

Later Japanese Art

Fine Arts 65

Spring 2000  
Samuel C. Morse

FAY 109 (x2282)

## From Edo to Tokyo: Later Japanese Art

### **The Course**

A survey of Japanese art from the sixteenth century to the present. The course will focus on the relationships between artists and their patrons and the rapid changes in taste during the period. Topics to be covered will include the development of the tea ceremony in the sixteenth century, the “classical revival” of the seventeenth century the development of urban bourgeois culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century and the impact of Japanese designers on architecture and fashion in the late twentieth century.

The class will meet three times a week (MWF) at 10:00 in Fayerweather 202-203. The lectures and assigned readings have been selected to provide a variety of perspectives to help you form your own understanding of the arts of Japan from the time the country was first exposed to the west in the sixteenth century until the present day. Since such a wide range of material is to be covered in only one semester regular class attendance is essential. The readings should be completed before each class and you should be

prepared to participate in class discussions. There will be study sheets for most lectures and time provided in some classes to permit further discussion of the material.

There are four scheduled field trips: January 28 to the Ace Gallery, New York; March 3 to the Museum of Fine Arts, Boston; April 7 to the Museum of Fine Arts, Springfield; April 28 to the studio of Malcolm Wright or Makoto Yabe.

We also will have a guest lecture on Japanese animation by Professor Patrick Caddeau of the Department of Asian Languages and Literatures.

## Books

No books have been order for the course; however, we will be using two texts extensively and you may want to purchase them. They are:

Lane, Richard. *Images of the Floating World*. Secaucus, N.J.: Chartwell, 1978.

Munroe, Alexandra. *Japanese Art After 1945—Scream Against the Sky*. New York: Abrams, 1994.

The articles listed as “Xerox” on your syllabus are as well as the other readings can be found on reserve in Frost Library.

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### Requirements

There will be four short papers, three in-class discussion session and a final paper.

- 1) a formal description of one of the Issey Miyake installations at Ace Gallery, **due February 4** (10%)
- 2) a Discussion Session on screen painting on **February 9** (5%)
- 3) a comparison of two Ukiyo e paintings **due March 10** (10%)
- 4) a Discussion Session Japanese Prints on **April 5** (5%)
- 5) a comparison of two woodblock prints **due April 14** (15%)
- 6) A critical response to an essay on contemporary Japanese Art **due April 28** (15%)
- 7) a Discussion Session on Contemporary Japanese Art on **May 3** (5%)
- 8) a final paper of 10-12 pages due on the last day of reading period (35%)

### Lecture Schedule

Jan. 24 (Mon.) Introduction

Reading Assignment:  
Hane, pp. 1-22

Jan. 26 (Wed.) What Is Japanese About Japanese Art?

Reading Assignment:  
Nitschke, *From Shinto to Ando*, pp. 32-47  
Noguchi, *The Isamu Noguchi Garden Museum*  
Skov, "Fashion Trends, Japonisme and Postmodernism"  
Takashina, "The Japanese Sense of Beauty"

Jan. 28 (Fri.) **Field Trip**—Issey Miyake, Ace Gallery, New York

Reading Assignment:  
Foundation Cartier, *Issey Miyake*  
Holborn, *Issey Miyake*, text and look at plates  
*Three Women*, sections on Rei Kawakubo

### Japan in the 16<sup>th</sup> Century—Dissolution and Reconstitution

Jan. 31 (Mon.) Destroying the Old Order—Japan at War in the 16<sup>th</sup> Century

Reading Assignment:  
Coaldrake, pp. 104-137  
Hickman, *Japan's Golden Age*, pp. 19-56

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Feb. 2 (Wed.)      Painting for the New Order--Eitoku, Tōhaku, Tōgan

Reading Assignment:

Takeda, *Kano Eitoku*, pp. 25-90  
Shimizu, "Workshop Management"  
Wheelright, "A Visualization"

Feb. 4 (Fri.)      Aesthetics for the New Order--Sen no Rikyū and the Tea Ceremony

Reading Assignment:

Cort, "Looking at White Dew"  
Hickman, *Japan's Golden Age*, pp. 203-235  
Varley, "The Tea Ceremony from Its Development to Sen no Rikyū"

Feb. 7 (Mon.)      Aesthetics for the New Order--Textile, Lacquer, Screens

Reading Assignment:

Hickman, *Japan's Golden Age*, pp. 237-257  
*Kosode*, pp.65-93 and skim plates  
Okada, *Genre Screens*, skim entries  
Tsuji, "Ornament"

Feb. 9 (Wed.)      **Discussion Section**--Screen Painting

**Hegemony and Resistance in the Early Edo Period**

Feb. 11 (Fri.)      The Founding of Edo and the Tokugawa Mausolea

Reading Assignment:

Coaldrake, pp. 163-192  
Hane, pp. 23-41

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McClain and Merriman, "*Edo and Paris*"

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Feb. 14 (Mon.)      Aesthetics as Resistance–Katsura and Shugakuin

Reading Assignment:

Fujioka, *Kyoto Country Retreats*

Naito, *Katsura: A Princely Retreat*, pp. 85-112

Feb. 16 (Wed.)      “Classical Revival” and the World of Calligraphy and Tea–Hon’ami  
Kōetsu and Karusamaru Mitsuhiro

Reading Assignment:

Hickman, *Japan’s Golden Age*, pp. 181-201

Sano, *Exquisite Visions*, pp. 20-30

Feb. 18 (Fri.)      “Classical Revival” in Painting–Tawaraya Sotatsu and Tosa Mitsuoki

Reading Assignment:

Glum, “Layers of Meaning.”

Link, “The Genji Icon and its Influence”

Sano, *Exquisite Visions*, pp. 30-41

Feb. 21 (Mon.)      Edo in Kyoto, Kyoto in Edo–Nijo Castle and the Kano School of the  
17<sup>th</sup> Century

Reading Assignment:

Coaldrake, pp. 138-162.

Gerhart, “Honchō Gashi and Painting Programs”

Kono, “The Organization of the Kanō School of Painting”

**Art for the Urban Bourgeois**

Feb. 23 (Wed.)      Indolent Pleasures and the Rise of Genre Painting

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Reading Assignment:

*Kosode*, pp. 211-235

Hibbett, *the Floating World*, pp. 23-35; 172-192

Feb. 25 (Fri.) Visual Culture and Early Ukiyoe

Reading Assignment:

Lane, *Images*, 37-96

Oshima, "The *Keisei* as a Meeting Point"

Feb. 28 (Mon.) Amorous Men and Amorous Women—Harunobu and Kiyonaga

Reading Assignment:

Kobyashi, "Mitate"

Lane, *Images*, pp. 97-121, 130-135

Lillehoj, *Woman in the Eyes of Man*, p. 1-11

Volker, "Ukiyoe Quartet"

Mar. 1 (Wed.) Kitagawa Utamaro and Tsutaya Jōsaburo

Reading Assignment:

Kobayashi, *Utamaro*

Lane, *Images*, pp.135-146

Naruzaki, *Sharaku*, pp. 33-44

Mar. 3 (Fri.) **Field Trip**—Museum of Fine Arts, Boston

### **Strange Encounters and Strange Syntheses**

Mar. 6 (Mon.) Encounters with China—Obaku, Nagasaki, and Early Literati

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Reading Assignment:

Cahill, *The Nanga School*, pp.

Hosono, *Nagasaki Prints*, pp. 26-45, 148-151.

Kondō, "Shen Nanpin's Japanese Roots"

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Mar. 8 (Wed.) Encounters with the Past—Rimpa in the 18<sup>th</sup> Century

Reading Assignment:

Naito, "Sōtatsu, Kōrin, Hōitsu."

Sano, pp. 45-49

Yamane, "Korin"

Mar. 10 (Fri.) Encounters with Buddhism—Hakuin, Enku, Jiun

Reading Assignment:

Addiss, *The Art of Zen*, pp. 102-129; 152-157

McCallum, "Enkō"

Mar. 20 (Mon.) Encounters with the Strange--Shōhaku and Itō Jakuchō

Reading Assignment:

Hickman and Sato, *Itō Jakuchō*, ch 1 & 2

Seo, "The Flight of the Cranes"

Mar. 22 (Wed.) Encounters with the West

Reading Assignment:

French, *Through Closed Doors*, pp. 31-35, 121-132

Meech-Pekarik, pp. 111-137

Screech, "The Meaning of Western Perspective.":

Mar. 24 (Fri.) **No class**

Mar. 27 (Mon.) Strange Syntheses—Ike no Taiga, Yosa Buson and Japanese Literati Painting

Reading Assignment:

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Cahill, *The Nanga School*, pp. 27-85  
French, *Buson*, ch. 1-3  
Takeuchi, *Taiga's True Views*, pp. 135-155

Mar. 29 (Wed.) Strange Syntheses—Maruyama Okyō and the Shijo School

Reading Assignment:  
French, *Through Closed Doors*, pp. 95-99, 105-110  
Meadows, "Matsumura Goshun"  
Sasaki, *Okyō*, pp. 23-61

Mar. 31 (Fri.) Strange Syntheses—Hokusai

Reading Assignment:  
Lane, *Hokusai*, pp. 58-68, 182-216  
Lane, *Images*, pp. 159-172  
Naruzaki, *Famous Views*, pp. 9-26, and scan plates

Apr. 3 (Mon.) Strange Syntheses—Hiroshige

Reading Assignment:  
Addiss, *The Tokaidō*, pp. 90-101  
Lane, *Images*, pp. 172-184  
Naruzaki, *The 53 Stations*, scan plates  
Smith and Poster, *One Hundred*, introduction

Apr. 5 (Wed.) **Discussion Session**—Japanese Prints

Apr. 7 (Fri.) Strange Syntheses—The “Decadent” Print Artists Kunisada,  
Kuniyoshi and Yoshitoshi

Reading Assignment:

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Izzard, pp. 19-40  
Keyes, pp. 8-21 and skim plates  
Lane, *Images*, pp. 185-193  
Schaap, introduction

Apr. 7 (Fri.)                      **Field Trip**—Museum of Fine Arts, Springfield

**Art for a New Era—The Meiji Period and Beyond**

Apr. 10 (Mon.)              The Meiji Restoration—Modernizing Japan

Reading Assignment:

Coaldrake, pp. 208-250  
Meech-Pekarik, *The World of the Meiji Print*, pp. 62-110  
Baekland, *Imperial Japan*, intro. & skim entries  
Guth, "Japan 1868-1945"  
Watanabe, "Josiah Condor's"

Apr. 12 (Wed.)              Nihonga—Japanese Style Painting and the Japan Art Academy

Reading Assignment:

Conant, "Introduction," "Tradition in Transition," "The Tokyo School of Fine Arts and the Development of Nihonga, 1889-1906," and "Bunten' a National Forum, 1907-1918," in *Nihonga*  
Michioka and Berry, pp. 16-26, 32-39

Apr. 14 (Fri.)                      Yōga-Western Style Painting and Oil Painting

Reading Assignment:

Karatani, Kōjin. "One Spirit, Two Nineteenth Centuries,"  
Rosenfield, "Western Style Painting"

Apr. 17 (Mon.)              Modernism and the Art of the Early 20<sup>th</sup> Century

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Reading Assignment:

Clark, "Subjectivity in the Taisho and Early Showa Avant-Garde"

Matsuoka "The Artistic Legacy of Shin Hanga"

Meech-Pekarik, *The World of the Meiji Print*, pp. 200-213

Reynolds, "Japan's Imperial Diet Building "

Weisenfeld, "Mavo's 'Conscious Constructivism'"

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Apr. 19 (Wed.)

Japanese Art of the 1940s and 1950s

Reading Assignment:

Hariu, "Progressive Trends in Modern Japanese Art"

Monroe, "To Challenge the Mid-Summer Sun"

Richie, Donald. "The Occupied Arts"

Yamanashi "Painting in the Age of Heavy Hands"

Apr. 21 (Fri.)

Japanese Art of the 1960s and 1970s

Reading Assignment:

Munroe, "Revolt of the Flesh: Ankoku Butoh and Obsessional Art"

Munroe, "A Box of Smile: Tokyo Fluxus, Conceptual Art, and the School of Metaphysics"

Munroe, "The Laws of Situation"

Apr. 24 (Mon.)

The *Mingei* (Folk Art) Movement

Reading Assignment:

Kikuchi, "Hybridity"

Moes, "Introduction," in *Mingei*.

Ogawa, *The Enduring Crafts*, pp. ix-xxi, 2-35 and 44-79

Steele, "Nationalism and Cultural Pluralism"

Yanagi, pp. 101-108, 113-126

Apr. 26 (Wed.)

Contemporary Japanese Architecture—Tange and Ando

Reading Assignment:

Coaldrake, pp. 251-277

*The Colours of Light*

Apr. 28 (Fri.)

Contemporary Japanese Sculpture—**Guest Lecture,  
Professor DeWitt Godfrey**

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Reading Assignment:

Koplos, "Some Kind of Revolution?"

Munroe, "Hinomaru Illumination"

Apr. 28 (Fri.)      **Field Trip**– A Potter's Studio

Reading Assignment:

Morse and Morse, *Bridge of Fire*

May 1 (Mon.)      Contemporary Japanese Photography–**Guest Lecture, Professor  
Matthew Swarts**

Reading Assignment:

Annear, "Peepshow: Inside Yasumasa Morimura's Looking Glass"

Phillips, *Daido Moriyama*

Weiermair, *Japanese Photography*

May 3 (Wed.)      **Discussion Session**–Contemporary Japanese Art

May 5 (Fri.)      Conclusion

Reading Assignment:

Monroe, "Circle: Modernism and Tradition"

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In Japanese art history, kusazoshi mark the beginning of the synergy of images and words. Such collaboration is still prevalent in everyday Japanese life. You can easily spot this on television. Edo-period art before 1787-1793 exhibits similar aesthetics and techniques to works after this period but it differs greatly in content. This timespan marks the implementation of the so-called Kansei reforms (kansei no kaikaku). The reforms were a series of regulations that censored every published piece of art. Affected were paintings, poems, and kusazoshi. The government punished provocative artists with house arrest and defamation. Learn about floating worlds and the art of the literati from Japan's Edo period. At Smarthistory, the Center for Public Art History, we believe art has the power to transform lives and to build understanding across cultures. We believe that the brilliant histories of art belong to everyone, no matter their background. With 503 contributors from 201 colleges, universities, museums, and research centers, Smarthistory is the most-visited art history resource in the world. Histories of Art. Prehistoric. Beginner's guide to Japanese Art. Introduction to Japan. Buddhism in Japan. Zen Buddhism. Shinto. A brief history of the arts of Japan: the Jomon to Heian periods. A brief history of the arts of Japan: the Kamakura to Azuchi-Momoyama periods. A brief history of the arts of Japan: the Edo period. This is the currently selected item. A brief history of the arts of Japan: the Meiji to Reiwa periods. Japanese art: the formats of two-dimensional works. Next lesson. Jōmon period (c. 10,500–c. 300 B.C.E.) Arts and humanities Art of Asia Japan Beginner's guide to Japanese Art. A brief history of the a... The Japanese interpretation of this model spawned important lineages of painting and patronage. A final Zen Buddhist migration from China in the early and mid-17th century introduced the Ōbaku Zen sect to Japan. The development of painting during the Edo period drew energy from innovations and changes precipitated during the Momoyama period. Thematic interests, including Confucian subjects and a continuing fascination with Japanese classical themes, were already apparent in the years preceding national consolidation. Other notable exponents of the rinpa style in the later years of the Edo period were Sakai Hōitsu and Suzuki Kiitsu (1796–1858). From Edo to Tokyo. The Late Tokugawa period and the Meiji Restoration from the Perspective of Katsu Kaishū. Bloodless Surrender of the Edo Castle. EDO ZONE. In Asakusa, a popular entertainment area since the Edo period, Western forms of art and performance came to be introduced, and with it, popularity shifted from the ōmisenogoya show booths to new entertainment facilities, such as high-rise observation towers and movie theaters. This corner introduces the development of diverse culture in Tokyo, as well as the transition of popular amusement in the entertainment hotspot of Asakusa.

HOME Tokyo and Surroundings Tokyo Tokyo's Surrounding Areas Bringing Japanese History to Life: Edo-Tokyo Open Air Architectural Museum. Bringing Japanese History to Life: Edo-Tokyo Open Air Architectural Museum. Date published: 24 August 2019. The architecture of Japan is one of the things that sets the country apart from others. The Edo-Tokyo Open Air Architectural Museum is located in Koganei just 40 minutes from Shinjuku, Tokyo. b. Public Bathhouse, "Kodakara-yu" Where comfort and art used to meet These are only a few examples of period-stores that you'll be able to visit, seeing up-close the merchandise from the Meiji to the Showa periods, as you make your way towards the end of the road which culminates with the Public Bathhouse Kodakara-yu. From Edo to Tokyo: Later Japanese Art. The Course. This class will survey Japanese art from the late sixteenth century to the present focusing primarily on cultural developments in Japan's most important early modern and modern city Edo/Tokyo. Edo was first founded as a provincial garrison by the Tokugawa military clan, but was transformed into a center of political power in Japan when they consolidated their rule the early seventeenth century. The city was transformed again when it was made the capital in 1868 and renamed Tokyo as Japan initiated a rapid program of Westernization. Another tra... Learn about floating worlds and the art of the literati from Japan's Edo period. At Smarthistory, the Center for Public Art History, we believe art has the power to transform lives and to build understanding across cultures. We believe that the brilliant histories of art belong to everyone, no matter their background. With 503 contributors from 201 colleges, universities, museums, and research centers, Smarthistory is the most-visited art history resource in the world. Histories of Art. Prehistoric.