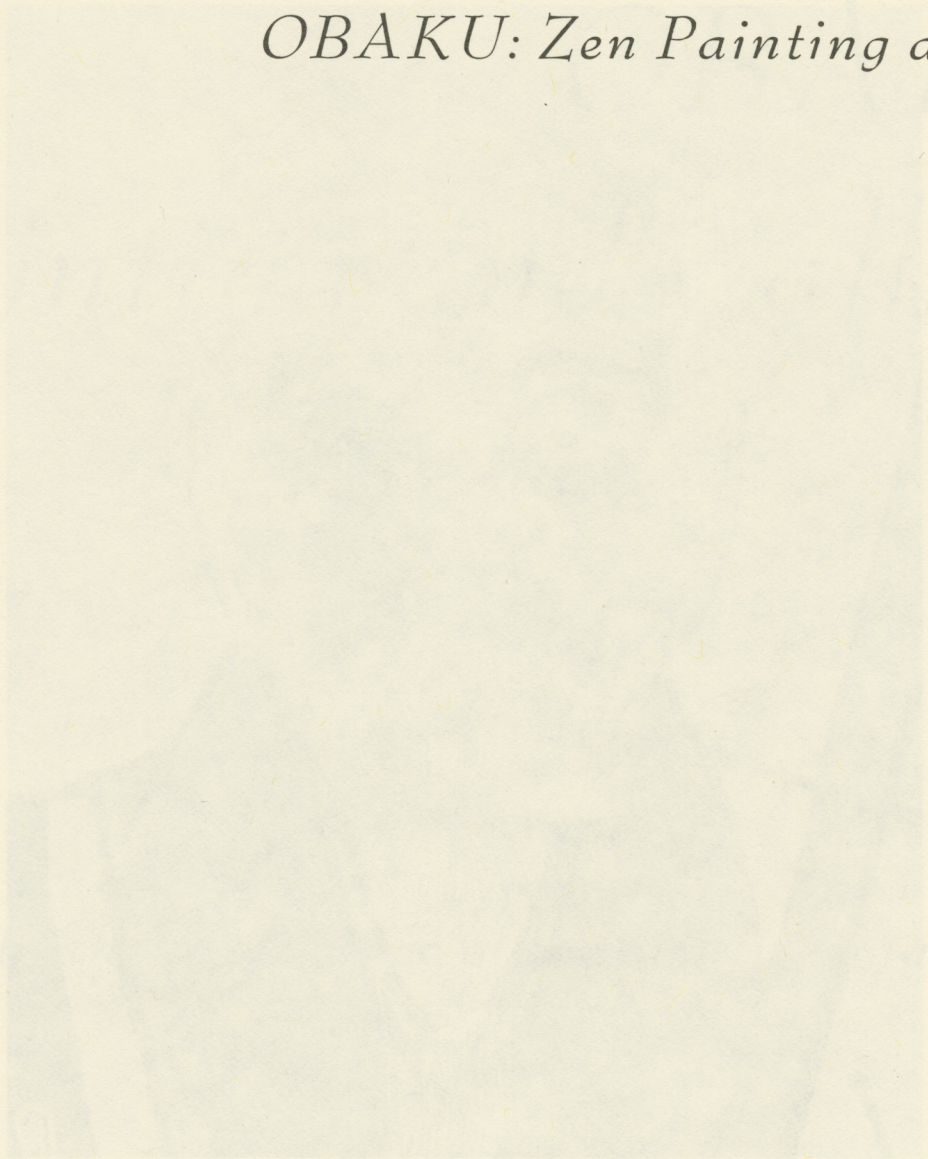


OBAKU:
Zen
Painting
and
Calligraphy



OBAKU: Zen Painting and Calligraphy



April 8 - May 31, 1978

New Orleans Museum of Art June 15 - August 6, 1978

Spencer Museum of Art
University of Kansas, Lawrence

Works in the Exhibition

OBAKU: *Zen Painting and Calligraphy*

Introduction and Catalogue

by Stephen Addiss

with the assistance of Kwan S. Wong

Exhibition organized by the
Helen Foresman Spencer Museum of Art,
The University of Kansas, Lawrence

Helen Foresman Spencer Museum of Art *April 8 - May 31, 1978*

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Works in the Exhibition

- 1 Obaku Itsunen (1601-1668) *Daruma Crossing the River* (1656) Inscription by Ingen
- 2 Obaku Itsunen, *Triptych* (1658) Inscriptions by Mokuan
- 3 Obaku Ingen (1592-1673) *Calligraphy: The First Patriarch Daruma*
- 4 Anonymous, *Portrait of Ingen*, Inscription by Mokuan (1676)
- 5 Obaku Mokuan (1611-1684) *Longevity Mountain*
- 6 Obaku Mokuan, *Calligraphy Pair, the Words of Daruma*
- 7 Obaku Mokuan, *One Instant of Enlightenment* (1676)
- 8 Obaku Mokuan, *Blossoming Tree Peonies*
- 9 Obaku Mokuan, *Lotus* (1682)
- 10 Obaku Sokuhi (1616-1671) *Vigor Enough to Swallow the Rainbow*
- 11 Obaku Sokuhi, *Reading Sutras in the Moonlight*
- 12 Ingen, Mokuan and Sokuhi, *Calligraphy Triptych*
- 13 Ch'en Hsien (active 1634-1654) *Kannon*, Inscription by Sokuhi
- 14 Kita Genki (active 1664-1698) *Portrait of Dokuryū*, Inscription by Dokuryū (1676)
- 15 Obaku Dokuryū (1596-1672) *Quatrain from Li Po*
- 16 Obaku Dokuryū, *Eight poems on the Hsiao-Hsiang* (1666)
- 17 Obaku Dokuryū, *Poem with his Friends*
- 18 Kō Ten'i (1649-1722) *Friends with the Fish and Shrimp*
- 19 Obaku Dōshagen (1599-1662) *Within the Moon*
- 20 Yotaku Bankei (1622-1693) *The Unborn*
- 21 Obaku Kōsen (1633-1695) *A Girdle of Clouds*
- 22 Obaku Kōsen, *Narcissus*
- 23 Uji Takuhō (1652-1714) *Kannon on a Stemmed Lotus*, Inscription by Kōsen
- 24 Obaku Nangen (1631-1692) *The Sea*
- 25 Obaku Jigaku (1632-1689) *Pine* (1676)
- 26 Obaku Tetsugyū (1628-1700) *Formerly and Now* (1674)
- 27 Obaku Tetsugyū, *Poem on Plum Blossoms* (1688)
- 28 Tōkō Shin'etsu (1639-1696) *Hearing Singing on the Mountain after the Rain*
- 29 Tōkō Shin'etsu, *Daruma Crossing the River*
- 30 Tōkō Shin'etsu, *Landscape*
- 31 Tōkō Shin'etsu, *Orchid--the Fragrance of China*
- 32 Tōkō Shin'etsu, *Bamboo in the Wind*
- 33 Obaku Hyakusetsu (1668-1749) *Enso* (1748)
- 34 Obaku Monchū (1739-1829) *Small Gathering at the Hittandō Studio*
- 35 Gion Nankai (1676-1751) *Bamboo does not Lament*
- 36 Obaku Taihō (1691-1774) *Two Bamboo Paintings*
- 37 Obaku Taihō, *Bamboo in Snow*
- 38 Kuwayama Gyokushū (1746-1799) *Bamboo in Snow*

Preface

As part of its series of inaugural year activities, the new Helen Foresman Spencer Museum of Art is pleased to present this pioneering exhibition of Zen painting and calligraphy from Mount Obaku. While the distinctive brushwork of the Obaku monks is known to specialists in Japan, this exhibition and publication are the first outside of the Orient to focus upon this important chapter in Sino-Japanese art history. For his expert assistance in organizing the exhibition and in preparing this catalogue, I am most grateful to Professor Stephen Addiss, our Faculty Curator of Oriental Art.

The spirit of cooperation with which Dr. Addiss and the Museum staff have collaborated on this venture typifies the close working relationship which the Museum has traditionally enjoyed with faculty colleagues at the University of Kansas. The large and diverse campus audience which uses the Museum's resources in teaching and research programs encourages the Museum's forays into unfamiliar territory. Such is the case with this study of the esoteric field of Zen calligraphy and painting. This illumination of a little-known facet of Asian art history recalls the observation of former Oberlin museum director, John Spencer. Several years ago he observed that "Only on a college or university campus are those things that are not understood, are dimly understood or are totally misunderstood respected, questioned, tolerated or ignored, but never feared. Such an atmosphere provides the campus art museum with opportunities unknown to other art museums." It is hoped that this study of Zen art will bring pleasure and insight both to the specialist already familiar with the material, and to the amateur, attracted by the inherent beauty of the Obaku masters' brushwork.

Charles C. Eldredge
Director

Acknowledgments

First, I would like to thank Kwan S. Wong, who was of great help at every step in the preparation of this catalogue. He deciphered the inscriptions, helped to translate the poems, discussed the artworks, and was a constant source of information, erudition and support.

Second, I wish to express my appreciation to Tita M. Addiss, Curt Brizendine, Jonathan Chaves, Fumiko Cranston, Pat Fister, Chu-ting Li, Joseph Seubert and Alfonso Verdu, all of whom assisted me in the preparation of the exhibition and the catalogue.

Third, my thanks go to Charles Eldredge and the staff of the new Helen Foresman Spencer Museum of Art at the University of Kansas. I must especially mention Ruth Allee, Nancy Dickerson, Janet Dreiling, Ruth Lawner, Mark Roeyer, Deborah Thon, and Chelsea Trigg. We had originally planned to receive an exhibition from abroad at this time, and when that proved impossible, this exhibition was conceived on short notice to replace it. Within our limited time schedule, it would not have been accomplished without the help of the friends mentioned above and of many others within and without the University of Kansas.

Finally, my great appreciation goes to the lenders:

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