Teaching Methods for the Art of Japanese Painting

Gay Bumgardner

Illinois Wesleyan University

Follow this and additional works at: https://digitalcommons.iwu.edu/art_honproj

Part of the Arts and Humanities Commons

Recommended Citation
https://digitalcommons.iwu.edu/art_honproj/3

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself. This material has been accepted for inclusion by faculty at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.

©Copyright is owned by the author of this document.
TEACHING METHODS FOR THE ART OF JAPANESE PAINTING

(A discourse with relation to art, religion, government, and culture.)
Gay Caryll Bumgardner
(nee Malewicki)

Illinois Wesleyan University
1967
# TABLE OF CONTENTS

1. Title Page ....................................................... i.
2. Author's Page .................................................. ii.
3. Table of Contents ............................................. iv.
4. Dedication ....................................................... v.
5. Author's Notes (Introduction) ................................ vi.
7. Special Information ........................................... viii.
   Japanese Culture Periods ................................... 10 - 12.
   Japanese Laws .................................................. 14.
   Japanese Tools ................................................. 16.
   Japanese SUMI and Brushes ................................ 18.
   Japanese Colors ............................................... 21 - 22.
   Japanese Subjects by Seasons .............................. 24 - 27.
   Other Japanese Subjects ..................................... 28 - 29.
   Japanese Seals and Aesthetics ............................. 30.
   SUMI Examples ................................................ 32 - 47.
   Heian Period Example ....................................... 51.
10. Bibliography ................................................... a - b.
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.
CHINA AND JAPAN

Scale of Miles

Latitude 20° 40° 50°

Longitude 90° 100° 110° 120° 130°

- Christianity
- Judaism
- Zoroastrianism
- Persia
- Islam
- Jainism
- Hinduism
- Buddhism
- Taoism
- Confucianism
- Korea
- Japan
- Buddhist Art
- ZEN + Haiku Arts

U.S.S.R.

Mongolia

China

Nystrom Series of Desk Maps

No. D 55
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 Worcester Art Museum
   55 Salisbury Street
   Worcester, 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
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
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 HIGI \(^1\) or KIMITSU 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 Japanese artist, in the most technical sense, is never finished. The painter is forever experimenting and seeking new techniques. Sometimes these HIGI 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

---

\(^1\) Refer to the alphabetical dictionary on pages 3-4.

Japanese Dictionary of Terms

1. An Ki-theory of a subject produced from memory.
2. Butsu Gwa-religious subjects.
4. Deshi—a disciple of art.
5. Do Butsu-animals.
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
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.
22. Makimono—a painting in scroll form.
23. Mono—an object.
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. Shasei—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 (brilliance).
38. Yamato & Yamato—the Japanese pure style of painting.
recently stressed in the American universities teaching art courses and the art academies. The HIPP are composed of SHA I 2, 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.


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


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 MI HON FUGE, 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.

---

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, AOSHA; 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 school, 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 RYOUGI (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

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 truly
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, 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. Engravers, sculptors, print makers,
etc. are called SHOKUNIN.

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

---

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.
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 artificial 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 Bodhisatvas (Buddhas to be).

866-1160 Dominance of Fujiwara clan of hereditary regents.

1160-1185 Dominance of Taira clan.

Literature

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 anthologies 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 outstanding Narihara authors.

905-922 Kokin-shu, anthology of ancient and modern poetry, edited by author of Tosa Diary, Tsurayuki.

c. 900 Ise Monogatari and Taketori Monogatari, early prose fiction.


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.

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.


16th cent. European religious and trade missions.

III. Modern Age (1603-present)


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.

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.

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.

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.

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

1633-84 Kwanami chief

1364-1443 Seami, creators of No his son


Growth of classical studies; commentaries on Nara and Heian writings.
1798 Kojikiden, commentaries revived 
Shinto.
1754-1806 Utamaro distinguished 
1760-1849 Hokusai wood-block 
1797-1858 Hiroshige 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.  

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."  

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

---

20. Refer to page 14 of this paper.

1. Bo Un- tendency of objects to point skyward.
3. Yoboku- laws of sumi
painting on a NOSHI on which paper or silk is spread.

EI GINU is the favored material; it is prepared by attaching it with boiled rice mucilage to a stretching frame and applying DOSA carefully so that the edges of the EI GINU are not loosened. (Note—Paper is preserved more easily through the years, and some schools of thought prefer to use types of TOSHI over EI 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 of YAKI SUMI. Certain KIN KARI are selected according to the particular MONO although the FU 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. The vehicle must be fashioned "as

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.
1. Dosa- a sizing glue.
2. & 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

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. Danakasu- 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 on surface.
9. Wari Fude- brush effects of a flattened 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 another’s 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 at a sheer dislike of color, and, therefore, they disregard the use of it.

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 unfamiliar 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.

---

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. Kohu-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. Ungaisho-cha-yellow and black for dark green
16. Kaba-yellow and red for orange
17. Tobitko-black and red for brown
18. Negumizato-black and white for grey
19. Iwamono-the mineral earth colors
20. Gunjo-earth blue
21. Konjo-Prussian blue
22. Gunnoko-light, bluish-green
Japanese colors --(continued)

23. Rokusho-earth green
24. Byakugun-light green
25. Charokusho-pig green

1. Iro No Kubari-harmony
2. Nedatsumai-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 in no way apply to the West. We assert 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 have been determined by painters in the past. The techniques, themselves,

---

50. Refer to page 30 in this paper.

51. Refer to page 16 in this paper.
Japanese Subjects by Season

January

1. HI NO DE NI NAMI - the sun rising over the ocean
2. storks
3. tortoises
4. "Mount Horai"
5. "FURIROKUGO" - 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 Sashine

April

1. Wisteria flowers (FUJI)
2. small bird - - SUICHCHI 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

August

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

September

1. Chrysanthemums
2. water-grasses
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. Eveso- 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 OARIMA
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. Kusunoki Masashige at Minatogawa
4. "Benkei and Yashitsune at the Gojo bridge"
5. "Passing through the Hakone barrier"

Buddhist Subjects

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

Shinto Subjects

1. Shinto festivals (Natsuri)
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. Haiku
3. Monogatari (famous romances)

Miscellaneous Subjects

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

1. Hen Go - the date of the painting
2. Ju Kan - calendar signs
3. Go - Nom de Plume
4. Nyaji - the artist's family name
5. Shi - 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 BYORI, 53. KAKEJIKU, 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.

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.
The following are examples of Japanese laws and tools and brush strokes that are involved 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
Variations of Brush Strokes that Produce Birds
The Peeled Hemp-Sack
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 SHIN
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... SUII TO TEN

Summer Foliage of the Chrysanthemum Dot...
KIRI KWA TEN
The Wheel Spoke Dot
For Pine Trees....
SHA RIN SHIN

Trees and Shrubbery...
KAI JI TEN

Mouse Footprints Used for
Cryptomeria...SO SOKUTEN

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
HITSUI 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. 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 than fifteen hundred years ago, long before the monumental works of Michelangelo, DaVinci, 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.

59. Bowie, op. cit. p. 100. The Various RAKKAN.
Few works have survived the Archaic Period. In the year 552 A.D., Kinnéi (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 593, 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. The Nara Period arose from this period and hailed the Tempyo art and painting.

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

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\textsuperscript{66} has given us an extensive collection of remarkable Japanese paintings. Most of the subjects are those of Buddhist content and other religious images.\textsuperscript{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\textsuperscript{68} on the works of this period.

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

\textsuperscript{66}Refer to the picture on page 51 of this paper.

\textsuperscript{67}Refer to pages 9 to 29 of the following picture section.

\textsuperscript{68}Refer to page 3 in this paper.

\textsuperscript{69}Refer to page 11 of this paper.

\textsuperscript{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.
Kano Motonobu (1577-1654)

Landscape with Three Birds

Sumi-e.
Byodo-in
Amida Raigo
Heian Period
1053.
color as mentioned earlier in this paper. The most famous
painters in this period, Nobuzane, Mitsunobu, 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 CHIGARA, 73, TSUMA, 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 Kozin schools are, more or less, offshoots of the Kano

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 powdered gold and precious stones in their pigments. These works bear a striking resemblance to our concepts of expressionism 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.

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


78. Watts, loc. cit. (Saburo 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 thought experienced while in the painting process. The arrangement of objects is 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 on 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, Utamaro, 82. Hokusai, 83. and Hiroshige, 84. were

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 Worcester 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 other hand, Utagawa'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 expressionism which includes the Zen theory of feeling what one is painting. Many of these "new" Japanese painters have studied extensively in their own country

---

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 83k 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 land! 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.
<table>
<thead>
<tr>
<th>Exhibition Title</th>
<th>Dates</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art: USA</td>
<td>Sept. 19 - Oct. 10</td>
<td>Contemporary paintings by over one hundred American artists, owned by S. C. Johnson &amp; Son, Inc. of Racine, Wisconsin. This exhibition is being shown in American museums after an international tour.</td>
</tr>
<tr>
<td>The Photographer and the American Landscape</td>
<td>Oct. 17 - Nov. 7</td>
<td>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.</td>
</tr>
<tr>
<td>Contemporary Fine Presses in America</td>
<td>Oct. 31 - Nov. 21</td>
<td>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.</td>
</tr>
<tr>
<td>American Drawings</td>
<td>Nov. 14 - Dec. 5</td>
<td>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.</td>
</tr>
<tr>
<td>The New Japanese Painting and Sculpture</td>
<td>Dec. 12 - Jan. 30</td>
<td>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.</td>
</tr>
<tr>
<td>Gibson Collection</td>
<td>Dec. 12 - Jan. 2</td>
<td>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.</td>
</tr>
</tbody>
</table>

**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 school 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.


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

EXAMPLES
Honyu-ji
Jataka
Asuka Period
7th Century
Miiju Rikoku
Kongobu-ji
Heian Period
9th Century
Colors on Silk.
Kyoogokoku-ji
Ryokai Mardara
Heian Period
about 900.
Daigo-ji
Dainichi
Heian Period
951.
Daigo-ji
Shichi Gutei Butsumo
Heian Period
951.
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 Tokyo), 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-
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 Tokyo), 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-block 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 has been built is the wood-block 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
Lend's to the exhibition:

To the following lend's 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):


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 Koinōbō Somewake Tazuna (or The Loned Wife's Pari-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).

block 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 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
It he 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 (wood-block print done about 1810, 15 1\(\frac{1}{8}\) in. x 10 1\(\frac{1}{4}\) 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.
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.
Hokke-ji
Amida
Heian Period
11th Century
Shoren-in
Ao Fudo
Heian Period
11th Century
Kongobu-ji
Nirvana
Heian Period
1086.
Kongobu-ji
Nirvana
Heian Period
1086
Choho-ji
Resurrection of the Buddha
Heian Period
11th Century
Yakushi-ji
The Priest Jion Daishi
Heian Period
11th Century
Kyoozokoku-ji
Senzui Byobu
Hetan Period
11th Century
Todai-ji
Kusha Mandara
Heian Period
12th Century
Fugen
Hetian Period
12th Century
Jingo-ji
Shaka
Heian Period
12th Century
Natsunoo-dera
Fugen Emmyo
Heian Period
12th Century
Koya
Raigo of Amida and His Host
Heian Period
12th Century
Koya
Raigo of Amida and His Host
Heian Period
12th Century
Ichijo-ji
The Priest Zennui
Heian Period
12th Century
Fumon-in
The Priest Gonzo
Heian Period
12th Century
Jingo-in
Minamoto Yoritomo
Kamakura Period
12th Century
Chogosonshi-ji
Shigisan Engi Emaki
Heian Period
12th Century
Chozosonshi-ji
Shigisan Enji Emaki
Heian Period
12th Century
Sakao Collection
a Tomo-no-dainagon Eshoza
Heian Period
12th Century
Sakai Collection
Tomo-no-dainagon Esho-toba
Heian Period
12th Century
Reimei-kai
Genji Monogatari Etsuki
Heian Period
12th Century
Fujiwara Mitsunaga
12th Century
Invalid with her Faithful Cock.
Mitsunaga

Genji Monogatari
Artist Unknown
Shipizan Engi
12th Century
Fujinara Nobuzane
Murasaki Shikibu no Nikki
12th Century
Nobuzane
Detail of the same.
Nobuzane
Akahito, One of the 36 Immortal Poets of Japan
Tosa Mitsunaga
Ban Dainagon
Latter 12th Century
Sumiyoshi Keion

Heiji Monogatari

Beginning of the 13th Century
Handscroll of Riders XIIIth Century
13th Century
Eni
Ippen Shonin Eden
Handscrew
13th Century
Tosa Mitsuki
Sagoromo Ninamote (Monogatari)
13th Century
Kiyohiro
Mid-13th Century
Collecting Shells.
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,
Tosa Yoshimitsu
14th Century
Honen Shonin Eden.
Tosa Yukihide
14th Century
Fishing with Cormorants
Tosa Yukinaga
14th Century
Noe Hoshi Eden
Haboku Landscape by Sesshu
(1420 - 1507)
Tokyo Museum
Sesshu (1420-1507)  The Golden Peasant
Painting
Keishiki (Shokei) 15th - 16th Centuries

Landscape

Sumi-e and light colors.
The Flight of the Sparrow
A Scene from the Genji Monogatari
(Artist unknown) Tosa School
(1583-1638)
The Art Institute of Chicago
Kano Motonobu (1577-1654)
Landscape with Three Birds
Sumi-e.
Byodo-in
Amida Raigo
Heian Period
1053.
Kano Naganobu (1577-1654)

Dancers

Detail on a Folding Screen.
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.
Sokudo (1584-1639)

Bird on a Branch

Painting.
Anonymous Painting
17th Century
Rider and Horse.
Painted Wood Relief
Shinto--(1632)
Ninth Year of the Happy Day of May (Emo)
Sotatsu
17th Century
The Wind-God
Painting.
Ogata Korin
(1660-1716)
Tree in Flower
Painting.
Korin

*Bridge Among Flag Rises*

Painting
Ogata Korin
The Poet Lady Komachi
Kenzan

Three Baskets of Flowers

Painting.
Torii Kiyonobu
(1664-1729)
Love Scene.
Standing Woman by Katsushika Hokusai
Early 18 Century
Art Institute of Chicago
Bodhidharma by Hakuin Zenji
(1683 - 1768)
Yamamoto Collection
The Earth Goddess
18th Century
Buddhist work.
A Demon in the Army of Mara, the Evil One
18th Century
Buddhist Work.
Suzuki Harunobu
(1725-1770)
Young Woman in the Rain.
Suzuki Harunobu
Bijin by a Waterfall.
Katsukawa Sunsho
(1726-1792)
The Actor Danjuro V in the Part of a Feudal Lord.
Kitagawa Utamaro

(1753-1806)

Women Fishing for Awabi.
Kitagawa Utamaro
Yamauba, the Lady of the mountain with Kintoki
the Infant Hercules on Her Back.
Kiyonaga
(1752–1815)
After the Bath.
Yeishi
(1751-1829)
Women in the Country.
Hokusai
Cranes.
Kameido Temple in Snow by Ichiryusai Hiroshige
(1797 - 1858)
Clarence Buckingham Collection
The Art Institute of Chicago
Hiroshige
(1797-1858)
Downpour at Shono.
Hiroshige

The Kindaikyo, a Bridge across the Nishigawa.
Figure Compositions of China and Japan / Museum of Fine Arts, Boston
Kibi Daijin's detail of Adventures in China
Japanese, Kamakura Period
Boston Museum of Fine Arts
Cranes

A Two-Part Screen by Sakai Hoitsu
Norchester Art Museum
Japanese Prints and Paintings
Fig. 1  
Masanobu  
*Woman Reading a Letter*  
Worcester Art Museum  
John Chandler Bancroft Collection
An exhibition entitled "The Floating World, Japanese Art of Three Centuries" was held at the Worcester Art Museum from October to December, 1959. 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 Tokyo), 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.

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*, 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. 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

An Unidentified Actor as a Wakashu

Worcester Art Museum, John Chandler Bancroft Collection

Toshinobu
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.

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 represents an unidentified actor in the role of a wakashu, that is, a dandified young man of comely appearance.10 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.11 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 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. 4

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

Kiyohiro
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 Danjūrō I, in which style and technique of Chinese color prints were frankly imitated with Japanese subject matter. 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. 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. 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:

Kasihwagi-ya Ah the oak-tree! 
asa no tsuro no The first painting of the New Year: 
fude hajime A crane in the morning sun."

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. 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, and another is preserved in the Tōkyō National Museum.

A more developed type of benizuri-e by Ishikawa Toyonobu (1711–1785) is shown in fig. 5. It represents the actor Nakamura Tomi-jūrō in the role of a wakasūshi 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 checked 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. 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!"

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). 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). 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. 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. 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. 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). Its subject matter is exactly the same as that of the Chōki sheet, a boy and a girl in the attire of komuso, 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 oban format, rarely used by him, which must be the one on which Chōki and Utamaro based their designs (fig. 9). The pair of komuso 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 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

*Komurasaki and Gompachi*

Worcester Art Museum, John Chandler Bancroft 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). During his long life Hokusai used a great many names, as Japanese and Chinese artists and writers usually did. Kako, 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. 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 Chushingura, “The Loyal Forty-seven Ronin.” 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. Finally there is a series of famous loving couples—to which the present sheet belongs.

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. 10

Osone and Hisamatsu

Worcester Art Museum, John Chandler Bancroft Collection
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.

The names of the lovers are given in the upper right corner: Osome and Hisamatsu, 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); Date no Yosaku and Seki no Koman smoking tobacco near Mount Fuji (fig. 12); Azuma and Yogoro seated in front of a wooden fence (fig. 13), and finally Oume in the vicinity of a temple on Mount Koya being helped by her lover Kumenosuke to bind her obi (fig. 14). 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
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” 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 Tokyo, 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, New 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 placed in a 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 Ōise-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 battle scenes by Chōbunsai Eishi (1756–1829), entitled Sekigahara Gōjin no Emeki (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 the Japanese Collections 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. Matsudaïra 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. Deary, Catalogue of An Exhibition of Selected Prints from the Permanent Collections of the Worcester Art Museum, October 1940, pp. 6ff.

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 5, 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 1865. 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 New 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 25 3/4 in. (0.650 m.), width 6 3/16 in. (0.157 m.). Hashira-e, urushi-e. Signature: Hogethdnd shō-mei Ōguma Bunkako Masanobu shō-hitsu; gourd-shaped seal:
Tancho-Jai.
Condition: somewhat abraded, darkened and stained; small holes repaired.
(;
Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.
No. G 268. Height 12 11/16 in. (0.322 m.), width 6 1/16 in. (0.154 m.). Hoso-e, pruhi-e. Signature: Okumura Toshinobu hisu. Publisher’s mark: Haranomoto, Notsuhana-cho. Iga-ya. Condition: slightly darkened, a few minor holes repaired.
This definition by Frederick W. Gookin is found on the card for Harunobu, no. G 233, in the files of the Worcester Art Museum.
AIC, Shigenaga, no. 1, p. 188.
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 hisu; seal: Kiyohiro. Publisher’s mark: Yamanoto han. Condition: superb except for insignificant spotting.
The dates of these three actors are, respectively: 1717–1752, 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 Kikunōjo actors are also discussed in the following little known paper: H. de Winiwarter, Kyōnaga et Chōki, illustrateurs de livres, Société Belge d’Études Orientales, Liège and Paris, 1924, p. 90 and appendix I, pp. 130–134.
Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.
Julius Kurth, Der japanische Holzschnitt, ein Abriss seiner Geschichte, München, 1911, fig. 20, p. 41; see also n. 18.
UZ, vol. I, fig. 160.
No. G 282. Height 15 1/4 in. (0.388 m.), width 6 3/16 in. (0.168 m.). Hoso-e, benizuri-e. Signature: Ishikawa Toyonobu

Fig. 13
Azuma and Yogoro
Ralph Harari, Esq., London

Fig. 14
Oume and Kumenosuke
Museum of Fine Arts, Boston, Spaulding Collection
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. xii.
24 Romanized and translated by Richard Lane in a letter to the writer of September 20, 1961.
25 Museum of Fine Arts, Boston, Spaulding Collection, no. 21.6259.
26 On Hosamatsu and his story, see: Kurth, Studien, pp. 48-61; Binyon and Sexton, pp. 43ff. and 46; Rumpf, Meister, pp. 29ff., and Lane in: Michener, Prints, p. 26.
27 No. G 2178. Height 12½ in. (0.321 m.), width 8½ in. (0.222 m.). Ōban, nishiki-e. Signature: Ishibodi Chōki utsumi. Censor's seal: kōkame in use only after 1790, see: Binyon and Sexton, pp. xxvili ff. Publisher's mark: Eijudō. In the upper right corner an inscription reading: Kōin Suwan Harunobu ni. Condition: folded along the middle, a little trimmed, slightly abraded.
31 Signature: Suzuki Harunobu ga; see: Yoshida Teruji, Harunobu Zen'itsu, Tōkyō, 1942, pl. 149, fig. 364. Two impressions are in the Museum of Fine Arts, Boston, Bigelow Collection, no. 11.79712, 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 9½ in. (0.235 m.), width 6½ in. (0.175 m.). Chōban, nishiki-e. Signature: Kōga ga. Condition excellent but a little trimmed.
36 Utamaro, Estampes japonaises . . . , expositions au Musée des Arts Décoratifs en Janvier 1912, Catalogue dressé par M. Vignier 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, 1963).
37 V and I, Hokusai, no. 144, pl. XLVI, also: UT, vol. IX, fig. 67. An impression of this design signed Aoki 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.
38 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. 11.26190. 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.
39 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, Kiyouga, p. 534.
40 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.  

"The Martian" to 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
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 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 change 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.
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 Geiko Bijin Awase Sugata Kagami (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.²

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-

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 com-
position as being close to 1780. This date can be substi-
tuated by the women’s coiffure. The hair style in this
painting is known as torōbin. This can be loosely trans-
lated 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 par-
ticular style was introduced in 1775 and went out
of style with the end of the Anyei Period (1772-1781).’
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 extreme-
ly 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 celebra-
tion is left to the imagination. To aid the imagination
of Westerners unaccustomed to cherry blossom viewing
procedures, figure 3, The Harugoma Dance, a wood-
block print by Torii Kiyomitsu of about 1764, depicts the
type of scene which the group of women might be wit-
nessing. The blossoming cherry tree and the curtain
(maku) are common to both the print and the Shunshō.
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 Shunshô'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 Jûzaburô and Yamazaki Kinbei, both of Edo. Prints 1–11 and 21–33 are by Shunshô 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.


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

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


Paine, Robert T. Figure Compositions of China and Japan from the Collection of Fine Arts. Museum of Fine Arts, Boston, Massachusetts.
BIBLIOGRAPHY
(continued)


