1967

Teaching Methods for the Art of Japanese Painting

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Illinois Wesleyan University

TEACHING METHODS FOR THE ART OF JAPANESE PAINTING

(A discourse with relation to art, religion, government, and culture.)

SENIOR HONORS PAPER

1967

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Illinois Wesleyan
University
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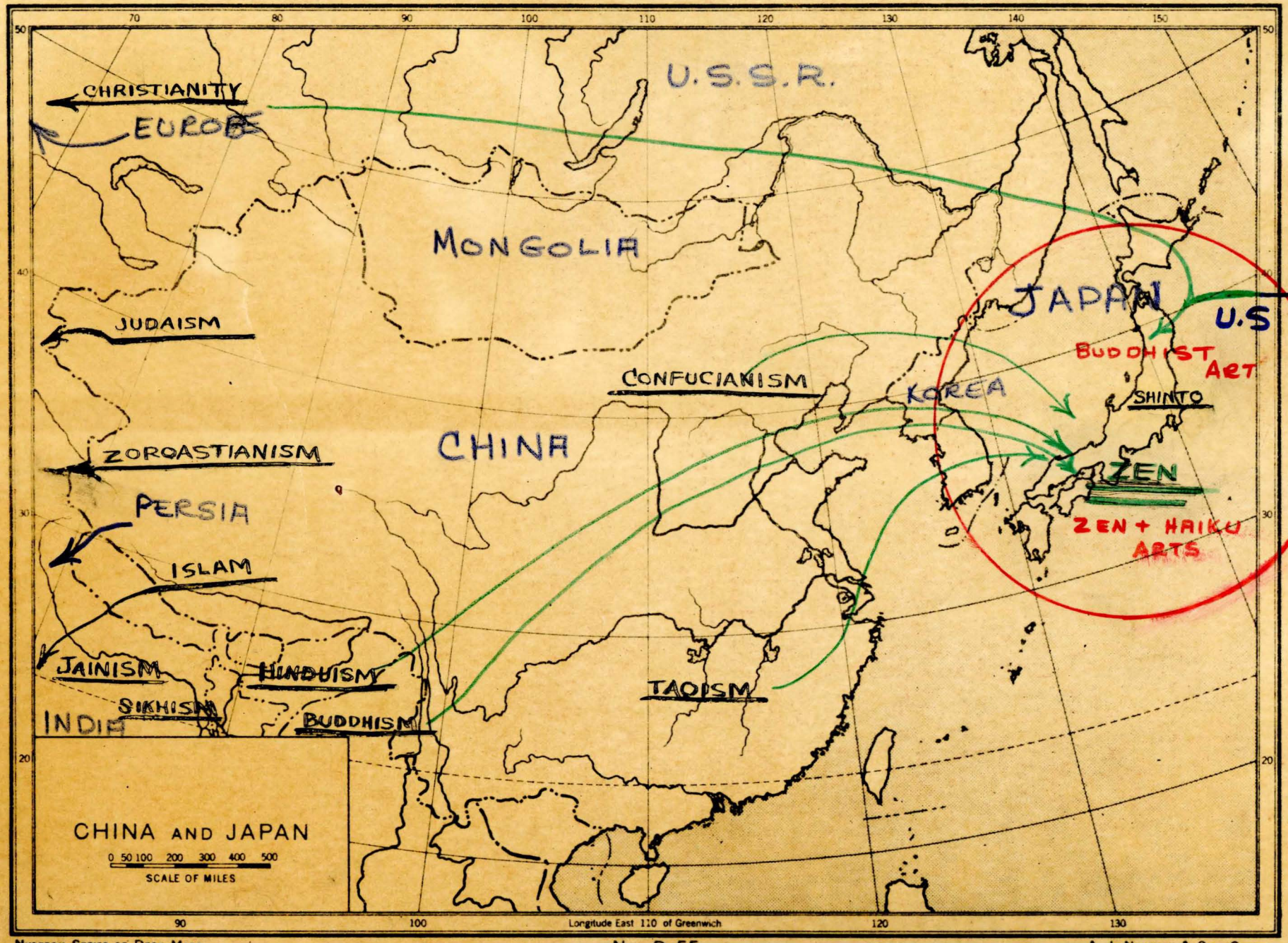
TABLE OF CONTENTS

DEDICATION :

To my husband, Paul, who gave me the impetus for writing this Senior Honors Paper. I hope our future duty in Japan will be very enjoyable.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EUROPE
MONGOLIA
JAPAN
U.S
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JUDAISM
CONFUCIANISM
KOREA
SHINTO
CHINA
ZOROASTIANISM
ZEN
PERSIA
ZEN + HAIKU ARTS
ISLAM
JAINISM
HINDUISM
TAOISM
SIKHISM
INDIA
BUDDHISM
CHINA AND JAPAN
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70
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SPECIAL INFORMATION

1. The Denver Art Museum
   Denver, Colorado

2. Lowry Air Force Base Records and Library
   Lowry Air Force Base
   Denver, Colorado

3. The National Museum of Tokyo
   Tokyo, Japan

4. The Worchester Art Museum
   55 Salisbury Street
   Worchester, Massachusetts

5. The Metropolitan Museum of Art
   5th Avenue
   New York, N.Y.

6. The Davenport Public Museum
   1717 West 12th Street
   Davenport, Iowa

7. The Boston Museum of Fine Arts
   465-479 Huntington Avenue
   Boston, Massachusetts

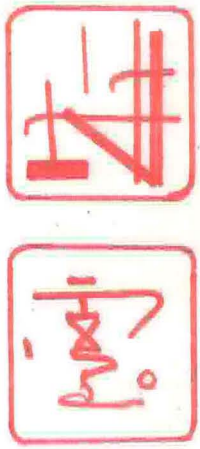
8. The Art Institute of Chicago
   Michigan Avenue at Adams Street
   Chicago, Illinois

SPECIAL INFORMATION (continued)

9. The Oriental Institute Museum of the University
of Chicago
1155 East 58th Street
Chicago, Illinois

10. Dr. Harri Vanderstaapen
Director of the Department of Art History
The University of Chicago
59th Street
Chicago, Illinois

JAPANESE PAINTING



What mysteries lie hidden in the arts of Japan ? We, as Westerners, are ever more being drawn closer to the Japanese and other Oriental arts. If an object is marked, "Made in Japan," we usually grimace , and the object is replaced to its original position without purchase. Since World War II, the influx of fine and minor arts (meaning utensils or furniture) are entering our vistas, and the study of Japanese art history is slowly reaching our universities and our galleries.

Japanese painting is one of the studies in Oriental art that should be examined from all angles because of its fascinating history. Japanese painting, through the years, contains many secrets and techniques which attract the Western painters and buyers. Japanese painting is not only an art form; it is also an extremely serious medium which often tends to become a science or a religion (in the loosest sense.)

The Japanese painter is a mastergenius in his own right !

From the time that he is 10 to 15 years of age, he has spent a continuous study and application of certain skills. He absorbs many principles which constitute the corpus of art doctrines which also include various precepts, maxims, and methods of technique. These doctrines are fragments of antiquity which are either preserved in books or perpetuated in oral tradition. He learns the HIJI [1]. or HIMITSU which are never published, but they are orally transmitted by masters to their favorite pupils.

The application of the skills which he has learned never comes into actual being, for the Japanes artist, in the most technical sense, is never finished. The painter is forever experimenting and seeking new techniques. Sometimes these HIJI are more than secrets since many of them are lost from the annals of Japanese art history forever; the magnificent secrets lie only in the hearts of their masters.

Japanese painting is three-quarters inspiration and only one-quarter sight. Anyone can paint what he sees--only a true master can paint that scene with emotive feeling. The artists, "paint what they feel rather than what they see, but first they see very distinctly." [2]. This is one of the principles that has been

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1. Refer to the alphabetical dictionary on pages 3-4.

2. Henry P. Bowie. On the Laws of Japanese Painting. Dover Publications, Inc. U.S.A. 1912. Page 8.

Japanese Dictionary of Terms

1. An Ki-theory of a subject produced from memory.
2. Butsu Gwa-religious subjects.
3. Byobu- screen painting.
4. Deshi-a disciple of art.
5. Do Butsu-animals.
6. En Kin-principle of perspective.
7. Fu-style or manner.
8. Fude No Chicara-strength and boldness of the brushstroke.
9. Gassaku-an improvised, impromptu painting in which several artists participate.
10. Gwa Ka-painters.
11. Hiji-(Himitsu)-art secrets which are only passed on orally.
12. Ike Bana-flower arrangements.
13. In-artist's seal
14. Jim Butsu-figures.
15. Ka Cho-flowers and birds.
16. Kakemono-painting on silk or paper rooled in wooden rollers which is always suspended.
17. Ken Wan Choku Hitsu-a firm arm and a perpendicular brush.
18. Kimono-woman's dress.
19. Kin Kaku-a tracing.
20. Kumadori-shades of color.
21. Mage-a headdress.
22. Makimono-a painting in scroll form.
23. Mono- an object.

24. Moyo-patterns.

25. Ni Hon Fude-double brush technique.

26. Nishikie-similar to brocade pictures because of the delicate style.

27. Ryugi (ha--Fu)-a celebrated school of Japanese painting.

28. San Sui-landscapes.

29. Sekijo-painters who paint a canvass together.

30. Sensei-a master artist.

31. Sha I-artistic interpretations.

32. Shassei-sketching.

33. Shidzuka-art that is suggestive of leisure and repose.

34. Shokunin-artisans.

35. Sozo-imagination.

36. Toshi-Chinese paper often used for a Japanese painting.

37. Tsuya-the sheen of a brush stroke (brilliancy).

38. Yamato & Yamato-the Japanese pure style of painting.

39. Yin and Yang-female and male characteristics of Chinese painting often employed in a Japanese painting.

recently stressed in the American universities teaching art courses and the art academies. The HIJI are composed of SHA I [3] which are the goals for the Japanese painter. The artists learn the basic principles and then forget them with relation to what someone else has done and only remember them with relation to the product they wish to execute.

Laws, as are customs, are extremely important to the Japanese painter. The Japanese are lovers of nature in all aspects, even so much as remembering certain laws pertaining to a certain plant or bush. They observe and note every change according in the practical scheme of the laws. From the following examples (and from a section strictly devoted to laws later in this paper) it is obvious to see that nature is vital to Japanese art, religion, and poetry:

Spring

Loosed from Winter's prison
When Spring comes forth
In the morning
The white dew falls. [4]

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[3] Dictionary on pages 3 to 4.

[4] John D. Yohannan (editor). A Treasury of Asian Literature. The New American Library. New York. 1956. (Anonymous, from the Manyo Shu. p. 247.).

Summer

Cool it is, and still:
just the tip of a crescent moon
over Black-wing Hill. 5.

Fall

On a withered branch
A crow has settled-----
autumn nightfall. 6.

Winter

The plum-blossom
Which I thought I would show
To my Brother
Does not seem to be one (at all);
It was (only) that snow had fallen. 7.

These works show the zenith of perfection for which each Japanese "artist" (meaning anyone who aims for perfection in his own particular field) strives. The poet does not only mean for the reader to find feeling in the lines of his verses; moreover, he wants the reader to find thought and expression between the lines. His poetry is not

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5. Ibid. Haiku Poems. (Translated by Harold G. Henderson. 1889 -). Matsuo Basho (1644-1694). p. 249.

6. Ibid. Haiku Poems. p. 249.

7. Ibid. (Translated by Arthur Waley. 1889-). Akahito. p. 247. (From the Manyo Shu).

only important for the moment of reading, but it is for the purpose of contemplation and specific impression thoughts.

Likewise, the Japanese painter does not execute a work only for the viewer so that he may have something which is tangible. He seeks a mode of expression for himself and an artistic impression for the true lovers of art. Each brush stroke is not this or that type of a line, but rather each exemplifies a single feeling or thought. The true connoisseur of Japanese painting will know each feeling by rule or law, and he will exude the particular thought rightly due to each painted form or color in relation to the various laws.

The Japanese are artists in all that they do. The education of a Japanese child constitutes, on a whole, experiences regulated by certain practices. The mastering of one of these practices results in art, or rather "an art." For instance, the Japanese child is taught how to manipulate chop-sticks as a common practice so that he may be able to eat from the rice bowl. Later on, if he selects a painting career, this "art" will aid him in the manipulation of the NI HON FUDE [8.] technique using a different color on each brush while painting with as many as three brushes in one hand simultaneously. Therefore, he is able to place KUMADORI [9.] on his painting using various brush pressures.

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8. Refer to the dictionary on pages 3 to 4.

9. Ibid.

The Japanese schools of art have varied throughout the history of Japan pertaining to the particular period and ruler. Nevertheless, four courses have always been administered: copying, ISHA; tracing, MOSHA; reducing, SHUKUZU; and composing, SHIKO. One of the favored methods of the Japanese masters is to present their pupils with an original painting and have the pupils reproduce the painting ANKI [10]. the following day.

After study in a Japanese art schools, the painter is now qualified to live in the household of a SENSEI. [11]. In time he becomes a DESHI [12]. which is as honored a position as the relation between a younger brother and an elder. The RYUGI (HA-FU) [13]. originated with this situation because the DESHI wished to preserve the sacred efforts of the SENSEI. Oftentimes, the DESHI assumed the family name of the SENSEI; for that reason, it is easy to understand why there is such repitition of certain names. [14].

Through the ages, the Japanese have given many names to

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10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Refer to Section B. of the examples--pp. 4,5,7, etc. for the family name of --"ji."

painters. The painters of Japan are considered as truely gifted men deserving of the highest honors of the State. It is considered a lofty claim to state that you are a Japanese painter. Before the great MEIJI Period, [15] the painters of Japan were distinguished as household painters, O ESHI, or as painters who sold their works, E KAKI. Now they are numerically referred to as GWA KA [16] Engravers, sculptors, print makers, etc. are called SHOKUNIN. [17]

At times, a master and his pupil or pupils may work on a single painting together. On the otherhand, a number of master painters may work on a single effort simultaneously; thus, in both cases, these painters are classified as SEKIJO. [18] Most of the time, these painted works are called GASSAKU-AN [19] since they are completely impromptu. An impromptu painting draws the feelings of the painter onto the canvass, and what better means of creating an impromptu work can there be than having several painters participating all at once ?

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15. Refer to page 12 of this paper.

16. Refer to the alphabetical dictionary on pages 3 and 4.

17. Ibid.

18. loc. cit.

19. loc. cit.

J A P A N

Cultural History

I. The Ancient Age (to A. D. 1185)

1. The Archaic Period (to A. D. 646)

1st cent. B. C. Jimmu, first Japanese emperor, mythically placed in 660 B. C. Clan society with animistic-polytheistic Shinto religion and prominent nature myths.
4th cent. A. D. Conquest of part of Korea brings in Chinese influences.
538 Advent of Buddhism.
604 Prince Shotoku's constitution establishing Buddhism, Confucian bureaucracy, Chinese sciences.
630 Embassy to T'ang China.

2. Nara Period (A. D. 646-794) *

Name of period from capital at Nara.

Foreign influences:
Chinese on politics
Buddhist on art, religion
Korean on education.

7th cent. Golden Hall built (burned about 1948).
752 Great bronze Buddha statue erected.

725-94 Tempyo or golden age of Buddhist Japanese art.

3. Heian Period (A. D. 794-1185)

Name from capital presently Kyoto. Period of peace and prosperity, of esthetic refinement and artifical manners.
805 Founding of new Buddhist sects:
Tendai (source of later sects)
Shingon (esoteric Buddhism)
838 Decline of Chinese influence begins.
942-1017 Genshin, monk who preached worship of Amida Buddha according to Jodo (Pure Land) sect.
1100 Dual Shinto, which regarded Shinto gods as Boddhisatvas (Buddhas to be).

866-1160 Dominance of Fujiwara clan of hereditary regents.
1160-1185 Dominance of Taira clan.

Literature

* RED INDICATES ART PERIODS

c. A. D. 405 Chinese script brought to Japan by Wani.

Confucianism gradually adopted but accommodated to Shintoism.

Probably some poetry of this period included in chronicles and anthologies of Nara period.

Golden age of court poetry. Lyric verse on nature, love, death in form of tanka (short) and naga-uta (long poem).

712 Kojiki (Records of Ancient Matters) containing 111 poems in Chinese characters representing Japanese words.

720 Nihongi, early history in Chinese, containing 132 poems.
760 Manyoshu, greatest of early anthologie containing more than 4,000 poems by Hito Maro, Akahito and others.

9th cent. Kana or script derived from Chinese characters for writing Japanese phonetically.

Lady Komachi
Narihara
outstanding authors

905-922 Kokin-shu, anthology of ancient and modern poetry, edited by author of Tosa Diary, Tsurayuki.
c. 900 Ise Monogotari and Taketori Monogotari, early prose fiction.
?967-1025 Sei Shonagon, authoress of Pillow-Book, court lady's sketches.
?978-1031 Murasaki Shikibu, authoress of Tale of Genji, greatest work of fiction in Japanese.

II. The Medieval Age (1185-1603)

1. Kamakura Period (1185-1336)

Kyoto still center, but new administration from Kamakura by shoguns (generalissimos) who dictated to emperors. Land feudalized and bushido (way of the horse and the bow) adopted by samurai or warrior class and supported by rising Zen Buddhism.

1274-1281 Mongol invasions repelled. Growth of arts of picture scroll, ceramics, and tea-drinking; and final flourishing of architecture.

Distinct written and spoken tongues.

Literature not abreast of other arts, but some notable prose.
1153-1216 Kamo No Chomei, author of Hojoki, account of hermit life.

1213-1250 Heike Monogotari, historical war tales of Taira clan.
1283-1350 Yoshida Kenko, author of Grasses of Idleness, notable prose work.

2. Muromachi Period (1336-1603)

Name from Kyoto street where the Ashikaga shoguns resided. Period of strife, feudal unrest, drift of warriors to cities, and rise of commerce backed by Buddhist monasteries. Education (in hands of Zen priests) and arts flourish under demand for culture by samurai.

1329 "Literature of Five Monasteries," academy imitative of Chinese.
d. 1408 Yoshimitsu, shogun patron of arts.
1420-1506 Sesshu, famous painter.
15th cent. Golden and Silver Pavilions built. High points of arts of tea ceremony, screen painting, pottery.
16th cent. European religious and trade missions.

Period considered a dark age, but much historical study promoted.

13th cent. Growth of organized poetry contests and artificial writing of renga (linked verse).
14th cent. Development of No drama.

1333-84 Kwanami
1364-1443 Seami, his son — chief creators of No

16th cent. Movable type introduced. Aesop's Fables translated.

III. Modern Age (1603-present)

Capital at Edo (Tokyo). Strong feudal rule by Tokugawas to 1868. Exclusion policy against Europeans. Suppression of Christianity, decline of Buddhism, rise of 12th century Chinese Confucianism.

Considerable learned writing about Confucian classics. Growth of kabuki, popular theater, and joruri, puppet stage.

1688-1704 Genroku, period of chonin (townspeople) ascendency despite restrictive measures. High bourgeois culture. Arts of "floating world," "gay quarter."

1700 Case of 47 ronin, martyred samurai.

1642-1693 Saikaku, popular novelist.
1644-1694 Basho, most famous poet of haiku, short poems of 17 syllables.
1635-1725 Chikamatsu Monzaemon, leading dramatist of Japan.

Growth of classical studies; commentaries on Nara and Heian writings.

1798 Kojikiden, commentaries revived Shinto.

1754-1806 Utamaro
1760-1849 Hokusai
1797-1858 Hiroshige
} distinguished wood-block artists.

1867 Meiji Restoration puts end to Shogunate.

1904-1905 Russo-Japanese War.

1945 Allied occupation of Japan

1763-1828 Issa, reviver of haiku poems.

1767-1848 Bakin, last great novelist.

European influences in literature manifest in translations and imitations, especially of fiction.

The Japanese society is one which is built on laws--laws for mostly everything that can be imagined. One who has not studied Japanese art, though he may be quite adept in the use of the language, will be unfamiliar with the terms used. The laws not only hold the mechanics by which the artist paints; moreover, they possess a very strict code of high Japanese art ethics. The laws are few, but exacting. [20.] They require that the painter is skillful in his art, but also they insist that he be relaxed and satisfied, at all times, with his use of tools. This does not mean that he can ever be satisfied with his finished product, for Bowie states, "...it is never perfect and is always susceptible of improvement." [21.]

Throughout his schooling, the painter is taught that his chosen career should always be honored and respected by himself and those around him. In any undertaking, he must never be careless! Yet, he must always prevent total success in the use of his medium, for success will put an end to beauty and further inspiration.

Easels are not used by the Japanese artist. He is schooled in the technique of painting, sitting on his heels and knees, and

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20. Refer to page 14 of this paper.

21. Bowie. op. cit. p. 33.

JAPANESE LAWS

1. Bo Un- tendency of objects to point skyward.
2. Sesshoku- laws of water color.
3. Yoboku- laws of sumi
4. Yohitsu- laws of the brush.

painting on a MOSEN [22] on which paper or silk is spread. E GINU [23] is the favored material; it is prepared by attaching it with boiled rice mucilage to a stretching frame and applying DOSA [24] carefully so that the edges of the E GINU are not loosened. (Note--Paper is preserved more easily through the years, and some schools of thought prefer to use types of TOSHI [25] over E GINU.)

The composition is planned exactly to the mood in which the painter is at that particular time. TOSHI is spread into layers with various SHASSEI [26] of YAKI SUMI. [27] Certain KIN KAKU [28] are selected according to the particular MONO [29] although the FU [30] may be altered to some extent in the final execution.

It is with the utmost care that the painter selects the specific FUDE or HAKE. [31] The vehicle must be fashioned "as

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22. Refer to page 16 in this paper.
23. loc. cit.
24. loc. cit.
25. loc. cit.
26. Refer to page 4 in this paper.
27. Refer to page 16 in this paper.
28. Refer to page 3 in this paper.
29. loc. cit.
30. loc. cit.
31. Refer to page 16 in this paper.

JAPANESE TOOLS

1. Dosa- a sizing glue.
2. E Ginu- Silk for painting.
3. Fude and Hake- Japanese brushes
4. Nosen-Japanese easel which is placed flat on the floor.
5. Sumi- black paint in cake form.
6. Tengu Jo- tracing paper.
7. Toshi- a Chinese paper.
8. Yaki Sumi- straight willow twigs of charcoal.

to receive and transmit the vibrations of the artist's inner self." [32] The brushes are delicately manufactured, and the skilled painter will immediately know which type (deer, badger, rabbit, sheep, squirrel, or wild horse), size (short, soft, long, strong, stiff, or pliable) or shape to use. The subject to be painted will determine the FUDE NO CHICARA. [33] WARI FUDE [34] is only one of the many brush techniques contained in the YOHITSU; [35] the main law always being that of KEN WAN CHOKU HITSU. [36]

The use of Japanese color in painting is the positive distinguishing feature. SUMI [37] is used in all water color works, and, in some cases, it is the only medium used. If so, the painting is called SUMI E [38] which is the highest test of a painter's skill. It is common thought that colors are often misleading, DAMAKASU, [39] but the technique of SUMI is the most

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32. Bowie. op. cit. p. 34.

33. Refer to page 3 in this paper.

34. Refer to page 18.

35. Refer to page 14 in this paper.

36. Refer to page 3 in this paper.

37. Refer to page 16 in this paper.

38. Refer to page 18 in this paper.

39. loc. cit.

JAPANESE SUMI and BRUSHES

1. Ai En Boku- blue sumi.
2. Beni- sumi in red form.
3. Damakasu- colors that cheat the eye.
4. Go Fun- oyster shell mixed with sumi.
5. Hake- method of the flattened brush.
6. Jako- perfume added to sumi.
7. Suzuri- the slab on which sumi is moistened.
8. Tsuya O Keshi- a dead finish or surface.
9. Wari Fude- brush effects of a falttened brush to give the impressions of many lines.
10. Yo- effects of male brushes to produce a masculinity.

perfect statement of painting which can be made.

SUMI E has no relation to an ink painting except that both are in black and white. The SUMI is a solid cake made from the soot of certain burned plants and the glue from a deer's horn. Oftentimes, certain materials are added for specific sheen effects, TSUYA, [40]. perfume, or GO FUN [41]. for contrast. SUMI must always be re-moistened on SUZURI [42]. lest the cake becomes faded and weak. It is said that one artist's SUMI E will differ greatly from anothers through his own personal layering technique. Even in certain states of mind, one artist's SUMI E will differ with his particular moods.

As was stated, SUMI painting is considered far more difficult an undertaking than the combined efforts of SUMI and water colors. (The Japanese never use the oil technique which has been so popular in the Western Hemisphere.) SESSHOKU [43]. demands that the painter have a definite sense for color combinations. Contrary, many Japanese have poor color sense ot a sheer dislike of color, and, therefore, they disregard the use of it.

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40. Refer to page 4 in this paper.

41. Refer to page 18 in this paper.

42. loc. cit.

43. Refer to page 14 in this paper.

There are eight methods which Bowie enumerates as pure Japanese painting techniques. [44] The Japanese painter follows rules of color [45] and KUMADORI [46] which are unfamilar to us. For instance, primary and secondary colors in close proximity are avoided since there is no satisfaction for the Japanese painter in such contrast. As is with their religion and everything they do, Japanese color harmony is an inspired gift.

Keeping these laws in mind, the Japanese refer to certain laws for the rendering of subjects. Oddly enough, there lies a very strict philosophy in Japan with relation to subject matter. Certain sentiments are bestowed to subjects during various seasons and months, [47] and the painter is exceedingly strict with this philosophy. One painting a chrysanthemum in March instead of September or the fall months greatly wounds the quality of his work. On the other hand, there are certain subjects which find favoritism in all of the seasons. [48]

The Japanese people also prefer certain subjects over others. [49]

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44. Bowie. op. cit. pp. 43-44.

45. Refer to pages 21 and 22 of this paper.

46. Refer to page 3 of this paper.

47. Refer to pages 24 to 27 in this paper.

48. Refer to page 28 in this paper.

49. Refer to pages 28 and 29 in this paper.

JAPANESE COLOR

1. Senpo Shoku-light reddish, brown
2. Ki Iro-yellow-green
3. Tai Sha-brown
4. Shu-true red
5. Beni-crimson
6. Sei-blue
7. Seki-natural red
8. Au-yellow
9. Koku-black
10. Byaku-white
11. Midori-a mixture of blue and yellow for green
12. Ai Nezumi-mixture of blue and black for dark blue
13. Sora Iro-blue and white for sky blue
14. Murasaki-a mixture of blue and red for purple.
15. Unguisu-Cha-jellow and black for dark green
16. Kaba-yellow and red for orange
17. Tobiiro-black and red for brown
18. Nezumiiro-black and white for grey
19. Iwamono-the mineral earth colors
20. Gunjo-earth blue
21. Konjo-Prussian blue
22. Gunroko-light, bluish-green

Japanese colors --(continued)

23. Rokusho-earth green
24. Byakugun-light green
25. Charokusho-pea green
26. Sango Matsu-light red.

1. Iro No Kubari-harmony
2. Medatsunai-color sense of instinct

It is mainly a case of their particular religion, government, education, and culture. The Japanese arise from a nature-loving atmosphere. The subject is the most important element in a painting. Therefore, it is evident that if one were to paint a waterfall, he would not destroy the rendering with outside subject matter. The waterfall would be bold and usually centered. The concepts contained in the aesthetics of Japan [50]. in no way apply to the West. We assertain that a picture should relate in all aspects to the rectangle. Yet, this theorem is one which the Japanese emphatically destroy. Your total attention should directly move to the center of interest and no further.

Upon examination of a SUMI E work, one often finds that the total of a mountain, bush, or tree is not contrived. Landscape painting is the word Japanese itself. In Japanese painting the artist seeks to give his viewer an impression or lasting emotion of beauty which he has experienced. Therefore, only certain lines and shadings could be appropriate; others are unnecessary, and, if used, they would only hinder the total of the composition.

Certain brush strokes using designated HAKE [51]. have been determined by painters in the past. The techniques, themselves,

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50. Refer to page 30 in this paper.

51. Refer to page 16 in this paper.

Japanese Subjects by Season

-- GWADI

January

1. HI NO DE NI NAMI - the sun rising over the ocean
2. storks
3. tortoises
4. "Mount Horai"
5. "FUKUROKUJO" - God of good luck.

February

1. cock
2. hen
3. plum branch budding
4. Japanese Warbler
5. the last snow

March

1. peach blossom
2. gardens of peach trees
3. sake' cups
4. cherry blossoms
5. maiden Saohime

April

1. Wistaria flowers (FUJI)
2. small bird - - SUDACHI DORI

May

1. Iris
2. cuckoo
3. moon
4. carp KOI
5. dragon
6. waterfall

June

1. waterfall
2. crows

July

1. flower subjects
2. the seven grasses of autumn

Aagust

1. grain
2. rabbit
3. moon
4. misty landscapes

September

1. Chrysanthemums
2. water-grasses

3. dragon-fly
4. maples
5. moonlight scenes

October

1. geese
2. face of the moon
3. autumn fruits
4. evergreen pines
5. monkeys
6. mushrooms
7. squirrels
8. grapes
9. persimmons
10. chestnuts

November

1. Evesco- the jovial god
2. the last chrysanthemems
3. mandarian ducks
4. beach birds
5. wild ducks

December

1. cold-weather chrysanthemems

2. narcissus
3. snow shelters of rice straw
4. JOJI BAI - plum trees with snow and small birds on its branches
5. snow scenes
6. a single falcon on a snow-covered tree
7. the "snowman" -- YUKI DARUMA

Subjects for all Times

1. rocks
2. pine trees
3. waves
4. bamboo
5. persimmons and persimmon trees
6. crows
7. plum trees

Historical Subjects

1. Periods of Japanese history
2. shogunates
3. Kusanoki Masashige at Minatogawa
4. "Benkei and Yashitsune at the GO JO bridge"
5. "Passing through the Hakone barrier"

Buddhist Subjects

1. creation
2. heaven
3. the earth
4. Shaka
5. Buddha
6. Bodhisattvas
7. Nehan (Nirvana)
8. Mayabunin (the mother of Buddha)
9. lotus (HASU)
10. the life of the Buddha

Shinto Subjects

1. Shinto festivals (Matsuri)

2. NO dances
3. horse races
4. shrines (Mikoshi)
5. Inari -- the god of agriculture
6. foxes

Poems and Romances

1. Hokku and Uta poetry
2. Haikku
3. Monogatari (famous romances)

Miscelaneous Subjects

1. the tea ceremony
2. death
3. flower sprays and arrangements
4. scenery of Japan
5. a solitary mountain peek (preferably Mt. Fuji)
6. a branch of a plum tree
7. a hermit and his life or travels

Signatures and Seals

1. Nen Go- the date of the painting
2. Ju Kan - calendar signs
3. Go - Nom de Plume
4. Myoji - the artist's family name
5. Eki - astrological signs
6. Niku - seal paste

Aesthetics

1. Sei Do - living movement in painting
2. Esoragoto - an invented picture
3. Ki In - Spiritual elevation

Conception and Execution

1. Ichi - proportion
2. Isho - design
3. Yo - light
4. In - darkness

are not complicated, but they demand the utmost skill in the final execution. [52] A few of these laws are given as examples on the following pages. A master artist will gracefully and swiftly move his brush from the medium to the paper and leave the desired mark without hesitation. This is one of the "wonders" of Japanese painting.

After the BYOBU, [53] KAKEMONO, [54] or MAKIMONO [55] has been finished to the satisfaction of the artist, the work is ready for the final procedures. The artist who wishes to sign his works places his IN [56] or GO [57] in its correct position according to the situation of the subject. The IN or Go is scrutinized by a true connoisseur even before the examination of the painting. Bowie states that, "It is a cardinal rule in Japan that the signature be affixed so as not to interfere with the scheme of the picture or attract the eye." [58]

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52. Refer to pages 32 to 47 in this paper.

53. Refer to page 3 in this paper.

54. loc. cit.

55. loc. cit.

56. loc. cit.

57. Refer to page 30 in this paper.

58. Bowie. op. cit. p. 102.

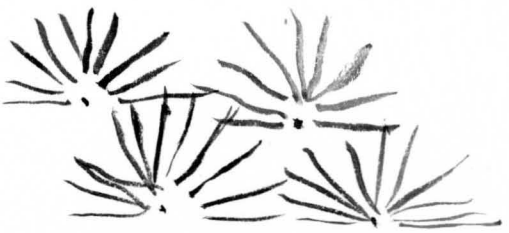
The following are examples of Japanese laws and tools and brush strokes that are envolved in most common Japanese landscape paintings.

Sumi Examples

Stork Leg

Stork Leg Arrangement of a Pine Branch

Fish Scales



Fish Scale Arrangement of Pine Leaves

之

Shi

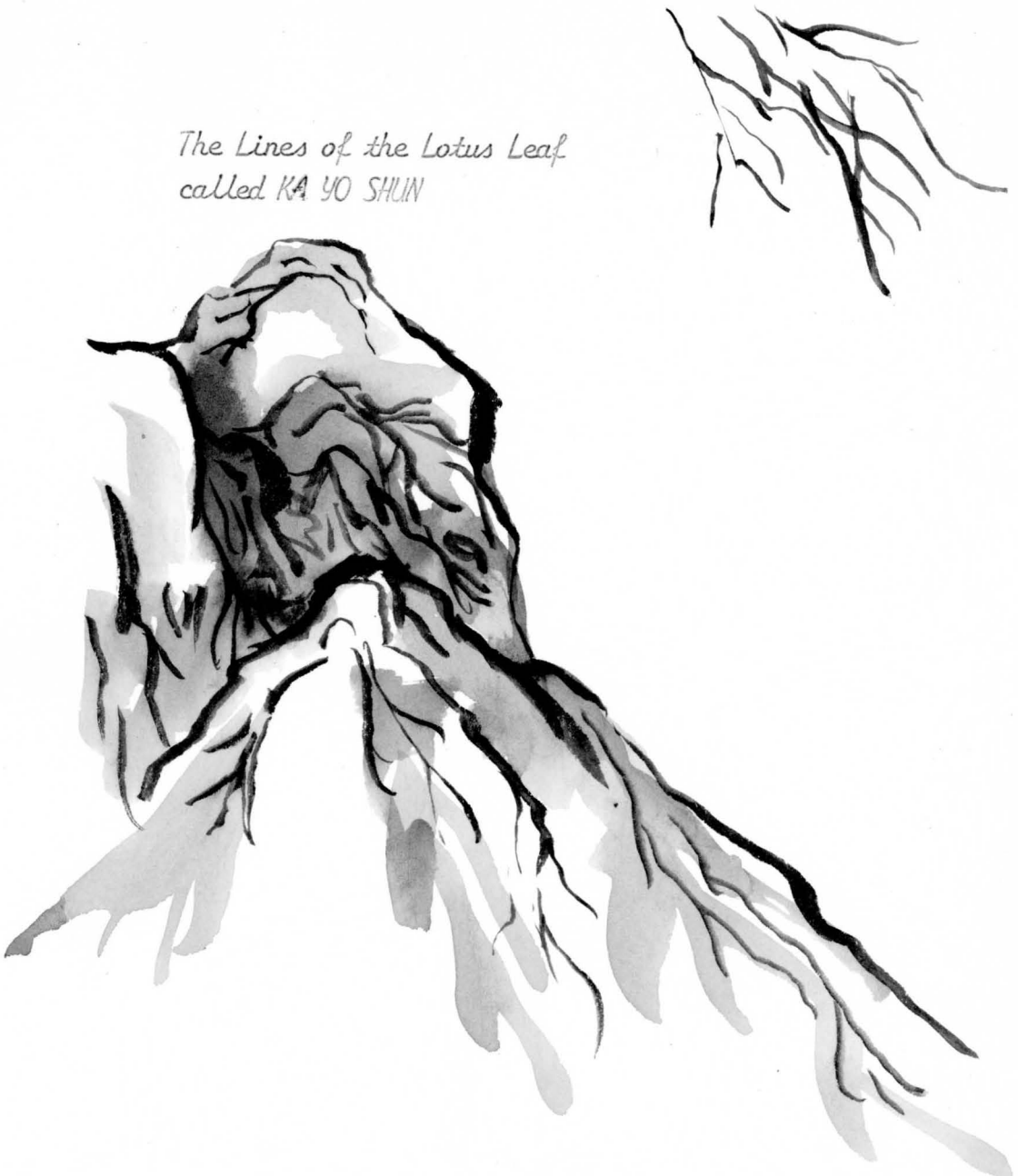
Water Methods

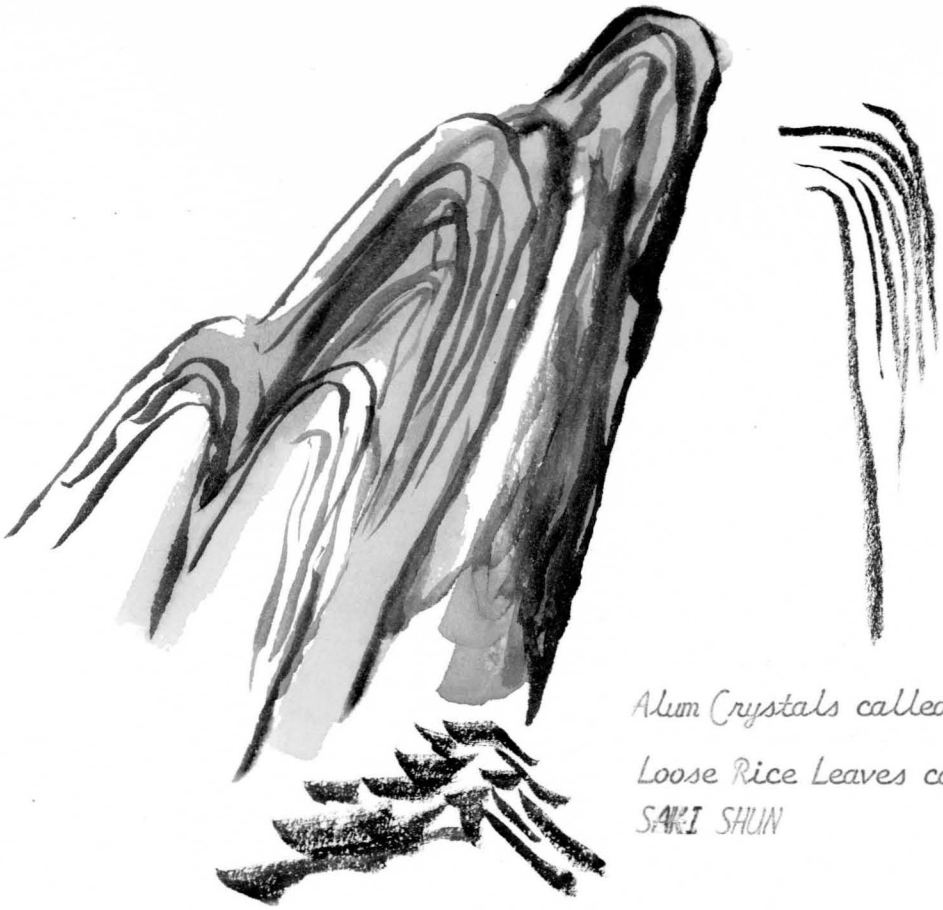
Variations of Brush Strokes that Produce Birds

The Peeled Hemp-Bark Method called HI MA SHUN

The Large and Small
Axe Strokes on a Tree
called DAI SHO FU
HEKI SHUN

The Lines of the Lotus Leaf
called KA YO SHUN

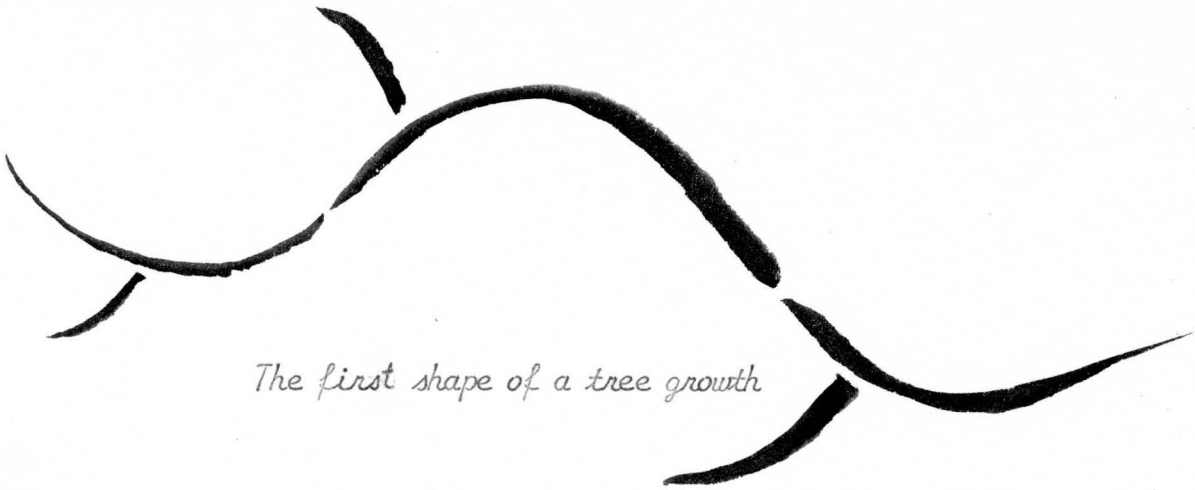




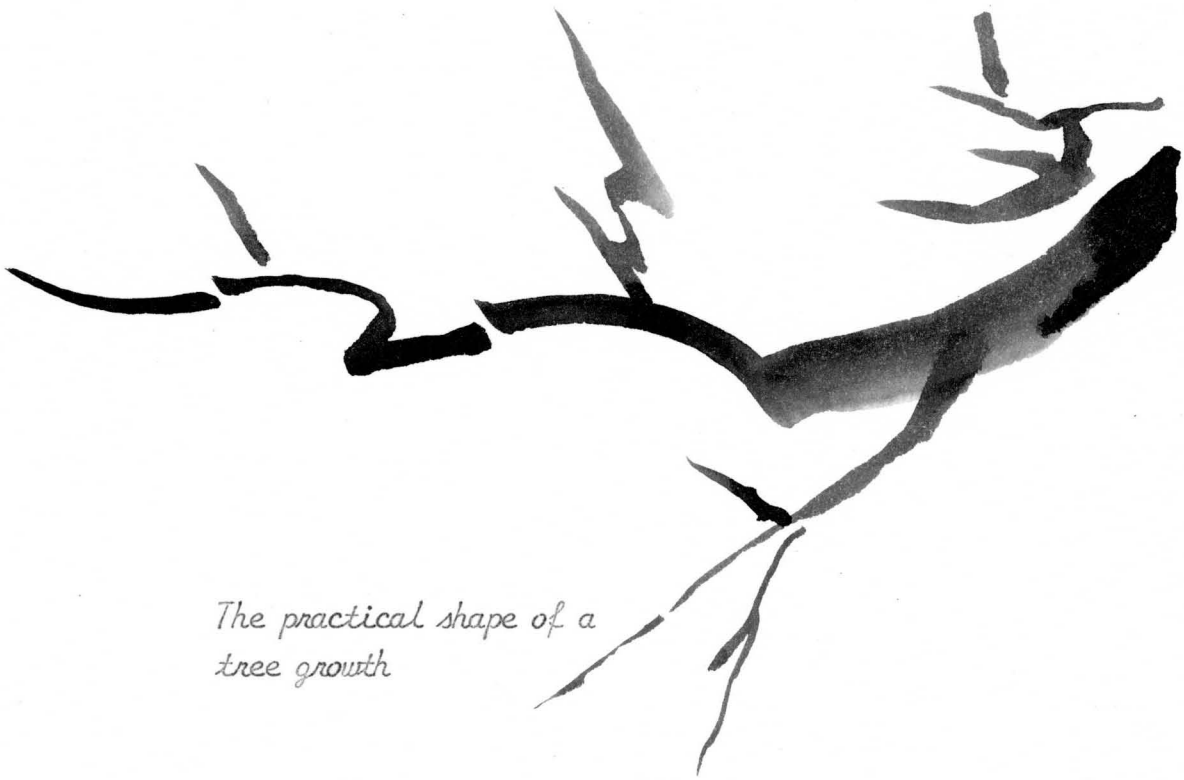
Alum Crystals called HAN TO SHUN

Loose Rice Leaves called KAI SAKI SHUN

The Wrinkles on a Cow's Neck
called GYO NO SHUN



The first shape of a tree growth

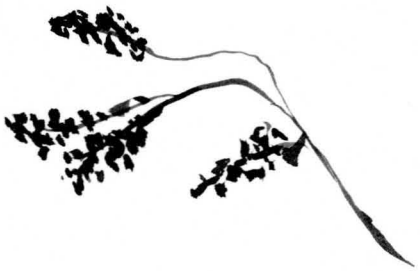


The practical shape of a tree growth

The practical growth of grass

The Theoretical and Practical
Growth of Grass Combined.

Spring Effects of the Drooping
Wistaria Dot...SUI TO TEN



Summer Foliage of the
Chrysanthemum Dot...
KIKU KWA TEN

The Wheel Spoke Dot
For Pine Trees....
SHA RIN SHIN

Trees and Shurbbery...
KAI JI TEN

Mouse Footprints Used for
Cryptomeria...SO SOKU TEN

The Pepper Dot...KO SHO TEN

The Serrated Dot for Distant Pine Tree Effects...KYO SHI SHEN.

Maple and Other Layered Trees...ICHI JI TEN

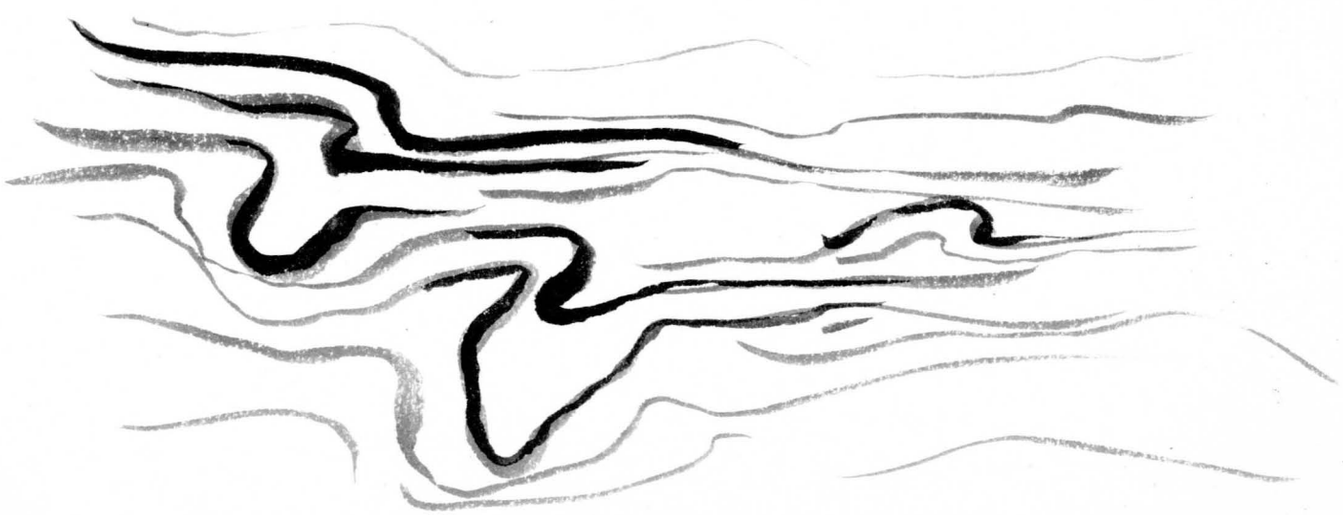
Foliage and Grasses
SHIN JI TEN

A Willow Tree in Spring
HITSU JI TEN

Rice Dot ...BEI TEN

Hako--HAKU YO TEN

Methods of Water Painting



Oftentimes, the artists of particular schools will place the date, an explanation of the painting, the title, or a verse from a related or inspiring poem or story onto the painting. 59. The frame also possesses a seal affixed to its interior for further notarization of authority.

These, in short, are the laws, thoughts, and practices which govern Japanese painting. Nevertheless, they have not always been followed by the various schools of thought in Japan. So far, the discussion has been limited to SUMI E and water color. The schools, leaders, and the progressions in Japanese history, religion, society, and government have greatly rendered and patronized much of the philosophy, aesthetics, and technique of Japanese painting.

Japanese painting began more that fifteen hundred years ago, long before the monumentous works of Michelangelo, Durer, Da Vincci, and Raphael. In the beginning of the Christian Era, Kyoto was already the bustling center of Japanese art. At that time, Japanese schools were fully organized, and the laws of painting had been established. Great painters were held in the highest esteem, and one visiting Kyoto would naturally visit the homes of the famous masters and their pupils. Certain schools of Japanese painting have contributed much to the various styles in painting, and they will be covered to great extent in this next portion.

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59. Bowie. op. cit. p. 100. The Various RAKKWAN.

Few works have survived the Archaic Period. [60] In the year 552 A.D., Kinnei (the emperor of Japan) received correspondences from his Buddhist friends in Korea. These were composed of idols, writings, and doctrinal tracts which told of the Buddhist religion, its theology and its success. By 588, Buddhism was already prominent in the culture of Japan. In the latter half of the 6th Century, the great Buddhist schools of artists and painters arose. The Japanese Buddhist painters incorporated the Buddhist beliefs and doctrines into their own paganistic ideas. [61] The Nara Period [62] arose from this period and hailed the TEMPYO art and painting. [63]

From the Heian Period (this is the previous name of the city of Kyoto) arose the YAMATO E YAMATO [64] style which came from the Yamato School in the 9th Century. These were portrait and landscapes [65] done by a great following of masters and pupils. The school lasted for five centuries.

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60. Refer to page 10 of this paper.

61. Refer to pages 66 and 67 of the following picture section.

62. Refer to page 10 of this paper.

63. loc. cit.

64. Refer to page 4 of this paper.

65. Refer to pages 2 to 6 of the following picture section.

The Heian Period [66] has given us a n extensive collection of remarkable Japanese paintings. Most of the subjects are those of Buddhist content and other religious images. [67] To us, as Westerners, the colors may seem drab (usually earth tones); the subject matter may be disturbingly centered; and the people bear the same facial feature and expressions that you always see in a Japanese painting. Yet, the viewer must note closely that a complete story is usually explained in a few simple brush strokes. These painters were not painting for art's sake, but their works had the purpose of giving the viewer an idea of the Buddhist religion. For the connoisseur of Japanese painting, one must note the interesting IN [68] on the works of this period.

The Tosa school arose from the Kamakura Period [69] because of the rise of Zen Buddhist ideas of the shoguns and Bushido. [70] The Kamakura Shogunate dates from eight hundred years ago. This was one of the first schools to use the true theories of Japanese

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66. Refer to the picture on page 51 of this paper.

67. Refer to pages 9 to 29 of the following picture section.

68. Refer to page 3 in this paper.

69. Refer to page 11 of this paper.

70. Refer to page 65 of the following picture section. This subject and picture will be referred and explained in detail in the latter part of this paper.

3
A

Kano Motonobu (1577-1654)
Landscape with Three Birds
Sumi-e.

11

D

Byodo-in
Amida Raigo
Heian Period
1053.

color as mentioned earlier in this paper. The most famous painters in this period, Nobuzane, Mitsonobu, Mitsunaga, and Motomitsu, chiefly painted court scenes, nobles, and the various subjects from court life. [71] This is clear since there was a rise in the military class at this time.

Very little can be said of the art of the school of Sesshu. Sesshu is considered to be a master genius in landscape painting.[72] Most of the laws of landscape painting were established in the Kamakura Period, and they are used in the landscape paintings of the present day.

Kano Masanobu organized the school of the Kano artists in the sixteenth century. The Kano painters are exceedingly famous for their FUDE NO CHICARA, [73] TSUYA, [74] and the shading of SUMI. In the beginning, these painters mainly selected subjects of classic Chinese scenery, Chinese personages, sages, and philosophers. [75]

The Korin schools are, more or less, offshoots of the Kano

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71. Refer to page 3 in this paper, also pictures 30 to 46.

72. Refer to pages 47 to 49 in the following picture section.

73. Refer to page 3 in this paper.

74. Refer to page 4 in this paper.

75. Refer to pages 51 to 55 in the following picture section.

school. It is said that some of these painters use powered gold and precious stones in their pigments. These works bear a striking resemblance to our concepts of expressionalism and modern art. 76.

Since the 17th Century, Zen Buddhism has had a massive influence on Japanese painting. Zen is best understood by the following statement: "one showing is worth a hundred sayings." 77. The Zen masters incorporated the artistic idea of "artlessness" into each one of their works. No painting can ever be stated as being representative of all Zen paintings, because the idea of "controlled accident" demands that paintings be as natural as the subject which they depict. Their subjects are referred to as natural, concrete, and secular things. (78.) 79.

The Zen style of painting is calligraphic painting done with black ink and paper or silk. Later the SUMI E style arose which was perfected as early as the T'ang dynasty. 80. These Zen impressions are composed usually of a painting and a poem in one,

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76. Refer to pages 59 to 62 in the following picture section.

77. Alan W. Watts. The Way of Zen. The New American Library. New York. 1957. p. 169.

78. Watts. loc. cit. (Sabro Hasegawa).

79. Refer to page 65 in the following picture section.

80. Refer to page 10 of this paper.

done with "shades of black." The viewer is automatically struck by the marvelous void, consistent avoidance of regular and geometric shapes, and the absence of symmetry.

These thoughts are all logical to the student of Zen, for his works emit a spontaneous expression of true beauty. The Zen painter demands that the work of art is not the only importance in a painting; it is also the tought experienced while in the painting process. The arrangement of objects in not by whim or accident, but by a cultivation of intuition. Therefore, it is the main law of the Zen painter that each stroke or dot transmitted may become life or lifeless--it is his concentrated thoughts that will breathe life into his work.

The most interesting school of Japanese painting is that of UKIYO E or the paintings of the "floating world." 81. It is better known by its prints than its paintings, yet each painting is a masterpiece in its own. The reason for this may be that, the most famous, Utmaro, 82. Hokusai, 83. and Hiroshige, 84. were

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81. Refer to page 11 in this paper.

82. Refer to pages 71 to 72 in the following picture section.

83. Refer to page 75 in the following picture section.

84. Refer to pages 76 to 78 in the following picture section. These are only a few examples of the works of Hiroshige, most of his fabulous collection are on display in the Tokyo Museum on the Worchester Museum of Fine Art.

so skilled in the refined art of engraving that their paintings bore a magnificent resemblance to the delicacy of their chosen work. Hokusai's works show the restlessness of his mental condition--everything reaches to extremes. 85. For instance, the cranes pictured are too centralized and too symmetrical with the pine branches, and their beaks are too pointed. On the otherhand, Utamaro's women 86. are studies in graceful line drawing, and Hiroshige's landscapes certainly are true of the Japanese sentiment of nature.

The art of the Meiji Restoration Period (the present day Japanese period of art) can be defined as "undefinable." There are those painters who retain that the old school concepts and techniques are the best, and there are those who have forged ahead with the ideas of the 20th Century art movements. An example of the latter is the Japanese, Christian artist, Tadao Tanaka. 87. His is an art of expressionalism which includes the Zen theory of feeling what one is painting. Many of these "new" Japanese painters have studied extensively in their own country

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85. Refer to pages 82k to 82n in the following picture section.

86. Refer to page 82j. in the following picture section.

87. Refer to pages 83a to 83h in the picture section of this paper. Also note the notice on the following page.

The following is a list of the exhibitions at the Krannert Art Museum of the University of Illinois. I attended the exhibition of the New Japanese Painting and Sculpture on Saturday, January 8, 1966. A whole critique could not be stated in the space available, but I will give a short resume'.

> The works were paintings and sculptures which had been executed by a select number of Japanese artists in the past six years. To see this collection is a sheer delight after doing this paper. Not one single effort retained the techniques of ancient and archaic Japan. The paintings were huge (6' x 9') oil works. The artists experimented with various effects and techniques in producing patterns which any modern day connoisseur would laud! Any student of modern art should make the trip to Krannert to view this exhibition and see what great works have been turned out in Japan in the 1960's.

Exhibition Schedule: First Semester, 1965-1966

KRANNERT ART MUSEUM

University of Illinois, Champaign

Art: USA	Sept. 19 - Oct. 10	Contemporary paintings by over one hundred American artists, owned by S. C. Johnson & Son, Inc. of Racine, Wisconsin. This exhibition is being shown in American museums after an international tour.
The Photographer and the American Landscape	Oct. 17 - Nov. 7	A selection of photographs by nineteen photographers working between 1860 and the present and using as their subject the American landscape. The exhibition was organized by the Museum of Modern Art, N. Y.
Contemporary Fine Presses in America	Oct. 31 - Nov. 21	Graphic and typographic work recently created by both trade and private presses. Organized by the Philadelphia College of Art Typographic Workshop, the exhibition is circulated by the Smithsonian Institution.
American Drawings	Nov. 14 - Dec. 5	One hundred thirty-three drawings of wide stylistic range done within the last twenty years by thirty-six artists of the United States. The drawings were selected by The Solomon R. Guggenheim Museum, N. Y.
* The New Japanese Painting and Sculpture	Dec. 12 - Jan. 30	Approximately fifty-five paintings, forty sculptures and eight assemblages by leading Japanese artists produced during the last six years. The works were chosen by staff members of The Museum of Modern Art.
Gibson Collection	Dec. 12 - Jan. 2	Japanese paintings and prints selected from the collection of Mr. Ronald Gibson of Chestertown, Maryland, formerly a staff member of the University of Illinois. The group will be lent by Mr. Gibson.

CRITIQUE - 1-8-'66

Hours: Monday through Saturday 9:00 a.m. to 5:00 p.m.
Sunday 2:00 to 5:00 p.m.

and then, ironically, have departed to the West to develop new techniques in exchange for some of their own.

These are the Japanese schoolf of painting--their ideas, tools, and techniques. The painting of the past is not dead, nor has the art of the present become dominant. The Japanese artists do not intend to paint photographic representations; their ultimate goal is the painting of their impressions of "the serene and cheerful moments of existence," [88]. for such is life in Japan. In a few words, Japanese painting is the product of the following:

> To soften the manners by training the heart and mind to right thoughts and worthy sentiments. [89].

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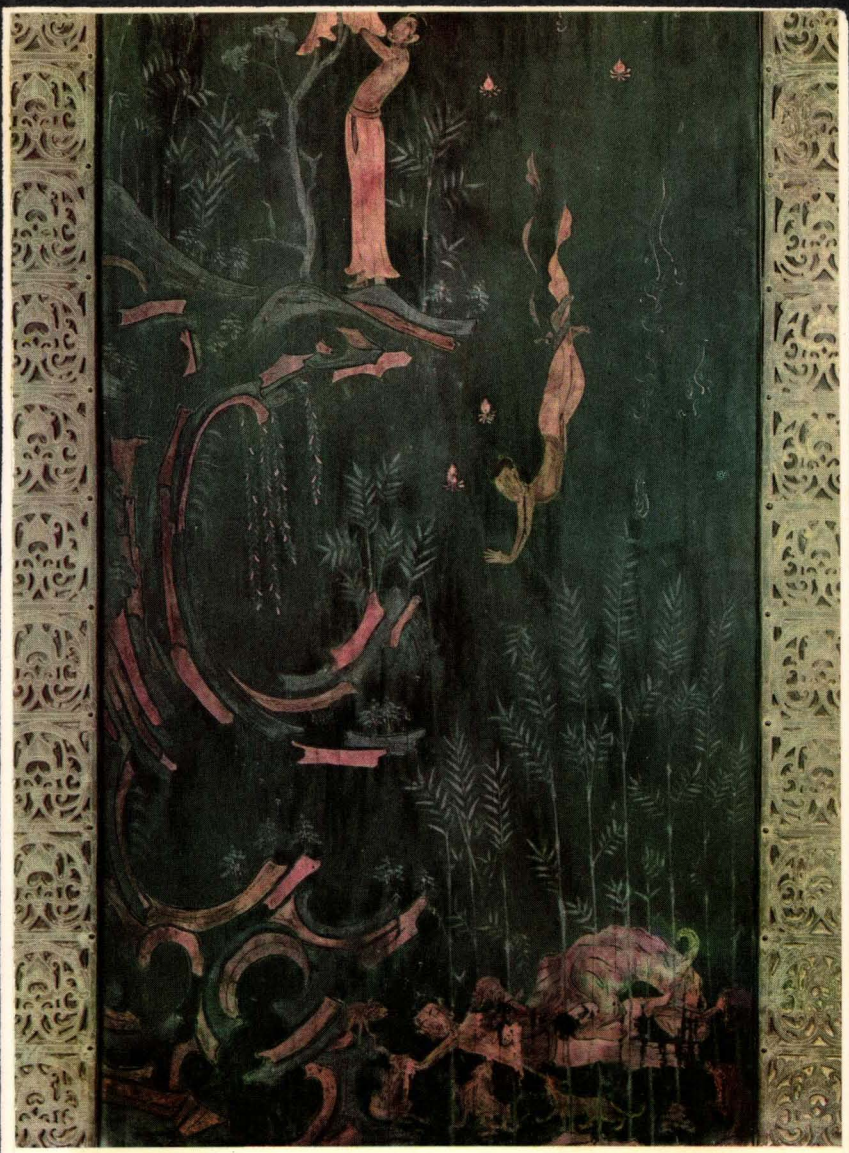
88. Bowie. op. cit. p. 105.

89. Cicero.

The following are examples with explanations of Japanese painting according to period.

EXAMPLES



1 D

Horyu-ji
Jataka
Asuka Period
7th Century

A 2

Kongobu-ji
Kongo-ku
Heian Period
9th Century

3

D

Muiju Rikiku
Kongobu-ji
Heian Period
9th Century
Colors on Silk.

4

D

Kyoogokoku-ji
Ryokai Mandara
Heian Period
about 900.

5

D

Daigo-ji
Dainichi
Heian Period
951.

6
D

Daigo-ji
Shichi Gutei Butsumo
Heian Period
951.

THE FLOATING WORLD japanese art of three c

Apropos to a special exhibition, October 31 through December 13, 1959

The art of the Ukiyo-e ("Floating World"-painting) school was a complex product of many social and artistic currents in Japan. It arose and grew amongst the common people, such as merchants and artisans, in Edo (now Tōkyō), the governmental capital of Japan. During the reign of the Tokugawa Shōguns or military dictators, as one might call them (1616–1867), a wealthy and influential class of citizens emerged, and life in the metropolis soon became the turmoil that is so well known from all other great urban civilizations. It is only natural that the population in the city developed a pictorial art of its own, different from the one that suited the aristocratic circles with their completely different cultural background. As one could expect, the many aspects of everyday life in the vast city, the "floating world" of man, became the main themes of this new art: we meet the people at work and at ease, walking in the streets of the city or travelling outside enjoying the beauties of nature; we also become closely familiar with the various entertainments offered by theatre and tea-house; in fact, hardly any detail in the life of the citizen of Edo in those days remains unexplored.

It is of the greatest interest to note that in their occupation with the petty doings of mankind, the Ukiyo-e artists follow the first great national artistic tradition of Japan, the Yamato-e school that flourished in the Fujiwara and Kamakura periods (898–1185 and 1185–1392).

The art of the Ukiyo-e school was the first branch of Japanese art to attract the interest of the western world. Actually, it was appreciated here before Japanese students realized its importance. A result is that Ukiyo-e art can probably be better studied in the West than in Japan itself.

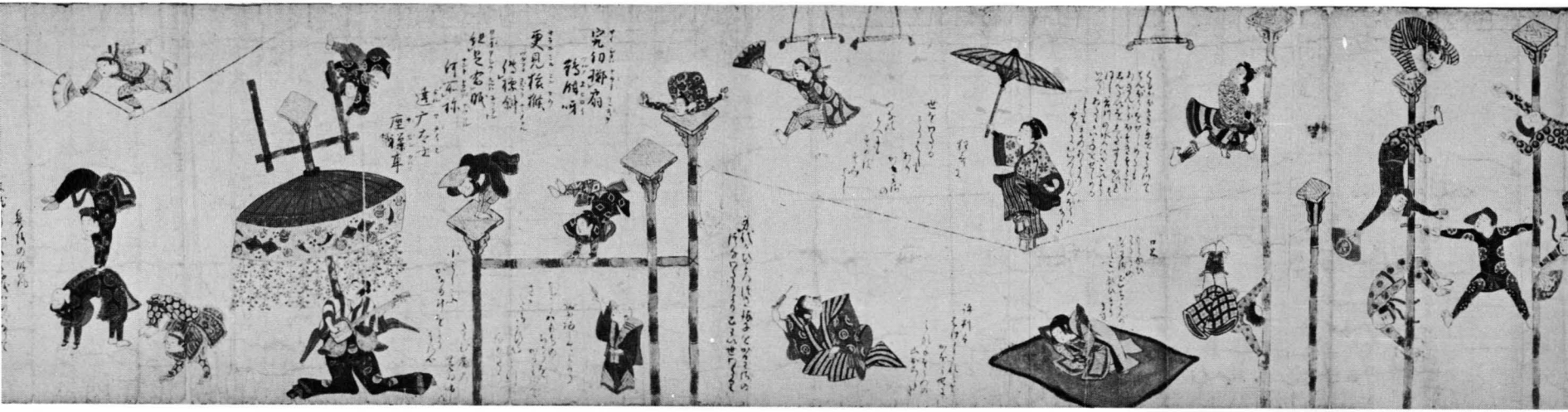
As the most important creation of the school of the floating world, we may count the wood-

Examples of Japanese Prints and Paintings From the Worchester Museum of Art Calendar and News Bulletin.

Volume XXV No. 2

NEWS BULLETIN AND CALENDAR NOVEMBER 1959

WORCESTER ART MUSEUM



THE FLOATING WORLD japanese art of three centuries

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The art of the Ukiyo-e ("Floating World"-painting) school was a complex product of many social and artistic currents in Japan. It arose and grew amongst the common people, such as merchants and artisans, in Edo (now Tōkyō), the governmental capital of Japan. During the reign of the Tokugawa Shōguns or military dictators, as one might call them (1616–1867), a wealthy and influential class of citizens emerged, and life in the metropolis soon became the turmoil that is so well known from all other great urban civilizations. It is only natural that the population in the city developed a pictorial art of its own, different from the one that suited the aristocratic circles with their completely different cultural background. As one could expect, the many aspects of everyday life in the vast city, the "floating world" of man, became the main themes of this new art: we meet the people at work and at ease, walking in the streets of the city or travelling outside enjoying the beauties of nature; we also become closely familiar with the various entertainments offered by theatre and tea-house; in fact, hardly any detail in the life of the citizen of Edo in those days remains unexplored.

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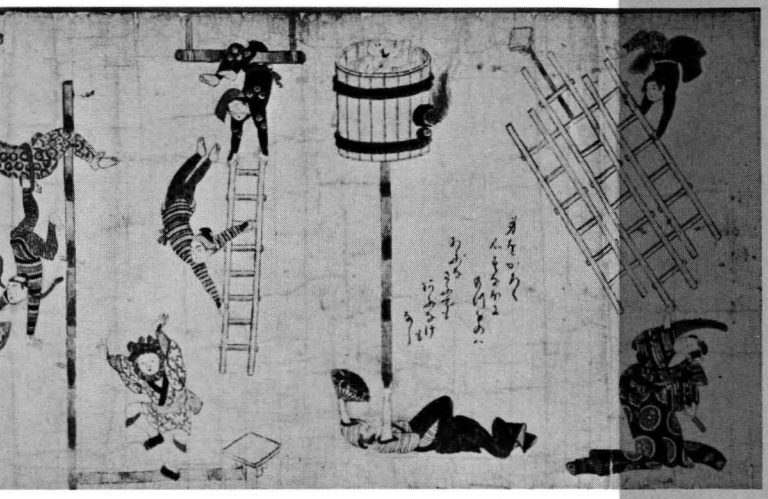
As the most important creation of the school of the floating world, we may count the woodblock print. Through the printing technique, the enormous popular demand for pictures could readily be met. The art of printing from carved wood-blocks is old in the Orient, and books as well as small Buddhist votive pictures were made in this way for centuries before the artists in Edo took over the technique. To begin with, during the so-called primitive period, that is from the middle of the seventeenth century, the pictures were printed exclusively in black ink; if colours were desired they were applied by hand. In 1741 or 1742 the printing of each picture with several blocks of various colours was invented, and the classical period began. In the beginning of the nineteenth century the decadence was evident, both artistically and technically, not least because of the introduction of factory-made colours that took the place of the soft and harmonious plant colours previously used. However, despite the undeniable decline, some remarkably gifted artists were active in those critical years.

The core around which the present exhibition



Lenders to the exhibition:

To the following lenders the Worcester Art Museum extends its most cordial thanks: Mr. and Mrs. Osborne Hauge and Mr. Victor Hauge, Falls Church, Virginia; Mr. and Mrs. Robert Treat Paine, Jr., Cambridge; Dr. Harold Philip Stern, Washington, D. C.; Mrs. Langdon Warner, Essex, Massachusetts; Museum of Fine Arts, Boston; Fogg Art Museum, Harvard University; Museum für Kunst und Gewerbe, Hamburg, Germany; The Metropolitan Museum of Art, New York.

Handscroll (shown at left):

Acrobats performing in a street. Detail of a painting (eighteenth century, artist unknown). Ink and color on paper, $10\frac{9}{16}$ in. x $127\frac{1}{8}$ in. Lent by The Metropolitan Museum of Art, New York (gift of Mrs. Henry J. Bernheim, 1945).

The cover:

Color print by *Tōshūsai Sharaku*, active 1794 and 1795: Portrait of the actor Ichikawa Ebizō IV, probably as the arch villain of the Kabuki play *Koinyōbō Somewake Tazuna* (or *The Loved Wife's Parti-Coloured Leading-Rope*), given at the Kawarazaki theatre in Edo in the fifth month of 1794. Print about 15 in. x 10 in. Lent by the Fogg Art Museum, Harvard University (Duel Collection).

has been built is the wood-block print. The largest part of the material is taken from the splendid John Chandler Bancroft Collection, since 1901 in the possession of the Worcester Art Museum. This collection is remarkably strong in works of the masters of the primitive period. The nineteenth century is also well represented, whereas the classical period is the weakest in the collection. Fortunately it has been possible to fill this gap with a series of superb prints by Sharaku (active 1794 and 1795) and Utamaro (1753–1806), two of the greatest masters of the Ukiyo-e school. Thanks to this loan, the exhibition offers a survey of Japanese wood-block printing that is remarkable in its scope as well as in its quality.

It is always fascinating, and sometimes rewarding, to have a peep into the artist's studio, to see how things were actually made. This exhibition contains a set of the wood-block carvers' tools, some original wood-blocks, and also an unpublished drawing for a print by Hiroshige (1797–1858) with the artist's own corrections. This section of the show will be appreciated, it is hoped, by practicing artists as well as by those of the general public interested in the creative and technical processes behind the works of art.

To illustrate the full scope of Ukiyo-e art, a few paintings are shown together with the prints. Many of the artists of the school painted scrolls on paper or silk as well as making designs for prints, a few even seem to have specialized in paintings which were undoubtedly intended for the wealthier groups of the public.

In the village of Ōtsu on the Tokaidō highway, not far from Kyōto, popular pictures of figures from the Buddhist pantheon and from story and legend were painted from the seventeenth century onwards. The best of these pictures have a primitive freshness and boldness which has won them a great popularity today in Japan as well as in the West. A background for the Ōtsu paintings is suggested with help of some village potteries, in their rugged charm so appealing to modern taste. Taken together with the works of the Ukiyo-e school, the village art shows the wide scope of Japanese non-artistocratic art, ranging from the highly sophisticated art of the big city to the simple straightforward expressions of the people of the country.

Kristian Jakobsen

'the color whose charm
is enduring
is the color that flowers pure
in the human heart'

This poem by Ono no Komachi, a court lady of the ninth century, appears above her portrait by Katsushika Hokusai (woodblock print done about 1810, $15\frac{5}{16}$ in. x $10\frac{1}{4}$ in.). The lady was not only famous for her beauty, frailty and pride in her glorious youth, but also for her downfall into misery and loneliness. Two garish contrasts in the unpredictability of life—the floating world.

WORCESTER ART MUSEUM

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Issued monthly, October–May. Second class postage paid at Worcester, Massachusetts

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Japanese Folk Art

Okinawan Vassal statue

8" tall Hero
"Benkei"

The above statue shows some influence of Western art, though very little. The painting at the right shows no influence by any other culture other than the Eastern one from which it was derived. The details depicting its culture are the thick lines showing the gesture movement, the globs of flat color, and the expression on the Hero's face, which is definitely Oriental.

7

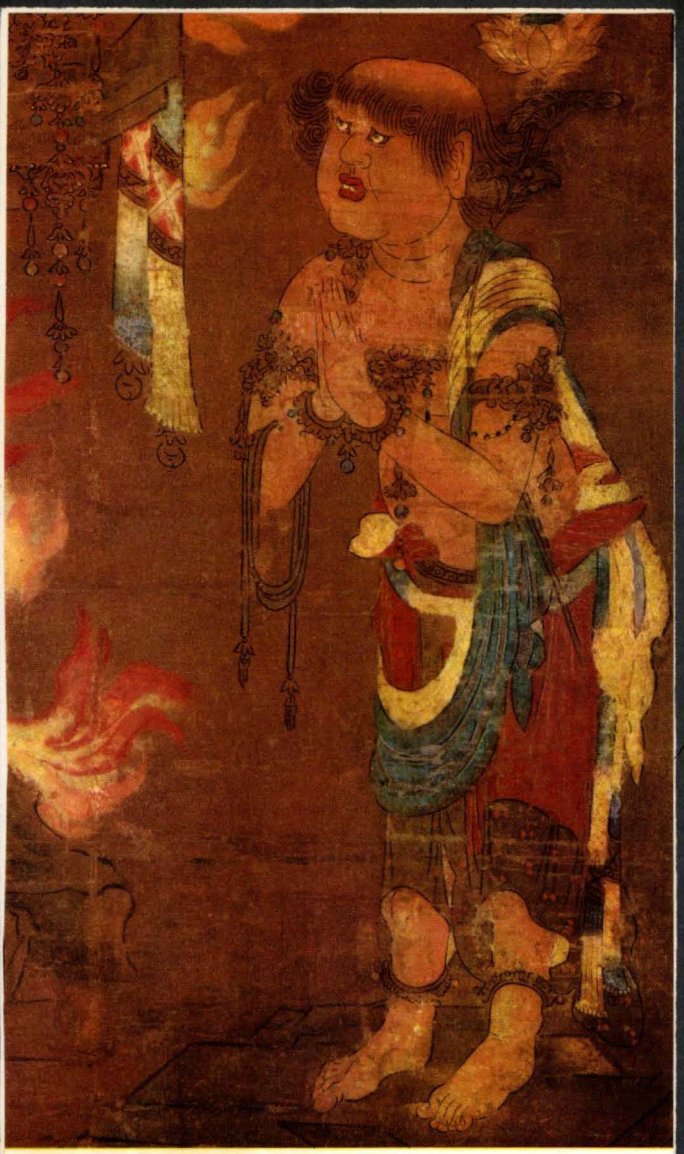
D

Hokke-ji

Amida

Heian Period

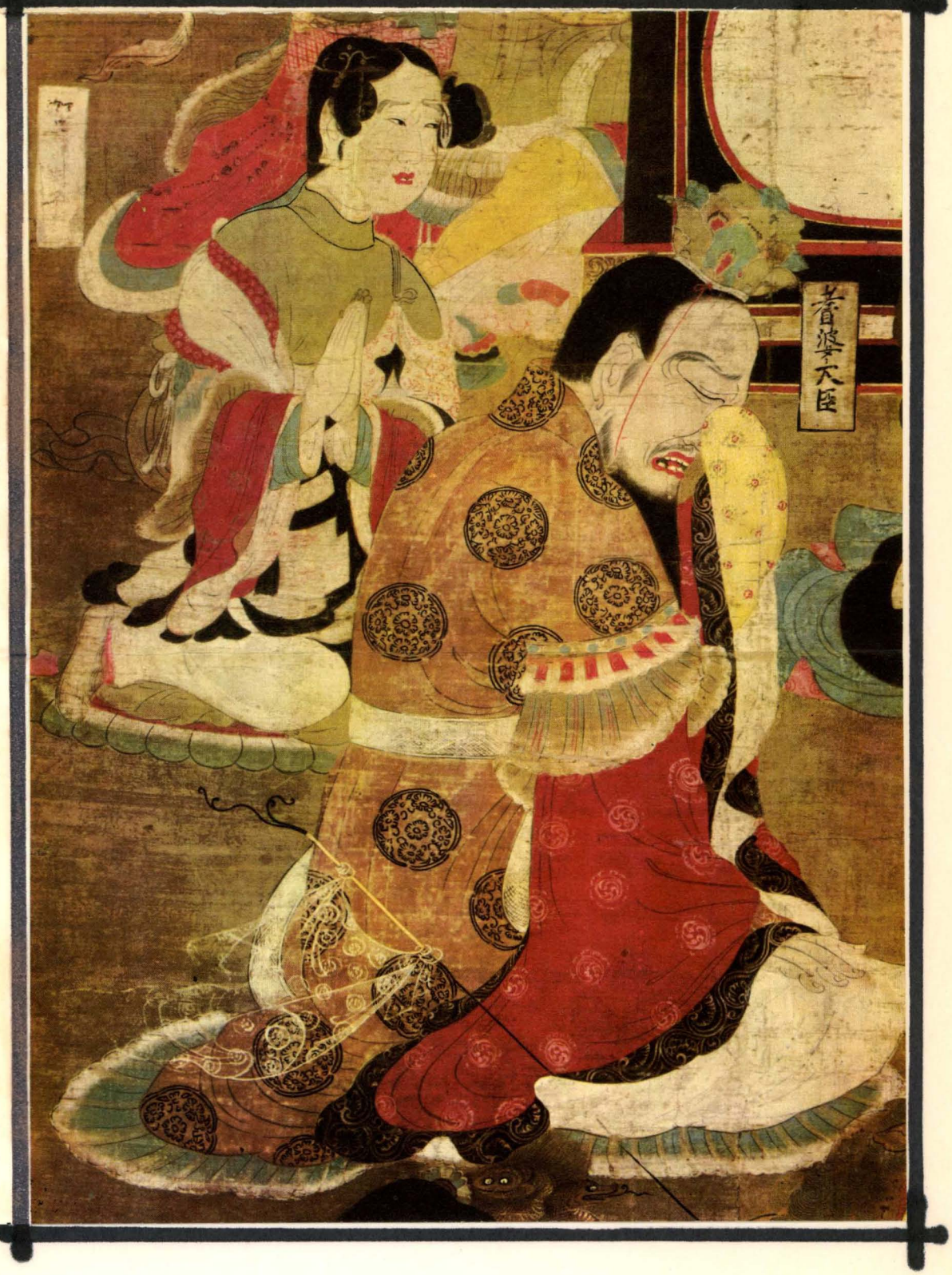
11th Century



8

D

Shoren-in
Ao Fudo
Heian Period
11th Century



Kongobu-ji
Nirvana
Heian Period
1086.

10

D

Kongobu-ji
Nirvana
Heian Period
1086

12

D

Choho-ji
Resurrection of the Buddha
Heain Period
11th Century

19

Yakushi-ji
The Priest Jion Daishi
Heian Period
11th Century

23

Kyoogokoku-ji
Senzui Byobu
Heian Period
11th Century

13

D

Todai-ji
Kusha Mandara
Heian Period
12th Century

14

D

Fugen
Heian Period
12th Century

15

D

Jingo-ji
Shaka
Heian Period
12th Century

16

D

Matsunoo-dera
Fugen Emmyo
Heian Period
12th Century

17

D

Koya
Raigo of Amida and His Host
Heian Period
12th Century

18

D.

Koya
Raigo of Amida and His Host
Heian Period
12th Century

20

D.

Ichijo-ji
The Priest Zemmui
Heian Period
12th Century

21

D.

Fumon-in
The Priest Gonzo
Heian Period
12th Century

22

D.

Jingo-in
Minamoto Yoritomo
Kamakura Period
12th Century

24

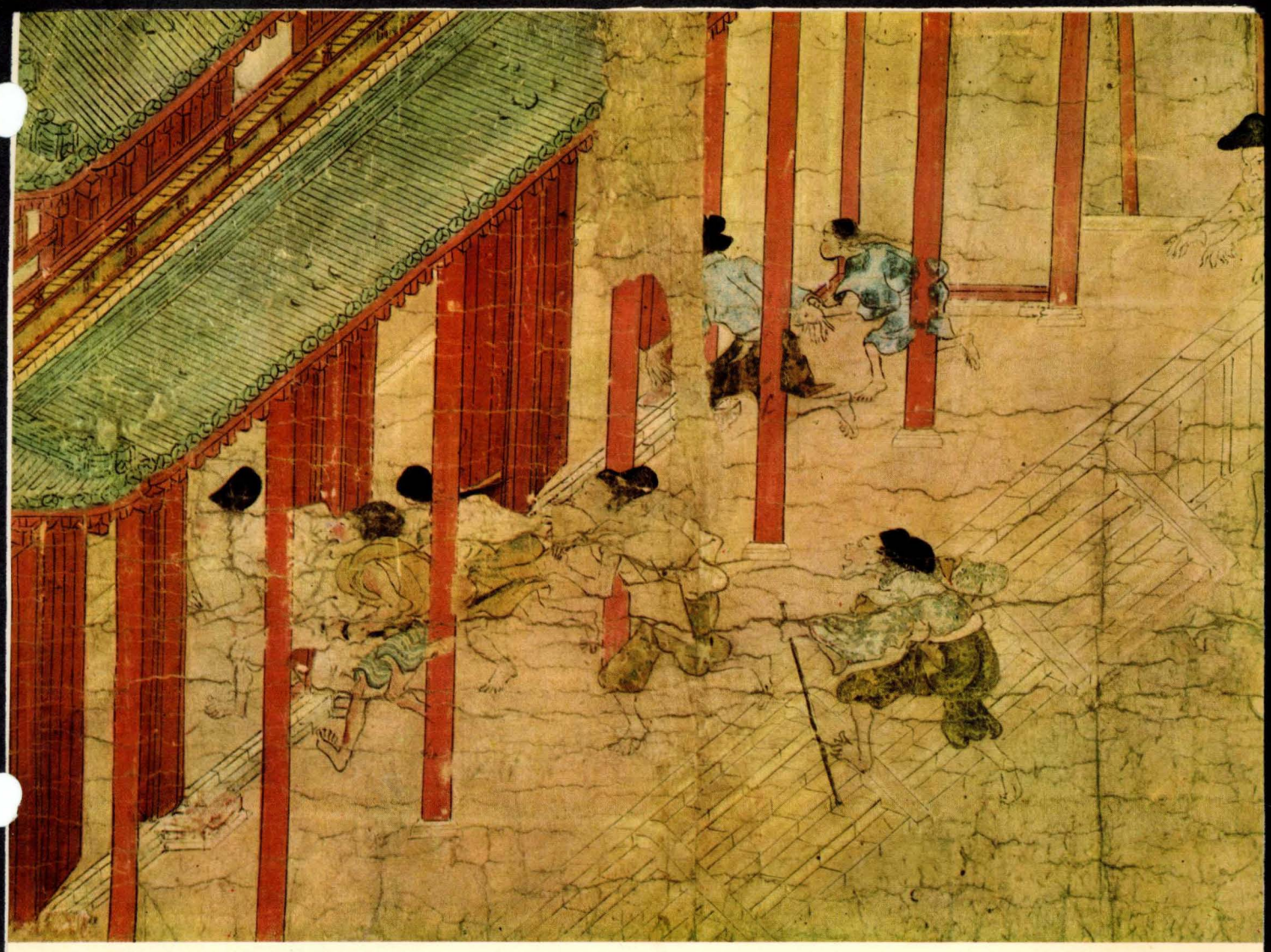
D.

Chogosonshi-ji
Shigisan Engi Emaki
Heian Period
12th Century

25

D.

Chogosonshi-ji
Shigisan Engi Emaki
Heian Period
12th Century



26

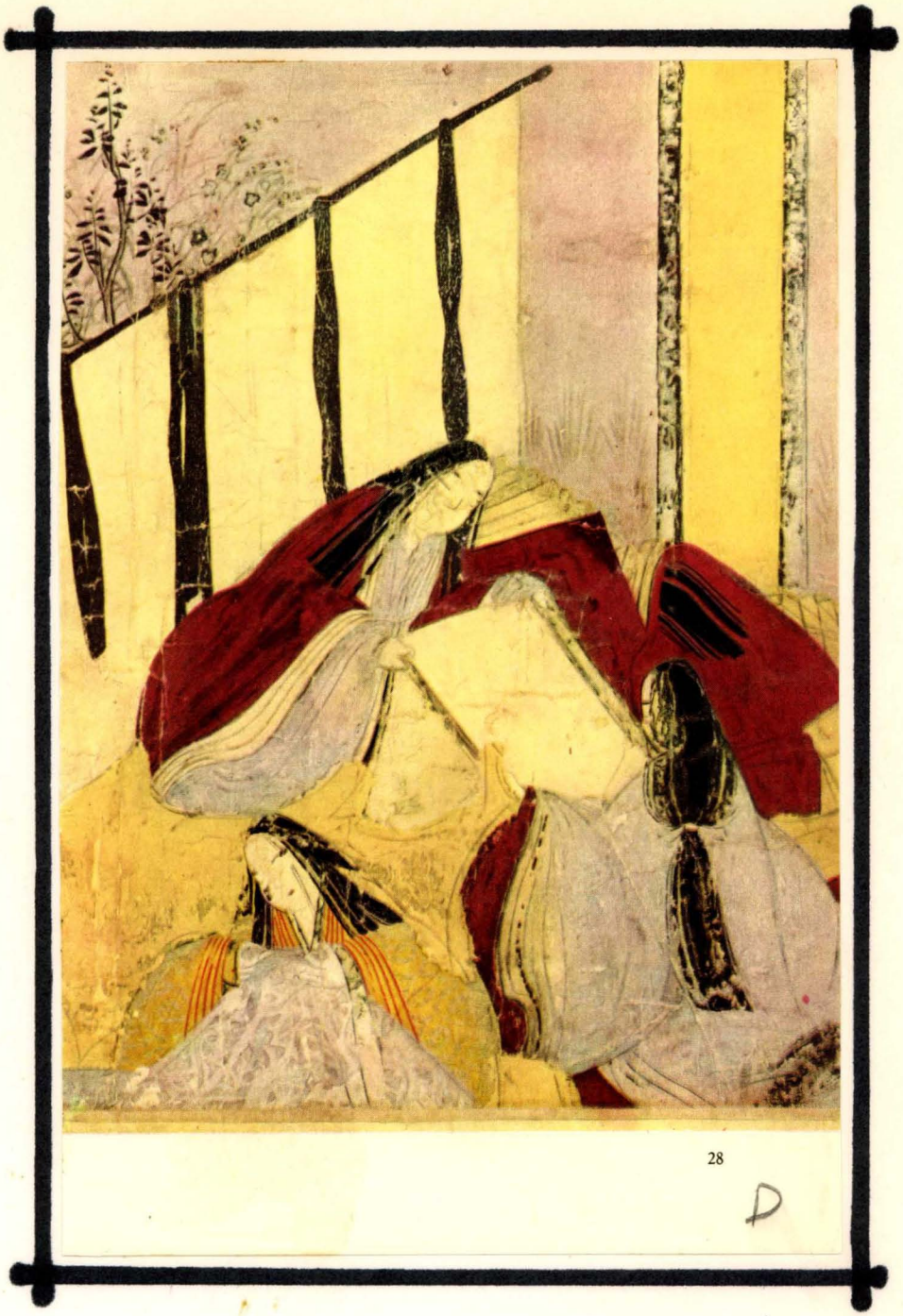
D

Sakao Collection
a Tomo-no-dainagon Ekotoba
Heian Period
12th Century

27

D

Sakai Collection
Tomo-no-dainagon Ekotoba
Heian Period
12th Century



28

D

Reimei-kai
Genji Monogatari Emaki
Heian Period
12th Century

Fujiwara Mitsunaga
12th Century
Invalid with her Faithful Cock.

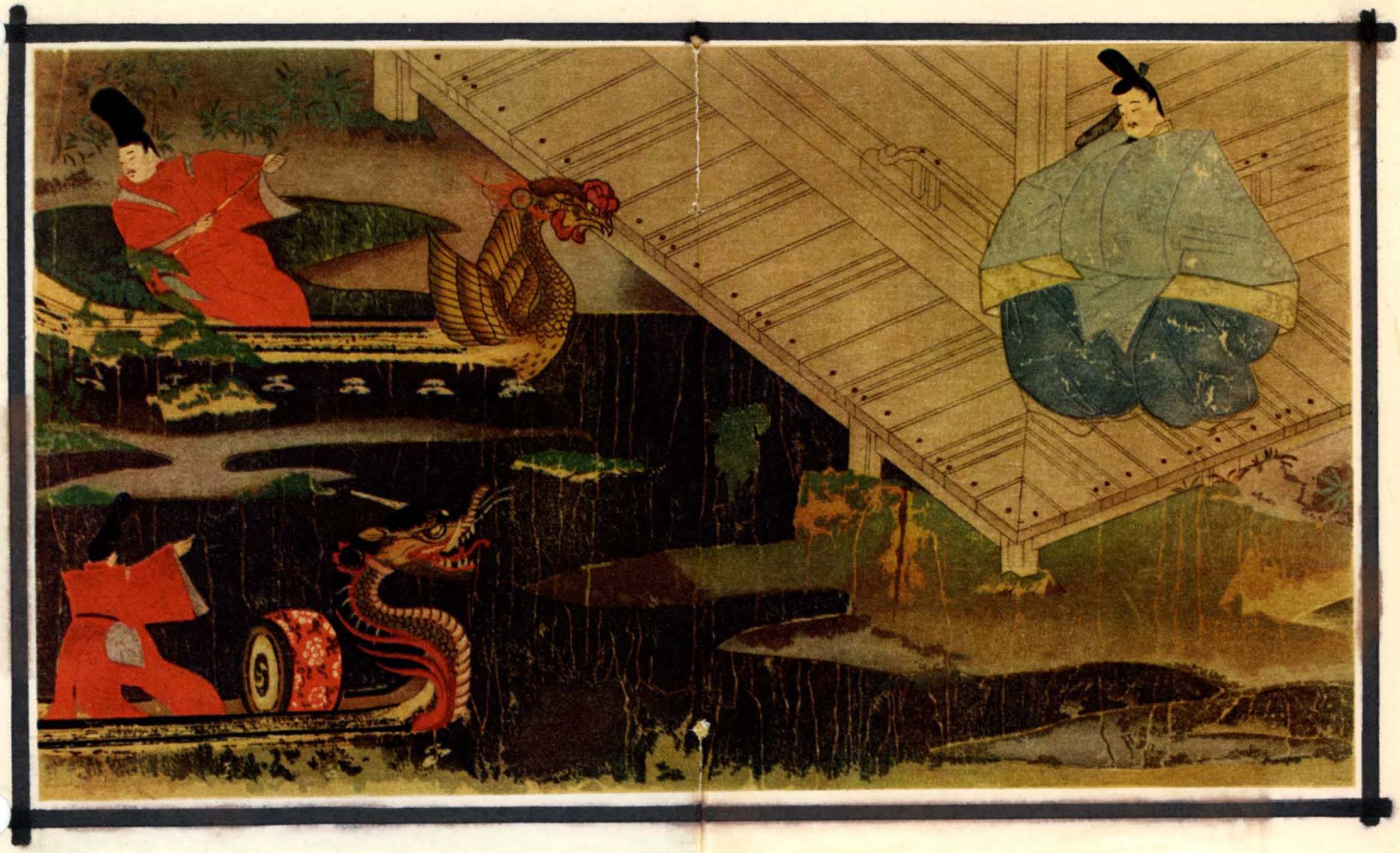
28

Mitsunaga

Genji Monogatari

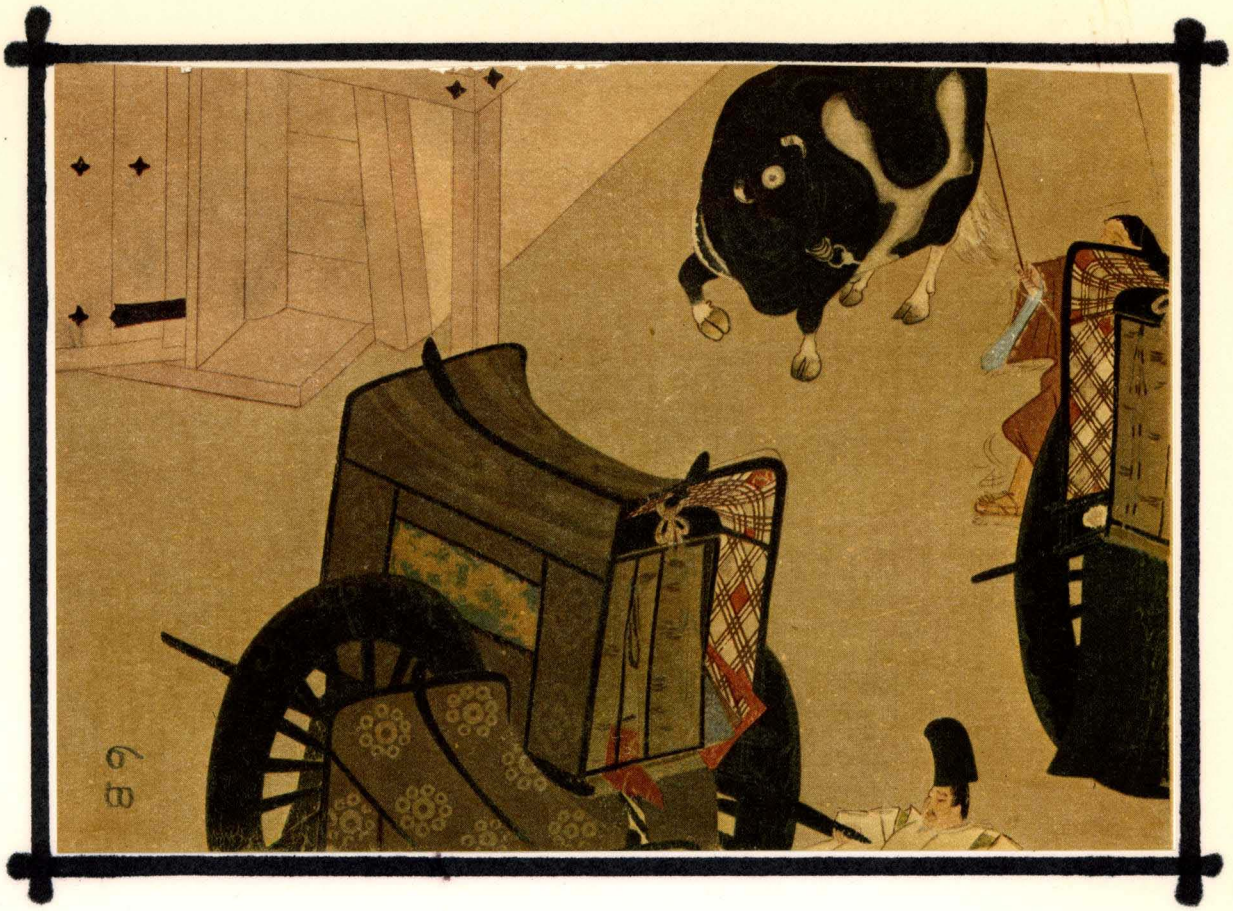
3

Artist Unknown
Shigizan Engi
12th Century



B

Fujiwara Nobuzane
Murasaki Shikibu no Nikki
12th Century



Nobuzane
Detail of the same.

Nobuzane

Akahito, One of the 36 Immortal Poets of Japan

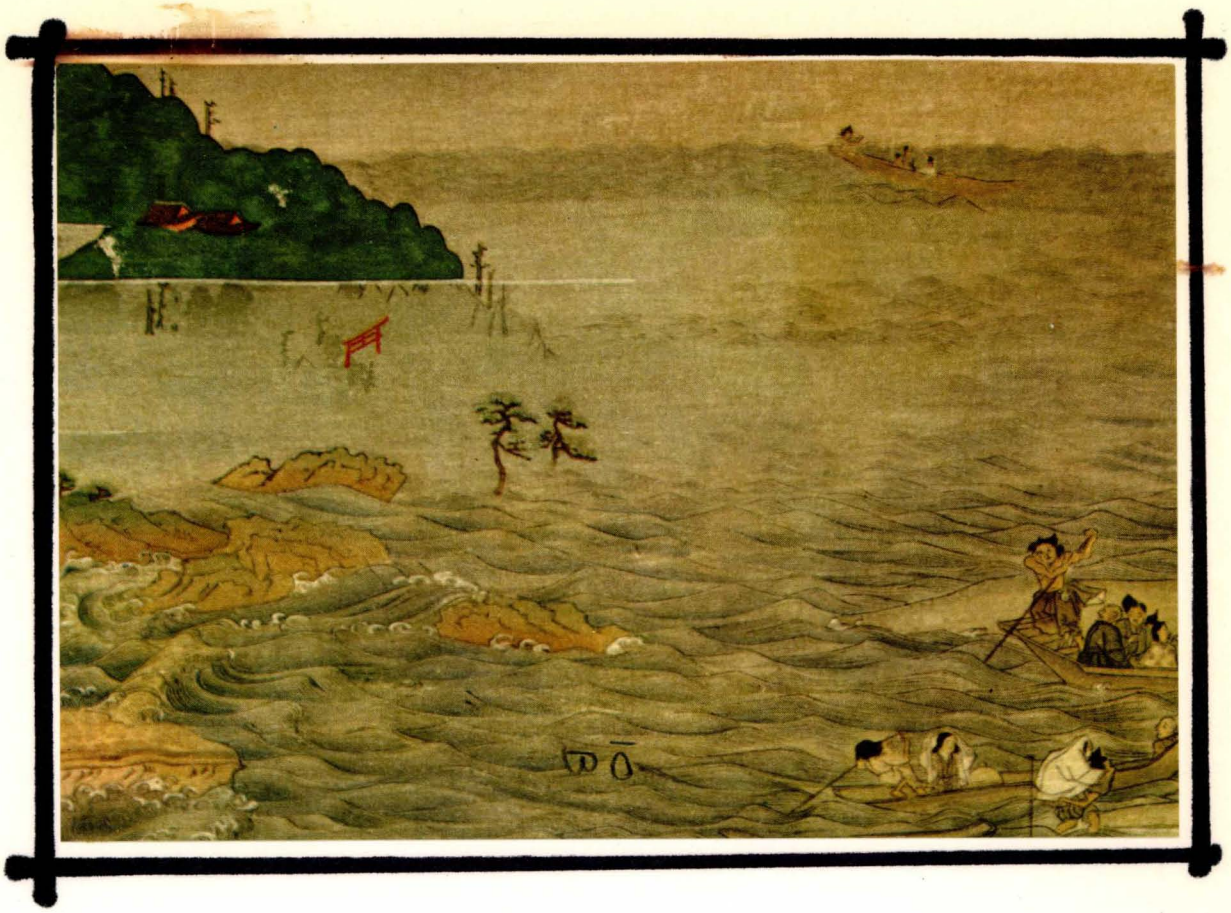
7
B

Tosa Mitsunaga
Ban Dainagon
Latter 12th Century

Sumiyoshi Keion
Heiji Monogatari
Beginning of the 13th Century

6.

Handscrool of Riders XIIIth Century
13 th Century



Eni
Ippen Shonin Eden
Handscroll
13th Century

II b

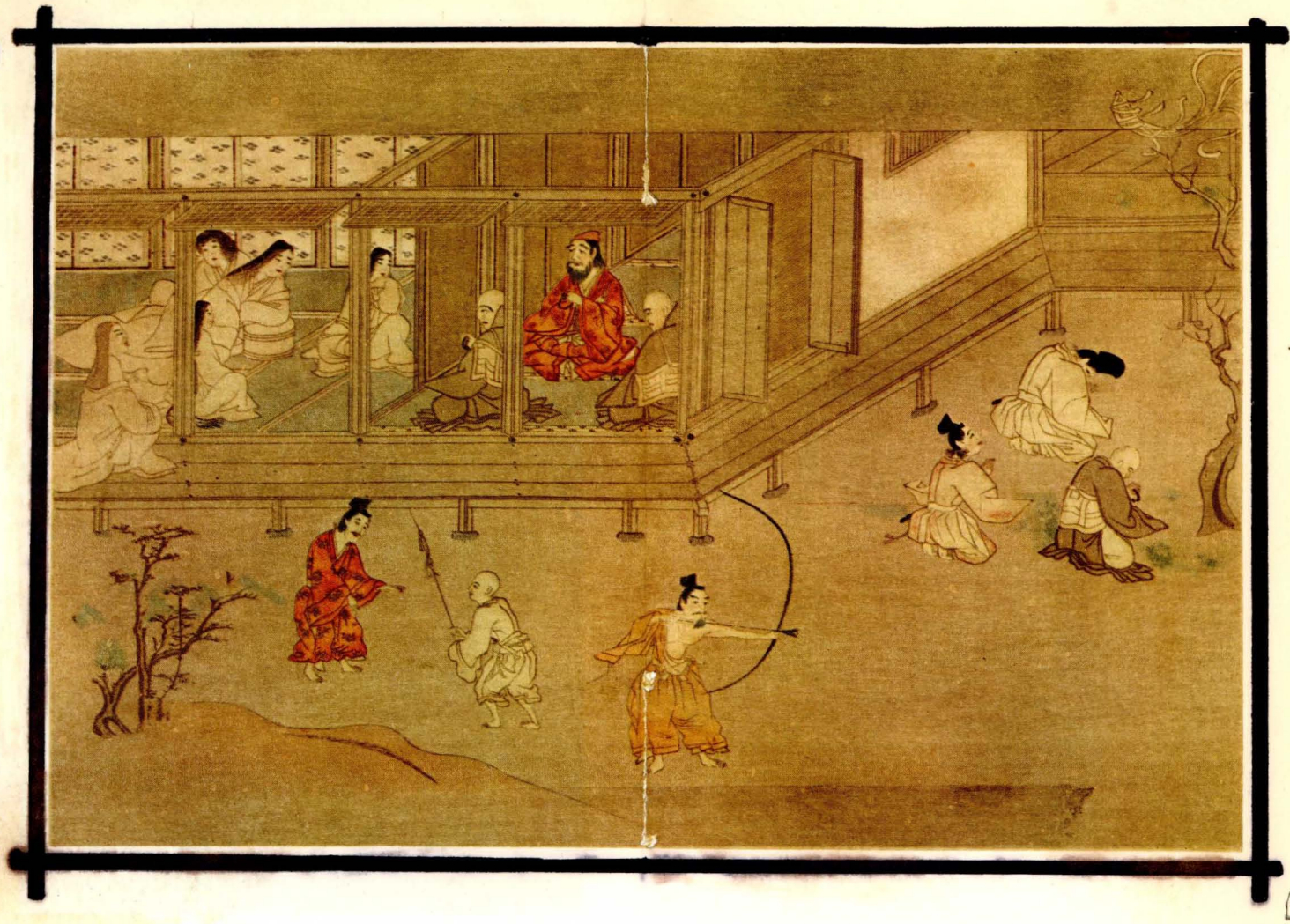
Tosa Mitsuaki
Sagoromo Minamoto (Monogatari)
13th Century

Kiyohiro
Mid- 13th Century
Collecting Shells.

C
5

Koriusai
Latter half of the 13th Century
White Herons in the Rushes.

Sharaku
End of the 13th Century
The Actor Youso in the Part of the Ronin Kampei,



B

13

Tosa Yoshimitsu
14th Century
Honen Shonin Eden.

B

14

Tosa Yukihide
14th Century
Fishing with Cormorants

15

Tosa Yukinaga
14th Century
Noe Hoshi Eden

Haboku Landscape by Sesshu
(1420 - 1507)
Tokyo Museum

Sesshu (1420-1507) The Golden Peasant
Painting

2
A

Keishoki (Shokei) 15th - 16th Centuries

Landscape

Sumi-e and light colors.

4.

The Flight of the Sparrow
A Scene from the Genji Monogatari
(Artist unknown) Tosa School
(1583-1638)
The Art Institute of Chicago

3

Kano Motonobu (1577-1654)
Landscape with Three Birds
Sumi-e.

11

D

Byodo-in
Amida Raigo
Heian Period
1053.

Kano Naganobu (1577-1654)
Dancers
Detail on a Folding Screen.

7A

Kano Naganobu
An Onlooker among the Flowers
Detail of the same screen.

Kano Naganobu
Walk to Admire the Flowers
Detail from the Same Screen
Tokyo--Private Collection.

Sokwado (1584-1639)
Bird on a Branch
Painting.

9 A

Anonymous Painting
17th Century
Rider and Horse.

Painted Wood Relief
Shinto--(1682)
Ninth Year of the Happy Day of May (Empo)

A
10

Sotatsu
17th Century
The Wind-God
Painting.

Ogata Korin
(1660-1716)
Tree in Flower
Painting.

12
A

Korin
Bridge Among Flag Rises
Painting

A
14

Ogata Korin
The Poet Lady Komachi

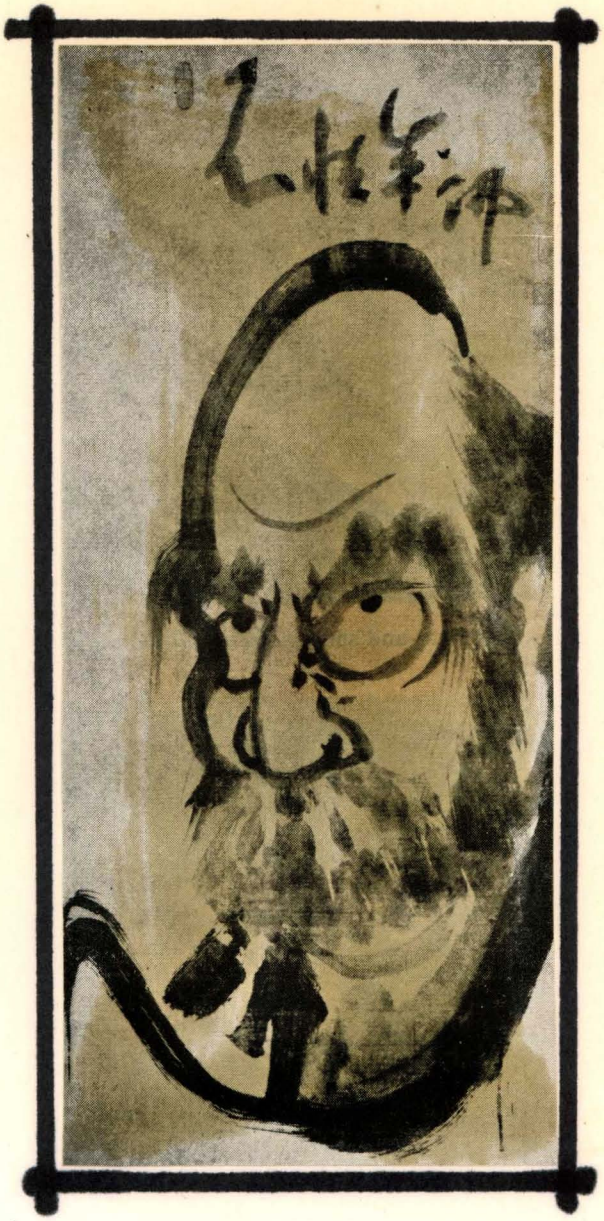
Kenzan

Three Baskets of Flowers

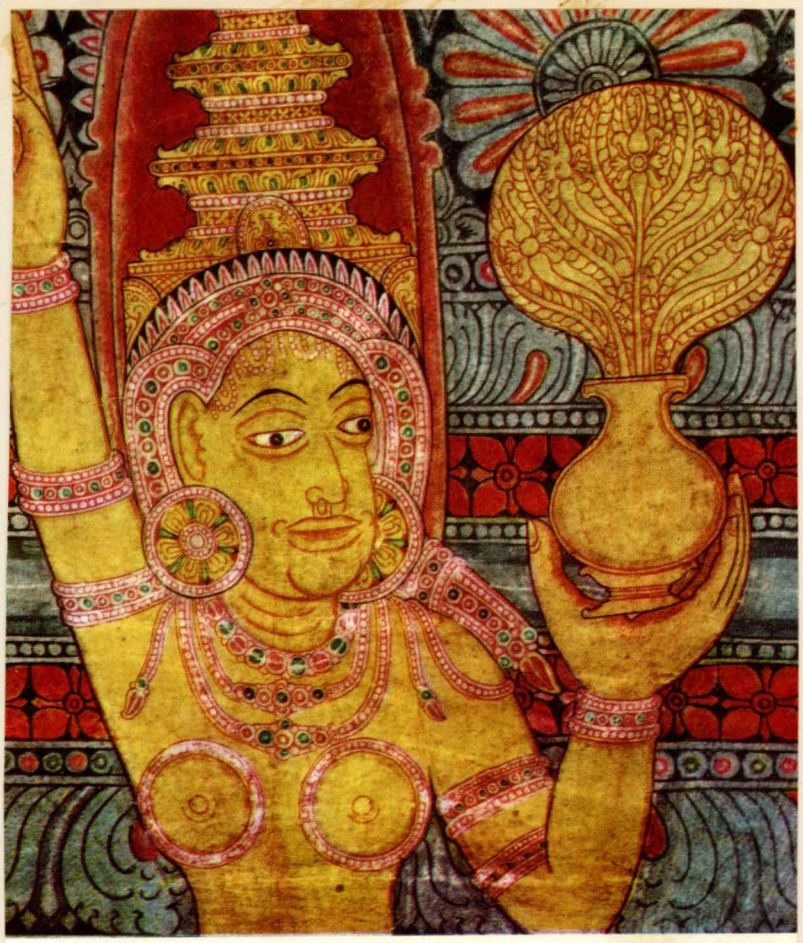
Painting.

Torii Kiyonobu
(1664-1729)
Love Scene.

Standing Woman by Kanfetsudo Doshin
Early 18 Century
Art Institute of Chicago



Bodhidharma by Hakuin Zenji
(1683 - 1768)
Yamamoto Collection



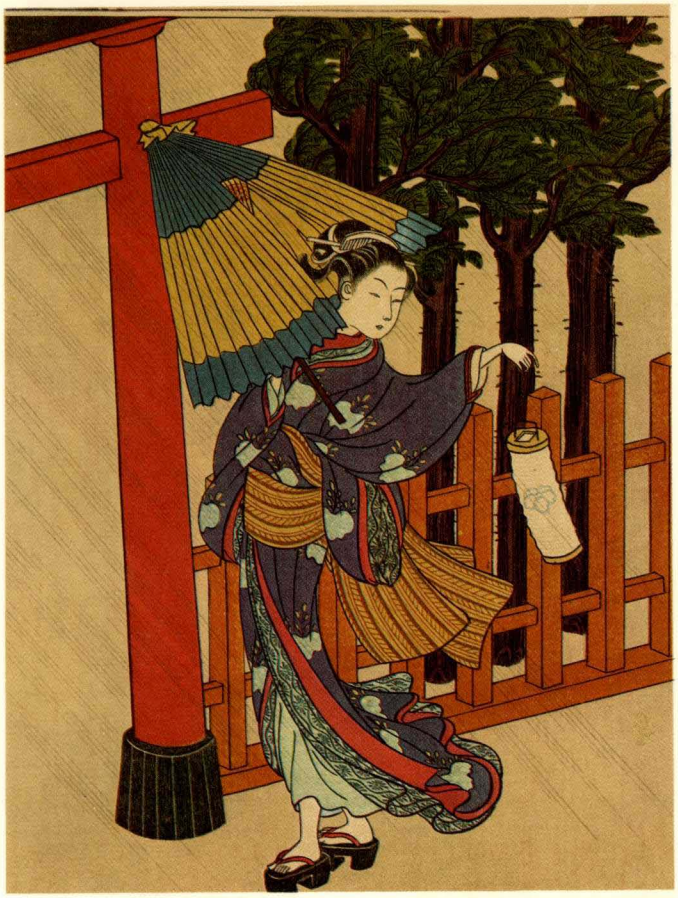
21
E

The Earth Goddess
18th Century
Buddhist work.

22

E

A Demon in the Army of Mara, the Evil One
18th Century
Buddhist Work.



3

Suzuki Harunobu
(1725-1770)
Young Woman in the Rain.

4

Suzuki Harunobu
Bijin by a Waterfall.

Katsukawa Sunsho
(1726-1792)
The Actor Danjuro V in the Part of a Feudal Lord.

Kitagawa Utmaro
(1753-1806)
Women Fishing for Awabi.

C
10

Kitagawa Utamaro
Yamauba, the Lady of the mountain with Kintoki
the Infant Hercules on Her Back.

6

Kiyonaga
(1752-1815)
After the Bath.

Yeishi
(1751-1829)
Women in the Country.

14

Hokusai
Cranes.

Kameido Temple in Snow by Ichiryusai Hiroshige
(1797 - 1858)
Clarence Buckingham Collection
The Art Institute of Chicago

C

13

Hiroshige
(1797-1858)
Downpour at Shono.

15

Hiroshige
The Kindaikyo, a Bridge across the Nishigawa.

Kibi Daijin's detail of Adventures in China
Japanese, Kamakura Period
Boston Museum of Fine Arts

Cranes

A Two-Part Screen by Sakai Hoitsu
Worchester Art Museum

81a.

WORCESTER ART MUSEUM ANNUAL REPORT 1964

Japanese Prints and Paintings

Fig. 1 Masanobu
Woman Reading a Letter
Worcester Art Museum
John Chandler Bancroft Collection

JAPANESE PRINTS FROM THE JOHN CHANDLER BANCROFT COLLECTION

NOTES ON SELECTED ITEMS[1]

By Kristian Jakobsen

An exhibition entitled "The Floating World, Japanese Art of Three Centuries" was held at the Worcester Art Museum from October to December, 1959.[2] It consisted of about one hundred and twenty-five works of the *ukiyo-e* school of Japanese art which were for the most part taken from the holdings of the museum itself. In order to add some sparkling highlights, a limited number of works of major importance were borrowed from museums and private collectors. The aim was to present to the public a selection as rich and varied as possible within the strict limitations of the space available. The guiding point of view in organizing the exhibition was the hardly disputable one that the teeming life, not least the artistic life, in the heyday of Edo (now Tōkyō), the political capital of Japan under the Tokugawa regime (1615–1868), can only be meaningfully illustrated by a selection of works of the greatest variety as well as of the highest artistic quality.[3]

Thanks to the fact that the Worcester Art Museum in 1901 was fortunate enough to receive as a gift from John Chandler Bancroft his superb collection of Japanese prints, covering the entire development of this branch of *ukiyo-e,*[4] and a few paintings of distinction, it was able to contribute in a remarkable way to the high average quality of the exhibition. As a matter of fact, in some respects the John Chandler Bancroft Collection is of rare importance and may be considered one of the fine accomplishments of early American collecting of Orientalia. It contains, for example, a very fine group of the early hand-colored prints, *tan-e* and *urushi-e,* and a number of superb sheets from the early days of color-printing in Japan *(benizuri-e).* From the "classical" period of the last third of the eighteenth century, there are fine and rare prints of certain artists such as Harunobu, Kiyonaga and Utamaro, but the epoch in general is not so strongly represented as the earlier periods. It is less remarkable, of course, that a splendid selection of works of the leading artists of the early nineteenth century, Hokusai, Hiroshige and Kuniyoshi, is included in the collection. Unfortunately, a number of sheets are somewhat faded, trimmed, or in other ways maltreated and further, the entire collection was pasted on heavy board when mounted, a destiny it shared with other valuable collections in the early days of museum technique. On the other hand, the large number of rare and even apparently unique sheets makes up for the lack of a more superficial glamour, and turns the collection into an extremely appealing and most stimulating one, not only for the professional student, always hunting for unknown sheets, but for any spectator with a sensitive eye.

In this article six outstanding prints, representing a cross section of the John Chandler Bancroft Collection, will be illustrated and discussed.

The composition of the apparently unique print in fig. 1 by Okumura Masanobu (ca. 1686–1764) is of remarkable beauty.[5] The solid wooden bench breaks the surface of the print in two parts, one above the other, but it is gracefully and softly reunited by the rhythmic curves of the seated figure. This very simple basic design is given life by many exquisite details, such as the transparency of the fabrics of the girl's robe, especially around her elbow and feet, and by the simple but vivid pattern of her sash *(obi)* that adds a playful note to the otherwise prevailing monumentality of the design. The S-curve of the composition is stressed to the upper left by the poem and the signature that, besides the literary and informative function, almost seem to continue the girl's conventional hairdo and elaborate on the theme suggested by it. The gourd-shaped seal becomes a drooping giant pearl in a piece of unbelievable jewelery. Just as accomplished as the rhythmic composition is the great variety and subtlety of the lines employed in this print: the calligraphic force and virtuosity of the principal lines delineating the contours and the larger features of the dress; the quiet, plain and repetitive ones describing the patterns of the textiles, limited by their purpose and in perfect harmony with their humble function; and finally the spiritual, almost breathing lines of the face, and those of the arms and foot, sensitively descriptive. This complex system is superbly mastered, and everything has melted into an enchanting entity of a faintly seductive mood. For the sake of justice it has to be said that Masanobu's original drawing must have been given to a congenial engraver who made a wood block that was in itself a

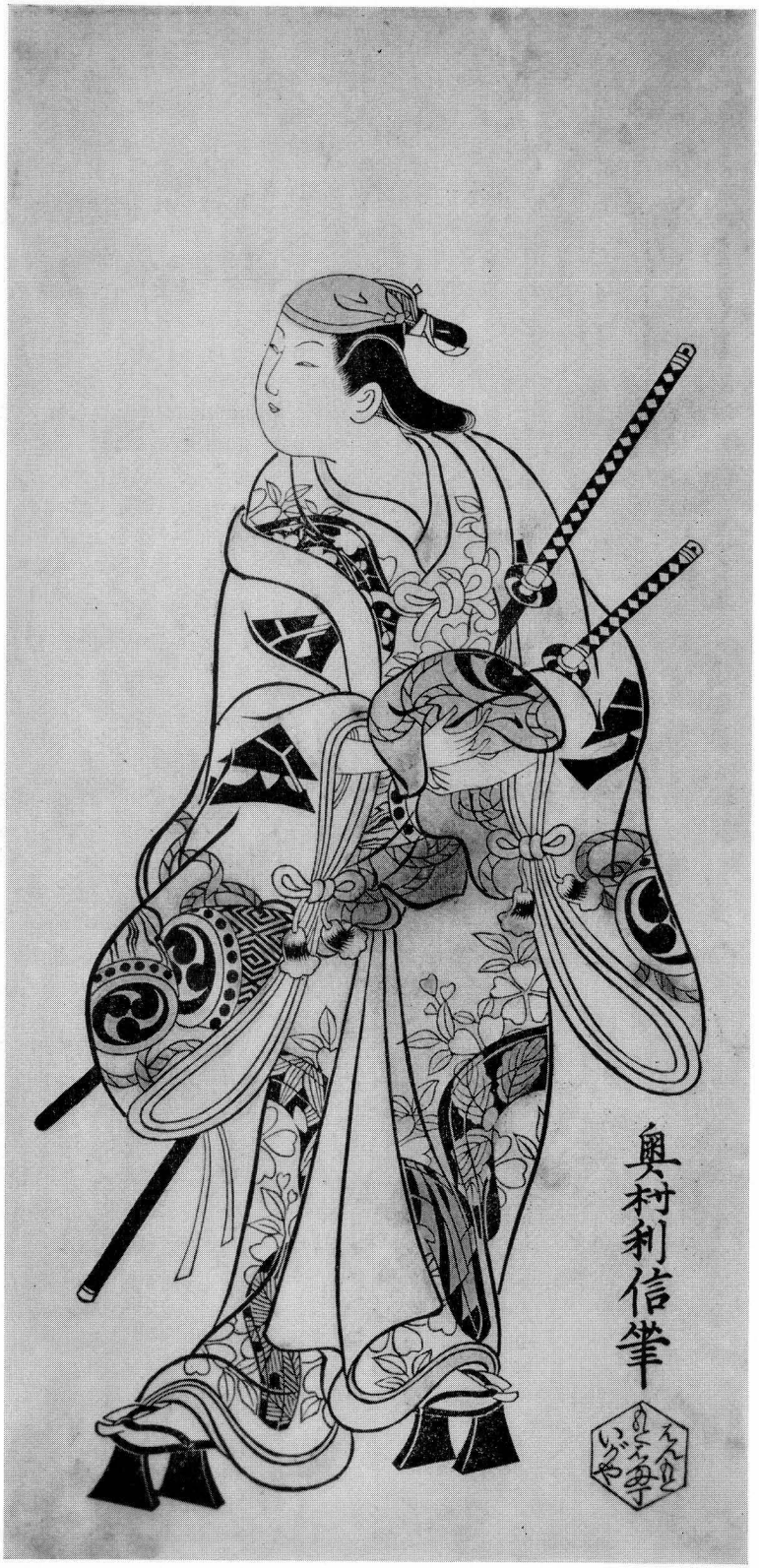


Fig. 2 Toshinobu

An Unidentified Actor as a Wakashu

Worcester Art Museum, John Chandler Bancroft Collection

marvel of artistry, and the block to a most accomplished printer. The black impression was finally heightened by a sensitive handcoloring in yellow and two shades of brown. All the colors have mellowed with the years, and now blend with the slightly greyish brown paper into a subdued dull shade of great beauty.

The anonymous poem *(haiku)* gently underlines the enchanting erotic overtones of the composition:

Yu-suzumi	In the evening cool
kuzetsu no fumi no	She puts her thoughts to a letter
omoi kana	Enticing a man.[6]

In the signatures of several *hashira-e* Masanobu labels himself as the inventor of this odd format.[7] A comprehensive group of superb designs show that Masanobu perfectly mastered the challenges; it even seems as if hitherto unknown depths of his amazing talent were realized when confronted with the tall, narrow sheets of paper.[8] Even if the question of the invention of the *hashira-e* is probably more complicated than that, it does by no means detract from Masanobu's evident mastery. Masanobu's *hashira-e* form a closely related group, usually, and convincingly, dated on stylistic grounds in the first half of the 1740's.[9] Thus they may be seen as the last magnificent fruit of the tradition of handcolored prints soon to be abandoned because of the rapidly increasing popularity of the first color-printed sheets which made their appearance about the same time.

The print by Okumura Toshinobu (worked ca. 1717 to 1740's) in fig. 2[10] represents an unidentified actor in the role of a *wakashu,* that is, a dandified young man of comely appearance.[11] He stands on his high wooden clogs *(geta),* head and shoulders turned to his right, and holding in his hands an object wrapped in a cloth. The full face, delicately drawn, appears under the purple scarf covering his forehead in a fashion that was frequently used. The two huge swords almost seem to pierce the youthful figure in the boldly patterned dress. The tied cords on the youth's wrists have in this case only a decorative function, but they were taken over from the type of dress called *yoroihitatare,* and originally served to pull up the sleeves under the arm pieces when the dress was worn under a suit of armor. The print is colored by hand in rose *(beni),* yellow and lilac. Apart from a slight darkening of the paper and an insignificant fading of the colors, the sheet is in superb condition, and the marvelous sharpness of the impression stands out with sparkling clarity.

Only one more impression of this design is known to the writer. It is preserved in the National Museum in Tōkyō.[12] A print by the contemporary artist Nishimura Shigenaga (ca. 1697–1756) in the Buckingham Collection of The Art Institute of Chicago (fig. 3) is datable to the eleventh moon of 1719[13] and gives a key to the date of the design in Worcester and Tōkyō. The sheet by Shigenaga has a rather crowded composition of little distinction, and shows two figures of which the one to the right is very close indeed to the single figure by Toshinobu. It does not seem reasonable to assume that one of

Fig. 3 Shigenaga

Scene from a Drama
The Art Institute of Chicago
Clarence Buckingham Collection

the figures in the print by Shigenaga was taken out of its context and developed into the elegant and well-balanced single figure; whereas it would be likely that a successful figure by Toshinobu might have been borrowed by the other artist and used in a somewhat simplified form

Fig. 4 Kiyohiro

Three Actors: Onoe Kikugorō I, Segawa Kikunojō I and Bandō Hikosaburō II
Worcester Art Museum, John Chandler Bancroft Collection

for another print which was, moreover, issued by the same publisher's firm. If this thought is correct, the date of the Toshinobu design would be somewhere towards the end of the 1710's.

In 1742 or 1743 the technique of printing the colors as well as the black outlines of a design was developed and used for the first time, apart from a single very interesting example of the year Kyōhō 15, i.e. 1730. This was a book in two volumes entitled *Chichi no On,* "To my Father," commemorating the famous actor Ishikawa Danjurō I, in which style and technique of Chinese color prints were frankly imitated with Japanese subject matter.[14] In the earliest ordinary Japanese color prints only two colors were used, rose *(beni)* and green, the results being called *benizuri-e,* "*beni*-printed pictures." This term is also commonly used to classify prints done in other colors than *beni* and green, as well as those executed in a more advanced technique employing three and four blocks, and sometimes using superposition of the blocks to produce still more color shades by mixture. The print by Torii Kiyohiro (worked 1750's to 1760's) in fig. 4 is a remarkable example of a pure *benizuri-e* in rose and green.[15] It represents the full realization of the *benizuri-e* style and technique. The strictly limited but superbly balanced and refined color scheme creates a design which is essentially two-dimensional, being an interplay between lines and flat colored areas. The angle of the decorated screen and the ingenious placing of the two kneeling figures create a suggestion of space which the colors safely bring back into the surface plane. The figures are all actors who can be identified through the crests *(mon)* on their robes. One of them, Onoe Kikugorō I, is seen painting a portrait of Segawa Kikunojō I in a woman's dress, while a third actor, the young Bandō Hikosaburō II, is grinding pigments for use in the process of painting.[16] The anonymous poem *(haiku)* on the print is a play-on-words on the crests of the actors, the oak leaves on the double fan of Kikugorō and the crane of Hikosaburō:

Kashiwagi-ya	Ah the oak-tree!
asahi no tsuro no	The first painting of the New Year:
fude hajime	A crane in the morning sun.[17]

It was suggested by the German scholar Julius Kurth in 1925 that the print was issued as a commemorative shortly after the death of the great *onnagata* (actor of female roles) Kikunojō I in 1749.[18] A stylistic analysis and comparison with other prints by Torii artists from about 1750 will strongly confirm Kurth's hypothesis.

Two more impressions of this design are known to the writer. One, badly damaged, was before 1925 in the Jaekel Collection in Greifswald, Germany,[19] and another is preserved in the Tōkyō National Museum.[20]

A more developed type of *benizuri-e* by Ishikawa Toyonobu (1711–1785) is shown in fig. 5.[21] It represents the actor Nakamura Tomijurō[22] in the role of a *wakashu* in a so far unidentified play, standing, his head turned over his left shoulder. He carries a large sword, and wears a long gown made of a fabric with a chequered pattern, known as the Ichimatsu-pattern after the famous actor Sanogawa Ichimatsu I who is said to have introduced the pattern after his arrival in Tōkyō in 1741.[23] The print is done in two shades of soft brown and a light blue.

The anonymous poem *(haiku)* reads:

Mume sakura	Plum—cherry—wisteria:
fuji wa sannan	Those three
wakashu date	Stylish young men![24]

A closely similar design by the same artist exists in a very beautiful impression in the Spaulding Collection of the Museum of Fine Arts in Boston (fig. 6).[25] It represents the actor Nakamura Kiyosaburō in the role of the lover Hisamatsu which he played in 1758, according to Kojiro Tomita. The present sheet, therefore, should be dated in the late 1750's.

The last two prints to be published in this article are examples of the fully developed polychrome print, known as *nishiki-e,* "brocade picture." The technique of printing with an unlimited number of blocks was the final stage in the technical development of Japanese printing. The decisive step was taken in late 1764 or early 1765 in a number of calendar prints for the year Meiwa 2, i.e. 1765, most of which were designed by the great Suzuki Harunobu (ca. 1725–1770).[26] It may be said with very good reason that under Harunobu's own hands the technique reached its first and fullest artistic range, even if later artists contributed works of eminent distinction which exhausted the possibilities of the technique.

The sheet of Eishōsai Chōki (worked 1760's to early 1800's) in fig. 7 has in fact a most interesting relationship with Harunobu.[27] On a plain yellow background a youth and a girl are shown masquerading as *komusō,* wandering penitent monks of the Buddhist faith who were seen everywhere in eighteenth century Japan.[28] The couple undoubtedly is to be identified as Komurasaki and Gompachi, a pair of unhappy lovers who tried to escape their unfriendly surroundings so disguised.[29] Originally the *komusō* order was extremely strict, and was respected by the population. But with the years it became fashionable among the young people of the "floating world" to masquerade as *komusō,* either to escape from the world of reality and its hardship, or to gain advantages that were otherwise out of reach in the erotic game which was so delightfully played in this age. The most remarkable single feature of a *komusō*'s costume is the vast

Fig. 5 Toyonobu

The Actor, Nakamura Tomijurō, as a Wakashu

Worcester Art Museum, John Chandler Bancroft Collection

basket hat covering both head and neck but with two small eye-holes. The function of this hat reminds one of the Venetian mask: it prevents the wearer from being seen, but not from observing. In the present case the tall and very slender figures carry their hats and bamboo flutes *(shakuhachi)* in their hands. The costumes are of a quite profane cut, being designated as religious attire only by the special kind of scarf *(kesa)* worn over the shoulders. The fabrics have a rich ornamentation, that of the girl's robe an intricate, chequered pattern printed in embossing or gaufrage *(karazuri)* which is hardly visible in the reproduction.

The signature to the lower left of the sheet means "copied by Eishōsai Chōki," but the sheet appears in every way to be a typical one in the very scarce oeuvre of the distinguished artist. The slender, elongated figures, the crisp, angular lines of the scarves and the vague suggestion of a purely lyric relationship between the young people are all characteristic features of his work. Nonetheless, an inscription in the upper right corner of the sheet reads in translation: "designed by the venerable Suzuki Harunobu." At this point another print with the same inscription, and the same censor's and publisher's marks, but signed *Kitagawa Utamaro utsusu* should be introduced (fig. 8).[30] Its subject matter is exactly the same as that of the Chōki sheet, a boy and a girl in the attire of *komusō,* but the style of the design by Utamaro (1753–1806) is smoother, more continuous and not so pointedly dramatic. There is no doubt, however, that the two designs are contemporary, and the differences represent individual variations of a period style that dates both of the prints in the 1790's. During these years Chōki and Utamaro stood as two of the foremost artists of the *ukiyo-e* school, with only Torii Kiyonaga (1752–1815) and Chōbunsai Eishi (1756–1829) as equals. It seems evident that the two sheets were issued in a series of which they are the only survivors, or at least on one and the same, so far unknown, occasion. One would like to imagine that Kiyonaga and Eishi, if not other artists as well, participated in this possible series, but no evidence for this has so far appeared.

It immediately strikes one as peculiar that the two variations on the Komurasaki and Gompachi theme should be based on a design by Harunobu, for both appear indeed to be vastly different from the work of the earlier master. But it is not so strange as it might seem at first sight. There is a print by Harunobu, most likely a very late one, in the *ōban* format, rarely used by him, which must be the one on which Chōki and Utamaro based their designs (fig. 9).[31] The pair of *komusō* is by no means a typical Harunobu. The figures are large and full and, compared to his usual ones, they are peculiarly dominating; indeed, they almost seem to anticipate the later works of Harunobu's follower, Isoda Koryūsai (worked mid-1760's to 1780's). But at the same time the figures are by no means inconceivable in Harunobu's oeuvre. Taken individually they have some of the

Fig. 6 Toyonobu
The Actor, Nakamura Kiyosaburō, as Hisamatsu
Museum of Fine Arts, Boston, Spaulding Collection

lightness and grace, and they are related to each other in the gentle, playful way which is typical of Harunobu. They, further, have the softness of line and contour and the freshness yet subtlety in color which characterize the prints in Harunobu's enormous oeuvre. The two de-

Fig. 7 Chōki

Komurasaki and Gompachi

Worcester Art Museum, John Chandler Bancroft Collection

Fig. 8 Utamaro
Komurasaki and Gompachi
The Art Institute of Chicago
Clarence Buckingham Collection

signs of Chōki and Utamaro, so typical of their time, are interesting testimonies of the indebtedness of the artists in following generations to the great innovator Harunobu.

The last print, fig. 10, is a hitherto unpublished early work of the marvelous artist, immensely popular in the West, Katsushika Hokusai (1760–1849).[32] During his long life Hokusai used a great many names, as Japanese and Chinese artists and writers usually did. *Kakō,* the signature of the present print, was used by Hokusai in the years from 1794 to 1804 as proven by dated illustrated books carrying this particular signature.[33] Apart from the books, there are a number of single sheets belonging to three notable series. The best known is a set of illustrations with a strong Western air of the *kabuki* play *Chūshingura,* "The Loyal Forty-seven Rōnin."[34] Second there is a set of seven large heads on *mica* ground labelled *Furyū nakute nana kuse,* "Fanciful Representations of Seven Useless Habits." From this very remarkable and beautiful set only two are known to the writer.[35] Finally there is a series of famous loving couples—to which the present sheet belongs.[36]

A youth and a girl are seen walking in a landscape below cherry trees in full bloom. The colors of their costumes are dominated by a dry apple green and violet, set against the dark green, pale yellow and rose of the background landscape. The style is quite close to the general style of the late 1790's, known from such artists as Kiyonaga, Eishi, Chōki and Utamaro (figs. 7, 8), and the sheet should be dated accordingly. But it is interesting to note that the design contains numerous reminiscences of the styles of Harunobu and his followers, not least evident in the genre-like actions of the figures. However, the faces, most of all, have an entirely personal touch. Although they by no means violate the conventions of late *ukiyo-e,* a nervous life is present, particularly in the lovely face of the youth, which is beyond

Fig. 9 Harunobu
Komurasaki and Gompachi
Museum of Fine Arts, Boston, Spaulding Collection

Fig. 10 Hokusai

Osome and Hisamatsu

Worcester Art Museum, John Chandler Bancroft Collection

Fig. 11 Hokusai

Ohatsu and Tokubei

Formerly (1913) H. Vever Collection, Paris

any convention and creates a feeling of extreme sensitivity and acute intensity. This very individual approach can also clearly be seen in the other sheets in the series (figs. 11–14) and seems to anticipate the profound and very personal interest in the human being that dominates the later work of Hokusai, most clearly visible, perhaps, in the fourteen volumes of *Hokusai Manga,* "Sketches of Hokusai," published from 1812 to 1849.[37]

The names of the lovers are given in the upper right corner: Osome and Hisamatsu,[38] together with the title of the print, *Haru no hana,* "Spring Flowers." Although the sheet does not have any series title, the uniform way of writing the lovers' names as well as all stylistic features links this sheet with others, all with representations of famous lovers and with the same signature. In addition to the print in fig. 10, four are known to the writer: Ohatsu and Tokubei standing with a lantern on the bank of a river (fig. 11);[39] Date no Yosaku and Seki no Koman smoking tobacco near Mount Fuji (fig. 12);[40] Azuma and Yogoro seated in front of a wooden fence (fig. 13),[41] and finally Oume in the vicinity of a temple on Mount Kōya being helped by her lover Kumenosuke to bind her *obi* (fig. 14).[42] In all of the five known designs from this series the composition is based on a diagonal. In four designs, figs. 11–14, perfect balance is secured by means of an interesting view of distant elements of the background landscape. The diagonal in the design of fig. 10 is indicated through the movement of the girl's right hand with the fan in the upper part of the sheet, and the steps of both figures toward the left in the lower part. These directions are repeated in the course of the brook behind the figures. Counterbalance is secured by the branches of the cherry tree and the cloud filling the space to the upper left. The relationship between figure and landscape is quite particularly successful in this sheet (fig. 10), and in the one reproduced in fig. 14, where the subtle interplay between the masterly distribution of the elements of the design on the surface and the suggestion of space is of absorbing refinement. Already, at this early stage of his career, Hokusai reveals himself as one of the greatest pictorial composers of all times.

The similarities of the five compositions here pointed out should by no means detract from admiration of the

Fig. 12 Hokusai

Date no Yosaku and Seki no Koman

The Art Institute of Chicago

Clarence Buckingham Collection

ingenuity displayed in the details of the various compositional devices by means of which Hokusai has reached his superb solutions of different problems. On the contrary, the qualities are only fully revealed when the sheets of the series are seen together and one adds to the understanding of the other.

These diagonal compositions are ultimately related to the "one corner" compositions developed to perfection by the landscape painters of the Southern Sung Academy in China, and later spread also to Japan. For an artist as versatile as Hokusai, this type of arrangement no doubt was part of his general artistic heritage, and therefore something he could not help taking up in his own art without being aware of it. Here is nothing of the "evocative allusion"[13] otherwise so important in Far Eastern painting and graphic art.

From an historical point of view the present series deserves attention because it, so to speak, sums up and clearly demonstrates Hokusai's indebtedness to the traditions of *ukiyo-e* as the foundation from which he, in the following years, would venture to depart with incredible and inexhaustible power and imagination, and because it already contains so much of the excitement which contributed to making the last phase of the development of *ukiyo-e* one of the truly great in its entire history.

NOTES AND REFERENCES

[1] The material presented here is a result of intensive work with the John Chandler Bancroft Collection in preparation for the exhibition mentioned in the beginning of the article. The notes on other impressions and "states" of the prints discussed here are based primarily on material in public and private collections in the United States, and on the pertinent literature, not least in the form of auction catalogues, and thus they cannot pretend to be exhaustive. For an opportunity to continue his studies in aspects of *ukiyo-e* on a research fellowship, the writer is deeply indebted to The Metropolitan Museum of Art, New York. For help and advice cordial thanks are extended to Margaret Gentles, Chicago, Robert Treat Paine, Jr., Boston, Jack Hillier, London, Jan Buhl, Copenhagen, Dr. Harold Philip Stern, Washington, D.C., and, last but not least, Dr. Richard Lane, Honolulu Academy of Arts, who most kindly supplied translations of the poems appearing on the prints. The artist's dates found in this paper are those given by Dr. Lane on pp. 251–282 of: James A. Michener, *Japanese Prints from the Early Masters to the Modern.* With Notes on the Prints by Richard Lane, Rutland and Tōkyō, 1959 (hereafter: Michener, *Prints*). The most recent research on the chronology of the artists of *ukiyo-e* is found in this excellent work. On the Japanese gloss *ukiyo* and its numerous connotations, see: Richard Lane, "Review of James A. Michener, The Floating World . . .", in: *Harvard Journal of Asiatic Studies,* vol. XX, 1957, pp. 330–346, esp. pp. 335ff.

[2] Only a brief introduction containing a list of the lenders was published: Kristian Jakobsen, "The Floating World, Japanese Art of Three Centuries, Apropos to a special exhibition, October 31 through December 13, 1959," in: Worcester Art Museum, *News Bulletin and Calendar,* vol. XXV, no. 2, November, 1959. A complete manuscript catalogue of the exhibition containing all the information given on the explanatory labels is kept in the museum library. Figs. 1, 2, 4, 5, and 10 of the present article are nos. 86, 98, 48, 105, and 46 respectively of this catalogue; fig. 7 was not included in the exhibition.

[3] The principal part of the exhibition, in the main gallery, was arranged according to genres, for example the theatre, city life, including figure prints of the beauties of the Yoshiwara quarter, and landscape, though this arrangement was not dogmatically maintained. Everywhere care was taken to bring about a pleasantly suggestive and aesthetically satisfactory entity. In addition a selection of interpretations of scenes from the *kabuki* drama *Chūshingura,* "The Loyal Forty-seven Rōnin," by various nineteenth century artists, and a group of highly important prints which could not for lack of space be accommodated in the main gallery were shown in the nearby print room. In the corridor between the two parts of the show was a section illustrating the making of a Japanese color print by means of some superb blocks and preparatory drawings for prints that were never finished (lent by the Museum of Fine Arts, Boston).

Further the connections between *ukiyo-e* on one side, and both another popular art, the *Ōtsu-e,* and the surviving aristocratic art of the Tosa school on the other side were demonstrated in the exhibition, the latter first of all through one of a pair of superb and interesting scrolls of battlescenes by Chōbunsai Eishi (1756–1829), entitled *Sekigahara Gojin no Emaki* (lent by Dr. Harold Philip Stern), and providing a most revealing comparison with the famous battle scroll of the thirteenth century, *The Burning of the Sanjō Palace* in the Museum of Fine Arts, Boston, and the two further scrolls of the original set still preserved in Japan. See: Kojiro Tomita, "The Burning of the Sanjō Palace," in: *Museum of Fine Arts Bulletin,* vol. XXIII, no. 139, October 1925, pp. 49–55, one ill. and one folding plate. The other scrolls are in the Tōkyō National Museum, ex. Matsudaira Collection, and in the Iwasaki Collection, Tōkyō.

[4] The number of works by each artist represented in the collection as it was before a large number of sheets were deaccessioned in 1952 were listed in: Elizabeth B. Dewey, *Catalogue of an Exhibition of Selected Prints from the Permanent Collections of the Worcester Art Museum,* October 1940, pp. 6off.

It was at the end of December 1900 that Stephen Salisbury, III, benefactor and trustee of the Worcester Art Museum, called on John Chandler Bancroft at his house, 61 Mt. Vernon Street, Boston, to discuss Mr. Bancroft's offer to give his collection of Japanese prints to the museum. On February 3, 1901 Mr. Bancroft died and the prints were sent to Worcester the following May. Over the years a certain number of prints have been purchased to add to the collection but the six prints discussed here were all included in the original gift. Mr. Bancroft's early interest in Japanese prints is described as follows by his friend, the painter, John La Farge (1835–1910), in what is apparently a letter to the author quoted in: Royal Cortissoz, *John La Farge, a Memoir and a Study,* Boston and New York, 1911, pp. 122–123:

"Bancroft and myself were very much interested in Japanese color prints and I imported a great many in the early sixties for us both, through A. A. Low. I think it was 1863. We had to risk our purchases entirely and got few things as we should have chosen them, as we had at that time no persons interested in such things. We had nobody over there in Japan to buy for us with any discretion. The point that interested us both has not yet, I think, been studied out. I may be wrong, but I have never heard it discussed among the people who have been influenced by Japanese printing or by the amateurs of those things. The very serious point to me was the display in certain of these color prints of landscape relations in color. This is done so simply as to give a continuous explanation of how the painter built his scheme, and for Bancroft and myself, interested in constructing similar schemes, according to modern scientific analyses, this Japanese confirmation and occasional teaching was full of most serious interest."

See also: Worcester Art Museum *News Bulletin and Calendar,* vol. XVI, no. 1, October, 1950, pp. 1–2 (where the drawing reproduced here as fig. 15 was first published on p. 1), and the memorial by La Farge reprinted on pp. 26–27 of this *Annual.*

[5] No. G 14. Height 25½ in. (0.650 m.), width 6 3/16 in. (0.157 m.). *Hashira-e, urushi-e.* Signature: *Hōgetsudō shō-mei Okumura Bunkaku Masanobu shō-hitsu;* gourd-shaped seal:

Fig. 13 Hokusai

Azuma and Yogoro

Ralph Harari, Esq., London

Tanchōsai. Condition: somewhat abraded, darkened and stained; small holes repaired.

[6] Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.

[7] Several examples in: Helen C. Gunsaulus, *The Clarence Buckingham Collection of Japanese Prints, The Primitives,* The Art Institute of Chicago, 1955 (hereafter: AIC), Masanobu, nos. 89 and 90, p. 158; no. 92, p. 161; and no. 113, p. 171.

[8] In addition to those mentioned in n. 7, AIC contains the following sheets: Masanobu, nos. 93 and 94, p. 162; nos. 95 and 96, p. 160; no. 97A, p. 162; no. 98, p. 161; nos. 99 and 101, pp. 163f, and no. 102, p. 165. See also: Robert Treat Paine, Jr., "Some Pillar Prints by Masanobu," in: *Bulletin, Museum of Fine Arts, Boston,* vol. LVII, 1959, pp. 40–47, 9 figs.

[9] *Ibid.,* and Laurence Binyon and J. J. O'Brien Sexton, *Japanese Colour Prints,* London, 1923 (hereafter: Binyon and Sexton; reprinted in small format by Frederick Publications, 1954; the revised edition of 1960, edited by Basil Gray, has not been available to the writer), pp. 35f.

[10] No. G 268. Height 12 11/16 in. (0.322 m.), width 6 1/16 in. (0.154 m.). *Hoso-e, urushi-e.* Signature: *Okumura Toshinobu hitsu.* Publisher's mark: *Hammoto. Motohama-cho. Iga-ya.* Condition: slightly darkened, a few minor holes repaired.

[11] This definition by Frederick W. Gookin is found on the card for Harunobu, no. G 233, in the files of the Worcester Art Museum.

[12] *Ukiyo-e Zenshu,* compiled by the Tōkyō National Museum, I–VI, Tōkyō, 1956–58 (hereafter: *UZ*), vol. I, fig. 59.

[13] AIC, Shigenaga, no. 1, p. 188.

[14] The illustrations in question are the last four (unnumbered) of volume II. A copy of this very rare and important work is in the Spencer Collection in the New York Public Library. See: Robert Treat Paine and Alexander Soper, *The Art and Architecture of Japan,* The Pelican History of Art, vol. VIII, Harmondsworth, 1955, p. 143, and further: Julius Kurth, "Studien zur Geschichte und Kunst des japanischen Farbenholzschnitts III, Harunobu-Studien I, Harunobu und der Buntdruck," in: *Ostasiatische Zeitschrift,* vol. IX, 1920–22, pp. 48–80, 12 figs. (hereafter: Kurth, *Studien*), esp. pp. 50f, and: Binyon and Sexton, pp. 28f.

[15] No. G 19. Height 16 15/16 in. (0.430 m.), width 12 3/16 in. (0.310 m.). *Oban, benizuri-e.* Signature: *Torii Kiyohiro hitsu;* seal: *Kiyohiro.* Publisher's mark: *Yamamoto han.* Condition: superb except for insignificant spotting.

[16] The dates of these three actors are, respectively: 1717–1782, 1691–1749, and 1741–1768, see: Fritz Rumpf, *Meister des japanischen Farbenholzschnitts, neues über ihre Leben und ihre Werke,* Berlin and Leipzig, 1924 (hereafter: Rumpf, *Meister*), pp. 136, 138, and 125. The Segawa Kikunojō actors are also discussed in the following little known paper: H. de Winiwarter, *Kiyonaga et Chōki, illustrateurs de livres,* Société Belge d'Études Orientales, Liège and Paris, 1924, p. 90 and appendix I, pp. 130–134.

[17] Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.

[18] Julius Kurth, *Die Geschichte des japanischen Holzschnitts,* I–III, Leipzig, 1925, 1928 and 1929 (hereafter: Kurth, *Geschichte*), vol. II, p. 338, entry 5. Here the poem is also romanized and translated.

[19] Julius Kurth, *Der japanische Holzschnitt, ein Abriss seiner Geschichte,* München, 1911, fig. 20, p. 41; see also n. 18.

[20] *UZ,* vol. I, fig. 169.

[21] No. G 282. Height 15¼ in. (0.388 m.), width 6⅞ in. (0.168 m.). *Hoso-e, benizuri-e.* Signature: *Ishikawa Toyonobu*

Fig. 14 Hokusai

Oume and Kumenosuke

Museum of Fine Arts, Boston, Spaulding Collection

hitsu; seals: *Ishikawa uchi* and *Toyonobu.* Publisher's mark: *Nishimura.* Condition: excellent.

[22] The actor's dates are: 1719–1786, see: Rumpf, *Meister,* p. 135.

[23] His dates are: 1722–1762, see: *ibid.,* p. 137. For the date of the arrival, see: Binyon and Sexton, p. xli.

[24] Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.

[25] Musum of Fine Arts, Boston, Spaulding Collection, no. 21.6259. On Hisamatsu and his story, see n. 38.

[26] On this problem, see: Kurth, *Studien,* pp. 48–61; Binyon and Sexton, pp. 43ff. and 46; Rumpf, *Meister,* pp. 29ff., and Lane in: Michener, *Prints,* p. 264.

[27] No. G 2178. Height 12⅝ in. (0.321 m.), width 8¾ in. (0.222 m.). *Ōban, nishiki-e.* Signature: *Eishōsai Chōki utsusu.* Censor's seal: *kiwame* in use only after 1790, see: Binyon and Sexton, pp. xxviiiff). Publisher's mark: *Eijudō.* In the upper right corner an inscription reading: *Kōjin Suzuki Harunobu zu.* Condition: folded along the middle, a little trimmed, slightly abraded.

[28] V.-F. Weber, *"Ko-ji Hō-ten," Dictionnaire à l'usage des amateurs et collectionneurs d'objets d'art japonais et chinois,* I–II, Paris, 1923 (hereafter: *Ko-ji Hō-ten*), vol. I, p. 449, and: Chie Hirano, *Kiyonaga, A Study of His Life and Works* with a Portfolio of Plates . . . , Museum of Fine Arts, Boston, 1939 (hereafter: Hirano, *Kiyonaga*), p. 329.

[29] *Ko-ji Hō-ten,* vol. I, p. 223, and also: P. B. Mitford, *Tales of Old Japan,* I–II, London, 1871, vol. I, pp. 35–69.

[30] *Utamaro, Estampes japonaises, . . . exposées au Musée des Arts Décoratifs en Janvier 1912,* Catalogue dressé par M. Vignier avec la collaboration de M. Inada, Paris n.d., no. 31, pl. XII (Collection Vignier); *400 Japanese Color Prints, Collected by Arnold Genthe,* Anderson Galleries, New York, January 22–23, 1917, no. 344, pl. XXI; *Ukiyo-e Taisei,* I–XII, Tōkyō, 1930–31 (hereafter: *UT*), vol. VII, fig. 395. The impression illustrated in fig. 8 is in the Buckingham Collection of The Art Institute of Chicago, no. 25.3013.

[31] Signature: *Suzuki Harunobu ga;* see: Yoshida Teruji, *Harunobu Zenshu,* Tōkyō, 1942, pl. 149, fig. 564. Two impressions are in the Museum of Fine Arts, Boston, Bigelow Collection, no. 11.19712, and Spaulding Collection, no. 21.4658 (reproduced in fig. 9). One more impression was sold in 1945: *Japanese Prints . . . Collected by the Late Mr. and Mrs. H. P. Garland,* Parke-Bernet Galleries, New York, April 12, 1945, no. 20, ill. p. 8 (ex Eddy Collection).

[32] No. G 815. Height 9¼ in. (0.235 m.), width 6⅞ in. (0.175 m.). *Chūban, nishiki-e.* Signature: *Kakō ga.* Condition excellent but a little trimmed.

[33] J. Hillier, *Hokusai, Paintings, Drawings and Woodcuts,* London and New York, 1955 (hereafter: Hillier, *Hokusai*), "chronological lists . . . ," pp. 126ff., nos. 39, 49–50, 61–62, 73–76, 81, and 83.

[34] See comments in: Binyon and Sexton, pp. 131 (set dated "about 1798"), and 149; and also: Laurence Binyon, *A Catalogue of Japanese and Chinese Woodcuts, Preserved in the Sub-Department of Oriental Prints and Drawings in the British Museum,* London, 1916, Hokusai, nos. 27–37, pp. 307–310. Examples of a later series of the same play with the date 1806 are: *ibid.,* nos. 55–65, pp. 314–316. For a comparison, see: Hillier, *Hokusai,* pp. 22ff. Examples of both sets are found in the John Chandler Bancroft Collection of the Worcester Art Museum.

[35] One design, girls eating cherries, is illustrated in: Frederick W. Gookin, *Illustrated Catalogue of Japanese Color Prints, The Famous Collection of the Late Alexis Rouart of Paris,* The American Art Association, New York, February 6–7, 1922, no. 851, ill. p. 242. Impressions are in The Metropolitan Museum of Art, Japanese print no. 1290, and in the Museum of Fine Arts, Boston, Spaulding Collection, no. 6038. The other design, girls peeping through a telescope, is seen in: *Japanska träsnitt ur Martin Månssons samling,* Nationalmusei utställningskatalog nr. 143, Stockholm, 1948, no. 158, ill. pl. 29.

[36] Possibly the following sheet should be considered here. A "Water Color by Kako," showing a "Single camellia flower. From the late Prof. Fenollosa's Study" was listed in the sales catalogue: *Japanese Color Prints, Including Primitives and Drawings from the Study of the Late Professor Ernest Fenollosa,* The Walpole Galleries, New York, April 17–18, 1922, no. 249, not illustrated.

[37] Described in: Kenji Toda, *Descriptive Catalogue of Japanese and Chinese Illustrated Books in the Ryerson Library of The Art Institute of Chicago,* Chicago, 1931, pp. 254f, and 264. See also: James A. Michener, *The Hokusai Sketchbooks, Selections from the Manga,* Rutland and Tokyo, 1958.

[38] The sad love story of these two young people was treated in a puppet play *(jōruri)* by Chikamatsu Hanji (1725–1783) and also became subject for *kabuki* plays such as *Shimban Utazaemon.* See: Aubrey S. and Giovanna M. Halford, *The Kabuki Handbook,* Rutland and Tōkyō, 1956, pp. 262–268, and: Asataro Miyamori, revised by Stanley Huges, *Tales from Old Japanese Drámas,* London, 1915, pp. 119–151, based on the same play as the account in the Halfords' book. Also: Hirano, *Kiyonaga,* pp. 533f.

[39] *Yeishi—Chōki—Hokusai, Estampes japonaises . . . , exposées au Musée des Arts Décoratifs en Janvier 1913,* Catalogue dressé par MM. Vignier et Jean Lebel, avec la collaboration de M. Inada, Paris, n.d. (hereafter: V and I, *Hokusai*), no. 143, pl. XLVI, also: *UT,* vol. IX, fig. 64. The present location of this sheet is unknown to the writer; it does not belong to the Tōkyō National Museum (letter from Richard Lane to the writer February 8, 1962).

[40] V and I, *Hokusai,* no. 144, pl. XLVI, also: *UT,* vol. IX, fig. 63. An impression of this design, signed *Kakō* but without the title of the print and in rather garish colors is in the Buckingham Collection of The Art Institute of Chicago, no. 25.3201 (ex Fenollosa Collection). This sheet has been chosen for illustration here (fig. 12) as an example of the late edition of the set. The key-block remains the same as in the original edition, but the color blocks are partly substituted by new ones or recut. Of the design in fig. 13 the late edition is also known; see n. 41.

[41] Hillier, *Hokusai,* color plate II; this very sheet is illustrated in fig. 13. See also: *Catalogue of Japanese Colour Prints . . . the Properties of Sir Daniel Hall . . . , E. Reuben . . . , F. H. Evans . . . , a.o.,* Sotheby, Wilkinson & Hodge, London, July 22–24, 1918, no. 129, ill. pl. VII. A very faded impression is in the Museum of Fine Arts, Boston, Bigelow Collection, no. 11.20160. Like the previous design, this one is also known in an edition without title, see: *UT,* vol. IX, fig. 61; a garish impression is in the Museum of Fine Arts, Boston, Spaulding Collection, no. 4490, ex Gookin Collection. Besides the lack of title, an additional block has been used for printing of the running glaze on the bowl on the floor.

[42] The only impression known to the writer of this hitherto unpublished design is in the Museum of Fine Arts, Boston, Spaulding Collection, no. 21.10194. On the story of this unhappy couple, see: Hirano, *Kiyonaga,* p. 534.

[43] This excellent term is used in: James Cahill, *Chinese Painting,* Skira Edition, 1960, p. 101.

JOHN CHANDLER BANCROFT

The following paragraphs on John Chandler Bancroft, written by John La Farge, appeared October 11, 1901, in the Boston Evening Transcript, *apparently reprinted from* The New York Times. *It seems appropriate to print them again here in conjunction with Mr. Jakobsen's article.* L.D.

On one of the pages of "The Martian" the hero escapes from his love, "for his day could be so thoroughly filled up by Henley and Bancroft and Armstrong and Du Maurier and the rest that there was no room for any other and warmer passion."

We all know a great deal about the little group of artists and literary men to whom this passage refers. There were others than those mentioned here, or in the story of "Trilby," who studied art together at the turn of the fifties into the sixties, and in Paris. Of that number, Du Maurier is dead, and so, also, is John Bancroft. Of him I have seen no sufficient notice taken, and it is for this purpose that I write you a few lines of reminiscence. John C. Bancroft bore, however, a well-known name; he was a son of George

Bancroft, the historian, who is known more or less to all English-speaking people and to a great many in many countries.

John Bancroft was born in April, 1835, and, as a boy, through schooling in Europe, became acquainted with French and German so well that he might be said to possess them as well as his own language, in which he expressed himself when writing with great clearness and simplicity. In German, he corresponded with Clara Schumann, and he was fond of using French in writing to me upon artistic matters, because of its greater precision and absence from

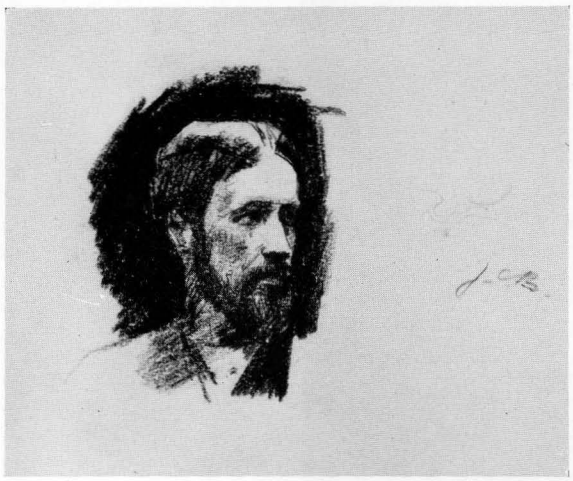


Fig. 15 La Farge

John Chandler Bancroft

Worcester Art Museum (1950.276)

loose and sentimental connections of thought. Later, in 1850, Bancroft returned to America and passed through Harvard, being graduated in 1854. Already, at this time, to judge by the drawings which hang on the walls of the Hasty Pudding Club, Bancroft had a talent for expression in drawing as natural as his capacity for languages. Like many of us, he tried law for a year, then he went to Surinam with Dr. Morrill Wyman as a draughtsman. He brought back an external mark of sunburn which he kept through life, besides a fever which for a time broke his health and perhaps influenced the direction of his occupations.

On going to Europe soon after, he studied painting, working first, I think, at Dusseldorf, which was one of the natural mistakes that we make, and later in Paris. He also knew Dresden and Madrid. But there in Paris he knew the men whom Du Maurier mentioned, English-speaking and many others, among them Mr. Poynter and Mr. Whistler, now the most illustrious, and whose promise Bancroft long ago, in the early '60s, understood and explained to me. He worked also under the influence of the great Millet, and saw something of Dupré, to whose work he often referred. I cannot remember whether he knew Rousseau and Corot, but he thoroughly understood their works, and lived under the influence of all the artists of whom these names stand as symbols, and whom we, rather commercially, group together as a school. Of Delacroix he rarely spoke, and, indeed, the turn of his studies and bent of his mind made him avoid the touch of idealism to rather a singular extent. I have known him avoid looking at photographs of some of the great Italians because the subjects of their paintings were so important in the appeal to the imagination that they prevented his critical judgment of them as representations of nature. This was a side of his intellect which was clearly marked in all his studies and criticisms.

I did not know Bancroft until the war, which brought him back and kept both him and myself away from Europe. Circumstances brought us very much together, and for several years we were in constant relation in our studies. We happened to be very much together in Newport, which being a place quite separate and removed from all artistic influences, good or bad, made an ideal retreat for individual study. Both of us had become deeply interested in the possibility of obtaining help from scientific bases for the representation of light and color. We had not only tried to absorb all that had been studied out to that date, but followed with anxiety the later developments upon which we hoped to place a steady foundation for the art of painting.

At that time, before the birth of the so-called impressionist school, we had to remain singular and alone, for we met no sympathy in the world of artists and critics, nor even among scientific men. But whether we were supported, or, indeed, whether we were even right in our inquiries and deductions, our views served to hold together whatever we did as painters and to give to our studies something more than the mere accidental rendering of things seen or the blind practice of the studio habit. Our dreams went further than what has yet been accomplished and beyond what we ourselves were able to carry out.

Bancroft was interrupted by the necessity of making a sufficient income, and he abandoned painting and entered for a time upon a business life, which turned out to be in a short time very successful. He had been in no hurry to place his work before the public or to obtain a standing in the world of art, looking forward, with myself, to a long struggle of continuous work for obtaining a definite and fixed position. I remember an evening on the Newport rocks, when, discussing these questions of patience in carrying out one's methods, he objected to my shorter limit for attainment. I had placed the term of a quarter of a century as sufficient; he said that that was too short, and that forty years might be necessary to place one's self adequately before the world of art.

When, later, Bancroft's means allowed him to turn to art again, he told me that he had lost the habit and practice of the painter, which he found too heavy to take up again. He turned then to the carrying out of certain ideas of decoration, which, conformably to the habit of his mind, were to be strictly logical and measurable. In this way he did certain things in the way of geometric design, mostly of the kind that we call Moorish, and carried out the work personally, giving great attention to the actual mechanical finish and fitting. It is to be highly regretted that even if he confined himself to these narrow limits he did not deal more distinctly with the problems of color which might be involved. For even there his continuous studies might have found expression in some newer ways. He has done little for the public in this decorative way; the examples being usually hidden in a few private houses or his own.

He had been, very far back, with myself, an admirer of Japanese art, and used occasionally the examples of the landscape art of the prints as proofs of some of his general theories in the representation of colored light. On this ground we talked much, and I retain to this day the same appreciation of the simple lessons to be derived from the study of those particular examples of Eastern art.

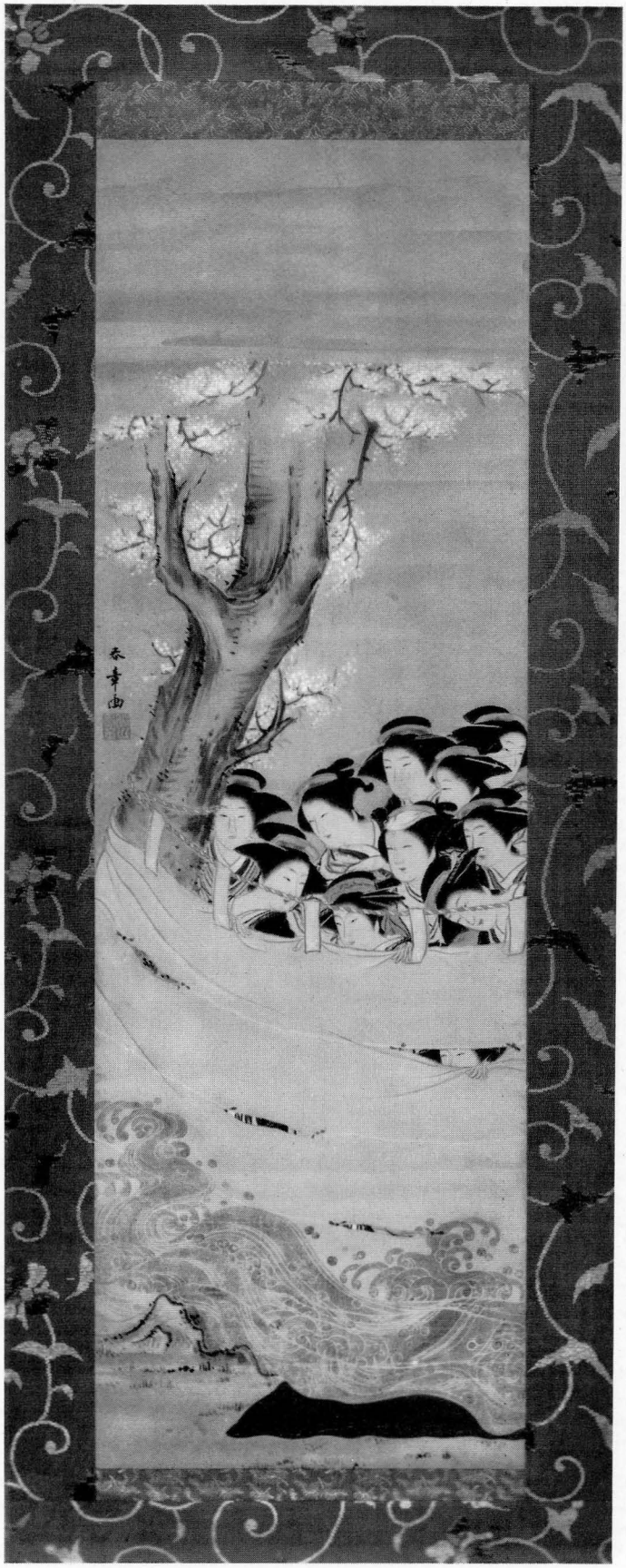
During the last few years Mr. Bancroft had made a collection of Japanese prints and drawings which he was gathering, together with a view of covering the entire field of the Japanese engraved work. He was in constant relation with Japan, and had gone over there in 1896. His collection, which had become very large and comprehensive, was bequeathed, I believe, to the museum at Worcester.

Mr. Bancroft's career, therefore, is a type of the many intellectual efforts which influence and help and determine the general movement, while the individuals whose minds have acted in this way are little known by name to the general public which still feels their intentions and their studies.

It is to be regretted that Mr. Bancroft has not left connected statements of his observations and theories with regard to color and light as representable. He had so intended, and had it upon his mind only a few years before his death.

Such a work or set of notes might have been of great value to the younger painters, who would be encouraged in the studies which have been going on, and would perhaps see new openings in our art. As for myself, I am glad to have made these few notes of a life which to me, as an artist, has been of great value and influence.

82.8.



A PAINTING BY THE JAPANESE PRINT ARTIST SHUNSHŌ

By John B. Kirby, Jr.

Although the *Ukiyo-e* artists are remembered principally for woodblock prints, their creative style first emerged in the form of painting. The demand for quantity among the common people for the popular art of the day persuaded the profit-seeking artists of the Tokugawa Period (1615–1868) to divert their mode of expression from painting to the mass-produced prints which are so well known today.

Katsukawa Shunshō (1726–1793) is noted for his striking portraits of actors. He turned out a great number of prints on this subject which reveal his remarkable ability in placement, color harmony, and dramatic effect. Towards the end of his life he was in a position to retire from print designing and turn to painting. The products of his brush equal (if not surpass) the prints from which he gained his fame.

As paintings by Shunshō are rare, it is significant that a painting by this artist has been acquired for the John Chandler Bancroft Collection (fig. 1). *Young Women Watching the Cherry Blossom Festival* measures 33 15/16 inches in height by 11 1/16 inches in width and bears the signature and seal of the artist. The painting consists of soft color washes on light brown paper mounted as a *kakemono* (hanging scroll). The composition shows a cluster of women under a tree peering from behind a curtain *(maku)* of the type used to partition outdoor areas for festive events. The condition of the painting is good except for slight pigment losses in the vicinity of the collars of the women's robes and the presence of horizontal creases in the paper.

The high quality of the composition cannot be fully appreciated from the accompanying illustrations because much of its charm and appeal is accomplished by the use of opaque washes resulting in soft and vibrant tints. White washes are delicately used on the cherry blossoms, the women's faces, the rope, and curtain. A light blue wash creates the wave design at the bottom of the curtain; this is echoed in the supporting rope. Bright red adds a striking vitality and freshness to the composition occurring on the robe collars and again in the material which extends from beneath the curtain. Shades of brown on the tree and ground complete the delicate color harmony.

From their clothes it has been possible to distinguish the group of women as being from the Yoshiwara district in Edo (present day Tokyo).[1] This area devoted to sensual pleasures dates back to 1617 and has occupied its present location since 1657. Courtesans from this district were among the most popular subjects for the woodblock print artists. Shunshō was among those who used the Yoshiwara "beauties" for the subject matter of his prints. In 1776 he designed in collaboration with Kitao Shigemasa[2] *Seirō Bijin Awase Sugata Kagame* (Mirror of Beautiful Women of the Green Houses). This three volume collection of woodblock prints has been considered by many Japanese to be among the most beautiful books ever published.[3]

During Shunshō's time, the Yoshiwara was a large enclosure surrounded by fences and canals. A central street was lined with houses and tea rooms. A large gate provided the only means of entry; this was constantly guarded to prevent courtesans from escaping. Cherry trees lined the perimeter fences and were also set in tubs along the streets. Cherry blossoms were, therefore, characteristic of the Yoshiwara, and it is extremely probable that the scene of the Shunshō painting shows courtesans witnessing festivities within this district.

A detail of the group of women in the Shunshō painting (fig. 2) shows the group's proprietress and her maid among several young courtesans. The proprietress *(yarite)* is the elderly woman wearing a cloth headpiece. To her right (our left) is the assisting attendant. Notice that neither of these women have eyebrows. During this period women shaved their eyebrows to distinguish themselves from courtesans. The proprietress and the attendant wear less elaborate robes than their companions. A humorous note is injected by Shunshō when he depicts one of the courtesans peeking through a slit in the curtain (see figures 1 and 4).

A custom of this period which might seem unusual to us was the blackening of teeth. This was practiced at various periods in Japanese history. Upon close exam-

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Fig. 1 Shunshō
Young Women Watching the Cherry Blossom Festival
Worcester Art Museum
John Chandler Bancroft Collection (1960.33)

ination of figure 2, it is realized that darkness between the lips of these women is not painterly technique but an accurate portrayal of blackened teeth—a custom that prevailed during this era.

From the style of this painting we may date the composition as being close to 1780. This date can be substantiated by the women's coiffure. The hair style in this painting is known as *tōrōbin*. This can be loosely translated as "lantern sidelocks" due to a resemblance to a type of lantern constructed by placing paper upon a bamboo frame. This coiffure employed a *binsashi,* a flexible metal, shell, or bamboo device upon which the hair was fashioned causing it to flair out at the sides. This particular style was introduced in 1775 and went out of style with the end of the Anyei Period (1772–1781).[4] This dating concurs also with the period in which Shunshō retired from print making and turned to painting.

Among the interesting aspects of this painting is the artist's use of both simplicity and detail. This is extremely noticeable in the depiction of the women's heads. The facial features are executed with lines of extreme brevity which remind us of the *hikime-kagihana* (a line for the eye and a hook for the nose) tradition of the Yamato-e school. In sharp contrast to this are the details of the coiffures which are (pardon the choice of words) of hair-splitting exactness. The same contradiction of terms occurs in the design or lack of it on different areas of the curtain. In the composition as a whole, the tree reaching up into space displays marked economy of expression compared with the complicated placement and variations in pose which occur within the group of women.

In typically Oriental fashion, Shunshō leaves a segment of his total composition up to the discretion of those who will view his painting. At what are the group of women looking? All indications from the painting plus the title handed down to us establish that they are watching cherry blossom festivities; the exact nature of the celebration is left to the imagination. To aid the imagination of Westerners unaccustomed to cherry blossom viewing procedures, figure 3, *The Harugoma Dance,*[5] a woodblock print by Torii Kiyomitsu of about 1764, depicts the type of scene which the group of women might be witnessing. The blossoming cherry tree and the curtain *(maku)* are common to both the print and the Shunshō

Fig. 2 Shunshō

Detail of figure 1

Fig. 3 Kiyomitsu

The Harugoma Dance

The Art Institute of Chicago, Clarence Buckingham Collection (25.1998)

painting, but the former shows a view of the festive activities rather than spectators peeking in from outside the curtain. The print depicts elaborate swirling costumes, dancing, music, special food and *sake*—all representative of the gaiety which accompanies the season of cherry trees in flower.

The Worcester Art Museum is fortunate in obtaining this valuable addition to the John Chandler Bancroft Collection as this painting enables us—like a woman peeking through a slit in a curtain—to have a glimpse of Shunshō's mastery of painting and a glance at one of his compositions of a gay and festive nature.

NOTES AND REFERENCES

[1] For information on eighteenth century costumes and customs I am deeply indebted to Gen Itasaka of Tokyo University. Mr. Itasaka is currently Visiting Lecturer on Japanese Language and Literature at Harvard University.

[2] Kitao Shigemasa, 1739–1820.

[3] The entire series of forty-eight prints from these volumes are in the John Chandler Bancroft Collection of the Worcester Art Museum. The three volumes were published on February 19, 1776, by Tsutaya Jūzaburō and Yamazaki Kinbei, both of Edo. Prints 1–11 and 21–33 are by Shunshō and 12–20 and 34–48 are by Shigemasa. The hair styles in this series are similar to those in *Young Women Watching the Cherry Blossom Festival*.

[4] See Laurence Binyon and J. J. O'Brien Sexton, *Japanese Colour Prints,* London, 1923, p. 69.

[5] Owned by The Art Institute of Chicago, Clarence Buckingham Collection, and reproduced with their permission. Torii Kiyomitsu: 1735–1785.

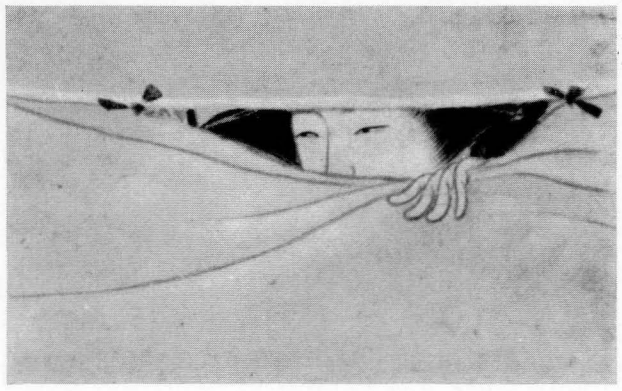


Fig. 4 Shunshō

Detail of figure 1

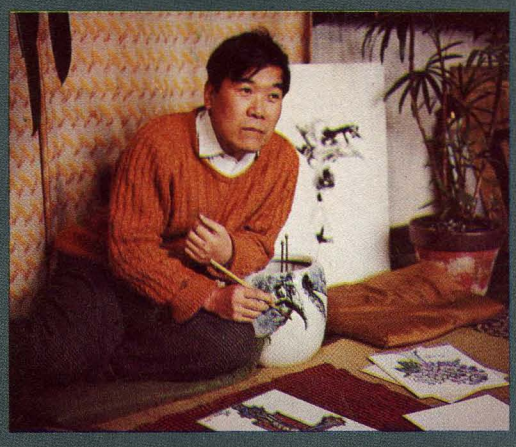
Tadao Tanaka.....Japanese Christian artist.

These works of the 20 Century (1960's) show that the artist has had an influence of Rouault of the early 20 Century. His color has been handled much more rawly, but the dark outline is of Rouault. The religious subjects exude his need to express love and kindness, which you can see with close observation of the expressions on the people. Though the people have no definite faces, if you squint and stare, you will soon see expressions that the artist has not expressed. On page 39 of these pictures his style seems to change, and we find Tanaka now interested in planes and expressions created by the modeling of the cases. You can now see the expressions of love and concern more clearly on the faces. His is a rather unique style, and I hope you enjoy his paintings as much as I do with relation to the human face.

Three Kings of Orient: *Following a star, they brought gifts to the child.*

Tadao Tanaka... Japan's No. 1 Christian Artist

Among Japan's 25,000 professional artists, he is best known as "the man who prefers to paint Christ." Tadao Tanaka, son of a Japanese Protestant clergyman, explains: "I have always lived in a Christian home. Even today I can recall the Bible stories my father told me. These are the stories I am now placing on canvas." In a non-Christian land renowned for its dedication to beauty, Tanaka is a leading artist and teacher. He is successful, declares a fellow Japanese artist, because "he has an intense feeling and love for the One whom he is painting."



Jesus in Nazareth: *"And Jesus increased in wisdom and in stature..." (Luke 2:52.)*

The Four Evangelists: *Matthew, Mark, Luke, and John recorded the Gospel story.*

On the Sea of Galilee: *Pressed by crowds, Jesus taught from a boat.*

"His technique, ability, and reputation are such that he cannot be ignored," writes Chaplain Thomas W. Klewin, who became a close friend of the Japanese artist while stationed with the U. S. Air Force in Japan. "People come to admire his technique and are confronted by a message in oils—the same message Tadao's father proclaimed from the pulpit. He is the leading artist displaying Christian art in a land still largely non-Christian." Tanaka studied in France and much of his work shows a pronounced Western influence. His style has been compared to that of Rouault's, and by some to Byzantine art.

Jesus Washing the Disciples' Feet: *"Do you know what I have done to you?" (John 13:12.)*

The Shame of Judas: *"And they paid him thirty pieces of silver." (Matthew 26:15.)*

Jesus and His Mother on the Way to Calvary: *Later, Simon of Cyrene helped to bear the cross.*

Tanaka's colors, often bright and vivid, become somber as he portrays the Crucifixion. It was a grim custom, ending in an unbelievably cruel climax, that a man should carry his own cross. The depth of the Japanese artist's feeling on these two pages reflects two curt verses from John 19:17-18: "So they took Jesus, and he went out, bearing his own cross, to the place called the place of a skull... There they crucified him, and with him two others, one on either side..." Here Tanaka, an artist of stature who uses his talents and position for conveying the Christian faith, comes to the full height of the artist's power.

Disposition: *Learning that Jesus was dead, Pilate gave Joseph of Arimathea permission to remove the body.*

Dividing the Garments of Jesus: *Roman soldiers cast lots for the Lord's seamless tunic.*


Tanaka

Pentecost: *"And there appeared to them tongues as of fire..." (Acts 2:3.)*

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