



EXHIBITION CHECKLIST

Photo and lender credits for the objects in the exhibition are included below, sorted by lender name. For details regarding all other photographs featured in this catalogue, see the Credits section.

Agency for Cultural Affairs, Japan

Life of Saigyō (cat. 16)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, early 1600s

Two of three handscrolls; ink, colors, and gold on paper
33.4 cm (w)

Agency for Cultural Affairs, Japan

Photo: TNM Image Archives

Asia Society

Flowers and Grasses of the Four Seasons (cat. 46)

I'nen seal

Sōtatsu school

Japan, Edo period, ca. 1620–50

Pair of six-panel folding screens; color and ink on
gold leaf on paper

160 × 363.2 cm

Asia Society, Mr. and Mrs. John D. Rockefeller 3rd

Acquisitions Fund, 1985.001.1-2

Photo: Lynton Gardiner, Asia Society

British Museum

Waves at Matsushima (not in exhibition; cat. 33)

Attributed to Ogata Kōrin (1658–1716)

Japan, Edo period, 1700s

Two-panel folding screen; ink, color, and gold leaf
on paper

146.4 × 131.4 cm

British Museum, 1913.0501.0.263

Cleveland Museum of Art

The Beach at Sumiyoshi, Tales of Ise, episode 68 (cat. 10)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, 1600–40

Poetry sheet mounted as hanging scroll; ink, colors,

and gold on paper

24.45 × 20.9 cm (image); 40.6 × 33.2 cm (overall)

© The Cleveland Museum of Art, John L. Severance Fund,
1951.398

Poems from the Shinkokin wakashū (*New Anthology of
Poems Past and Present*) with the Design of Meishiba
Grass and Lions (cat. 20)

Tawaraya Sōtatsu (act. ca. 1600–40)

Hon'ami Kōetsu (1558–1637), calligrapher

Japan, early 1600s

Handscroll; ink, gold, and silver on paper

23.2 × 346.6 cm (overall)

© The Cleveland Museum of Art, John L. Severance
Fund, 1966.118

Poems from the Shinkokin wakashū (*New Anthology
of Poems Past and Present*) with Design of Pine on a
Beach (cat. 18)

Tawaraya Sōtatsu (act. ca. 1600–40)

Hon'ami Kōetsu (1558–1637), calligrapher

Japan, 1606

Card mounted on a hanging scroll; gold, silver,
and ink on paper

132.1 × 43.2 cm (overall), 20 × 17.4 cm (image)

© The Cleveland Museum of Art, John L. Severance
Fund, 1987.60

The Zen Priest Chōka (cat. 36)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, early 1600s

Hanging scroll; ink on paper

95.8 × 38.7 cm (image); 187.3 × 50.8 cm (overall)

© The Cleveland Museum of Art, Norman O. Stone
and Ella A. Stone Memorial Fund, 1958.289

Feinberg Collection

Waves at Matsushima (cat. 31)

Suzuki Kiitsu (1796–1858)

Japan, ca. 1830

Pair of sliding-door panels (*kobusuma*);

ink and colors on paper

24.1 × 40.7 cm (each)

Feinberg Collection

Freer Gallery of Art, Smithsonian Institution

A Child Holding a Spotted Puppy (cat. 37)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, Momoyama or Edo period, early 1600s

Hanging scroll mounted on panel; ink and tint on paper

103.7 × 43.8 cm (image); 203.4 × 60.8 cm (panel)

Gift of Charles Lang Freer, Freer Gallery of Art,
F1902.37

Coxcombs, Maize, and Morning Glories (cat. 52)

I'nen seal

Sōtatsu school

Japan, Momoyama period, early 1600s

Two-panel folding screen; ink, colors, gold,

and silver on paper

159.3 × 190 cm

Gift of Charles Lang Freer, Freer Gallery of Art,
F1901.99

Coxcombs, Maize, and Morning Glories (cat. 51)

I'nen seal

Sōtatsu school

Japan, Momoyama period, 1568–1615

Two-panel folding screen; ink, colors, and silver on paper

164.8 × 173.8 cm

Gift of Charles Lang Freer, Freer Gallery of Art, F1903.142

Dragons and Clouds (cat. 38)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, Edo period, early 1600s
Pair of six-panel folding screens; ink and pink
tint on paper
171.5 × 374.3 cm (.229, overall)
171.5 × 374.6 cm (.230, overall)
Gift of Charles Lang Freer, Freer Gallery of Art,
F1905.229-230

*Folding Screens Mounted with Poem Cards from the
Shinkokin wakashū (New Anthology of Poems Past
and Present)* (cat. 25)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, Edo period, ca. 1624–37
Pair of six-panel folding screens; ink, colors,
and gold on paper
168.2 × 375.7 cm (.195)
168.2 × 377.2 cm (.196)
Gift of Charles Lang Freer, Freer Gallery of Art,
F1902.195-196

Ivy Vines, Bridges, and Floating Fans (cat. 4)
Painter unknown
Japan, early to mid-1600s
Pair of six-panel folding screens; ink, colors, gold,
and silver on paper
170 × 381 cm (each)
Gift of Charles Lang Freer, Freer Gallery of Art,
F1902.102-103

Kōetsu Sanjūrokkasen (Thirty-six immortal poets) (cat. 26)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, Edo period, 1610 (Keichō 15)
Book, woodblock printed; ink on paper with hand
coloring; paper covers with mica and gold leaves
31.5 × 23.9 × 0.8 cm
Purchase—The Gerhard Pulverer Collection, Museum
funds, Friends of the Freer and Sackler Galleries and
the Harold P. Stern Memorial fund in appreciation of
Jeffrey P. Cunard and his exemplary service to the
Galleries as chair of the Board of Trustees (2003-2007)
Freer Gallery of Art, FSC-GR-780.97

Kōetsu utai-bon (Nō libretto) (cat. 27)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, Edo period, early 1600s
Book with two signatures, woodblock printed; ink on
mica-decorated paper; paper covers
24.2 × 18.1 × 0.4 cm
Purchase—The Gerhard Pulverer Collection, Museum
funds, Friends of the Freer and Sackler Galleries and
the Harold P. Stern Memorial fund in appreciation of
Jeffrey P. Cunard and his exemplary service to the
Galleries as chair of the Board of Trustees (2003-2007)
Freer Gallery of Art, FSC-GR-780.98

Kōrin hyakuzu (cat. 34)
Sakai Hōitsu (1761–1828)
Japan, Edo period, 1826 (Bunsei 9), 6th month
Volume 2
Book; woodblock printed; ink on paper; paper covers
27 × 18.5 × 0.5 cm
Purchase—The Gerhard Pulverer Collection, Museum
funds, Friends of the Freer and Sackler Galleries and
the Harold P. Stern Memorial fund in appreciation of
Jeffrey P. Cunard and his exemplary service to the
Galleries as chair of the Board of Trustees (2003-2007)
Freer Gallery of Art, FSC-GR-780.476.2

Mimosa Tree, Poppies, and Other Summer Flowers (cat. 50)
I'nen seal
Sōtatsu school
Japan, Edo period, 1630–70
Four-panel folding screen; ink, color, and gold on paper
167.4 × 353.4 cm
Gift of Charles Lang Freer, Freer Gallery of Art, F1902.92

Peonies and Lilies (cat. 47)
I'nen seal, Sōtatsu school
Japan, Edo period, late 1600s
Hanging scroll mounted on panel;
ink and color on paper
107.9 × 44.1 cm (image); 209.9 × 67.5 cm (overall)
Gift of Charles Lang Freer, Freer Gallery of Art, F1898.56

Poems from the Kokin wakashū (cat. 21)
Tawaraya Sōtatsu (act. ca. 1600–40)

Hon'ami Kōetsu (1558–1637), calligrapher
Japan, Momoyama or Edo period, early 1600s
Handscroll; ink, gold, silver, and mica on paper
33 × 1021.7 cm (overall)
Gift of Charles Lang Freer, Freer Gallery of Art,
F1903.309

Screen with Scattered Fans (cat. 2)
“Tatō” seal
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, Edo period, early 1600s
Six-panel folding screen; color, gold,
and silver over gold on paper
154.5 × 362 cm (image); 170.6 × 378.6 cm (overall)
Gift of Charles Lang Freer, Freer Gallery of Art, F1900.24

Summer and Autumn Flowers (cat. 48)
I'nen seal
Sōtatsu school
Japan, Edo period, 1600s
Six-panel folding screen; color over gold on paper
181 × 377.9 cm (overall)
Gift of Charles Lang Freer, Freer Gallery of Art, F1896.82

Trees (cat. 49)
Master of the I'nen Seal (1600–30)
Sōtatsu school
Japan, Edo period, mid-1600s
Pair of six-panel folding screens; ink, colors,
and gold on paper
154 × 357.8 cm (each)
Freer Gallery of Art, F1962.30-31

Waves at Matsushima (cat. 1)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, Edo period, early 1600s
Pair of six-panel folding screens; ink, color,
gold, and silver on paper
166.0 × 369.9 cm (each, overall)
Freer Gallery of Art, Gift of Charles Lang Freer,
F1906.231-232

Whose Sleeves? (cat. 28)
Japan, Edo period, 1700s
Pair of six-panel folding screens; ink, colors,

and gold on paper
175.8 x 369.9 cm (.126)
175.7 x 369.7 cm (.127)
Gift of Charles Lang Freer, Freer Gallery of Art
F1907.126-127

Hikaru Museum

Poppies (cat. 66)
Maeda Seison (1885–1977)
Japan, 1930
Pair of six-panel folding screens; color on paper
168 x 365 cm (each, image); 173 x 378 cm (each, overall)
Hikaru Museum

Hōshun Yamaguchi Memorial Hall

Azusayumi, Tales of Ise, episode 24 (cat. 7)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early to mid-1600s
Poetry sheet, framed and glazed;
ink, colors, and gold on paper
24.5 x 21 cm (image); 51 x 41 cm (overall)
Hōshun Yamaguchi Memorial Hall

Flowing Fans (cat. 60)
Yamaguchi Hōshun (1893–1971)
Japan, 1930
Two-panel folding screen, color on paper
168 x 170 cm (image); 173 x 174 cm (overall)
JR Tokai Lifelong Learning Foundation
Hōshun Yamaguchi Memorial Hall

Hosomi Museum

Ōyodo, Tales of Ise, episode 75 (cat. 12)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early to mid-1600s
Poetry sheet mounted as hanging scroll; ink, colors,
and gold on paper
24 x 21 cm (image); 138.4 x 47.9 cm (overall)
Hosomi Museum, Kyoto

Plum Tree (cat. 41)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early 1600s
Hanging scroll; ink on paper

105.7 x 45 cm (image); 199 x 63 cm (overall)
Hosomi Museum, Kyoto

Idemitsu Museum of Art

Dragon and Tiger (cat. 39)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, Edo period, early 1600s
Pair of hanging scrolls; ink on paper
127.3 x 48.4 cm (each, image);
221.7 x 63.5 cm (each, overall)
Idemitsu Museum of Art, Tokyo

Musashino, Tales of Ise, episode 12 (cat. 9)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early to mid-1600s
Poetry sheet mounted as hanging scroll; ink,
colors, and gold on paper
24.5 x 20.9 cm (image); 134.7 x 41.8 cm (overall)
Idemitsu Museum of Art, Tokyo

Indianapolis Museum of Art

Crossing Mount Tatsuta, Tales of Ise, episode 23 (cat. 6)
(*Setting Out for Kawachi*)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, Edo period, early to mid-1600s
Poetry sheet mounted as hanging scroll; ink, colors,
and gold on paper
23.98 x 20.65 cm (image); 134 x 47 cm (overall)
Gift of the Alliance of the Indianapolis Museum of Art,
2000.61, imamuseum.org

Metropolitan Museum of Art

Mount Utsu, Tales of Ise, episode 9 (cat. 5)
Tawaraya Sōtatsu (act. ca. 1600–40)
Takeuchi Toshiharu (1611–1647), calligrapher
Japan, ca. 1634
Poem card mounted as hanging scroll; ink,
colors, and gold on paper
24.6 x 20.8 cm (image); 125.3 x 42.4 cm (overall)
Lent by the Metropolitan Museum of Art, Mary Griggs
Burke Collection, Gift of the Mary and Jackson Burke
Foundation, 2015, 2015.300.88

Poem Card with Underpainting of Cherry Blossoms (cat. 19)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, 1606
Poem card mounted as a hanging scroll; ink,
gold, and silver on paper
20.2 x 17.8 cm (image); 134.6 x 37.5 cm (overall)
Lent by the Metropolitan Museum of Art, 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

Two Poems from the Ogura hyakunin isshu (cat. 22)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, ca. 1615
Fragment of a handscroll, mounted as a hanging scroll;
ink, silver, and gold on paper
33 x 60.4 cm (image); 126 x 73.9 cm (overall)
Lent by the Metropolitan Museum of Art, Mary Griggs
Burke Collection, Gift of the Mary and Jackson Burke
Foundation, 2015, 2015.300.86

Minneapolis Institute of Arts

Boats on the Sea (cat. 29)
Studio of Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, mid-1600s
Pair of six-panel folding screens; ink, colors, gold,
and silver on paper
153.67 x 359.09 cm (image)
Minneapolis Institute of Arts, Mary Griggs Burke
Collection, Gift of the Mary and Jackson Burke Foundation
L2015.33.2.1-.2

Nine Scenes from the Tale of Genji (cat. 15)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early to mid-1600s
Eight-panel folding screen; ink, color,
and gold on gilded paper
80.65 x 324.49 cm (image)
Minneapolis Institute of Arts, Mary Griggs Burke
Collection, Gift of the Mary and Jackson Burke Foundation,
L2015.33.1

Nobles Viewing the Nunobiki Waterfalls, Tales of Ise, episode 87 (cat. 14)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early to mid-1600s
Poetry sheet mounted as hanging scroll; ink, colors, and gold on paper
23.97 × 20.96 cm (image); 132.72 × 40.32 cm (on mount)
Minneapolis Institute of Arts, the John R. Van Derlip Fund, 66.40

Museum für Asiatische Kunst der Staatlichen Museen zu Berlin

Poem Cards with Designs of Flowering Plants of the Four Seasons (cat. 17)
Tawaraya Sōtatsu (act. ca. 1600–40)
Hon'ami Kōetsu (1558–1637), calligrapher
Japan, early 1600s
Set of 36 cards, 18.3 × 16.2 cm (each)
Gift of Gustav Jacoby, © Museum für Asiatische Kunst der Staatlichen Museen zu Berlin, 0243
Photo: Jurgen Liepe

Museum of Fine Arts, Boston

Waves at Matsushima (cat. 30)
Ogata Kōrin (1658–1716)
Japan, early 1700s
Six-panel folding screen; ink, color, and gold on paper
150.2 × 367.8 cm
Fenollosa-Weld Collection, Museum of Fine Arts Boston, 11.4584
Photo: © 2015 Museum of Fine Arts, Boston

Museum of Modern Art, Saitama

Dragon and Tiger (cat. 56)
Imamura Shikō (1880–1916)
Japan, 1913
Pair of hanging scrolls
124.8 × 41.4 cm (dragon); 125 × 41.4 cm (tiger)
The Museum of Modern Art, Saitama

National Museum of Modern Art, Kyoto

Bamboo (cat. 61)
Fukuda Heihachirō (1892–1974)
Japan, 1942

Painting, color on silk
55.2 × 72 cm (image); 79 × 95.5 cm (overall)
National Museum of Modern Art, Kyoto, J00101

Irises (cat. 62)
Fukuda Heihachirō (1892–1974)
Japan, 1934
Painting, color on silk
145 × 82.8 cm (image); 179 × 117 (overall)
National Museum of Modern Art, Kyoto, J00067

Tiantan in the Clouds (cat. 59)
Umehara Ryūzaburō (1888–1986)
Japan, 1939
Painting, oil on canvas
79.2 × 64.4 cm (image); 111.5 × 96.5 cm (overall)
National Museum of Modern Art, Kyoto, 000188

National Museum of Modern Art, Tokyo

Indian Corn Plants (cat. 64)
Kobayashi Kokei (1883–1957)
Japan, 1939
Pair of two-panel folding screens; color on paper
167.6 × 181 cm (each, image); 187.6 × 201 cm (overall)
National Museum of Modern Art, Tokyo, J00511

A Thousand Cranes (cat. 65)
Kayama Matazō (1927–2004)
Japan, 1970
Pair of six-panel folding screens; color on silk
167 × 372 cm (each, image); 168.7 × 378 cm (overall)
National Museum of Modern Art, Tokyo, J00716

Nelson-Atkins Museum of Art

The Sacred Fence, Tales of Ise, episode 71 (cat. 11)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, ca. 1634
Poetry sheet mounted as hanging scroll; ink, colors, and gold on paper
24.4 × 21 cm (image)
The Nelson-Atkins Museum of Art,
Gift of Mrs. George H. Bunting, Jr., 74-37
Photo: Jamison Miller

Private Collections

Master Poet Motokata (cat. 42)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early 1600s
Hanging scroll; ink and color on paper
19.2 × 20.3 cm (image); 115 × 57 cm (overall)
Private collection

Puppy (cat. 40)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early 1600s
Hanging scroll; ink on paper
90.3 × 45 cm (image); 172 × 61 cm (overall)
Private collection

Puppy (cat. 57)
Kobayashi Kokei (1883–1957)
Japan, 1948
Hanging scroll; ink and colors on paper
60 × 80.8 cm (image); 184 × 106 cm (overall)
Private collection

Shamo Chicken (cat. 45)
I'nen seal
Japan, early 1600s
Hanging scroll; ink and color on paper
114.7 × 46.5 cm
Private collection

Soybeans (cat. 43)
Tawaraya Sōtatsu (act. ca. 1600–40)
Japan, early 1600s
Hanging scroll; ink on paper
100.9 × 43.2 cm (image); 184.5 × 61 cm (overall)
Private collection

Waves at Matsushima and Mount Fuji (cat. 32)
Attributed to Ogata Kōrin (1658–1716)
Japan, 1800s
Pair of six-panel folding screens
Ink, colors, and gold on paper
144.8 × 349.3 cm (each)
Private collection
Photo: Lisa Kato

Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo

Morning Dew (cat. 63)

Hirafuku Hyakusui (1877–1933)

Japan, 1915

Pair of six-panel folding screens; color on silk
168.7 × 361.2 cm (each image); 172.3 × 375 cm
(each, overall)

Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo

Painted Fans Mounted on a Screen (cat. 3)

Tawaraya Sōtatsu (act. ca. 1600–40) and Tōshichirō

Japan, Edo period, early 1600s

Pair of eight-panel folding screens; ink, colors,
and gold on paper

111.5 × 376 cm (each image); 124 × 400 cm (each, overall)

Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo

Seattle Art Museum

Cranes of Immortality (cat. 54)

Tsuji Kakō (1870–1931)

Japan, 1910s

Hanging scroll; color on silk
125 × 49.6 cm (image); 205.7 × 69.2 cm (overall)

Gift of Griffith and Patricia Way, in honor of the 75th Anniversary of the Seattle Art Museum, 2010.41.80

Photo: Eduardo Calderon

Poem Scroll with Design of Deer (cat. 23)

Tawaraya Sōtatsu (act. ca. 1600–40)

Hon'ami Kōetsu (1558–1637), calligrapher

Japan, 1610s

Handscroll; ink, gold and silver on paper

34.1 × 930.1 cm

Gift of Mrs. Donald E. Frederick, Seattle Art Museum, 51.127

Photo: Seiji Shirono, National Institute for Cultural Properties, Tokyo

Waterfowl in Snow (cat. 53)

Tsuji Kakō (1870–1931)

Japan, ca. 1918

Hanging scroll; ink, *gofun*, and colors on silk

124.5 × 41 cm (image); 222.6 × 55.6 cm (overall)

Gift of Griffith and Patricia Way, in honor of the 75th Anniversary of the Seattle Art Museum, 2010.41.23

Seki Art Gallery

The Gods of Wind and Thunder (cat. 55)

Maeda Seison (1885–1977)

Japan, 1949

Painting; ink and color on paper

196 × 107.3 cm (image); 230 × 140 cm (overall)

Seki Art Gallery

Tokyo National Museum

Sankirai (cat. 44)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, early 1600s

Hanging scroll; ink on paper

100 × 35.5 cm (image); 186 × 64.5 cm (overall)

Tokyo National Museum

Photo: TNM Image Archives

Tokyo University of the Arts

Kōrin hyakuzu (cat. 35)

Sakai Hōitsu (1761–1828)

Japan, ca. 1815 and 1826

(first and second editions combined)

4 vols.

27 × 18.5 × 0.5 cm

The University Art Library, Tokyo University of the Arts

Nō Librettos by Kōetsu (cat. 24)

Tawaraya Sōtatsu (act. ca. 1600–40)

Hon'ami Kōetsu (1558–1637), calligrapher

Japan, early 1600s

Printing with mica on paper

23.9 × 18.3 cm

Tokyo University of the Arts, 1896

Passage (cat. 58)

Ogura Yuki (1895–2000)

Japan, 1966

Painting on board

165.7 × 211.1 cm (image); 175.5 × 220.5 (overall)

Tokyo University of the Arts, 1711

Shiogama, Tales of Ise, episode 81 (cat. 13)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, early to mid-1600s

Poetry sheet mounted as hanging scroll;

ink, colors, and gold on paper

24.8 × 21.1 cm (image); 112 × 37.5 (overall)

Tokyo University of the Arts, 1798

Walters Art Museum

Carriage and Firefly, Tales of Ise, episode 39 (cat. 8)

Tawaraya Sōtatsu (act. ca. 1600–40)

Japan, early to mid-1600s

Poetry sheet mounted as hanging scroll; ink, colors,
and gold on paper

24.3 × 20.9 cm (image); 122.5 × 45.7 cm (overall)

The Walters Art Museum, Baltimore, 35.309

CREDITS

Photo and lender credits for exhibition objects (referenced by “cat.”) are listed in the Exhibition Checklist. Credits for all other images in this publication are listed below, organized by section and figure number.

COVER, TITLE PAGES, AND INTRODUCTION

Freer Gallery of Art, cat. 1, details.

ESSAYS

Sōtatsu: Five Perspectives | Lippit

Chapter opener: Freer Gallery of Art, cat. 38, detail.

2.2 *The Gods of Wind and Thunder*. Japan, Momoyama or Edo period, 1600s. Tawaraya Sōtatsu (act. ca. 1600–40). Pair of two-panel folding screens. 154.5 × 169.8 cm (each image), 176.9 × 194.6 cm (each, overall). Kenninji Temple, Kyoto. Image: Kyoto National Museum.

2.3 *Lotus and Waterfowl*, detail. Japan, early 1600s. I’nen seal. Tawaraya Sōtatsu (act. ca. 1600–40). Hanging scroll. 119 × 48.3 cm. Kyoto National Museum, A kō 261.

2.4, 2.5 *The Barrier Gate and Channel Buoys from the Tale of Genji*. Japan, 1631. Tawaraya Sōtatsu (act. ca. 1600–40). Pair of six-panel folding screens. Ink, colors, and gold on paper. 152.3 × 355.6 cm. Seikadō Bunko Art Museum Image Archives/DNPartcom.

2.7 *Dogs under Flowers*. Korea, 1500s. Yi Am (1499–1566). Hanging scroll. Ink and color on silk. 106.5 × 48.5 cm. The Japan Folk Crafts Museum, 28933.

2.9 *Lotus and Water Birds*, China, Southern Song or early Yuan dynasty, ca. 1300. Pair of hanging scrolls. Ink and color on silk. 141.6 × 67.9 cm (each image), 273.1 × 69.2 cm (overall). The Metropolitan Museum of Art, Purchase, The Dillon Fund Gift, 1988 (1988.155a,b). Photograph by Malcolm Varon. Image copyright © The Metropolitan Museum of Art. Image Source: Art Resource, NY.

2.10 *Waka scroll with printed designs*. Tawaraya Sōtatsu (act. ca. 1600–40). Hon’ami Kōetsu (1558–1637), calligrapher. Japan, Momoyama period, 1600s.

Handscroll. 34.1 × 1405.6 cm. Tokyo National Museum. Image: TNM Image Archives, B-3293.

2.11 *A Breath of Spring*. China, Yuan dynasty, 1360. Zou Fulei (act. mid-1300s). Handscroll. Ink on paper. 34.1 × 223.1 cm. Freer Gallery of Art, F1931.1.

Sōtatsu’s Gold-and-Silver Paintings | Okudaira

Chapter opener: Seattle Art Museum, cat. 23, detail.

3.1–3.5 *Thirty-Six Immortal Poets with Pictures of Cranes (Crane Scroll)*, details. Japan, Edo period, 1600s. Tawaraya Sōtatsu (act. ca. 1600–40). Hon’ami Kōetsu (1558–1637), calligrapher. Handscroll. Ink and color on paper. 34.1 × 1356 cm. Important Cultural Property, Kyoto National Museum, A kō 364.

3.9–3.10 *Narrow Ivy Path*. Attributed to Tawaraya Sōtatsu (act. ca. 1600–40). Karasumaru Mitsuhiro (1579–1638), calligrapher. Japan, Edo period, 1600s. Pair of six-panel folding screens. Important Cultural Property, Shōkokuji Temple, Kyoto.

3.11 *Cypress Forest*. Konoe Nobutada (1565–1614), calligrapher. Japan, Momoyama or Edo period, 16th–17th century. Six-panel folding screen, Zenrinji Temple, Kyoto. Image: Osaka City Museum of Fine Arts. Photographer: Miyahara Masayuki, Shōeidō.

3.12 *Landscape*. Hasegawa Tōhaku (1539–1610). Japan. Azuchi or Momoyama period (1574–1600). Four sliding-door panels. Formerly Sangen’in Temple; Raku Museum.

3.13 *Japanese Poems and Chinese Poems with Landscape Screen*. Attributed to Kaihō Yūshō (1533–1615). Shōkadō Shōjō (1582–1639), calligrapher. Pair of six-panel folding screens. Shōkadō Museum of Art.

Sōtatsu and Tōshichirō | Ōta

Chapter opener: Sannomaru Shōzōkan, cat. 3, detail.

4.2a-e The five different seals used in *Painted Fans*

Mounted on a Screen. Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

4.3a-c Fan by Tawaraya Tōshichirō. Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

4.5 Details of *ōberi* silk mounting. Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

4.6 Document discovered inside the screens. Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

Miraculous Waters | Nakamachi

Chapter opener: Freer Gallery of Art, cat. 1, detail.

5.2 *Lotus Sutra Offered by the Heike Family*, frontispiece to “Bestowal of Prophecy” chapter. Japan, ca. 1164. Painter unknown. Handscroll. Ink, colors, and gold on paper. 27.3 cm (h). Itsukushima Shrine, Hiroshima Prefecture. Image: Benridō Inc.

5.3 *Anthology of the Thirty-Six Poets*, detail of Minamoto no Shigeyuki section. Japan, ca. 1112. Bound book. Ink and colors on paper. 20.0 × 31.4 cm. Hongwanji Temple, Kyoto.

5.5 *The Life of Xuanzang (Genjō Sanzō e)*, detail from scroll 1, painting 4. Japan, early 1300s. Takashina school. Handscroll. Ink, colors, and gold on paper. 40.2 cm (h). Fujita Museum of Art, Osaka. Image: Nara National Museum. Photographer: Sasaki Kyōsuke.

5.6 *Son’i Visiting the Imperial Palace (Tenjin engi son’i sandai zu byōbu)*, detail. Japan, Muromachi period, 1500s. Six-panel folding screen. Ink and colors on paper. 138.3 × 331.3 cm. Idemitsu Museum of Art, Tokyo.

5.7 *Record of Miracles of the Kasuga Deity*, detail from scroll 3, painting 2. Takashina Takakane. Japan, dated 1309. Handscroll. Ink, colors, and gold on silk. 41.4 cm (h). Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

5.8 *Illustrated Life of Kakunyo (Boki-e kotoba)*, detail

from scroll 6, painting 3. Fujiwara Takamasa and Taka'aki. Japan, dated 1351. Handscroll. Ink, colors and gold on paper. 32 cm (h). Hongwanji Temple, Kyoto.

5.9 *Channel Buoys (Miotsukushi)* from the *Tale of Genji*, detail. Painter unknown. Japan, 1500s. Painted fan mounted on paper. Ink, colors, and gold on paper. 49 × 22.4 × 19 cm. Kyushu National Museum. Photographer: Yamazaki Shin'ichi.

5.10 *The Barrier Gate and Channel Buoys from the Tale of Genji*, detail. Japan, 1631. Tawaraya Sōtatsu (act. ca. 1600–40). Pair of six-panel folding screens. Ink, colors, and gold on paper. 152.3 × 355.6 cm. Seikadō Bunko Art Museum Image Archives/DNPartcom.

5.11, 5.13 *Pine Shore*, details. Kaihō Yūshō (1533–1615). Japan, Momoyama period, early 1600s. Pair of six-panel folding screens. Ink, colors, and gold on paper. 161.5 × 353.3 cm. Sannomaru Shōzōkan, Museum of the Imperial Collections, Tokyo.

5.12, 5.14 *Pine Shore*, details. Painter unknown. Japan, Muromachi period, 1400s. Pair of six-panel folding screens. Ink, colors, and gold on paper. 160.5 × 356 cm. Private collection. Image: TNM Image Archives.

A Garden View | Noguchi

Chapter opener: Freer Gallery of Art, cat. 48, detail.

6.3 *Plants and Flowers of the Four Seasons*. I'nen seal. Japan, Edo period, 1600s. Pair of six-panel folding scrolls. Ink, colors, and gold foil on paper. 117.9 cm × 278.2 cm (each). Nezu Museum, Tokyo.

6.4 *Cherry Blossoms and Poppies*. I'nen seal. Japan, Edo period, 1600s. Set of four sliding-door panels. Ink, colors, and gold foil on paper. 168.7 cm × 92.8 cm (each). Ryūshi Memorial Museum, Tokyo.

6.5 *Plants and Insects*. Painter unknown. China, Yuan period, 1300s. Set of two hanging scrolls. Ink and colors on silk. 149.1 cm × 77.7 cm (each). Tokyo National Museum. Image: TNM Image Archives, TA-488.

6.9 *Moon and Autumn Grasses*. Attributed to Tawaraya Sōtatsu (act. ca. 1600–40). Japan, Edo period, 1600s. Pair of six-panel folding screens. Ink, colors, and gold flecks on paper; 151 cm × 361.6 cm (each). 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. The Metropolitan Museum of Art, New York, 1975.268.60, .61. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

6.10 *Floral Arrangements by Ikenobō Senkō*, leaf no. 86. Japan, Edo period, 1600s. Painter unknown. Album of painted leaves. Ink and colors on paper. 43.5 cm × 31.3 cm. Ikenobō Headquarters, Kyoto.

6.11 *One Hundred Camellia*. Attributed to Kanō Sanraku (1559–1635). Japan, Edo period, 1600s. Set of two handscrolls. Ink and colors on paper. 34.4 cm × 1202.2 cm (scroll 1), 34.4 cm × 1200.4 cm (scroll 2). Nezu Museum, Tokyo.

6.13 *Album of Birds and Flowers, Plants and Insects*, album leaf no. 9. Sun Long. China, Ming dynasty, 1400s. Album with painted leaves. Ink and colors on silk. 22.9 × 21.5 cm. Shanghai Museum.

Charles Lang Freer and the “Discovery” of Sōtatsu | Ulak

Chapter opener: Freer Gallery of Art, cat. 25, detail.

7.2 Charles Lang Freer (1854–1919), 1909. Photo by Alvin Langdon Coburn (1882–1966). Charles Lang Freer Papers, Freer|Sackler Archives.

7.3 Ernest Fenollosa (1853–1908). Charles Lang Freer Papers, Freer|Sackler Archives.

7.7 *Buddhist Luohan*. Japan, Nanbokuchō period, mid-1300s. Hanging scroll, one of a set of 17. Ink, color, and gold on silk. 114.4 × 59.5 cm (image), 207.9 × 79.3 cm (overall). Gift of Charles Lang Freer, Freer Gallery of Art, F1904.297.

7.8 *Luohan Laundering*. China, Southern Song dynasty, 1178. Lin Tinggui (act. late 1100s). Hanging scroll mounted on panel. Ink and color on silk. 112.3 × 53.5 cm (image), 200 × 69.9 cm (overall). Gift of Charles Lang Freer, Freer Gallery of Art, F1902.224.

7.9 *Rock Bridge at Tiantai Mountain*. China, Southern Song dynasty, 1178. Zhou Jichang (act. ca. 1160–78). Hanging scroll mounted on panel. Ink and color on silk. 109.9 × 52.7 cm (image) 200.1 × 69.9 cm (overall). Gift of Charles Lang Freer, Freer Gallery of Art, F1907.139.

7.10 *Fans and Clouds over Rocks and Water*. Japan, Edo period, early 1600s. Hon'ami Kōetsu (1558–1637),

calligrapher. Pair of six-panel folding screens. Ink, color, gold, and silver on paper. 171.2 × 382.2 cm (each). Gift of Charles Lang Freer, Freer Gallery of Art, F1903.120-121.

7.11 Guests at Fenollosa's memorial event in Japan. Charles Lang Freer Papers, Freer|Sackler Archives.

7.12 Migeon, Freer, and Masuda at Fenollosa's memorial. Charles Lang Freer Papers, Freer|Sackler Archives.

7.13 Freer comparing Whistler's *Venus Rising from Sea* to an Islamic glazed pot, 1909. Photo by Alvin Langdon Coburn (1882–1966). Charles Lang Freer Papers, Freer|Sackler Archives.

7.14 Freer examining a Chinese scroll, 1909. Photo by Alvin Langdon Coburn (1882–1966). Charles Lang Freer Papers, Freer|Sackler Archives.

7.15 Freer with Whistler's *Resting* and two bronze Egyptian statuettes, 1909. Photo by Alvin Langdon Coburn (1882–1966). Charles Lang Freer Papers, Freer|Sackler Archives.

7.16 Hanging scroll with photo of Freer displayed at Kōetsuji Temple after his death. Charles Lang Freer Papers, Freer|Sackler Archives.

7.17 Memorial altar for Freer at Kōetsuji's worship hall. Charles Lang Freer Papers, Freer|Sackler Archives.

7.18 Plaque honoring Freer at Kōetsu's gravesite, Kōetsuji Temple. Charles Lang Freer Papers, Freer|Sackler Archives.

Sōtatsu in the 20th Century | Furuta

Chapter opener: National Museum of Modern Art, Tokyo, cat. 65, detail.

8.2 *The Gods of Wind and Thunder*. Japan, Momoyama or Edo period, 1600s. Tawaraya Sōtatsu (act. ca. 1600–40). Pair of two-panel folding screens. 154.5 × 169.8 cm (each image) 176.9 × 194.6 cm (each, overall). Kenninji Temple, Kyoto. Image: Kyoto National Museum.

8.3 *Bugaku Dancers*. Japan, 1600s. Tawaraya Sōtatsu (act. ca. 1600–40). Pair of two-panel folding screens. Color pigment on paper. 155.5 × 170 cm. Daigoji Temple, Kyoto. Image: Nara National Museum. Photographer: Sasaki Kyōsuke.

8.4 *The Gods of Wind and Thunder*. Imamura Shikō (1880–1916). Japan, 1911 (Meiji 44). Pair of hanging

scrolls. Ink and color on silk. 108.1 × 41.2 cm (each, overall). Tokyo National Museum, Image: TNM Image Archives, A-10521.

8.5 *Autumn Poems from the Kokin wakashū (Anthology of Poems Past and Present) with Design of Pine Grove*. Japan, Momoyama or Edo period, 1600s. Tawaraya Sōtatsu (act. ca. 1600–40). Hon'ami Kōetsu (1558–1637), calligrapher. Handscroll. Ink on silk with gold and silver. 32.7 × 549 cm. The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund, 1972.67.

8.6 *Nekkoku no maki* (Sceneries in the Tropical Land). Important Cultural Property. Imamura Shikō (1880–1916). Japan, 1914 (Taishō 3). Pair of scrolls, color on paper. 47.5 × 954.5 cm (morning), 45.7 × 966 cm (evening). Tokyo National Museum. Image: TNM Image Archives, A-10525.

8.9 *The Dance (II)*. Henri Matisse (1869–1954). France, 1909–10. Oil on canvas. 260 × 391 cm. The State Hermitage Museum, St. Petersburg. Photograph © The State Hermitage Museum / Photo by Alexander Koksharov. © 2015 Succession H. Matisse/Artists Rights Society (ARS) New York.

8.10 *White Elephants*. Okamura Keizaburō (born 1958). Japan, 1989. Japanese pigment and foil on board. 242.0 × 241.5 cm (right), 242.5 × 241.5 cm (left). The National Museum of Modern Art, Tokyo, J00724. Photo: MOMAT/DNPartcom.

8.11 *Cloud Dragon*. Sugawara Takehiko (born 1962). Japan, 2009. Wooden boards, gold leaf, chalk, Japanese paper. 497.5 × 995 cm. Courtesy of Sugawara Takehiko. Photographer: Hayakawa Kōichi.

8.12 *Thunder Dragon*. Sugawara Takehiko (born 1962). Japan, 2009. Wooden boards, gold leaf, chalk, Japanese paper. 597 × 796 cm. Courtesy of Sugawara Takehiko. Photographer: Hayakawa Kōichi.

8.13 *Formation Dancing I*. Nakanishi Natsuyuki (born 1935). Japan, 2014. Pair of screens. Oil on canvas. 193.5 × 130.5 cm. Photo by Omote Nobutada / Sandwich. Courtesy of SCAI the Bathhouse, Tokyo.

CATALOGUE

The Tawaraya

Section opener: Freer Gallery of Art, cat. 2, detail.

1a Installation view from *Japanese Screens and Paintings of the Kōrin School (In honor of the visit of the Japanese Commissioners to New York)*. The Metropolitan Museum of Art, Asian Art Galleries, Wing E, Gallery 10, September 27–October 28, 1917. The Metropolitan Museum of Art, New York. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

1b *One Hundred Pictures by Kōrin, part 2 (Kōrin hyakuzu kōhen)*. Sakai Hōitsu (1761–1828). Japanese. Edo period, 1826 (Bunsei 9), 6th month. Book; woodblock printed; ink on paper, paper covers. 2 vols. 27 × 18.5 × 0.5 cm (each). Purchase—The Gerhard Pulverer Collection, Museum funds, Friends of the Freer and Sackler Galleries and the Harold P. Stern Memorial fund in appreciation of Jeffrey P. Cunard and his exemplary service to the Galleries as chair of the Board of Trustees (2003–2007). Freer Gallery of Art, FSC-GR-780.476.1-2.

Classics

Section opener: Hōshun Yamaguchi Memorial Hall, cat. 7, detail.

Artistic Dialogues

Section opener: Freer Gallery of Art, cat. 21, detail.

Legacy of Waves

Section opener: Freer Gallery of Art, cat. 28, detail.

30a Pair of six-panel folding screens illustrated in Ikeda Koson, *New Selection of One Hundred Pictures by Kōrin (Kōrin shinsen hyakuzu)*. Japan, Edo period, 1864 (Genji 1). Book; woodblock printed; ink on paper; paper covers. 2 vols. 25.9 × 19 × 0.7 cm. Purchase—The Gerhard Pulverer Collection, Museum funds, Friends of the Freer and Sackler Galleries and the Harold P. Stern Memorial fund in appreciation of Jeffrey P. Cunard and his exemplary service to the Galleries as chair of the Board of Trustees (2003–2007). Freer Gallery of Art, FSC-GR-780.474.1-2.

Inkwork

Section opener: Freer Gallery of Art, cat. 38, detail.

38a, 39a *Waves and Dragon*. Japan, 1600s. Six-panel folding screen. Ink on paper. 159 × 351.8 cm. Honpouji Temple, Kyoto.

38b *Dragon and Tiger*. Tawaraya Sōsetsu (act. ca. 1600–43). Pair of six-panel folding screens. Ink on paper. 149.3 × 339.3 cm. Tokyo National Museum. Image: TNM Image Archives, A-10934.

The I'nen Garden

Section opener: Freer Gallery of Art, cat. 48, detail.

Rediscovery

Section opener: Hikaru Museum, cat. 66, detail.

GLOSSARY

amata nun

Ami school lineage of cultural advisors and painters to the Ashikaga shoguns during the fifteenth and sixteenth centuries

ara-iso “rough waves and rocks,” a traditional East Asian painting subject or design

Biliang a traditional name for the region of Changzhou, a city in Jiangsu Province on the east coast of China

Bunten refers to the annual exhibition organized by the Japan Art Academy

byōbu folding screen

chanoyu Japanese practice centered on drinking powdered green tea and appreciating the objects used therein

chienami “thousand waves,” traditional Japanese design pattern

chirashi-gaki “scattered writing,” a technique of artful layout in traditional Japanese calligraphy

Chōmyōji one of several sites with a grave marker bearing Sōtatsu’s name

Daigoji Shingon Buddhist temple and source of patronage for Sōtatsu

daimyo Japanese feudal lord

dharma name a Buddhist name traditionally given to ordained or initiated monks; see Hokkyō

Edo seat of power for the Tokugawa shogunate from 1603 to 1868

Edo period (1615–1868) the period in Japanese history characterized by rule by the Tokugawa shogunate, based in the castle town of Edo (now Tokyo)

edokoro painting studios that served the imperial court, the shogunate, and leading temples and shrines; traditionally the main imperial painting studio was headed by the Tosa lineage of painters

eya urban painting shops that emerged during Japan’s late medieval period

floating fans a genre of folding-screen painting in which Japanese folding fans scattered across the surface of a screen appear to be “floating” on the surface

fuchigire silk borders on Japanese paintings

futomaki large dowel that is occasionally placed around smaller dowels on hanging scrolls for conservation purposes

gatha verse (ge 偈) a type of traditional Buddhist verse

gofun a white mineral pigment typically made of ground oyster and clam shells used in traditional Japanese painting

Gojō-dōri the east-west street in south-central Kyoto where the Tawaraya was located

Emperor Go Mizuno’o (1596–1680) an emperor who cultivated an influential cultural salon and was a patron of Sōtatsu

gunjō azurite blue pigment used in traditional Japanese painting

hakubyō “white drawing,” a traditional mode of

painting that uses only outline and little to no color

hamamatsu zu byōbu “pine shore screens,” a traditional subject of *yamato-e* painting

Hasegawa school a school of painting founded by Hasegawa Tōhaku (1539–1610)

Heike nōkyō decorated scrolls depicting the Lotus Sutra commissioned by the Taira family in the mid-1160s

higan the Buddhist concept of the posthumous realm or “other world”

Hokkyō “Bridge of the Dharma,” the lowest of three Buddhist ecclesiastical ranks that were eventually given as honorific titles (dharma names) to artisans by the imperial court

horinuri a traditional technique in which the outlines of motifs are left exposed to imbue pictures with dynamism and more traces of the artist’s brushwork

I’nen studio seal used by both Sōtatsu and Tawaraya studio assistants

Jidai fudō uta-awase “Poetry Match of Poems from Different Eras,” an influential painting anthology that became a painting subject

Daigoji abbot Kakutei a patron of Sōtatsu

kami-shi traditional papermaker such as Sōji, the collaborator to Kōetsu and Sōtatsu

kana calligraphy Japanese calligraphy inscribing the syllabic kana script

Kanazawa central city of the Kaga domain ruled by the Maeda clan; possibly the hometown of Sōtatsu, his purported gravesite was discovered there in 1913

Kanō school the school of painters that served as painters-in-attendance to the Tokugawa shoguns and many feudal lords during the Edo period

karakami literally “Chinese paper,” a type of Japanese decorated paper employing stamped mica designs

karakusa arabesque pattern

kizui auspicious omens

koberi thin inner border on Japanese painting mountings

Kōetsu-chō the artistic community founded by Kōetsu in 1615

Kōetsuji originally, an artisan’s village, founded by Hon’ami Kōetsu in 1615, at Takagamine; later a Nichiren Buddhist temple and the site of Kōetsu’s grave and a memorial to Charles Lang Freer

Kokin wakashū *Anthology of Poems Past and Present*; also *Kokinshū*

maki an evergreen tree (sometimes translated as “black pine”)

maki-e lacquer “sprinkled picture” lacquer, a traditional form of lacquer surface decoration in which metallic particles are sprinkled into the lacquer to form all-over patterns or pictures

makimono horizontal handscrolls

Maruyama-Shijō school a popular Edo-period painting school associated with realism

meisho “famous place,” often serving as poetic motifs and painting subjects

Karasumaru Mitsuhiro (1579–1638) a prominent courtier-calligrapher with a close relationship to Sōtatsu

mokkotsubyō “boneless” painting, a method of painting without outline

mojiri-ori leno weave

myōban alum

Myōkenji Nichiren Buddhist temple and site of Ogata Kōrin’s grave

namigashira “wave crest”

Nanga school “Southern lineage painting,” a school of painters affiliated with East Asian literati painting

nyūdō 入道 lay monk

ōberi the large, outer silk border on a Japanese painting mounting

ōgiya urban fan shops

oshie-bari byōbu a genre of folding screen in which paintings are pasted onto each of the panels

renga linked verse

Rinpa or “school of Kōrin” the common way of referring to the lineage of painters associated with the artistry of Sōtatsu and Kōrin

rokushō malachite green pigment used in traditional Japanese painting

Saga area where Suminokura Soan resided; see saga-bon

Saga-bon classics printed with wooden movable type in the early seventeenth century, sponsored by the merchant Suminokura Soan (1571–1632) at his home in Saga village near Kyoto

saibara a genre of traditional Japanese court music

Sakai port city on the Inland Sea and site of Shōunji, the Rinzaï Buddhist temple which housed the *Waves at Matsushima* screens until the early twentieth century

Sanmyakuin style the style of calligraphy associated with the courtier Konoe Nobutada (1565–1614)

sashibon a traditionally bound Japanese book

seigaiha “blue ocean waves” pattern in traditional Japanese design

sekiga impromptu painting, often executed on social occasions for patrons

shiki-e “four seasons pictures”

shikishi poetry sheets, also translated as “poem cards”

Shinkokin wakashū *New Anthology of Waka Poems Past and Present*; also *Shinkokinshū*

shitabari monjo documents used to pad the insides of screens

suhama “sandy shore”

sumi ink Japanese carbon-black ink

Sumiyoshi school branch of the Tosa school that served as painters-in-attendance to the Tokugawa shogunate and specialized in *yamato-e* painting

suri-shi individual who printed books

taisha red ochre pigment used in traditional Japanese painting

Takeyachō weave in which gold thread is interspersed in the leno weave of the gauze

tanzaku poetry slips, thin vertical sheets of paper with inscribed poetry.

tarashikomi wet-on-wet painting or “dripped in” technique

Tatō a seal name used by the painter Tōshichirō, a disciple of Sōtatsu in the Tawaraya studio

Tawaraya studio the painting shop overseen by Sōtatsu and subsequently by his disciple Sōsetsu

tokonoma alcove an alcove initially associated with elite residential architecture, adorned with hanging scrolls and art objects

Tokugawa era the era of Tokugawa rule, or the Edo period

Tosa school a school or lineage of painting that traditionally headed the imperial painting studio

Toyotomi Hideyoshi (1536/37–1598) warlord responsible for unifying most of Japan during the late sixteenth century

ukiyo-e “floating world pictures,” a term applied to pictures (prints or paintings) that illustrated urban pastimes during the Edo period

uta-e “poem pictures,” typically illustrating the contents of *waka* poems

waka poems classical thirty-one-syllable Japanese poems, the most canonical verse form in Japan

warabite-mon bracken-shaped scroll forms used in traditional Japanese design

yamato-e a generic term referring to traditional Japanese painting associated with the imperial court and aristocratic culture

yōga Western-style paintings by Japanese artists during the modern era

Yōgen-in site of a major imperial commission for Sōtatsu

yūgao moonflower; also refers to a chapter in *The Tale of Genji*

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