

Selections from the Leora Stroup Collection

Kakemono from the Edo Period of Japan

1615-1868

LINDA J. FLEMING

**Bachelor of Science Degree
Baldwin-Wallace College
Berea, Ohio**

*Submitted to the Faculty of the
Graduate College of
Oklahoma State University
In partial fulfillment of
The requirements for the degree of
MASTER OF SCIENCE
DECEMBER 2005*

SELECTIONS FROM THE LEORA STROUP COLLECTION

KAKEMONO FROM THE EDO PERIOD OF JAPAN

1615-1868

Thesis Approved

Thesis advisor: _____
Marcella Sirhandi

Committee member: _____
Nancy Wilkinson

Committee member: _____
Mark White

Dean of Graduate College: _____
A. Gordon Emslie

Acknowledgements

Researching the *kakemono* of the Leora Stroup Collection has been a joy. I owe thanks to a number of individuals who have helped me in this endeavor. First, I am most grateful to Leland Powers at Fort Hays State University for the invitation to view and examine the Leora Stroup Collection of *kakemono* and the opportunity to research their treasures.

I wish to thank Marcella Sirhandi for agreeing to be the chair of my committee when she has had such an ambitious schedule to maintain this year. I would like to express my gratitude to her for her hours of reading and correcting and listening. Her insights have pushed me to re-think text, research more, and re-write with greater clarity and strength. Thank-you Marcella for your encouragement.

Dr. Nancy Wilkinson first introduced me to Japanese Art, the beginning of a love affair. With passion she lectures on the art history of this unique culture to OSU students. Her enthusiasm led me to pursue further study and, then, research on the Leora Stroup *kakemono*. I wish to thank her for this research opportunity, which first began with photography at Fort Hays State University. This research could become a life's work for me. Thank-you for being a member of my committee, for reading, guidance, and for thoughtful discussions.

I thank Dr. Mark White for agreeing to become a member of my committee under such tight time constraints. Thank-you very much for all your assistance in reading, editing, and correcting my work. I have learned from your notes and corrections. Your thoughtful questions have been stimulating and have helped me to think in alternative ways.

I wish to thank Dr. Charles Abramson for his encouragement of my academic pursuits and wisdom of the process, Dr. Takazi Okuda for talking to me about Japanese culture, and those from the School of International Studies program who encouraged me to return to college.

I wish to thank my friend Maya Joray, a Ph.D. nutritional student, for her technical editing, her encouragement, and listening heart. She is, indeed, a friend.

Thank-you Zelalem for baby-sitting Almaz so Maya could help me!

I wish to thank Julius Marpaung, an OSU electrical engineering graduate student, for all his technical help putting the images together and formatting during this process. He is a treasure.

I wish to thank my sister Valerie and my friend Patty for their prayers and encouragement

And I thank my wonderful sons Christopher and Patrick and their beautiful wives Diane and Jaelyn for their continual encouragement and support.

I am grateful!

Special Acknowledgement

Special acknowledgement is in order for professionals who have helped me in the translation of the seals and calligraphy on the *kakemono* chosen for this study from the Leora Stroup Collection. Their expertise is greatly appreciated.

Tatsuya Fukushima, a University of Arkansas professor teaching the Japanese language, was the first professional to examine the seals and calligraphy. He translated the date, 1854, from the Japanese calligraphy written on the Okada Hankō attributed painting *Plum Orchard*, as well as the title *Buryo Togen* or *Utopia*, which is in Chinese characters.

Yasunao Kawanobe of The Fukushima Museum in Fukushima Prefecture, Japan examined e-mailed copies of the photographs of *Plum Orchard*. He concurred with the title of the painting as *Buryo Togen, Utopia*.

Yuri Harada, Director of the Kampo Museum in Kyoto, Japan, examined both the actual photographs and e-mailed copies of photographs of *Plum Orchard*. She and members of her staff contributed the most comprehensive effort, translating the date, 1854, artists' names, and lines of a poem.

Dedication

*To my mother Florence Esther Hewett Ewing,
A truly lovely woman, inside and out.
She would have been pleased.*

Table of Contents

	Page
Acknowledgements	iii
Special Acknowledgements	iv
Dedication	v
List of Figures	vii-ix
Introduction	1
Chapter 1: Review of Critical Literature	7
Chapter 2: History	11
Chapter 3: <i>Jurojin, God of Longevity</i>	31
Chapter 4: <i>Cherry Blossoms and Leaves</i>	62
<i>Flowers and Leaves</i>	62
Chapter 5: <i>Plum Orchard</i>	85
Chapter 6: Conclusions	112
Glossary	119
Bibliography	123
Appendices	
Appendix A	129
Appendix B	131
Figures	136
Vita	197

List of Figures

Figure Number	Page
1. Jurojin	136
2. Detail of Jurojin	137
3. Detail of Jurojin	138
4. Detail of Jurojin	139
5. Detail of Jurojin	140
6. Sesshū, Jurojin	141
7. Tani Bunchō,	142
8. Maruyama Ōkyo, Jurojin	143
9. Illustrations from <i>The Mustard Seed Garden Manual of Painting</i>	144
10. Illustrations from <i>On the Laws of Japanese Painting</i>	145, 146
11. Zhang Guolao	147
12. Ike Taiga, Scholarly Occupations of Three Friends	148, 149
13. Yamamoto Baiitsu, Bamboo and Rocks	150
14. Ōgata Kōrin, Red and White Plum Blossoms	151
15. Maruyama Ōkyo, Pine Trees in Snow	152
16. Kanō Eitoku, Pine Tree and Crane	153
17. Illustrations of mushrooms, <i>Taoism and the Arts of China</i>	154
18. Illustrations of mushrooms, <i>Taoism and the Arts of China</i>	155
19. Soga Shōhaku, Daoist Immortals	156
20. Soga Shōhaku, Three Laughters of Tiger Stream	157
21. Yosa Buson, One Hundred Old Men	158

22.	Torii Kiyomasu I., Goro Uprooting A Bamboo Tree	159
23.	Illustrations from <i>On the Laws of Japanese Painting</i>	160
24.	Illustrations from <i>On the Laws of Japanese Painting</i>	161
25.	Illustrations of plum blossoms, <i>On the Laws of Japanese Painting</i>	162
26.	Illustrations of pine needles, <i>On the Laws of Japanese Painting</i>	163
27.	Detail of Jurojin	164
28.	Gion Nankai, Bamboo	165
29.	Watanabe Kazan, Ichikawa Beian	166
30.	Cherry Blossoms and Leaves	167
31.	Cherry Blossoms and Leaves	168
32.	Detail of Cherry Blossoms and Leaves	169
33.	Flowers and Leaves	170
34.	Detail of Flowers and Leaves	171
35.	Sakai Hōitsu, the Four Seasons and the Thirty-Six Immortals of Poetry	172
36.	Sakai Hōitsu, Moon with Autumn Flowers	173
37.	Detail of Moon with Autumn Flowers	174
38. a, b	Birds and Flowers of the Twelve Months – January, February	175
39. a, b	Birds and Flowers of the Twelve Months – March, April	176
40. a, b	Birds and Flowers of the Twelve Months – May, June	177
41. a, b	Birds and Flowers of the Twelve Months – July, August	178
42. a, b	Birds and Flowers of the Twelve Months – September, October	179
43. a, b	Birds and Flowers of the Twelve Months – November, December	180

44. Sakai Hōitsu, Ninth Month	181
45. Ōgata Kōrin, Irises	182
46. Sakai Hōitsu, The Owl	183
47. Plum Orchard	184
48. Detail of Plum Orchard	185
49. Detail of Plum Orchard	186
50. Detail of Plum Orchard – seals	187
51. Detail of Plum Orchard – seals	188
52. Detail of Plum Orchard – seals	189
53. Scholar Viewing a Waterfall from a Bridge	190
54. Village Among Plum Trees	191
55. Detail of Village Among Plum Trees	192
56. Autumn Landscape	193
57. Crows Rising in Mist	194
58. Tani Bunchō, Traveling by Boat in Kumano	195
59. Yosa Buson, Traveler and Horse Passing Through a Spring Landscape	196
60. Katsushika Hokusai, Amida Waterfall on the Kiso Highway	197
61. Sōga Shōhaku, Landscapes	198
62. Seals used by Okada Hankō	199

Introduction

Ms. Leora Stroup granted Fort Hays State University permission to exhibit her personal collection of Japanese *kakemono* and artifacts in a public exhibition from September 26 to October 18, 1982. In 2004, Fort Hays State University organized a second exhibition of these original works of Japanese art, after Ms. Stroup bequeathed them to the university following her death. These original works of art have never been researched and studied in depth and a catalog of the works has never been published. The purpose of my thesis is to study four of these *kakemono* in depth in order to substantiate or dispute the attributions of artist and/or school and date and to expand the body of knowledge of Japanese painting. I will also discuss how these four fit into the very diverse artistic activity during this time period of about 1615 to about 1868 known as the Edo period.

Martha Holmes, Fort Hays State University art faculty member, explained that Ms. Stroup collected her *kakemono* while residing in Korea after World War II.¹ Leora, an American Army nurse assigned to Korea at this time, bought her scrolls from Japanese citizens in Korea who had to quickly return to Japan, but were allowed only one suitcase each to hold all their belongings. Ms. Stroup, in turn, went back home to Cleveland, reportedly hand-carrying scrolls under her arm. Leora and her paintings eventually settled in Fort Hays, Kansas where Ms. Stroup taught nursing at Fort Hays State University for many years. She enjoyed the university and town community, performed the Japanese tea ceremony, displayed her art work, and did some research on her

paintings. Leora was a loved member of the university community and the nursing school building has been named in her honor.

The Leora Stroup collection of Japanese paintings totals thirty-nine *kakemono*, twenty painted on silk and nineteen on paper. All but one are mounted in the Japanese manner with brocade borders and *futai*, two narrow bands of silk that hang from the top of the painting when it is displayed. Most are in very good condition considering the journeys that they have taken and that they have not been stored in museum-quality settings.

Ms. Stroup's collection of thirty-nine *kakemono*, an impressive group for an individual collector, spans centuries: attributions range from the late Muromachi/Ashikaga period, (1392-1573), the Momoyama period (1573-1615) to the Tokugawa or Edo period (1615-1868). While provenance is unknown it could provide me with future research inquiries. Attributed artists consist of well-known artists, lesser-known artists, and undocumented artists. Attributed well-known artists include: Sesshu Toyo (1420-1506), late Muromachi/Ashikaga era; Kano Tanyu (1602-1674), Edo period; Mori Sosen (1747-1821), Edo period; Tani Buncho (1764-1840), Edo period; and Watanabe Kazan (1783-1841), Edo period. Important, though lesser-known artists include: Sakai Hoitsu (Stroup's Hoichi) (1761-1828), Edo period; Tanomura Chikuden (1777-1835), Edo period; Okada Hankō (1782-1845), Edo period; and Kaku Sen or Shunkin (1779-1846), Edo period. Other attributed, but undocumented, artists include: Watari Korai (1793-1841), Takahashi Sohei (1802-1833), Kumiko (dates unknown), and Setsutei (dates unknown).

The paintings of Ms. Stroup's collection were created during a time of increased artistic activity and experimentation in Japanese art history. Works in her collection have been attributed to artists from the Tosa School, the Kanō School, the Unkoku School, and the Rinpa School. Beyond these stylistic affiliations, other influences include Chinese landscape painting, which could be antique or current to that age, Shintoism, Buddhist theology, Chinese Taoism, Western naturalism, and the literati painting *bunjinga*, *nanga*, and *zenga*.

The four *kakemono* that have been chosen for my study were selected out of the total thirty-nine as representative of different styles and schools within the vast artistic time covered in the collection. The first painting in my study, entitled *Jurojin, God of Longevity*, has been attributed to the Unkoku School, a school that flourished from the Momoyama period (1573-1615) into the Meiji period (1868-1912). *Jurojin* represents a figure rich in Chinese Taoist and Japanese iconography, the study of which was favored by the samurai and nobles of the imperial court. It has been executed in ink and color on paper. The second and third choices of my study are a pair of "bird and flower" paintings that are attributed to Sakai Hoichi. A Rinpa school artist named Sakai Hoitsu produced "bird and flower" paintings in the last decades of the Tokugawa shogunate, in the 1820's and 1830's. These two *kakemono* are painted on silk with color and gold dust. A fourth work *Plum Orchard* is attributed to Okada Hankō whose dates have been ascribed by Leora Stroup as 1796-1845. The painting has been attributed to the Edo period and is considered an example of *nanga* or *bunjinga*, (literati painting). A calligraphic inscription, signature, and seals are present in the Hankō painting. The "bird and flower"

paintings each have a signature and seals, while the *Jurojin* painting has only an unusual seal shaped like a stool upon which are inscribed Chinese characters.

A glossary of Japanese words and terms includes descriptions of paintings, painting techniques, painting formats, as well as terms for different classes of society.

The research process began with a trip to Fort Hays State University with Dr. Nancy Wilkinson, Oklahoma State University art history professor and Director of the School of International Studies, on a cold January week-end to study, select, and photograph the *kakemono* of the Leora Stroup Collection. Subsequent trips to the Nelson-Atkins Museum and the Philbrook Museum were taken to study Japanese and Chinese art work, particularly works of the Edo period. An unplanned invitation of a trip to Japan provided more information and understanding of Japanese art history and life in Edo (Tokyo) during the Tokugawa regime, the Edo period.

Professionals known to the thesis committee and the thesis preparer, proficient in the Japanese language and Chinese and Japanese calligraphy, were contacted to aid in the translation of the artists' seals and signatures and the calligraphic inscription on *Plum Blossom*. Professionals and scholars both in the United States and Japan that were available to us were asked to translate.

Though research for this thesis has concluded, much remains to be done on the Stroup Collection. Continued research and translation are necessary to determine authenticity and attribution of artists and dates of the paintings. Pursuit of the study of Edo period art collections that are currently in several museums in the United States would prove invaluable. The Etsuko and Joe Price Collection, formerly called the Shin'enkan Collection, of Edo period hanging scroll paintings are an important source

and are housed in The Los Angeles County Museum of Art. The Indianapolis Museum of Art recently acquired an important collection of Edo period paintings. Their catalog for the exhibition, *Painters of the Edo Period, 1615-1868*, edited and researched by Money Hickman, was an important source for this thesis. Unfortunately, the catalog lacks many images of the collection, but, it provides a reason for a research visit. The most opportune research trip would entail a long stay in Japan with working knowledge of the Japanese language and an opportunity to study with Japanese art historians. This thesis, like many others, is the starting point of more in-depth research.

Introduction Endnotes

1. A telephone interview was held with Martha Holmes, Fort Hays State University art history professor, on March 5, 2005. Martha Holmes knew Leora Stroup and related information that she knew about Leora's life.

Chapter 1

Literature Review

The *kakemono*, or Japanese paintings, in the Leora Stroup collection have not been extensively researched or published. The attributions of artist, school, and date were made by the owner Leora Stroup as a result of information written on the scroll boxes when she purchased them and her own personal research, which was probably undertaken in the 1960s and 1970s. According to Fort Hays State University faculty member Martha Holmes, Ms. Stroup had scant original documentation for the paintings. The large majority of Stroup's paintings are attributed to the Edo period, 1615-1868.

This thesis is not the discussion and analysis of a Japanese painter's synthesis of painting and poetry, such as the dissertation by Frank Lewis Chance *Tani Buncho (1763-1841) And The Edo School of Japanese Painting (Literati Painting, Nanga)*; or the evidence of cultural hybridity exploring ancient versus contemporary Chinese influence in Japanese Edo era painting in the dissertation of Robert Michael Mintz, *Manifestations of Cultural Hybridity in Yosa Buson's Bunjinga: Interpretations of Eighteenth-Century Japanese Paintings*. Rather, my research is an attempt to identify by artist, date, and/or school a select number of *kakemono*. This selection is being examined in terms of painting style, iconography, clothing, plants, color, mythology, time period—any clues in the painting that contribute to identification.

Exhibition catalogs of art of the Edo period have provided comparative material. Stephen Adiss' *Zenga and Nanga, Selections from the Kurt and Millie Gitter Collection*

of the *New Orleans Museum of Art*, 1976, discusses *literati* paintings of the Edo era as well as *Japanese Quest for a New Vision; Japanese Screens from the Museum and Cleveland Collections, Cleveland Museum of Art*, 1977, provides information about the transformation of the Chinese screen by the Japanese and illustrations of Japanese screens, including a screen produced by the Unkoku School; Money Hickman's, *Painters of Edo Japan 1615 /1868*, from the Indianapolis Museum of Art, Indianapolis, Indiana, 2000, includes a comprehensive history of the Edo period, more illustrations of Hoitsu's paintings and other Edo-era paintings, including works by Yosa Buson and Soga Shōhaku. This catalog also lists a work entitled *Landscape after Mi Fei* by Okado Hankō, but does not illustrate it, as well as other paintings of the exhibit.

Other sources include Robert Singer's collaboration with American and Japanese scholars and curators of Japanese Art, *Edo Art in Japan 1615-1868*, a catalog of an exhibition of numerous art objects that includes paintings, prints, screens, ceramics, kimonos, writing boxes, samurai armor, swords and sword hilts, which was held in the Washington National Gallery of Art in Washington D.C., 1998, and which divides the art into categories- nature, samurai, religion, work, travel- with a wealth of information discussing each topic; Robert Singer's collaboration with the Los Angeles County Museum of Art, a catalog of Joe Price's *Masterpieces from the Shin'enkan Collection*, the Los Angeles County Museum of Art, 1986 exhibition of his Rinpa School paintings, is a source for informative remarks by Mr. Price regarding Rinpa School artists' style and proper display of Japanese hanging scrolls, as well as providing most important illustrations of his collection; *Japanese Paintings from the Collection of Joe D. Price*, Spencer Museum of Art at the University of Kansas provides information about Edo

artists, in particular, Sakai Hoitsu; *Edo Painting~ Sotatsu and Korin* by Hiroshi Mizuo provides more in-depth biographies of Koetsu, Sotatsu, Korin, and Kenzan with many illustrations of their *kakemono*, fan paintings, and ceramics.

The Shogun Age Exhibition catalog, 1983, from the Tokugawa Art Museum offers much information about the lifestyle of the shoguns and the *daimyo*, showing photographs of their clothing, screens, swords, tea ceremony utensils, trays, writing boxes, and games, many of which had never before been viewed outside of Japan.; *The Great Japan Exhibition-Art of the Edo Period 1600-1868*, a catalog of an exhibition held in London in 1981-1982, presents quality Japanese artifacts in categories of painting, calligraphy, wood-block prints, wood-block books and albums, lacquer, ceramics, armour, sword blades, sword mounts, sculpture, *netsuke* (toggles), and textiles, including kimonos; in addition to illustrations of these artifacts, the catalog for this exhibit includes essays by prominent scholars of Japanese Edo period art and history, W. G. Beasley, Masahide Bito, and William Watson.

Heart Mountains and Human Ways, a catalog by Paul Berry, presents many landscape paintings and poems by Literati artists of the Edo era, including Taiga and Buson; *Japanese Paintings in the Ashmolean Museum in Oxford* by Janice Katz provides information about the Nanga movement and the Nanpin School, the Maruyama-Shijo and the Shasei Schools, and the schools of *Yamato-e*, *Rimpa*, and *Ukiyo-e* with illustrations of paintings, fans, and albums.

Information on Japanese painting techniques can be found in Jordan and Weston's *Copying the Master and Stealing His Secrets* and Bowie's old, but inspiring lectures compiled *On the Laws of Japanese Painting*, which are based on Chinese calligraphy.

Laurance Roberts' *A Dictionary of Japanese Artists* and *The Index of Japanese Painters* edited by Yukio Yashiro and Sumio Ogushi are invaluable.

Many histories of Japanese art books exist, but Penelope Mason's *History of Japanese Art* is outstanding in its research and scholarship. In her latest edition Mason states, "There is, however, no first-rate book on the Rinpa school."¹ For illustrations of that school, she recommends Mizuo's, *Edo Painting: Sotatsu and Korin*, which is utilized for this study. In depth books about the Rinpa School, Sotatsu, Korin, and Hoitsu are available, but printed in Japanese. *Warlords, Artists, and Commoners* provides a discussion of the interaction between these classes in the Edo era, which is a change from life under previous rulers. The information helps to understand Sakai Hoitsu's career choice as an artist, an unlikely choice for the second son of a wealthy *samurai*.

A multitude of literature relevant to this study has yet to be translated from Japanese. This research includes important works by prominent scholars printed in English.

Chapter 2

History

Almost all of the paintings in the Leora Stroup Collection have been attributed to the period of Japanese history known as the Edo period from 1615 to 1868. The name Edo was given to this time of great change in honor of the city that the powerful leader Tokugawa Ieyasu built from a small fishing village to a robust metropolis of “over one million” people and from where he and his successors ruled.¹ This period is also referred to as the Tokugawa Period, which is the family name of the shoguns, beginning with Ieyasu, who ruled without interruption from 1615 to 1868.

Political History

The roots of the change that occurred in Japan during the Edo period began in the fourteen hundreds, and even earlier. The emperor and his successors became powerless to maintain authority and defend the land upon which their revenue depended. Shoguns from the Ashikaga clan managed the country from 1336 to 1573 from their headquarters in Muromachi, an outlying area of Kyoto, but with a continual ineffectiveness and lack of cohesiveness, resulting in a diminishing of authority both in a central government and in the military. Regions outside the capital owed their allegiance to their feudal lords, the daimyō, men who had won a position of dominance by violent measures, employing the sword. The frequent fighting among rival clans who maintained standing armies grew more organized. Rather than peace, the instability broke out into the Ōnin War, which lasted for a decade, from 1467 to 1477.

The Ōnin War began in Kyoto in an attempt to crush the Ashikaga shogunate. The city of Kyoto was reduced to ruins: its buildings, including the Buddhist and Shinto temples with their sculpture and paintings, were severely damaged or completely destroyed. The emperor in Kyoto had neither financial nor military resources to rule the country and relinquished this task to the shogun. He was powerless to stop the fighting in Kyoto during this war. He and the court were merely figureheads who continued their ceremonial rituals.

The bloodshed of the Ōnin War began a century of civil war in Japan, causing great social and economic hardship. The Ashikaga shoguns ruled in their capital of Muromachi and nearby areas, but the rest of the country was gradually dominated by individual clans, who acquired through battle, increasing areas of land that they ruled by their own laws and protected with their own armies. The country did not have only one battle occurring, but multiple skirmishes among the powerful *daimyō* or lords, of the *hans* (territories of land), who fought to seize the landholdings of the court nobles, religious entities, especially the Buddhists, and the land of smaller and weaker domains.² According to Professor W.G. Beasley, the most powerful of the landholders were the Shimazu, the Mori, the Takeda, the Uesugi, the Maeda, who acted like princes of their individual kingdoms, which they maintained by their samurai.³ The lives of the samurai were greatly affected as they were called from their own countryside residences into the service of their lords as soldiers or bureaucrats. By the early decades of the 1500's the numerous battles and alliances had created a consolidation of power among six different groups.⁴

Considering the weakness of the Ashikaga shogun and the military strength of provincial *daimyō* men, it became inevitable that the rule of that clan would come to an end. Three great leaders emerged during the last decades of the 1500's who would succeed in defeating their enemies and uniting leaders to form a central government. The first of these warlords was Oda Nobunaga (1534-1582), the son of a less important vassal who rose to become a powerful *daimyō* through alliance and military strength. In 1568 he and his army attacked Kyoto, the headquarters of the Ashikaga government and the imperial court, taking control of the city and, then, the central provinces. Nobunaga subdued the most important Buddhist groups.⁵ It took him five years to finally depose Yoshiaki, the last of the Ashikaga shoguns.⁶ By 1582 when Nobunaga had gained control over half the provinces, he was assassinated by one of his generals.

Nobunaga's successor was his very able general, Toyotomi Hideyoshi (1536-1598), who continued Nobunaga's plan to unite the country by military force. By 1590 Hideyoshi had succeeded, finally bringing peace to the entire region. In order to keep his large, inactive, professional army occupied, Hideyoshi launched an attack against Korea, which resulted in significant losses of his army and an ultimate withdrawal. Hideyoshi executed a building campaign in Kyoto and also built castles in Osaka and Momoyama. He was known for staging huge public ceremonies, such as "elaborate tea ceremonies for all the people of Kyoto and the surrounding towns at the Kitano Shrine and at Daigoji, on the outskirts of the capital".⁷ Though he died of an illness, it was a natural death, rather than murder, which was rare.

Tokugawa Ieyasu (1542-1616), Hideyoshi's foremost vassal, succeeded that great warrior as leader of the country. After Hideyoshi's death Ieyasu defeated an alliance of

his formidable rival warlords in a decisive battle at Sekigahara in 1600. Three years later he was given the title of shogun by the court in recognition of his authority. He defeated the last resistance in 1615, overwhelming the last of the Toyotomi family and their supporters at Osaka castle. Ieyasu then established his *bakufu* administrative headquarters, not in Kyoto, but in Edo, which became transformed from a small fishing village into the economic and cultural center of Japan.⁸ Tokugawa Ieyasu's regime ushered in a period of relative peace for the next two hundred fifty years, until the restoration of imperial rule in 1868, which began the modern period.

Ieyasu knew that undisputed authority and longevity of Tokugawa rule must involve control of the *daimyō* and the samurai. The political system instituted by Ieyasu and his successors, called a "benign dictatorship" by Robert Singer, was inspired by Confucian principles.⁹ In this system, according to Money Hickman, in which "ethical tenets were, ironically, utilized to sanction social inequalities," Japanese society was divided into a hierarchy, "dominated by the warriors and followed by the farmers, artisans, and merchants."¹⁰ The merchants and trades people of the cities were at the bottom of social ranking because, according to Confucian principle, they were not producers, but dealt with the products of others' labors. The city-dwelling artisans and merchants were collectively called *chōnin*. Moving into a higher class was almost impossible. Samurai, for several reasons, could renounce their position and become *rōnin*, masterless servants. Also outside the class system were the small group of court nobility, the larger group of Buddhist and Shinto priests, and outcasts.¹¹

Strict rules were formulated for the conduct of *daimyō* and samurai, as well as the rest of society. In a shrewd ordinance that served to restrict the power, movement, and

finances of the feudal lords, the *daimyō*, and to enhance the development of the primitive, undeveloped town of Edo, every *daimyō* was required to maintain a household in Edo, as well as his hometown, and to spend six months of the year in the new capital. Wives and children had to be left behind in the Edo residence when the lords returned to their home territories. The samurai were thus required to become urban dwellers, living in their lord's capital mansion or town castle, serving in military or civil offices. As a result they became more actively involved with town merchants, rather than in the affairs of the countryside. The city of Osaka, having few samurai residents, was left to handle its own business matters, devoting its energies to commercial and financial activities, insuring the city's successful growth during the Tokugawa period. The Edo population was further enlarged by the many artisans whose services were needed to construct, decorate, and furnish the new homes of the *daimyō* and samurai and temple buildings.

The Tokugawa shoguns' apprehension of powerful threats pertained not only to domestic forces, but also to the influence of foreign nations. After persecutions, Christianity was banned, as well as merchant traders from England, Spain, and Portugal. Only the Dutch were allowed to remain, forced to live on the artificial island of Deshima in Nagasaki harbor, where they became the only Europeans allowed to live in Japan for the two hundred years after 1641. The Chinese were also segregated in Nagasaki. Japanese citizens were forbidden to live or trade overseas on penalty of death per a decree ordained in 1635.¹² The Tokugawa regime essentially isolated the nation from most Western ideas until the middle of the nineteenth century.

The Tokugawa shoguns also misperceived the changes in their economy due to their method of structuring society into a class hierarchy and using rice as the basis for

wealth. In the 17th century the country was being transformed from a feudal and agrarian society to an urban society. Peace and stability brought an economic expansion that made the *chōnin* wealthy and the samurai, many of whom lived on rice stipends, poor. In the latter part of the 17th century, the *chōnin*, astute businessmen that had become affluent, began to influence artistic production, requiring art that had quality, but was simple and straightforward, rather than philosophical, religious, or literary.

During the years 1716 to 1800, the Tokugawa regime experienced times of economic and political stability and also periods of economic hardship and political turmoil. Famines and epidemics occurred from the middle of the century, sending many farmers to the cities for relief, thus resulting in fewer hands to produce the rice crop.

During the first seven decades of the 19th century, the Tokugawa *bakufu* was faced with serious challenges. They realized that the whole economy would break down because it was solely based on the rice crop. Samurai experienced reductions in their stipends because of decreased harvests. Peasants were so oppressed that they were uprising against the central government. Merchants, still the least privileged class, were taxed and asked to provide loans that would not be paid when governmental funds ran short.

A serious challenge to Tokugawa sense of security was the Westerners who were coming to their shores, making demands of the government to open their ports. In 1854 the Tokugawa government formally ended its isolationist policy. One of the factors in the overthrow of the Tokugawa shogunate was the growing knowledge that Japan lagged far behind Western technology, a technology that could end their economic dependence

on a single crop. In January 1868 a coalition of samurai staged a coup d'état that ended the Tokugawa regime, restoring rule by the emperor.

The Edo period is especially notable for the Tokugawa's control of the *daimyō*, the extraordinary growth of the national economy, which led to the rise of an affluent urban middle class, and for the development of several divergent schools of painting.¹³

Art History

Art historian Miyeko Murase divides the Edo period into two phases for clarification.¹⁴ The first phase, during the seventeenth century, was dominated by the ancient, cultivated city of Kyoto in artistic and cultural activities, where *daimyō* maintained their secondary residences and which served as the location for the imperial court and the home of great Buddhist temples and monasteries, with their influential congregations. Kyoto, the center of finance, commerce, and communication, scholarship, and culture, was the source of new information for the provinces. Publishing houses printed books and schools trained men to become scholars, teachers of Nō theater, tea masters, and experts in the art of flower arranging.¹⁵ Kyoto was the flourishing center for painting schools which sent their artists to Edo and other cities to teach and to execute commissions.

Here it should be interjected that the styles and conventions, or the accepted background knowledge that Japanese artists used, differ from a Western perspective. According to William Watson, "In these two styles [native Japanese painting *yamato-e* and the ink painting derived from the Zen school], we see the origins of almost all the styles to be used by the painters of the Edo period. Just as the styles depend, however remotely, on Chinese sources, so do most of the conventions of Japanese painting."¹⁶

The conventions to which Watson refers are the subjects of paintings, the medium in which paintings are executed (ink and color applied with brush), and the shape of the format--horizontal hand scrolls, the album leaf and particularly the long vertical hanging painting, called *kakemono*, which was the most usual shape used for painting in the Edo period. Also different from Western painting is the use of the figure. The figure is used to tell a story, or used as an indicator to suggest scale or mood, such as in the painting of landscapes. The focus is not on the figure itself. Even with the woodblock prints of courtesans, the picture featured the newest patterns of the kimonos and their hairstyles.

These conventions are seen in the work of a new generation of painters who rose to meet the needs of decorating the massive, sumptuous castles built in and around Kyoto by Nobunaga and Hideyoshi, rulers eager to advertise their power. These magnificent complexes influenced the ideas and aesthetics of the later Tokugawa shoguns and served as models for their castles, such as in Edo and Nagoya.¹⁷ Turning from the small and subtle forms of previous aesthetics inspired by Zen ideals, a new artistic standard was developed that was “grand in scale and conception, virile and incisive in execution, and unambiguous in its visual message.”¹⁸ Though the circumstances of this former Momoyama period (1573-1615) differed with the Edo period, many of the main cultural roots of the seventeenth century grew directly out of the innovative artistic accomplishments of the artists working in the last decades of the sixteenth century.

The Unkoku School, the attributed school of the *kakemono Jurojin*, was founded in the Momoyama period by Unkoku Tōgan (1547-1618), one of the major painters of that time. The school, whose members served the Mōri clan in Suō, the westernmost part of Honshu, thrived into the Meiji period (1868-1912). Tōgan’s admiration for the works

of the great fifteenth century priest-painter Sesshū (1420-1506), who had worked in Suō, led him to emulate the master's techniques and continue his tradition.¹⁹ Tōgan's work, and subsequently, the school's, is known for using motifs from Chinese landscape painting, primarily in monochrome ink.

The Kanō school of painting, begun in the fifteenth century, endured until the late nineteenth century due to the continued patronage of the Tokugawa shogunate. The traditional subject matter seen in Kanō school painting reveals the conservative tastes and ideologies of the ruling military class. Works commissioned by the shoguns and their daimyō and executed by established masters of the Kanō school, such as Kanō Tan'yu, depict traditional themes from the Muromachi (1336-1573) and Momoyama (1573-1615) periods—Chinese subjects such as eccentric Zen patriarchs, Daoist (Taoist) hermits, which is the subject of Chapter three, and patriarchs of Confucianism, which were intended to serve as exemplars of dignified and virtuous conduct. Also depicted were Japanese themes that included birds and flowers of the four seasons, (subject of Chapter four), fierce hawks and eagles, which symbolized bravery and courage and reflected the military's interest in falconry, spirited horses, tigers, dragons, which symbolized power and endurance, and landscape painting, which was a traditional subject of Japanese painting since ancient times (subject of Chapter five).²⁰

Kanō Tan'yu (1602-1674), grandson of the most famous artist of Momoyama times, Kanō Eitoku, was recognized by the Tokugawa shoguns for his talent and hard working ethic. His grandfather Eitoku is attributed as being the first artist to use gold leaf as a background on which to paint, which became commonplace in Edo times.²¹ In 1621 Tan'yu was invited by the shogun to establish a painting school in Edo, beginning the

long relationship with the Tokugawa *bakufu*. The Kanō school became the official academic school of the military class with four schools operating in Edo and its painters eventually fulfilling commissions for daimyō throughout Japan. All during the Edo period the Kanō school “devoted itself primarily to creating works that reflected the policies and ideals of this ruling class.”²² The Kanō school became the standard by which the works of other schools were judged, though their works are not so highly regarded today, and the place where artists, including Sakai Hōitsu (subject of Chapter four) and Maruyama Ōkyo, began their studies before further developing their individual styles.

The other major painting school of hereditary painters, which also originated in the fifteenth century, is the Tosa school. The Tosa school preserved the traditions of *yamato-e*, deriving their inspiration from native Japanese artistic and literary traditions, the *yamato-e* hand scrolls of the Heian period. Tosa painters, who were closely affiliated with the imperial court, painted subjects that were familiar to this aristocratic culture, such as the literary classics *Tale of Genji* and *Tales of Ise*. While Kanō artists produced large-scale works, the Tosa painters specialized in smaller works, such as albums, hand-sized to show visitors, and hand-scrolls, painting in a delicate, stylized, decorative manner. Penelope Mason states that features of the Tosa style include “the contrast of bright colors for the figures and brilliant gold for the clouds separating one scene from another, the thick buildup of paint and minutely detailed textile patterns.”²³

Rinpa, a style known for vivid colors and bold decorative patterning, shared the Tosa school’s “ancestry” in the *yamato-e*. Formed at the artist and religious colony of Takagamine outside Kyoto, “probably under the influence of Kōetsu” (1558-1637), a

professional sword appraiser, connoisseur of the arts, noted calligrapher, and craftsman, the Rinpa style was “first defined by Sōtatsu,” (active 1600-1640), a previous owner of a fan shop, who is known to have repaired and repainted motifs on *yamato-e* scrolls.²⁴

Ōgata Kōrin (1658-1716), for whom the school is named, was Sōtatsu’s outstanding follower. Kōrin’s work is distinguished for its continuation and reworking of the decorative style and the *yamato-e* themes first developed by Sōtatsu in the early seventeenth century.²⁵ Other elements of Kōrin’s work is the flat, simplified, almost abstract, bold quality of his designs, which are often luxuriously and flamboyantly depicted with bright color and gold and silver. After Kōrin’s death the Rinpa style was not revived until Sakai Hōitsu (1761-1828) and his follower Suzuki Kiitsu (1796-1858), artists living in Edo, looked to him for inspiration in their painting.

Art historian Murase’s first phase of the Edo period includes the genre paintings depicting life in the capital Kyoto, which influenced the later development of *ukiyo-e*. The genre paintings consisted first of screens representing landscapes and seasonal changes and, later, figures participating in activities, such as scenes of people from every class enjoying outdoor picnics under cherry or maple trees in the Kyoto suburbs, horse races at the Kamikamo Shrine, and the floats and processions at the Gion Festival in Kyoto (which is still held today in July). Tosa Mitsunobu (fl.1469-1523) started this novelty of painting views of the city (of Kyoto) in 1506. His Tosa descendants produced later versions, but most of them were anonymous town painters. These later screen versions are encyclopedic details of the lives of the Kyoto citizens, showing customs, costumes, commerce, and people from all stations in life. Murase states that the decline in popularity of these screens in the late seventeenth and eighteenth centuries occurred when

Edo supplanted Kyoto as the center for the nation's cultural, political, and commercial life.²⁶

Miyeko Murase's second phase of the artistic activity in the Edo period continues through the eighteenth century and into the first half of the nineteenth century. The Rinpa style was revived by Sakai Hōitsu and his followers, including the very talented Suzuki Kiitsu. An artist also influenced by the Rinpa style was Watanabe Shikō (1663-1755), who made a sketch book of natural history, which was unusual for his time, and which had an influence on Maruyama Ōkyo (1733-1795).²⁷ Ōkyo, who studied other traditional Japanese styles of painting and western style perspective, started the Maruyama school.²⁸ His work and the work of his followers combine classic Japanese techniques with western "to achieve greater accuracy of depiction and a sense of naturalism and everydayness."²⁹ Maruyama Ōkyo's pupil Matsumura Goshun (1752-1811) left Ōkyo's school to study with the literati painter Yosa Buson. Goshun consequently combined Ōkyo's style with the literati into his own style, the Shijō, "a style that favors a modified realism, but that seeks perfection of the fluid line."³⁰ Two more schools similar to the Shijō are those of Kishi Ganku (1749-1838), famous for painting tigers and Mori Sosen (1747-1821), famous for his paintings of Japanese monkeys.

Mason relates that the man first responsible "for the popularization in Japan of *yōfuga*," Western-style painting, was Hiraga Gennai, a samurai who left his position with his lord's encouragement to study natural sciences and Dutch in Nagasaki.³¹ Because the Dutch were the only Westerners allowed to trade in Japan, the Dutch books were also the principal source of Western learning. Timon Screech contends that Western scientific

equipment, such as microscopes, telescopes, eye glasses, prisms, and the copperplate etchings with perspective were imported in small quantities through Nagasaki from the early 1700's, influencing curious scholars, as well as artists and samurai.³² Gennai continued his studies in Edo, but as a *rōnin*, and taught Western techniques for suggesting space and modeling forms to his associates in Edo who were involved in Western studies.

Shiba Kōkan (1738-1818), a painter and woodblock print designer, was first influenced by Gennai in these Western studies and later in the 1780's by Chinese books about Western painting. He devoted himself to perfecting Western techniques in his painting, bringing them to the awareness of Japanese art circles. Shiba Kōkan is considered a pioneer of nineteenth and twentieth century Western-style painting in Japan.

Watanabe Kazan (1793-1841) working later in Western-style portraits for which he is now famous, extended his Western studies to geography, history, military science, and Western firearms. Because of the harsh measures of the Tokugawa *bakufu*, he was considered a dissident for publicizing his views and was imprisoned where he later committed suicide.

Rather than Dutch or Western studies, other painters went to Nagasaki for information of and to study with Chinese painters for inspiration. This became the *Nanga* School, a small group of painters who reacted to the decline of the Kanō school, and were the last group to emulate Chinese painting traditions before Western styles became popular in the second half of the nineteenth century. The painting traditions that the *Nanga* School, meaning southern painters, followed were those of “the latter-day exponents of the ‘southern school,’ the scholar painters of the sixteenth and seventeenth centuries”[of the Ming and early Qing Dynasties].³³ The *Nanga* painters produced a

wealth of poetry, calligraphy, landscape paintings, and nature studies in the Chinese literati style.

The pioneers of literati painting in Japan are two samurai, Gion Nankai (1697-1751) and Yanagisawa Kien (1704-1758) and a *chōnin* from Nagoya, Sakaki Hyakusen (1697-1758), a professional painter. The literati style became distinct in the hands of the great artists Ike Taiga (1723-1776) and Yosa Buson (1716-1783), both professional painters who sold their work for a living “whose idiosyncratic styles influenced scholar-amateur painters until recent times.”³⁴ The momentum of the literati style continued into the nineteenth century by highly educated men of the samurai class, like Okada Beisanjin (1744-1820) and Uragami Gyokudō (1745-1820), who both achieved “a very high level of quality in their painting.”³⁵ The next generation of literati artists, working in the nineteenth century, of significant accomplishment, are Tanomura Chikuden (1777-1835), a samurai, Rai Sanyō, also a noted poet, Okada Hankō (1782-1846) and the Nagoya painters Nakabayashi Chikutō (1776-1853), regarded as the theorist of the *Nanga* School, and Yamamoto Baiitsu (1783-1856). This group was more knowledgeable of Chinese painting and literature than previous generations because of increased importation of Chinese works and books, such as *The Mustard Seed Garden Manual*. Kyoto and Osaka were the centers for literati painting in the Edo period, but Tani Bunchō (1763-1840), an eclectic artist working in a variety of styles, was the exception, painting in the literati style in Edo.

Several artists resist categorization, but are all considered independent and to greater or lesser degrees, eccentric. Nagasawa Rosetsu (1754-1799), a pupil of Ōkyo, extended the realism of the Maruyama-Shijō style into a uniquely satirical and eccentric

style. Itō Jakuchū (1716-1800), son of a Kyoto greengrocer, mixed Chinese and Rinpa styles with *shaseiga*, copying from nature, to produce brilliantly colored and executed paintings, particularly of roosters and chickens, with remarkable spirit and energy. Soga Shōhaku, an independent painter known for his eccentric behavior, is “perhaps best known for his eccentric treatment of figures from Chinese history and literature”,³⁶ but he also painted landscapes, birds, and imaginary animals.³⁷

The most well-known artistic works to Westerners are the woodblock prints called *Ukiyo-e*, pictures of the floating world, depictions of the theater, wrestlers, the pleasure district, the tea-house girls, bath girls, and the *chōnin* and samurai who visited these quarters in Edo, Osaka and other big towns. Watson declares that all the styles of Japanese painting are fused in the woodblock print.³⁸

According to Mason, the *ukiyo* genre of illustration was first developed by Iwasa Matabei (1578-1650), who “pioneered a style of painting in which wiry black outlines and bright colors were combined with themes depicting human beings in moments of extreme emotion—caught in the noise, excitement, and confusion of a festival, or even confronted with sudden slaughter.”³⁹ Matabei eventually worked in Edo where he may well have influenced the woodblock print artists. Another depiction that led to true *ukiyo-e* was the *bijinga*, a painting of a single courtesan in elaborately patterned kimonos set against a flat, neutral background. Illustrated short stories and novellas, which became very popular with townspeople, further contributed to the development of *ukiyo-e*.

Hishikawa Moronobu (1618-1694) is the artist credited with first producing illustrations for their own sake without accompanying text. The Torii school began

designing theater posters and programs. Okamura Masanobu (1686-1764) experimented with three colors that led to the work of Szuki Harunobu (1724-1770), who was the first to produce single-sheet prints of polychrome woodblock prints, called brocade pictures.

Actors were featured as large portrait busts and at the dramatic moment of a play. Torii Kiyonaga (1752-1815) designed a format, which became the norm, featuring women as tall and elegant and gentle, no matter their station in life. Kitagawa Utamaro (1753-1806) designed prints of beautiful women and dominated the production of *ukiyo-e* in the 1790's. Sharaku specialized in revealing the personalities of the Kabuki actors.

Landscapes of romantic views and people in nature flooded the market towards the end of the shogunate. Katsushika Hokusai (1760-1849) produced *Thirty-six Views of Mount Fuji* between 1823 and 1831. The most famous printmaker Andō Hiroshige (1797-1858) received immediate recognition with the publication in 1834 of his landscape series the *Fifty-three Stations of the Tōkaidō*.

In the nineteenth century prints were made in Yokohama picturing the arrival of new foreigners other than the Dutch or Chinese and their black ships. Artists engaged in this new interest were Yoshitora (fl.c.1850-1880) and Sadahide (1807-1873).⁴⁰

The Edo period is one of the great ages of Japanese painting. Though the traditional Kanō and Tosa Schools suffered a slow decline, new schools rose with vigorous creativity and inventiveness, such as the Rinpa School, which was again revived, and the *Ukiyo-e*. The *Nanga* School evolved as interest in Chinese painting expanded with new information made available. The Maruyama and then the Shijō Schools were created from new ideas of painting naturalistically with new brushwork and

color. Studies of Western techniques provoked the work of Kōkan and Watanabe Kazan and the use of geometric perspective in *Ukiyo-e* prints. The Edo period was a dynamic age of continual innovation and accomplishment.

Chapter 2 Endnotes

1. Robert T. Singer, *Edo Art in Japan 1615-1868*, (Washington National Gallery of Art, 1998), 23. Robert Singer's footnote tells the reader that "for the social, economic, and demographic history of Edo," one should "see Takeo Yazaki, *Social Change and the City in Japan: From Earliest Times through the Industrial Revolution* (Tokyo, 1968), chapters 5 and 6.

2. Singer, 46. "Neil McMullin estimates that more than 25 per cent of the total land area in Japan belonged to temples and shrines during the Muromachi period (*Buddhism and the State in Sixteenth-Century Japan*) [Princeton, 1984], 23, 251). During the Tokugawa period, which saw a great increase in the number of temples, this percentage dropped to 2.5."

3. William Watson, *The Great Japan Exhibition Art of the Edo Period 1600-1868*, (London: Royal Academy of Arts, 1981), 17.

4. Money L. Hickman, *Painters of Edo Japan 1615/1868*, (Indianapolis, Indiana: Indianapolis Museum of Art, 2000), 10.

5. Watson, 17.

6. Hickman, 10.

7. Penelope Mason, *History of Japanese Art*, (New York: Henry N. Abrams, Inc. 1993), 211.

8. Hickman, 12.

9. Singer, 109.

10. Hickman, 13.

11. Mason, 244.

12. Watson, 20.

13. Miyeko Murase, *Bridge of Dreams*, (New York: The Metropolitan Museum of Art, 2000), 250.

14. Murase, 250.

15. Murase, 250.

16. Watson, 37.

17. Hickman, 15.

18. Hickman, 15.

19. Hickman, 29.

20. Hickman, 17.

21. Watson, 38. “Blank areas of gold leaf, unpainted, can be used to depict land, cloud or mist, sky or even an indeterminate area in which the subject exists. Whether Eitoku invented this idea, or took it from newly-imported Spanish and Portuguese religious painting, is uncertain, but the idea was brilliantly effective and perfectly suited the grandiose daimyō taste of the time. The use of more or less horizontal bands of blank areas, often of gold leaf, to break up a picture into different areas becomes a commonplace after Eitoku; whereas before empty spaces had suggested distance, now distance was not necessarily depicted by these ‘cloud bands’. They become a mere visual device.”

22. Mason, 253.

23. Mason, 219.

24. Watson, 39.

25. Mason, 274.

26. Murase, 335. Murase’s information includes: “In 1582, when a group of Japanese Christian converts traveled to Rome, they took with them a set of *rakuchū-rakugai zu* [paintings with views of Kyoto and its suburbs] by Kano Eitoku (1543-1590) as a gift to the pope from the warlord Oda Nobunaga (1534-1582).

27. Watson, 39.

28. Mason, 279. “In his teens Ōkyo was apprenticed to a toy shop where he learned to paint doll faces and later *megane-e*, the paintings used in stereoscopes. Stereoscopes, originally imported from the Netherlands, and then from China, were optical instruments eventually manufactured in Japan to show images of famous Chinese, Japanese, and Western scenic places. The production of *megane-e* required a knowledge of perspective and of shading techniques, specifically the network of oblique lines used in copperplate etchings, and it depended on the exaggeration of near and far views.”

29. Mason, 278.

30. Watson, 39.

31. Mason, 278.

32. Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, (New York: Cambridge University Press, 1996), 8. This quoted sentence is the topic of Screech's entire book.

33. Watson, 39.

34. Hickman, 54.

35. Mason, 296.

36. Mason, 283.

37. Hickman, 70.

38. Watson, 39.

39. Mason, 304.

40. Watson, 40.

Chapter 3

Jurojin, God of Longevity

Attributed to the Unkoku School

Late Ashikaga Period (1392-1573)

Ink and Color on Paper

48" length, 24" wide

Photographs of the *kakemono Jurojin*--Figure 1-6

Chapter three will confirm the identity of the figure in this *kakemono* given by Leora Stroup as Jurojin, the Japanese God of Longevity.¹ Figural iconography and supporting iconography in the painting that identifies Jurojin will be discussed. Historical precedents for his depiction, including Chinese mythology, as well as Buddhist and Shinto influences will also be explained. In addition, Chapter three will present elements of style in the *kakemono* that lead to the placement of the painting in the 1850s or 1860s, later in the Edo period, rather than the 1560s or 1570s as suggested by Leora Stroup. According to art historian Miyeko Murase, the Unkoku school flourished, particularly in western Japan, into the Meiji period (1868-1912).² While the identity of the artist is unknown, a later date for the painting suggests an artist who could be working in the Unkoku school in the 1850s to 1860s, a literati painter, or an independent painter.

To the Western viewer the *kakemono* depicts an engaging and exotic scene (Fig.1). A bearded man, bent with age and supported by his staff, seems to be walking in

woods at night accompanied by a deer. Ambiguity arises with the presence of a large moon-shaped nimbus. At first glance, the lightened sphere appears to be a moon, but further analysis shows that its placement around the head of the man and its translucency revealing pine and plum boughs, constitute a nimbus (Fig.2). The man's gaze is focused, not at the viewer, but, rather, on the purpose of his activity, moving forward. His resoluteness to a goal is further emphasized by his serious facial expression, depicted with wrinkled brow and pursed lips. The man's companion deer has encircled his garments, stopping him in his journey. The deer seems to be sniffing the pink mushrooms growing on the ground by the feet of the old man. The deer's eyes have a strange and powerful quality as they stare directly at the viewer (Fig.3). Deer and man are surrounded by bamboo leaves, plum boughs with blossoms, and thick, curving trunks of pine trees with circular arrangements of pine needles growing on the branches. An impression that the artist gives is that the deer has found what the old man is seeking, the magic mushrooms providing longevity.

The old man in this *kakemono* wears the long, beautiful robes of a Chinese scholar and a tall, distinctive Chinese scholar's hat on his head. Chinese shoes are on his feet and his stockings appear worn out and stretched from so much wear that they tumble around his ankles (Fig. 4). His fingernails are long, like those of a Chinese scholar, not the nails of an ordinary traveling hermit. White Buddhist prayer beads hang beneath the robe, implying a spiritual life (Fig. 4).³ The man carries a knotted sack over his shoulder, which falls over his back (Fig. 5). The old man's costume provides clues to his identity and visual interest to the viewer.

Jurojin, the Japanese God of Longevity, is derived from one of the group of Taoist (or Daoist) immortals, known in China as the Eight Immortals.⁴ Almost all Taoist immortals, beginning their lives as human beings, subsequently experienced spiritual and physical transformation, bringing them into an existence beyond the natural world.⁵ These Eight Immortals, or adepts, were especially worshipped in China by the Quanzhen (Complete Realization) sect since the fourteenth century.⁶ The Eight Immortals, held in awestruck wonder for the special and somewhat bizarre spiritual powers that they were believed to possess and worshipped as divine saints, “have been the most famous group of Taoist adepts in China since the Yuan dynasty” (1260-1368).⁷ During the mid-Edo period, there was a renewed fascination with Chinese legends and literature due to an increased availability of Chinese books.⁸ Consequently, the Taoist immortals, important in Chinese legend and folklore, and worshipped by Taoists in China, became a popular theme for Japanese artists during the Edo period.

In *Taoism and The Arts of China* Kristofer Schipper aptly describes the illusive, indefinable nature of Taoist immortals:

Who are these Immortals? There is no precise way to define them, no method is error-free, no ecclesiastical institution or tradition has ever confirmed their quality, no official canonization has ever distinguished the true Immortals from the false ones. Their stories do not allow a distillation of an exact doctrine, for there is no dogma defining how a body can become one with Tao. Every human being, whether big or small, humble or great, young woman or old man, musician, herbalist, clown, or scholar, may—on the sole condition of finding his or her own mountain—quit the treadmill of progress towards death and discover the return towards life. It is not even necessary to act intentionally; luck and a certain predisposition may sometimes be the only needed conditions, but nothing is guaranteed. It is necessary, however, to at all times be open and prepared to recognize, at a given moment of one’s life, the mountain or the initiating Immortal, which some day is to be found on everyone’s life path.⁹

The Japanese Jurojin is adapted from the Chinese Taoist immortal Zhang Guolao, also known as Zhang Guo, who existed as a real person during the reigns of Empress Wu (r. 684-705) and Emperor Xuanzong of the Tang dynasty (r.712-756).¹⁰ Tang dynasty historical chronicles record that Zhang Guolao was an old hermit who roamed the mountains in what is now Hebei and Shanxi. Myths abound about the man, describing him as possessing secret abilities for long life, and some even claim that he had been living for several hundred years.

Stories recount how Zhang Guo would feign death in order to avoid the summons to court by the empress and the emperor. He resisted meeting the Empress Wu, but Emperor Xuanzong's persistent efforts were successful. Their meeting was later recorded by the Yuan dynasty court painter Ren Renfa (1255-1328) in a handscroll, which currently resides in the Palace Museum in Beijing.¹¹ The Emperor Xuanzong reportedly tested Zhang Guo's special magical abilities, and he was not disappointed with the old man's prowess. According to one story, Zhang's rotten teeth were knocked out as he soundly slept after becoming intoxicated with wine. Upon waking he applied his own special ointment to his gums and went back to sleep. After this sleep he awoke with new white teeth. The emperor was so impressed by the results of this and other tests that he wanted Zhang Guo to marry one of the imperial princesses. Zhang Guo laughed at this proposition and quickly returned to his mountain. Emperor Xuanzong, nevertheless, conferred honors upon the sage and established a Taoist temple, the Observatory of Perching on Rose-colored Clouds (Qixia Guan, Shandong Province), in honor of Zhang Guo.¹²

The popularity of Zhang Guolao derives primarily from his role as one of the Eight Immortals, favorite subjects for novels, dramas, and artistic creations since the Yuan (1260-1368) and Ming (1368-1644) dynasties. Even today they are still popularly known as gods of good fortune and long life in China.

Chinese Zen paintings with Taoist themes can be found in a 1320 catalog of art treasures of the Butsunichi-an, a subtemple of the Engaku-ji, Japan, according to art historian Ichimatsu Tanaka.¹³ The paintings reveal influence from Song painters of the Northern and Southern Courts in China. During the Mongol invasions of the late thirteenth century, more Chinese Zen priests came to Japan and painted. It is significant that their works were not meant to be objects of worship, as had been the standard, but were figural images painted for appreciation. The Taoist gods they painted were depicted more often as hermits or “immortals,” rather than Heavenly beings, thus setting a precedent in Japanese representation of Taoist immortals.¹⁴

There is a well-documented connection between art in China and artists in Japan from the fourteenth century through the Edo period. Sesshū or Sesshū Tōyō (1420-1506), described as “the greatest priest-painter of the Early Feudal period” and “one of the most important persons in Japanese art history” is an important link in identifying Stroup’s *Jurojin*.^{15,16} An ink painting of Jurojin by Sesshū (Fig. 6) could have been a model for the unknown artist of Stroup’s *Jurojin*. Sesshū’s studio was inherited by Unkoku Tōgan, who founded the Unkoku School to continue the painting techniques and tradition of Sesshū. As previously stated, the Unkoku School, the attributed school of Stroup’s *Jurojin*, remained active until early in the Meiji period (1868-1912).

Sesshū experienced connections with Chinese artists and their styles throughout his life. Though Sesshū was born in present-day Okayama Prefecture, west of Kyoto, he traveled to Kyoto at an early age to live as a Zen monk in the Shōkoku-ji temple. During Sesshū's era this temple was a center of creative activity.¹⁷ There he studied with Shūbun (died c. 1460), regarded as the greatest artist of his time, and founder of the Japanese-Chinese style of painting. Penelope Mason confirms Shūbun's close connections with Chinese painting:

It is clear that Shūbun was familiar with Song-dynasty landscape painting, because he uses several stock motifs such as the scholar and his attendant crossing the bridge, the scholar visible through the window of his study, fishing boats close to land, and the temple buildings in the distance. Also, the dominant motif of crossing pine trees is one frequently used by the Song painter Xia Gui, whose works were highly prized by Japanese collectors.¹⁸

Shūbun transformed the work of amateurish Japanese Zen monochrome painting into an accomplished style.

After Shūbun's death in about 1460, the increasing political insecurity of Kyoto sent Sesshū back to western regions, to Yamaguchi. He started a studio, the Unkokuan, but, at this time, however, Sesshū did not affiliate himself with any particular Zen temple or monastery. Then, backed by the ruling Ouchi family, who were leaders in the Japanese trade with Ming China, he traveled to Beijing, China for two years, 1467–1469, as a diplomatic envoy to the Ming court.¹⁹ He visited Buddhist monasteries and scenic spots. He studied and copied the techniques and styles of the earlier renowned Sung Dynasty painters like Xia Gui (ca. 1200-1250) and Ma Yuan (ca. 1190-1224), Yuan Dynasty (1279-1368) artists, and contemporary Ming landscape painters. The influence

of these Chinese painters is revealed in his oeuvre of splashed ink paintings, Chinese figures, and the large number of landscape paintings.

Upon his return to Japan in 1469, Sesshū first settled in Kyūshū and began a new studio. But he eventually returned to his old studio in Yamaguchi, the Unkokuan. Sesshū continued productively later in his life, painting and traveling in his country until he died about 1506.²⁰

The Unkokuan (Studio of Clouds in the Valley) did not end with Sesshū's death. The artist Hara Naoharu received an important commission in 1593 from Lord Mōri of Hiroshima, "the wealthiest and most powerful daimyo in western Japan," to make a copy of his painting *Long Scroll* by Sesshū Tōyō.²¹ Naoharu produced so well that Lord Mori gave Naoharu the use of Sesshū's studio, the Unkokuan. Naoharu then changed his name to Tōgan, using the first character of Tōyō, and took Unkoku as his new family name.²² Unkoku Togan (1547-1618) founded the Unkoku school and was known as a major painter in the Momoyama period (1573-1615), continuing in the style of Sesshu.

Depictions of Jurojin, the God of Longevity, attracted a broad spectrum of artists working in a variety of media before and during the Edo period. It is likely the Stroup artist of Jurojin had seen some of these works, considering the notoriety of many of the artists. Ogata Korin (1658-1716), one of the most famous painters, even in his own lifetime, whose name was given to the Rinpa School, painted images of Jurojin on ceramics in collaboration with his brother Kenzan.²³

The literati painter Yosa Buson (1716-1783), consumed with his Chinese studies and perhaps inspired by newly published texts detailing the backgrounds and exploits of the immortals, executed screen paintings entitled *Four Daoist Immortals*, early in his

career in 1750 and a portrait of *Jurojin* after Sesshū (Fig. 7), 1778.²⁴ The subject of Daoist immortals in his oeuvre points to the importance of this subject in the culture and its continuing popularity as subject matter for pictorial depiction.

Maruyama Ōkyo (1733-1795) was another prominent artist who founded a productive and influential painting school that continued into modern times.²⁵ Known for his new conceptual approaches and innovative techniques, Ōkyo produced a painting of *Jurojin* following the standard Chinese Ming version of the deity (Fig.8). The face, however, is hardly Chinese, for it is painted in a naturalistic manner, appearing as an individual, not a formula. Probably commissioned by a samurai who favored Chinese studies, the painting is a testimony to the continuing use of *Jurojin* as a subject matter, even in the pre-modern Edo period.²⁶

Pictorial instructions for painting Taoist figures were available in Japanese and Chinese painting manuals. Among the Japanese manuals is Hayashi Moriatsu's *Gasen*, completed in 1712, but not published until 1721, which presented painting theories and illustrations taught in Kanō schools.²⁷ The Chinese manual *Pa-chung Hua-p'u*, or *Eight Kinds of Painting for Beginners*, compiled in China in 1621-1628 and reprinted in Japan "as early as 1672" and reprinted again in 1710, presented illustrations for copying.²⁸ "The *Pa-chung Hua-p'u*, like *The Mustard-Seed Garden*, was a powerful influence in the sudden rise of Japanese *Nanga*."²⁹ *The Mustard-Seed Garden Manual*, reprinted in Japan in 1748, had probably reached Japan earlier, after it was published in China in 1701.³⁰ *The Mustard-Seed Garden Manual* contains illustrations, which include human figures, such as Chinese scholars, Taoist immortals, hermits, and priests (Fig.9). Henry P. Bowie's book *On the Laws of Japanese Painting*, a painting manual written in 1911

and based on historical information, also includes figural illustrations of hermits, priests, the immortal Fukurokujo, one of the Japanese gods of good luck derived from the Eight Immortals, and a Chinese scholar holding a staff with similarities to Stroup's Jurojin (Fig.10). These manuals were used by artists for their own instruction and for the instruction of their students. Figures with characteristics of Stroup's Jurojin are found in these painting manuals.

The traditional depiction of Jurojin is an old man with a long, white beard, wearing a Chinese scholar's robe, holding a staff, and accompanied by a deer. Leora Stroup's *Jurojin*, rich in iconography, fulfills these requirements for identifying an image of Jurojin and provides additional iconography. In Stroup's Jurojin attention is first drawn to the large nimbus that surrounds the head of this man, which immediately tells the viewer that this is a holy person, and, thus, a deity to be worshipped.³¹ Stroup's Jurojin has the long fingernails of a scholar. He wears the long, beautiful robes of a Chinese scholar and a tall, distinctive Chinese scholar's hat on his head. Chinese shoes are on his feet. The scholar's clothing and the long, white beard refer to the wisdom gained from a virtuous and disciplined life of intellectual study and continual meditation seeking the harmony of perfection between the natural and spiritual worlds. The white Buddhist prayer beads that hang beneath Jurojin's robe testify to his enduring faith of seeking perfection.

Matching motifs between Stroup's Jurojin and Zhang Guolao, the Chinese Daoist immortal (Fig.11) further confirm the identification of the God of Longevity. Zhang Guolao appears as an old man, a sage, living as a recluse on a mountain. He has the long, white beard and long fingernails of a scholar. He is wearing the robe and hat of a

Chinese scholar and firmly holds a tall, walking staff, curled at the top. Traditional symbols of longevity in China, a white crane, a peach tree, and a bamboo tree trunk and leaves, fill the upper left corner of the scroll. The lower right corner reveals what appear to be bamboo leaves and mushrooms on the forest floor. Mushrooms of a certain kind were believed to possess magical powers that provided long life to the person who ate them. Zhang Guolao and Japan's Jurojin hunted these mushrooms with magical powers. (Information regarding mushrooms as a symbol for longevity is discussed later in this chapter.) Stroup's image of an old man identified as Jurojin contains all of the characteristics present in the painting of Zhang Guolao, the original precedent for the God of Longevity.

The deer in Stroup's painting is the most important iconographic attribute for the image Jurojin, since it is a deer, a symbol of longevity in Japan that customarily accompanies Jurojin (Fig.3). In Shinto, the indigenous religion of Japan, deer are said to guard the sacred shrines. Deer are also considered messengers from the gods to priests in the shrines. In Stroup's painting the deer appears, not as a wild animal, but as a protective companion to the God of Longevity.

Sesshū, the artistic liaison between China and Japan, also painted a *Jurojin* with features found in Leora Stroup's *Jurojin* (Fig.6). Sesshu's immortal is painted with a large halo and accompanied by a deer. The deer, positioned as a close companion to Jurojin, stands in similar fashion in Stroup's *Jurojin*. The deer stands very close to Jurojin, almost as though leaning into the man. The figure is dressed in a Chinese robe with distinct, colored borders trimming the front, sleeve hem, and skirt hem and a long head scarf which rises up in a stiff manner on top of the head. The face has a mustache

and beard, but does not show age in the form of wrinkles. The painting further corroborates identification of Stroup's *Jurojin* with similarities in style and imagery.

Rich in iconography, Stroup's painting of *Jurojin* contains added symbols of longevity: bamboo leaves, pine tree, plum blossoms, and mushrooms (Fig. 1, 2, 4, 5). In Japanese art the bamboo and the plum are known as two of the four Paragons.³² The Japanese also refer to bamboo, pine, and plum as "the Three Friends" because they all prosper during the winter season.³³ The leaves of the bamboo and the pine remain green all year, including winter, and the plum blossoms, as well, even when snow is still on the ground. Thus, the artist intentionally includes the bamboo, pine, and plum to support the idea and dramatization of longevity in the painting.

Stroup's artist participates in a long Japanese tradition of painting "the Three Friends". Paintings of the bamboo, pine, and plum abound in Japanese art. A few examples from the Edo period include works by Ike Taiga, Mori Sosen, Yamamoto Baitsu, Teisai Hokuba, Ōgata Kōrin, Muruyama Ōkyo. Ike Taiga's *Scholarly Occupations and The Three Friends*, is a clever manipulation of Taiga and his scholarly friends with panels of the three plant friends (Fig.12). Bamboo, pine, and plum depicted individually also carry the same symbolism as when shown together. Other examples are Yamamoto Baitsu's (1783-1856) *Bamboo and Rocks* (Fig.13), Ogata Korin's (1658-1716) *Red and White Plum Blossoms*, (Fig.14a,b), and Maruyama Okyo's (1733-1795) *Pine Trees in Snow* (Fig.15a,b). These are only a few of the many paintings of bamboo, pine, and plum from the Edo period that corroborate their wide-spread depiction during this time.

Over one thousand years ago Shumo Shiko declared bamboo, whose leaves remain green throughout the year, to be a paragon.³⁴ The bamboo represents constancy and integrity, upright behavior despite the circumstances. For the bamboo, laden under snowfalls of winter, bent by summer thunderstorms with rains and heavy winds or its leaves blown expansively, always appears beautiful. Under pressure, it bends, but does not break. Its leaves never fall off. A painting of the bamboo is to inspire one to endure, to live with grace. The bamboo is also known as a lucky symbol, representing tenacity and courage.³⁵ The bamboo grows profusely in Japan and every part of it is used for every-day living and for ornamentation at festivals.

The pine tree, also symbolic of long life, is often shown with Jurojin. Shoguns, *daimyos*, and wealthy merchants commissioned many artists, particularly the Kanō School artists, to paint the interiors of their large halls. A favorite motif was the pine to symbolize the longevity, endurance, and strength of the master and his clan. A classic example is Kano Eitoku's *fusuma* panels *Pine Tree and Crane* (Fig. 16a, b).³⁶ Perhaps it can also be inferred that the shogun's symbol, a pine, represents the idea of providing protection, since the image of Jurojin is often depicted under a pine tree.

The pine as a symbol of long life and fidelity is illustrated in Japanese mythology. Though the following story may seem strange to Western readers, its inclusion here is meant to convey the importance and long tradition of the pine in Japanese culture.

The spirit of a man leaves his body upon his death and enters a pine tree. The woman who is his lover is miserable and mystified when he vanishes. She sees a shadow of a pine tree against her screen even though she has no pine tree in her garden. The following day a pine tree on the outskirts of the village is cut down to replace a bridge, which had been swept away in a local flood. Hearing this, the woman remembered her vision of the shadow and went at once to the place and found that, in spite of the efforts of many people, the felled tree remained immovable. She instinctively realized she had loved this tree in its human form;

when she touched its trunk, the tree easily moved. It was the spirit's way of revealing his identity and love to her.³⁷

Also illustrated in Japanese mythology and literature, the beloved plum, like the bamboo, is one of the four paragons in Japanese art. The plum is the first tree that blooms in the new year, releasing a delicate perfume even when snow is still on the ground. Though the trunk of the tree grows old, as depicted in Stroup's *Jurojin*, every spring new branches vigorously emerge with buds and blossoms, once again renewing the tree's youth and beauty. When the ninth century scholar and nobleman Sugewara Michizane was being banished from his home, he lingered in his garden and composed this poem:

Do thou, dear plum tree, send out thy perfume when
The east wind blows;
And, though thy master be no longer here,
Forget not to blossom always when the springtime comes.³⁸

Many beautiful and sad myths abound about the plum tree. It is said that in old age, a plum tree takes on the shape of a sleeping dragon, which is a sacred auspicious sign in Japanese culture.³⁹ According to Robert Singer, the bamboo, pine, and plum painted together are a vital combination in Japanese art, which symbolize respectively, resilience, longevity, and regeneration.⁴⁰ These three friends make a strong statement to support Stroup's *Jurojin*, the god of longevity.

Another important element in the study of the iconography in Stroup's *Jurojin* are the mushrooms. In the lower right-hand corner of Stroup's painting are pink-tinted mushrooms. Mushrooms were considered of extreme importance in early Chinese Taoist philosophy, even before religious Taoism began. The belief that mushrooms are endowed with magical properties to extend life and the use of these magic mushrooms

are documented since ancient times in China. Emperors Qin Shihuangdi (r. 221-210 B.C.) and Han Wudi (r. 140-87 B.C.) believed so much in the powers of mushrooms that both sent magicians (or scholarly alchemists who were believed to have magical powers) to far reaches in search for them.

Adepts, those venerated for having achieved spiritual perfection, traveled to mountains to locate the mushrooms, herbs, and minerals used in the preparation of elixirs that were believed to extend life. It was said that many of these adepts ate only mushrooms. One of the earliest examples in Chinese philosophical literature speaks of the Chinese minister Pengzu who ate mushrooms and reportedly lived for over seven hundred years.

Pengzu was a Yin (Shang) dynasty minister whose surname was Qian and whose given name was Jian. He was the grandson of Emperor Zhuangxi and the middle child of Luzhong [Ends of the Earth] family. He lived during the Xia and survived until the end of the Shang dynasty—he is said to have been 700 years old. His regular food was the cinnamon fungus. (the *lingzhi*).⁴¹

The first century B.C. document *Records of the Historian* states that mushrooms were growing on Penglai, one of the islands of the immortals located in the Eastern Ocean, which gave them status as sacred plants. Emperors, as has been noted, were involved in the search and cultivation of these magic mushrooms, maintaining their use to confer on them a virtuous nature and long life:

During the reign of the Emperor Wu, in the year 109 B.C., according to the *History of the Former Han Dynasty*, a mushroom with nine stalks from a single root grew in a room of the summer palace. A general amnesty was proclaimed throughout the empire, and the Song of the Mushroom Chamber was composed. The text of this song has been preserved.⁴²

One of the earliest Taoist writings about the importance of mushrooms is found in Ge Hong's *Baopuzi* (*the Master Who Embraces Simplicity*).⁴³ The Taoist Canon printed

in the mid-fifteenth century includes the *Classification of Supreme Numinous Treasure Mushrooms* (Fig. 17a,b,c,d), believed to have been written during the Song dynasty (960-1279). Illustrated in the text are one hundred twenty-six varieties of mushrooms, and though some are common and some fantastic, they all are said to confer longevity in varying degrees. An example of this claim follows:

The Yellow Jade Mushroom grows on Mount Penglai. Its color is yellow, and its taste bitter. Dongwanggong ate it and became immortal, and lived for 90,000 years. The yellow tiger and yellow fish guard it. It consists of three levels; the lower level has three branches.⁴⁴

It is quite probable that Stroup's immortal, Jurojin, is on an expedition in search of the magic mushrooms in the natural setting akin to that described by the Taoist writer Ge Hong.⁴⁵ It appears in the painting that Jurojin's companion deer has discovered some of these treasures; though not red, they do look like pink coral (Fig 4).⁴⁶ Jurojin carries a sack slung over his shoulder to hold the valuable find (Fig. 5). Jurojin's purpose to discover the magic mushrooms to mix the elixir for long life seems to have been attained in this painting.

The artist of Leora Stroup's painting utilizes many known symbols of longevity-- bamboo leaves, pine tree with old gnarly trunk, plum blossoms emerging from branches growing out of an old tree trunk, mushrooms-- to support the person of Jurojin as the God of Longevity. The Japanese artist of this Jurojin has taken this immortal Taoist, known throughout centuries in China by his long, white beard, serious expression, Chinese scholar's attire, and staff, adapted into Japanese culture, and transformed him into a Japanese statement by the addition and integration of Japan's "Three Friends" and a Shinto deer companion.

Exploring the historical precedents and Edo-era depictions for the iconography of Stroup's *Jurojin* has enhanced the understanding of the painting and has helped to place it, to some extent, within the framework of Japanese figural painting. Examining the style of Stroup's *Jurojin* will help more accurately date the painting. When examining *Jurojin*, the viewer is struck by several techniques used by the artist. One immediately notes the dense composition, in which the space is full from top to bottom and from left to right with painted features. Others include: pictorial activity all taking place in the foreground, the attention to detail that is naturalistically portrayed, especially in Jurojin's face, the differences in brushstrokes, and the extensive use of colored ink. The combination of these features has not been seen before the Edo period. Because of these "new" features, it seems reasonable to place Stroup's *Jurojin* in the last decades of the Edo period, the 1850s or 1860s, or the following decades, rather than the 1560s or 1570s as suggested by Leora Stroup. Dating the painting more accurately could lead to the identity of the artist, who is currently unknown.

Leora Stroup's *Jurojin* fills the entire space of the composition with the exception of the lower left corner. That the artist paints this work in this manner is an exception to early and most mid-Edo period figural painting. Maruyama Ōkyo, a mid Edo period artist, (1733-1795) paints his Jurojin in 1786 as a solitary figure with only his stag (Fig.8). While it must be noted that Ōkyo chose to paint Jurojin in a Chinese Ming iconic fashion, perhaps as a commission from a high-ranking samurai, it is at the same time noteworthy that conversely, Ōkyo did not paint the subject with accompanying attributes filling his compositional space. In other words, though painting in the middle of the Edo era, Ōkyo's painting of Jurojin is spare (like his other paintings) and is not dense and

busy as in Stroup's painting.⁴⁷ Ōgata Kōrin (1658-1716), painting earlier than Ōkyo, also executed his Jurojin figure as a solitary person with only his deer, and without a dense background.⁴⁸ We also have seen that Sesshū, painting earlier still, in 1420 to 1506, painted his Jurojin figure with the attributes of nimbus, deer, staff, and Chinese garments only and with no additional landscape features.

Paintings created with a dense composition, such as Stroup's *Jurojin*, are found in the Edo period. Soga Shōhaku (1730-1781), an eccentric painter in the mid era of this time, is one artist who paints in this manner. Shōhaku's *Daoist Immortals*, painted in 1764, includes Jurojin in a setting with a richly detailed background (Fig. 19). Most of the composition around the figures is filled with trees, including the plum, leaves, rocks, and even a waterfall, waves, and a strange giant shell-like apparition. The seven Daoist (Taoist) immortals in this composition are not solitary figures set in a flat background of wash. Like Stroup's *Jurojin*, the figures are executed with much detail, both in their physical appearance and in their clothing, and are surrounded by other close compositional elements.

There are also similarities between Stroup's Jurojin figure and Shōhaku's figures in *The Three Laughers of Tiger Stream* (Fig.20). The full faces with full cheeks and large nose, the small wrists, and the treatment of the long robes are similar to those in Stroup's painting. The full robes are distinctly outlined and painted within by an ink wash, as in Stroup's Jurojin. Soga Shōhaku paints faces with naturalistic detail. Each man is a unique character, with similar, but distinct eyes, noses, and mouths. Hair styles differ. Stroup's Jurojin is also an individual character, painted as a unique person and not as a

generic Chinese figure. To paint in this manner is a departure from the normal early and mid Edo era figural painting style.

The figure of Stroup's *Jurojin* compliments well the scholarly-looking individuals in Yosa Buson's (1716-1783) painting *One Hundred Old Men*, 1783, which depicts eccentric sages and recluses enjoying each other's company, a goal of the literati artist (Fig.21).⁴⁹ This work by Buson illustrates old men, some bent with age, with long white beards, staffs, and the long, full scholarly robes and scholar's hats. Their faces are painted with some detail. What is prominent is the fact that Buson fills his entire canvas with painting. His figures are grouped together; they are not solitary or surrounded by space. Buson also painted symbols of longevity in this work, though not the same as in Stroup's painting; Buson paints the turtle and the crane. Painting with a dense composition occurs in the late Edo period as seen in Buson's painting *One Hundred Old Men*. This is a characteristic that will help the dating of Stroup's *Jurojin*.

Woodblock prints, produced in large numbers in the Edo period, feature figures in the foreground, filling the vertical space, in a manner similar to Stroup's *Jurojin*. The courtesans and Kabuki actors on woodblock prints appear large and stand in the foreground of the pictorial space. An example of a figure dominating the space with plants in the background is *Goro Uprooting a Bambo Tree* by Torii Kiyomasu I. (1697) (Fig.22). Like Stroup's work, the figure of the composition looms large in the foreground, and, in this case, appears almost ready to jump out of the picture.

The extensive variety of the brushstrokes used in *Jurojin* makes it appear as a painting school practice exercise. Painting images of the plum and bamboo, which are significant in Stroup's *Jurojin*, as well as the orchid and the chrysanthemum, was

undertaken by artists to practice their calligraphy.⁵⁰ *The Mustard-Seed-Garden Manual of Painting*, one of the Chinese “block-printed manuals illustrating models for depicting plants, trees, rocks, mountains, and human figures in the styles of several Chinese masters was printed in Japan in 1748” (as previously explained).⁵¹ The brushstrokes of Stroup’s *Jurojin* can be seen in *The Mustard Seed Garden Manual*. Many Japanese literati artists and painting school instructors used this manual, as well as other Chinese and Japanese manuals, as guides in learning and practicing brushstrokes.

Brushstrokes shown in the manuals can be seen in the figure and clothing of Stroup’s painting. The manner in which Jurojin’s robe is articulated is illustrated in Henry Bowie’s book *On The Laws of Japanese Painting* (Fig. 23, 24) and in Mai-Mai Sze’s *The Way of Chinese Painting*, whose illustrations are copied from the *Mustard-Seed Garden Manual*.⁵² Figure 22 from Bowie’s book depicts an image of a Chinese scholar with tall hat and staff, which could be used as a Jurojin figure. In the Stroup painting, Jurojin’s Chinese robe is distinctly outlined, as well as his hat, shoes, and stockings.

Other painting details of line and color, using a variety of brushstroke techniques illustrated in manuals, can be seen in Stroup’s *Jurojin*. Tinted wash is used to depict folds in the stockings, but not used for volume or shading in the robe. The mushrooms are not outlined, which exemplifies the boneless method. Lines and deeper shades of wash are used in their interiors to enhance details and represent curvilinear shapes. The intense detail of the tree trunks is a counter-point to the plain, ink-washed Chinese robe. Graduated shades of wash, dark outline strokes, dark dots, dark daub strokes, and very light outline strokes convincingly depict a gnarly old tree trunk that is full and round.

Jurojin's staff is realistically depicted using these same brushstrokes. Textured bark and knots appear on this old, tall, crooked pine branch. The staff does not appear flat, since the multiplicity of strokes gives it roundness and depth. The twisting branches of the pine needles and plum blossoms are also lively, painted with light and dark washes, outline strokes and many dot strokes. These different brushstrokes and coloring techniques are found in the Japanese and Chinese painting manuals.

Yonezawa and Yoshizawa relate an anecdote about the continuing influence of *The Mustard-Seed Garden Manual* into the Meiji era.

In 1909, when the artist Shunso Hishida displayed his *Fallen Leaves* at the third Buntan exhibition (sponsored by the Ministry of Education during the Meiji era), Beika Yamaoka, one of the judges, spoke out in opposition to it because no picture of its kind could be found in *The Mustard-Seed Garden*.⁵³

Working in the Edo period when the *Mustard-Seed Garden Manual* was available, Maruyama Ōkyo (1733-1795) further developed the technique illustrated in the *Garden Manual*, of applying strokes of dots, daubs, and lines to create a sense of volume. Ōkyo's technique, called *tsuketate*, evidenced in the painting of the tree trunks in Stroup's *Jurojin*, became a "hallmark of the Maruyama-Shijo School."⁵⁴ Because it continued long after Ōkyo's death, the knowledge of this technique was made available to painters in the later years of the Edo period.

More brushstrokes to be considered are those of the bamboo, plum, and the pine. The plum blossoms in the *Jurojin* painting are each individually articulated (Fig. 5). They are not painted as a group with a minimum of detail. In his exposition of Chinese painting strokes and techniques Bowie describes the painting of the plum blossom. He describes the process as detailed, explicit, and precise, reproducing Chinese characters

(Fig. 25)⁵⁵ This method of applying white pigment to each blossom petal is employed by Stroup's artist.

The pine needles in *Jurojin* are articulated on a variation of the fish scale arrangement, which is taught in Bowie's *On the Laws of Japanese Painting* and in Japanese and Chinese manuals (Fig. 26).⁵⁶ The arrangement of the pine needles painted in Stroup's *Jurojin* is not seen very often (Fig. 27). They form a complete circle. Only a few examples of pine needles painted in this manner have been found in this study: a six-paneled screen painting by Kanō Tsunenobu (1636-1713), currently displayed in the Nelson-Atkins Museum in Kansas City; a hanging scroll or *kakemono* by Tosa Mitsutoki (1764-1819) entitled *Cranes and Pine*, painted in the late eighteenth century, and owned by the Museum of Fine Arts in Boston; and a Sansui Landscape screen dated about 1900 and signed by Kanō Harunobu, (not the famed eighteenth century Japanese printmaker).⁵⁷ Although pines were frequently painted, they were rarely painted in a full circle with spaces between the needles as in Stroup's painting. Pine needles were painted in an up-lifted semi-circle. The three pieces of art work found with the full circle of pine needles were produced in the Edo period (1615-1868), not the earlier dates of the Ashikaga (Muromachi) (1392-1573) period. This fact further suggests that Stroup's *Jurojin* belongs in the Edo period of painting and not to the Ashikaga period, as has been attributed by Stroup.

Another brushstroke variation is seen in the bamboo leaves. They are painted in dark green ink with black lines traversing their length. Though the viewer can discern that these are bamboo leaves, they lack the verve and energy of an accomplished bamboo

painter like Gion Nankai (1697-1751) (Fig. 28). The use of black lines to delineate veins is unusual in bamboo painting.

The brushstrokes of the deer's fur and its anatomy are idiosyncratic. They do not resemble the naturalistic soft, delicate, masterly strokes of Mori Sosen's (1747-1821) deer. Rather, in Stroup's painting the fur of the deer is depicted by repeated rows of vertical strokes that are more coarse and bold (Fig. 3), almost amateurish. They appear to have been applied over different shades of wash that seek to define volume in the animal. The anatomy of the body of the deer is not correct, indicating that the artist is an amateur, at least in painting deer. The eyes of the deer are very strange; tinted blue they penetrate the viewer.

Perhaps the most unique element, stylistically, is the treatment of the nimbus. The viewer is allowed to see through the light of the halo to the large twisting tree trunk and pine needles that stretch out behind Jurojin (Fig.1). This treatment is naturalistic and unusual. The artist also paints the nimbus with substance, for although the viewer can see through the nimbus, the light of the nimbus dilutes the objects behind. Most painters painted a solid nimbus. Optical instruments were imported into Japan beginning in the Edo period.⁵⁸ Japanese artists were quite aware of their use and sometimes included them in their paintings. Perhaps this nimbus was painted with the new knowledge of light and scientific instruments.

The face of Jurojin is an individualistic portrait, not the face of a standard icon. The wrinkled brow, wrinkles on the side of the face, protruding nose, modeling of the cheeks, pulled-in lower lip, and, especially the eyes, describe a unique individual. The eyes are old and weary, yet still determined and persistent. This portrait shows the

influence of Western techniques to depict a face as it would naturally appear and modeling to depict the volume of the features. It is reminiscent of the way in which Watanabe Kazan executed his sketch for the portrait of Ichikawa Beian in 1837 (Fig. 29).

It seems more reasonable to place Stroup's *Jurojin* in the last decades of the Edo period. The naturalistic detail of the face, attention to detail in the clothing, such as the droopy stockings, treatment of the pine tree shining through the nimbus, point to Western influences that were more available for study during this latter time and also more acceptable to study as Japanese ports opened to Western trade. The variety of brushstrokes employed look like an exercise in achieving greater mastery of control, taken from one of the Chinese or Japanese manuals. Research shows an infrequent use of painting pine needles in a circle in any era; examples found were all produced in the Edo period. The image of Jurojin is one that was depicted throughout Japanese art history and even until today. Though not painted as profusely as landscapes, the god of longevity was still a popular subject to be painted in the Edo period.

Leora Stroup's *Jurojin* is clearly an image of a character known as the God of Longevity in Japanese culture. The attributes of this figure that are present in the painting—his long white beard and hair, long fingernails of the scholar, Chinese clothing and prayer beads, tall staff, and companion deer—substantiate Jurojin's identity. Additional iconography in the *kakemono* that support and dramatize the identity of Jurojin as embodying the notion of longevity—the bamboo, plum, and pine, and mushrooms- are manifest. Chinese Taoist origins of the God of Longevity and adoption by artists of the Edo and pre-Edo period—Sesshū, Ōgata Kōrin, Yosa Buson, and

Maruyama Ōkyo –establish an artistic precedent for Stroup’s *Jurojin*. A stylistic analysis, however, indicates that Stroup’s *Jurojin* must be later than previously believed.

Leora Stroup’s attribution of placing *Jurojin* in the repertoire of the Unkoku School, a school that studied Chinese painting and techniques in the manner of Sesshū, during the Ashikaga period, can be challenged by the research presented in this paper, which shows a later date. The artist incorporates several techniques that have not been used together before the Edo period. Stylistic elements exist in this painting that are new during the Edo era: the dense composition, pictorial activity all taking place in the foreground, the attention to detail that is naturalistically portrayed, the use of many different paint strokes, and the extensive use of colored ink. Because of these “new” features, it seems reasonable to place Leora Stroup’s *Jurojin* in the last decades of the Edo period, the 1850s or 1860s, or the following decades.

That the artist employs these different techniques and motifs is revealing. The artist has studied Chinese paintings and brushstrokes. He is knowledgeable about the character *Jurojin* and recognizes his continuing importance. He is aware of several important spiritual traditions that contribute to a uniquely Japanese interpretation of *Jurojin*: the Daoist immortals and the magic mushrooms that have been adapted into Japanese culture, the Shinto deer, and the Three Friends of Japanese art. He has produced a work that is spiritual and intellectual, a work which requires an educated audience to fully comprehend its complexity. But, he is also innovative, adapting techniques seen in woodblock prints, which were produced in large quantities in the cities of Kyoto and Edo, starting in the late 1600s, adapting Ōkyo’s naturalistic painting techniques, and incorporating Western technological influences. It could be that the artist

was a student of the Unkoku School, or a literati painter during the late Edo decades, a painter who had studied Chinese methods and painting and borrowed techniques from his painting associates, executing the *kakemono* simply as a New Year's gift, wishing the owner "long life."

Chapter 3 Endnotes

1. Henri L. Joly, *Legend in Japanese Art*, (Vermont: Charles E. Tuttle Company, 1967), 242. Joly says: “Jurojin, one of the Seven Gods of Luck, depicted as a tall old man in the dress of a scholar, with the attributes of longevity, more especially the deer and the crane. He wears a peculiar headdress, upon which is often pictured the circle of the sun. He carries a roll, or makimono, either in his hand or attached to his staff; he is generally of solemn mien, not so often playing with children as Fukurokujiu, though the latter exchanges attributes with Juro. It is thought that Jurojin is only a variant of the ever-smiling divinity with the elongated brain pan, Fukurokujiu, but if so the grave and the gay must have parted company at an early date”.

2. Miyeko Murase, *Bridge of Dreams*, The Mary Griggs Burke Collection of Japanese Art, (New York: The Metropolitan Museum of Art, 2000), 198.

3. Penelope Mason, *History of Japanese Art*, (New York: Harry N. Abrams, Inc., 1993), 149.

4. Stephen Little, *Taoism and the Arts of China*, (Chicago: The Art Institute of Chicago, 2000), 321. “A thoroughly researched and coherent history of the cult of the Eight Immortals has yet to be written.”

313. “The immortals have a remarkable function within Taoism. As free spirits who can move with ease between Heaven and Earth, they serve as role models for humanity in their cultivation of moral, spiritual, and bodily perfection, and can intercede on behalf of mortals with the gods and the Tao. Their often unconventional appearance symbolizes their rejection of quotidian norms, and belies their transcendent state of being”.

5. Little, 313.

6. Little, 313.

7. Little, 319. Little footnotes: Jing, Anning, 1996. The Eight Immortals: The Transformation of T'ang and Sung Taoist Eccentrics During the Yuan Dynasty. In *Arts of the Sung and Yuan*, (New York: Metropolitan Museum of Art), 213-229.

8. Robert T. Singer, *EDO Art in Japan 1615-1868*,: catalog of exhibition, (Washington: National Gallery of Art, 1998), 228.

9. Little, 313. Kristofer Schipper is Directeur d'Etudes at the Ecole pratique des Hautes Etudes, Sorbonne, Paris, and Professor Emeritus of Chinese History at Leiden University, The Netherlands. An ordained Taoist priest and one of the world's leading authorities on this religion, Schipper has published extensively on Taoism in French, English, Chinese, and Japanese. His writings include *l'empereur Wou des Han dans la*

legende taoiste (1965), *Concordance du Houang-t'ing King: Nei-king et Wai-king* (1975), and *Le corps taoiste* (1982; translated in 1993 as *The Taoist Body*).

10. Little, 328.

11. Little, 328.

12. Little, 328.

13. Ichimatsu Tanaka, *Japanese Ink Painting: Shubun to Sesshu*, (New York: Weatherhill, 1972), 60.

14. Tanaka, 61.

15. Mason, 202.

16. See website: metropolis.japantoday.com/artarchive, 425.

17. Tanaka, 105. "At that time it was the custom to place all but the eldest son of a family in Buddhist temples, where they would undergo religious training as acolytes."

18. Mason, 202.

19. I am using the dates (1467-1469) that Penelope Mason states in biographical information of Sesshū on page 202.

20. Mason, 202.

21. Murase, 198.

22. Murase, 198. Unkoku Togan's paintings, becoming conservative after the inheritance of Sesshu's studio, found ample patronage in western Japan and in Kyoto. Many of his screen paintings have been preserved in subtemples of Daitokuji. These screens are the monumental works typical of the Momoyama period and some have gilded backgrounds. A pair of screens attributed to him and in the MOA Museum of Art, Atami, features genre scenes of cherry-blossom viewing and falconry, reflecting the wide range of his subjects and styles. 199. But no painting of a Jurojin has been found in this research by Unkoku Togan

23. Singer, 87. Ogata Kōrin collaborated with his brother Ogata Kenzan (1663-1743) in designing, painting, and executing ceramic objects, such as sets of square dishes and lacquer ware writing paper boxes. The two brothers completed a set of twenty square dishes, tentatively dated to about 1710, that were handed down in the Fujita family. Ten of the dishes are currently housed in the Fujita Museum and two are in the Idemitsu Museum of Arts, Tokyo. All of the dishes are painted with poems in calligraphy that reflect Japanese iconographic themes. Jurojin, the god of longevity, is included and is

painted on a dish of this set. Other themes represented in the set include a crane, plum tree design, chrysanthemums, willows, bamboo, and a Chinese figure. Though a photographic representation of the dish depicting Jurojin is not shown in the book *EDO Art in Japan 1615-1868*, a photograph of *Square dish with plum tree design* is included and discussed.

24. Robert Michael Mintz, *Manifestations of Cultural Hybridity in Yosa Buson's Bunjinga: Interpretations of Eighteenth-Century Japanese Paintings*. (University of Washington dissertation, 2002), 55 and Fig.11.

25. Money Hickman, *Painters of The Edo Period, 1615-1868*, (Indianapolis, Indiana: Indianapolis Museum of Art, 2000 exhibition catalog), 44.

26. Timon Screech, *The Shogun's Painted Culture*, (London: Reaktion Books Ltd.,2000), 125. According to Timon Screech, the painting themes of the Kano Schools, who painted for the shogunate during the Edo period, “were largely derived from Continental [Chinese and Korean civilizations] icons of Chinese statecraft (sage kings, wizards, ... birds, tigers, and peacocks), since China was the place of dynastic rise and fall.”

27. Yoshiho Yonezawa and Chu Yoshizawa, *Japanese Painting in the Literati Style*, (New York: Weatherhill, (1974), 170.

28. Yonezawa, Yoshizawa, 171.

29. Yonezawa, Yoshizawa, 171.

30. Yonezawa, Yoshizawa, 176. In her book *The Way of Chinese Painting*, Mai-Mai Sze includes selections from the *Mustard-Seed Garden Manual*, pages 235-243, which include the same illustrations of figures seen in the book by Yonezawa and Yoshizawa.

31. Thesis committee member Dr. Nancy Wilkinson disagrees, stating that the circular, luminous object behind Jurojin's head is a moon. Japanese Buddhist and Shinto images are painted with halos that are larger than the one depicted in Stroup's *Jurojin*. See Mason, page 171 (Fig.199) of Amida, a *yamagoshi raigō* and Mason, page 177 (Fig. Colorplate 26) of *Hachiman in the Guise of a Monk*, by Kaikei.

32. Henry P. Bowie, *On the Laws of Japanese Painting*, (USA: Dover Publications, Inc.,1951), 66. The orchid, bamboo, plum, and chrysanthemum are called in art the four Paragons. They are used for models to perfect brush strokes. Though the first studied, they are generally the last mastered.

33. Paul Berry, *Heart Mountains and Human Ways*, (Houston, TX.: Houston Museum of Fine Arts, 1983), catalog of exhibition, 34. According to Mason the four noble plants bamboo, plum, orchid, and chrysanthemum are also called the Four

Gentlemen from Chinese tradition. “They were used as models for calligraphy practice and served as a transition for the literati from the written word to pictorial imagery. Because each plant is so different in shape and character, it is a significant test of one’s ability with a brush to be able to render them with proper balance and clarity, let alone with artistic individuality,” 287.

34. Bowie, 68.

35. Juliet Piggott, *Japanese Mythology*, (New York: Peter Bedrick Books, 1982), 15.

36. Mason, 219. Kano Eitoku’s *fusuma* panels *Pine Tree and Crane* were commissioned by Miyoshi Yoshitsuga, steward to the Hosokawa family, and produced for the Jukoin, a small compound within the temple of Daitokuji in Kyoto. See Fig.13.

37. Piggott, 72.

38. Bowie, 71, Mason, 144, 145. “Sugawara Michizane (845-903), a leading poet and scholar of the Chinese language at the end of the 9th century, was exiled to Kyushu in 901 through the plotting of the Fujiwara family and died there in disgrace two years later. According to the beliefs of the time, the soul of a person who died with a falsely clouded reputation would come back as an angry spirit or *onryō*. His enemies—Fujiwara Tokihira, head of the Fujiwara clan and Minamoto Hikaru-- began to die unexpectedly. The clansmen thought that Michizane’s spirit had returned to wreak vengeance on those who had connived against him. To propitiate his spirit, in 923 he was posthumously reappointed Minister of the Right. However, it was believed that his spirit took the form of the God of Thunder in a black rain cloud that passed over the palace, killing one nobleman and scorching the face of another, and in 947, the forty-fourth anniversary of his death, a shrine, the Kitano Tenmangū, was built in Kyoto in his honor. Finally, some forty years later he was accorded the designation of *tenjin* or heavenly diety.” He was made a Shinto diety.

39. Bowie, 70. Dragons were considered sacred in Chinese culture, also.

40. Singer, 94.

41. Little, 340. This is accounted in the *Soushenji (In Search of the Supernatural)* of the early third century:

42. Little, 340.

43. Little, 129. Ge Hong describes different kinds of mushrooms in this document: The rock ones are semblances of mushrooms in stone. They grow on famous mountains by the sea. Along island streams there are formations of piled rocks resembling flesh. Those seeming to have head, tail, and four feet are the best. They look

like something alive. They are attached to boulders, and prefer high, steep spots, which sometimes render them inaccessible. The red ones resemble coral; the white ones, a slice of fat; the black, wet varnish; the blue, kingfisherfeathers; and the yellow, purplish gold. All of them glow in the darkness like ice, being easily visible at night from a distance of three hundred paces.

44. Little, 340.

45. See note 38.

46. The light pink color, rather than red, could be attributed to fading or some difference in the mixing of the pigment.

47. Maruyama Okyo (1733-1795) learned to paint in a realistic manner as an apprentice in a toy shop at an early age where he painted scenes used in stereoscopes. He combined decorative elements from the Kano School with realism. He was most interested in painting in a naturalistic manner. He did not paint elaborate backgrounds and landscapes.

48. Ogata Korin produced *kakemono*, paintings on fans, *byobu*, *fusuma*, and *kosodes*, painting on ceramics with his brother Kenzan, and lacquer writing and stationery boxes. He produced a series of ceramics with Kenzan in which Jurojin is depicted in a simple manner, as a solitary figure with his deer.

49. Hickman, 56. These themes of the eccentric sage and recluse living in harmony with nature are an important component of the Chinese and later Japanese scholar-amateur tradition.

50. Mason, 287.

51. Mason, 286.

52. Henry P. Bowie's *On the Laws of Japanese Painting* is a compilation of history of Japanese painting, theory of Japanese painting, and illustrations and techniques of painting brushstrokes that had been used by Japanese painters for centuries, for example by the Kano School. The brushstrokes illustrated are based on the strokes of Chinese calligraphy and include the names of the individual strokes in Chinese with their English translation. For example, the technique of orchid painting is described as: "Leaf blade No.1 reproduces twice the stomach of the mantis (22), the tail of the rat + (23), with the cloud longing (BO UN) of the tip (24), page 67. Illustrations reproduced for the book were "specially prepared by Mr. Shimada Sekko, an artist of research and ability, who, under David Starr Jordan, has long been engaged on scientific illustrations in connection with the Smithsonian Institution,"ix. Henry P. Bowie lived and painted in Japan, beginning in 1893. His work became good enough to exhibit in Tokyo, winning honors and admiration from the emperor, vii.

53. Yonezawa and Yoshizawa, 176.

54. Mason, 280-281.

55. Bowie, 71. "The tree branches with their interlacings reproduce the spirit of the Chinese character for woman, called JO JI (Plate L., No.1). The blossom (2) is painted on the principle of IN YO, the upper portion of the petal line being the positive or YO and the lower being the negative or IN side. This is repeated five times for the five petals of the blossom (3) meaning small. For the calyx (5) the Chinese character for clove CHO is invoked". See also Sze Book of the Plum, 319-346.

55. Bowie, Plate XIX, Sze, 176 in *The Book of Trees*, Yonezawa and Yoshizawa, 174.

56. Kanō Tsunenobu (1636-1713) was a Japanese artist who studied with Kanō Tanyū. The screens he produced are located in the Nelson-Atkins Museum in Kansas City, number 39-7.

Tosa Mitsutoki (1764-1819) painted *Cranes and Pine* in the late 18th century. This *kakemono* is owned by the Museum of Fine Arts in Boston; its number is KJM2-TSYR-28.

Sansui Landscape screen, 1900, and signed by Kano Harunobu, (not the famous Kano Harunobu) is in the possession of an art dealer J Collector, Santa Barbara, California, #58341, as of January, 2005.

57. Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, (New York: Cambridge University Press, 1996), 8 and Chapter 7. Page eight tells that imports came through the Dutch Factory, including "telescopes, microscopes, spectacles, prisms, kaleidoscopes, static-electricity generators, glass wares, glass panes, projectors, candelabra, clocks, toys, prints, peepshow boxes, scissors, penknives, wine, sweets, flora and fauna, and books". Chapter seven is about telescopes used for viewing earth and the skies. For example, the out-posts guarding Nagasaki were equipped with telescopes to watch at a distance the arrival of ships, 214.

Districts for these pilgrimages include the Fukagawa and Kameido districts of Tokyo's

Chapter 4

Cherry Blossoms and Leaves

Attributed to Sakai Hoichi

Date Uncertain

Color and Gold Dust on Silk

41” length, 16” width

Figure 30, 31, 32

Flowers and Leaves

Attributed to Sakai Hoichi

Date Uncertain

Color and Gold Dust on Silk

41” length, 16” width

Figure 33, 34

Chapter four examines two *kakemono* of the “bird and flower” category that Leora Stroup attributed to the artist Sakai Hoichi with uncertain dates.¹ This chapter will show that *Cherry Blossoms and Leaves* and *Flowers and Leaves* (Fig. 30-34) were painted by Sakai Hōitsu (1761-1828), a well-known Edo period artist who is especially noted for reviving the Kyoto art of the Rinpa style in Edo. One of the best known Edo period movements, the Rinpa school, was named after the famous artist Ōgata Kōrin,

whom Hōitsu studied, copied, and published. Nevertheless, plant and flower painting has a long, intricate history that, as will be shown, indelibly impacted the art of Hōitsu, as well as most Edo period artists. Comparisons of Hōitsu's work will show that it is reasonable to place *Cherry Blossoms and Leaves* and *Flowers and Leaves* in the last decade of Hōitsu's life.

The background of Hōitsu's family status and financial circumstances have a direct impact on his artistic preferences and development. The second son of a high-ranking samurai, Sakai Tadamochi, the lord of Harima Province and Himeji Castle, Hōitsu was born into wealth and opportunity, the elite of Edo society. He could have chosen to become an administrator in his family, a priest in a Buddhist temple, or to simply indulge himself in the activities of the pleasure quarter. Instead, he pursued a life of studying painting to become a serious artist, not one who merely painted for amusement. As a youth he was trained in the classic samurai education of martial arts, as well as the literary arts, and in painting. Though he had obtained a classical education, he did not produce paintings to evoke verses of classical literature, as was the tradition of early artists working in the Rinpa aesthetic, such as Sōtatsu and Ōgata Kōrin. His paintings were not icons or symbols for famous passages of poetry or prose that would have pleased the nobility and upper classes, while remaining obscure to most *chōnin*. On the other hand, Hōitsu did not cater to the coarser tastes of the *chōnin*. Though from the upper class, Hōitsu's *kakemono* depict well-known everyday subjects appreciated by the *chōnin* class, as well as the samurai and nobility. Hōitsu was interested in depicting the beauty of nature, which could be appreciated by all classes.

Hōitsu developed his painting skills by exploring various Japanese styles. He took painting lessons from Kanō Takanobu, is recorded to have studied with Utagawa Toyoharu, a master painter of *ukiyo-e*, and also studied the *Nanga* style with the artist Sō Shiseki (1712-1786) from Nagasaki.² He studied the work of Shen Nanpin, the Chinese academic artist who visited Japan in Nagasaki in 1731, and taught bird and flower painting in a meticulous and brightly colored manner.³ Hōitsu was very influenced by the naturalism of Maruyama Ōkyo's painting style.⁴ His family's patronage enabled Hōitsu to become acquainted with such eminent painters of Edo as Tani Bunchō and two who frequently wrote colophons on Hōitsu's paintings, Sō Shiseki and Kameda Bōsai.⁵

Hōitsu met Tani Bunchō (1764-1840), when Bunchō was the leading painter of the Nanga School in Edo. A story relates that it was Bunchō who encouraged Hōitsu to revive the Kōrin tradition, because Kōrin's style required much money to buy the costly materials. As a member of a wealthy family, Hōitsu had the resources to afford the expensive supplies, such as gold and silver.⁶ Hōitsu must have taken Bunchō's advice for he did decide to study the work of Ōgata Kōrin. Perhaps his inclination towards Kōrin was influenced by the fact that his own family had patronized Kōrin (long before Hōitsu's birth). As a child and young man Hōitsu had grown up seeing artworks of Kōrin's that the Sakai family owned.⁷

Although Hōitsu had taken the tonsure in 1797, perhaps for health reasons, he continued to lead a secular life. But knowing the monk who guided him brought more than spiritual influence. When visiting the monk's temple, Nishi Honganji, Hōitsu saw *Iris*, the famous pair of screens by Kōrin, now in the Nezu Institute of Fine Arts,

Tokyo.⁸ Hōitsu must have studied them, for his paintings dating to 1801 reflect the influence of the Kōrin work.⁹

Dedicated to Kōrin's art, Hōitsu embarked upon a comprehensive study of the artist's work and endeavored to make it known in Edo, a desire that Kōrin had held, but failed to accomplish.¹⁰ Hōitsu compiled and published *Kōrin hyakuzu* (*One Hundred Works by Kōrin*), the *Kōrin hyakuzu kohen* (*One Hundred Works by Kōrin*, second edition), and the *Ogata-ryu ryaku impu* (*Abbreviated Collection of Seals of the Ogata Lineage*).¹¹ *The Kōrin hyakuzu* (*One Hundred Works by Kōrin*) is a series of black and white woodblock prints arranged in a picture book form with a foreword by Tani Bunchō. It was published as a dedication to commemorate the centennial of Kōrin's death in 1816. The picture books that Hōitsu published served to record screens, paintings, album leaves, fan paintings, and poem leaves that Kōrin had executed and that Hōitsu had seen.¹² Such an undertaking involved researching the collections of Kōrin's art owned by his family, as well as other wealthy patrons, and required considerable traveling. The compilation and publishing of Ōgata Kōrin's oeuvre was no small task.

Copying Kōrin's art work for publication not only made Kōrin's work known in Edo, but also helped Sakai Hōitsu develop his own personal style. Copying others' art was a customary practice for Japanese artists to help them develop their own expertise. Hōitsu incorporated elements of Ōgata Kōrin's work into his own compositions. *The Four Seasons and the Thirty-Six Immortals of Poetry* is an example (Fig. 35).¹³ This work is a pair of six-fold screens decorated with color, silk collage, and ink on gold-leafed and silver-leafed paper. For the modern viewer the composition is an intriguing combination of landscape plants upon which are hung thirty-six silk poem leaves

(rectangles) with pictures of poets and two poetesses. Like Kōrin's painting of seasonal flowers, Hōitsu paints flowers and trees of each season in a right to left progression within the screens, providing a visual story of the landscape for the year.¹⁴

Hōitsu has observed and developed from Kōrin's work the compositional skills required to paint within a folding screen. Each panel must be designed so that it is complete within itself while balancing with its companion panel, as well as fitting into the entire design of the twelve panels. *Cherry Blossoms and Leaves* and *Flowers and Leaves*, though not on panels of screens, stand alone, but also fit together as a whole composition. Known Hōitsu works, *Birds and Flowers of the Twelve Months* in the Etsuko and Joe Price Collection of Edo period paintings, which will be used as a reference for the two Stroup *kakemono*, are hanging scrolls that can stand alone, stand with its companion, and stand within the entire group of twelve. It seems that Hōitsu adapted both the screen techniques and the subject of the seasons to hanging scrolls. Additionally, Hōitsu copies Kōrin in the use of gold and silver materials, in the simple, flat background, and in the rendering of the iris, hydrangea, and the red maple leaves. Hōitsu's painting and design capabilities that elegantly combine the soft vertical flow of the plants with the hard edges of the poem leaves have created a quintessential Japanese work of art.

Kōrin's influence is seen in Hōitsu's *Moon with Autumn Flowers*, a six-fold screen executed in ink and colors with gold and silver leaf (Fig.36, 37).¹⁵ Additionally, in the painting of the leaves, Hōitsu employs the *tarashikomi* technique, which was developed by Sōtatsu, Kōrin's influential predecessor. The leaves in *Moon with Autumn Flowers* are the same as in *Cherry Blossoms and Leaves*; and its pampus grass and

yarrow also compare favorably to those seen in Stroup's *Flowers and Leaves*. The addition of the moon executed in silver leaf elevates the painting to a memorable masterpiece and brings depth to the painting. Hōitsu's paintings have an elegant and poetic sensibility that Kōrin's paintings lack.

According to Penelope Mason, the most famous of Hōitsu's work is a set of twelve *kakemono* depicting birds and flowers of the twelve months (Fig. 38-43)¹⁶ Like *Moon with Autumn Flowers*, these *kakemono* show the influence of Kōrin in composition and Sōtatsu in technique, but also manifest his own elegant, refined style executed with naturalism in vibrant colors. Hōitsu again includes a moon, in the *Ninth Month* scroll of the *Birds and Flowers of the Twelve Months* in the Imperial House Museum (Fig. 44).

The set of twelve known works by Hōitsu, *Birds and Flowers of the Twelve Months*, which are part of the Etsukō and Joe Price Collection, formerly called the Shin'enkan Collection, are the paintings used for reference to compare Stroup's *Cherry Blossoms and Leaves* and *Flowers and Leaves*. The seals and signature match. The painting styles are the same. Since *Birds and Flowers of the Twelve Months* are executed with more refinement and confidence, the date of Stroup's *kakemono* is placed before the set of twelve. A detailed description of each painting of *Birds and Flowers of the Twelve Months* follows in an appendix, A. The details show the similarities to Leora Stroup's *Cherry Blossoms and Leaves* and *Flowers and Leaves* and Hōitsu's evolution to more refined, more meticulous painting. The *Twelve Months* paintings also include birds, expanding Hōitsu's oeuvre into the "bird and flower" category.

A diversity of artistic influences result in the mix of decorative realism in Hōitsu's oeuvre. *Cherry Blossoms and Leaves* (Fig. 30, 31, 32) are skillfully painted

naturalistic representations of spring plants, while *Flowers and Leaves* (Fig. 33, 34) depicts naturalistic representations of autumn plants. The influence of Shen Nanpin, who executed meticulous and colorful paintings of birds and flowers, Maruyama Ōkyo, famous for naturalistic painting, and Ōgata Kōrin, artist of the decorative style, are apparent in these *kakemono*. These influences combine with Hōitsu's own poetic sensibility, fine brushwork, and masterly placement to create a syncretic but individual style.

Composition is never random in Hoitsu's art, as the following descriptions will demonstrate. In *Cherry Blossoms and Leaves* the artist immediately draws the viewer's eye to the large white peony, which dominates the composition (Fig.30). The ruffled edges of the petals are outlined in black ink. The ruffles create variety and interest in contrast to the straighter edges of the leaves and star-shaped clematis. The black-edged ruffles arrest the eye to examine its lines and shape contrasted against the pure whiteness of the pigment used to define the large cupped petals.

Each leaf in the compositions serves to produce balance and harmony. A profusion of spring leaves, surrounding the peony, create interest and energy (Fig. 31). Leaves of various sizes, including the smallest heart-shaped leaves of the wood violet, are carefully balanced in the arrangement. The base of the composition contains dandelions in bloom with their jagged leaves pointing strongly upward and outward (Fig. 31). Hōitsu includes the dandelion in many of his works to such an extent that it is his signature. The pointed tip and jagged edges of the dandelions are echoed in the leaves surrounding the peony. These leaves are wider with long points and short, but multiple, jagged edges. The star burst pattern of the pointed dandelion leaves is repeated in the

long points of the star clematis, which are strategically placed to the right above the peony and underneath the center of the peony. Hōitsu paintings in *Birds and Flowers of the Twelve Months*—June, July, August, September—repeat leaf shapes in different sizes, using these same kinds of leaves (Fig. 40b), (Fig. 41a), (Fig. 41b), (Fig. 42a). Placement of leaves and flowers look natural, but have been carefully placed within the composition.

Hōitsu, like many Japanese artists, paints asymmetrical compositions with strong diagonals. The entire composition of *Flowers and Leaves* is shifted to the right side of the canvas, a format that is seen in *March, May, July, September* (Fig. 39a), (Fig. 40a), (Fig. 41a), (Fig. 42a). The branch of the cherry tree emerges from the lower right and ascends gracefully at an angle towards the left and upwards. Each twig and smaller branch attached to the main branch is strategically placed for balance. The left-ward angle is repeated in the stems of the newly emerging peonies at the bottom right of the composition and in the more exaggerated arch of a spring stem supporting not yet opened buds in the lower left. Such angular depiction of branches can be seen in *October*, for example (Fig. 42b). Though no horizontal ground line is used in *Cherry Blossoms and Leaves*, the placement of the emerging stems and the star burst of the dandelions anchor the entire composition. Hōitsu paintings often have no ground line, as is also seen in *April, June, July, August, and September* of *Flowers and Birds of the Twelve Months* (Fig. 39b), (Fig. 40b), (Fig. 41a,b), (Fig.42a). Each item of the painting has been strategically placed to create a harmonious balance. Such activity is stressed in the rules of Chinese painting, which Hoitsu studied.¹⁷

Cherry Blossoms and Leaves and *Flowers and Leaves* are painted in rich color, still visible after almost two hundred years. Hōitsu created his compositions with vibrant, intense color. He was known to search for minerals, such as lapis, to use in the mixing of his pigments and he often included silver and gold in his paintings. Leora Stroup noted that gold dust accented these *kakemono*. Gold dust was blown on wet pigment in *Cherry Blossoms and Leaves* (Fig. 30) to accent the leaves and the dandelion, but most of it has fallen off and is difficult to discern. Like the paintings in *Birds and Flowers of the Twelve Months*, intense color is employed in the flowers of *Cherry Blossoms and Leaves*. The white of the peony and the red of the cherry blossoms are bright and intense, causing the eye to look to the center and then upward. The dark blue of the star clematis boldly counters the white, while soft pink on unopened peony buds below, support and relate to the bright red. Small white violets at the base of the composition serve as counterpoints to the extravagant white of the peony. The yellow of the small dandelions is only used at the bottom of the painting to serve as an anchor without detracting from the main body of the piece. The yellow dandelions and white violets form their own lyrical group at the base. The leaves are executed in varying shades of greens, from soft diluted washes to dark, brown-greens. Colors just like these and applied in the same manner are seen in other known Hōitsu paintings.

Hōitsu employs new techniques in these *kakemono*. In *Cherry Blossoms and Leaves*, as in *March* (Fig. 39a) and *August* (Fig.41b), for example, Hōitsu employs the *tarashikomi* technique in which color is applied over wet color. The *tarashikomi* technique is used in painting larger leaves, branches, and peony stems to create a sense of depth and texture. He paints the smaller leaves, violets, and cherry blossoms in the

boneless method (Fig. 30, 31) as in (Fig.43b) *December*, a method that brushes on the wash without outlines. The background is clear. In addition to the dandelion, the manner in which Hōitsu paints the cherry tree branch with a curving arch and upward branches and splotches of blue-green lichen in *Cherry Blossoms and Leaves*, is also depicted in Figures 38 – 43 of the *Twelve Months*. There is a freshness, an elegant exuberance, and dew-like quality about this painting that evokes spring.

Hōitsu skillfully compliments the companion autumn scene *Flowers and Leaves* (Fig.33) with the springtime *Cherry Blossoms and Leaves*. Characteristic use of complementary, intense hues, gold dust and silver, similar rendition of flowers and leaves, and placement of compositional items seen in *Cherry Blossoms and Leaves* takes place in the composition of *Flowers and Leaves*. The intense red-orange sumac leaves command the composition of *Flowers and Leaves* and link to the red of the cherry blossoms in the spring painting. Brackets of leaves are meticulously and naturalistically painted in fan-shaped patterns and attached to brilliant red-orange stems. The viewer's eye is drawn down from the tip of the top sumac leaves along gracefully curving stems to the main free-standing trunk. Another white peony is centered in the middle of the composition with the same black ruffled edges as the large springtime peony in *Cherry Blossoms and Leaves*. Typical of autumn blooms, the peony is smaller, however. Its presence in this canvas serves as a link to the springtime composition. A pink peony, still tightly folded, also serves as a link to the pink peony in the companion painting in its color and design. The large, wide, full-grown leaves depicted are present in other Hōitsu compositions, for example, Fig.41b *August*. Smallish, dark blue autumn flowers complete the red, white, and blue theme, which is also used in *Cherry Blossoms and*

Leaves. These blue star-shaped flowers stand at the base of the composition beside leaves that look strewn about and are absent of blooms. Dandelions, whose blossoms have long since blown away, are notably absent. The configuration of the narrow, pointed leaves at the base of the composition, both with and without flowers, repeats the pattern of the sumac leaves at the top of the painting. The arcing grasses at the base echo the curves of the panicles of the pampas grasses billowing in the wind at the top.¹⁸ The entire composition is focused toward the left of the canvas. Again, every item is carefully placed for balance and harmony. There is no question that the two *kakemono* have been produced by the same hand and are meant as a pair.

The *tarashikomi* and boneless techniques seen in *Cherry Blossoms and Leaves* are also present in *Flowers and Leaves*. The detailed and naturalistically depicted plants in Hōitsu's *kakemono* are enhanced by the way he uses rich, intense color, specifically the red, white, and blue. The medium greens and dark brown-greens of the wide leaves reflect the turning of the season to autumn. Hōitsu employs the *tarashikomi* technique in the painting of the broad leaves, grasses, and trunk of the tree to achieve textural interest and depth. This technique is used in the tangle of grasses in the bottom left of the painting to such an extent that they take on an abstract quality. Perhaps these splashes of color were originally enhanced by silver or gold that was blown onto wet paint and has since fallen off. Gold was painted on the leaves to delineate the veins and probably blown onto the tops of the yellow yarrow to enhance its color (Fig. 33). The yarrow is difficult to see in the image and is also pale in the original *kakemono*. It is easy to imagine the flower heads sparkling with gold. The boneless method is used to paint the leaves, stems, and grasses. The composition is sparse and the background clear. The

over-all feel of *Flowers and Leaves* is a quiet and reserved atmosphere, like that experienced in the afternoon sunshine of a windless autumn day, whose quiet is broken by caws of crows and melodies of crickets.

While Hōitsu's style is decidedly Japanese, some scholars would contend that the decorative mode, the subject of plants and flowers, and aspects of style derive from the Song period in China. A discussion of this evolution allows Hōitsu's art to find its proper place in the historical setting.

Emperor Huizong (r. 1101-1125), the last emperor of the Northern Song Dynasty, well-known for his passion for collecting pictures and antiquities, is famous for his bird and flower paintings. Huizong believed so much in his own ideals that he imposed a rigid stylistic doctrine for bird and flower painting that influenced court taste until modern times.¹⁹ He continued the independent category of floral painting in Chinese art and solidly established the new category of bird and flower painting. The paintings associated with Huizong's name, who is known to have added his own signature to favorable works executed by his court artists, are quiet, careful studies of birds on branches that emphasize meticulous detail, delicate color, and precise placement of the elements of the composition.²⁰ We can see these elements in Edo period painting and in Hōitsu's work.

More court painters influenced future generations by developing different techniques in flower painting. Huang Quan, a tenth-century master painter at the court of Wang Jian in Chengdu of the Southern Song developed a style related to the boneless technique.²¹ His style required great skill in handling the colored ink, for it consisted of layering delicate transparent washes of color. The boneless method of applying color in

broad areas of opaque washes with little or no outline is seen in Hōitsu's work. On the other hand, Huang Quan's rival Xu Xi of Nanjing developed a very different technique for drawing flowers swiftly in ink and ink wash with little color.²²

Floral painting and bird and flower painting were less popular during the Southern Song (1129-1279) and Yuan (1260-1368) dynasties when landscape painting predominated.²³ Notable in the Ming dynasty (1368 – 1644) is the extension of art scholarship. Amateur painters, as well as the professionals and connoisseurs, studied and copied the work of old masters, aided in their endeavors by the development of color printing. Manuals on the art of painting were published and made easily available. The most famous of these is *The Mustard Seed Garden Manual*, first published in 1679 in China, whose basic format is still in use today. The influence of Ming court flower painting is evident in the porcelain wares produced during this era. Because of the station in society of Sakai Hōitsu's family, he would have been familiar with these porcelain wares.

The work of the Ming dynasty painter Liu Shiru (1517-after 1601) was known to Japanese painters of the Edo period. He developed a method of painting, including blossoms, in which the color of the paper is left bare. Thus the paper is used like a pigment in the composition; light ink washes fill the surrounding background area. Though an example of this technique is not provided from Hōitsu's oeuvre, an example of this method is seen in a fan painting executed by the Edo period artist Imei.²⁴

Serious Edo period artists studied at Kanō Schools, which also fostered and further developed the art of bird and flower painting. In Japan the Kanō school of painters began their rise to prominence in the Ashikaga or Muromachi period (1392-

1573). Kanō Masanobu (1434-1530) was appointed the official painter to the shogunate in 1481 and began the long heritage that continued to influence Japanese painters even into the modern period.

Kanō Masanobu's son Motonobu (1476-1559) formulated the Kanō style, resulting in the Kanō School's long association as chief painters to the shogunate. Motonobu's versatility as a painter was exhibited in the diversity of his work, which included colorful *yamato-e* style of narrative painting, bird and flower painting executed in the meticulous Chinese fashion, and landscapes with figures presented in "freer" fashion.²⁵

Kanō Eitoku (1543-1590), talented, energetic, and innovative, was the major artistic force during the beginning of the Momoyama period (1573-1615). Some of his famous works include *fusuma* panels depicting large trees, such as pines and plums, and plants of the four seasons.²⁶ His son Kanō Mitsunobu departed from his father's tendency for dramatic and large-scale within his compositions and painted birds and flowers of the four seasons in a more detailed and elegant manner.²⁷ Kanō Sanraku (1559-1635) painted with more naturalism and elegance than Eitoku in his compositions. The Kanō School, leaders in representing *kanga* or Chinese style of painting, continued to be a conservative standard, which Edo period artists resisted.

A foremost artist of the Momoyama period (1573-1615), Tawaraya Sōtatsu (active 1600-1640), figures prominently in our study as an influence on Ōgata Kōrin.²⁸ Not a member of the Kanō School, Sōtatsu started his career as a commercial painter and owner of a fan shop, which became famous, creating wealth and imperial associations for his family. He is known for reviving *yamato-e* themes during the last decades of the

Momoyama period and the beginning of the Edo.²⁹ Though his work was not popular during his lifetime, it inspired another talented artist half a century later, Ōgata Kōrin.

The subject matter of Sōtatsu's painting included themes from Japanese literature, *Tales of Ise*, *The Tale of Genji*, *Poems of Saigyō*, landscapes that depicted lines from these tales, and flowers and grasses. Sotatsu developed a technique that would be used by future artists, including Kōrin and Hōitsu, called *tarashikomi*, a method of applying wet paint over wet paint, to create a rich and unusual blend of colors. An illustration of Tawaraya Sōtatsu's *Flowers and Grasses*, which displays this technique, can be seen in Hiroshi Mizuo's book *Edo Painting: Sotatsu and Korin*.³⁰ According to Hiroshi Mizuo, painting in Japan acquired a distinctive Japanese quality in the hands of Sōtatsu.³¹

Sōtatsu was part of the innovative tradition that was developing in Japan, beginning with the Edo period. Though not from the nobility nor the samurai classes, the wealth he and his family accumulated as merchants brought them into contact with these upper classes. In fact, he and others of this *machishu* class loaned money to the nobility and, in turn, the *machishu* adopted their cultural values. This was a new phenomenon for Japan. Thus Sōtatsu chose to depict themes from classical literature and decorative themes from nature that would be meaningful to the nobles and samurai classes. Sōtatsu participated in this air of “newness” and change emerging with the *machishu* and *chonin* classes by creating more innovation in format design and painting technique.

Sōtatsu's work was studied by Ōgata Kōrin (1658-1716), who had apprenticed in a Kanō School as a young artist.³² Kōrin developed Sōtatsu's decorative style mixed with *yamato-e* themes into his own style, which he taught in his school named Rinpa. It is Ōgata Kōrin whom Chapter four's artist Sakai Hōitsu earnestly studied. As a result of

affiliations with members of the court and studies of classical literature, Kōrin, as had Sōtatsu, chose to depict in his art, themes from literature known by the court and military nobility, themes such as the *Tale of Genji*, *Tales of Ise*, poetry of the thirty-six poets of ancient times and birds and flowers. He chose to paint Kanō school subjects and style favored by the military class and the court and the decorative style of Sōtatsu. This was a decision of conscience, for he chose not to paint the favorite interests of the *chōnin*, the theater and the pleasure district.

Kōrin's Rinpa School painting is noted for its intense, brilliant color, use of gold and silver, and bold, decorative patterning. The school rejected the Chinese-inspired ink monochrome painting of the Kanō school, developing the style begun by Sōtatsu whose roots lay in the Late Heian and Kamakura periods.³³ Kōrin is famous for painting in a luxurious and flamboyant manner, which he accomplished with lavish displays of gold and silver. His *Red and White Plum Blossoms*, a pair of two-panel *byōbu* c. 1710-1716 is an example (Fig.14).³⁴ Gold and silver are abundantly used, gold in the background of the large, arching plum trees and silver in an extraordinary, dark, curving, swirling stream that vies for command in each *byōbu* with the gold surfaces. They are bold, dramatic, innovative.

Ōgata Kōrin's name and prolific oeuvre are well-known today due to Sakai Hōitsu's seemingly personal mission of reviving the versatile artist's art in Edo by publishing books of the artist's art and seals. Kōrin, as evidenced in his *Iris*es, brought flower painting into an exciting and innovative format in Kyoto (Fig.45). The Rinpa style continued through the Edo period, adopted by Sakai Hōitsu and his students, and, according to Murase, is practiced still today.³⁵

There is an important fact to note regarding Hōitsu's revival of Kōrin's work in Edo, rather than Kyoto. Kyoto was long known as the cultural center of Japan where the emperor and nobility resided and the place for many important Buddhist temples. The revival of the Rinpa tradition in Edo, where many wealthy merchants and samurai lived, serving the shogunate, meant a change in the patronage of the art produced. Thus, Hōitsu painted subjects that were straightforward and directly from nature, frequently flowers of the four seasons in the twelve months. He did not paint subjects that alluded to classical themes known by the nobility, so the aesthetic basis of the art exemplified by Sōtatsu and Kōrin was forgotten.³⁶

Cherry Blossoms and Leaves and *Flowers and Leaves* appear to be the work of Sakai Hōitsu (1761-1828). Signatures and seals match with *Birds and Flowers of the Twelve Months* and other known works by Hōitsu, such as *The Owl* (Fig. 46), as well as the painting style. Sakai Hōitsu, a son in a wealthy samurai family, could have chosen to engage in administrative work, the priesthood, or to simply indulge himself in the activities of the pleasure quarter. Instead, he pursued a life of studying painting. Encouraged by his colleague Tani Bunchō and by his childhood acquaintance with the art of Ogata Kōrin, Hōitsu dedicated himself to studying Kōrin's art. He went even further than studying and copying, spending his money to publish the art work of Ōgata Kōrin and creating a revival of Kōrin's Rinpa style in Edo.

Sakai Hōitsu, continually studying and experimenting, incorporates elements from the work of other artists and schools into his art. In *Cherry Blossoms and Leaves* and *Flowers and Leaves*, the influence of Kōrin's decorative style is seen. Each painting is not part of a full realistic landscape with earth and sky, but an idealized vision of cluster

groups of beautiful-looking plants. They present symbolic features of a Japanese landscape that could be seen as comfortably on a *kosode* as on a *kakemono*. Kōrin's Rinpa School influence of the use of intense, brilliant color with gold and silver appears in Stroup's paintings, as well as Hōitsu's known works. Hōitsu employs the boneless and *tarashikomi* methods developed by Sōtatsu. The *tarashikomi* technique is visible in tree trunks, branches, and leaves of *Cherry Blossoms and Leaves* and *Flowers and Leaves*. The realistic manner in which Hōitsu paints his leaves and flowers in these *kakemono* reveal the influence of the Maruyama school. His painting series *Birds and Flowers of the Twelve Months* particularly show the influences and subject matter learned from Shen Nanpin, the noted Chinese painter and teacher. Perhaps the fascination with depicting the moon in silver on gold leaf and the sun, reflects the burgeoning interest in Western scientific equipment.³⁷ Hōitsu blends the mix into his own unique style of artistic achievement. Because Stroup's *kakemono* appear more free and loose in their brushwork than the refined, careful strokes of *Birds and Flowers of the Twelve Months*, it seems reasonable to date Stroup's *kakemono* before those of the *Twelve Months*, circa 1823.

Sakai Hoitsu is a skillful artist who controls his ink, color, and brush to depict highly detailed, believable representations of flowers, plants, and birds. He is a master at precisely placed compositional elements. His work with silver and gold leaf continued an innovative approach. His execution of the silver moon on a gold leaf background in *Moon with Autumn Flowers* has a master's touch. His personal refinement and sensitivity shine in the happy and positive nature of his paintings.

It took Westerners and, particularly, an American, Joe Price, to direct the attention of Japanese art scholars to the importance of the work of Sakai Hōitsu and his place

within the Rinpa school and the Edo period. Perhaps Westerners related to decorative and realistic representations more easily than the Japanese during the twentieth century. Author Hiroshi Mizuo who disdainfully dismissed Hōitsu's work as "nice paintings" in a mere half page of text, and other authors like him, should take another look.³⁸ Perhaps they will note Hōitsu's accomplishments as more than publishing the works of Ōgata Kōrin and re-establishing Kōrin's style, and consider his painting, as well. Perhaps enough time has passed for them to appreciate Hōitsu's oeuvre and the work of other Edo period artists.

Chapter 4 Endnotes

1. Leora Stroup attributed the paintings to the artist Sakai Hoichi. While this name was not found in Laurance P. Roberts book *A Dictionary of Japanese Artists* nor in the *Index of Japanese Painters* compiled by the Society of Friends of Eastern Art, the name Sakai Hoitsu is found.
2. Spencer Museum of Art, University of Kansas, *Japanese Paintings from the Collection of Joe D. Price*, (Lawrence, Kansas: Museum of Art, University of Kansas, 1967), 30.
3. Penelope Mason, *History of Japanese Art*, (New York: Harry N. Abrams, Inc. 1993), 277.
4. Mason, 277.
5. Miyeko Murase, *Bridge of Dreams, The Mary Griggs Burke Collection of Japanese Art, New York: The Metropolitan Museum of Art, 2000*, 314.
6. Spencer Museum of Art, University of Kansas, *Japanese Paintings from the Collection of Joe D. Price*, 30.
7. Janice Katz, *Japanese Paintings in the Ashmolean Museum*, (Oxford, USA: Weatherhill, Inc., 2003), 172.
8. Murase, 314.
9. Murase, 314.
10. Mason, 276. Ōgata Kōrin had a dream of restoring his wealth by working in the rich city of Edo. But the price he had to pay to paint what the wealthy samurai wanted (the officially sanctioned Kano style) versus what his creative energies desired became too much for his independent spirit. He returned to Kyoto where he made less money but had more freedom in his painting choices.
11. Katz, 172.
12. Spencer Museum of Art, University of Kansas, *Japanese Paintings from the Collection of Joe D. Price*, 30.
13. Robert Singer, *Masterpieces from the Shin'enkan Collection*, (Los Angeles: Los Angeles County Museum of Art, 1986), 66, 67. *Thirty six Poets on a Field of Flowers and Grasses* is a pair of six-fold screens. Spencer Museum of Art, University of Kansas, *Japanese Paintings from the Collection of Joe D. Price*, 29. The screens are signed in the first panel “Hoitsu hitsu”, followed by the seal and in the twelfth panel, “Hoitsu

Kishin”, followed by the hand-written seal. Hoitsu used these signatures after he became a Buddhist priest. He did not remain active in the priesthood for he left his temple to open his own painting workshop in 1809.

14. Mason, 274, 275. Note *Flowers of the Four Seasons* by Ogata Korin.

15. *Moon with Autumn Flowers* is signed “Ukaan Hoitsu”, sealed “Bunsen.

16. Hoitsu painted three sets of bird and flower paintings of the twelve months. The set that Penelope Mason refers to, in particular *Ninth Month*, is in the Imperial Household Agency, Japan. The set that is used as a reference in this thesis is part of the Etsuko and Joe Price Shin'enkan Collection housed in the Los Angeles County Museum of Art.

17. Michael Sullivan, *The Arts of China*, (Los Angeles: University of California Press, 1999), 95-96, 165. According to Michael Sullivan, Xie He wrote in the second quarter of the sixth century six principles (*liu fa*) by which paintings and painters are to be judged.

Qiyun shengdong: “Spirit Harmony-Life’s Motion (Arthur Waley); animation through spirit consonance” (Alexander Soper)

Gufa yonghi: “bone-means use brush” (Waley); “structural method in the use of the brush” (Soper)

Yingwu xiangxing: “fidelity to the object in portraying forms” (Soper)

Suilei Fucai: “conformity to kind in applying colors” (Soper)

Jinying weizhi: “proper planning in placement [of elements]” (Soper)

Chuanyi muxie: “that by copying, the ancient models should be perpetuated” (Sakanishi)

A more logical approach was taken by Jing Hao, c. 900-960: Six essentials in painting proceed from spirit, to rhythm, to thought, to scenery, to technique [brush and ink].

18. The tips of the pampus grass that look like stems with seeds attached are called panicles. This information was confirmed by Joyce Meyer who owns the garden center *The Oasis* in Stillwater, OK.

19. Sullivan, 177.

20. Huizong is also noted for his elegant calligraphy that he frequently added to the paintings.

21. Sullivan, 152.

22. This method was preferred by the literati, a trend which seemed to continue even to the Zen Buddhists in Japan and the Japanese literati in the Edo period.

23. Painting of bamboo flourished in the Yuan dynasty, executed by artists who lived solitary lives far from the court of the Mongols.

24. The fan painting *Plum Blossoms in Snow*, executed by Imei, a student of Ito Jakuchu (1716-1800), is part of the Ashmolean Museum Collection in Oxford, England. A depiction of the fan painting can be found on page 46 of Janice Katz, *Japanese Paintings in the Ashmolean Museum*.

25. Mason, 207. At Daisenin Motonobu created large and dramatic versions of small, Chinese pictures of Zen priests in their landscapes to fit into the *fusuma* of the Japanese architecture.

26. In 1564 Kanō Eitoku was commissioned by the Hosokawa family, the governors general of Kyoto, to paint *byobu* of the Eastern and Western hills of Kyoto, which became known as the Uesugi screens. Mason, 219. Other works include: *Pine Tree and Crane fusuma* panels for the Jukoin, Daitokuji, Kyoto dated 1566, Mason, 220-221; *Cypress*, 1590, Mason, 222-223. Kano Eitoku executed screens and wall paintings for Azuchi Castle between 1576 and 1579, but they were destroyed in warfare.

27. See Mason, colorplates 41, *Plum Blossoms and Camellias*, and *Pines and Cherry Blossoms* on *fusuma* panels and 42, *Cedars and Flowering Cherry Trees* on two *fusuma* panels, and 43. *Winter Landscape with Waterfall*, all c.1600. These *fusuma* are still large works-70 1/2 x 44 inches- and all paintings contain the Kano characteristic large gold clouds.

28. Murase, 189.

29. Sōtatsu collaborated with the well-known calligrapher and connoisseur Honami Koetsu in making hand scrolls. See Penelope Mason's *History of Japanese Art* pages 232 and 233 for illustrations of the *Deer Scroll*.

30. Mizuo, 22-23.

31. Mizuo, 44.

32. As a youth Korin's family owned a textile shop which catered to wives of shoguns and daimyo, thus providing a prosperous income. But by the time of his father's death, the business had lost its prestigious contacts and was in debt. Korin and his younger brother Kenzan had to earn their own living by taking commissions from wealthy *chonin*; Korin designed textiles for garments and painted *kakemono* and *byobu* and Kenzan designed and made ceramics. Examples of their collaborative efforts have been exhibited. See Robert T. Singer's *Edo Art in Japan 1615-1868*, the comprehensive catalog of the November 15, 1998 to February 15, 1999 exhibit held at The National Gallery of Art, pages 85-87. Korin, who had studied in a Kano school as a youth, chose not to paint the favorite interests of the *chonin*: the theater and the pleasure district. Rather, he chose the Kano school subjects and style favored by the nobility of the court and the decorative style of Sotatsu.

33. Murase, 308.
34. Mason, colorplate 51, p 265.
35. Murase, 309.
36. Murase, 309.
37. Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, New York: Cambridge University Press, 1996.
38. Mizuo, 128.

Chapter 5

Plum Orchard

Attributed to Okada Hanko (1796 – 1845)

Edo Period 1615 – 1868

Ink and Color on Silk

53 1/2 “ length 16 1/2 “ width

Figures 46 – 51

Chapter five is a discussion of the hanging scroll painting *Plum Orchard* within the Stroup Collection and its attributed artist, the literati painter Okada Hankō, a painter of the latter years of the Edo period (1615-1868). The Dictionary of Japanese Artists lists Hankō’s birth date as 1782, a more reasonable date, considering the advanced age of Hankō’s father, than Stroup’s 1796 attribution, and the year of his death as 1846.¹ The traditional mountain and water landscape format of *Plum Orchard* will be analyzed and compared to other known Hankō landscape paintings in an attempt to confirm the attribution of Okada Hankō as artist. Though similarities in certain brushstrokes exist among this attributed painting and known Hankō paintings, identification of the calligraphic seals and signature of *Plum Orchard* is necessary for confirmation of the artist.

A discussion of the evolution of literati painting in China and Japan will provide a better understanding of the movement and Okada Hankō's place within its history. Japan has embraced Chinese culture several times in its lifetime; the integration of the literati style was the last major artistic influence from China.

Okada Hankō was part of the fourth generation of literati artists, (starting from the 1740's), working in the nineteenth century that brought a new stage of development to the *Nanga* movement.² *Nanga* means literally southern painting and derives from a word that refers to a Chinese school of painting of the Southern Song dynasty (1129-1279) created by *wenren*, scholars, connoisseurs, and literary men, who painted with freedom of expression, as opposed to the orthodox and professional painting of the Northern Song dynasty (960-1126). The *Nanga* paintings followed theories developed by the Ming dynasty theorist, connoisseur, and artist Dong Qichang (Tung Ch'i-ch'ang), (1555-1636).³ This painting style was first brought to Japan by priest-painters, merchants, scholars, and philosophers. Another term for *Nanga* in Japan is *bunjinga*, which refers to art that is created by the intelligentsia. In Japan this art movement *bunjinga* was experienced by different classes of intellectuals and artists, samurai, *ronin* (masterless samurai), haiku poet-painters, and professional *chōnin* (merchant) painters. Thus the variety of this kind of expressionistic painting is more varied in Japan than in China. Yonezawa and Yoshizawa say that the term "Japanese literati" of the later Edo period refers to those who were well versed in Chinese poetry, cultured men who earnestly aspired to the life of their Chinese counterparts.⁴

The literati class in China was the group of intellectuals, members of the upper class, who had mastered traditional Chinese learning. A system of Confucian education,

developed in the Han Dynasty (206 B.C.-222 A.D.) had been designed to perfect the intellect and to prepare students to pass civil service examinations that would qualify them for administrative positions in the government. Students were tested on history, passages from memory of Confucian literature, and were required to compose original prose and poetry, written in an appropriate style of calligraphy. The calligraphy continued and gained importance throughout Chinese centuries, for the brush was considered an extension of the arm fueled by one's inner spirit. "Thus, one's calligraphic style was an index to one's character."⁵ It is ironic that this educated upper class were not trained in administrative duties and were, thus, amateurs, and, upon receiving a position, became too busy with their jobs to pursue the poetry composition and calligraphy, which they had spent years studying. Intellectuals outside of the upper class who were Buddhists or Taoists were excluded from the category of literati painters, since their principles of philosophy and education differed from traditional (Confucist) Chinese learning.⁶

In the Han Dynasty painting was not considered a necessary part of one's education, but by the eleventh century, painting was intricately woven with poetry and calligraphy. A small, influential group of scholar-painters gathered around the great poet and painter, administrator Su Dongpo (1036-1101) or Su Tung-p'o, who "put forward the revolutionary idea that the purpose of painting was not representation but expression."⁷ He postulated that painting to reveal, not the actual scenery in a landscape, but the character of the artist was paramount. These literati worked in ink on paper in a spontaneous manner. One of Su Tung-p'o's friends was Mi Fu, "a critic, connoisseur, and eccentric" who developed a technique that used "blobs of wet ink", rather than lines,

to paint landscapes—“a technique probably derived from Dong Yuan’s impressionism,[a style executed by this tenth century Five Dynasties and early Song landscape artist] and highly evocative of the misty southern landscapes that Mi Fu knew so well.”⁸ Mi Fu’s technique came to be called the Mi-dot technique, which was imitated by future artists, including Okada Hankō in the Edo period in Japan.

By the fourteenth century in the Yuan Dynasty a definite “literati” style of painting emerged. The ruling Mongols, who did not trust the Chinese, prohibited the literati class from occupying governmental positions. As a result, many scholars escaped to the southern cultural centers away from the court, devoting their energies to painting and calligraphy. Through the pivotal work of the court painter and calligrapher Zhao Mengfu, and the later (1260-1368) accomplishments of the four great masters of landscape painting in the Yuan Dynasty, Ni Tsan, Huang Gongwang, Wu Chen, and Wang Meng, “who are revered as the founders of the Southern style of landscape painting,” an approach to painting was developed.⁹ Technical elements such as light washes of ink, calligraphic outlines, and textural strokes were employed to enable the quick execution of a painting that would embody “quality of a particular scene and the mood of the man experiencing it.”¹⁰ Sullivan adds, “In a second and almost as far reaching consequence of the Mongol occupation, the scholar-painters became so alienated from the court and its culture that a gulf opened between the painting of the court and that of the literati that survived up to the end of the Qing Dynasty”(1644-1912).¹¹

According to Penelope Mason, the next important development in literati art in China was the classification by Tung Ch’i-ch’ang (1555-1636) of all Chinese artists into

two schools, using the philosophies of Zen Buddhism as his model: the Northern, which attained spiritual enlightenment in a gradual process that resulted in academic painting; and the Southern, which espoused the spontaneous nature of sudden enlightenment, resulting in freely executed and expressive painting.¹² He regarded the scholar-painters of any location in China as belonging to the Southern school, *Nan-tsung hua* (or in Japanese, *Nanshū-ga*, most commonly abbreviated to *Nanga*), because they were well-educated men of high character whose paintings were “spontaneous, intuitive, and highly personal expressions” that were not sold, but given as gifts.¹³ These paintings reflected the scholar-painters’ knowledge of antiquity, but at the same time a deliberate amateurish quality to distinguish them from the works of professional, academic painters.

As a result of Tung’s theories, scholar-painters acquired their technical knowledge by studying the works of other literati artists, particularly the complex landscapes developed by the stylistic innovations of Yuan Dynasty artists, rather than studying directly from nature. An outgrowth of this trend was the production of instructional painting manuals, such as the *Pa-chung Hua-p’u*, called the *Hasshū Gafu* in Japanese, or the *Eight Different Painting Albums* in 1620 and the *Chieh-tzu-yuan Hua-chuan* or *Kashien Gaden* in Japanese or *The Mustard Seed Garden Manual of Painting* between 1679 and 1701. Commenting on the *Mustard Seed Garden Manual of Painting* Yonezawa and Yoshizawa state that, “With this much information alone, it was possible to gain a general understanding of the theories of the Chinese Southern style, and thus the book served as a suitable guide.”¹⁴ These authors also point out that “the exquisiteness of its woodblock color printing gave *The Mustard Seed Garden Painting Manual* a beauty that made it famous.”¹⁵ Though the exact time of the manual’s introduction in Japan is

not clearly known, it is certain that the manual was reprinted in Japan in 1748 and was studied by Japanese artists, a century after first being printed.¹⁶

Tung Ch'i-ch'ang's theories were being adopted in China as the Tokugawa regime (1615-1868) in Japan was beginning. Several policies of the Tokugawa *bakufu* affected the spread of the literati movement to Japan. The government closed the country to disruptive foreign influences, particularly Christianity, restricting access only to the Dutch and the Chinese to the port at Nagasaki, which was privately controlled by the Tokugawa, and by banning the importation of books and other foreign goods. And secondly, the philosophy of Confucianism was adopted as the basis for governing the country, resulting in the establishment of schools for the samurai that administered Confucian principles. Though the Japanese samurai, compared to their Chinese counterparts, differed in the breadth of their education and in their pragmatic attitude towards life, they gradually learned of the Chinese literati and their art. Even then, it was not the status of the artist in Japan, for all classes were eligible to engage in the literati movement, that determined the value of a painting, but its style and expressive character. Japanese literati artists were also not considered unworthy because they sold their paintings.

Because of the Tokugawa restrictions on the importation of books and travel within and without the country, knowledge of Chinese literati painting came to Japan in a fragmentary manner and often of poor quality. There were several sources of information of the Chinese literati style. According to Mason the most important was the *Mustard Seed Garden Manual of Painting*.¹⁷ Yonezawa and Yoshizawa declare that "It is clear from all this [the writings of Japanese literati artists, including Kien and Buson] that *The*

Mustard Seed Garden exerted a great influence, not only on painting but also on the theory of haiku composition. As a guidebook for *Nanga*, it was widely disseminated. Even in the Meiji era it was still regarded as a bible.”¹⁸ *The Mustard Seed Garden Manual* was studied and followed by Okada Hankō and his father, members of the literati group in the Kyoto-Osaka area.

A second source of information was provided by Ōbaku Zen priest-painters who left China to live in Japan after the beginning of the Qing Dynasty in 1644. Ōbaku priests, such as Yinyuan Longqi (J. Ingen) and his successor Mu’an Xingtao (J. Mokuan) at the Manpukuji temple in Kyoto, probably provided the first contact the Japanese had with contemporary Chinese painting.¹⁹ The priests were amateur painters in the literati and Zen styles of their native regions.

Chinese merchants in the port of Nagasaki, who practiced painting and calligraphy, and visiting professional painters, brought knowledge and random samples of *Nanga* and other contemporary styles of Chinese painting in their cargoes. Painters who came included I Fu-chiu, an amateur, and the professional Shen Nanpin, a painter of detailed and colorful representations of birds and flowers, who remained in Nagasaki for about two years, teaching Japanese artists, including Sakai Hōitsu. Hickman explains that, although Chinese pictures were brought into Japan, these samples presented a confusing array of art work of different periods, regional styles, and school affiliations that “made it difficult to gain a comprehensive understanding of the historical evolution and pictorial objectives of the Literati school.”²⁰ Mason further explains that later *Nanga* painters who inscribed their paintings as copies of the style of (the famous) Tung Yuan, Mi Fu, Ni Tsan, and Huang Kung-wang and lesser known artists, were probably working

with copies made by Ming (1368-1644) and Qing (1644-1912) painters.²¹ Thus, they were working with the interpretations of other artists.

As Japanese artists gradually gained access to literary sources and illustrated books, especially *The Mustard Seed Garden Manual*, early Japanese Literati painters, such as Gion Nankai (1687-1761), who introduced *Nanga* or *Bunjinga* to Kyoto, and So Shiseki (1716-1786), who started *Nanga* in Edo, acquired a better understanding of the fundamentals of the literati style. The pioneers Gion Nankai, So Shiseki, and Yanagisawa Kien (1704-1758), samurai educated in Confucian ideas and literature, and Sakaki Hyakusen (1697-1758), a chōnin from Nagoya, reveal the polarities of classes of *Nanga* artists in Japan.

The second generation of Japanese literati included painters, poets, and calligraphers from merchant and farming families who joined the movement, inspired by the unrestricted social conventions and the opportunity for self-expression. Ikeno Taiga (1723-1776) and Yosa Buson (1716-1783) were the first great artists to master the literati style. Despite his humble birth, Taiga became an accomplished calligrapher at an early age, a requirement for the literati. He incorporated many influences into his work, including the decorative style of the Rinpa school, the monochrome ink styles of the Muromachi period (1392-1573) reminiscent of the Zen monk Josetsu, and the perspective of Western art, introduced in Japan through Dutch copper-plate etchings. He studied the paintings of Gion Nankai and the contemporary Chinese artist Yi Fujiu, Chinese treatises and the wood-block painting manuals, and studied under the pioneer *Bunjinga* master Yanagisawa Kien, who was a significant influence in his artistic development. However, according to Mason, “the primary element from which he developed his personal style

was the technique of illustration found in the woodblock-printed painting manuals.”²²

Hickman states that Taiga produced one of the most admired bodies of painting created by Japanese artists, the majority being landscapes, but also including figures from Chinese folklore [such as the Leora Stroup *Jurojin* painting].²³

Yosa Buson (1716-1783), the second of the great *Nanga* masters, is known as one of the most accomplished haiku poets in Japan, second in caliber only to Bashō. According to Mason, “Buson wrote verse that was very different in character, less gentle in its images, less profound in its content, but at the same time more strongly visual in quality, wittier, and sharper in its contrasts of themes.”²⁴ These characteristics also describe his painting, which he pursued in order to support himself while he wrote poetry. Like Taiga, Buson was a constant traveler and studied Chinese paintings for inspiration and Chinese manuals for instruction. He reached his maturity as an artist late in life when he, in Hickman’s words, “perfected his aesthetic objective, the fusion of the poetic and the pictorial, focusing on the intimate aspects of human experience and the daily pleasures of nature in a unique manner that is strongly Japanese in sentiment.”²⁵

The next generation of *Nanga* artists, well-educated men of the samurai class who studied Chinese painting and culture, differed from their predecessors in that Chinese culture was not only an inspiration for their art, but also the model to emulate as a lifestyle. This group of men adopted the Chinese literati lifestyle of devoting oneself to the pursuits of painting, poetry, calligraphy, traveling, reading, and close friendship, who continually got together to exchange ideas, write poetry and paint. The Kyoto-Osaka artists, led by the noted Confucian scholar Rai Sanyō, particularly espoused literati culture. As a result of their constant exchanges, this third generation developed new

techniques for pictorial representation: “new compositional formulas, different ways of drawing landscape motifs, and, above all, new methods for representing space and the relationship between objects.”²⁶ However, some artists lost vitality by not incorporating indigenous Japanese elements with Chinese literati principles, as Taiga and Buson had so successfully accomplished.

Two artists of this generation whose paintings are of high quality are Okada Beisanjin (1744-1820), Okada Hankō’s father, and Uragami Gyokudō (1745-1820). Beisanjin, a friend of Rai Sanyō, was self-taught, studying the Chinese woodblock painting manuals and imported paintings for guidance. He created his own personal style in the *Bunjinga* tradition, noted for strong brushstrokes creating unnatural forms (mountains) that resist the natural depth of the landscape. Gyokudō, Beisanjin’s friend, lived the literati life, painting not for money, but to express his melancholy feelings. He succeeded in learning to layer his brushstrokes to achieve a dense, rich surface texture, one of the first of the major literati artists to do so.²⁷ The dense surface texture is the distinctive feature of Gyokudō’s energetic style.

Foremost literati artists in the fourth generation are Tanomura Chikuden, Rai Sanyō, Okada Hankō and the Nagoya painters Nakabayashi Chikutō and Yamamoto Baiitsu. Chikutō and Baiitsu, who became friends at painting school, were prolific painters of flora and fauna and landscapes. Chikutō’s paintings reflect his strong interest in Chinese painting tradition, while Baiitsu, “an artist of extraordinary technical skill and versatility,” produced more idiosyncratic paintings.²⁸ Chikutō’s treatises on painting are considered among the most informative scholarly efforts by Japanese writers of the Edo period.²⁹ Tanomura Chikuden, a member of the Rai Sanyō literati circle, also developed

art theories. In his *Guide to Literati Painting*, he stressed the importance of studying both the painting manuals and original works of art for more complete comprehension.³⁰

This fourth generation, Rai Sanyō's literary circle being the most influential, had the opportunity to become more knowledgeable about Chinese painting and literature than literati painters that preceded them. More Chinese paintings were being imported into Japan through Nagasaki by Chinese merchants. Samarai had collections of paintings that were made more available for study to members of the literati. Chinese painting manuals, such as *The Mustard Seed Garden Manual* reprinted in Japan in 1728, were distributed and available in Japan during the last half of the eighteenth century. Many literati artists owned copies of the manuals, which they used for their own studies and for teaching.

Okada Hankō, the attributed artist of *Plum Orchard* in the Leora Stroup Collection, was from this fourth generation and a member of Rai Sanyō's Japanese literati circle. It is important to note in the biography of the attributed artist Okada Hankō, his original orientation as a literati, learned from his father, and the ensuing diversion away from the free expression of his father's generation to a more personal expressive, but conservative, style of painting.

Okada Hankō's life was always one involved with a literati group. According to popular accounts, Hankō (1782-1846) was born in his family's Osaka residence, but another theory suggests Tsu as his birthplace. His father Okada Beisanjin (1742-1820) started and operated a rice and grain business in Osaka. After establishing his business, he was hired by Lord Tōdō of Tsu, a wealthy rice merchant, who eventually made him his personal secretary. Because of a long association with Lord Tōdō and his family,

Beisanjin was given a large house on the Tōdō estate overlooking the Yōdo River, which served as a gathering place for literati poets and painters from the Kyoto and Osaka region.

Beisanjin was an important figure in the *Nanga* movement in Osaka and included among his friends Kimura Kenkado (1736-1802), Uragami Gyokudō (1745-1820), another important painter of this time, and Totoki Baigai (d. 1804). Beisanjin, mostly self-taught, was more interested in the pure vision of the literati as scholars, calligraphers, and painters than in the technical ability of brushwork. Beisanjin's paintings exhibit a strong, personal style that is expressionistic with bold brushwork in usually simple compositions. Okada Beisanjin, whose art name means Man of a Mountain of Rice, created a lifestyle that was harmonious to the ideals of the Chinese literati.

Beisanjin introduced his son Hankō to this prosperous and creative atmosphere at an early age and taught him to paint. Evidence of these early lessons consists of surviving landscape and figural paintings made by Hanko when he was eleven and twelve years old.³¹ Considering events that occurred to him later in life, this time could quite possibly have been one of the happiest times in his life.

Hankō must have been an avid and talented student in his study of painting because by his early twenties, his brush technique surpassed his father's. According to *Heart Mountains and Human Ways*, Hankō's progress did not please his father Beisanjin, who was critical of his son's work for being shallow and lacking meaningful depth.³² Before Beisanjin died, however, he grew accustomed to Hankō's style and even collaborated on some paintings with his son.

Hankō experienced setbacks during the next phase of his life, after he started serving as an administrator in the Tōdō han at the Osaka residence in 1809. Hankō's mother died in 1818, his father died in 1820, and then his wife died in 1822. These deaths were probably a contributing factor in Hankō's resigning his position with the Tōdō family.

Hankō found some comfort in his late father's collection of books and paintings, which he inherited. They must have been teaching tools in his literati endeavors. Hankō became an important part of the Kyoto literati circle, which centered on the noted poet Rai Sanyō, and included a number of painters. Nakabayashi Chikutō (Chikudo) (1778-1853), (whose art name Chikutō means Bamboo Grotto), is known as the theorist of the *Nanga* school, as well as an illustrator of books and landscape painter. Yamamoto Baiitsu (1783-1856), (whose art name Baiitsu means Plum Leisure), is considered one of the most accomplished painters of the fourth generation literati artists. Nukina Kaioku (1778-1863), became one of the greatest calligraphers of the end of the Edo period and an authority on the history of calligraphy. Uragami Shunkin (1779-1846), the oldest son and pupil of Uragami Gyokudō, painted with a lyrical, gentle style with influences from the Nagasaki and Maruyama schools, a style that differs from his father's. Hineno Taizan (1813-1869) studied calligraphy under Kaioku and is known as an excellent landscape painter. This Kyoto literati group studied the actual paintings of Ming (1368-1644) and Qing (1644-1912) dynasty literati masters, choosing their styles, rather than the freer and more individualistic styles of preceding generations of *Nanga* artists, which included the fathers Beisanjin and Gyokudō.

During his forties, the 1820's, Hankō traveled to the Ise and Tsu region, and may have studied the works of the *Nanga* artists of that area, particularly the Lord of the Nagashima han, Masayama Sessai (1754-1819), who painted landscapes, animals, and bird and flower paintings, and was also a skillful writer of prose and poetry.³³ During his journey in these regions, Hankō might very well have seen the Nachi waterfall, considered a holy place by the Japanese.

In the 1830's Hankō experienced the deaths of more close friends, Rai Sanyō in 1832 and Chikuden in 1835. It was Chikuden who had visited Hankō after the deaths of his family members to encourage him out of depression.³⁴ After their deaths, Hankō relied on his friend Oshio Heihachirō (1792-1837), a scholar of the philosophy of the Ming thinker Wang Yangming, who studied not so much things of the external world, but the relationship between knowing and acting, more psychological matters.

Hankō's relationship with Heihachirō ended in tragedy. Heihachirō was a social reformer endeavoring to create change to alleviate the hardships endured by the farmers and peasants who experienced periodic famines and unjust manipulation of their commodities by the government. Heihachirō was planning a rebellion in Osaka in 1837 when fighting actually started. The riot that followed was severely suppressed by the governmental authorities. Heihachirō and his son committed suicide to avoid being arrested. Fire that had broken out during the fighting burned large areas of Osaka, including Hankō's residence, which contained the collection of books and art objects that he had inherited from his father.

After these tragedies Hankō changed his residence to Sumiyoshi in a region outside of Osaka where he stayed for about five years. He spent his remaining years back in Osaka near the area of his original home.

While Hankō's early paintings reflect the influence of his father's strong and eccentric style, his later works became more conservative as he faithfully sought to copy Chinese paintings. In this respect, Hankō was part of the trend to turn away from the highly individualistic styles of preceding artists, such as Beisanjin and Uragami Gyokudō. With more Chinese works available in Japan, Stephen Addiss proposes that perhaps "Japanese scholar-artists such as Hankō began to perfect the subtleties of their brush techniques and compositional arrangements."³⁵ Hankō, Chikutō, Nukina Kaioku, and Shunkin all created gentle works of quiet refinement.

Okada Hankō's favorite Chinese literati model to emulate and incorporate into his paintings was the Mi style of landscape painting, horizontal layers of dots which shaped hills and mountains and blossoming orchards and created atmospheric effects. He used the Mi dots to such an extent that his personal style is associated with them. In other of his compositions, as will be shown in the following discussion of his oeuvre, Hankō also used other methods of painting seen in Chinese works, as well as the long, fiberlike strokes derived from his father.³⁶ The variety in the painting methods "reveals the breadth of artistic exposure and experimentation taking place among late eighteenth-and early nineteenth-century scholar-painters."³⁷

Plum Orchard (Fig.46-51), the Leora Stroup painting attributed to Okada Hankō, looks like an idealized, pure landscape of the water and mountain theme that was painted by Chinese literati for centuries and by Japanese artists for the last millennium³⁸

(Appendix B). Depicted is a very high waterfall cascading from a great height down the side of a mountain, falling amid huge round, boulder-shaped, blue-green hills, and flowing to a river below. Orchards of magenta-colored, blossoming plum trees inhabit the hills to either side of the running water. Rooftops of a village are discernible through the mist and blossoms within a valley. Human presence is indicated by a single small boat with a barely seen helmsman moored along a bank to the left. Both the village rooftops and a lonely boat are typical features of Chinese literati landscapes.

Significant in the painting *Plum Orchard* are the use of a multitude of dots to produce the effect of blossoming orchards of plum trees, for these brushstrokes of dots distinguish the work of Okada Hankō (Fig. 47, 48). According to Adiss, the Mi-dots were Hankō's favorite continental model, as was previously stated, which he painted in horizontal layers in his landscape paintings, "to create soft land masses and moist atmospheric effects."³⁹ These dots, called Mi dots, are employed in *Plum Orchard*, to creatively denote the flowering plum trees of a sunny, spring day. They are uniformly painted in layers of small white dots edged in a layer of black dots, all sitting on a magenta pink wash along the bases and tops of the hills. Lower hills contain wider areas of the "blossoms". The use of the Mi-dot style in *Plum Orchard* creates a soft, pleasing and romantic composition for a favorite Japanese landscape theme.

The following examples of known Hankō artwork will also demonstrate the use of Okada Hankō's signature Mi-dot technique. *Scholar Viewing a Waterfall from a Bridge* (1838) utilizes broad dots and strokes to build up the forms of mountains with little use of outlines and washes (Fig.52). Concerning the painting, Paul Berry states, "Hankō is here using the ink dot method ascribed to Mi Fu (1052-1107)".⁴⁰ Regarding

the mountains in *Village Among Plum Trees*, Addiss explains, “ In this painting Hankō’s characteristic use of “Mi-dots,” where the brush is laid down sideways to produce horizontal dots that can help to build up mountain forms, is seen in all the rock forms (Fig. 53). In addition there are clusters of vertical dots to help define the tops of mountain shapes, leading back in space like “dragon veins” in the principal peaks.”⁴¹ *Autumn Landscape*, though a copy of a composition by Tung Hsiao-ch’u, reveals Hankō’s personal style, “evident in the use of Mi dots and the long, fiberlike texture strokes derived from his father” (Fig. 55).⁴² *Crows Rising in Spring Mist* also depicts Mi-dots, painted to form the tops of mountain peaks and rocks, and to delineate leaves on trees (Fig. 56).⁴³ Thus, *Plum Orchard* compares favorably to known Okada Hankō paintings in terms of the appearance and utilization of Mi-dots.

In addition to Mi-dots, Okada Hankō’s careful attention is seen in detailed twigs of branches (some with defined leaves) in the works previously stated, *Village Among Plum Trees*, *Scholar Viewing a Waterfall from a Bridge*, and *Autumn Landscape* (Fig. 53,52,55). This same configuration of detailed twigs of branches can also be found in the Stroup attributed Okada Hankō work. In *Plum Orchard* short thick strokes appear as branches amid the blossoms in the middle ground (Fig. 47). Thus, *Plum Orchard* contains two similar kinds of brushstrokes as those in the known works presented.

The Mi-dots and the detailed twigs of *Plum Orchard* are similar features to known Hankō paintings, but extreme differences exist as well. The foremost mountains in *Plum Orchard* bear little resemblance to the mountains in the known Hankō paintings discussed. The hill formations in the mid and fore ground of *Plum Orchard* are broad, boulder-like shapes throughout, except in the center where they appear sandwich-like

(Fig. 47). Rocks with similar sandwich layers can be seen in a painting by Tang Di (1296-1340), *Fishermen Returning through a Wintry Forest*, of the Yuan dynasty (1260-1368).⁴⁴ Stephen Addiss reports that Hankō studied the work of landscape painters of the Yuan dynasty.⁴⁵

The rock formations in *Plum Orchard* are similar in their monumentality to the mountains found in *Village Among Plum Trees*, but differ in their rendering (Fig. 53). *Plum Orchard's* broad mountains are darkly outlined and filled in with wash, a simple approach, while the narrow mountains found in the known Hankō landscape *Village Among Plum Trees* are more detailed and laboriously contrived. These mountains are outlined with finer lines and consist of multiple vertical lines to denote their contours, the “dragon lines” composed of clusters of vertical dots. Mountains depicted in this multi-layered manner are found in Chinese painting manuals such as *The Mustard-Seed Garden Manual*, which was studied by Hankō and other literati painters of his generation.

Scholar Viewing a Waterfall from a Bridge, unlike the flat, broad washes of *Plum Orchard*, contains broad dots and strokes to build up the mountain forms, using few outlines and washes (Fig. 52). The only mountains that compare favorably are the distant pointed mountains in *Plum Orchard*. These resemble the mountain in the Hankō landscape *Autumn Landscape* (Fig. 55). Though all the mountains in these examples are composed differently, *Plum Orchard's* are most different, looking rough, while those in the known Hankō *kakemono* are formed with soft, fine strokes.

Another difference between *Plum Orchard* and the group of known Hankō works is the utilization of color, specifically blue-green and magenta. The most arresting feature of the *kakemono Plum Orchard* is the extensive use of a blue-green hue coloring the

mountains and hills, which comprise the majority of the painting. Though this use is not new, and the Rinpa school employed bright color in the Edo period, its unabashed usage in landscape is not the norm for the Edo period literati paintings.⁴⁶ However, Hankō's contemporary, Tani Bunchō (1763-1840), delicately painted two handscrolls, *Traveling by Boat in Kumano* in the blue-and-green manner (Fig.57a,b).⁴⁷ Also, The Philbrook Museum in Tulsa, Oklahoma counts as part of their Japanese collection a *kakemono* painted in this same blue-green color, only brighter, and dated in the Edo period.⁴⁸ But, this blue-green color of the Okada Hankō attributed *Plum Orchard* is not seen in the other known Okada Hankō works *Village Among Plum Trees*, *Scholar Viewing a Waterfall from a Bridge*, *Autumn Landscape*, and *Crows Rising in Spring Mist*. The latter works are the traditional literati black ink or black ink with light colors.

The shade of magenta-pink that *Plum Orchard's* artist uses to paint the plum blossoms is, also, an issue of comparison. This hue was employed by the literati artist, Yosa Buson (1716-1783) in a hanging scroll *Traveler and Horse Passing through a Spring Landscape (Midday View on a Spring Embankment)* (Fig. 58), in a light and delicate manner.⁴⁹ Though this magenta color is found in Buson's paintings of this time, and is similar to the shade in *Plum Orchard*, this hue is not employed to such an extent in other known Okado Hankō works, nor is it commonly seen during this time. Shades of red, rather than magenta, are more commonly seen in Edo period *kakemono*.

Plum Orchard's configuration of the waterfall, falling in three fingers, is absent in the known Hankō *kakemono* previously presented. However, such a formulation is not unusual at this later time of the Edo period. Hanko, who studied Ming (1368-1644) and Qing (1644-1912) paintings, could have seen Wu Bin's (c.1568-1626) three-fingered

waterfall in *Fantastic Landscape* circa 1615.⁵⁰ Other prominent Japanese artists of this time, late 1770's to 1830's, who did not paint in the literati style, painted waterfalls in such a manner. Katsushika Hokusai (1760-1849) produced from 1833-1834 a series of prints entitled *A Tour of Waterfalls in Various Provinces* with waterfalls that descended in similar long finger-like projections (Fig. 59).⁵¹ Soga Shōhaku (1730-1781) depicted a waterfall falling in three “fingers” in *Landscapes*, a pair of six-panel *byōbu* that was executed about 1770 (Fig. 60).⁵² It is quite likely that Okada Hankō was aware of this waterfall motif depicted in Hokusai's woodblock prints, since the prints were so popular and readily available. Though Shōhaku was before Hankō's time, Hanko might very well have seen the work, since Shōhaku was a well-known and eccentric artist.

An important stylistic detail in which the color of the paper is used like a pigment in the composition to produce an atmospheric effect is seen in Hankō's known works *Village Among Plum Trees*, *Scholar Viewing a Waterfall from a Bridge*, *Autumn Landscape*, and *Crows Rising in Spring Mist*. The artist of *Plum Orchard* also effectively creates an atmospheric effect in the painting by leaving the canvas bare at the base of the waterfall, in areas among the hills, and in the river at the bottom of the composition. The bare space surrounded by plum blossoms gives the effect of mist enshrouding a sea of sparkling blossoms. The tumult of pounding water is transformed as it spills out into a tranquil river below (bare space) upon which a single boatman, coming from the left of the composition, is about to embark on some serene journey.

The last comparative details to note are buildings and people. In *Plum Orchard* brown rooftops of village houses are discernible peeking through mist and plum blossoms in the hills of the composition's mid-section. A temple compound is barely visible higher

up in the mountain, a typical remote location. The lonely boatman, the temple barely discernible, and rooftops of village houses are known, old elements of Chinese literati paintings. The known Hankō paintings introduced for comparisons in this study also all contain these elements. The conservative generation of Okada Hankō and his Japanese literati contemporaries sought to emulate the painting practices of the Chinese literati.

In summary, from a stylistic point of view, the predominant feature of *Plum Orchard* that resembles the other known Okada Hankō works presented in this study are the extensive use of Mi dots and the twig-like details of branches. Even though Okada Hankō is known for painting in this style and, in fact, Paul Berry says that “Hankō worked in this Mi style of painting throughout his life,” the seals, signature, and calligraphy must be translated to confirm Okada Hankō as artist of *Plum Orchard*.⁵³

Plum Orchard bears five red seals on the left, two red seals on the lower right, and calligraphic inscriptions (Fig. 49, 50, 51). Though *Plum Orchard's* seals are similar to those of the known Okada Hankō paintings submitted for comparison in this study, *Scholar Viewing a Waterfall from a Bridge*, *Village Among Plum Trees*, and *Autumn Landscape*, they are not exact. Okada Hankō stamped his own seals and seals inherited from his father on his paintings; Figure 6 is an example.⁵⁴ After his death, friends also printed their seals with calligraphic inscriptions upon his paintings.⁵⁵

Experts were consulted to translate the seals and calligraphy. Tatsuya Fukushima, a professor of Japanese at the University of Arkansas, examined pictures of the photographs of the seals and calligraphy. Fukushima detailed the following information: “dated 1854 (the year after Commodore Perry’s arrival in Japan). The year is provided in the Japanese system, so this must be a Japanese piece. Title: *Buryo Togen*, *Utopia* in

Chinese legend.” He was unable to decipher anything else on the seals or the signature, explaining that an expert is necessary for this.⁵⁶

Yasunao Kawanobe at The Fukushima Museum in Fukushima Prefecture, Japan also concurred with the name of the title of the painting, namely, *Utopia, Buryo Togen*. He examined pictures of the painting with its seals, signature, and calligraphy that were e-mailed to him. He also could not affirm that this painting was painted by Okada Hankō.⁵⁷ Examining e-mails of photographs are restrictive compared to studying the real object.

Yuri Harada, Director of the Kampo Museum in Kyoto also examined the seals, signature, and calligraphy of *Plum Orchard*.⁵⁸ Harada and her staff have translated no Okada Hankō. They have, however, translated three other names: Tesseki Fujimoto in the lower two red seals on the left, Jyozan Ishikawa, the characters above the four red seals, and Masami Sato, the characters directly to the right of this group. They have translated the 1854 date and they have also translated part of a Chinese poem:

“Open the window
There is a view of pine wood...”

They added that the stamps (seals) are different colors, two of unusual vegetable colors.

Several factors must be considered when researching the seals, signature, and calligraphy of the artist of this attributed one hundred fifty year old *kakemono*. Japanese and Chinese literati artists painted calligraphy “free style.” They did not conform to the standard rules of writing, but creatively expressed themselves in the writing of their calligraphy. Such creativity now requires experts to decipher. The written Japanese language has also changed during the last one hundred years, making translation difficult for those not trained in the differences.⁵⁹

The experts' laborious results, particularly Harada's, of translating the data on *Plum Orchard* make the difficulty of researching more than one hundred fifty year old *kakemono* apparent. The attribution of the artist of *Plum Orchard* as Okada Hankō as attributed by Leora Stroup, cannot be confirmed at this time. Elements exist in the painting that make Okada Hankō a candidate for authorship, namely the extensive use of Mi dots, whose style Okada Hankō worked with throughout his life, and the details of branches of the plum trees produced in a twig-like manner. Even the extensive use of the blue-green color could be accepted as his, because he seemed to continually experiment with different styles as seen in the varied mountain forms discussed in this study.⁶⁰ But, this colorful painting differs considerably from the black ink, refined compositions of *Village Among Plum Trees*, *Scholar Viewing a Waterfall from a Bridge*, *Autumn Landscape*, and *Crows Rising in Spring Mist*. Confirmation of Okada Hankō as the artist of *Plum Orchard* is necessary.

The translated date of 1854, concurred by two of the translators, places the painting in the late Edo period. Since Okada Hankō died in 1846, the inscription was added on to the painting, if Okada Hankō's, by a friend, not an unusual practice. Kaneko Sesso (1794-1857), a long-time friend of Hankō's in Osaka and also an accomplished Nanga (Japanese literati) painter, added an inscription to *Scholar Viewing a Waterfall from a Bridge* in 1855.⁶¹ The translation by Harada of two of the seals and three lines of calligraphy on the painting deciphers the names of artists other than Okada Hankō. It seems that translation of the seals and comparison to other known Okada Hankō works requires an expert or experts in translating the seals of Edo period *kakemono* and the seals of Okada Hankō and more known research materials of this artist's work.

Chapter 5 Endnotes

1. Laurance P. Roberts, *A Dictionary of Japanese Artists*, (New York: Weatherhill, 1990), 38.
2. Penelope Mason, *History of Japanese Art*, (New York: Harry N. Abrams, Inc., 1993), 298.
3. Mason, 285.
4. Yoshiho Yonezawa, Chu Yoshizawa, *Japanese Painting in the Literati Style*, (New York: Weatherhill, 1974), 13.
5. Penelope Mason, *Japanese Literati Painters*, (New York: The Brooklyn Museum, 1977), 5.
6. Yonezawa, Yoshizawa, 115.
7. Michael Sullivan, *The Arts of China*, (Los Angeles: University of California Press, 1999), 174.
8. Sullivan, 175.
9. Yonezawa, Yoshizawa, 120.
10. Mason, *Literati Painters*, 5.
11. Sullivan, 207.
12. Mason, *Literati Painters*, 5.
13. Mason, *Literati Painters*, 6.
14. Yonezawa, Yoshizawa, 174.
15. Yonezawa, Yoshizawa, 175.
16. Yonezawa, Yoshizawa, 175.
17. Mason, *History of Japanese Art*, 286.
18. Yonezawa, Yoshizawa, 178. The authors go on to tell the following anecdote. “In 1909, when the artist Shunso Hishida displayed his *Fallen Leaves* at the third Bunten exhibition (sponsored by the Ministry of Education during the Meiji era), Beika

Yamaoka, one of the judges, spoke out in opposition to it because no picture of its kind could be found in *The Mustard Seed Garden*.”

19. Mason, *History of Japanese Art*, 286.

20. Money Hickman, *Painters of Edo Japan 1615 / 1868*, (Indianapolis, Indiana: Indianapolis Museum of Art, 2000), 53.

21. Mason, *Japanese Literary Painters*, 7.

22. Mason, *Japanese Literary Painters*, 7, 8.”Taiga re-translated into ink and color the dots and hard outlines to which complex Chinese brush techniques had been reduced for woodblock-print reproduction and he painted these strokes either in bright colors or in ink over thin washes of color.”

23. Hickman, 55.

24. Mason, *History of Japanese Art*, 294.

25. Hickman, 56.

26. Mason, *Literati Painters*, 8.

27. Mason, *History of Japanese Art*, 297.

28. Mason, *History of Japanese Art*, 299.

29. Hickman, 58.

30. Mason, *Literati Painters*, 9

31. Paul Berry, *Heart Mountains and Human Ways*, (Houston, Texas: Houston Museum of Fine Arts, 1983), 78.

32. Berry, 78.

33. Berry, 78.

34. Berry, 78.

35. Stephen Addiss, *Japanese Quest for a New Vision*, (University of Kansas, Kansas: Spencer Art Museum, 1986), 93.

36. Addiss, *Japanese Quest*, 93.

37. Addiss, *Japanese Quest*, 93.

38. Chinese literati, gentlemen scholars who painted for their own satisfaction, rather than for money, became an artistic force beginning with the Song dynasty (960-1279) and continued through succeeding dynasties. Japanese literati painters, also called *Nanga* and *bunjin* artists, were drawn from the *chonin* and samurai classes, as well as the aristocratic, and began painting in the 1700's.

Landscape painters of the Edo period included the Japanese literati artists Ike Taiga, Yosa Buson, Okada Hankō, Uragami Gyokudō, among many others. Other artists painted landscapes who were not literati. Famous among this group are Ando Hiroshige (*Fifty-three Stations of the Tōkaidō*) and Katsushika Hokusai (*Thirty-six Views of Mt. Fuji, A Tour of Waterfalls in Various Provinces*) who produced woodblock prints. Sullivan, 206.

39. Addiss, *Japanese Quest*, 93.

40. Berry, 78.

41. Addiss, *Zenga and Nanga*, (New Orleans, Louisiana: New Orleans Museum of Art, 1976), 163.

42. Addiss, *Zenga and Nanga*, 162. Tung Hsiao-ch'u is a little known artist of the Ming dynasty (1368-1644).

43. Yonezawa, Yoshizawa, 92.

44. Sullivan, 207.

45. Addiss, *Zenga and Nanga*, 162.

46. The blue-green hue was employed by Chinese artists in landscape paintings since the fourth century and transferred into Japanese painting tradition in medieval times. The blue-green color was used by Chinese artists in landscape painting in the caves at Dunhuang, Gansu province in China (4th-8th centuries ?), again by the twelfth-century Chinese Northern Song court painter Zhao Boju.(d.c.1162), and the Ming artist Qiu Ying (c.1494-c.1552) in *Saying Farewell at Xunyang* (Sullivan, 228). Sherman E. Lee reports that the Japanese artists of medieval times borrowed the Chinese colored manner—"a palette basically blue and green with grace notes of yellow and red for autumn foliage." Sherman E. Lee, *Reflections of Reality in Japanese Art*, (Cleveland: Cleveland Museum of Art, 1983), 143. Thus, the use of blue-green was part of the Japanese painting tradition.

47. Robert T. Singer, *Edo Art in Japan 1615-1868*, (Washington: National Gallery of Art, 1998), 328-329, Fig. 185.

48. The mentioned hanging scroll painting in The Philbrook is *Seven Happy Gods* by Miyazaki Yuzen (?-1758), a Rinpa painter and dyer. Laurance P. Roberts, A

Dictionary of Japanese Artists, (New York: Weatherhill, 1990), 208. “He is best known for having either invented or vastly improved the technique of resist dyeing of cloth with many colors and elaborate designs that came to be known as Yūzen dyeing. He was born in Kyoto and lived and worked in Kanazawa”.

49. Singer, 315, Fig. 170.

50. Sullivan, 231.

51. Singer, 322, Fig. 177.

52. Mason, 282-283.

53. Berry, 79.

54. Berry, 79

55. Berry, 78.

56. E-mail to Tatsuya Fukushima, July, 2005.

57. E-mail to Yasunao Kawanobe, September, 2005.

58. E-mail to Yuri Harada, The Kampo Museum, November, 2005.

59. Mason, 162. Penelope Mason reports: “The Japanese writing system utilizes three different forms: Chinese characters, or *kanji*, which are essentially ideographs, and two alphabets known as *kana*, which were developed by simplifying *kanji*. Both alphabets consist of syllables, but *hiragana* uses curving strokes, while *katakana* uses angular ones. Today *katakana* is used primarily for foreign words that have come into common use, while *hiragana* is multipurpose and is essential in combination with *kanji* for expressing ideas in writing.

60. Referring to the layering of the mountain peaks in *Autumn Landscape*, Matthew Welch says, “... Hankō used elements [the layering is one] not found in his other works. In this respect, *Autumn Landscape* reveals the breadth of artistic exposure and experimentation taking place among late eighteenth-and early nineteenth-century scholar-painters.”

61. Berry, 78.

Conclusion

Leora Stroup was one of those people “in the right place at the right time” in terms of collecting paintings, in this case *kakemono* primarily from the Edo period (1615-1868). Unlike the known collector and scholar Joe Price who had the opportunity to carefully put together his Shin'enkan Collection of Edo period *kakemono* over time, resulting in a cohesive and high quality group, Leora Stroup acquired paintings in a limited time from desperate people seeking cash to go home to Japan. Her collection is, thus, uneven, not representative of one particular artist or school within a certain time frame. Nevertheless, the Leora Stroup Collection serves a valuable educational and aesthetic purpose, providing scholars, collectors, and ordinary citizens a look at more than century-old products of a foreign and exotic culture.

Without extensive research accomplished to support the attributions of the paintings, Ms. Stroup defined her collection as an eclectic compilation of mostly Edo period (1615-1868) paintings. Included are works from the Unkoku, Kanō, Tosa, Rinpa, and Maruyama Ōkyo schools, painted by known and unknown professional and literati artists. The variety within the collection is a testimony to the changes occurring in Japan during these centuries and the curiosity and complex interests of its artists. For example, the samurai artist Sakai Hōitsu, the subject artist of the fourth chapter, started his painting studies at a shogun-sponsored Kanō school and then continued studies with a *ukiyo-e* master, Chinese “bird-and-flower” painters in Nagasaki, Maruyama Ōkyo’s naturalistic school, and, since Yosa Buson was a friend, may have studied literati styles. The styles

he studied reveal influence from the small, steady influx of Chinese paintings and manuals, Western painting techniques, scientific equipment, and Dutch botany and anatomy books, woodblock prints, and past Japanese painting traditions of Rinpa and *yamato-e*. He ultimately combined all studies with the Rinpa school style, successfully producing his own imprint upon the art world.

Some art historians, like Timon Screech, credited the seeking of new styles by Edo artists to the lack of creativity in the two hundred year old academic practices of the Kanō school. The Kanō school, supported throughout the Edo period by the Tokugawa shogunate, produced what the military leaders wanted. Although many artists began their studies at a Kanō school, gaining basic skills and techniques, those of a truly creative nature left to study with another master, or masters, ultimately defining their own personal style. There seemed to be a restlessness and quest for something new, especially by latter Edo artists. For all these reasons, the Edo period provided an unprecedented diversity of artistic styles to supply the court aristocrats, the Buddhist temples and Shinto shrines, the samurai class, and the burgeoning, wealthy, social-climbing *chōnin* class.

This thesis provides an examination of four *kakemono* selected to furnish an idea of the diversity within the Stroup collection and, by association, thus, with the Edo period as well. The intention of study has been to support or challenge Leora Stroup's attributions of school, dates, and artist. The thesis selections include a figural painting, "bird and flower" paintings, and a landscape painting. The artist attributions are also equally diverse. *Jurojin* was executed by an unknown artist and attributed to the Unkoku School. *Cherry Blossoms and Leaves* and *Flowers and Leaves* contain seals that match the seals on paintings executed by the quintessential Edo gentleman, the samurai painter

Sakai Hōitsu, who revived the Rinpa school in the capital city Edo. *Plum Orchard*, the vibrant landscape, has been attributed to a fine *Nanga* painter of the early nineteenth century, Okada Hankō, but all the seals and calligraphic notation of the *kakemono* cannot readily be deciphered for confirmation.

Artistic expression and experimentation were evident by many artists, especially in the latter half of the seventeenth and eighteenth centuries, despite the oppressive rules laid down on society by the Confucian-inspired military government, the *bakufu*. It is in this latter period of increased experimentation that the *kakemono* chosen for this thesis were produced.

The first *kakemono* in the research, *Jurojin, God of Longevity*, was attributed to the Unkoku School (c.1543-c.1680) by Leora Stroup. Though exemplifying a favorite old Chinese theme of the Unkoku School, *Jurojin* exhibits too many innovative elements found in the later Edo period to accept Stroup's attribution of the late Ashikaga period, (1560s to 1570s). Several techniques not seen together before the latter part of the Edo period are evident in Stroup's painting: the dense composition, depictions placed in the foreground, attention to detail, naturalistic representation of Jurojin's face, the use of many different paint strokes, and the extensive use of colored ink. Because of the presence of these "new" features, this author dates *Jurojin* to the 1850s or 1860s.

The historic precedence for the identity of Jurojin is found in the Chinese Taoist immortal Zhang Guolao, which has been adopted by Japanese artists since Sesshū. The figure Jurojin as an icon of longevity has been painted by Japanese Edo period artists, such as Ōgata Kōrin, Yosa Buson, and Maruyama Ōkyo, continuing his popularity. Stroup's *Jurojin* incorporates additional iconographic symbols for longevity-- the plum,

bamboo, pine, and mushrooms—which substantiate and dramatize Jurojin’s identity and make the painting an especially Japanese statement.

A more accurate dating will lead to information about the unknown artist. Our mystery artist, cognizant of Chinese themes and painting methods, but lacking in knowledge of deer anatomy, could have been a student of the Unkoku School, an amateur scholar painter of the *chōnin*, a *rōnin*, or an independent painter.

The “bird and flower” paintings, *Cherry Blossoms and Leaves* and *Flowers and Leaves*, attributed by Stroup to Sakai Hoichi, are the work of Sakai Hōitsu (1761-1828), an important Edo period artist who revived Ōgata Kōrin’s decorative Rinpa School style. Hoitsu, a son from a wealthy family of high samurai rank, and the epitome of the cultured gentleman of the Edo period, chose a life of painting and connoisseurship. His choice is noteworthy, for painting as an occupation was not previously socially acceptable by the samurai in the Edo period.

Before earnestly studying the work of Ōgata Kōrin, Hoitsu studied with other notable artists of varying styles to develop his personal style; among them were Kanō Takanobu, Utagawa Toyoharu, Sō Shiseki, and Shen Nanpin. Hōitsu’s work shows the decorative influence of Kōrin in his composition, Sōtatsu in his techniques, Maruyama Ōkyo in naturalism, and Shen Nanpin in the detail and balance of pictorial elements. These influences combined with his own sure brushwork, masterful sense of placement, and elegant and poetical sensibilities to define a personal style.

Known works by Sakai Hōitsu, *Birds and Flowers of the Twelve Months*, *Thirty-six Poets on a Field of Flowers and Grasses*, and *Moon with Autumn Flowers*, when compared with Stroup’s *Cherry Blossoms and Leaves* and *Flowers and Leaves*,

corroborate his authorship of Stroup's paintings. Furthermore, the seals and signatures match.

Sakai Hōitsu is known for his naturalistic "bird and flower" paintings, which often incorporate the innovative Rinpa style use of gold and silver leaf. His execution of the silver moon on a gold leaf background in *Moon with Autumn Grasses* is a masterful example. However, until the last decade, Sakai Hōitsu was appreciated more in the United States than in Japan.

The fourth selection *Plum Orchard*, a *kakemono* painted in the centuries old Chinese landscape tradition of water and mountains, looks like an idealized, pure landscape of blossoming plum orchards with a distant mountain temple, barely discernible rooftops of houses, and a lonely boatman. Leora Stroup attributed this painting to Okada Hankō, a fourth generation *Nanga* artist from Osaka, son of the literati Okada Beisanjin and a member of the famous Rai Sanyo literati circle.

What distinguishes *Plum Orchard* as late Edo literati painting is the use of bright color, "Mi dots", and the technique of leaving paper bare, so the color of the paper acts as a pigment. It is the use of "Mi dots" that distinguishes the work of Okada Hankō. They are his signature and can be seen in his known works *Village Among Plum Trees*, *Scholar Viewing a Waterfall from a Bridge*, *Autumn Landscape*, and *Crows Rising in Spring Mist*, included within for comparison.

Plum Orchard depicts a Japanese landscape of rounded boulders and mountains with a waterfall plummeting from mountainous heights and running through a "Mi dot" plum orchard. The startling, vivid blue-green color of the mountains and hills bordered by bright magenta plum orchards is indicative of the experimentation by artists of this

time. Literati paintings are traditionally black ink and light color. Furthermore, early in his career, Hanko abandoned his father's expressionistic style to emulate the conservative, quiet, refined paintings of Chinese literati. *Plum Orchard*, though, is neither quiet, nor conservative. If this is a work by Okada Hankō, perhaps the choice of painting the blossoming plum orchard was comfort, after his many losses, because the plum blossom, Japanese symbol discussed in Chapter three, represents regeneration, new life, hopefulness.

The only undisputed evidence about *Plum Orchard* is the translated date of 1854, which is not the date that the painting was executed, but, rather, the date that another artist inscribed a tribute to the original artist in a calligraphic poem. All three translators consulted by the author have not confirmed Okada Hankō as artist of *Plum Orchard*.

Research of these selections of the Leora Stroup Collection has been rewarding and revealing. Limitations exist in the study of Edo period painting because of a lack of availability of scholarly Japanese research. For example, a new book written about Ōgata Kōrin, Sōtatsu, and Sakai Hōitsu is available, but has yet to be translated from Japanese. Information of unknown painters requires research in Japan in museums or with university art historians. Translation of the one hundred fifty year old and older calligraphy and seals requires experts specializing in Edo period painters and seals. The collection, because it is eclectic and without provenance, represents a challenge to art historians to decipher. However, the Leora Stroup Collection offers the scholar and researcher an opportunity to see and study first-hand, original works of art of the Edo period in Japan, paintings that reveal a culture and aesthetic quite different from our

American art and culture. This thesis brings some light to a portion of the Leora Stroup Collection and the anticipation of more in the future.

Glossary

A number of Japanese words are used in this thesis.

Bakufu is the Japanese term for the shogun's government, the military government. The headquarters in the Edo period was Edo.

Byobu is the Japanese word for free-standing folding screens that were/are used as room dividers. They vary in size from two to sixteen panels, but the most common ones consist of pairs of six-paneled screens. Such a pair of six-paneled screens can be seen in the Nelson-Atkins Museum, while a pair of two-paneled screens can be seen in the Philbrook Museum. *Byobu* are made of wooden frames that are connected with hinges and glued with a paper covering. *Byobu* were the pictorial canvases for decorative painters, creating a truly Japanese art form combining the aesthetic with the practical.

Chonin is the term that refers to the artisans and merchants who formed the bulk of the populations of the Japanese cities in the Tokugawa or Edo period onward (1615-1868).

Daimyo is the term for a lord or master who controlled specific areas of land and its inhabitants from the mid-fifteenth century on.

Fusuma are sliding doors or partitions constructed similarly to the *byobu* and used in the interiors of traditional Japanese buildings to separate rooms or cover cupboards. Like the *byobu*, the *fusuma* were canvases for many famous examples of Japanese art, providing large surfaces to decorate. A famous example is Kanō Eitoku's *Pine Tree and Crane*, 1566, a set of sixteen *fusuma* panels in the central room facing the garden, Jūkōin, Daitokuji, Kyoto, ink on paper; height each panel 69 1/8 in., width varies, (Mason, 220).

Han is the territory of land that belongs to a *daimyo*.

Kakemono is the Japanese word for a hanging scroll painting, which is vertically conceived and intended to be hung on a wall. The painting, or a piece of calligraphy, is executed on silk or paper and then mounted on a special paper backing that is both strong enough to keep the work rigid yet flexible enough to be rolled. Pieces of silk or brocade are mounted around the work to form a frame. A round dowel is inserted in the bottom edge and is used to roll up the painting. A light wooden slat is attached to the top from which the painting is suspended. Traditional Japanese paintings and calligraphy are hung with *futai*, two narrow strips of silk that hang down from the top of the brocade mounting around the painting when it is displayed.

Nanga or *bunjinga* are two interchangeable terms that refer to Japanese literati ink painting-painting and calligraphy- produced in the seventeenth hundreds and later of the Edo period, by scholar-painters and scholar-poet-painters. This style was practiced by samurai and merchants, as well as professional Japanese painters. Highly acclaimed painters in this style include Ikeno Taiga, Yosa Buson, Uragami Gyokudō and Tanomura Chikuden, as well as Okada Hankō and Yamamoto Baiitsu. *Nanga* literally means southern painting and refers to art produced by gentlemen scholars in China, originating in the Southern Song Dynasty, who painted with free expression and who opposed the formal and more academic style of the court.

Rinpa, *Rimpa* literally means “school of Rin,” one of the characters of Korin’s name, and refers to Ogata Korin’s painting school of the Edo period, which is noted for decorative compositions, bold designs, bright color, and much gold and silver leaf. Scholar Penelope Mason uses *Rinpa*, while scholar Joe Price uses *Rimpa*. I followed Mason and use *Rinpa*.

Ronin is the name for a master-less *samurai*.

Samurai is the term for Japanese warriors who gave their allegiance to their daimyo and the shogun. Their loyalty was expressed to the ultimate state, for they would commit suicide to honor their master if he was defeated in battle. Under Tokugawa rule samurai were the only ones allowed to carry swords, one long, one short, from their boyhood through old age. (“The swords themselves were revered as symbols of the whole system of government and as objects with an inherent spirituality.” Singer, 107) Also, under Tokugawa rule samurai were stripped of their landholdings and forced to live in their daimyo’s castle where they maintained a state of constant military preparedness. In addition to military arts, their education consisted of Confucian classics and calligraphy. The samurai’s “job was to know his duty and to enact it without regard for his own well-being, and being well-versed in the literature of loyalty was paramount. ...instruction in archery and swordplay in particular developed into spiritual studies rooted in Buddhist concepts of enlightenment.” Singer, 124.

Shogun means literally “barbarian-subduing general.” The shogun is the term for the leader of the most powerful military clan who acted as the ruler of the entire country of Japan from the Early Feudal period through the Edo period. The shogun acted in the name of the emperor, who was an ineffective ruler, a figurehead.

Tarashikomi is the technique developed by Sōtatsu, whose use was continued by the Rinpa school, in which color is applied over wet color in order to achieve subtleties of shading.

Ukiyo-e is the term that refers to pictures of the “floating world”, i.e. pictures of the pleasure districts of Edo and Kyoto. Subject matter consisted mostly of courtesans

from brothels, portraits of actors from theaters, the *chōnin* and samurai who frequented both, and genre scenes. *Ukiyo-e* were woodblock prints and paintings that were produced in large numbers in the Edo period. The word derived from a Buddhist context which was used to describe the impermanence of human life. “But in the Edo period the word took on a different tone: now the fleeting world was to be savored with gusto by a society devoted to sensual pleasures all the more exciting for their constantly changing nature.” Mason, 304.

Yamato-e is Japanese-style painting.

Zenga is a term used for painting and calligraphy that is usually bold and spontaneous produced by Japanese Zen priests from about 1600. The emphasis of their painting is to present teaching about the *Dharma*, a Sanskrit term for Shakyamuni Buddha and also about Truth.

Bibliography

- Adiss, Stephen, *Japanese Quest for a New Vision*, University of Kansas: Spencer Art Museum, 1986.
- _____, *Zenga and Nanga, Selections from the Kurt and Millie Gitter Collection*, New Orleans, Louisiana: New Orleans Museum of Art, 1976
- Anesaki, Masaharu, *Art, Life, and Nature in Japan*, Boston: Marshall Jones Company, 1933.
- Ashkenazi, Michael, *Handbook of Japanese Mythology*, Santa Barbara, California and Oxford, England: ABC-CLIO, Inc., 2003.
- Baker, Joan Stanley, *Japanese Art*, New York: Thames and Hudson, 1984.
- Berry, Paul, *Heart Mountains and Human Ways*, Houston, Texas: Houston Museum of Fine Arts, 1983. Catalog of exhibition.
- Bowie, Henry P., *On The Laws of Japanese Painting*, Dover Publications, Inc., 1951.
- Chance, Frank Lewis, *Tani Buncho (1763-1841) And The Edo School of Japanese Painting (Literati Painting, Nanga)*, University of Washington dissertation, 1986.
- Cleveland Museum of Art, *Japanese Screens from the Museum and Cleveland Collections*, Cleveland, Ohio: Cleveland Museum of Art, 1977.
- Davis, Julie, (2003). A Gift of Distinction: New Year's Pine Tree Festival by Teisai Hokuba, *Allen Memorial Art Museum Bulletin*, 53, 52-59. Retrieved March 18, 2005, from OSU ILS Document Delivery System. (Rapid #: 539565 IP# 139.78.49.61)
- Dick, Stewart, *Arts and Crafts of Old Japan*, Chicago: A.C. McClurg & Co., 1906.
- Dresser, Christopher, *Traditional Arts and Crafts of Japan*, New York: Dover Publications, Inc., 1994.
- Elison, George, & Smith, Bardwell L., eds., *Warlords, Artists, and Commoners*, Honolulu: University of Hawaii Press, 1981.
- Fenollosa, Ernest, *Epochs of Chinese and Japanese Art*, New York: Frederick A. Stokes Co., 1912.
- Grilli, Elise, *Japanese Picture Scrolls*, New York: Crown Publishers, Inc.
- Herbert, Jean, *Shinto*, New York: Stein and Day, 1967.

- Hickman, Money, *Painters of The Edo Period, 1615-1868*, Indianapolis, Indiana: Indianapolis Museum of Art, 2000. Exhibition catalog.
- Ikegami, Eiko, *The Taming of The Samurai*, Cambridge: Harvard University Press, 1995.
- Joly, Henri L., *Legend in Japanese Art*, Vermont: Charles E. Tuttle Company, 1967.
- Jordan, Brenda G. & Victoria Weston, eds., *Copying the Master and Stealing His Secrets*, Honolulu: University of Hawaii Press, 2003.
- Katz, Janice, *Japanese Paintings in the Ashmolean Museum, Oxford, USA*: Weatherhill, Inc., 2003.
- Lee, Sherman E., *Reflections of Reality in Japanese Art*, Cleveland: Cleveland Museum of Art, 1983.
- Little, Stephen, *Taoism And The Arts of China*, Chicago: The Art Institute of Chicago, 2000.
- Mason, Penelope, *History of Japanese Art*, New York: Harry N. Abrams, Inc., 1993.
- _____, *Japanese Literati Painters The Third Generation*, New York: The Brooklyn Museum, 1977.
- Mintz, Robert Michael, *Manifestations of Cultural Hybridity in Yosa Buson's Bunjinga: Interpretations of Eighteenth-Century Japanese Paintings*, University of Washington dissertation, 2002.
- Mizuo, Hiroshi, *Edo Painting: Sotatsu and Korin*, New York: Weatherhill, 1972.
- Morland, Margaret Carol, *Watanabe Kazan, 1793-1841: Tradition and Innovation in Japanese Painting. (Volumes I-III)*, University of Michigan dissertation, 1989.
- Murase, Miyeko, *Tales of Japan, Scrolls and Prints from the New York Public Library*, New York: Oxford University Press, 1986.
- _____, *Bridge of Dreams, The Mary Griggs Burke Collection of Japanese Art*, New York: The Metropolitan Museum of Art, 2000.
- Nosco, Peter, *Confucianism and Tokugawa Culture*, Princeton, New Jersey: Princeton University Press, 1984.
- Offner, Clark B. & Straelen, Henry Van, *Modern Japanese Religions*, New York,: Twayne Publishers, Inc., 1963.

- Oishi, Sinzaburo, Yoshinobu Tokugawa, eds., *The Shogun Age Exhibition* catalog, Tokyo: The Shogun Age Exhibition Executive Committee, 1983.
- Okudaira, Hideo, *Emaki Japanese Picture Scrolls*, Rutland, Vermont: Charles E. Tuttle Company, 1962.
- Perez, Louis G., *Daily Life In Early Modern Japan*, Westport, Connecticut: Greenwood Press, 2002.
- Phillips, Quitman E., *The Practice of Painting in Japan, 1475-1500*, Stanford, California: Stanford University Press, 2000.
- Piggott, Juliet, *Japanese Mythology*, New York: Peter Bedrick Books, 1982.
- Price, Lorna, ed., *The Asian Art Museum of San Francisco ~ Selected Works*, San Francisco: The Asian Art Museum of San Francisco, 1994.
- Roberts, Laurance P., *A Dictionary of Japanese Artists*, New York: Weatherhill, 1990.
- Sadao, Tsuneko & Stephanie Wade, *Discovering The Arts of Japan: A Historical Overview*, New York: Kodansha International, 2003.
- Screech, Timon, *The Shogun's Painted Culture*, London: Reaktion Books Ltd., 2000.
- _____, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*, New York: Cambridge University Press, 1996.
- Shimizu, Yoshiaki, (1994), Chinese Recluse Lin Pu Greeting a Crane: A Japanese Screen, *Record of the Art Museum, Princeton University*, 53 (2), 2-21, Retrieved March 18, 2005, from the OSU ILS Document Delivery System (Rapid #: 539568 IP: 139.78.49.61).
- Singer, Robert T., *EDO Art in Japan 1615-1868*, Catalog of Exhibition, Washington: National Gallery of Art, 1998.
- _____, *Masterpieces from the SHIN'ENKAN COLLECTION*, Catalog of Exhibition, Los Angeles: Los Angeles County Museum of Art, 1986.
- Smith, Bradley, *Japan A History In Art*, Garden City, New York: Doubleday & Company, Inc., 1964.
- Spencer Museum of Art, University of Kansas, *Japanese Paintings from the Collection of Joe D. Price*, Lawrence, Kansas: Museum of Art, University of Kansas, 1967.
- Sullivan, Michael, *The Arts of China*, Los Angeles: University of California Press, 1999.

- Compiled and edited by Terry, Charles, *Masterworks of Japanese Art*, Rutland, Vermont: Charles E. Tuttle Co., 1961.
- Takeuchi, Misako, (1995), The Meaning of Pattern in Rimpa School Painting: Mitate and Visual Imagery, *Appolo* (London, England), 3-10, Retrieved March 18, 2005, from OSU ILS Document Delivery System (ILLiad TN: 95105, Imprint: 36520)
- Tanaka, Ichimatsu, *Japanese Ink Painting: Shubun to Sesshu*, New York: Weatherhill, 1972.
- Terukazu, Akiyama, *Japanese Painting*, Switzerland: Editions d'Art Albert Skira, 1961.
- The Tokugawa Art Museum, *The Shogun Age Exhibition*, Tokyo: The Shogun Age Exhibition Executive Committee, 1983.
- Toda, Kenji, *Japanese Scroll Painting*, New York: Greenwood Press Publishers, 1969.
- Totman, Conrad, *Japan Before Perry*, Berkeley: University of California Press, 1981.
- Watson, William, ed., *The Great Japan Exhibition Art of the Edo Period 1600-1868, Catalog of Exhibition*, London: Royal Academy of Arts, 1981.
- Watts, Alan, & Huang, Ai Chung-Liang, *TAO: The Watercourse Way*, New York: Pantheon Books, 1975.
- ed. Wheelwright, Carolyn, *Word in Flower: The Visualization of Classical Literature in 17th Century Japan*, New Haven, CT.: Yale University Art Gallery, 1989.
- Yashiro, Yukio, & Ogushi, Sumio, ed., *Index of Japanese Painters*, Rutland, Vermont: Charles E. Tuttle Co., 1958.
- Yonezawa, Yoshiho and Yoshizawa, Chu, *Japanese Painting in the Literati Style*, New York: Weatherhill, 1974.

Websites

www.mfa.com Museum of Fine Arts, Boston, Massachusetts

www.city.kyoto.jp/sankan/kankoshinko/ta_news Kyoto City Travel Agent News

<http://www.asiasocietymuseum.org/region> Asia Society-Japan

Video

The September, 1982 video of the first exhibition of the Leora Stroup Collection narrated by Leora Stroup, owner of the collection and Director of Nursing at Fort Hays State University.

Interviews

March 3, 2005 with Martha Holmes, Assistant Professor at Fort Hays State University who knew Leora Stroup and conversed with her about her Japanese art collection. Ms. Martha Holmes was curator of the September, 2004 Exhibit of the Leora Stroup Collection.

April 12, 2005 with Dr. Tanaka Okuda, Associate Professor of Architecture at Oklahoma State University and part-time resident of Osaka, Japan.

E-mail research

Tatsuya Fukushima, University of Arkansas professor teaching Japanese, to translate the seals, signature, and calligraphic inscription of *Plum Blossom*.

Yukiko Yokono, Assistant to the Director of The Institute for Teaching East Asian Studies in Oklahoma, to translate the seals, signature, and calligraphy of *Plum Blossom* and for a translator in Japan.

Yasunao Kawanobe Of The Fukushima Museum in Fukushima Prefecture, Japan, to translate the seals, signature, and calligraphic inscription of *Plum Blossom*.

Research travel

Art Department, Fort Hays State University, Fort Hays, Kansas to study and photograph the *kakemono* of The Leora Stroup Collection with Dr. Nancy Wilkinson, January, 2005.

Nelson-Atkins Museum of Art with Dr. Marcella Sirhandi to study the Japanese and Chinese Collections, January, 2005.

Philbrook Museum to study Japanese Edo period *kakemono* painted by Sakai Hoitsu that are on display and in storage with the Museum's curator, James Peck, April, 2005.
Philbrook Museum Library to research Japanese Edo period *kakemono*, March, April, 2005.

The Edo Museum, Tokyo, Japan to study Edo period art and history and numerous places of research interest in Tokyo, Kyoto, and Nara, Japan.

Appendix A

Chapter 4 Comparisons to *Birds and Flowers of the Twelve Months*

Comparisons can be made between these two works *Cherry Blossoms and Leaves* and *Flowers and Leaves* and known Hoitsu *kakemono* in the Etsuko and Joe Price Shin'enkan Collection housed in the Los Angeles County Museum of Art. The Shin'enkan Collection is believed to contain the most outstanding group of Edo-period painting in the Western world. The collection contains a series of paintings executed by Sakai Hōitsu entitled *Birds and Flowers of the Twelve Months* (Fig. 38 – 43).

Elements in the two *kakemono* *Cherry Blossoms and Leaves* and *Flowers and Leaves* compare favorably to *Birds and Flowers of the Twelve Months*. Rendition of tree trunks, the use of *tarashikomi*, the use of intense white, red, and blue color, and meticulous placement are similar to paintings of *Birds and Flowers of the Twelve Months*. Following are detailed comparisons among the *kakemono*. The trunk and branches of the cherry tree and the trunk of the sumac tree are formulated with characteristic curves and upward movement, and coloring with *tarashikomi* in gray-browns with lichen-like splotches of blue-green, very similarly to the tree trunks and branches in *January, February, March, October* (Fig. 38a,b, 39a, 42b).

The intense, pure white of the peonies in Stroup's *kakemono* compare to the white pigment of blossoms in *January's* camellias, *February's* plum blossoms, *March's* plum blossoms, *April's* roses, *June's* white berries, *August's* peony blossom similar to those in this study, *September's* chrysanthemums, and in *November*, the white of the cranes, and in *December*, the snow and duck feathers (Fig. 38a, 38b, 39a, 39b, 40b, 41b, 42a, 43a, 43b).

The rich, intense indigo blue of the clematis in *Cherry Blossoms and Leaves* and the star flowers in *Flowers and Leaves* is seen in *April's* clematis, *May's* iris, *July's* morning glory, *August's* star flowers (Fig. 39b, 40a, 41a, 41b).

The vibrant red of the cherry blossoms in *Cherry Blossoms and Leaves* and the sumac tree leaves of *Flowers and Leaves* has been employed by Hoitsu in small flowers in *June*, in chrysanthemums in *September*, and the apples in *October* (Fig. 40b, 42a, 42b). Less intense wash of this red, found in some of the sumac leaves, can be seen in *January's* sun, small flowers in *August*, and *December's* duck feathers (Fig. 38a, 41b, 43b).

The same clematis flower in *Cherry Blossoms and Leaves* is depicted in *April* (Fig. 39b). The same star-shaped flower in *Flowers and Leaves* is painted in *August*. (Fig. 41b). The dandelion in *Cherry Blossoms and Leaves* is similar to the dandelion in *January* and in *The Thirty-six Poets on a Field of Flowers and Grasses*, another painting by Hoitsu, also housed in The Los Angeles County Museum of Art (Fig. 35). The arching Japanese grasses, pampus grass with billowing panicles, and yarrow, painted in a side view, of *Flowers and Leaves* are all also depicted in Hoitsu's painting *August*. (Fig. 41b) These same elements are also depicted in similar format in *Ninth Month*, one of a set of twelve hanging scrolls dated 1823 and illustrated in Penelope Mason's *History of Japanese Art* (Fig. 44).

Appendix B

Japanese Landscapes

By the beginning of the Edo period the painting of landscapes had evolved for more than one thousand years in Japan. During this time components of Chinese ideas had mingled with Japanese thought. Before discussing style and history of *Plum Orchard*, it will be useful to understand some underlying cultural meanings in Japanese landscape representation.

The Japanese have a term, *kunimi*, which refers to a ritual, a ceremony, that involves viewing the landscape to actually take possession of it. Other cultures have expressed this action, such as the Hebrews, Native Americans, Americans discovering the West (of the United States), and even contemporary people seeking land upon which to build, but the Japanese have a ceremony that has been occurring since primitive times to accomplish the act. For example, it is reported that even as late as 1582 the warlord Akechi Mitsuhide climbed Mount Atago outside Kyoto, viewed the surrounding landscape that stretched out below, and composed poetry to commemorate the event the day before he assassinated Oda Nobunaga with the explicit intention of replacing Nobunaga and taking control of the land.¹ The mountains of Yoshino were also considered a sacred place to enact this ritual of symbolic possession. Cherry blossom viewing, a national event for centuries, became an expression of this symbolic possessing the land. Still today, schools plan excursions for their young charges to view landscapes filled with blossoming cherry trees.

Buddhism's force interjoined with native Shinto reverence for nature in such a way that two great mandalas, diagrams of the spiritual universe of the Adamantine and

Womb Worlds, were mentally superimposed over the landscapes of Kumano and Yoshino. This is to say, Kumano was considered to be the physical manifestation of the Pure Land of Amida Buddha. Thus, Kumano was famous for being one of Japan's holiest sites and as a result, had three great shrines.² The famous Nachi Waterfall is also in Kumano. Yoshino represented the male or Adamantine mandala and its sanctity was cared for by powerful temples. The temples also became a destination for pilgrimages to Kumano and Yoshino.

Sacred mountains were thought to be the entrance to other spiritual worlds, a belief originating from Chinese Daoism. Mount Fuji was considered holy and the Paradise of Miroku, the Buddha of the Future. *Kami*, Shinto nature spirits, were also believed to inhabit various landscape sites, including mountains, and were believed to require obeisance from passing travelers. Melinda Takeuchi tells that the name Mount Fuji has the same sound as the characters that mean "no death", resulting in Mount Fuji's having an association with longevity.³ This connotation was made explicit by Katsushika Hokusai in the many images he produced of Mount Fuji.

Landscape became associated with poetry. The Chinese wrote poetry, for example, about the Eight Views of the Xiao and Xiang Rivers. Not only the tradition, but, even this subject matter was transferred to Japan. In 1500 a Japanese poet imitated the Chinese theme of the views of the Xiao and Xiang by selecting eight remarkable views in Japan, which have become famous.⁴ From then, allusions to even some of the views were enough to be meaningful to poet, artist, and consumer.

The engagement of poetry and landscape manifested during a time of nostalgia for the elegant culture of the Heian period (794-1185), which began with the exodus of the

court culture from Kyoto to outlying provinces during the political chaos of the sixteenth century. The revival of the classics, *Tales of Ise*, *Tale of Genji*, *One Hundred Poems by One Hundred Poets*, continued throughout the Edo period. Scenes, symbols, and elements of these well-studied classics were depicted in paintings, and on clothing and personal items, such as writing boxes and dishes. This trend was momentous, for it served to bring subjects previously enjoyed only by the upper elite to the middle-class during the Edo period. A famous example is the Rinpa artist Ogata Korin's *Iris*, in which a classical scene from the *Tales of Ise* has been pared down to the most minimal references to the landscape, strong diagonals for the eight-fold bridge and the brilliant irises. Nostalgic landscape was, thus, another choice for the Edo artist's subject matter.

Landscape became symbols of national identity. By the Edo period surveyors had mapped the entire country, making the depiction a source for artistic endeavors. Mount Fuji, whose importance has been noted, became a symbol of national identity.

Landscapes of cities, cityscapes, became another vernacular for Edo artists. In the century between the late fifteen hundreds and the late sixteen hundreds, Japan metamorphosed from a one-city nation, Kyoto, to an urbanized nation. This process of growth was due to the policy, begun by Toyotomi Hideyoshi (1536-1598) and energetically continued by the Tokugawa, of relocating the warrior class from their country estates to castle towns where the Tokugawa could strictly supervise them and not worry about uprisings. Scenes of Kyoto were painted of its famous places, depicting its inhabitants of all classes, often engaged in seasonal and religious activities. These scenes of famous places in Kyoto were transposed to Edo to give that new city credibility. Standard imagery bound in landscape developed for both cities.

At the other extreme of landscape painting are landscapes called pure landscapes in which the elements are so generalized that it is not certain whether the artist was intending to portray China or Japan. *Traveler and Horse Passing Through a Spring Landscape* by Yosa Buson is an Edo era example (Fig. 59). Inherent in these landscapes is a longing for serene and undisturbed nature, a theme acquired from Chinese paintings, from the illustration of the lives of their own (Japanese) famous recluses, and a theme reacting to the tensions of society resulting from the strict codes of protocol imposed by their Confucian-inspired rulers. These landscapes depict a perfect view into which one could escape. The complexity of Japanese landscape representation evolved during these centuries as a cultural process involving religious, literary, pictorial, and psychological elements.

Appendix B Endnotes

1. Robert T. Singer and Melinda Takeuchi, *EDO Art in Japan 1615-1868*,: catalog of exhibition, (Washington: National Gallery of Art, 1998), 261, 262.
2. Singer, 329.
3. Singer, 262.
4. Singer, 286.
5. Singer, 170, Fig. 59.

Figures



Figure 1 *Jurojin*, anonymous, attributed 1392-1573, 48"x24", paper
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 2 *Jurojin* (detail), anonymous, attributed 1392-1573, 48"x24",
paper
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 3 *Jurojin* (detail), anonymous, attributed 1392-1573, 48"x24",
paper
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 4 *Jurojin* (detail), anonymous, attributed 1392-1573, 48"x24",
paper
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 5 *Jurojin* (detail), anonymous, attributed 1392-1573, 48"x24",
paper
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 6 Jurojin by Sesshū



Figure 7 Tani Bunchō, *Jurojin* after Sesshu, 1778, hanging scroll, 133x58, ink on paper
Tokyo University of Fine Arts



Figure 8 *Jurojin*, 1786, Maruyama Ōkyō, 1733-1795
Indianapolis Museum of Art, Indianapolis, Indiana



Figure 9 Illustrations from *The Mustard Seed Garden Manual*, Yonezawa and Yoshizawa, Japanese Painting in the Literati Style, p. 175



Figure 10a *Plate XLVI*
**Henry P. Bowie, *On The Laws of Japanese Painting*, Dover
Publications, Inc., 1951**



Figure 10b *Plate XLVII*
Henry P. Bowie, *On The Laws of Japanese Painting*, Dover Publications, Inc.,
1951



Figure 11 *The Immortal Zhang Gualao*, 15th century, Ming dynasty
Stephen Little, *Taoism And The Arts of China*, Chicago: The Art Institute of Chicago, 2000, 328

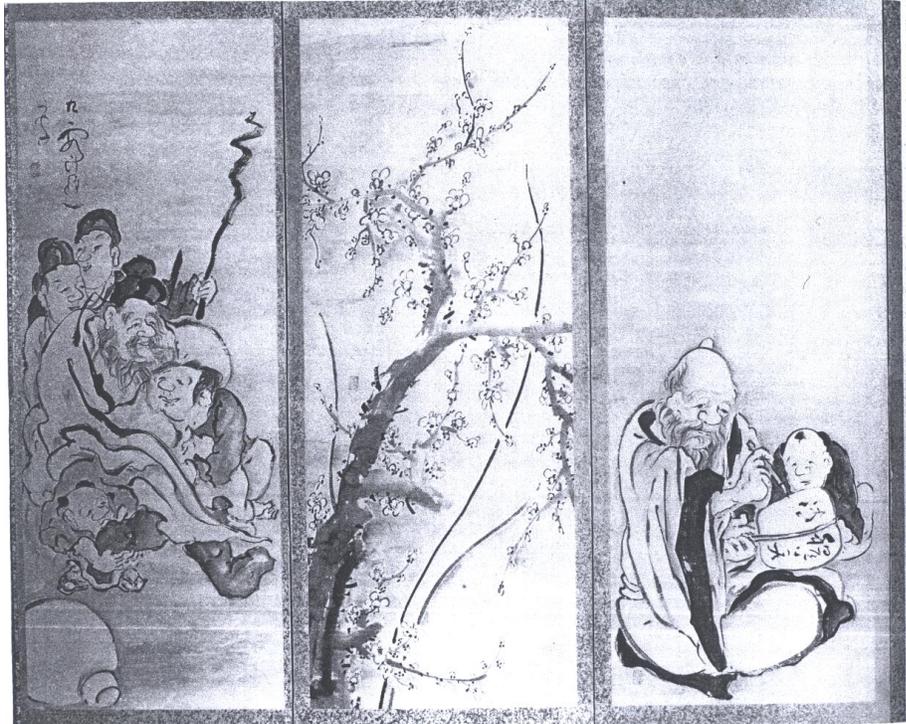


Figure 12a *Scholarly Occupations and The Three Friends, Ike Taiga*
Paul Berry, *Heart Mountains and Human Ways*, 36-39



Figure 12b *Scholarly Occupations and The Three Friends, Ike Taiga*
Paul Berry, *Heart Mountains and Human Ways*, 36-39

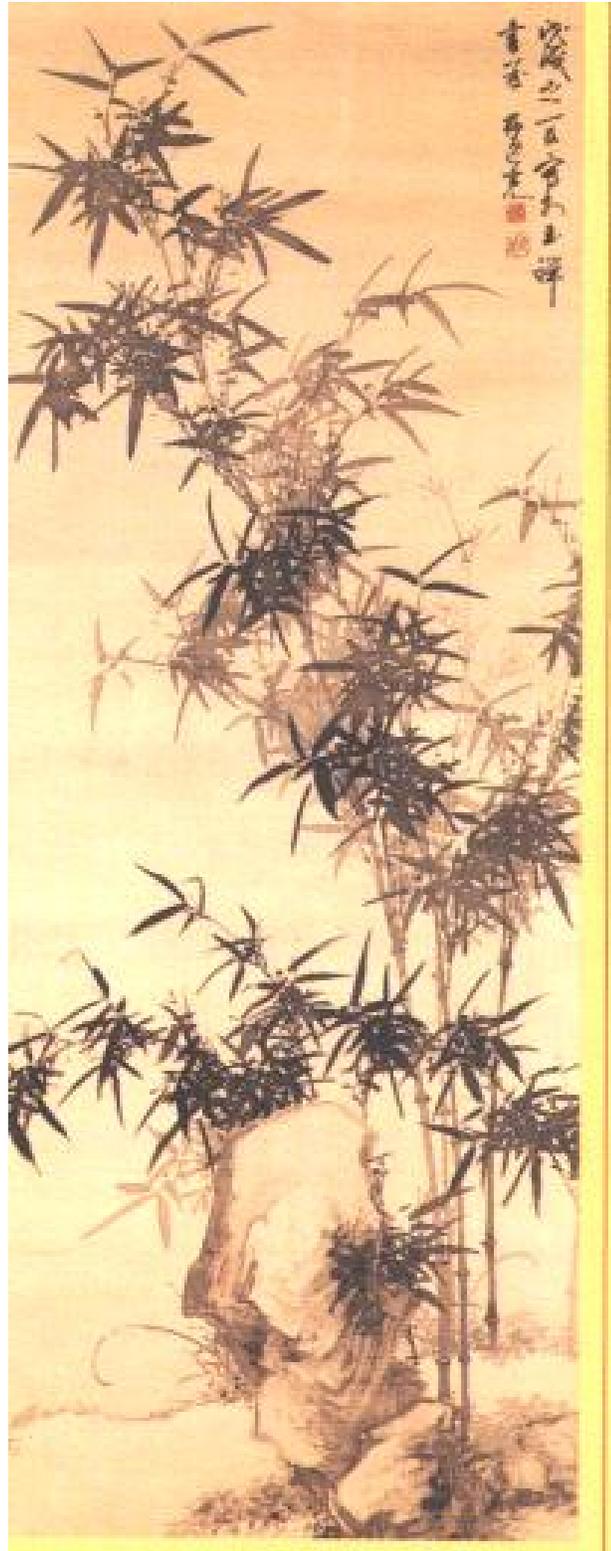


Figure 13 *Bamboo and Rocks* (1838), Yamamoto Baiitsu, 1783-1856
Indianapolis Museum of Art, Indianapolis, Indiana



Figure 14 *Red and White Plum Blossoms*, a pair of two-panel *byōbu*, by Ōgata Kōrin, c. 1710-1716. Color and gold and silver leaf on paper; each screen 61 5/8 x 67 7/8 in. (156.5 x 172.5 cm). M.O.A. Museum of Art, Atami, Shizuoka prefecture

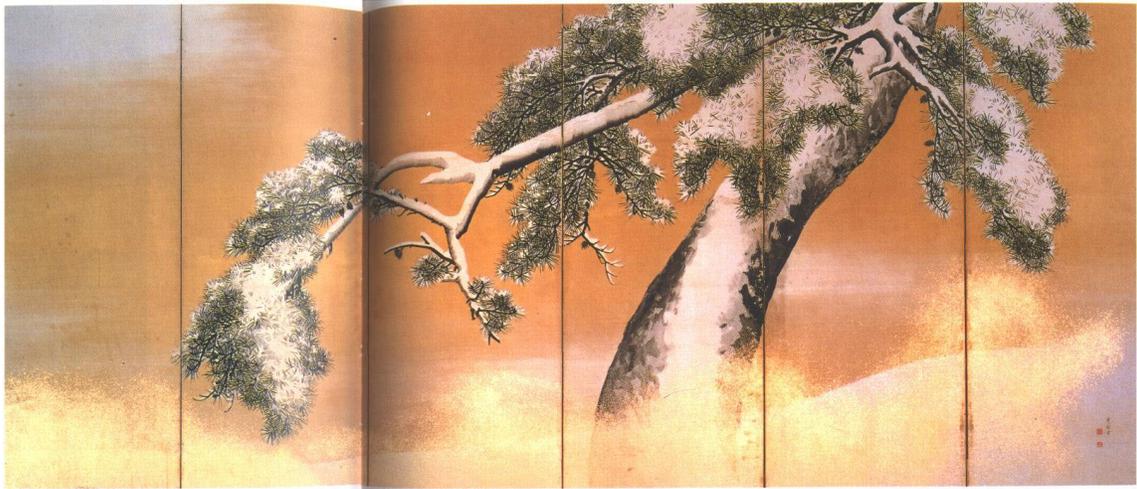


Figure 15 *Pine Trees in Snow*, a pair of two-panel *byōbu*, by Maruyama Ōkyo. 4th quarter of 18th century. Ink, light color and gold on paper; each screen 60 7/8 x 142 1/2 in. (155.5 x 362 cm). Mitsui Bunko, Tokyo



Figure 16 *Pine Tree and Crane*, six of sixteen *fusuma* panels, by Kanō Eitoku.
Central room facing garden, Jukōin, Daitokuji, Kyoto. 1566. Ink on paper;
height each panel 69 1/8 in. (175.5 cm), width varies



Figure 17 *Classification of Supreme Numinous Treasure Mushrooms, 1-2 Taoist Canon of the Zhengtong Reig, 1445, Ming dynasty*
 Stephen Little, *Taoism And The Arts of China*, Chicago: The Art Institute of Chicago, 2000, 340

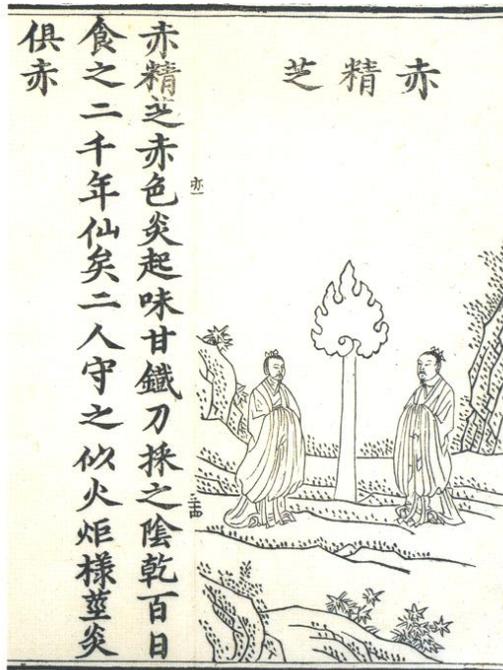


Figure 18 *Classification of Supreme Numinous Treasure Mushrooms, 3-4 Taoist Canon of the Zhengtong Reig, 1445, Ming dynasty*
 Stephen Little, *Taoism And The Arts of China*, Chicago: The Art Institute of Chicago, 2000, 340



Figure 19 *Daoist Immortals*, 1764, Soga Shōhaku, 1730-1784
Singer, pp. 230



Figure 20 *The Three Laughers of Tiger Stream*, Soga Shōhaku, 1730-1781
Indianapolis Museum of Art, Indianapolis, Indiana

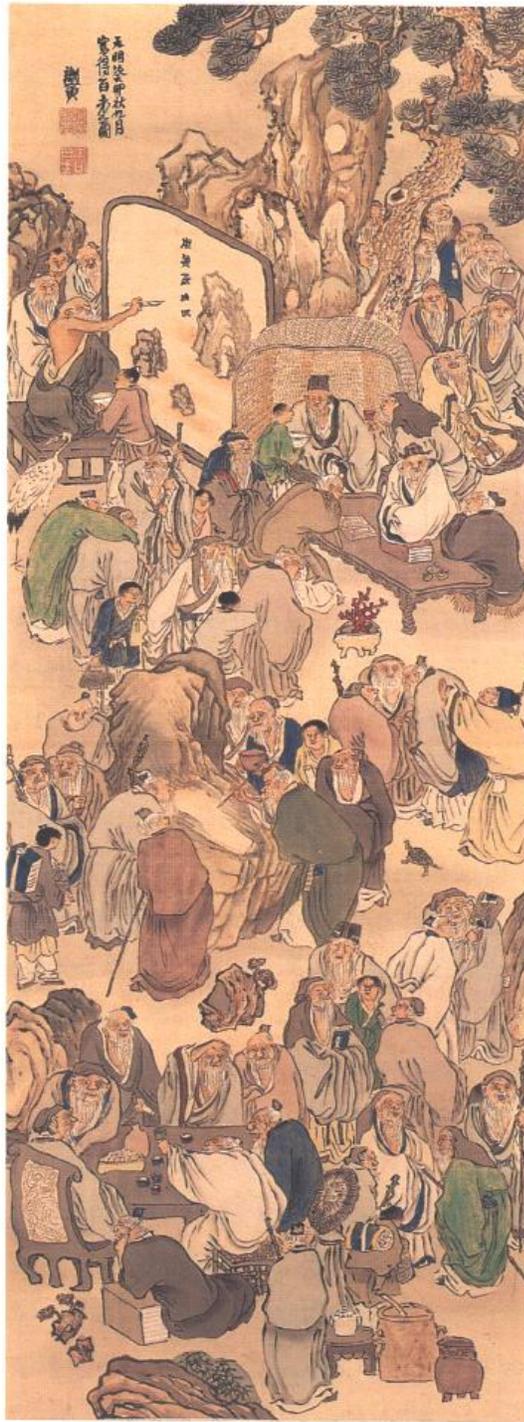


Figure 21 *One Hundred Old Men, 1783, Yosa Buson, 1716-1783*
Indianapolis Museum of Art, Indianapolis, Indiana



Figure 22 *Gorō Uprooting a Bamboo Tree*, by Torii Kiyomasu I. 1697
Polychrome woodblock print on paper, with hand coloring; *ōban* size: c. 15 x
9 1/8 in. Tokyo National Museum



Figure 23 *Plate XLVI*
Henry P. Bowie, *On The Laws of Japanese Painting*, Dover Publications, Inc., 1951



Figure 24 *Plate XLVII*
Henry P. Bowie, *On The Laws of Japanese Painting*, Dover Publications, Inc., 1951

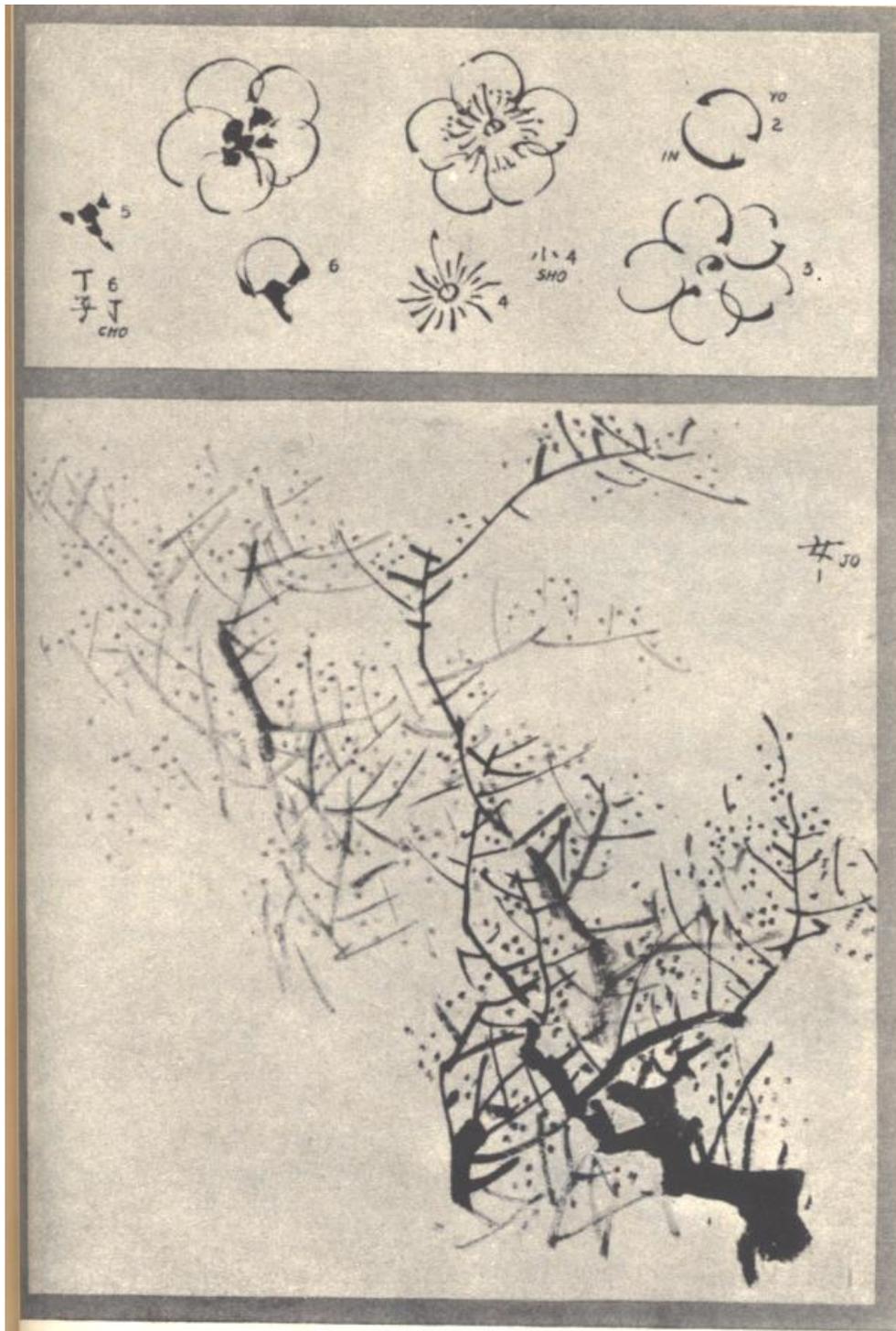


Figure 25 *Plate L*
Henry P. Bowie, *On The Laws of Japanese Painting*, Dover Publications, Inc.,
1951

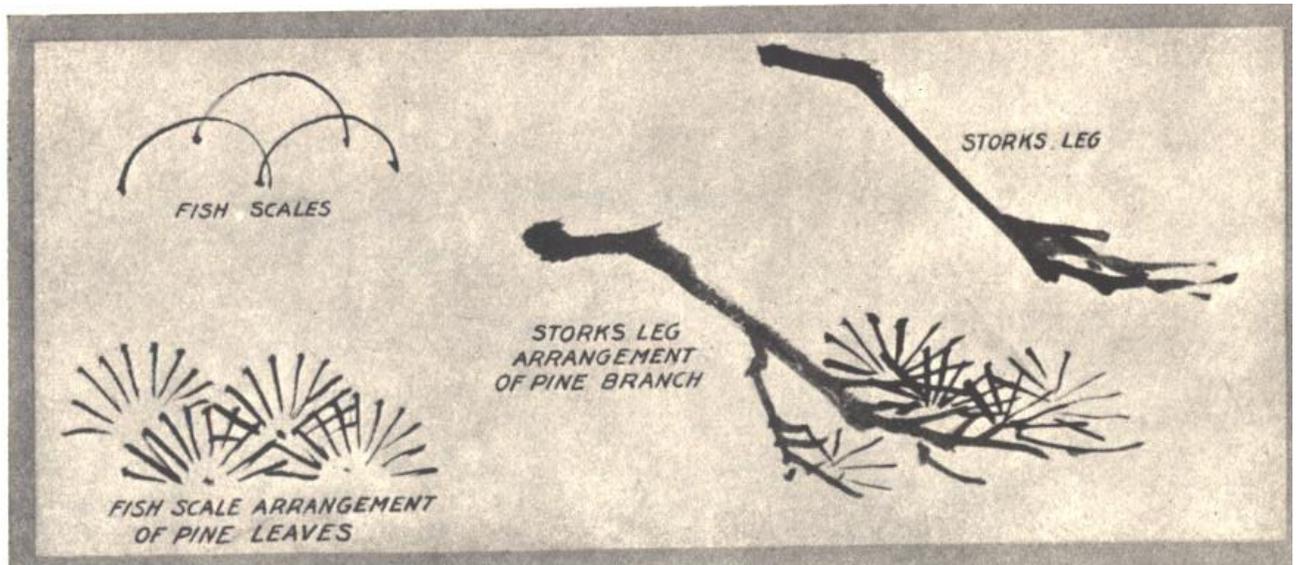


Figure 26 *Plate XIX*
Henry P. Bowie, *On The Laws of Japanese Painting*, Dover Publications, Inc., 1951



Figure 27 *Jurojin* (detail), anonymous, attributed 1392-1573, 48"x24",
paper
The Leora Stroup Collection, Fort Hays University, Fort Hays, KS



Figure 28 *Bamboo*, Gion Nankai, 1676-1751

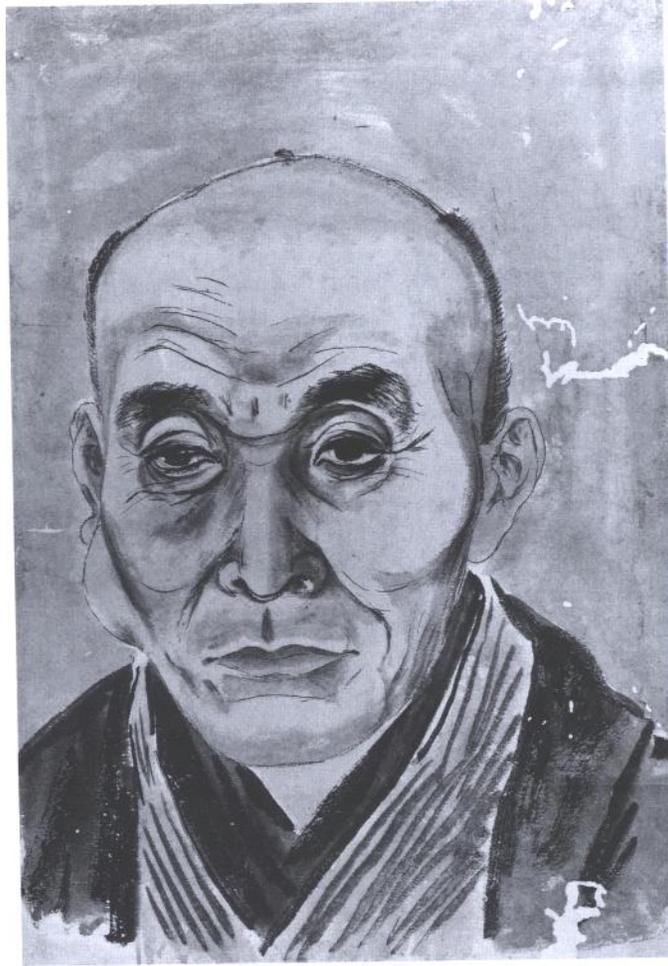


Figure 29 *Sketch for the portrait of Ichikawa Beian, by Watanabe Kazan. 1837.*
Mounted as a hanging scroll, ink and slight color on paper; 15 ½ x 11 in. (39.4 x 27.9 cm). Private collection.



Figure 30 *Cherry Blossoms and Leave*, attributed to Sakai Hoichi
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 31 *Cherry Blossoms and Leaves* (detail), attributed to Sakai Hoichi
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS

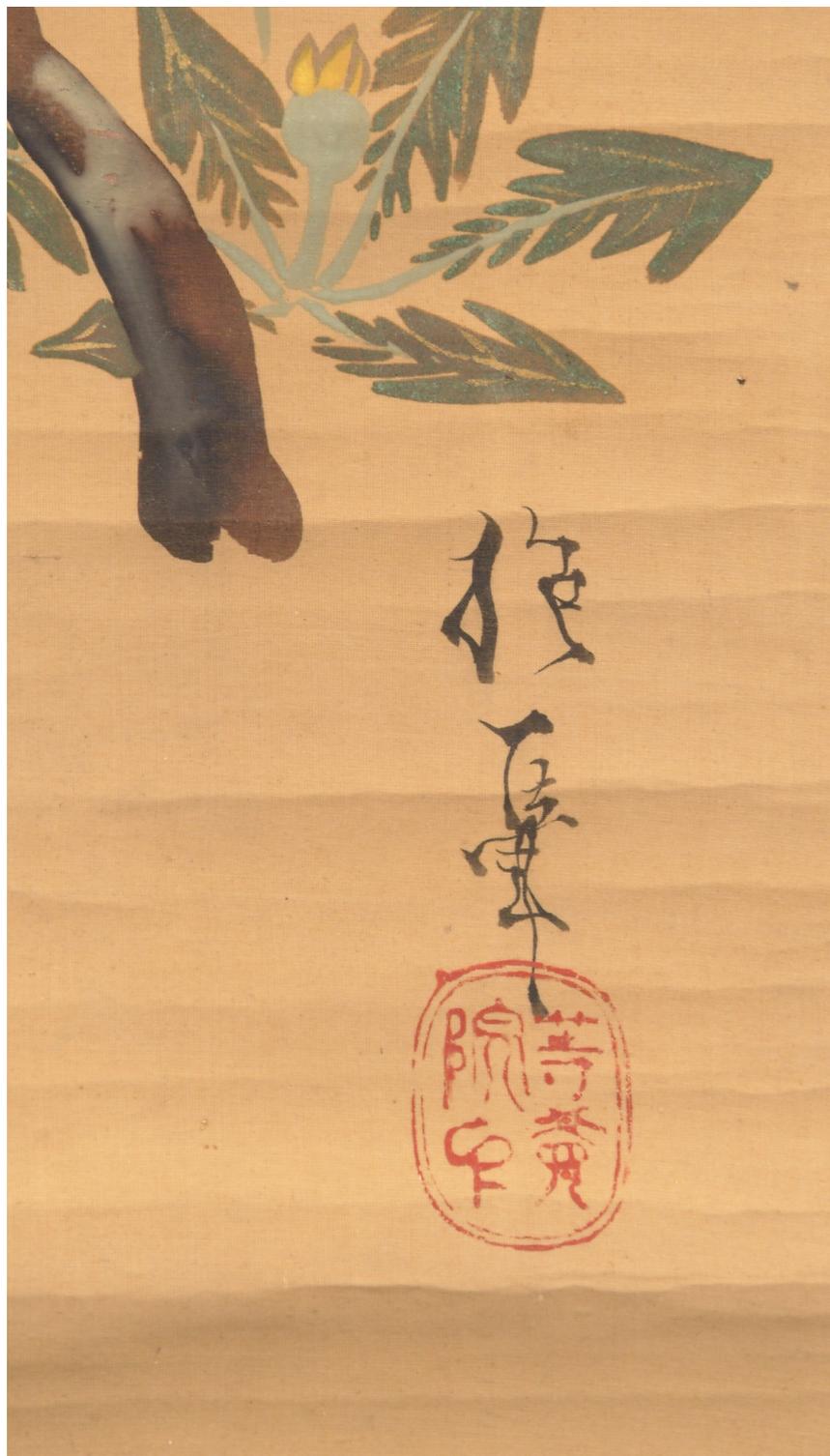


Figure 32 *Cherry Blossoms and Leaves* (detail), attributed to Sakai Hoichi
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 33 *Flowers and Leaves*, attributed to Sakai Hoichi
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS

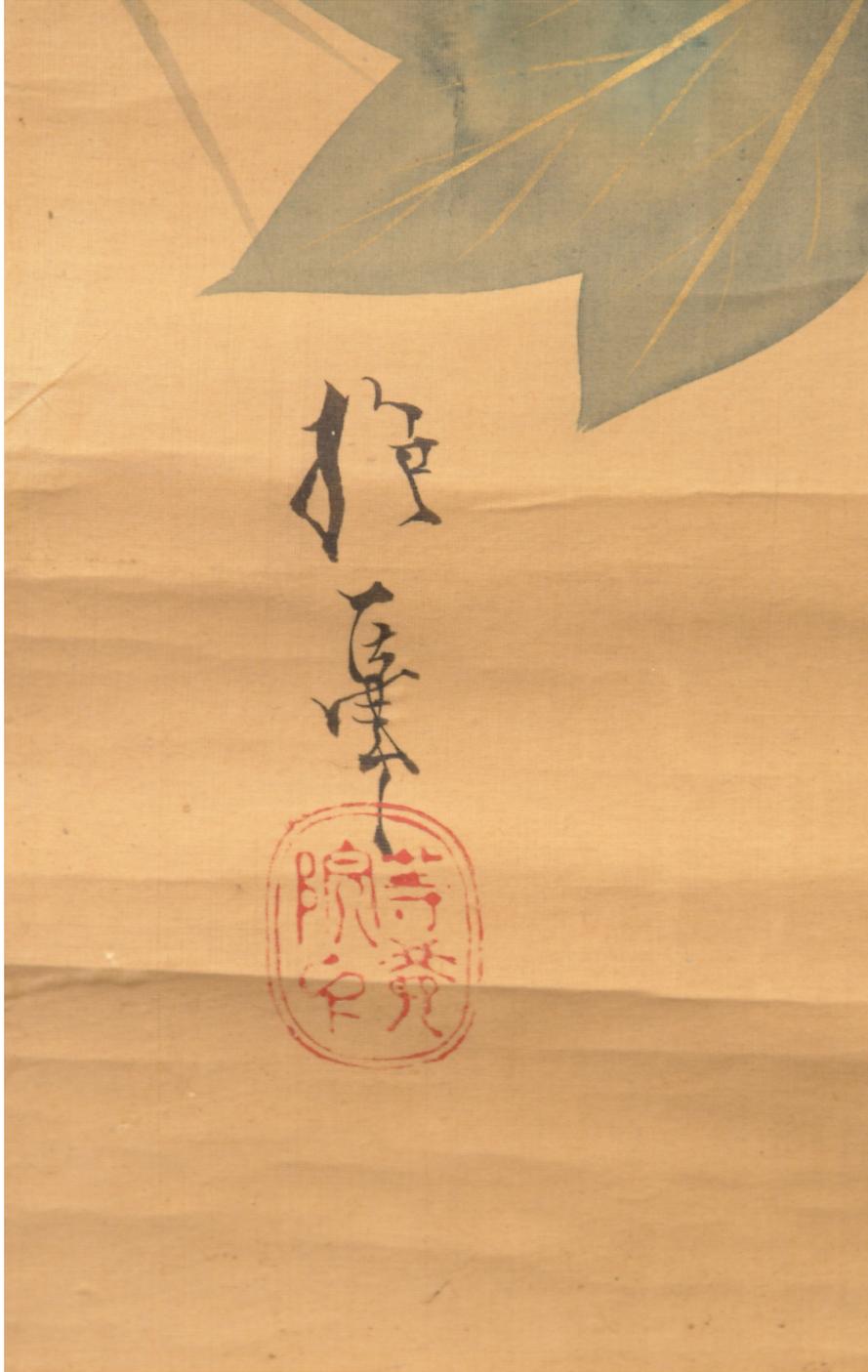


Figure 34 *Flowers and Leaves* (detail), attributed to Sakai Hoichi
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 35 *Picture Thirty-six Poets on a Field of Flowers and Grasses*, by Sakai Hōitsu, 1761-1828
Pair of six-fold screens, Color on silk panels affixed to a surface of color with gold ground on paper, each silk panel 7 ¹¹/₁₆ x7in. *Masterpieces from the Shin'enkan Collection*, Los Angeles County Museum of Art.



Figure 36 *Moon With Autumn Flowers*, Sakai Hoitsu (1761-1828) (detail). Ink and colors over gold leaf on paper, with silver leaf. Signed Ukaan Hoitsu. Sealed Bunsen. Six-fold screen, 140 x 309 cm. Watson, ed. *The Great Japan Exhibition*, p. 169.



Figure 37 *Moon With Autumn Flowers* , Sakai Hoitsu (1761-1868)
Ink and colors over gold leaf on paper, with silver leaf
Signed Ukaan Hoitsu. Sealed Bunsen
Six-fold screen, 140 x 309 cm.
Watson, ed. *The Great Japan Exhibition*, p. 73.



Figure 38a *January*



Figure 38b *February*

Figure 38a and 38b *Birds and Flowers of the Twelve Month*, by Sakai Hōitsu
*Twelve hanging scrolls; color on silk; each 55 3/16 x 19 13/16 in.; Masterpieces from
the Shin'enkan Collection, Los Angeles county Museum of Art.*



Figure 36a *March*



Figure 39b *April*



Figure 40a *May*



Figure 40b *June*



Figure 41a *July*



Figure 41b *August*



Figure 42a *September*



Figure 42b *October*



Figure 43a *November*

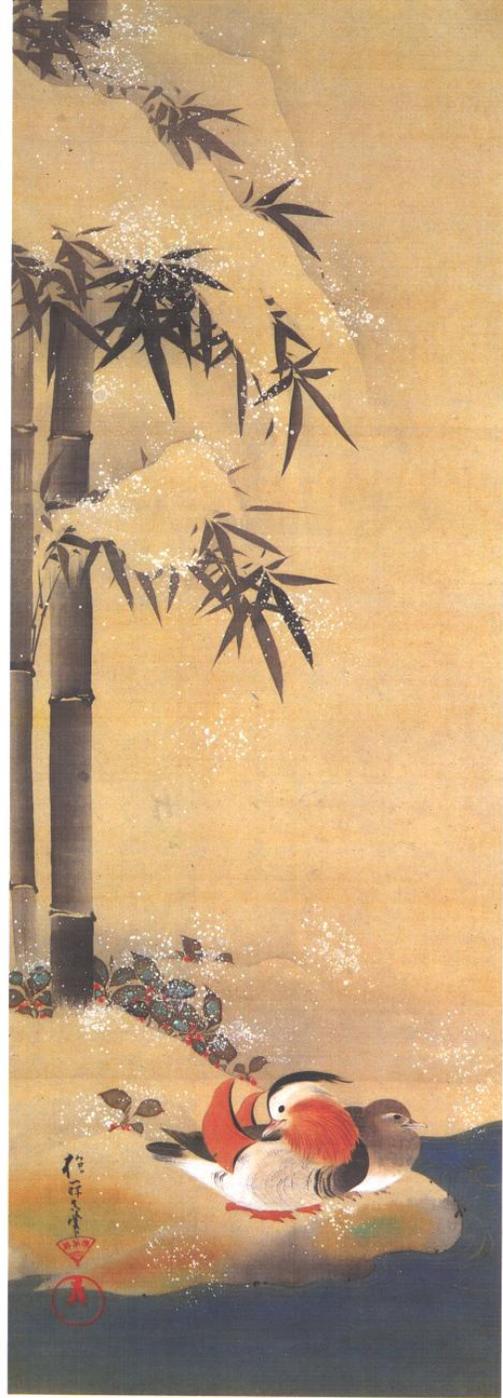


Figure 43b *December*



Figure 44 *Ninth Month*, one of twelve hanging scrolls of *Flowers and Birds of Twelve Months*, by Sakai Hōitsu. 1823. Color on silk; 55 1/2 x 19 5/8 in. (140 x 50 cm). Imperial Household Agency

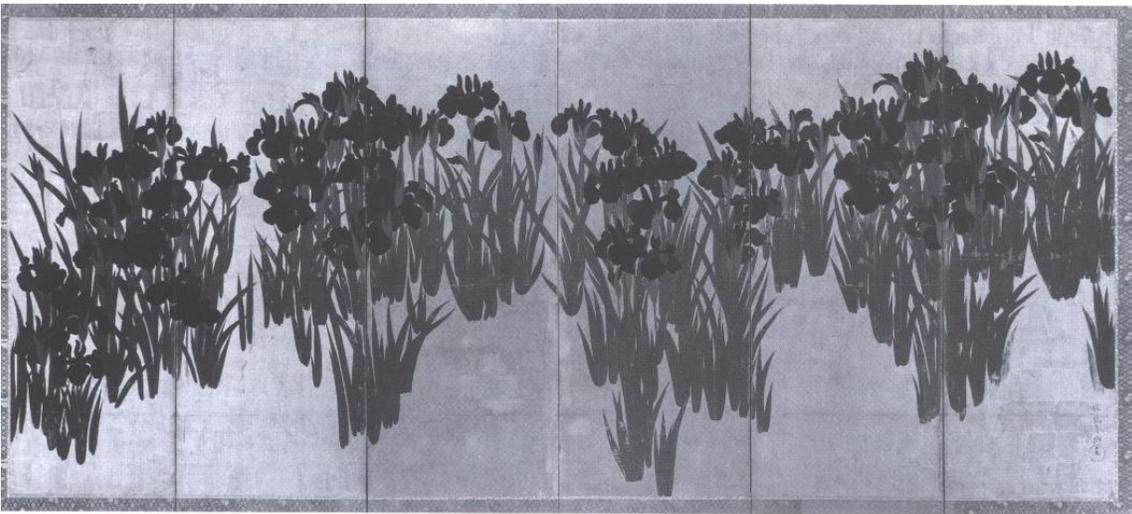
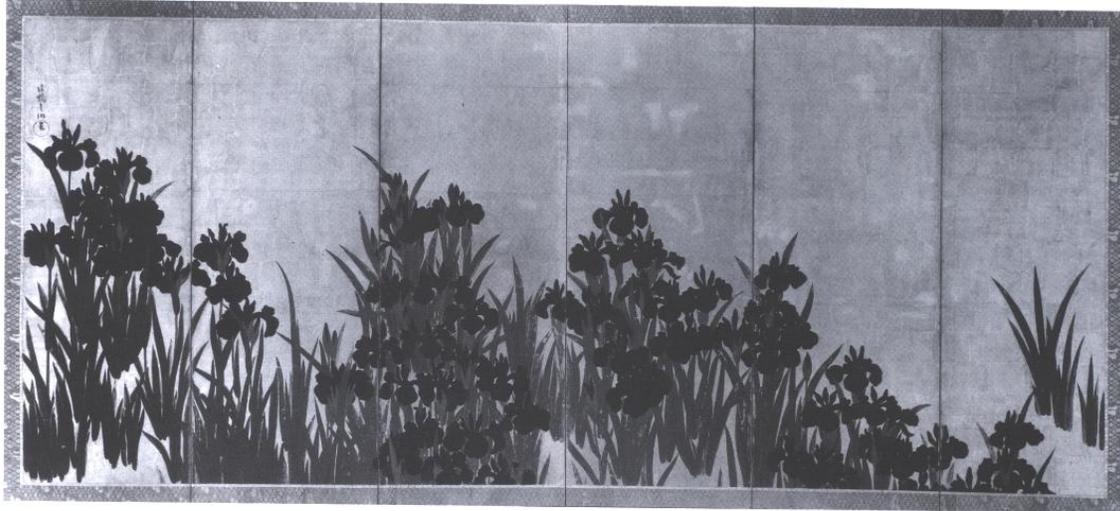


Figure 45 *Iris*, a pair of six-panel byōbu (top left and right), by Ōgata Kōrin, c. 1701. Color with gold leaf on paper; each screen 59 1/2 x 133 3/8 in. Nezu museum, Tokyo



Figure 46 *An Owl Hanging scroll*, by Sakai Hōitsu, 1761-1828
Signed: Hoitsu hitsu, followed by the seal. Ink on paper.
Houston Museum of Fine Arts, Houston, Texas;Berry, 30.



Figure 47 *Plum Orchard*, attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 48 *Plum Orchard* (detail), attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 49 *Plum Orchard* (detail), attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS

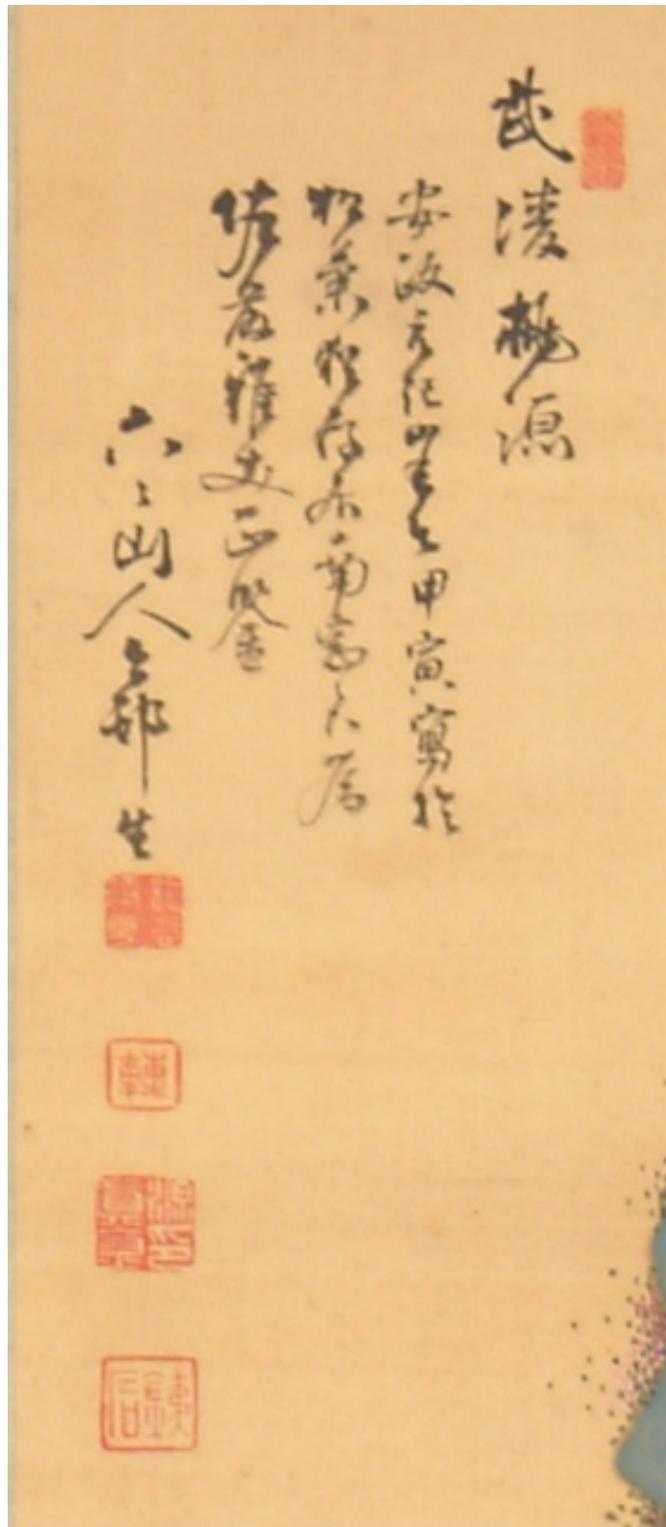


Figure 50 *Plum Orchard* (detail), attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS

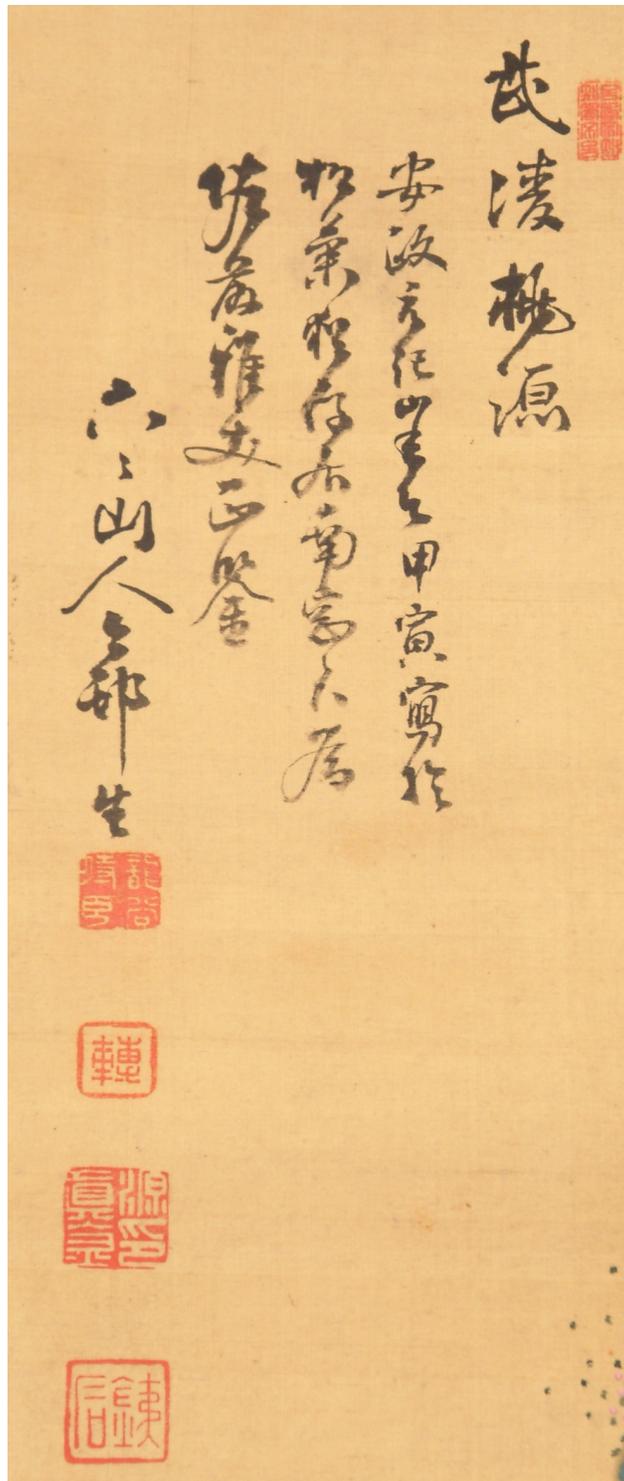


Figure 51 Plum Orchard (detail), Attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 52 *Plum Orchard* (detail), attributed to Okada Hanko, 1796-1845
The Leora Stroup Collection, Fort Hays State University, Fort Hays, KS



Figure 53 *Scholar Viewing a Waterfall from a Bridge*, by Okada Hanko, 1782-1846, Kaneko Sesso, 1794-1857 (calligrapher) Hanging scroll; ink on paper, 51 5/8 in. x 11 11/16 in.

Provenance: Mizutani Ishinosuke, Kyoto; Harry Packard Margaret Watson Parker Art Collection 1967/2.39

Signed: Sesso Bi, inscription dated to the spring of 1855

Seals: Hanko: Shuku Azana Shiu, Hanko, Chozen Doku Sho, Sesso: Daibi Fugen Berry, *Heart Mountains and Human Ways*, page 79



Figure 54 *Village Among Plum Trees*, 1838, by Okada Hankō, 1782-1846. Sumi and color on silk, 166.5 x 52cm.
Addiss, *Zenga and Nanga*, page 163

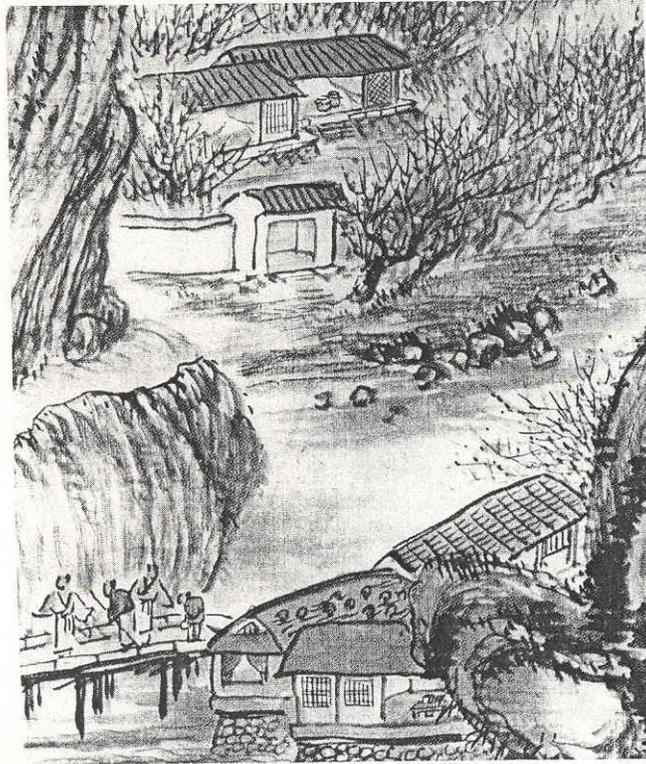


Figure 55 *Village Among Plum Trees (detail)*, 1838, by Okada Hankō, 1782-1846. Sumi and color on silk, 166.5x52cm.
Addiss, *Zenga and Nanga*, page 163

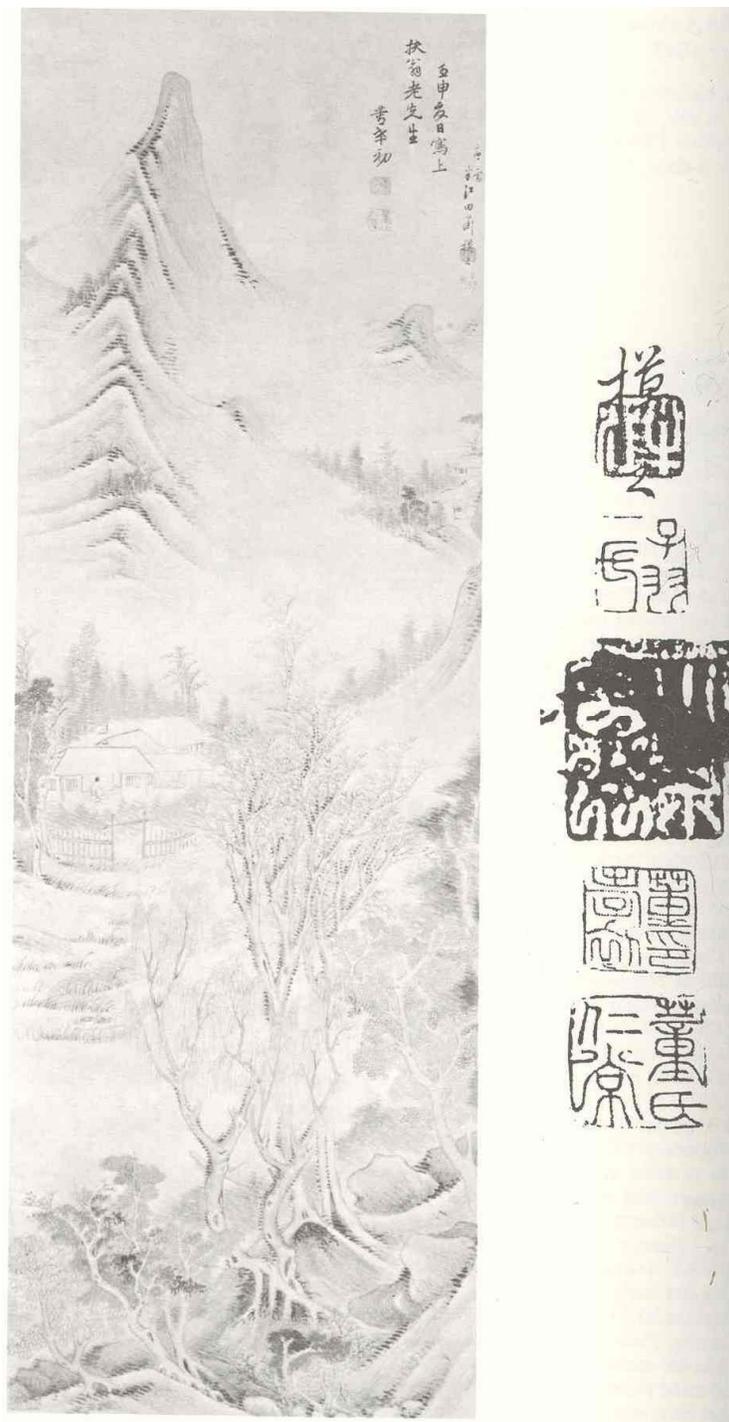


Figure 56 *Autumn Landscape*, by Tung Hsiao-ch'u
 Ink and light colors on silk, 141.1 x 47.2 cm.
 Signature: Copied by Hanko Okada
 Seals: Hanko, Shiushi, Kogomemushi, Tung Hsiao-ch'u
 (painted), Tung Jen-ch'ang shih (painted).
 Addiss, *Japanese Quest for a New Vision*, p. 92.



Figure 57 *Crows Rising in Mist, Yonezawa and Yoshizawa, Japanese Paintings in the Literati Style, p. 92*



Figure 58 *Traveling by Boat in Kumano*, by Tani Bunchō (1763-1840), left side
Two handscrolls, ink and color on silk
Height 38.2 (15)
Yamagata Museum of Art



Figure 59 *Traveler and Horse Passing Through a Spring Landscape (Midday View on a Spring Embankment)*, Yosa Buson (1716-1783)
Hanging scroll; ink and color on silk, 81.7x115.3 (32 1/8 x 45 3/8)
Singer, page 315



Figure 60 *Amida Waterfall on the Kiso Highway*, from *A Tour of Waterfalls in Various Provinces*, c. 1833 – 1834, Katsushika Hokusai, 1760-1849. Color woodblock print, 37.5 x 24.8 (14 3/9 x 9 3/4)
Private Collection, California
Singer, page 323

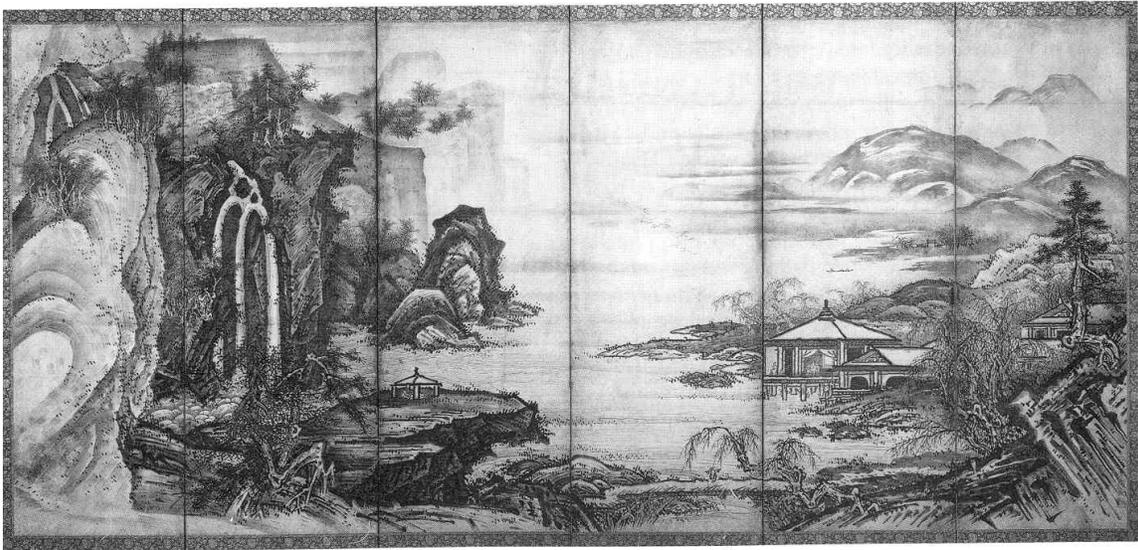


Figure 61 *Landscapes*, a pair of six-panel byōbu, by SŌGA SHŌHAKU. c. 1770. Ink on paper; each screen 62 7/8 x 138 in. (159.5 x 348.6 cm)
Courtesy Museum of Fine arts, Boston.
Fenollosa-Weld Collection
Mason, page 282-283

Hankō

半 汪



Figure 62 **Seals used by Okada Hanko**
Berry, *Heart Mountains and Human Ways*, page 87

Vita

Linda Jane Fleming

Candidate for the Degree of

Master of Science

Thesis: *Selections from the Leora Stroup Collection
Kakemono from the Edo Period of Japan 1615-1868*

Major Field: International Studies

Biographical:

Education: Graduated from Medway High School, Medway, Massachusetts; Attended the University of Massachusetts 1964-1969; received Bachelor of Science degree in Business Administration from Baldwin-Wallace College in Berea, Ohio in December, 1985; received Teaching Certificate K-8 from Southern Connecticut State University in Summer, 1990. Completed the requirements for the Master of Science degree with a major in International Studies at Oklahoma State University in December, 2005.

Experience: Teaching in grades pre-K through 8 in reading programs; substitute teacher grades pre-K through 8; assistant art teacher in The Philbrook Museum's UFO outreach program, grades three, in Fall, 2005.

Business experience in banking, sales, and customer service. Principal and Founder of The Majestic Bakery and Café, 1998-2004.

Administrative assistant in the School of International Studies, 2005.

Internship in the Education Department at The Philbrook Museum, August, 2005 to present.

Professional Membership: Phi Beta Delta