vol. 3, *Hōitsu to Edo Rinpa*. Tokyo: Shūeisha, 1993.

———, eds. *Rinpa bijutsukan*. Vol. 4, *Kōgei to Rinpa kankaku no tenkai*. Tokyo: Shūeisha, 1993.

Katano Shirō. "Kōrin." *Kokka* 127 (1900), pp. 121–22.

Katō, Shuichi. "Notes on Sōtatsu." In Shuichi Katō, *Form, Style, Tradition: Reflections on Japanese Art and Society*. Tokyo, New York, and San Francisco: Kodansha International, 1971.

Kawahara Masahiko. *The Ceramic Art of Ogata Kenzan*. Translated by Richard L. Wilson. Tokyo: Kodansha International, 1985.

Kawai Masatomo. "The Relationship between Painting and the Heian Court Literature in the Art of Ogata Kōrin." In Nezu Institute of Fine Arts, *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu."* Tokyo: Nezu Bijutsukan, 2012.

———. "Sōtatsu-Kōrin School Ink Painting," trans. Timon Screech and Maribeth Graybill. In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 111–39. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Kayama Matazō. "Myself and *Nihon-ga*." In *Kayama Matazō: New Triumphs for Old Traditions*. Exh. cat., British Museum, London. [Tokyo]: Nihon Keizai Shinbun, 1996.

Keyes, Roger S. *Ehon: The Artist and the Book in Japan*. Exh. cat. New York: New York Public Library; Seattle: University of Washington Press, 2006.

Kinoshita Kyōko. "Books: The Advent of Movable-Type Printing: The Early Keichō Period and Kyoto Cultural Circles." In *The Arts of Hon'ami Kōetsu: Japanese Renaissance Master*, edited by Felice Fischer, pp. 56–108. Exh. cat. Philadelphia: Philadelphia Museum of Art, 2000.

Kita Haruchiyo. "Nyūyōkū Bāku Korekushon: Nihon bijutsu meijin ten." *Kobijutsu*, no. 75 (July 1985), pp. 79–85.

Kita, Sandy. "The Bulls of Chōmyōji: A Joint Work by Sōtatsu and Mitsuhiro." *Monumenta Nipponica* 47, no. 4 (winter 1992), pp. 495–519.

Kobayashi Bunshichi. *Ogata-ryū yontaika gafu*. Tokyo: Kobayashi Bunshichi, 1901.

Kobayashi Tachirō. *Nihon geijutsuron hen II: Kōrin to Kenzan*. Kyoto: Tankōsha, 1974.

Kobayashi Tadashi. "Edo jidai no bunken ni miru Rinpa /Rimpa in Edo Literary Texts," trans. Alfred Haft. In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 157–69. London: British Museum and School of Oriental and African Studies, University of London, 1998.

———, ed. *Rinpa*. Vol. 2, *Kachō II*. Kyoto: Shikōsha, 1990.

———, ed. *Rinpa*. Vol. 3, *Fūgetsu chōjū*. Kyoto: Shikōsha, 1991.

———, ed. *Rinpa*. Vol. 4, *Jinbutsu*. Kyoto: Shikōsha, 1991.

———. *Sakai Hōitsu to Edo Rinpa no bigaku*. Nihon no Bijutsu no. 463. Tokyo: Shibundō Shōwa, 2004.

———. "Tawaraya Sōri ni tsuite." *Museum*, no. 260 (1972).

Kobayashi Tadashi and Kōno Motoaki, eds. *Edo meisaku gachō zenshū*. Tokyo: Shinshindō, 1992–97.

Kobayashi Tadashi and Murashige Yasushi. *Shōsha na sōshoku bi: Edo shoki no kachō*. Kachōga no sekai, 5. Tokyo: Gakken, 1981.

Kobayashi Tadashi, Murashige Yasushi, and Haino Akio. *Sōtatsu to Kōrin: Edo no kaiga II, Kōgei I*. Nihon bijutsu zenshū, vol. 18. Tokyo: Kōdansha, 1990.

Kokka, Co., eds. *Kōetsu sho Sōtasu kingindei-e*. Tokyo: Asahi Shinbunsha, 1978.

Kokubungaku Kenkyū Shiryōkan. *Edo no kasen'e: Ehon ni miru ōchōbi no hen'yō to sōi, Kokubungaku Kenkyū Shiryōkan tokubetsu tenji*. Exh. cat. Tokyo: Kokubungaku Kenkyū Shiryōkan, 2009.

Komatsu Shigemi. *Karasumaru Mitsuhiro: Jō, Ge, Kaisetsu hen*. 3 vols. Tokyo: Shōgakukan, 1982.

Kōno Motoaki. *Kōetsu to Hon'ami-ryū no hitobito*. Nihon no bijutsu, no. 460. Tokyo: Shibundō, 2004.

———. "Kōrin and His Patrons–the Example of the Tsugaru Domain," trans. Meri Arichi. In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 29–40. London: British Museum and School of Oriental and African Studies, University of London, 1998.

———. "*Kōrin hitsu* Hatō zu byōbu *ni tsuite*." In Yamane Yūzō et al., *Zaigai Nihon no shihō*, vol. 5: *Rinpa*. Tokyo: Mainichi Shinbunsha, 1981.

———. "Kōrin to nō." *Bijutsushi ronsō*, no. 10 (1994).

———. "Layered Meanings of '*Kamo*' in the Work of Tawaraya Sōtatsu." In *Returning Home: Edo Paintings from the Gitter-Yelen Collection*, ed. Kobasyahi Tadashi, pp. 162–64. Tokyo: NHK Promotions, 2010.

———. "Ogata Kenzan hitsu Tsubaki zu." *Kokka*, no. 1049 (1982).

———. *Ogata Kōrin.* Nihon no meiga, vol. 5. Tokyo: Kōdansha, 1973.

———. "Tawaraya Sōtatsu hitsu Ise monogatari zu shikishi." *Kokka*, no. 1325 (2006).

Kōno Motoaki, Tanaka Ichimatsu, and Matsushita Takaaki. *Ogata Kōrin*. Nihon bijutsu kaiga zenshū, vol. 17. Tokyo: Shūeisha, 1976.

Kuchiki Yuriko. *Hausu obu Yamanaka: Tōyō no shihō o Ōbei ni utta bijutsushō*. Tokyo: Shinchōsha, 2011.

Kumakura Isao. "Kōetsu and the History of Tea Culture." In *The Arts of Hon'ami Kōetsu: Japanese Renaissance Master*, edited by Felice Fischer. Exh. cat. Philadelphia: Philadelphia Museum of Art, 2000.

Kumita Shōhei, Nakamura Tanio, and Shirasaki Hideo, eds. *Sakai Hōitsu gashū, jō, ge*. Tokyo: Kokosho Kankōkai, 1976.

Kuroe Mitsuhiko. *Nihon: Sōshokuga, Eitoku kara Sōtatsu, Kōrin*. Tokyo: Heibonsha, 1964.

Lawton, Thomas. "Yamanaka Sadajirō: Advocate for Asian Art Dealers." *Orientations* 26, no. 1 (1995), pp. 80–93.

Leach, Bernard. *Kenzan and His Tradition: The Lives and Times of Kōetsu, Sōtatsu, Kōrin and Kenzan*. London: Faber & Faber, 1966.

Ledderose-Croissant, Doris. "Sōtatsu: Yamato-e Revival or Yamato-e Parody?" In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 17–27. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Lee, Sherman E. *Japanese Decorative Style*. Exh. cat. Cleveland: Cleveland Museum of Art, 1961.

Lillehoj, Elizabeth. *Art and Palace Politics in Early Modern Japan, 1580s–1680s*. Japanese Visual Culture, vol. 2. Leiden and Boston: Brill, 2011.

Link, Howard, and Shimbo Tōru. *Exquisite Visions: Rimpa Paintings from Japan*. Honolulu: Honolulu Academy of Arts, 1980.

Lippit, Yukio. "Tawaraya Sōtatsu and the Watery Poetics of Japanese Ink Painting." *RES: Anthropology and Aesthetics*, no. 51 (Spring 2007), pp. 57–76.

Manno Art Museum. *Manno korekushon senshū / Selected Masterpieces of the Manno Collection*. Osaka: Manno Memorial Cultural Foundation, 1988.

Marks, Andreas. *Kamisaka Sekka: Rinpa Traditionalist, Modern Designer*. San Francisco: Pomegranate Communications, 2012.

Matsuo Tomoko and Okano Tomoko. *Sakai Hōitsu to Edo Rinpa no zenbō*. Exh. cat. Tokyo: Kyūryūdō, 2011.

Mayuyama Junkichi, ed. *Japanese Art in the West*. Tokyo: Mayuyama & Co., 1966.

McCullough, Helen Craig, trans. *The Tale of the Heike*. Stanford: Stanford University Press, 1988.

———, trans. *Tales of Ise: Lyrical Episodes from Tenth-Century Japan*. Stanford: Stanford University Press, 1968.

McKelway, Matthew P. *Silver Wind: The Arts of Sakai Hōitsu (1761–1828)*. New York: Japan Society Gallery; New Haven: Yale University Press, 2012.

Meech-Pekarik, Julia. "Twelve Japanese Screens." *Metropolitan Museum of Art Bulletin* 37, no. 2 (autumn 1979), pp. 2–64.

The Metropolitan Museum of Art. *A Decade of Collecting, 1984–1993: Friends of Asian Art Gifts*. Exh. cat. New York: Metropolitan Museum of Art, 1993.

———. *The Metropolitan Museum of Art, Asia*. Introduction by Richard M. Barnhart. New York: The Metropolitan Museum of Art, 1987.

Miho Museum. *Kenzan: Yūsui to fūga no sekai*. Exh. cat. Shiga: Miho Museum, 2004.

Minamoto Toyomune, ed. *Rinpa kōgei senshū*. 2 vols. Kyoto: Kōrinsha, 1969.

Minamoto Toyomune and Hashimoto Ayako. *Tawaraya Sōtatsu*. Nihon bijutsu kaiga zenshū, vol. 14, Tokyo: Shūeisha, 1976.

Mitsukoshi, Co. Ltd. *Nihon no bi: Rinpa ten*. Exh. cat. Tokyo: NHK Promotions, 2004.

Mitsuoka Tadanari, ed. *Rinpa kōgei senshū zoku*. 5 vols. Kyoto: Kōrinsha, 1969.

Mizuo Hiroshi. *Edo Painting: Sōtatsu and Kōrin*. Translated by John M. Shields. New York: Weatherhill; Tokyo: Heibonsha, 1972.

———. *Sōtatsu Kōrin-ha gashū*. Kyoto: Kōrinsha, 1965–66.

———. *Sōtatsu to Kōrin*. Nihon no bijutsu, no. 18. Tokyo: Heibonsha, 1965.

Morse, Anne Nishimura, and Tsuji Nobuo. *Bosuton Bijutsukan Nihon bijutsu chōsa zuroku*. 2 vols. Boston: Museum of Fine Arts; Tokyo: Kodansha, 1997.

Mostow, Joshua S., and Royall Tyler. *The Ise Stories: Ise monogatari*. Honolulu: University of Hawai'i Press, 2010.

Murase, Miyeko. *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art*. Exh. cat. New York: The Metropolitan Museum of Art, 2000.

———. *Byōbu: Japanese Screens from New York Collections*. Exh. cat. New York: Asia Society, 1971.

———. "The Evolution of *Meisho-e* and the Case of *Mu Tamagawa*." *Orientations* 26, no. 1 (January 1995), pp. 94–100.

———. "Fan Paintings Attributed to Sōtatsu: Their Themes and Prototypes." *Ars Orientalis* 9 (1973), pp. 51–77.

———. "Farewell Paintings of China: Chinese Gifts to Japanese Visitors." *Artibus Asiae* 32, no. 2/3 (1970), pp. 211–36.

———. *Japanese Art: Selections from the Mary and Jackson Burke Collection*. Exh. cat. New York: The Metropolitan Museum of Art, 1975.

———. *Jewel Rivers: Japanese Art from the Burke Collection*. Exh. cat. Richmond: Virginia Museum of Fine Arts, 1993.

———. *Masterpieces of Japanese Screen Paintings: The American Collections*. New York: George Braziller, 1990.

———. "Ogata Kōrin: *Kakitsubatazu* to *Yatsuhashizu* o megutte." In Nezu Institute of Fine Arts, *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu."* Tokyo: Nezu Bijutsukan, 2012.

———. "A Recent Arrival in the Ranks of Great Collectors." *Smithsonian* 8, no. 3 (June 1977), pp. 84–91.

———. "Themes from Three Romantic Narratives of the Heian Period." *Apollo* 121 (February 1985), pp. 100–107.

———. *Through the Seasons: Japanese Art in Nature*. Exh. cat. Williamstown, Mass.: Sterling and Francine Clark Art Institute, 2009.

———. "Two Irises Screens by Ogata Kōrin: Masterpieces from the Nezu and Metropolitan Museums." In Nezu Museum, *"Irises" and "Eight Bridges": Masterpieces by Kōrin*, pp. iv–viii. Tokyo: Nezu Bijutsukan, 2012.

———, ed. *The Written Image: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection*. Exh. cat. New York: The Metropolitan Museum of Art, 2002.

Murase, Miyeko, and Judith Smith, eds. *The Arts of Japan: An International Symposium*. New York: The Metropolitan Museum of Art, 2000.

Murashige Yasushi. *Motto shiritai Tawaraya Sōtatsu: Shōgai to sakuhin*. Tokyo: Tokyo Bijutsu, 2008.

———, ed. *Rinpa*, vol. 1, *Kachō I*. Kyoto: Shikōsha, 1989.

———. *Rinpa no ishō: Miyabi no runessansu*. Tokyo: Kōdansha, 1982.

———, ed. *Sōtatsu, Kōrin, Hōitsu: Rinpa*. Edo meisaku gajō zenshū, 6. Tokyo: Shinshindō, 1993.

———. *Sōtatsu to sono yōshiki*. Nihon no bijutsu, no. 461. Tokyo: Shibundō, 2004.

Murashige Yasushi and Kobayashi Tadashi, eds. *Rinpa*. Vol. 5, *Sōgō*. Kyoto: Shikōsha, 1992.

Nagata Seiji. "Sōri kō: Hokusai kenkyū ni kanren shite." *Kokka*, no. 1062 (1983).

Nagatake Takeshi. *Zusetsu Nihon no aka-e*. Tokyo: Tōzai Gogatsusha, 1960.

Naitō Masato. "The Art of Hōitsu," trans. Alfred Haft. In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 41–56. London: British Museum and School of Oriental and African Studies, University of London, 1998.

———. *Rinpa geijutsu no keishō to sōzō*. Tokyo: Idemitsu Bijutsukan, 2006.

———. "Sōtatsu, Kōrin, Hōitsu: The Lineage of Rimpa Painting as Seen in the *Wind God and Thunder God* Screens." In Yūzō Yamane, Masato Naitō, and Timothy Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, pp. 50–67. London: British Museum Press, 1998.

Nakamachi Keiko. "The Development of Kōrin's Art and the *Irises* Screens." In Nezu Institute of Fine Arts, *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu."* Tokyo: Nezu Bijutsukan, 2012.

———, ed. *Edo Rinpa no suijin Sakai Hō itsu.* Special issue of *Bessatsu Taiyō Nihon no kokoro*, no. 177 (2011).

———. "Genji Pictures from Momoyama Painting to Edo Ukiyo-e: Cultural Authority and New Horizons." In *Envisioning the Tale of Genji: Media, Gender, and Cultural Production*, ed. Haruo Shirane, pp. 171–210. New York: Columbia University Press, 2008.

———. *Kōetsu, Sōtatsu*. Shinpen Meihō Nihon no bijutsu, no. 23. Tokyo: Shōgakkan, 1990.

———. *Kōetsu to Sōtatsu*. Meihō Nihon no bijutsu, vol. 19. Tokyo: Shōgakkan, 1983.

———. "The Patrons of Tawaraya Sōtatsu and Ogata Kōrin." In Elizabeth Lillehoj, *Critical Perspectives on Classicism in Japanese Painting, 1600–1700*, pp. 92–111. Honolulu: University of Hawai'i Press, 2004.

———. "Shiki sōka sosai zu byōbu." *Kokka*, no. 1278 (2002), pp. 16–19.

———. "Shinshutsu no Sōtatsu ha Ise monogatari e shikishi ni tsuite." *Kokka*, no. 1154 (1992), pp. 11–28.

———. *Sugu wakaru Rinpa no bijutsu*. Tokyo: Tōkyō Bijutsu, 2004.

Nakamura Tanio. "Kenzan hitsu kōbai fuyō zu byōbu." *Kobijutsu* 16 (1967), pp. 86–88.

———. *Kōrin hyakuzu*. Tokyo: Iwasaki Bijutsusha, 1995.

Nakamura Tanio et al. *Hōitsu-ha kachō gafu*. 6 vols. Kyoto: Shikōsha, 1978.

Narazaki Muneshige, Mizuo Hiroshi, and Yoshizawa Chū. *Kinsei kaiga*. Tokyo: Kōdansha, 1959.

Nezu Museum. *Kokuhō Kakitsubata zu byōbu: Hozon shūri shunkō kinen/Irises Reborn: The Art of Ogata Kōrin and the Conservation Project on the Irises Screens*. Tokyo: Nezu Bijutsukan, 2005.

———. *Kokuhō Kakitsubata zu: Hozon shūri shunkō kinen / Irises Reborn: The Art of Ogata Kōrin and the Conservation Project on the Irises Screens*. Tokyo: Nezu Bijutsukan, 2012.

———. *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu"/ "Irises" and "Eight Bridges": Masterpieces by Kōrin from the Nezu Museum and The Metropolitan Museum of Art.* Exh. cat. Tokyo: Nezu Bijutsukan, 2012.

Nihon Keizai Shinbunsha and Bunkazai Hogo Iinkai. *Tawaraya Sōtatsu ten*. Exh. cat. Tokyo: Nihon Keizai Shinbunsha, 1961.

Nishimoto Shūko. "*Kōrin hyakuzu* to Rinpa no keifu." In *Rinpa: Han to kata no tenkai.* Exh. cat. Machida: Machida Shiritsu Kokusai Hanga Bijutsukan, 1992.

———. "Kōrin no kōgei zuan." In *Rinpa kaiga zenshū,* vol. 3, *Kōrin-ha I*, edited by Yamane Yūzō. Tokyo: Nihon Keizai Shinbunsha, 1979.

———. "Ogata Kenzan hitsu Teika yomi(?) jūnikagesu kachōzu ni tsuite." *Kokka* 1043 (1981), pp. 19–31.

Noguchi Takeshi. "*Yatsuhashi zu byōbu* ni kansuru kansho/ Thoughts on *Eight Bridges* Screens." In Nezu Museum, *Kōrin ten: Kokuhō "Kakitsubata zu" to Metoroporitan Bijutsukan shozō "Yatsuhashi zu"/ "Irises" and "Eight Bridges": Masterpieces by Kōrin*, pp. ix–xiv. Tokyo: Nezu Bijutsukan, 2012.

Ohki, Sadako. "Konoe Nobutada's *Waka Byōbu*: Kana Calligraphy and the Triumph of a Displaced Courtier." *Orientations*. Forthcoming.

Okano Tomoko. "Sakai Hōitsu shita-e: 'Tsuru-umemodoki mejiro maki-e jikubon' o megutte." Tōkyō-*to Edo Tōkyō Hakubutsukan kenkyū hōkoku* 1 (October 1995), pp. 103–31.

Priest, Alan. "Autumn Millet." *Metropolitan Museum of Art Bulletin* 17, no. 4 (December 1958), pp. 101–7.

———. "Kōrin and the Iris Screens." *Metropolitan Museum of Art Bulletin* 13, no. 7 (March 1955), pp. 209–12.

Rosenfield, John M., and Fumiko E. Cranston. *Extraordinary Persons: Works by Eccentric, Nonconformist Japanese Artists of the Early Modern Era (1580–1868) in the Collection of Kimiko and John Powers*. 3 vols. Cambridge, Mass.: Harvard University Art Museums, 1999.

Rotondo-McCord, Lisa, ed. *An Enduring Vision: 17th- to 20th-Century Japanese Painting from the Gitter–Yelen Collection*. Exh. cat. New Orleans: New Orleans Museum of Art; Seattle: University of Washington Press, 2002.

Rousmaniere, Nicole Coolidge, ed. *Kazari: Decoration and Display in Japan, 15th–19th Centuries*. Exh. cat. New York: Japan Society, 2002.

Rousmaniere, Nicole Coolidge, and Arakawa Masaaki. "The Development of Rimpa Design in the Applied Arts," trans. Nicole Coolidge Rousmaniere. In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 57–68. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Sakai Hōitsu. *Kōrin hyakuzu*. 2 vols. Kyoto: Hosokawa Kaiekidō, 1815.

Sakai Hōitsu ten kaisai jikkō iinkai, ed. *Sakai Hōitsu to Edo Rinpa no zenbō*. Exh. cat. Tokyo: Kyūryūdō, 2011.

Sakakibara Yoshirō. *Hakken! Kamisaka Sekka no sekai: Rinpa kara modan dezain e no kakehashi*. Tokyo: Heibonsha, 2008.

———. *Kamisaka Sekka: Kindai no Rinpa*. Kyoto: Kyōto Shoin, 1993.

———. "A Study of Kamisaka Sekka." In Donald Wood et al., *Kamisaka Sekka: Rinpa no keishō / Kamisaka Sekka: Rimpa Master, Pioneer of Modern Design*. Kyoto, Tokyo, and Birmingham, Ala.: National Museum of Modern Art, Asahi Shinbun, and Birmingham Museum of Art, 2003.

Sanekata Yōko. "Ōhara gokō zu monogatari ga e ni naru toki." *Bijutsu Fōramu 21* 15 (2007).

Sano Midori. "Santori Bijutsukan zō *Ise monogatari* shikishi haritsuki byōbu o megutte." *Kokka*, no. 1245 (1999).

Schirn Kunsthalle Frankfurt. *Die Kunst des alten Japan: Meisterwerke aus der Mary and Jackson Burke Collection, New York*. Exh. cat. Frankfurt: Shirn Kunsthalle Frankfurt, 1990.

Schneider, Fredric T. *The Art of Japanese Cloisonné Enamel: History, Techniques, and Artists,1600 to the Present*. Jefferson, N.C.: McFarland & Company, 2010.

Screech, Timon. "Rimpa and the Space of Dreams." In *Rimpa Arts: Transmission and Context; Conference Papers*, pp. 103–10. London: British Museum and School of Oriental and African Studies, University of London, 1998.

Sen Sōoku. "Tawaraya Sōtatsu Hasuike suikinzu shiron." In *Kawai Masatomo kyōju kanreki kinen ronbunshū, Nihon bijutsu no kūkan to keishiki*. Tokyo: Kawai Masatomo Kyōju Kanreki Kinen Ronbunshū Kankōkai, 2003.

Seo, Audrey Yoshiko. "Konoe Nobutada: Minimalism in an Age of Grandeur." *Orientations* 38, no. 6 (September 2007), pp. 84–93.

Shimada Shūjirō, ed. *Zaigai hihō: Ō-Bei shūzō Nihon kaiga shūsei.* Vol. 2, *Shōheiga, Rinpa, Bunjinga*. Tokyo: Gakushū Kenkyūsha, 1969.

Shimizu, Yoshiaki, and John M. Rosenfield. *Masters of Japanese Calligraphy: 8th–19th Century*. Edited by Naomi Noble Richard. Exh. cat. New York: Asia Society Galleries, 1984.

Shirahata Yoshi and Tokuda Kōen. *Rinpa kaiga senshū*. 3 vols. Kyoto: Kyōto Shoin, 1975.

Shirane, Haruo. *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*. New York: Columbia University Press, 2012.

Simmons, Pauline. "Artist Designers of the Tokugawa Period." *Metropolitan Museum of Art Bulletin* 14, no. 6 (February 1956), pp. 133–48.

Stern, Harold P. *Rimpa: Masterworks of the Japanese Decorative School*. Exh. cat. New York: Japan Society, 1971.

Suntory Art Museum. *Nichirin to getsurin: Taiyō to tsuki o meguru bijutsu*. Exh. cat. Tokyo: Suntory Museum of Art, 1999.

———. *Rinpa to chadōgu: Manno korekushon no meihin ikkyo kōkai.* Exh. cat. Tokyo: Santorī Bijutsukan, 2001.

———. *Sakai Hōitsu to Edo Rinpa*. Tokyo: Santorī Bijutsukan, 2001.

Suntory Art Museum, Ōsaka City Art Museum, and Nihon Keizai Shinbunsha. *Byōbu, Nihon no bi*. Exh. cat. Tokyo: Nihon Keizai Shinbunsha, 2007.

Suzuki Jun. "Kōetsu Sanjūrokkasen kō." In Kokubungaku Kenkyū Shiryōkan, *Edo no kasen'e: Ehon ni miru ōchōbi no hen'yō to sōi, Kokubungaku Kenkyū Shiryōkan tokubetsu tenji*. Tokyo: Kokubungaku Kenkyū Shiryōkan, 2009.

Taguchi Ryōichirō. *Rinpa shūsakushū*. Exh. cat. Tokyo: Nihon Keizai Shinbunsha, 1959.

Tajima Shiichi, ed. *Masterpieces Selected from the Kōrin School* (*Kōrin-ha gashū*). 4 vols. Tokyo: Shimbi Shoin, 1903–5.

Takashimaya Department Store. *Sakai Hōitsu ten*. Exh. cat. Tokyo: Nihon Keizai Shinbunsha, 1977.

Takeda Tsuneo. *Keibutsuga: Shiki keibutsu.* Nihon byōbue shūsei, vol. 9. Tokyo: Kōdansha, 1977.

Takeda Tsuneo, Takio Kimiko, and Minamidani Kei, eds. *Byōbu-e taikan.* Nihon byōbu-e shūsei bekkan. Tokyo: Kōdansha, 1982.

Taketani Chōjirō and Kitano Tayuru, eds. *Edo Rinpa gajin Suzuki Kiitsu shojō*. Musashimurayama City: Seishōdō Shoten, 1984.

Tamamushi Satoko. *Iki-tsuzukeru Kōrin*. Tokyo: Yoshikawa Kōbunkan, 2004.
———. *"Kazari" to "tsukuri" no ryōbun*. Tokyo: Tōkyō Daigaku Shuppankai, 2005.
———. *Motto shiritai Sakai Hōitsu: Shōgai to sakuhin*. Tokyo: Tōkyō Bijutsu, 2008.
———. *Natsu aki kusa zu byōbu: Sakai Hōitsu hitsu tsuioku no gin'iro*. Tokyo: Heibonsha, 1994.
———."Rimpa as 'Decorative Art,'" trans. Patricia Fister. In *Rimpa Arts Transmission and Context; Conference Papers*, pp. 141–56. London: British Museum and School of Oriental and African Studies, University of London, 1998.
———. "Rinpa: The Past, Present, and Future." In *The Arts of Japan: An International Symposium*, edited by Miyeko Murase and Judith G. Smith, pp. 133–60. New York: The Metropolitan Museum of Art, 2000.
———. *Rinpa to dezain sōshoku kazari*. Nihon no bijutsu, no. 464. Tokyo: Shibundō, 2005.
———. *Sakai Hōitsu*. Tokyo: Shinchōsha, 1997.
———. "Tawaraya Sōtatsu and the '*Yamato-e*' Revival." In *Critical Perspectives on Classicism in Japanese Painting, 1600–1700*, edited by Elizabeth Lillehoj, pp. 53–78. Honolulu: University of Hawai'i Press, 2004.
———. *Tawaraya Sōtatsu: Kingin no kazari no keifu*. Tokyo: Tōkyō Daigaku Shuppankai, 2012.
———. *Toshi no naka no e: Sakai Hōitsu no kaiji to sonō efekuto*. Kunitachi: Buryukke, 2004.
Tanaka Ichimatsu, ed. *The Art of Kōrin*. Tokyo: Nihon Keizai Shinbun, 1965.
Tanaka Kisaku. *Den Sōtatsu hitsu Ise monogatari zu*. Toyko: Zōkei Geijutsusha, 1941.
Tanaka Shinbi. *Sōtatsu hitsu Ise monogatari*. Tokyo: Tōkyō Kenzō, 1932.
Tokugawa Art Museum. *Rinpa meihinten: Kōetsu, Sōtatsu, Kōrin, Kenzan, Hōitsu*. Exh. cat. Nagoya: Tokugawa Bijutsukan, 1966.
Tokyo National Museum. *Dai Rinpa ten: Keishō to hensō; Ogata Kōrin seitan 350-shūnen kinen.* Exh. cat. Tokyo: Yomiuri Shinbunsha, 2008.
———. *Kindai Nihon bijutsu no kiseki: Nihon Bijutsuin sōritsu 100 shūnen kinen tokubetsuten*. Tokyo: Tōkyō Kokuritsu Bijutsukan, 1998.
———. *Nihon bijutsu meihin ten: Nyūyōku Bāku Korekushon / A Selection of Japanese Art from the Mary and Jackson Burke Collection*. Exh. cat. Tokyo: Tokyo National Museum, 1985.
———. *Rinpa: Sōritsu hyakunen kinen tokubetsuten zuroku*. Kyoto: Benridō, 1972.
———. *Sōtatsu-Kōetsu ha zuroku*. Tokyo: Benridō, 1952.
Tokyo National Museum of Modern Art. *Rinpa: Kokusai shinpojiumu hōkokusho*. Tokyo: Buryukke, 2006.
Trede, Melanie, and Julia Meech, eds. *Arts of Japan: The John C. Weber Collection*. Exh. cat. Berlin: Museum of East Asian Art, 2006.
Tsuji Kunio and Kōno Motoaki, eds. *Kenran no sōshokubi: Rinpa kaiga to shōhekiga*. Tokyo: Gyōsei, 1989.
Tsuji Nobuo. *Nyūyōku Bāku Korekushon ten: Nihon no bi sanzennen no kagayaki / Enduring Legacy of Japanese Art: The Mary Griggs Burke Collection*. Exh. cat. [Tokyo]: Nihon Keizai Shinbunsha, 2005.

Umezawa Gallery. *Rinpa ten*. Exh. cat. Tokyo: Umezawa Kinenkan, 1970.
Ushikubo Daijirō. *Life of Kōyetsu*. Kyoto: Igyokudō, 1926.

Varley, H. Paul, and Isao Kumakura, eds. *Tea in Japan: Essays on the History of Chanoyu*. Honolulu: University of Hawai'i Press, 1989.

Watt, James C. Y., and Barbara Brennan Ford. *East Asian Lacquer: The Florence and Herbert Irving Collection*. Exh. cat. New York: The Metropolitan Museum of Art, 1991.
Weston, Victoria Louise. *Japanese Painting and National Identity: Okakura Tenshin and His Circle*. Ann Arbor: Center for Japanese Studies, University of Michigan, 2004.
Wheelwright, Carolyn. *Word in Flower: The Visualization of Classical Literature in Seventeenth-Century Japan*. Exh. cat. New Haven: Yale University Art Gallery, 1989.
Wilson, Richard L. *The Art of Ogata Kenzan: Persona and Production in Japanese Ceramics*. New York: Weatherhill, 1991.
Wood, Donald A., et al. *Kamisaka Sekka: Rinpa no keishō / Kamisaka Sekka: Rimpa Master, Pioneer of Modern Design*. Kyoto: National Museum of Modern Art; Birmingham, Ala.: Birmingham Museum of Art; Tokyo: Asahi Shinbun, 2003.

Yamakawa Takeshi. *Rinpa: Kōetsu, Sōtatsu, Kōrin*. Tokyo: Gakushū Kenkyūsha, 1979.
Yamanaka Shōkai. *Jidai byōbu ukiyo-e Rinpa tenrankai*. Exh. cat. Osaka: Yamanaka Shōkai, 1933.
Yamane Yūzō. "Den Sōtatsu hitsu Ise monogatari zu shikishi ni tsuite." *Yamato bunka*, no. 59 (March 1974), pp. 1–27.
———. "The Formation and Development of Rimpa Art." In Yūzō Yamane, Masato Naitō, and Timothy Clark, *Rimpa Art from the Idemitsu Collection, Tokyo*, pp. 13–49. London: British Museum Press, 1998.
———. "Kobayashi Tachirō sensei ni okeru Kōrin, Kenzan to watashi." In *Nihon geijutsuron hen II: Kōrin to Kenzan*, pp. 490–508. Kyoto: Tankōsha, 1974.
———. *Kōetsu sho Sōtatsu kingindei-e*. Vols. 1–2. Tokyo: Asahi Shinbunsha and Kokkasha, 1978.
———. *Kōetsu, Sōtatsu, Kōrin*. Suiboku bijutsu taikei, vol. 10. Tokyo: Kōdansha, 1975.
———. *Konishi-ke kyūzō: Kōrin kankei shiryō to sono kenkyū shiryō*. Tokyo: Chūō Kōron Bijutsu Shuppan, 1983.
———. *Kōrin meihin-ten*. Tokyo: Nihon Keizai Shinbun, 1965.
———, ed. *Rinpa kaiga zenshū*. Vol. 1, *Sōtatsu-ha I*. Tokyo: Nihon Keizai Shinbunsha, 1977.
———, ed. *Rinpa kaiga zenshū*. Vol 2, *Sōtatsu-ha II*. Tokyo: Nihon Keizai Shinbunsha, 1978.
———, ed. *Rinpa kaiga zenshū*. Vol. 3, *Kōrin-ha I*. Tokyo: Nihon Keizai Shinbunsha, 1979.
———, ed. *Rinpa kaiga zenshū*. Vol. 4, *Kōrin-ha II*. Tokyo: Nihon Keizai Shinbunsha, 1980.
———, ed. *Rinpa kaiga zenshū*. Vol. 5, *Hōitsu-ha*. Tokyo: Nihon Keizai Shinbunsha, 1978.
———. *Rinpa meihin hyakusen*. 2 vols. Tokyo: Nihon Keizai Shinbunsha, 1996.
———. *Sōtatsu*. Tokyo: Nihon Keizai Shinbun, 1962.
———. *Sōtatsu Kenkyū*. 2 vols. Tokyo: Chūō Kōron Bijutsu Shuppan, 1994.
———. *Sōtatsu to Kōrin*. Tokyo: Shōgakkan, 1969.
———. "Tawaraya Sōtatsu to ihon Ise monogatari-e oyobi Shukongōshin engi-e: Shinshutsu no Ise monogatari zu byōbu o chūshin ni." *Kokka*, no. 977 (February 1975), pp. 11–33.
———. *Zaigai Nihon no shihō*. Vol. 5, *Rinpa*. Tokyo: Mainichi Shinbunsha, 1981.
Yamane Yūzō et al. *Jinbutsuga: Yamato-e kei jinbutsu*. Nihon byōbu-e shūsei, vol. 5. Tokyo: Kōdansha, 1979.
———. *Tokubetsu ten Rinpa: Bi no keishō—Sōtatsu, Kōrin, Hōitsu, Kiitsu*. Exh. cat. Nagoya: Nagoya-shi Hakubutsukan, 1994.
Yamane,Yūzō, Masato Naitō, and Timothy Clark. *Rimpa Art from the Idemitsu Collection, Tokyo*. Exh. cat. London: British Museum Press, 1998.
Yamane Yūzō, Shimada Shūjirō, Kōno Motoaki et al. *Rinpa*. Tokyo: Mainichi Shinbunsha, 1979.

Yashiro Yukio. "Keichō jūichi-nen jūichi-gatsu jūichi-nichi mei aru Kōetsu shikishi." *Bijutsu Kenkyū*, no. 85 (1939).
———. "Zuihitsu Kōrin sono ni." *Yamato Bunka,* no. 36. Nara: Yamato Bunkakan, 1962.
Yashiro Yukio and Peter C. Swann, eds. *2000 Years of Japanese Art*. New York: Harry N. Abrams, 1958.
Yasumura Toshinobu. "Rinpa kankaku no tenkai." In Kano Hiroyuki et al., *Rinpa bijutsukan*, vol. 4, *Kōgei to Rinpa kankaku no tenkai*. Tokyō: Shūeisha, 1993.

INDEX

Page references to illustrations are in *italics*.

PHOTOGRAPH CREDITS

Photographs of works in the Metropolitan Museum's collection are by The Photograph Studio, The Metropolitan Museum of Art; new photography is by Oi-Cheong Lee, who also photographed most of the loaned works with the following exceptions: Mary and Jackson Burke Collection of Japanese Art, photography by Bruce Schwarz, The Photography Studio, The Metropolitan Museum of Art (cats. 1, 2, 3, 19, 26, 38, 59, 61, 65, 82); T. Richard Fishbein and Estelle P. Bender Collection, photography by John Bigelow Taylor (cats. 30, 53, 66, 80, 89); Freer Gallery of Art, Washington, D. C. (fig. 2); Gitter-Yelen Collection (cat. 88); Gitter-Yelen Collection, photography by Kahori Matsumoto for Kaikodo, New York (cats. 25, 28); Nezu Museum, Tokyo (fig. 3); Saint Louis Art Museum (fig. 11); John C. Weber Collection, photography by John Bigelow Taylor (cats. 23, 40, 57, 85); Yale University Art Gallery, New Haven (cat. 14).

The distinctive style of Japanese art known as Rinpa is celebrated for its bold, graphic renderings of natural motifs, references to literature and poetry, and eloquent experimentation with calligraphy. Central to the Rinpa aesthetic is the evocation of nature, especially animals and plants with literary connotations, as well as eye-catching compositions that cleverly integrate text and image. Featuring beautiful color reproductions of some 100 works—including painting, calligraphy, printed books, textiles, lacquerware, ceramics, and cloisonné—*Designing Nature* traces the development of Rinpa, highlighting its most prominent proponents and the influence of this quintessential Japanese style on modern design.

THE METROPOLITAN MUSEUM OF ART
1000 Fifth Avenue, New York, New York 10028
metmuseum.org

Distributed by Yale University Press, New Haven and London
yalebooks.com/art
yalebooks.co.uk

ISBN 978-0-300-18499-0

216 pages; 153 color illustrations; bibliography; index

PRINTED IN ITALY