

# AN OUTLINE OF JAPANESE ART.

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WITH UNIQUE AND UNPUBLISHED EXAMPLES.

WE cannot yet measure the value for the world of its progressive contact with Oriental culture. Already an introduction to Eastern art has transformed our theory and practice. It may be only the first revelation of a new order of ideals.

A nation's art is more than its technical methods, or an aggregate of its collections; it is the flower of its spiritual life—the breathing out upon its world the flavor of its inward conceptions of man and nature. Of the many great national arts that Asia has known through the last two millenniums, Japanese art has in a special sense become the heir.

## JAPANESE ART.

IF our prevalent theory of the stagnation of Oriental culture were correct, the history of Japanese art would be simple. In fact, the torch has flamed high or low, clear or smoky, with the shock and ebb of many a spiritual crisis; and the color of the flame has changed with the new fuel of thought caught up in the contact of races. In this way Japanese art has risen to five successive and distinct heights of illumination. The outline of these is the outline of its history.

### I.

#### PRIMITIVE JAPAN.

OF ancient continental ancestry, Indian, Chinese, and Korean, Japanese civilization and art were born late in the sixth century of our era. Before that date lay a Peruvian-like, barbaric age of unglazed pottery and angular stone images of a sparse and crudely agricultural people possessing no large cities or permanent buildings, and in a state of transition from clan organization to the village commune. Upon them lay lightly the bond of allegiance to a patriarchal house, a religious submission akin to the worship of those semi-human spirits with whom they peopled all nature, and before whose rustic shrine in each local deme they offered, in

purity of heart, the flowers and fruits of the fields blessed by its care. No Chinese hierarchy of court and ceremony, no Confucian formulation of social inequalities, interfered with their simple but free individualities. The peasants' language was one of poetry; they addressed one another in primitive verses glowing with a child's love of nature. The recent introduction of Chinese characters for written records had only whetted a passive wonder at the possible secrets of scholarship. The genius of this island race, perhaps already fusing together Tartar, Aino, and Malay elements, was waiting for some mental shock, some moral ideal, potent enough to kindle its latent energies into flame.

#### THE COMING OF BUDDHISM.

THE spark leaped from the neighboring peninsula of Korea. It bore the fervor of a gospel. It fell upon tinder. In this rich, secluded soil of gentle spiritualism were suddenly planted the new, vast, and continental institutes of northern Buddhism. With them came literature, the constructive arts, the self-examination of philosophy, the conviction of sin, moral aspiration, and the conception of the divinity and solidarity of human relationships.

#### THE FIRST CIVILIZATION.

IT was a revelation. The fresh, untried imagination of the race found worthy stimulus. New industries were introduced. An elaborate architecture on lofty scale for temples suggested more substantial palaces, the permanent character of which might adduce an aggregation of city dwellings. Population, fed by Korean immigration, rapidly increased. By the eighth century, Nara, Japan's first capital, covered some thirty square miles with half a million dwellers. The patriarchal emperor, become the chief patron of the new religion, derived dignity and power from the alliance. The lyrical gift in Japanese speech now burst forth in conscious fullness. The



seventh and eighth centuries are the golden age of native poetry, and in the latter were compiled the first historical treatises.

#### THE FIRST PERIOD OF ART.

BUT in art the awakened genius was most conspicuous. Imagination seemed inborn in the race. The new life was embowered in its tracery. The court encouraged the refinement of industries. The chant of the priests was mingled with the mallet's stroke, the furnace's roar, the loom's rattle, and the whir of the potter's wheel. Man looked into his soul, and beheld the images of transcendent faculties rising up like airy gods. It must have been the graceful symmetry of this virgin vision which focused the eye upon the primary beauty of form. Design was severe and architectural. The new faith proclaimed the creative power of spirit, the right of thoughts to become things, the value of the human symbol, the joy of sacred labor. Hence the first-born of imagination, as in Greece, was the art of sculpture.

#### RELIGIOUS SCULPTURE.

THE Buddhism which thus found its purest interpreter was a form of northern Buddhism, known as the Lesser Vehicle. It was a gentle, exoteric doctrine, which, while it insisted on the impermanence of earthly forms and hopes, inculcated a positive faith in man's spiritual capacities as deliverance from the illusions of sense. The world was no hopeless dream, as with the Hindu, but a storehouse of forms to be idealized. The ecstacy of its saintship readily absorbed the simpler aspirations of Shinto. Its temple altar-pieces were the personifications of all great forces in man which make for holiness—Reason, Pity, Charity, Fortitude, Beauty. Their worship consisted in offerings of flowers, and in prayer, in contemplation of their eternity and power, and in reverent thankfulness for their beneficence. These deities' majesty and purity of aspect should detach thought from its ordinary center in the lower self, and focus it upon transcendent values dimly imaged beyond. The noblest of problems was thus afforded to sculpture, the majestic expression of the religious ideal in human form. But, naturally, it could not, like Greek sculpture, aim to make its ideal immanent in the bare human personality. It aimed at a form suggested, indeed, by the human, but transfigured by the requirements of spiritual proportion. Man for it was no finality, but

a prophecy. The language of translation should be the beauty of pure form. Such was the art of the first period.

#### INDIAN AND CHINESE PROTOTYPES.

THE source of this art in motive was, of course, India. The primitive Buddhist art of the cave-sculptures, of the gigantic monoliths, of the burial-mounds, elaborate and massive but meager in its spiritual iconography, was imported into the great empire of Han early in our era, but did not take deep root there until the partition of China in the third century by Tartar conquerors. Little but the figures of Buddha and a few of his attendant spirits was represented, and in these Chinese solidity supplanted Hindu sensitiveness. Primitive Chinese art had impressed on bronze a style of decoration which was apparently either derived, like the Celtic, from the interlacing of bands of cut leather, or, like the Egyptian, an intaglio of pictorial design related to the inscriptional nature of writing. The clinging, gauzy drapery of Indian Buddhas was now simplified to a system of a few concentric curves, more formally disposed, and more deeply cut into the substance of the wood which often supplanted stone. Thus arose a Chinese school of Buddhist sculpture, which prevailed from the third century to the sixth, heavy and square in its proportions, severe and restrained in its curvature, smooth and abstract in its treatment of nude portions, hollow-chested, and with something almost Semitic in its features.

#### COREAN IMPORTATIONS.

IT was this Chinese type which inspired the young kingdoms of Korea in the fifth and sixth centuries. There can be no doubt that the special genius of their peninsular race was for modeling, especially in pottery and in bronze. Hence they softened the hardness of Chinese dignity with a feeling for a more mellow line, suggestive of spirit. Korean art thus forms an intermediate link between Chinese and Japanese. In images the lines become fewer, and reduced almost to the boundaries of essential masses. In decoration, as for scrollwork in low relief, or upon perforated screens and gilt coronets, it transforms the tough bands of early Chinese bronze into a light, flame-like spring of interlacing curves.

The finest known specimen of such Korean art, probably of the end of the sixth century,



was discovered by Mr. Okakura and me in 1886, sealed up in a shrine at Horiuji. The profile view here reproduced (Fig. 1) shows a most sensitive modeling of the sharp features, superior to early Chinese. It is beautifully human, yet at the same time superhumanly severe and benign. Though this statue, a little larger than life, is of wood, it preserves the simple, strong lines of drapery characteristic of early Korean bronzes. It was from this statue, chief among Korean exportations at the end of the sixth century, that the first Japanese sculptors derived their finest inspiration.

#### EARLIEST JAPANESE SCULPTURE.

By the year 600 of our era not only had the Japanese empress Suiko become the devoted patron of Buddhism, but Shotoku, the imperial prince, himself a priest, was expounding the new religion at court, and sending to Korea for architects, bronze-casters, weavers, and scholars, with whose help he designed to erect and maintain Japan's first great monastery, Horiuji. Still in existence, it is her finest art museum to-day, though few parts of its architecture date further back than the end of the seventh century. Japanese artists were associated with their Korean teachers in this work of years, and the temple's bronze altar-piece, a trinity of small statues on the Korean model, is said to have been designed and cast by Japan's first professional sculptor, Tori.

But the first great original Japanese statue was carved, nearly life-size, out of hard, dark wood, by the prince Shotoku himself. It represents the Spirit of Providence, seated in thoughtful attitude. (Fig. 2.) Severe and unornamented, without losing Chinese dignity, it adds to Korean spirituality a more human proportion and a more human charm of naïve sweetness. Nude from the waist up, its abstract beauty disdains, without offense, all suggestion of muscular detail; and, though it is almost clumsy in parts, its presence at the nunnery Chuguji is so powerful as almost to compel the obeisance of the beholder.

#### THE BRONZE STATUETTES.

AFTER this beginning, interest centers in the efforts of a school of bronze-casters who established themselves at the temple Iwabuchi, on a mountain slope later included in the city of Nara. Their work, consisting of bronze statuettes from six inches to three feet in height, supplied the demand for altar-pieces of the many temples founded throughout the

seventh century. The series of more than a hundred known to exist, while experiments in combining the several imported continental types, on the whole exhibit every stage of a steady advance from the awkwardness and severity of Indian, Chinese, and Korean models to an artistic conception of elegance and delicate modeling which is a new revelation in Buddhist art. It is as if the spirit of Japanese poetry had been poured with the gold-alloyed metal into the wax mold. Details of drapery and ornamentation are given a higher relief. A beauty almost Greek in its sensitiveness slowly emerges, which, carrying to perfection the hints in Korean design, is yet a pure product of native Japanese genius. The head of the finest specimen, a bronze Bodhisattva three feet high, executed, we may conjecture, about the year 680, and now preserved at Horiuji, is here reproduced. (Fig. 3.)

#### THE TRINITY OF THE SCREEN.

BUT the triumph of the school—that to which its series logically leads—is a complete, though small, bronze altar-piece consisting of a trinity of statuettes in full relief upon lotus-flowers which rise from a base of waves, and backed, first by a detached openwork halo, and second by a screen the ornaments of which are treated in three degrees of relief. (Fig. 4.) This uniquely complex work, also preserved at Horiuji, while retaining the naïve charm of primitive art, unites its many systems of lines into a symphonic splendor which nothing in later art surpasses. The folds of the Buddha's drapery are few, but disposed like those of primitive Greek sculpture. The hands, strongly modeled, are organically related to these curves, down to the motions of the very fingers. The deities at the side, now draped in graceful girdles which cross the body from arm to arm, sway lightly at the hip, as their weight rests on one leg. Blending with these main themes, long, strenuous curves of angels' mantles, caught upward as in some ethereal draft, and mingled with lotus stems and leaves, which also spring like flames, play in accompaniment from the screen's low relief.

#### THE OPENWORK HALO.

THE most beautiful single feature of this group is the openwork halo. Every detail of its thin tracery is fully modeled. Its three organic parts, border, lotus, and interspace, are clearly differentiated by the color produced in the disposition of the patterns. The





FIG. 1. COREAN WOODEN SCULPTURE OF A BUDDHIST DEITY; SIXTH CENTURY: A LITTLE LARGER THAN LIFE.

First large work of sculpture brought to Japan. Preserved in Yumedono of Horiuji, Japan's first Buddhist temple.

derived, through China, from that northern Indian school of sculpture which archæologists have called Greco-Buddhist. Leaving Yamato for a moment, let us glance at this new wave as it passes slowly across Asia from the Hellenic archipelago to the Japanese.

#### GRECO-BUDDHIST ART.

ATHENIAN sculpture of the fifth century B. C. had reached its climax in expressing the divine through the purely human. But in Asia Minor, Greek art, becoming frankly human, had lost ideality in heaviness, violence of action, and high-relief cutting, as in the dull features of Mausolus. This phase of it, carried to the heart of Asia in the wake of Alexander's conquests, remained for centuries the tradition of Seleucid and Cashmerian sculptors, the latter of whom, not far from the time of Christ, were privileged to

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quality of the curvature in the border so combines wealth, power, and grace as to stand, more than almost any other work in the world's art, for a visible symbol of the nature of spirit. In casting, these exquisite surfaces came perfect from the mold, requiring no after-touch of file or chisel. It is hard to conceive to what excellences Japanese art can next advance.

#### THE SECOND STAGE OF SCULPTURE.

YET at this very close of the century two new influences are about to carry it to greater height: one is the discovery in Japan of the materials for bronze in quantities sufficient for works of colossal size; the other is the importation of new esthetic canons, derived,

interpret a new religion, Buddhism, which, pressing northward from the heart of India, was to adapt its needs to Asia's stronger races, even as St. Paul was to make Christianity Roman. Here was a second rich world of conceptions for Hellenic art to conquer. Instead of meager Indian Buddhas and confused composition, were now produced strong, dramatic groups, clad in highly modeled and graceful drapery, and massed upon the semi-classic architecture with decorative intention. This art in its purity did not reach China until the seventh century, when it worked a radical change in sacred sculpture. How finely the Chinese then came to model can be seen from the seated statue of a Buddha in rough clay,



FIG. 2. LIFE-SIZE WOODEN SCULPTURE OF THE BODHISATTWA KWANNON.

Japanese, early seventh century. The earliest creative work of Japanese art. At Horiuji.





FIG. 3. HEAD OF A BODHISATTWA, IN BRONZE. Japanese, end of seventh century. Statue three feet in height. At Horiuji.

probably imported into Japan late in the seventh century, and still preserved at Udumasa, near Kioto. (Fig. 5.) As the reproduction shows, it is essentially Greco-Buddhist work; and it became one of the clearest types of all later Japanese Buddhas.

#### CULMINATION OF BRONZE SCULPTURE.

THIS new Greco-Chinese art now poured into Japan, through Corea, in considerable masses. We have seen the triumph of Japan's primitive school, about the year 680, in the bronze Trinity of the Screen. In solving the problem of expansion to colossal scale, two features were to be united—the human dignity, proportion, and modeling of Greco-Buddhist art, and a refined, decorative beauty, purely Japanese, which had been evolved in the discipline of the statuette school. The first attempt, in 695, to cast a trinity of separate statues, twelve feet high, was a failure; but in 715 a far finer trinity, of larger proportion, was cast from a unique black bronze by Giogi, Ja-

pan's greatest sculptor, as an altar-piece at Yakushiji, near Nara. The gently swaying bodies, though smooth and abstract in their flesh surfaces, have the main muscular contours well marked. The grace of the lines, accentuated by the rich catenary loops of mantles and festooned jewels, is unsurpassed. Not only is this the culmination of Japanese bronze, but it is perhaps the finest embodiment in art of northern Buddhist ideals, in that it startles us with the adequate presence of a being like a man, but higher and purer. Hardly inferior artistically is the more decorative group, four feet high, of a dog and dragons supporting a bronze drum. (Fig. 7.)

#### SCULPTURE IN CLAY.

STILL another triumph of early eighth century sculpture was achieved in clay. This fine gray clay, found in Nara, and mixed with shredded vegetable fiber, hardened of itself without baking, and was then either left of its natural color, or was painted and gilded. The most beautiful remaining specimens are a pair of standing Bodhisattwa, larger than life, at Sangatsudo in Nara, so finely modeled on classic lines that they hold their own in exposition beside photographs of Greek sculpture. (Fig. 8.)

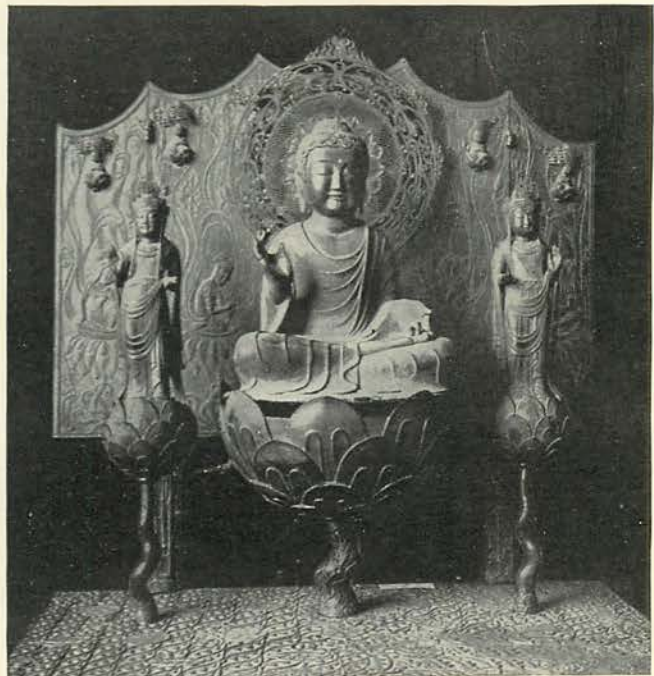


FIG. 4. BRONZE TRINITY, WITH SCREEN. Japanese, end of seventh century. About five feet in width. At Horiuji.



## SCULPTURE IN LACQUER COMPOSITION.

STILL a third material invented at this time by Japanese sculptors, and which for its lightness tended to supplant both bronze and clay, was thin lacquer, mixed with powdered bark, and spread in layers of progressive fineness over a model of coarse cloth, stiffened with glue upon a slight wooden frame. This could be modeled by the hand, receive a final polish, and dry as hard as stone. Such statues were sometimes left black, sometimes completely gilded, and sometimes painted.

## THE THIRD STAGE OF SCULPTURE.

THE ripeness of Japan's first civilization was reached with the advent to his permanent capital, Nara, of the emperor Shomu, in 724. Self-established as head of the church, he united splendor of living to pomp of ritual. He built the Sun Buddha of gilded bronze, fifty feet high. At its dedication thousands of priests, chanting through the corridors, heaped its courts with flowers. Its hierarchs were the confidants of his palace. His empress, Komio, a beautiful woman, was herself worshiped as an incarnation of Kwannon, and is said to have stood for the model of Japan's most feminine statue, now at Hokeji. (Fig. 9.) Like this, most of the sculpture of the day was in wood. From this time art suffers a progressive degeneration up to the year 765. At Shomu's death he bequeathed to the church the total contents of his palace, which still prove the splendor of his costume and environment.

## CAUSES OF DEGENERATION.

IN all this there is a hint of a self-consciousness and luxury which must have clogged the first naïve impulse to create of a young race warmed by a new faith. The very familiarity of church and state was ominous of un-

spiritual abuses. The land-rights of the people were ignored by greedy aristocrats. The infiltration of Chinese forms more and more disturbed the purity of early ideals. It is clear that esthetic interest was rapidly passing from pure form to color. The wooden statues, growing fat and clumsy, were overloaded with the most gorgeous pigments and gold. Paintings began to usurp the precedence of statues for altarpieces. Also, when a sudden edict could compass the erection of temples in every province, demand for the cheap and hasty must have outrun the supply of native talent. From 765 to the end of the century almost complete stagnation supervened; no work of importance was produced. It seemed as if the first inspiration had died away, and the nation was waiting for a new prophetic voice.

Such a sudden rise and fall of civilization is no unique thing in history. Art is its most sensitive barometer. In this case the failure was the insufficiency of abstractions, the withering of delicate flowers in a soil

needing the fertilization of deeper experience.

## II.

## DIRECT CONTACT WITH CHINA.

BUT Japanese energy was not exhausted; it was lying fallow. It had to recover from the intoxication of a first vision. The rapid, thoughtless growth at Nara from patriarchalism to imperialism had outrun the strength of Japan's institutions. Thinkers foresaw the need in government of more complex organization, in religion of more practical experience, in education of riper literary training. For such reconstruction Japanese scholars at last penetrated into China, the pure fountainhead of Asiatic culture. Hereafter importation was direct. Hence, if we may call the first age the Corean Period, we may call the second the Chinese Period.



FIG. 5. CLAY SCULPTURE OF THE BUDDHA OF HEALING.

Chinese, late seventh century, showing the transmission of the Greek tradition. This became the model for all later Japanese Buddhas. About four feet high. At Udzuma, near Kioto.



## ESOTERIC BUDDHISM.

THE pioneers who came to Japan after an absence of many years were mostly Buddhist priests. They had studied at the great monastic universities of the Tang dynasty. If they were to reorganize civilization, it

from vague abstraction. The influence of the exoteric Nara faith had been mildly restraining—in fact, negative. It refused to recognize value in the transitory and the personal. It detached itself from activity of career, and, lost in its dreams of bliss and form, was incapable of corrupting abuses. Not such the

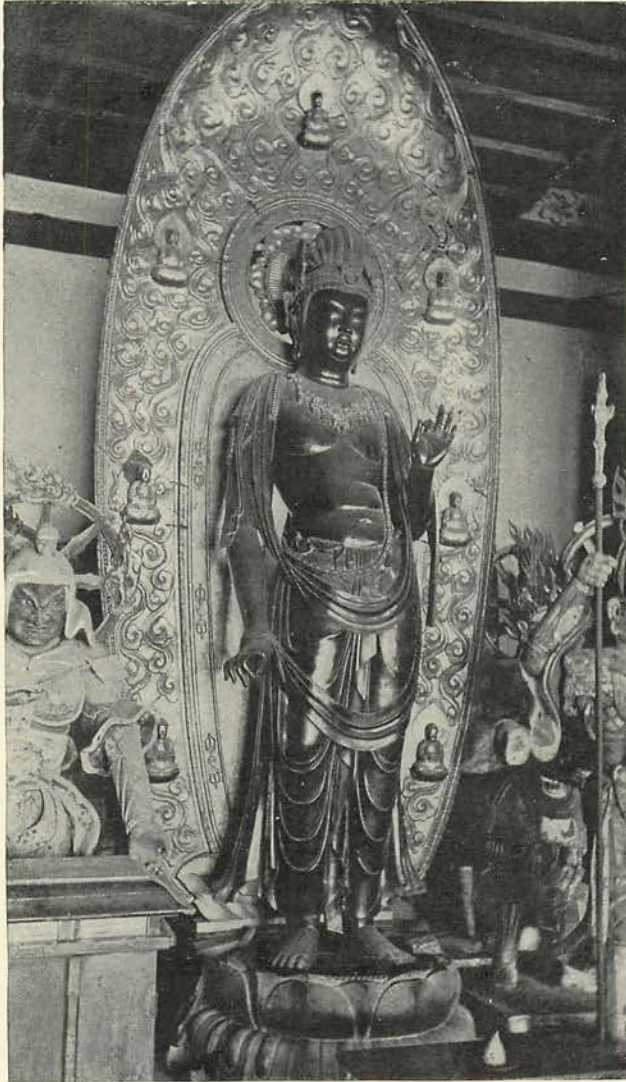


FIG. 6. THE BODHISATTWA OF THE SUN, FROM THE TRINITY AT KOFUKUJI IN NARA, WHICH IS THE CULMINATION OF THE ORIENTAL ART OF BRONZE SCULPTURE. Japanese, early eighth century. Black bronze. Side piece 14 feet in height.

was because they were primarily apostles. It was a new and more vital Buddhism which they taught—the mystical doctrine of Nagarjuna, which had transplanted into China, during the seventh century, its centers of spiritual teaching. Though professing the loftiest idealism, it was the furthest removed

esoteric Buddhism of the second period. It sought for positive, concrete powers. Its contemplation was not passive, but creative and masterful. It professed to penetrate to the spiritual law which underlies the healthiness of change. Its precept was, not to eschew the world as illusion, but from within



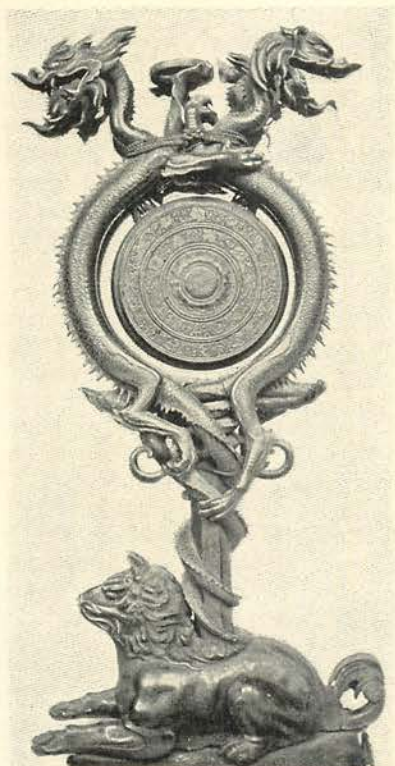


FIG. 7. JAPANESE DECORATED BRONZE DRUM SUPPORTED BY DRAGONS.

Early eighth century. Four feet high. At Kasuga Temple, Nara.

to purify the world of its illusion—to evolve the kingdom of spirit out of the kingdom of matter. For this reaction the civilized social state is the normal alembic. The reagent is severe monastic discipline and psychical exaltation. Its monks conceived the visible world as two front ranks of warring hosts, whose vast alliance of spiritual cohorts is clouded out for the fleshly eye. So far from deadening interest in human affairs, such spiritual knighthood spurred them on to the founding of colleges, libraries, hospitals, fine-art academies, and schools of statesmanship.

#### THE SECOND CIVILIZATION.

It was no narrow sectarian triumph which the Japanese prophets planned on their return to Nara. They had studied Chinese institutions throughout. They knew the splendid record of Chinese civil administration, based on educational proficiency. China was at the height of her political and intellectual power. Dengio and Kobo, the founders of the new era, designed nothing less for their land than a complete social and intel-

lectual renaissance. Continental literature should be boldly imported. Japan should become the paradise of a cultivated and devout aristocracy of officialdom. The conflict in China between Confucianism and Buddhism was wisely excluded from their importations; these two authorities should come only as coöperating friends; and thus Japan was fortunately spared the mortal crisis of Chinese history.

#### REMOVAL OF THE CAPITAL TO KIOTO.

IN 794 the great priest Dengio persuaded the Emperor Kwammu to remove the capital from Nara to the present site of Kioto. Nara was walled in with monasteries of the older, more shadowy faith. Its nobles were sunk in luxury, ignorance, and sloth. He felt the necessity for a complete break with local associations. He must rebuild from the



FIG. 8. BODHISATTVA IN UNPAINTED CLAY. Japanese, early eighth century. Eight feet high. At Sangatsudo of Nara.



foundation. His own apostolic temple he founded on Mount Hiyei, overlooking the new city; and thus began that double imperialism of church and civil authority which is so characteristic of the second period, and which reminds us of a somewhat similar European alliance in the Holy Roman Empire.

#### THE PERIOD OF ARISTOCRACY.

FROM the personal imperialism of Nara, where Shomu was at once king, judge, general, and lay hierarch of religion, and whose functionaries were but his household officers, it was a great step to the conception of administration as the carefully defined coöperation of state ministers and minutely subdivided ranks of officials. Chinese law, civil, court, criminal, and military, imposed itself upon the semi-democratic patriarchalism and the village organization. The inheritance of ranks and professions intensified both the good and the bad in this deliberate centralization. The founders of civil houses schooled their successors in the complex literary and artistic education of the day. The tradition of fine living became as hereditary as the rank. Thus a new and numerous class, a cultivated aristocracy, was slowly built up between the emperor and his subjects. And since, of the many rival families, the Fujiwara succeeded, after several generations, in monopolizing most of the offices, and even in marrying its daughters to the emperor, we may call this age the period of the Fujiwara aristocracy.

#### SOCIAL CULTURE.

UNDER such conditions urban society was rapidly transformed. Caste, ceremony, learning, delicate living, and patronage of art

well-nigh bred a new race. Kioto became a nest of palaces. Elaborate architectural interiors were sometimes decorated in black lacquer, inlaid with ivory, pearl, and polished silver, and brightened with plates of gold. Ladies wore many silk robes at once, the edges of the linings of which showed a gradation of color. A school of fiction, reflecting the polished manners of contemporary life, ranked many women among its famous authors. The intercourse of ladies and gentlemen was upon the basis of freedom and equality, as with us in the West to-day. Clubs and parties were frequent, where the latest work in literature and art was discussed, and extemporizing and sketching were indulged in. Thus the courts of the emperors Uda and Daigo at the beginning of the tenth century are in some respects like Henry VIII.'s at London. Noble ladies drank deep of Chinese classics, as Lady Jane Grey of Greek. Michizané, who was the prodigy of his day, critic, poet, historian, and legislator, was able to promote the new ideals as prime minister. The new poetry was purely Chinese, and was based upon the severest continental models, and utterly unlike the Japanese lyrical verse of the seventh century. Like Sir Thomas More, whose career his some-

what resembles, he suffered martyrdom.

#### THE SECOND PERIOD OF ART.

BUT amid all this secular wealth must not be forgotten the dominance of Buddhist idealism. The new aristocracy was, above all things, devout. Those of its members who did not aspire to office found an equally honorable and influential calling in the priesthood. The largest monasteries were ruled by imperial princes. Even emperors abdicated



FIG. 9. LIFE-SIZE WOODEN STATUE OF THE BODHISATTVA KWANNON.

Japanese, middle of the eighth century. The empress is said to have stood as model for this. At Hokkeji of Nara.



to become monks. Thus palace life, instead of degenerating into mere material splendor, was for a while kept pure by profound faith. One of the noblest instruments of this faith was art. What to the inward eye was visible of that shining spiritual hierarchy which guarded man should be externalized in his environment. Altars were no longer, as in Nara, open for public congregations; shrines and altar-pieces, whether in temple or palace, gave secluded sanctuary for the private devotee. This daily exaltation was the incense of personal life. Bodhisattwa and men might mingle together as one. Hence representation could be no longer confined to the colossal image, but had to employ the wealth and universality of painting. If the art of the first period was religious sculpture, we can say that the chief art of the second period was religious painting.

#### RELIGIOUS PAINTING.

THE subjects of this art were most unlike the abstractions of the Nara illumination. It was now the spiritual drama of the universe—Miltonic forms enthroned in gold glory, or whirled into the flaming path of action. Now it is the transfiguration or the magical beneficence of saints in the flesh; now hosts of ethereal beings descending like clouds across a background of mountains, elemental imps of wind and wave, archangels of sword and fire, the whole iridescent hierarchy of heaven. Painting alone could have filled in the wealth of landscape background, atmospheric phenomenon, and spiritual suggestion of color demanded by such subjects. Such color was by no means the overloaded decoration of the later Nara period, running to a riot of scarlet and violet pattern. Rather was it the more solid coloring of sky, rock, wave, tree, and cloud,

and the undecorated masses of robes flashing against these.

#### CHINESE PAINTING.

THE dominance of painting in Japan's second period of art was derived from Chinese practice. If the genius of primitive Corea was sculptural, that of China was primarily inscriptional. Only secondarily have the Chinese been modelers. Theirs is the art of the supple brush, the same facile pen which objectifies thought to the eye in written characters. Hence, the primary feature of such art is not color, but line—a free and flexible outline, drawn mostly in ink by an unwavering stroke, and as firm as the lead-lines in our stained-glass windows. The majesty of such line-work was brought to perfection in the eighth century by Godoshi, the Polygnotus of Chinese art. But Ririomin, its Apelles, in the eleventh brought out such harmony and rhythmic flow in his complicated systems of curves as to challenge comparison, in this regard, with Parthenon types. In the picture of one of his saints, while we are hardly able to expect anatomical correctness, we can feel a majesty in the "lead-lining" from which our modern art has much to learn. This quality is seen again in his saint with a snake entranced upon the water.



FIG. 10. KANAWOKA'S PORTRAIT OF PRINCE SHOTOKU.

At Ninnaji, near Kioto.

#### THE SCHOOL OF KOBO DAISHI.

THIS art was transplanted to Japan by Kobo Daishi, the founder of the Shingon sect of Buddhism, only a few years after Dengio had removed the capital. It was Kobo who had been in China a most diligent student of painting and calligraphy. He rose to mastery in the grand style of the Tang. He is



the paragon of Japan's writers, and one of the greatest of her artists. His work has great simplicity, but enormous power. The lines in his remaining portraits of priests and deities are few, thick, and severe, the filling of colors flat and undecorated.

#### THE SCHOOL OF KOSE KANAWOKA.

The whole ninth century was a progressive experiment in grafting the new culture. But

#### THE SCHOOL OF YEISHIN SOZU.

By the beginning of the eleventh century still a third creative movement prolonged the life of this second school. Its founder, Yeishin, was a priest, who may be called the Fra Angelico of Japan. In his meditations he saw the whole heavenly host descending to him across Mount Hiyei, as he dreamed by the shores of Lake Biwa. So dazzling were they that only gold pigment could in-

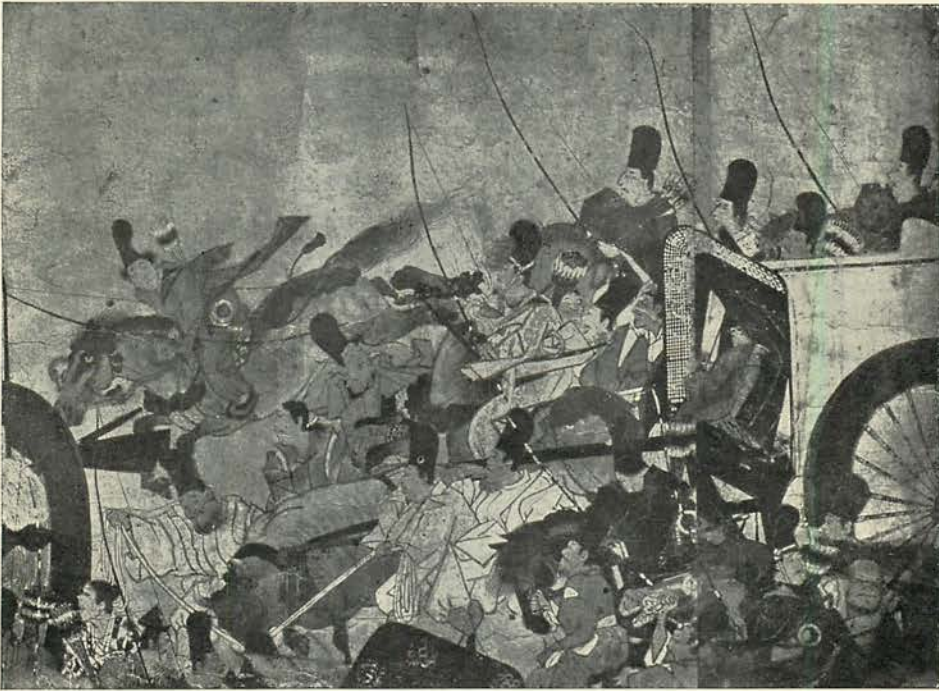


FIG. 11. KEION'S "FLIGHT OF THE COURT."

by the beginning of the tenth the plant grew in its own soil, and was strong enough to re-absorb something of the delicacy of the first period, without losing its Chinese force. In art, Kanawoka, the founder of the first lay family of professional painters, and the contemporary of Michizané, was the master of the movement. He has been called the Godoshi of Japan. With him Japanese landscape backgrounds for deities sometimes supplanted Chinese backgrounds. The power of his conception, combined with grace, is shown in his standing portrait of Prince Shotoku, in which the colors of flesh and robe fill up the pure lines with a glowing tone that is almost Venetian. This rare work is kept in Ninnaji, near Kioto. (Fig. 10.)

dicating their splendor. Hence he introduced a new style of painting the lead-lines in thick gold, and the interstices with fine hair-tracery of exquisite gold pattern. Behind lay a background of dark blue, cut with clouds or mountain-peaks.

#### DECAY OF THE SECOND PERIOD.

SEVERAL other professional families of artists followed one or another of the styles indicated. The most famous is the Kasuga, whose founder, Motomitsu, was the contemporary and rival of Yeishin, and whose descendants, under the name of Tosa, were to become the leaders of a succeeding age. Yet, on the whole, during the eleventh century and the first part of the twelfth there



is a progressive decay in art as in civilization. The Fujiwara aristocracy had abused its privileges, and was neglecting the state in the personal rivalries of its members. The drift of things was toward an oligarchic tyranny. In religion, form and ritual tended to supplant insight. In art, line became weak, proportions abnormal, composition spotty. The professors of mystic illumination found themselves heirs of a prescribed iconography. In literature little was produced. In politics the emperor had become the plaything of his ambitious ministers. But of the second period as a whole we may say that it embodied the first complete national civilization, rich in the products of a profound faith.

### III.

#### JAPAN'S ISOLATION.

ANOTHER cause of decay was the virtual isolation of Japan from China after the fall of Tang in the tenth century. This was partly due to the Fujiwara themselves, who punished students for trying to go to Sung in the eleventh. Japan was thus ignorant of the contemporary crisis in Chinese civilization. No new idea could come to her from without or from within. Her repressed mental energies could concentrate only upon physical revolt.

#### CIVIL WAR.

VENGEANCE fell on the Fujiwara at the hands of the hereditary generals of the northern and southern armies, which, never disbanded, had to live upon the soil won from barbarian enemies. It was only a matter of time when these military lords, tired of allegiance to the pampered aristocracy of Kioto, should lead thither picked troops, take sides in its quarrels, and supplant it by dictating their own appointment as executives.

Again it was only a matter of time when these rivals, Minamoto and Taira, the Cæsar and Pompey of the twelfth century, should begin a mortal duel. Thirty years of the most ferocious civil war left Yoritomo, the head of the northern clan, master of the land. These wars had bred a new race of Japanese, hardy, fearless, cruel. The polite culture of centuries had disappeared in a holocaust of burning palaces. Chinese learning was forgotten. The only faith left was that in self-prowess. The new element that now leaped to the front was Japanese character.

#### THE FEUDAL SYSTEM.

IN 1192 Yoritomo was invested by the helpless emperor with the title of shogun and

full executive functions. Wary of the narcotics of Kioto, he built a new capital for himself far to the east, at Kamakura, whence he governed the land with his own ministry. Kioto was left to the mikado and his dwindled aristocracy, a court of high-sounding titles, but without function or revenue. The real wealth of the country, its soil, Yoritomo parceled out among his victorious generals and captains. Centralization of the civil service was greatly weakened. Each locality was largely left to its own devices. And thus the ancient and carefully erected institutions of the realm were overlaid, at a blow, with the ruder logic of a feudal system. So began a third and distinct civilization in Japan. The germs of the preceding two had been derived from Corea and China respectively. This was a product of revolution from within. We may, therefore, call it the first Japanese Period, or, from its capital, the Kamakura Period.

#### THE THIRD CIVILIZATION.

THE thought of this as the first purely Japanese age is an important one. It is opposed to prevalent Western estimates of it as the break-up of Japanese culture. On the contrary, I believe this to be the freeing of native genius. Had Japan then known Sung, she would have become only a brilliant echo of China. Barbarian before the advent of letters from Corea, the Japanese race had since experimented with two continental civilizations. But now, cut off from Asia without by the rise of the Mongols, and from tradition within by revolution, pure Japanese character was forced to face the problems of self-expression and self-government. Now arose that spirit of intense romantic, military loyalty the latest outburst of which we witness among the heroes of Ping Yang and the Yalu; now became self-conscious the dauntless freedom of the Japanese soul.

#### INDIVIDUALITY.

THE history of the race attests its ever-youthful power of recreation. Remove the pressure of tradition, and its latent tension carries it forward with vital spring. Thirty years of civil war on a national scale had bred vigor in the tissue and decision in the nerve. The head was all the clearer for a little blood-letting. Personal forces supplanted religion and state with a keener, if a narrower, ideal. The courts of baronial castles, built at every important center, dispersed throughout the country a tincture of such culture as remained from the monopoly of



Kioto. The rivalry of turbulent captains intensified the individuality of each group. The military nobles were nearer to the people than were the civil. They had themselves been farmers in the north. It is, relatively speaking, a democratic age. The village commune tends to become again the social unit, the self-government of which guarantees freedom and justice. Temperament, too, becomes genial and imaginative. Knight-errantry and romance are as wide-spread as they were in medieval France. Manners are franker and more simple. Literature takes a new turn, poetry a wild, romantic freedom. Historical epics in prose are improvised and sung through the country by troubadours. A little later, the adventures of heroes take on the inconsequent form of fairy-tales.

#### DEMOCRATIC BUDDHISM.

BUT the true meaning of this movement might be gathered by scholars from the course of religion. This, the most conservative of human institutions, could have evolved no new forms in an age of decay. It is an eloquent fact that the only two purely Japanese sects of Buddhism were then originated. Shinran and Nichiren, the Luther and the Calvin of their day, sought to reconstruct the church on a more popular basis. Ignoring abstruse Indian philosophy, the mysticism of the esoteric bishops, and the impersonal socialism of China, they adapted creed and right to the intelligence of the common people. These had been, for the most part, excluded from aristocratic ceremonies. Now public preaching and personal exhortation succeeded secluded reverie as the business of monk and priest. Mendicant orders carried grace to every home. Child-like faith and simple prayer were inculcated. The populous hierarchy of supernatural beings was discarded, and their images were swept from the temples. Amida Buddha was invested with much of the direct Fatherhood of the Christian God. Heaven was to be sought as his semi-materialized paradise.

#### THE THIRD PERIOD OF ART.

BUT though such iconoclasm left temples bare and undecorated, art, turning its attention to the secular, remained, as ever, the supreme expression of the age. In it a new and a purely Japanese world opens to the eye. Its finest work is still pictorial, but now of purely human conceptions. The great deeds of the age in which it is born are its dramatic subjects. Thus, in contradistinction to reli-

gious sculpture and religious painting, we may speak of it as historical painting.

#### THE WORTH OF MAN.

IN this new pictorial art Japanese society is reduced to its ultimate elements. Man stands for just what he is and what he can do. Whether it be in the heat of combat, the private interview, arbitration of village disputes, the passion of the troubadour's song, or amid the pageantry of courts and the sports of the populace,—cock-fights, horse-races, street fairs and brawls,—all pretense, all form and adventitious value, are laid aside, and the direct worth of man's service to man is the only thing that counts. Japan is for the first time face to face with her own true self, vigorous, keen, objective, generous, and daring. Farmers, artisans, peddlers, even beggars, become as interesting to court and emperor as to knights and to themselves. Nothing is mean or low or unpoetic in this clear illumination. All facts stand out with equal intensity.

#### THE MAKIMONO.

FOR such representation a new form of panoramic composition, the makimono, had to be invented. What Italian painters threw in fresco over endless mural surfaces, the Tosa artists drew rapidly over narrow paper scrolls, to be opened laterally upon the floor. The few that remain after seven hundred years of friction and neglect teem with life and fun. Landscape is reduced to the vaguest background; the whole attention is centered on the dramatic human interest.

#### DRAWING.

FOR this draftsmanship a new technic had to be found. The figures are seldom more than six inches in height, yet they are rendered alive with character by the rapid, free strokes of a soft brush. The muscles and turns of limb are given with force; and, in the best, the faces are all individual studies—living types which one sees on the streets to-day. Animal life, too, is drawn with great power. Indeed, the ideal of this school of art is action. In this it differs from most other Eastern, as from much of Western, art. Both the sculpture and the painting of preceding periods had been reposeful. Here there is no dignity; no one figure stands forth to be posed; there are no large primary lines. Each man is an atom of force and action, swept into masses whose unity lies in their totality of motion. Line has to be short, crisp, supple, and minutely expressive, like



the cursive characters in which their poetry is written. In this piled composition, the spotting of dark and light, and of rich local color, supplants much of the unifying function of form. Modern French cavalry charges, with all their instantaneously photographed action, seem to have less "go." The Japanese has seen that this impression must lie in the total structure and sweep of the mass.

#### THE FOUR GREAT MASTERS.

THOUGH the great artists of this age may be numbered by the hundred, we must confine our notice to the works of four among the greatest.

Of these, the first in time was Toba Sojo, a priest who flourished during the civil war. His drawing is mostly in outline, and of terrific force. He is the arch-impressionist of motion by line alone. The action of his animals is finely exemplified in his "Battle of the Bulls." (Fig. 12.)

The second, Kasuga Mitsunaga, whose son for the first time takes the name of Tosa, lived at the end of the twelfth century, the center of the feverish individuality which followed the wars. It is significant that some twenty of the greatest artists of Japan were his contemporaries. The "Illustrated Diary of Kioto," in sixty rolls, was his greatest work.

Keion, Mitsunaga's brother, is the third. He is the greatest draftsman of the military

pageants. As we unfold his panoramas of the civil wars, we see first the flight of a noble's court before some unseen enemy. Warriors, princes, pages, chariots, bulls, and horses are swept on in one terrified mass, parts of which, turning, are broken and trampled. Each face is a portrait. Fig. 11 shows the body of this fleeing mass. The unity is given by the placing of the black-lacquered chariots.

The fourth is Nobuzané, a dethroned Fujiwara, who has the greatest imaginative genius of the four. He is probably Japan's greatest colorist. He has left us a humorous picture of his own poverty.

#### DECAY OF THE PERIOD.

I SHALL not stop here to trace in detail the slow degeneration of this art. In brief, the cause was the weakness of feudalism as a basis for civilization. Though freeing individuality, it could hardly preserve it without furnishing a reconstructive principle. Could scholarship then have rediscovered the tradition of Shinto, Japan might have spiritualized her energies. As it was, an attempt to revive the sole sovereignty of the mikado caused the fourteenth century to become a new theater of prolonged civil war, in which culture was well-nigh buried beneath the ruins of castles. From this second baptism of blood emerged the Ashikaga shogunate.

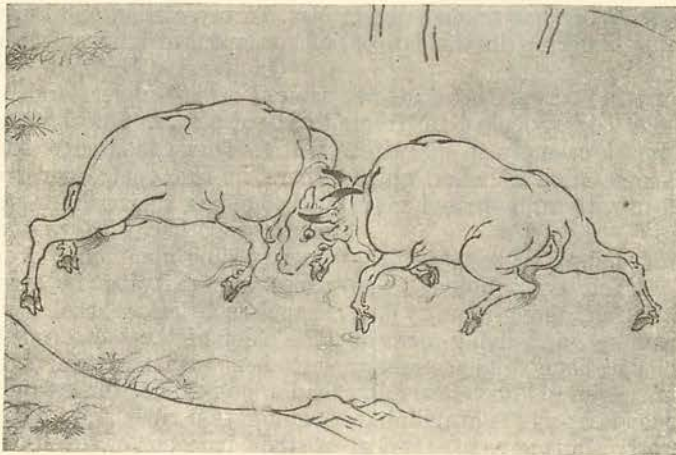


FIG. 12. TOBA SOJO'S "BATTLE OF THE BULLS."



# AN OUTLINE OF JAPANESE ART.

BY ERNEST F. FENOLLOSA.

WITH UNIQUE AND UNPUBLISHED EXAMPLES.

IN TWO PARTS. PART II.

## IV.

### REOPENED INTERCOURSE WITH CHINA.



ABSORBED in herself for four centuries, Japan about the year 1400 was almost ignorant of the great events which had transformed China. The Tang dynasty, her old friend of Kobo's day, had been succeeded by the Sung, the Yuen, and the Ming, the second of which Japan might have courted, had it not been for the hostile attempt of the Mongols to add her to their dominions. During the fourteenth century sixty years of civil war had absorbed all native energies; and it was not until another long era of peace had opened the fifteenth that the new Ashikaga shoguns felt strong enough to send friendly embassies to the Ming court. These being reciprocated with courtesy, travel and commerce between the two empires were resumed. Scholars again studied in Chinese universities, and thus Japan suddenly fell heir to all the intellectual glories of the Sung age, which the Ming was strenuously attempting to revive. Hence we may call her fourth age of culture, about to dawn, the Second Chinese Period.

#### THE COMING OF ZEN BUDDHISM.

It is not quite true, however, that Japan had been wholly uninfluenced by China during the interval. The Mongol reaction against Buddhism had dispersed the Sung priesthood, of whom some pioneers now imported into Kioto that peculiar form of the Indian religion which had dominated Sung under the name of the Zen sect. It was their monasteries the somber architecture and academic groves of which eventually grew into the Ashikaga universities.

#### THE CRISIS OF CHINESE CULTURE.

THE supreme crisis in the history of China was her struggle for intellectual freedom in the eleventh and twelfth centuries. Her institutions had been based by Tang upon lit-

erary education; but that education had been almost entirely controlled by Confucian scholars. Confucius, as Aristotle for medieval Europe, had become a finality, a limitation. His system was the apotheosis of human authority, a semi-socialistic statics, in which no guaranty for the preservation of individuality had been provided. A changed empire had new problems to face; but its mental machinery offered no clue to readaptation. The very root of its strength, free human reason, was threatened. Its lack of political check left officialdom open to corruption. In short, repression of the soul's spontaneity was disintegrating character.

#### CONFUCIANISM AND BUDDHISM.

THE problem was complicated by the presence of Buddhism. Here was a second spiritual stimulus, unknown in the days of Confucius. This idealistic faith, founding its practice upon the creativity of immanent spirit, refused to coalesce with the pragmatic agnosticism of the scholars. The mutual hostility, however, did not come to an open issue during the Tang dynasty.

#### THE NEW SUNG CULTURE.

BUT with the advent of the Sung a practical necessity for reconstruction became apparent. The threatening antinomy between the two motives stood open and revealed. The ultimate menace to Chinese institutions being the repression of individuality, the Sung leaders now instituted an effort to rebuild upon the bases of rational insight and of the rights of the citizen. The wonderful, if tragically brief, efflorescence of this movement was the Sung illumination. Had its radical break with the past been permanently successful, China would not to-day be lying a giant in hopeless self-bondage.

#### ECONOMIC REFORM.

THE attempted solution embodied itself in several parallel movements. One was a reform in civil administration. The new laws



revolutionized the economic relation of state to subject. They redistributed the land among the people; loaned capital to the farmers, to be repaid from the produce of good years; loaned capital on good security to traders, thus constituting the government a state bank; bought up food in good years, to be sold reasonably during famine, thus mitigating fluctuations in price; reorganized the groups of householders, and established a separate military yeomanry for war and police service. No wonder that the Confucian officials, thus divested of their pecuniary prerogatives, resisted to the point of resignation.

#### EDUCATION.

A SECOND reform was in the civil-service examinations. Character was made a test. A course of study in the new laws became obligatory, for examinations were now to bring out a knowledge of realities. The prose style of the students became designedly changed so as directly to embody their thought. Interpretations of the classics in the new spirit were prepared for text-books. The emperor and his radical ministry in person conducted the exercises.

#### INDIVIDUALITY.

ANOTHER change, in the spirit of the people rather than in formal law, concerned the passionate joy of the young thinkers, poets, and artists in their new-found individuality. Those who have always ascribed stagnation to Chinese culture would be surprised at the prevailing radicalism. It was the freeing of inspiration, the coming of a perfect plasticity of form to the sway of imagination. "My father," cries Jakkio, in his preface to Kakki's great essay on landscape, "in his youth studied under a Taoist teacher, wherefore he has ever been inclined to throw away what is old, and to take in all that is new."

#### NEO-CONFUCIANISM.

A FOURTH effort was a revolution within the ranks of Confucianism itself, which produced the famous Sung philosophy, the most metaphysical and original of all China's systems of thought. It undertook to explain progress itself as a series of interactions between extremes, during which the universe passes from abstract reason to self-realization in the human spirit, thus reminding us strongly of the Hegelian idea and dialectic. This philosophy of evolution, although Confucian in phraseology, was permeated throughout by Buddhist principle, with which latter the pure idealism of Tao had

already thrown in its allegiance. Thus, for the first time, an approximation was being made to a unification of the three systems in absolute idealism.

#### ZEN IDEALISM.

BUT the most powerful factor in the new movement was the nature of Sung Buddhism itself. This was the sect of Zen, or Contemplation, which conceived of spirit as a creator immanent in a double garb, acting with equal clearness under the parallel series of orderly changes in the worlds of soul and nature. In this respect it foreshadowed the philosophy of Schelling. Its business was to unfold in nature the infinite analogies of human process. Its thought was the very substance of subtle poetry. It anticipated our modern Western love of scenery. It took the spontaneity of nature for a type of character.

#### THE ART OF SUNG.

THE outcome of all these forces was the deliberate making of art to be the most typical and inclusive manifestation of the spiritual life. For is not art the meeting-point of man and nature? In her perfections are mirrored as identical the two spontaneities. The world is only one vast metaphor. Even Confucius had asserted that the harmony of human living is a kind of music. So the painter, at one with poet and priest, is no mere skilful specialist, but an interpreter of the great book of analogies into form's more pregnant language. "Why," asks Kakki, in his opening sentence, "do men love landscape?" And he answers: "Because it is the well-spring of life." No peculiarity of plant growth or color is unsuggestive of character. Birds are winged souls for these Zen Thoreaus. But, as chief decipherer of the eternal classic, landscape art was born for the Eastern world seven centuries before it achieved its freedom in Europe.

#### THE HANGCHOW ILLUMINATION.

THE fruition of these several movements rendered Hangchow, the capital of southern Sung in the twelfth century, the veritable Athens of the whole East. Marco Polo calls it, even in decay, the most splendid city of the world. Its scenery was unsurpassed, combining as it did mountain, sea, and lake. Temple courts and private villas crowned every telling site. There statesmen, priests, painters, and poets wandered on terms of spiritual comradeship, throwing the last fine bloom of academic taste over their interconnected work. Such conditions were uniquely



ideal—the worship of the fresh voice, the depth of insight in its song, the simple charm of its melody. It is to the perfection of this brief idyllic life at Hangchow that the Ming statesman looked back, and the Japanese scholar still looks back, as we to the days of Pericles.

#### THE ASHIKAGA SHOGUNATE.

LET us now return to Japan. It was something of the flavor of such poetic idealism that the immigrant Chinese priests had tried to transplant into Japan during the unfavorable years of the civil war. From the anarchy of these latter had issued the founding of a second feudal dynasty by the triumphant general Ashikaga, who again fixed the capital at Kioto. The greatest of his successors, his grandson, Yoshimitsu, whom we may call the Cosmo de' Medici of Japan, became shogun in 1368, resigned to become a Zen monk in 1394, but still actually dominated affairs of state from his superb temple-palace of Kinkakuji, in the northwest of the city. His descendants maintained a weak hegemony over the still turbulent barons until overthrown by Nobunaga in 1573. It is not for their military prowess, but for their lasting impress upon Japanese culture, that their rule is notable.

#### YOSHIMITSU'S PROBLEM.

SELDOM occurs to a great ruler, as to Yoshimitsu, the opportunity to recreate, by the magic of his word, a national civilization. The cessation of civil war had come from utter exhaustion. The fall of the third period was due to its experiments in localism and its unbridled individualism. The early refinements of Nara and Kioto were forgotten. Scholarship was nearly extinct. Some of the country districts had relapsed into barbarism. The great lack was of a principle of unity, some guide or organizer for man's scattered energies. Yoshimitsu foresaw that the imaginative and restless temper of his race would demand from him a new banner of peace. The more extreme the reaction from violence, the better. What more natural than to turn for guidance to the great Zen monasteries of Kioto, the priests of which were already preaching the individuality of contemplation? Through their eyes he beheld as in a vision the whole intellectual spoil of the Sung world lying waiting at his feet. Yes; the renaissance of Japan should be a new culture of idealism and art, and life at Kioto should be a repetition of the Hangchow idyl.

#### THE FOURTH CIVILIZATION.

HE now turned boldly to China, sent scholars thither, encouraged immigration, enlarged and multiplied the monasteries, and enriched them with enormous importations of books, manuscripts, and paintings. The new architecture and landscape-gardening of the age were based upon the simple dignity of Sung types. Bright colors were eschewed. Literary seclusion became a passion. Individuality of thought, even oddity of expression in manner and word, were encouraged. Daimios lived over the Chinese poetry which they dreamed. The sons of freebooters who had carried their enemies' heads on bloody pikes now let their souls be absorbed in nature-contemplation. It was a change of standard as profound as that from Gothic to humanistic in contemporary Florence.

#### ITS NATIONALITY.

IT is a mistake to regard this age as barren or merely imitative. Many peculiarly Japanese products of the new insight then emerged. It was Yoshimitsu who first constituted the samurai class, a separate caste with special privileges and duties. Then was originated the drama in its severe form of the operatic "No," the lofty poetic text of which is a relief from the inanities of later Japanese verse. It was the age, too, of the tea freemasonry, during the ceremony of which commoners could meet even the shogun on terms of equality and fellowship. The wealth of culture on which the Ashikaga lavished their resources was a solid investment in national imagination which has borne interest for five hundred years. It is as much a part of Japan and Japanese genius as Spenser and Shakspeare are English, and not Italian.

#### THE FOURTH PERIOD OF ART.

BUT, as in China, it was art that became the supreme expression of the reawakened spirit. This was as unlike all previous forms of Japanese art as can well be imagined. Though in a sense still religious, it was not now chiefly either the sculpture or painting of Buddhist divinities, still less a representation of the violent human drama of the middle ages. It was the reverent, poetic study of spiritual types as embodied in natural forms. Hence we may say briefly that it was the art of landscape-painting.

#### LANDSCAPE-PAINTING.

HERETOFORE landscape in Japanese painting had figured only as meager background,



as a suggestion of softly swaying masses. Now it was to be studied as a world of primary forms, to be rendered with the same care and grandeur, the same wealth of modulated "lead-lines," formerly lavished upon the drawings of supernatural deities. On the other hand, it was not to be filled in with the sensuous distractions of gorgeous color, but to render the poetic suggestions of atmosphere by the massing and opposition of monochromatic values. Hence this painting is chiefly in black and white. When color is used, it is sparingly, as if it were a timid efflorescence growing naturally out of a soil of grays.

#### MURAL DECORATION.

THE form of such art could no longer be confined to altar-pieces or illustrative scrolls. Since its aim was to stamp nature upon human life, it must be primarily a school of mural painting. The walls of palaces and temples were now covered with this somber decoration. A whole room became a shadowy bamboo forest, or a silhouetted grove of pines. In his own chamber one dreamed along the borders of Hangchow's villa-dotted lake. The folding-screen also afforded an important ground for painters. A third form of mounting, the kakemono, was an accentuating feature of wall decoration.

#### CHINESE PROTOTYPES.

THE culmination of such suggestive landscape-painting had been reached in the Sung dynasty during the twelfth century. Its work is to Japanese art what Athenian sculpture is to ours. The Sung artists were legion. They formed an academy under imperial patronage, an institution as important as the university. The Emperor Kiso, himself a great painter, mingled with them on terms of fellowship.

#### KAKKI.

ONE of the founders of Sung landscape was Kakki, in the eleventh century. I have spoken of his critical essay. One of his scenes is full of the softness of early spring, the melting snow, the blending of young foliage.

#### THE HANGCHOW SCHOOL.

By the twelfth century it would seem as if every citizen of Hangchow had become a painter. I shall mention here only three: Bayen, the delineator of life in the sequestered villas; Mokkei, the Zen priest, whose shimmering masses are like the incense of mist in forest naves; and Kakei, who tested every mysterious bond between mountain shores and the moods of water.

#### KAKEI.

THE works of Kakei, the greatest landscape artist of Asia, have a fresh charm which makes them look modern even beside modern French. Figures rarely appear, but there are hints of mossy roofs and wayside inns. The luminous tones of his ink are golden, with the suggestion of sun-soaked mists. The masses of his foliage cluster in thick drops, as if they had just fallen from the pen.

#### YUEN AND MING ART.

AFTER the reaction from the Mongol conquest, some of the pupils of these artists were welcomed at court. The nearest to Kakei is Danshidzui, whose treatment of bamboo groves in wind and rain is exceptionally beautiful. But when, in the fourteenth century, Ming artists tried to revive the glories of Bayen and Kakei, it was as if some colder spirit restrained their hand and tainted with a shade of affectation the ambitious stroke.

#### THE QUADRILATERAL OF KIOTO SCHOOLS.

JAPANESE art of the fourth period divides itself naturally into three stages, of which the first is that of the transplanting and the appropriation. Its work centered in four great Zen monasteries at Kioto. At Tofukuji, in the southeast, lived Cho Densu, priest and painter, himself a teacher of Ashikaga Yoshimochi, Yoshimitsu's son and successor. At Sokokuji, in the northeast, a Chinese priest and painter, Josetsu, had founded an art academy from which issued many of Japan's most noted masters. At Daitokuji, in the north, had become naturalized, under the family name Soga, a professional Chinese landscape-painter, Shubun, who, retaining more of Kakei's original fire than his Ming contemporaries, found here a freer scope for his genius. From the gray, weather-beaten verandas of Daitokuji to-day one looks out over sanded courts, streaked with carpets of moss, across crumbling walls, and between ancient pine-trunks white with lichens, to the long, successive swells of rice-farms and millet-patches, which break at last in a line of golden foam against the ramparts of the eastern hills. The walls of the rooms are themselves hoary with the stained monochromes of Shubun and his son Jasoku.

#### THE SHOGUN'S COURT SCHOOL.

BUT in the northwest, at the palace-temple Kinkakuji, with its unrivaled pine groves,



garden lakes, and storied pavilions, the shoguns Yoshimitsu and Yoshimochi surrounded themselves with priests, poets, and artists, like the Chinese emperors at Hangchow. Here the Japanese layman Noami was the presiding genius, superintending gardening, building, dramas, and fêtes, criticizing the latest imported Sung treasures, and painting himself in a style worthy of Mokkei. He is the first type of a shogun's court painter and critic, afterward made professional and hereditary in the Kano family.

#### THE CULMINATION UNDER YOSHIMASA.

IF Yoshimitsu had been the Cosmo de' Medici of Kioto, his great-grandson Yoshimasa was surely her Lorenzo. Shogun in 1449, he too resigned, in 1472, in order to spend his time in literature and art at his new northeastern mountain palace of Ginkakuji, where he ruled as hierarch of the fourth period's second and culminating stage until his death in 1490. Here Soami, the grandson of Noami, succeeded as master of the feast of culture.

#### SESSHU.

BUT from these prolific nests of art should there not arise some central genius powerful enough to seize the scattered threads of tendency and weave them all into a single fabric of supreme expression? Such was indeed the function of the great priest Sesshu, who at first became a pupil of Josetsu at Sokokuji. He spent nine years in Ming, following and sketching in the footsteps of Kakei, examining the great Sung originals, and painting on the walls of the imperial palace. He was recognized as easily the superior of all living Ming artists. When he returned in 1469, laden with thousands of sketches, he seemed to Japan like the supreme embodiment of the Chinese genius which they worshiped—like Kakei newly risen in the flesh. He realized to the full the wealth of his unique opportunities in a long life of superb work down to 1507.

#### SESSHU'S STYLE.

IN quality Sesshu must be ranked side by side with the greatest Sung masters; yet he is no mere imitator. He reigns, in his own right, as a new, supreme type. His style reaches the farthest limit of simplicity and force. The strokes of his angular black outlines shoot about like splinters shivered by lightning from the heart of an oak. His river landscapes are as direct and eternal as

a charcoal sketch by Millet. Unlike Kakei, a figure-painter also, he invests such closely woven compositions as his "Jurojin" (Fig. 1), the personification of the spirit of longevity, with a mystery of charm which reminds us in the West of Leonardo alone. The old, old face, charged with a consciousness of all humanity,—and of what spiritual races beside!—peers Merlin-like from the sympathetic tangle of pine-boughs, plum-stars, and bamboo wands. In Sesshu's screen of the drama of human life, parasites of habit bind the masculine limbs of the maturing pine; the willow, woman-like, droops in tears; wild hawks pursue the innocent soul of the heron, while its mate seeks religious asylum under shadowy lotus leaves; a pair of mandarin ducks, symbols of conjugal love, spurn earth in their flight to a secluded paradise; while the old philosopher owl, which, alert in the gloom of his own reflections, is dazed by the sunlight of facts, stares from his branch, blandly unaware of the tragedy which is perpetrated beneath him. But the grandest of all Sesshu's bird-and-flower compositions is the stork stepping out from its nest of gnarled plum branches richly crossed by the woof of tall river-grasses. (Fig. 2.)

#### KANO MASANOBU.

BEFORE Yoshimasa's death, Sesshu had recommended to him Kano Masanobu as a man fit to be his chief palace decorator. In style inferior only to Sesshu himself, his commanding position virtually established the office of court painter, which remained a monopoly of his family till 1868. Like Sesshu, he is great in all subjects. His portrait of Confucius has intense intellectual expression. His finest landscape is a design of a Chinese terrace. (Fig. 4.)

#### KANO MOTONOBU.

THE third stage of the art, its gradual decay, fills the sixteenth century. At first the fall was not apparent, thanks to the extraordinary genius of Masanobu's son, Motonobu. The Ashikaga were tottering to their fall. A new era of civil warfare had begun. The barons had rent nine tenths of Japan from the shogun's rule, and were thundering at the gates of Kioto. But in art Motonobu stood firm and alone. In Yoshimasa's time a dozen great genuises had disputed his father's supremacy. Now he had no rival but his brother Utanosuké. He was heir to all the Chinese traditions, all the Japanese Zen



styles. There was no fresh importation from abroad, to be sure, and faith within was beginning to wane; but Motonobu was a genius greater than his environment, who painted now for the sake of painting. His snow-landscape screen, with herons and blackbirds (Fig. 5), and his brother's colossal eagle (Fig. 3), will hold side by side with Sesshu's masterpieces. He died in 1559, after a long life of undisputed triumph.

#### NOBUNAGA AND HIDEYOSHI.

THE last third of the sixteenth century witnessed an interregnum between the Ashikaga, whom Nobunaga destroyed, and the Tokugawa. Hideyoshi, the low-born general of Nobunaga, after the latter's death ruled Japan as military dictator from 1582 to 1598. The so-called Napoleon of Japan, he conquered Korea and invaded China. In the stress of such martial deeds idealism died. In palace life it was an age of frank material splendor. Hideyoshi tried to base the customs of his court upon the model of the Tang emperors, thus, like Napoleon, investing his parvenu reign with a reminiscence of the greatest imperial power his hemisphere had known. In Kano Yeitoku, the gifted grandson of Motonobu, Hideyoshi found an artist capable of gratifying his decorative ambitions. Yeitoku filled his master's palaces with enormous mural compositions, in rich, dark colors and gold, representing the magnificence of Chinese court life in the eighth century. The Zen motive of monochromatic nature-study was thus at last worked out, and it could now be only a short time before art would naturally return to Japanese subjects.

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#### V.

#### REAWAKENING OF JAPAN.

FOR two centuries a Chinese wave had submerged most earlier Japanese landmarks. Nothing native had seemed of interest. National history and poetry were neglected. The Tosa panoramas of life were thrown away as so much waste paper.

But the new wars had at last redrawn attention to life and character. The Korean invasion had stimulated national pride. Japanese ships had explored far to the south, and a Japanese colony was powerful in Siam. Moreover, interest in Western countries had been excited by the coming of many Portuguese, Spanish, Dutch, and English. Could the dawning age have been left free to take the best in Western thought as its inspiration, Japan might soon have become the rival of England.

#### ISOLATION.

YET the time was not ripe. No conditions of true freedom could then have issued from either East or West: from the West, because Europe itself was in the deadly throes of a Catholic reaction; from the East, because the mass of the Japanese people were not yet educated up to the responsibilities of self-government and international relations. Already, it was believed, the Jesuits were tampering with national allegiance; hence the remarkable edict of seclusion which virtually shut Japan off from the world in 1639. The long peace which followed enabled national consciousness and ability to expand to the full limits of their racial area—to take, as it were, an inventory of their re-



FIG. 1. SESSHU'S "JUROJIN."



sources before plunging into the unknown issues of world competition.

#### RISE OF THE COMMERCIAL CLASSES.

THE true relief from the feudal system in Japan, as it had been in Europe, was the rise of the industrial classes in the large cities. The opportunities of peace, and the peculiar aloofness of the samurai life, fostered this independent growth. Before Ashikaga, the

ble characters. The successor of Hideyoshi, his desire to rule, like Yoritomo, where his strength lay, determined the center of population to his new city of Yedo, in the north. A keen statesman as well as a warrior, he undertook to establish by profound measures an everlasting peace for the nation. Cool, firm, not over-scrupulous, but on the whole just, the Japan of two centuries and a half was built upon his character.

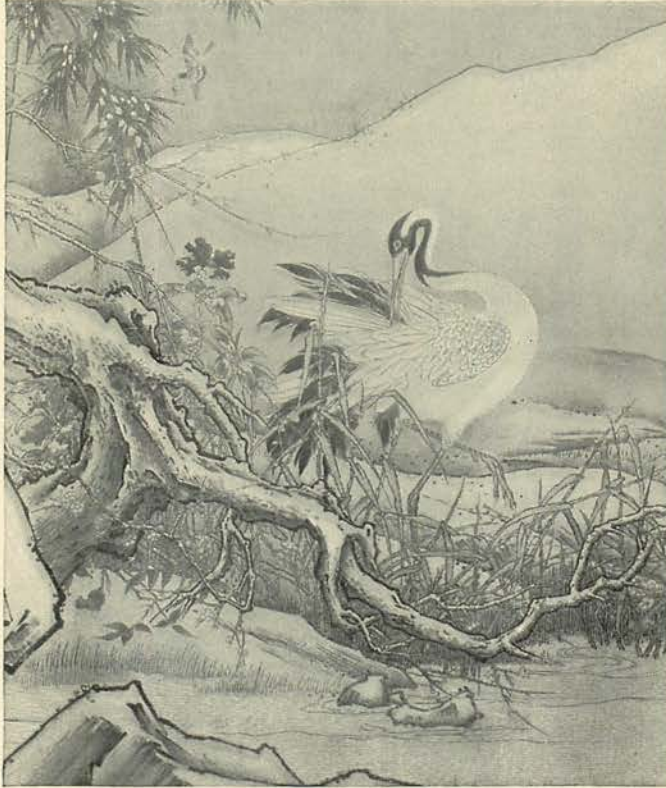


FIG. 2. SESSHU'S STORK AND PLUM-TREE.

farmers and the soldiers had been scarcely differentiated. The artisans, who formed part of the households of the nobles, were aware of no caste inferiority, and craved no great education. But when the Tokugawa erected the samurai into an aristocratic institution, the people, with new opportunities of wealth, began to push out toward a social culture of their own. This, which is almost the only new constructive element in the coming age, gives us the right to call its fifth civilization the Second Japanese Period.

#### TOKUGAWA IYÉYASU.

THE founder of this period, Tokugawa Iyeyasu, was one of Japan's most remarka-

#### THE PROBLEM OF IYÉYASU.

THE world lay plastic to his will. Unity was the prime desideratum, and unity could be derived, not from individuals, but from institutions. Weak successors were inevitable; there must be a system to stand the shock. Now, the strongest institution in Japan was the class right of the daimio and samurai. This must not be abolished, but strengthened, elevated from mere feudal privilege to a constitutional bulwark of the shogunate, purged of its turbulent and irresponsible atomicity, and consolidated by a caste law as immutable as the standards of a soldier's honor. The third Tokugawa, Iyemitsu, pur-



suing the spirit of his policy, crowned the system in 1642 by obliging the daimio to dwell a part of each year in the capital city, and thus added to the local functions of the peculiar institution its importance as a civic aristocracy.

#### THE FIFTH CIVILIZATION.

UNITY confirmed, the Tokugawa thought next of intellectual and moral development. It seems that Iyeyasu had no new ideas on court organization, custom, or art; for he took over bodily from the Ashikaga the visible details of a daimio's environment. He quietly passed behind the extravagance and ostentation of Hideyoshi's heyday to the simplicity and somberness of an earlier age. Mural decoration returned, in a measure, to monochromatic landscape; but this did not mean a surrender to Zen contemplation. Distrustful of religious zeal, the Tokugawa wished to humiliate both Christianity and Buddhism. The former was crushed; the latter was offset by a deliberate importation of Confucianism from a now weakened and pedantic China. This was Iyeyasu's new contribution to ideals, a practical and agnostic moral education which would subordinate theory to discipline, conviction to honor.

#### ITS ESSENTIAL DUALITY.

BUT neither Iyeyasu nor his immediate successors could foresee that in this careful plan lay germinating the seeds of a national weakness. They could not know that, in consolidating Japan's higher life into a changeless institution, they were opening a wider and wider gap between it and the modifiable factors of the race; that the common people, cut off by barriers of caste education from the



FIG. 3. KANO UTANOSUKÉ'S EAGLE.

finer elements of culture which normally leaven society from above, would be forced to evolve in separation a more plastic type of civilization for themselves. It is as if the sparkling, sun-breathing surface of a river were suddenly frozen, and hung forever, an isolated crust, over the living stream that wore deeper and deeper into its bed.

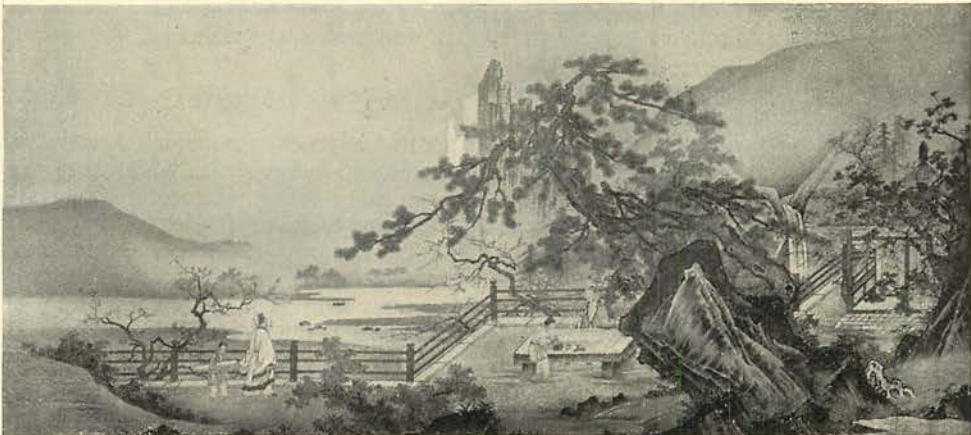


FIG. 4. KANO MASANOBU'S LANDSCAPE WITH TERRACE.



## THE POPULAR LIFE.

BESIDE the general fact of growing wealth, the distinctive culture of the middle classes was a gradual self-education along seven or eight new lines. The first of these was a wide diffusion of printed literature among

tions throughout the ranks of a people who learned to prize the education requisite for their perusal. Fresh literary research and creation were encouraged by this outlet. Temple and private archives were searched for manuscripts. A school of genuine criticism arose.



FIG. 5. KANO MOTONOBU'S SNOW LANDSCAPE WITH HERONS AND BLACKBIRDS.

the people. It is true that printing had been practised for centuries in China, that Chinese books had been imported into Japan, and that some volumes, especially Buddhist texts, had issued from native presses. But the motto of Zen had been rather to build afresh from thought than to acquire fragmentary knowledge from external reading. Books had been rare, and the property of the rich. A large part of the treasures of the past had remained only in manuscript.

## BOOK-PRINTING.

BUT this scattered wealth of the Asiatic world became now diffused in cheap publica-

## BOOK-ILLUSTRATION.

ANOTHER adjunct of popular education was the pictorial designs with which books now became embellished. Heretofore illustration had been a special profession of illuminators. Now, cut from wooden blocks and printed in black outline, it could furnish a mirror of life more vivid than words, and one that could appeal even to the illiterate.

## STUDY OF HISTORY.

A RECASTING of Japanese history in more or less popular form was the inevitable result. Between 1650 and 1720 half a dozen impor-





FIG. 6. SOTATSU'S PORTION OF FLOWER-SCREEN.

tant histories had been published. The dense forgetfulness of Ashikaga centuries was pierced. The usurpation of the Kamakura shoguns was exposed. The literary treasures of the Fujiwara, and the patriarchal simplicity of early Yamato sovereignty, were demonstrated. A tide of revelation which Tokugawa repression could not stem was washing away a gap beneath its feet.

#### REVIVAL OF SHINTO.

AGNOSTIC scholarship, despising Buddhism as an importation, now turned to the buried archives of Shinto as the source of an ancient national faith and ideal. The "Kojiki," a semi-mythical record of Japan's primitive age, virtually unknown for a thousand years, was now dug out, carefully edited, and published. It was a political weapon of keenest edge, for it seemed to prove the religious sanctity of a mikado who for seven centuries had been relegated to inaction and poverty. It required severe measures on the part of the government to stem the rising tide of indignation.

#### FICTION.

A FIFTH innovation was the cheap romance, mainly semi-historical, in which, in easy syllabic type, an imaginative synthesis of fact was left to tell its own story. The resources of Chinese chivalry and intrigue also

were drawn on for material. Hence the universal knowledge in Japan of Asiatic legend.

#### THE THEATER.

STILL more telling in its power was a new school of dramatic representation. The "No" opera, of stately form, slow chant, pantomimic dance, and severe poetic text, had originated with the Ashikaga. But a people's theater, where realistic scenery, unconventional acting, and a common vernacular should render any romantic or historic theme whatever, was a Yedo invention of the latter part of the seventeenth century. Here was a mirror of life which reflected for the capital's populace that contemplative recast of things which is the basis of culture.

#### SCIENCE.

STILL another novelty was the passionate collection and analysis of facts. Study of plant and animal life was zealously pursued. And here the thin stream of European knowledge flowing in through the Dutch at Nagasaki was turned to good account. Especially did medicine and surgery establish the foundations of true scientific practice.



FIG. 7. PRINT. GEISHA FISHING.



## TRAVEL.

LASTLY, the newly awakened popular interest in everything Japanese led to extensive traveling from end to end of the land. Illustrated guide-books of such itineraries are among the most beautiful productions of the nineteenth-century press. It should now be clear why the fall of the shogunate and the daimio system was only hastened by the advent of Perry in 1853.

## THE FIFTH PERIOD OF ART.

WE have now to investigate the bearing of this complex set of conditions upon the nature of art in the Tokugawa age. If this were indeed a period of blossoming, art should have reached its final triumphs. The fact is that esthetic energies were weak, uncentered, and scattered through a host of misconceptions and petty contradictory efforts. There was no clear ideal to lift design above narrow literalism. But especially as the social world was split into irreconcilable halves, so had to be the several ministering arts. Both the aim and the technic of the aristocratic and the plebeian schools remained alien to each other. Each missed the invigoration that should have been derived from their normal friction.

## THE DISPERSION OF THE SCHOOLS.

THERE were additional causes of weakness. The efforts of each were broken up into



FIG. 8. HOKUSAI'S GIRL AND CHERRY-TREE.

small and half-hearted experiments. At least nine distinct genera of schools, to say nothing of the species, can be traced by the historian; and their average excellence is so low and unimportant that we could hardly declare a fifth culminating period to exist at all, were it not for the power, novelty, and scope of three among their number. One of these, the Korin school, is aristocratic. The other two, the Ukiyo and the Shijo, were plebeian.

## DECORATION.

IT would be unfair, however, to the Tokugawa age not to allow it whatever credit is due to an absorption of art-energy in decorative industries. This is both an effect of the repressed ideal and a sign of the period's being one of popular discipline rather than of supreme creation. Naturally the foreign collector has made the charm of ornamented utensils the basis of his art classification. Our method is dissimilar, and for two reasons: first, because material and technical secrets furnish less esthetically important quality than design; and second, because we find that the design of this age, as of all ages, follows the guide of contemporary painting and sculpture.

## KANO TANYU.

LET us first notice the aristocratic school of the earlier Tokugawa. This was the court-painting machinery of the Kano family,



FIG. 9. OKIO'S FARM-HOUSE IN SNOW.



handed down from Ashikaga. Its leading genius was the grandson of Yeitoku, Tanyu, who executed his master's intention to bring back decoration to the simplicity of ink-painting. Even in colored work the heavy splendor of Yeitoku was avoided. Tanyu's subjects and forms were the outcome of a conscious eclecticism which looked back to Motonobu and Sesshu as models. The lack of sincere faith shows itself in a looser and more decorative composition, the secret of which was soon caught by the hundreds of Kano relatives and pupils now distributed among the local courts of the daimio. By the eighteenth century this afterglow had faded into an almost empty tradition. It is notable, however, as inspiring early work in lacquer and porcelain, and the new architecture exemplified by Nikko.

#### THE GENROKU CAR-NIVAL.

THE end of the seventeenth century marks the first open consciousness of the threatened duality, and the rise of popular thought and art. Seeds of revolt were ripe in both court and street. The scholars fraternized with the people. In the great fairs of the period, Genroku, jugglers and mountebanks dressed in semi-European costume stirred merriment. A riot of oddity in fashion arose even among the knights. Extraordinary attitudes, strange, conspicuous designs on garments, and the wearing of swords upon the wrong side, were affected. These childish pleas for individuality accompanied a bizarre and showy life of license. Never was dissipation so easy, never ladies so fascinating. If the movement had been a little more serious it would have become rank demoralization.

#### ARISTOCRATIC ASCETICISM.

It was sufficient, however, to alarm the government. An order of strict repression was issued for the samurai camps. The painted and printed illustrations of city gaiety were excluded from the *yashikis*. No knight might enter the vulgar and demoralizing precincts of the theater. In the weakness of this open dualism we have something like that between the profligate court of Charles II and the Puritan populace of England, only with the social ranks reversed.

#### THE SCHOOL OF KORIN.

It was at this individualistic age that a new aristocratic school arose to compensate for the decay of the Kano. This was the splendid school of Korin, which based itself upon an expansion to larger scale of suggestions of natural impression found in the ancient Tosa Makimono. It turned especially toward the delineation of plant and flower forms. In such subjects its breadth of drawing and wealth of color are inimitable.



FIG. 10. GANKU'S DEER.

Unlike Sesshu's line-rendering, it threw in its masses with solid impasto, running the wet, glowing colors and thick gold pigment into one another, like the glazes on faience.

This grand impressionistic school had also an eye to industrial design. Koyetsu, one of its founders, began inlaying lacquer with disks of pearl and lead. Sotatsu, the other, was purely a painter. Korin inherited from both. His brother, Kenzan, adapted the school design to pottery. Sotatsu's painting here reproduced (Fig. 6) is from a screen owned by M. Bing of Paris.



## THE UKIOYE.

BUT the most original, if not the best, of all Tokugawa schools, though confined to Yedo's popular artists, was that which monopolized book-illustration, color-printing, and theater advertising. As in its painting proper, it confined its attention to contemporary life. So minute was its observation that it mirrored the passing fashions of the years. In function it was like Tosa art in the third period, but with differences. The latter had been an aristocratic art, and still, like the Kano, burdened the Tokugawa courts with its later inertia. Ukiye was forced to create fresh aim and technic, and that solely out of popular subject, talent, and patronage.

## COLOR-PRINTS.

ITS strength came from designing for printed illustration. Though its strange tints and brutal frankness have been condemned by scholars as vulgar, it solved, as never elsewhere has the world's art, the problem of a primary grammar of harmony in a few flat juxtaposed tones. Hence the wide influence of Japanese prints upon art education in the West to-day. Such color-prints were issued by the thousand, in single sheets, as a cheap substitute for painting.

## FROM MORONOBU TO KIYONAGA.

THOUGH early in the sixteenth century a shadowy artist, Matahei, had revived the painting of popular subjects, the true origin of Ukiye lies with Moronobu's strong monochrome line-prints in the Genroku age. Kiyonobu and Okumura, later coloring simi-

lar designs by hand, found about 1740 that they could far more cheaply print the colors also from wooden blocks. It was the flatness of their two tints, green and rose, that led to their solidity of design. In 1765 Harunobu used from five to ten blocks in giving landscape and architectural background to the rich garments of his graceful groups. By 1785 Kiyonaga had reached the height of the art by substituting for evolution in variety of tints true atmospheric detachment, and an enhancement of the breadth of his simple flat masses. This, and his nobility of design, left him momentarily above the prevailing vulgarity of Ukiye.

## HOKUSAI.

THE gradual decay from Kiyonaga is due to the intolerance of even esthetic ideals by a people who, now quite certain that they are to be allowed to care for nothing but novelty and pleasure, have taken the bit in their teeth, and have declared frankly for a carnival of riotous excess. Utamaro openly lives in Yoshiwara. Hokusai wonderfully mirrors for us the average thought and bad taste of the populace. A *fin-de-siècle* cleverness and extravagance vitiate their work. A little later the school ends with

Hiroshige, who designs printed landscape in colors so graded as to belie the principle of his predecessors' strength. Ukiye design also stamped itself upon many small decorated industries.

## THE SHIJO SCHOOL.

A NARROWNESS of Ukiye lay in its Yedo boundaries. It was almost unknown in Kioto. The latter, and its neighbor Osaka, had, how-

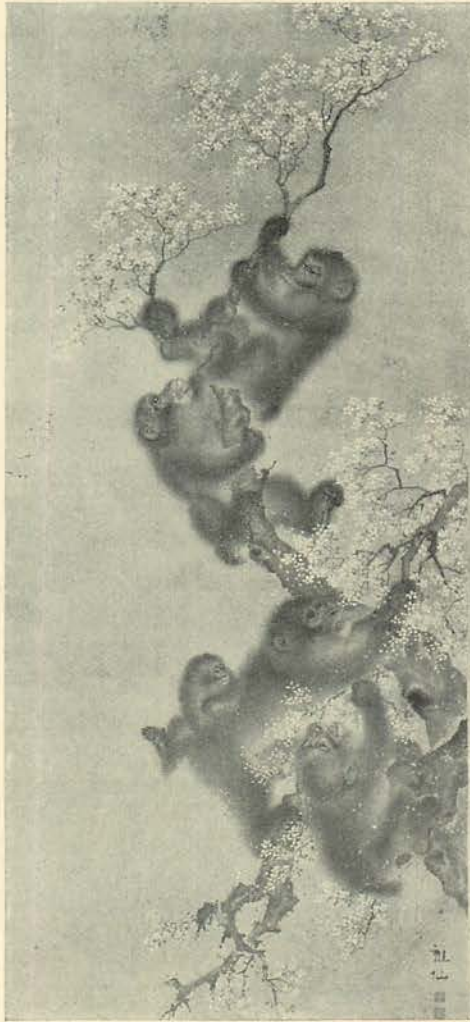


FIG. 11. SOSEN'S MONKEYS ON CHERRY-TREE.



ever, an entirely distinct popular school of their own. That its artistic merit should be high is due to the long refinement of Kioto's industrial classes. Rich families of merchants transmitted the tradition of fine living along with their beautiful ancestral homes. They craved an art of their own, and early in the seventeenth century many experiments were made to naturalize some picturesque suggestions of modern Chinese style. At last Okio issued, about 1770, with his new, vivid power of drawing Japanese subjects. Unlike those of the Ukiyo-e, these drawings were of the landscape and the bird and flower life which gladdened Kioto's mountain suburbs. It was the esthetic originality and beauty of Okio's professed realism that founded a school. Its outcome was better than its theory, for it really involved the ideal of a civic pride in local natural scenery.

#### JAPANESE LANDSCAPE.

BEFORE Okio there had never been a distinctive school of Japanese landscape. Tosa scenery was confined to vague backgrounds. Ashikaga landscape had been drawn from Chinese motive. There yet remained many characteristic beauties of mountain and tree form for a new appreciation to render. These landscapes seem weak beside those of Kakei and Sesshu, yet they have their justification. They feel their way into the mold of new proportions. Here are light, sunny, green expanses of rice-field, bounded by pine-shaded red temples, and backed by a blue film of mountains. Especially are these things loved when sanctified by snow. (Fig. 9.)

#### ANIMAL-PAINTING.

ANIMAL life offered another untried field. Motonobu's fauna and flora were Chinese. No one had rendered the fine specific drawing of line, mass, and texture in lithe, furry bodies. Almost every Shijo artist is a fine

animal-painter. Okio excelled in swimming fish, Sosen in incredibly minute studies of monkeys; Ganku is the greatest delineator of tigers and deer. The finest known examples in the last two lines are here pictured (Figs. 10 and 11) from the collection in the Boston Museum of Fine Arts.

#### HOYEN.

BUT the last great master of the school is Hoyen, who died at Osaka in 1867. Like Okio, he was great in all subjects. His feminine delicacy of touch is unsurpassed. How like the modern French is his rough sketch of a farm hut characteristic of the wide Osaka plains! His, too, is the greatest rendering of a wild-plum branch since the days of Tanyu.

#### SUMMARY.

IN recapitulating the movements of these five periods of Japanese art, from 600 to 1870, it should be remembered that the first step toward a true knowledge of such a complex whole is a rationally chronological ground of division between the broadest and most general qualities of their several esthetic styles. This I have tried to furnish. To repeat: in the first period, Corean-derived religious sculpture had stood at Nara for patriarchalism and faith; in the second, Chinese-derived religious painting had stood at Kioto for oligarchy and power; in the third, Japanese historical painting had stood at Kamakura and Kioto for war and individuality; in the fourth, Chinese-derived landscape-painting had stood at Kioto for the idealization of nature; and in the fifth, Japanese realistic and genre painting had stood at Kioto and Yedo for the education into national self-consciousness of the common people. Should a sixth period fortunately supervene, may we not trust it to stand for a demonstration of the value of Asiatic ideals as a factor in the whole world's coming type of civilization?



HOYEN'S WILD-PLUM BRANCH.