

# Crosscurrents

Masterpieces of East Asian Art from  
New York Private Collections



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from New York Private Collections

Amy G. Poster

with contributions by  
Richard M. Barnhart and Christine M. E. Guth

Photography by John Bigelow Taylor



Japan Society, New York in association with the Brooklyn Museum of Art

DISTRIBUTED BY HARRY N. ABRAMS, INC., PUBLISHERS

This volume accompanies the exhibition *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, shown at Japan Society Gallery, New York, from March 24 through July 11, 1999.

The exhibition is organized by Japan Society in association with the Brooklyn Museum of Art.

The exhibition is sponsored by **Aetna**

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Front cover: Detail of NAKABAYASHI CHIKUTŌ, *Garden Party at the Orchid Pavilion*, cat. no. 30  
Back cover: *Female Dancer*, cat. no. 21  
Frontispiece: Detail of *Monju*, cat. no. 5



# China

Neolithic Period 10,000–2100 BCE

Xia Period ca. 2100–ca. 1600 BCE

Shang Period ca. 1600–ca. 1045 BCE

Zhou Period

Western Zhou ca. 1045–ca. 771 BCE

Eastern Zhou ca. 771–256 BCE

Qin Period 221–206 BCE

Han Period

Western Han 206 BCE–23 CE

Eastern Han 25 BCE–220 CE

Six Dynasties Period 220–589

Sui Period 581–618

Tang Period 618–907

Five Dynasties Period 907–960

Liao Period 916–1125

Song Period

Northern Song Period 960–1127

Southern Song Period 1127–1279

Jin Period 1115–1234

Yuan Period 1272–1368

Ming Period 1368–1644

Qing Period 1644–1911



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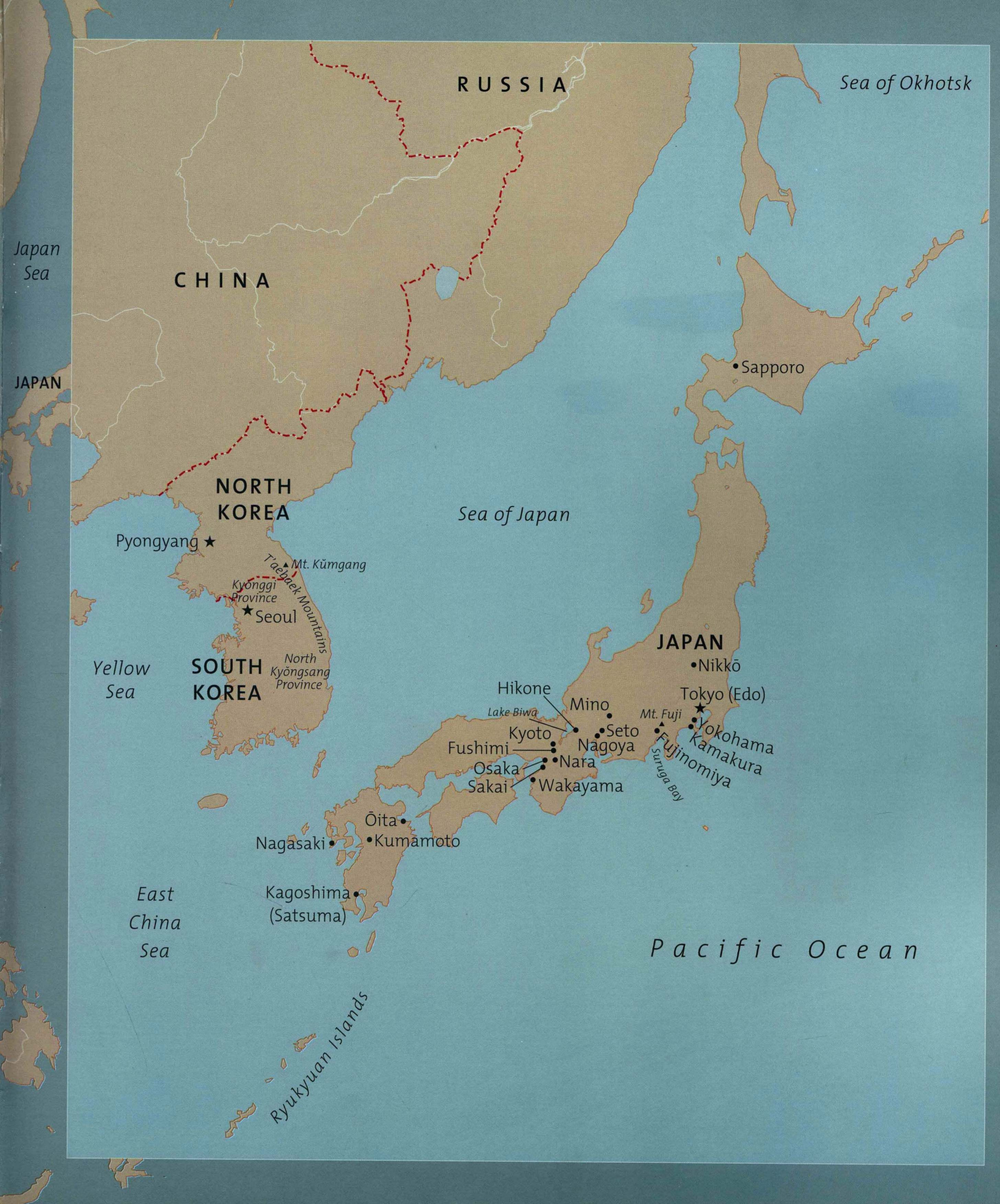
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# Map of East Asia





RUSSIA

Sea of Okhotsk

Japan Sea

CHINA

JAPAN

• Sapporo

NORTH KOREA

Sea of Japan

Pyongyang ★

▲ Mt. Kūmgang

Kyonggi Province

★ Seoul

Taebaek Mountains

North Kyōngsang Province

Yellow Sea

SOUTH KOREA

JAPAN

• Nikkō

★ Tokyo (Edo)

Hikone

Lake Biwa

• Mino

• Seto

▲ Mt. Fuji

• Fujinomiya

• Kyoto

• Nagoya

• Kamakura

• Fushimi

• Nara

• Suruga Bay

• Osaka

• Sakai

• Wakayama

• Ōita

• Nagasaki

• Kumamoto

• Kagoshima (Satsuma)

East China Sea

Pacific Ocean

Ryukyuan Islands



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Southern Song Period 1127–1279

Jin Period 1115–1234

Yuan Period 1272–1368

Ming Period 1368–1644

Qing Period 1644–1911



# Japan

Jōmon Period 10,500–400 BCE

Yayoi Period 400 BCE–ca. 300 CE

Kofun Period ca. 300–ca. 600

Asuka Period 538–645

Nara Period 710–794

Heian Period 794–1185

Kamakura Period 1185–1333

Nanbokuchō Period 1333–1392

Muromachi Period 1392–1573

Momoyama Period 1573–1615

Edo Period 1615–1868

Meiji Period 1868–1912

# Korea

Neolithic Period ca. 7000–ca. 1000 BCE

Bronze Age ca. 1000–ca. 300 BCE

Iron Age ca. 300 BCE

Three Kingdoms Period

Silla Kingdom 57 BCE–668 CE

Koguryō Kingdom 37 BCE–668 CE

Paekche Kingdom 18 BCE–660 CE

Kaya Federation 42–562

Unified Silla Dynasty 668–935

Koryō Dynasty 918–1392

Chosŏn Dynasty 1392–1910



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Aetna is proud to sponsor this important exhibition of masterpieces of Japanese, Chinese, and Korean art from New York's preeminent private collections.

This exhibition, organized by Japan Society in association with the Brooklyn Museum of Art, has opened the door to new scholarship on Japan's relationships with other cultures in East Asia. Through the exploration of Japanese art in the context of the dynamic interaction with the arts of China and Korea, we are reminded of the economic impetus that allowed this important cultural exchange. Trade and commerce among Asian countries has greatly enriched Japan's cultural heritage, demonstrated in the stunning objects selected for this exhibition.

Throughout its history of 145 years, Aetna has been among the group of American companies committed to international business and cultural exchange. This tradition carries on today in our rapidly growing businesses in the Pacific Rim, including China, Hong Kong, Taiwan,

Malaysia, the Philippines, and Indonesia. In addition, Aetna has been a strong and involved corporate citizen in the communities we serve, supporting a wide range of arts, education, community development, child advocacy, and health and social organizations. Our sponsorship of Japan Society's exhibition, *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, reflects our interest and commitment as an international company.



Richard L. Huber  
Chairman, Aetna

## Sponsor's Foreword



## Japan Society

Since its founding in 1907 as a private American organization, Japan Society has been active in fostering deeper, more enlightened relations between Japan and the U.S. Our cultural, educational, business, and policy programs have long been committed to the belief that better awareness of the great riches of Japanese culture and thought will enhance American life.

Japan Society, in its focus on U.S.-Japan relations, has both influenced and been influenced by current events. Today, U.S.-Japan relations are far more complex than they were even a decade ago. One of the more significant developments we now face is Japan's closer identity with East Asia as a geopolitical, economic, and cultural sphere. Diplomatic rapprochement between Japan and her neighbors has helped bring about remarkable exchanges that have served as reminders to the Japanese of their shared patrimony with the continental civilization of China and Korea. Scholars in Nara and Seoul have jointly undertaken an official revision of early Buddhist art, and major loan exhibitions of Chinese art in Japanese museums have proliferated.

In this shifting context, the U.S.-Japan relationship must also be redefined and updated to fit into a regional framework. The present exhibition is an attempt to expand our interpretation of Japanese art by demonstrating its dynamic interactions

with the arts of China and Korea. Trade, diplomatic envoys, and cultural exchange have helped to define Japanese culture since at least the fifth century, and early international influence has greatly enriched the indigenous culture. *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, organized by Japan Society Gallery in association with the Brooklyn Museum of Art, under the direction of Alexandra Munroe, celebrates an exciting vision of Japan in the crosscurrents of East Asian history—a vision beautifully exemplified by these marvelous objects selected by the show's curator, Amy G. Poster, from New York's preeminent private collections of Chinese, Japanese, and Korean art.

Our sincere thanks are extended to Aetna, Inc. for their major sponsorship of this exhibition. Thanks are due as well to The W. L. S. Spencer Foundation for its generous funding of this publication. We also appreciate the Lila Wallace–Reader's Digest Endowment Fund, which supports much of the Gallery's programming, and the continuing support of the Friends of Japan Society Gallery.

Michael I. Sovern  
Chairman

William Clark, Jr.  
President

# Prefaces



## Brooklyn Museum of Art

For nearly a century, the Brooklyn Museum of Art's collections of Asian art have been presented in our galleries, reflecting a long-term commitment to the unique qualities of these cultures as well as the important relationships among them. Brooklyn's Asian collections are widely representative of the diverse tastes, functions, and contexts of this art. Our longstanding goal has been to depict the richness of Asia's history and culture through ongoing acquisitions, special exhibitions, and educational programming.

While we are particularly proud of exhibitions focused on the specific strengths of Brooklyn's collections, such as the recent *Royal Persian Paintings: The Qajar Epoch, 1785–1925*, we are also very committed to presentations that address Asian art in a broader, pan-Asian perspective. The 1984 exhibition co-organized in conjunction with the Los Angeles County Museum of Art, *Light of Asia: Buddha Sakyamuni in Asian Art*, successfully offered a view of a specific theme—the image of the historical Buddha—within a broad cultural and geographical context. With the exhibition *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, organized by Japan Society in association with the Brooklyn Museum of Art, we once again have focused upon Asian art within the expansive framework of East Asia.

The Brooklyn Museum of Art is also fortunate to continue its longstanding relationship with the community of Asian Art collectors, and we have benefited from the generous support of our flourishing Asian Art Council. As a consequence of such friendship, Brooklyn has been particularly fortunate to hold long-term loans of great importance, such as the twelfth-century *Chōjū giga* fragment, which is included in this exhibition (cat. no. 6).

*Crosscurrents* has engaged our curatorial staff in an important collaborative effort with Japan Society. Through the vision of Alexandra Munroe, Director of Japan Society Gallery, and the leadership of Brooklyn's Amy G. Poster, Curator and Chair of the Asian Art Department, this exhibition has opened the door to new scholarship on Japan's relationships with other cultures in East Asia.

We are delighted to be partners once again with Japan Society in this important endeavor which will bring new ways of looking at Asian art to a wider audience.

Dr. Arnold L. Lehman  
Director