

Special Exhibition: Celebrating the Rimpa School's 400th Anniversary

The Rimpa School and Autumn Colors in Japanese Art

Period: 1 September (Tue.)–25 October (Sun.) 2015 (Closed on 9/24, 10/13 and on Mondays, except for 9/21 and 10/12)

Hours: 10 am–5 pm (Last admission at 4:30 pm)

Birds and Flowers of the Four Seasons, Suzuki Kiitsu, (No. 25) is not displayed.

No. 36 is a mural on permanent display in the museum entrance lobby on the 1st floor.



| Foreword |

In 2015, we celebrate the four-hundredth anniversary of the launch of an art colony north of Kyoto in Takagamine by Hon'ami Kōetsu, the founding father of the *Rimpa* school. To commemorate that significant event in *Rimpa* history, the Yamatane Museum of Art is holding an exhibition focusing on the *Rimpa* school and *Rimpa*-related aesthetics.

The people of Japan, with its rich natural environment, have long cultivated their love of nature's beauty throughout the four seasons of the year. *Rimpa* artists, in particular, regarded the expression of the seasons as an important theme and delicately depicted flowers and other seasonal features, using a great variety of techniques. The artistic lineage founded by Tawaraya Sōtatsu and Hon'ami Kōetsu was sustained, generation after generation, throughout the Edo period and continued to influence many *Nihonga* artists from the Meiji period on.

This special exhibition centered on the *Rimpa* school offers three perspectives for enjoying it. First, it brings together in one setting works that present the subject matter and sense of the seasons distinctive to the *Rimpa* school, through work by Sōtatsu, Kōetsu, Ogata Kenzan, Nakamura Hōchū, Sakai Hōitsu, and Suzuki Kiitsu. *Rimpa* masterpieces from the museum's collection, including *Autumn Plants and Quails* (Important Art Object), by Hōitsu and *Fragment of the Shinkokinshū Poetry Anthology: Deer*, painting by Tawaraya Sōtatsu, calligraphy by Hon'ami Kōetsu, are joined by rarely exhibited *Rimpa* works from private collections borrowed for this exhibition, such as *Flowers and Birds of the Twelve Months Based on Fujiwara Teika's Poems: February* by Kenzan and *Crane and Old Pine Tree* by Hōchū. Next, it focuses on modern and contemporary *Nihonga* artists who have been inspired by *Rimpa* work, including Fukuda Heihachirō, whose decorative and design sense are outstanding, and Kobayashi Kokei, who made use of the *tarashikomi* technique to create pooled, blurred colors. In addition, it offers an opportunity to experience autumn to the full, in works that express the sense of the seasons that is a consistent thread throughout all *Rimpa* work through a taste of autumn, a frequent subject in *Rimpa* art. These richly varied selections include Kawai Gyokudō's lyrical *Autumn Landscape with Colored Maple Trees* and Okuda Gensō, *Oirase Ravine: Autumn*, an enormous painting, over five meters wide. We hope that our visitors will enjoy savoring autumn as it deepens as expressed in these paintings.

| Chapter 1. | *Rimpa* Through the Four Seasons

In this section, we focus on nature throughout the four seasons depicted in the work of the *Rimpa* school. We introduce *Rimpa*, a distinctive art world that continued to thrive throughout the early modern period, and the highly individual artists who formed it.

The *Rimpa* depiction of nature was colorful. The *Rimpa* style's decorativeness, with a lavish use of gold and silver, and its innovative design sense originated in Hon'ami Kōetsu's and Tawaraya Sōtatsu's day. Generation after generation of *Rimpa* artists continued those practices. In ink painting, the *Rimpa* school artists were distinguished by their use of the "*tarashikomi*" technique to create pooled, blurred colors in what is called boneless painting (painting in darker and lighter ink washes, without outlines). Works depicting flora and fauna using "*tarashikomi*" have a generous, heartwarming ambience; we sense in them the gentle gaze these artists directed at nature.

Japanese poetry and prose frequently address the changing seasons. *Rimpa* artists have taken up themes from classic narratives and poems to create scenes of the four seasons reflecting their distinctive aesthetic. *Fragment of the Shinkokinshū Poetry Anthology: Deer* (No. 1; painting by Tawaraya Sōtatsu, calligraphy by Hon'ami Kōetsu) presents the world of *waka* poetry through calligraphy and lavishly decorated paper. Ogata Kenzan made a specific *waka* his theme in *Flowers and Birds of the Twelve Months Based on Fujiwara no Teika's Poems: February* (No. 11), while Sakai Hōitsu combined motifs from the *waka* tradition in his *Autumn Plants and Quails* (No. 16). *Waka* were a particularly favored source of inspiration for paintings of nature in its many aspects, interwoven with the seasons, throughout the history of the *Rimpa* school.

1
Painting by TAWARAYA Sōtatsu [Date Unknown],
Calligraphy by HON'AMI Kōetsu [1558-1637]
Fragment of the Shinkokinshū Poetry Anthology: Deer
17th Century
Ink, Gold and Silver on Paper
33.7×70.3cm
Yamatane Museum of Art



This work was originally the beginning of a long scroll that has been cut into several pieces, which are now in a number of collections. Sōtatsu decorated the paper for the scroll with drawings of deer in various postures, and Kōetsu transcribed twenty-eight poems related to autumn from the *Shinkokinshū* poetry anthology. Here we have a *waka* poem by Saigyō that conveys an intense emotion connected to twilight in autumn. The stag standing in the center was painted in flowing strokes using *kingindei*, gold or silver powders mixed with glue. The calligraphy is arranged around the stag so that the text works together with the painting. Deer are a symbol of good fortune as well as associated with autumn, and the deer motif was probably chosen for its auspicious implications.

The latter half of this picture scroll is in the collection of the Seattle Museum of Art in the United States. Using digital imaging,

the museum has reproduced the entire scroll, including the segments in other collections, and made it available on its website.

2

Paintings by TAWARAYA Sōtatsu [Date Unknown],

Calligraphy by HON'AMI Kōetsu [1558-1637]

Album of Paintings and Poems

17th Century

Ink, Gold, Silver and Color on Paper

-1 Azaleas	37.6×5.9cm
-2 Moon and a Hill with Pine	37.6×5.9cm
-3 Japanese Silver Grass and Chinese Bellflowers	34.6×5.9cm
-4 Bush Clover	37.6×5.9cm
-5 Chrysanthemums	37.6×5.9cm
-6 Morning Glories	37.6×5.9cm
-7 Camellias	37.6×5.9cm
-8 Pine Trees on the Shore	37.6×5.9cm

Yamatane Museum of Art

These poem slips with autumn and winter poems from the *Shinkokinshū* poetry anthology are from a set of twenty that were originally scattered over a folding screen. Today the eighteen poem slips still extant have been made into an album. Sōtatsu created the decorated papers with his paintings, and Kōetsu inscribed the calligraphy above them. The papers were mainly decorated by sprinkling on fine flakes of gold and painting in *kingindei*, gold or silver paints. The motifs, from the flowers and plants of the four seasons to the moon and other natural features, are all intimately associated with *waka* poetry. One or two motifs are included on each poem slip. Sōtatsu expressed his design sense to the full in compositions that make effective use of the poem slip format, emphasizing the shape of a tree stretching vertically, for example, and boldly trimming away the background scenery.

3

TAWARAYA Sōtatsu [Date Unknown]

Deer and Moon

17th Century

Ink on Paper

102.5×47.4cm

4

TAWARAYA Sōtatsu [Date Unknown]

Puppy

17th Century

Ink on Paper

87.6×36.7cm

(on display 9/1–9/27)

5

TAWARAYA Sōtatsu [Date Unknown]

Gamecock

17th Century

Ink and Light Color on Paper

108.3×47.3cm

(on display 9/29–10/25)

6

Attributed to TAWARAYA Sōtatsu [Date Unknown]

Chinese Black Pines and Maple Trees

17th Century

Color on Gold-Leafed Paper

151.3×362.4cm

Yamatane Museum of Art



The alternating curving and straight Chinese black pines contrast with the colorful maple trees and autumn grasses. These pines are often treated as a natural feature of autumn in the world of *waka* poetry. Here the painting evokes those poetic associations. The composition, with the black pines placed at regular intervals and empty space reserved at the left, suggest a design sense that is trying to turn the scene into an abstraction. In the careful rendering of the pine needles, however, we also sense an inclination to realism. Ogata Kōrin, the next generation *Rimpa* artist after Sōtatsu, made a copy of this painting in virtually identical dimensions (*Chinese Black Pines and Maple Trees*; Tokyo University of the Arts).

7

Attributed to TAWARAYA Sōtatsu [Date Unknown]

Lotus Pond and Bird

17th Century

Ink on Paper

114.0×48.1cm

8

Attributed to TAWARAYA Sōtatsu [Date Unknown]

Heron and Reeds

17th Century

Ink on Paper

86.0×35.2cm

9

KITAGAWA Sōsetsu [Date Unknown]

Flowering Plants

17th Century

Color on Paper

109.8×42.9cm

10

OGATA Kenzan [1663-1743]

Pine and Plum Trees

1740

Color on Paper

38.5×56.2cm

11

OGATA Kenzan [1663-1743]

Flowers and Birds of the Twelve Months

Based on Fujiwara Teika's Poems: February

1743

Color on Paper

16.0×23.0cm

12

NAKAMURA Hōchū [?-1819]

Crane and Old Pine Tree

18th-19th Century

Ink and Light Color on Paper

96.6×26.7cm

13

SAKAI Hōitsu [1761-1828]

Chrysanthemums with Bird

19th Century

Color on Silk

140.3×50.2cm

Yamatane Museum of Art

14

SAKAI Hōitsu [1761-1828]

Egrets in Snow

19th Century

Color on Silk

141.0×50.2cm

Yamatane Museum of Art



14



15

When Hōitsu was in his sixties, he created a series of bird-and-flower paintings for the twelve months of the year based on poems on that theme for each month by the Kamakura period poet Fujiwara no Teika. Multiple sets of paintings on the same theme have been confirmed. Kameda Ryōrai, a scholar of the Chinese classics, provided the inscription for the two of these paintings in our collection. Others in the series are in the Feinberg Collection and the Freer Gallery of Art in the United States. The September painting, No. 13, depicts chrysanthemums, a subject associated with the Chrysanthemum Festival, one of the traditional five seasonal festivals, on the ninth day of the ninth lunar month, together with a red-flanked bluetail (*Tarsiger cyanurus*) perched on a chrysanthemum stalk and displaying its white breast. The November painting, No. 14, includes a pair of herons among reeds. Fine snow dusts the small chrysanthemums and the reeds' feathery flower clusters.

15

SAKAI Hōitsu [1761-1828]

Autumn Plants

19th Century

Color on Silk

102.2×23.8cm

Yamatane Museum of Art

The seven plants of autumn are arrayed against the moon in the background: golden lace (*Patrinia scabiosifolia*), silver grass (*Miscanthus sinensis*), Chinese bellflower (*Platycodon grandiflorus*), pinks (*Dianthus*), boneset (*Eupatorium fortunei*), kuzu (*Puraria lobata*), and bush clover (*Lespedeza*). They are accompanied by a *haiku* poem (a form of poetry consisting of seventeen syllables in metrical units of five, seven, and five syllables). Hōitsu was fond of compositions with the plants of the season arranged in front of the moon, and that preference was carried on by Edo *Rimpa* school artists. In ink painting, it was usual to render the moon in light ink using the *sotoguma* ink painting technique (a shading technique in which, instead of painting the object itself, ink or color is applied outside the object to accentuate its whiteness and brightness). Here, however, Hōitsu applied not ink but *kindei* (gold paint) not to the moon itself but outside it, in the area that would be expressed as its shadow. The gold paint was, however, placed quite thinly, suggesting that Hōitsu was taking great pains in expressing the subtle moonlight.

16

SAKAI Hōitsu [1761-1828]

Autumn Plants and Quails [Important Art Object]

19th Century

Color on Gold-Leafed Paper

144.5×143.7cm

Yamatane Museum of Art



The moon, silver grass (*Miscanthus sinensis*), golden lace (*Patrinia scabiosifolia*), dayflowers, and quail are combined in this painting. The roundness of the moon, quail, and red maple leaves provides a fitting accent to the delicate picture plane woven by the autumn plants. In *waka* poetry, quail are treated as a natural feature of autumn, with many poems mentioning fields in the twilight and the cries of quail. This image is thus based on that poetic tradition. The moon is rendered darkly, almost as though it were tarnished silver. Hōitsu attempted to express moonlight through light *sumi* ink or his use of a silver ground, an approach consistent with his distinctive passions as an artist.

17

SAKAI Hōitsu [1761-1828]

The Moon and Plum Trees

19th Century

Color on Silk

141.2×84.9cm

Yamatane Museum of Art

A red plum tree appears nestled among the long branches of a white plum, while the full moon seems to peek between their upper branches. The combination of the moon and plum trees was one of Hōitsu's favorite subjects. Several such works, with *sumi* black as the underlying tone but varying compositions, are extant. To depict the moon, he used the *sotoguma* ink painting technique (see No. 15). The *kindei* (gold paint) is applied not to the moon itself but its exterior. The gold paint was, however, placed quite thinly, suggesting that Hōitsu was taking great pains over the faint moonlight.

18

SAKAI Hōitsu [1761-1828]

Emperor Nintoku, Woodcutter, and Oxherd and Autumn Foliage

19th Century

Color on Silk

94.5×29.5cm (each)

19

SAKAI Hōitsu [1761-1828]

Emperor Nintoku (Study)

19th Century

Color on Paper

74.5×29.0cm

20

SAKAI Hōitsu [1761-1828]

Shoulaoren, God of Longevity, and Seven Plants of Spring and Autumn

19th Century

Color on Silk

109.2×41.3cm (each)

21

SAKAI Hōitsu [1761-1828]

Mt. Utsu: Scene from the Tales of Ise

19th Century

Color on Silk

110.0×41.0cm

Yamatane Museum of Art

This work is based on Ariwara no Narihira's "Journey to the East" in Episode 9 of the *Tales of Ise*. In this famous episode, the protagonist is traveling from Kyoto towards the Kanto area when, on Mount Utsu in the province of Suruga (now Shizuoka Prefecture), he encounters a traveling Buddhist ascetic whom he knew. He promptly writes a letter to his love, whom he has left in the capital, and entrusts it to the ascetic. Mount Utsu is located in Shizuoka prefecture and is famous for the pass over it, known as the "ivy way." The *Tales of Ise* frequently provided subjects for *Rimpa* works, from Sōtatsu on.

22

SUZUKI Kiitsu [1796-1858]

Mistress of the Takayasu District: Scene from the Tales of Ise

19th Century

Color on Silk

43.7×59.7cm

Yamatane Museum of Art

In Episode 23 of the *Tales of Ise*, a man is described as watching a woman inside her home. The man had been visiting a woman in Takayasu, in the province of Kawachi (now Osaka). She had originally seemed quite refined but gradually grew more casual, even helping herself to the rice paddle to fill her bowl, a vulgar act, as he watched. That sight disgusted him, and he stopped his visits. Sōtatsu, Kōrin, and many other artists used this subject.

23

SUZUKI Kiitsu [1796-1858]

Ariwara no Narihira's Journey to the East: Scene from the Tales of Ise

19th Century

Color on Silk

111.4×52.5cm

24

SUZUKI Kiitsu [1796-1858]

Peonies

1851

Color on Silk

145.0×85.3cm

Yamatane Museum of Art



This painting depicts three colors of peony blossoms in all their glory. Here, however, instead of a characteristically *Rimpa* style with simplified petals and the use of *tarashikomi* (see No. 37) on the stems, we see a clear, careful depiction down to the fine details, suggesting the style of Chinese court painters. The inclusion of a dandelion and other elements, however, reflects the *Rimpa* love of small flowers and grasses. As one of the few extant works by Kiitsu inscribed with a date, this work is especially rare and valuable.

26

SAKAI Ōho [1808-1841]

Red and White Lotuses, White Wisteria Blossoms, and Maple Leaves

19th Century

Color on Silk

108.7×35.4cm (each)

Yamatane Museum of Art

Here Ōho has copied three paintings by Kōho, grandson of Hon'ami Kōetsu. Ōho's copies are faithful to the originals, down to Kōho's seal, applied in the hidden signature style (a brushed copy, not the real seal). Sakai Hōitsu had made his own copies of the same paintings earlier, and this subject became an ongoing tradition among Edo *Rimpa* artists. By the late Edo period, wisterias (spring), lotuses (summer), and maple leaves (fall) had become the favored botanical features representing each of the seasons.

27

TANAKA Hōji [1812-1885]

Rabbits and Bush Clover

19th Century

Color on Silk

96.1×41.0cm



Chapter 2.

Learning from the *Rimpa* School

The Meiji period's waves of Westernization wrought major changes in the world of Japanese art. At the same time, Japanese art was attracting intense interest in the West, where the *Rimpa* school came to be highly regarded. That led, in the twentieth century, to a reassessment of *Rimpa* in Japan and a full-scale *Rimpa* boom, extensive research, and the enthusiastic collection and display of *Rimpa* works. Works that showed *Rimpa* influence began to appear, particularly from about 1910 on. Artists had the opportunity to encounter *Rimpa* work not only through exhibitions and published collections of paintings but also through the works that collectors, who were also their patrons, had assembled. These interactions inspired artists to deepen their study of the *Rimpa* school and incorporate the results in their work.

This section of the exhibition introduces two perspectives on modern and contemporary artists' work that has been influenced by *Rimpa*. One aspect is the decorative and design qualities characteristic of the *Rimpa* school, the other its characteristic style of ink painting, especially the use of "*tarashikomi*" (a technique to create pooled, blurred colors). The *Rimpa* influence is multifaceted and ranges from composition to technique to precise portrayal: planar compositions using color washes, extensive use of gold and silver, bold trimming of images, and the use of "*tarashikomi*". These works, which include examples that directly quote motifs from actual *Rimpa* paintings, allow us to explore how modern and contemporary artists have revered the *Rimpa* school, learned from it, and incorporated what they have learned in their own styles and paintings.

Decoration and Design

28

ARAKI Jippo [1872-1944]

Birds and Flowers of the Four Seasons:

Autumn (Scarlet Leaves: A Treetop Brocade)

1917

Color on Silk

183.5×85.0cm

Yamatane Museum of Art

This set of four gorgeous hanging scrolls presents a dense array of flowering plants, rendered in bright, clear colors composed to contrast spring and winter, summer and autumn. The simplified forms show the influence of the Edo *Rimpa* school. We can, however, see in the extensive use of neutral colors a grappling with realistic depiction of nature. New approaches can also be seen in the use of natural light and of perspective in rendering the stand of trees in lighter and darker hues. Here we sense Jippo's desire to move away from conventional, formulaic use of line and color to break new ground.

29

KOBAYASHI Kokei [1883-1957]

Wild Duck at Night

c. 1929

Color on Silk

129.0×41.7cm

Yamatane Museum of Art

30

KOBAYASHI Kokei [1883-1957]

Autumn Fruit

1934

Color on Paper

114.0×98.8cm

Yamatane Museum of Art

Persimmons were one of Kokei's favorite subjects. He had built a new house beside his studio in Magome, Tokyo; the area around it was filled with persimmon orchards and bamboo groves. His studio was surrounded by a rough-woven fence and old bamboos, and the garden had a persimmon tree that bore fruit in the fall. In this painting, the brushwood fence and persimmon branches are in black, their restrained color accentuating the rich red of the fruit and the gold of the leaves. Kokei has applied his acute powers of observation in rendering the leaves, using two types of *kindei* (gold paint) for the color changes that occur as the leaves wither and to differentiate the leaves' top and bottom sides.

31

FUKUDA Heihachirō [1892-1974]

Autumn Leaves

1943

Color on Silk

52.5×68.7cm

Yamatane Museum of Art

Persimmon leaves changing colors are depicted in a combination of hues. The silver grass below is rendered with great simplicity. This painting, created by selective omission following thoroughly sketching his subjects (here, the persimmon leaves and silver grass) looks virtually like an abstract work. The com-

position, boldly cutting off the subject at the edge of the picture plane, the clear colors, and the simplified forms all convey the design sense characteristic of *Rimpa* artists. After showing it as *Autumn Persimmon Leaves* at the eighth Kyoto City Art Exhibition, Fukuda Heihachirō changed the title to the one used here.

32

YAMAGUCHI Hōshun [1893-1971]

Maple Tree

(Preparatory Painting for Panel at the New Imperial Palace)

1967

Color on Paper

128.5×117.5cm

Yamatane Museum of Art

This piece was a preparatory painting for panels of Japanese cedar in the New Imperial Palace, built in 1968. The actual panels were four times larger than this painting. Of the *Cherry Tree* and *Maple Tree* panels in the eastern corridor of the State Hall, Hōshun was responsible for *Maple Tree*. After wandering through places in Kyoto and elsewhere in Japan famous for their maple trees and autumn foliage, he discovered his ideal, a majestic maple tree in a national park in Fukushima prefecture, on which he based his painting. Yamazaki Taneji (the founder of our museum) was impressed with Hōshun's *Maple Tree* for the palace and commissioned him to create another work on the same subject for the Yamatane Museum of Art. Hōshun began working on that commission, but died before its completion. He left for our museum only this work, a preparatory painting for the palace work, and a small preparatory painting for his section version of *Maple Tree*.

33

KAYAMA Matazō [1927-2004]

Screen with Floral Fans

1966

Color on Silk

167.6×350.4cm (each)

Yamatane Museum of Art

After studying *kirikane* techniques, in which metal foil is cut into slender strips or small shapes and applied to create delicate patterns, Kayama began, from the mid-1960s, to incorporate the *Rimpa* and *Yamato-e* styles in his work, creating richly decorative folding screens with extensive use of gold and silver leaf. This work references *Rimpa* folding screens decorated with scattered fans. Flowers and grasses are painted on the fans; the screen's ground suggests the *tsugigami* technique of using multiple sheets of paper joined together to create ornamental effects in decorating papers for calligraphy. The silver leaf, which the artist treated to produce various hues, symbolizes the classical period. In several places, *noge*, long, thin strips of gold foil, are scattered on the ground in wave-like forms.

34

KAYAMA Matazō [1927-2004]

Light of the Full Moon

1973

Color on Paper

171.3×365.8cm

Yamatane Museum of Art

Matazō, feeling he had reached a dead end an autumn exhibition, had an opportunity to go to the foothills of Mount Asama, in Shinshū (Nagano Prefecture), and drew his impressions of it in this work. Emotionally moved by the mountain's volcanic activity "rumbling like distant rolls of thunder" and "belching gasses dyed a seductive pink," Matazō felt "a strangely alluring quiet intensity" in the harmony between the shape of the mountain and the flowers and grasses of early autumn. The contrast between the huge form of the mountain, lit by the moon, and the delicate plants in the foreground is striking.

35

KAYAMA Matazō [1927-2004]
Waves and Cranes (Study)

1977
Color on Paper
28.0×42.5cm (each)
Yamatane Museum of Art

36

Paintings by KAYAMA Matazō [1927-2004],
Ceramic Plates by BAN'URA Shirō [1941-2001]
A Thousand Cranes

1977
Ceramic Plates
250.0×416.0cm (total)×2 (images)
Yamatane Museum of Art

The *Nihonga* artist Kayama Matazō began decorating ceramics created by his brother-in-law, the ceramic artist Ban'ura Shirō, in the 1970s. Having seen a large bowl with painted décor that was one of their collaborative works, Yamazaki Tomiji (the second director of our museum) commissioned *A Thousand Cranes* (No. 36), a mural of ceramic plates now permanently displayed in our entrance lobby as the welcoming face of the Yamatane Museum of Art. *Waves and Cranes* (No. 35) is a small study for that work.

In creating this mural, Kayama expressed what he described as "a planar world" and "a world of craft beauty making effective use of the texture of the clay," depicting the lines of the breaking waves in iron powder and the thousand cranes in *kindei* (gold paint).

Tarashikomi: Pooled, blurred sumi ink with gradations

37

HISHIDA Shunsō [1874-1911]
The Moon in the Four Seasons: Autumn

c. 1909-10
Ink and Light Color on Silk
106.8×41.4cm
Yamatane Museum of Art

This work is the autumn scroll from a set of four that combine the full moon with seasonal flowers and trees to express the

four seasons. The color scheme is restricted; the basic hues are shades of *sumi* black, to which *gofun* (a white pigment made from pulverized seashells) and *kindei* (gold paint), creating a tranquil world. Shunsō has rendered the moon using the *sotoguma* ink painting technique (see No. 15). In painting the trees, he selectively used *tarashikomi* (a technique in which pale black ink is brushed on and then, before it has dried, darker ink is added to create an effect of pooled shades with softly blurred edges) and *mokkotsu* (a technique in which objects are rendered without lines), to express the ambience and charm of each season. Earlier examples of ink paintings combining the moon and the flowers and grasses of the four seasons can be found in Edo *Rimpa* work; this painting reflects Shunsō's study of those earlier works.

38

KOBAYASHI Kokei [1883-1957]
Puppy

c. 1949
Color on Paper
43.0×65.0cm
Property of Mr. Sayama Tomiei

39

KAWASAKI Shōko [1886-1977]
Dawn

c. 1940-42
Ink and Light Color on Paper
167.2×90.7cm
Yamatane Museum of Art

40

HAYAMI Gyoshū [1894-1935]
Chinese Bellflowers

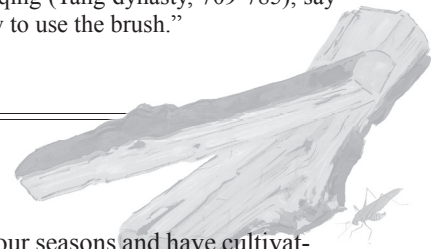
1934
Ink and Color on Paper
26.8×23.9cm
Yamatane Museum of Art

41

HAYAMI Gyoshū [1894-1935]
Eggplants in Autumn

1934
Ink and Color on Paper
42.9×49.1cm
Yamatane Museum of Art

Gyoshū produced a series of three *Eggplants in Autumn* paintings around the same period. Of three, two include a grasshopper and one a cricket. Here a grasshopper sits on a leaf; the green of the grasshopper and the purple of the eggplant flower add an accent to a *sumi*-based painting. The stems of the plant, which turn as they grow, have an energy that suggests they were painted without pause. Late in life, Gyoshū devoted himself to the calligraphy of Yan Zhenqing (Tang dynasty, 709-785), saying "I at last understand how to use the brush."



Chapter 3. Autumn Colors

In Japan, with its rich natural environment, people have long treasured the charms of the four seasons and have cultivated their love of nature's beauty. Spring and fall, with their lovely weather and beautiful flowers and foliage, are particularly beloved by artists, who have expressed their beauty in painting and poetry.

Spring or fall: which is the greater favorite? In classic collections of *waka* poetry such as the "*Kokinshū*" (Collection of Poems, Ancient and Modern) and the "*Shin Kokinshū*" (New Collection of Poems, Ancient and Modern), verses about spring and fall make up the majority of poems about the seasons, with fall having the largest number. Fall offers a rich choice of scenes: landscapes brilliantly awash in autumn foliage, or combinations of fall scenes in the countryside or out in the wild, sunsets, or the moon. It presents opportunities for paintings filled with sadness, loneliness, and other emotions. The possibilities are endless. Among the many *Rimpa* works taking their subject matter from *waka*, we can sense the aesthetic associated

with autumn in, for example *Chinese Black Pines and Maple Trees* (No. 6, attributed to Tawaraya Sōtatsu), with its memorable depiction of autumn foliage, or Sakai Hōitsu's painting of the moon over autumn plants in his work (No. 15).

This section includes a rich variety of views of autumn in the work of modern and contemporary *Nihonga* artists who have addressed the moods of autumn in approaches they shared with the *Rimpa* school. These works include Kawai Gyokudō's lyrical *Autumn Landscape with Colored Maple Trees* (No. 42), Okuda Gensō's *Oirase Ravine: Autumn* (No. 47), a large painting depicting blazing autumn leaves, Takeuchi Seihō's affectionate gaze at familiar flora and fauna in *Autumn Evening* (No. 50), and Okumura Togyū's *Squirrel* (No. 60).

Autumn Scene

42

KAWAI Gyokudō [1873-1957]

Autumn Landscape with Colored Maple Trees

1946

Color on Silk

55.3×72.0cm

Yamatane Museum of Art



In the foreground are trees with vivid autumn foliage. The trees in the background are peacefully rendered in blurred tones of black ink. Mist rises in the valley between. This painting is very characteristic of Gyokudō, who pursued “the beauty of water”; in it he skillfully depicts many aspects of water, including rain, a mountain stream, and water falling from a waterwheel. Gyokudō was passionately fond of scenes with a watermill that he and his student Kodama Kibō discovered when they set out to sketch from life and created many paintings on that subject. In his later years, he built a waterwheel in his garden and enjoyed listening to its sound.

43

OMODA Seiju [1891-1933]

Mountain Pass

1916

Color on Silk

141.1×50.4cm

Yamatane Museum of Art

44

HAYAMI Gyoshū [1894-1935]

Autumn in Yamashina

1917

Color on Silk

110.0×50.1cm

Yamatane Museum of Art

From about 1914, under the influence of Imamura Shikō, a more senior pupil at the same painting school, Gyoshū began creating lyrical landscape paintings in the *Nanga* style (a Japanese painting style inspired by the ideals of the Chinese literati). His *Six Scenes Outside Kyoto* (lost in the Great Kanto Earthquake), which he painted in Kyoto after he moved there in 1917, was highly praised by Yokoyama Taikan and other leading artists. Gyoshū was then nominated to become a senior member of the Japan Art Institute at the mere age of twenty-three. This painting, which dates from the same year, could be described as representing the culmination of his work in the *Nanga* style.

Looking back on it, Gyoshū later remarked that, back when he painted it, he was addicted to ochre and azurite. The vivid vermilion of the persimmons is placed effectively among the ultramarine and verdigris.

45

IKEDA Yōson [1895-1988]

“On a Straight Road, Lonesome,” by Santōka

1986

Color on Paper

79.7×116.2cm

Yamatane Museum of Art

46

HIGASHIYAMA Kaii [1908-1999]

Autumn Colors

1986

Color on Paper

72.6×99.6cm

Yamatane Museum of Art

“Paint Kyoto now or it will disappear.” Taking the words of the novelist Kawabata Yasunari to heart, Kaii created his *Landscapes of Kyoto* series. In a painting created in relation to that series, *Autumn Colors*, he depicts the brilliant foliage on Mount Ogura using contrasting colors. Together with the painting the artist left this poetic description: “The hills were aflame in blindingly bright foliage. The green of evergreen trees here and there. Purple shadows hanging over the valleys. The brilliance of the resonating colors, the richness. Before winter arrives, the trees burn with their full life force, covering the hills in red.”

47

OKUDA Gensō [1912-2003]

Oirase Ravine: Autumn

1983

Color on Paper

182.0×546.0cm

Yamatane Museum of Art

When Gensō reached the age of seventy, thinking that eighty would be the end of his producing huge paintings (as much as six meters wide), he decided to create one a year. He spent three months painting this one, the first of those works. Of all the seasons of the year, Gensō best liked the periods of change, when new green growth appeared and when the leaves turned, for then “I can sense the mysterious power of nature most strongly.” He also said of the Oirase Ravine (in Towada, Aomori prefecture), “I get the itch to go when the seasons of spring growth and fall leaves approach.” The beautiful red hues later known as “Gensō’s red” are strikingly beautiful in this painting.

Subtle Signs of Autumn

48

WATANABE Seitei [1851-1918]

Grapes with a Rat

19th-20th Century

Color on Silk

35.0×78.0cm

Yamatane Museum of Art

49

TAKEUCHI Seihō [1864-1942]

Persimmons

c. 1927

Color on Silk

31.3×37.6cm

Yamatane Museum of Art

(on display 9/1–9/27)

Persimmons are a subject depicted by Seihō as well as many other artists. They clearly speak of late autumn, and the stunningly beautiful color of the ripe fruit makes them a favorite. Seihō used the persimmon's hue as an example in the following comment on expressing colors: "When an artist is painting, an attempt to reproduce the actual colors can mean the loss of the colors as they were perceived. . . . The artist himself must confirm the relationships between the colors and adjust them as a whole to finish the work as he intended." (*Seihō kanwa*, 1943.)

50

TAKEUCHI Seihō [1864-1942]

Autumn Evening

c. 1929

Color on Silk

37.3×43.0cm

Yamatane Museum of Art

This painting, with its small pile of firewood and a katydid, expresses the mood of an autumn evening, skillfully addressing the subtleties of nature. The subdued brown of the firewood and the vivid green of the katydid provide an impressive color contrast. The composition uses devices characteristic of Seihō, including reserving white space in the upper part of the painting and making effective use of the contrast in size between the firewood and the insect. A fan of *haiku* poetry, Seihō focused on the changing seasons and the many faces of nature. This painting is a fine work that expresses the sensitivities of *haiku* as well.

51

TAKEUCHI Seihō [1864-1942]

Dried Persimmons

20th Century

Color on Paper

35.0×43.0cm

Yamatane Museum of Art

(on display 9/29–10/25)

52

KAWAI Gyokudō [1873-1957]

Autumn Night

c. 1955

Ink and Light Color on Paper

20.5×18.0-40.0cm

Yamatane Museum of Art

53

KOBAYASHI Kokei [1883-1957]

Chestnuts

c. 1944

Ink and Gold on Paper

47.0×57.5cm

Yamatane Museum of Art

54

KOBAYASHI Kokei [1883-1957]

Cat

1946

Color on Paper

81.8×50.7cm

Yamatane Museum of Art



Kokei often painted dogs, cats, and other familiar animals, and this painting, of a cat with Chinese bellflower, can be counted among them. This work, however, shows the cat facing straight ahead, its four paws together in a stately pose which is often seen in a sculpture of a god on a pedestal and suggests nobility and divine solemnity rather than cuteness. The sketches Kokei produced while in Europe include an image of a cat that suggests the Egyptian cat goddess Bastet, with the sane upright ears and pose as found in the current painting.

55

YASUDA Yukihiro [1884-1978]

Rabbit

c. 1938

Color on Silk

54.3×70.3cm

Yamatane Museum of Art

56

KAWASAKI Shōko [1886-1977]

Puppies

c. 1942-47

Color on Paper

128.8×32.5cm

Yamatane Museum of Art

57

KAWASAKI Shōko [1886-1977]

Autumn Wind (Sparrows and Millet)

1943

Color on Paper

84.0×100.0cm

Yamatane Museum of Art

58

OKUMURA Togyū [1889-1990]

Akebi Fruit

c. 1944

Color on Silk

45.8×57.0cm

Yamatane Museum of Art

59

OKUMURA Togyū [1889-1990]

Pomegranate

20th Century

Color on Gold-Leafed Paper

26.8×23.7cm

Yamatane Museum of Art

(on display 9/29–10/25)

60

OKUMURA Togyū [1889-1990]

Squirrel

20th Century
Ink and Light Color on Paper
31.5×37.5cm
Yamatane Museum of Art

61

FUKUDA Heihachirō [1892-1974]
Japanese Pampas Grasses
c. 1949
Color on Paper
35.0×51.5cm
Yamatane Museum of Art

62

YAMAGUCHI Hōshun [1893-1971]
Autumn Leaves
c. 1939
Color on Silk

43.7×51.3cm
Yamatane Museum of Art

63

YAMAGUCHI Hōshun [1893-1971]
Autumn Colors
1963
Color on Paper
49.0×70.0cm
Yamatane Museum of Art

64

HASHIMOTO Meiji [1904-1991]
Persimmons
20th Century
Color on Paper
45.2×51.4cm
Yamatane Museum of Art
(on display 9/1–9/27)

Artists' Biographies

ARAKI Jippo

1872-1944

Born in Nagasaki Prefecture; original family name Tomonaga, given name Teijirō. Studied with Araki Kanpo and became his adopted son and heir. Participated in the Japan Art Association and the Japan Youth Painters' Association. In 1898, participated in founding the Japan Painting Association with Nomura Bunkyo and others. In 1904, received a prize at the St. Louis World's Fair. In 1908, became a member of the jury at the second *Bunten* (Ministry of Education Fine Arts Exhibition), and continued to be active in the *Bunten*. Working on a foundation of sound traditional techniques, he made his forte bird-and-flower paintings depicted with well-grounded realism.

FUKUDA Heihachirō

1892-1974

Born in Oita Prefecture; graduated from the Kyoto City College of Painting. Work first selected for exhibition in the *Teiten* (Imperial Art Exhibition) in 1919. In 1930, formed the Rikuchōkai circle with Yamaguchi Hōshun and others. Participated in the *Nitten* (Japan Fine Arts Exhibition) after World War II. Became a member of the Imperial Art Academy in 1947 and was awarded the Order of Culture in 1961. From his beginnings in the traditional realism of the Kyoto art world, he developed, starting in the early Showa period, his distinctive style of simplified colors and forms and fresh angles.

HAYAMI Gyoshū

1894-1935

Born in Tokyo; original family name was Makita, given name was Eiichi. Studied with Matsumoto Fūko and participated in the Tatsumigakai and Kōjikai art circles. Organized the Sekiyōkai group with Imamura Shikō and others in 1914. After Shikō's death, was active in the Japan Art Institute, becoming a senior member in 1917. Visited Europe in 1930. Initially worked in the *Nanga* style (a Japanese painting style inspired by the ideals of the Chinese literati), then opened new territory, shifting to detailed depiction, a symbolic style, a style combining realism and decorativeness, and then to ink painting and figure painting.

BAN'URA Shirō

1941-2001

Born in Kyoto; father was the lacquer artist Ban'ura Shōgo. Brother-in-law of Kayama Matazō. Graduated from the Kyoto City School of Arts and Crafts. Studied with Kawamura Kitarō in Kita Kamakura. Established a kiln in Iga Ueno (Mie prefecture) in 1968. Sought practical beauty in tableware and other pieces; mainly active in solo exhibitions. Applied Momoyama-style décor, with floral motifs, expressing the *Rimpa* aesthetic. His *A Thousand Cranes* ceramic plates in the Yamatane Museum of Art's collection are among his masterpieces.

HASHIMOTO Meiji

1904-1991

Born in Shimane Prefecture; given name was Akeharu. Graduated from the Tokyo Fine Arts School (now Tokyo University of the Arts); studied with Matsuoka Eikyū. His work was first accepted for the *Teiten* while he was still in school. In 1940, was appointed the lead artist in a project to reproduce a wall painting in the Kondō or Golden Hall at Hōryūji temple. In 1948, took part in the formation of the Sōzō Bijutsu Fine Art Society, but withdrew in 1950 and returned to exhibiting in the *Nitten*. Became a member of the Japan Art Academy in 1971 and was awarded the Order of Culture in 1974. Established a distinctive style in figure paintings outlined with thick lines.

HIGASHIYAMA Kaii

1908-1999

Born in Kanagawa Prefecture; his given name was Shinkichi. Graduated from the Tokyo Fine Arts School; studied with Yūki Somei. Work selected for exhibition in the *Teiten* repeatedly, starting while he was still in school. Studied in Germany from 1933 to 1935. After World War II, was mainly active in the *Nitten*. Became a member of the Japan Art Academy in 1964. In 1968, completed a mural for the New Imperial Palace; was awarded the Order of Culture in 1969. Known as the most popular painter of the Shōwa era, he used a richly lyrical style to paint scenes of natural beauty throughout Japan.

HISHIDA Shunsō 1874-1911

Born in Nagano Prefecture; given name was Mioji. First studied with Yūki Masaaki of the Kanō school, then at the Tokyo Fine Arts School. He visited old temples and shrines in the Kyoto-Osaka area to make copies of their pre-modern paintings. One of the core artists in the Japan Painting Association and Japan Art Institute. With Yokoyama Taikan, experimented with *mōrōtai* ("vague" or "indistinct"), a style using blurred colors and no outlines. After travel in India, Europe and America, searched for a new style, fusing realism and decorativeness.

IKEDA Yōson 1895-1988

Born in Okayama Prefecture; given name Shōichi. From Western-style painting, shifted to *Nihonga* (Japanese style painting), studying with Takeuchi Seihō. A graduate of the Kyoto City College of Painting. Work selected for the *Teiten* in 1919. Joined the faculty of his alma mater in 1936. Active in the *Nitten* after the World War II; became a member of the Japan Art Academy in 1976 and was designated a Person of Cultural Merit in 1984. Awarded the Order of Culture in 1987. After the war, opened up a free atmosphere in paintings that at times call to mind paintings for children.

KAWASAKI Shōko 1886-1977

Born in Gifu Prefecture with given name Ryūichi. Studied with his grandfather, Kawasaki Chitora, and with Kobori Tomoto. After graduating from the Tokyo Fine Arts School, organized the Kōjusha research group. Work first selected for the *Bunten* in 1914. Joined the faculty of the Imperial Art School in 1929 and of the Tokyo Fine Arts School in 1943. After the World War II, was mainly active in exhibitions by the *Nitten* and the *Nihonga-In* (a modern Japanese painting group). Painted historical scenes and human figures in a lyrical style, and tried his hand at ink paintings in his late years.

KITAGAWA Sōsetsu Date Unknown

An artist active in the latter half of the seventeenth century; successor to Tawarayama Sōsetsu, who inherited Tawarayama Sōtatsu's studio. Kitagawa Sōsetsu is thought to have been mainly active in Hokuriku region, on the Japan Sea side of Honshu. He used the same I'nen seal as Sōtatsu and Tawarayama Sōsetsu and later included the *hokkyō* rank with his signature. Created distinctive paintings of plants using ink and pale colors on paper; his works have been noted for their influence on Ogata Kōrin and other later artists.

HON'AMI Kōetsu 1558-1637

Born in Kyoto, as the progeny of a leading commoner family whose business was polishing and appraising swords. Demonstrated talent in art-related fields including lacquerware, ceramics, and publishing. In calligraphy, was regarded as one of the Three Great Calligraphers of the Kan'ei era. Established an art village in Takagamine, north of Kyoto, where he played the role of leader and mentor. Produced works rich in innovation and design sense and is regarded, with Tawarayama Sōtatsu, as the father of the *Rimpa* school.

KAWAI Gyokudō 1873-1957

Born in Aichi Prefecture. His given name was Yoshisaburō. Studied in Kyoto with Mochizuki Gyokusen and Kōno Bairai before moving to Tokyo and studying with Hashimoto Gahō. Participated in the founding of the Japan Art Institute; thereafter mainly showed work in the government exhibitions. Joined the faculty of the Tokyo Fine Arts School in 1915 and became an Imperial Household Artist in 1916. Was awarded the Order of Culture in 1940 and designated a Person of Cultural Merit in 1951. He depicted mountain villages and pastoral scenes with a distinctively Japanese sensitivity.

KAYAMA Matazō 1927-2004

Born in Kyoto. Graduated from the Kyoto City School of Arts and Crafts and the Tokyo Fine Arts School. Studied with Yamamoto Kyūjin. Work first selected for the *Sōzō Bijutsu* (Creative Arts) Fine Art Exhibition in 1950; in 1974, participated in the formation of the *Sōga-kai* (Creative Painting Society). Professor at Tama Art University and Tokyo University of the Arts. Awarded the Order of Culture in 2003. Produced innovative works reflecting *Rimpa* and other styles, from decorative folding screens to ink paintings. His wide creative range included ceramics and textiles as well.

KOBAYASHI Kokei 1883-1957

Born in Niigata Prefecture; given name Shigeru. Studied with Kajita Hanko. After being active in the *Bunten* and other government exhibitions, participated in the Society for Refinement of Japanese Painting and the Kōjikai circle, both oriented to innovation in *Nihonga*. Became a senior member of the Japan Art Institute in 1914. In 1923 he copied the *Admonitions of the Instructress to the Court Ladies*, a picture scroll attributed to the Chinese artist Gu Kaizhi (c. 345-406) in the British Museum, and awakened to the beauty of line drawing. After returning to Japan, he established a style making use of scrupulous line drawings and clear colors. Joined the faculty of the Tokyo Fine Arts School and also became an Imperial Household Artist in 1944. Awarded the Order of Culture in 1950.

NAKAMURA Hōchū ?-1819

Born in Kyoto; active mainly in Osaka. Interacted with literati and was an accomplished *haikai* poet. After working in *Nanga*, *shitōga* (in which the fingertip or fingernail is used instead of a brush), and other styles and techniques, was strongly influenced by Ogata Kōrin. Moved to Edo for a time, publishing the *Kōrin gafu* (Kōrin album) in 1802; gained renown as an artist working in Kōrin's style. Making extensive use of *tarashikomi* (a technique to create pooled, blurred colors), he developed a humorous, heartwarming style.

OKUDA Gensō 1912-2003

Born in Hiroshima Prefecture. Given name Genzō. Studied with Kodama Kibō. Work first selected for the *Bunten* in 1936. Mainly showed in the *Nitten* after World War II. Became a member of the Japan Art Academy in 1973 and served as chairman of the *Nitten* in 1977. Selected in 1981 as an advisor for the Imperial New Year's Poetry Reading and was designated a Person of Cultural Merit. Awarded the Order of Culture in 1984. Depicted bold natural landscapes at times in subdued and at times in vivid colors.

OMODA Seiju 1891-1933

Born in Saitama Prefecture; original family name Kojima. Given name Shigeyoshi; later used the name Shigeru. Studied with Matsumoto Fūko. In 1914, organized the Sekiyōkai with Imamura Shikō, Hayami Gyoshū, and others. Work first selected for the Reestablished *Inten* in 1915; became a senior member in 1921. Organized the Sanritsusha in 1929; in 1930, provided guidance at the Imperial Art School. Broke new ground with elaborated landscape paintings and highly decorative reveries of birds and flowers.

SAKAI Ōho 1808-1841

Born in Edo, the second son of Juchō (Setsusen), who was eighth abbot of Ichigaya Jōeiji (a branch of Tsukiji Honganji temple). His childhood name was Yasomaru. At the age of twelve, he was adopted by Sakai Hōitsu and studied calligraphy and literature, becoming Hōitsu's invaluable assistant. After Hōitsu's death, he inherited the name Uge'an II. His early death, at the age of 34, meant he left a small number of works, but those he completed attest to his sound style and demonstrable ability.

OGATA Kenzan 1663-1743

Born in Kyoto; given name Koremitsu. Used Shisui and other art names. Younger brother of Ogata Kōrin. Studied ceramics with Nonomura Ninsei, then opened a kiln at Narutaki and became active as a potter. Moved to Edo in about 1731, where he continued to create ceramics. An accomplished poet and essayist, he developed a richly literati-type style. Many of his kiln works were collaborations with Kōrin, who painted on them. Produced paintings and calligraphy as well as ceramics.

OKUMURA Togyū 1889-1990

Born in Tokyo. Given name Yoshizō. Studied with Kajita Hanko, also learning from more senior student Kobayashi Kokei. Work first selected for the *Inten* in 1927; became a senior member in 1932. Joined the faculty of the Imperial Art School in 1935. Became a member of the Imperial Art Academy in 1947. Awarded the Order of Culture in 1962. Became chairman of the Japan Art Institute in 1978 and chairman emeritus in 1990. Established a warm, generous style characterized by use of light colors.

SAKAI Hōitsu 1761-1828

Born in Edo as second son of the Sakai family of the Himeji domain. Used the names Toryō and Uge'an. Talented at *haikai* verse and other art forms, he studied the paintings of the *Nanpin* school, *ukiyo-e*, and a wide range of other media and styles. At 37, he entered the Buddhist memorial priesthood and, as an ardent admirer of Ogata Kōrin, organized a Buddhist memorial service for the centennial of Kōrin's death together with retrospective exhibition, and published *Kōrin hyaku-zu* (One hundred paintings by Kōrin). Based on Kōrin's paintings, he developed an elegant, unconventional style characteristic of an urbane man about town and laid the foundations for the Edo *Rimpa* school.

SUZUKI Kiitsu 1796-1858

Born in Edo to a dyer. Became a private pupil of Sakai Hōitsu, and later, as a retainer of the Sakai family, produced paintings under Hōitsu's name. While basing his work on his master's style, he pioneered new aspects through his clear color sense and acute sense of spatial design, features in common with modern sensibilities. He instructed many students after Hōitsu's death and contributed to the spread of the Edo *Rimpa* style.

TAKEUCHI Seihō

1864-1942

Born in Kyoto; given name was Tsunekichi. Studied with Kōno Bairei. Initially used the art name 棲鳳 (Seihō). After traveling to Europe, replaced the first character of his name with 栖, a homophone of the original character but including the Chinese character element for “west” (西). Worked to modernize *Nihonga* and was a driving force in the Kyoto art world. Appointed an Imperial Household Artist in 1913 and awarded the Order of Culture in 1937. His meticulous ability to depict subjects so that “if he painted an animal, it was there, scent and all” and his unrestrained style were highly regarded.

TAWARAYA Sōtatsu

Date Unknown

Artist active from the Momoyama to the early Edo period. Used the seals “I’nen” and “Taiseiken,” among others. He operated the Tawaraya, a shop producing paintings, underpaintings for handscrolls, and decorated poem slips for calligraphy, in Kyoto, but widened his creative domain through increasingly deep relationships with the leading men of culture of his day, including Hon’ami Kōetsu and Karasumaru Mitsuhiro. Amidst a drive to revive the classics, he boldly incorporated both *Yamato-e* (“Japanese-style painting”) and ink painting techniques in his work, establishing a serene new style with superb design sense. He is known as the father of the *Rimpa* school.

YAMAGUCHI Hōshun

1893-1971

Born in Hokkaido; given name Saburō. At the Tokyo Fine Arts School, transferred from the department of Western painting to the *Nihonga* department. Participated in the *Yamato-e* Revival Society as a student of Matsuoka Eikyū. Work first selected for exhibition in the *Teiten* in 1924; received many prizes thereafter. Joined the faculty of Imperial Art School in 1930 and participated in the formation of the Rikuchōkai circle. After World War II, centered activities on the *Nitten*, showing work with a strong Modernist inclination. In 1965, was awarded the Order of Culture.

TANAKA Hōji

1812-1885

Born in Edo; at thirteen, became Sakai Hōitsu’s pupil at the very end of Hōitsu’s life. In the Meiji period, exhibited works in the Competitive Show for the Promotion of National Painting and the Vienna International Exposition (1873). Particularly in his bird-and-flower paintings, he faithfully continued Hōitsu’s style, communicating his essential honesty.

WATANABE Seitei

1851-1918

Born in Edo; studied with Kikuchi Yōsai. From 1875, created designs at Kiryū Kōshō Kaisha, a company established to manufacture and market goods for export. Received a prize at the National Industrial Exhibition in 1877 as well as the Paris Expo in 1878. Traveling to France to observe the exposition, he encountered Western culture directly. Received prizes at each subsequent international exposition and was highly regarded. His forte was bird-and-flower painting; he established a vividly colorful style with polished brushwork.

YASUDA Yukihiro

1884-1978

Born in Tokyo; given name Shinzaburō. Studied with Kobori Tomoto and organized the Shikōkai circle. Participated in the founding of the Society for Refinement of Japanese Painting in 1907. Took part in the re-establishment of the Japan Art Institute in 1914, becoming one of its administrative members. Was appointed an Imperial Household Artist in 1934 and a member of the Imperial Fine Arts Academy in 1935. Joined the Tokyo Fine Arts School faculty in 1944. In 1948, was awarded the Order of Culture and became chairman of the Japan Art Institute in 1958. His oeuvre includes a number of masterpieces, primarily in the genre of historical paintings.

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