

THE ART OF JAPAN IN LATER
NINETEENTH CENTURY EUROPE .
PROBLEMS OF ART THEORY AND CRITICISM.

VOLUME FIVE.

David John Bromfield.



85



84

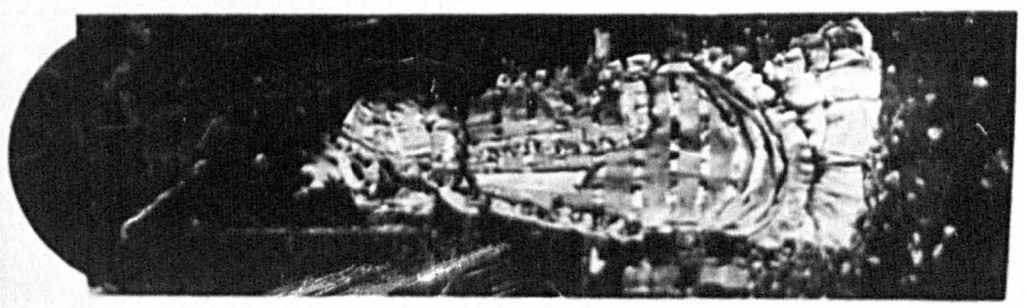
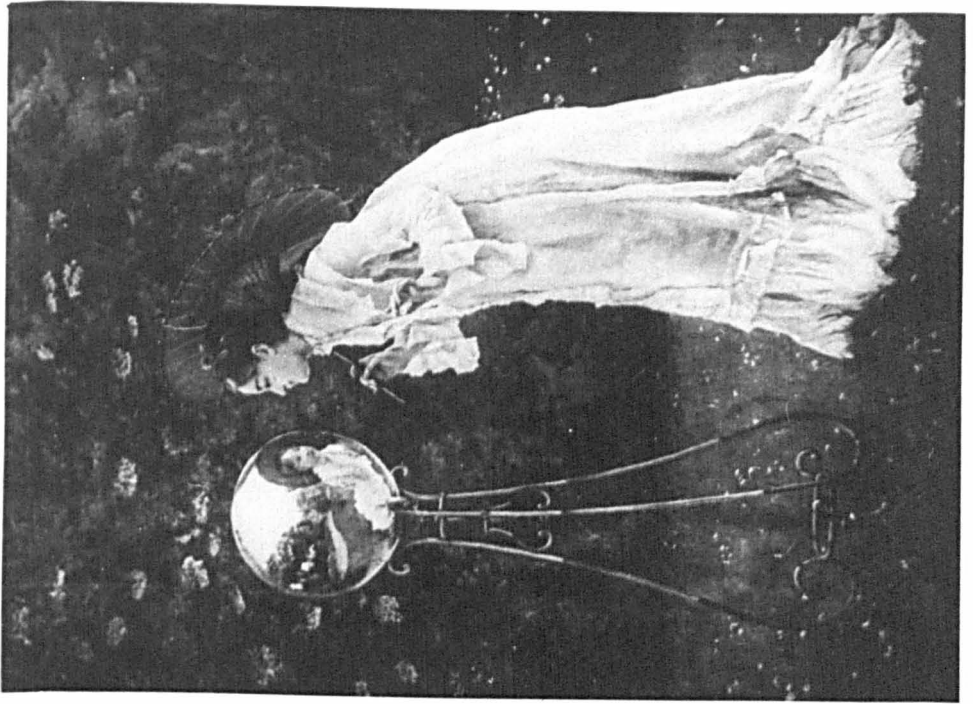


86



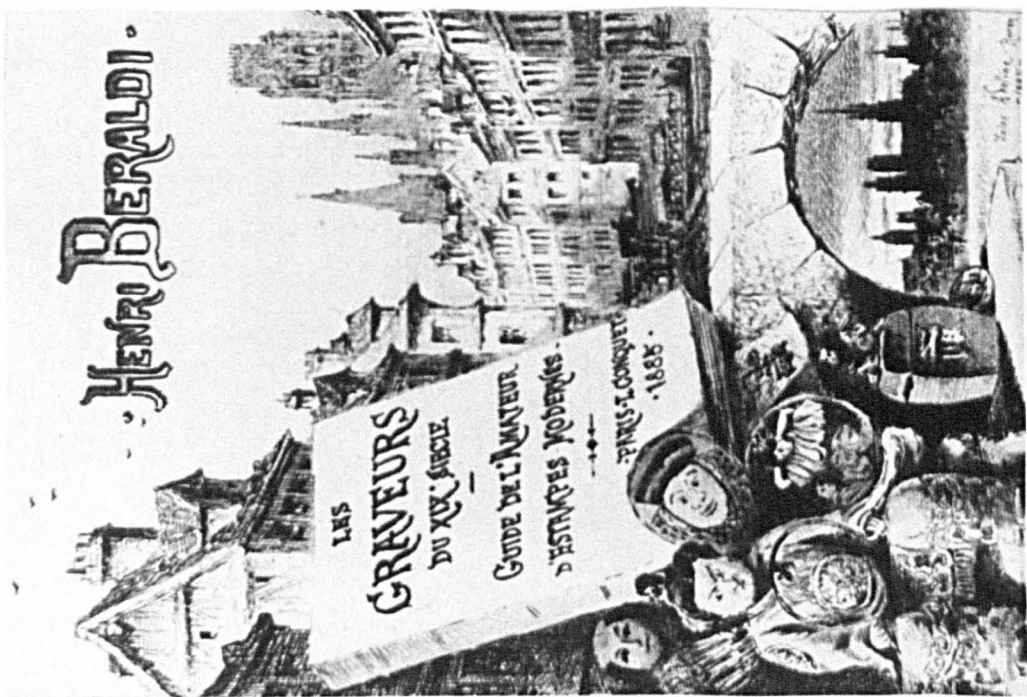


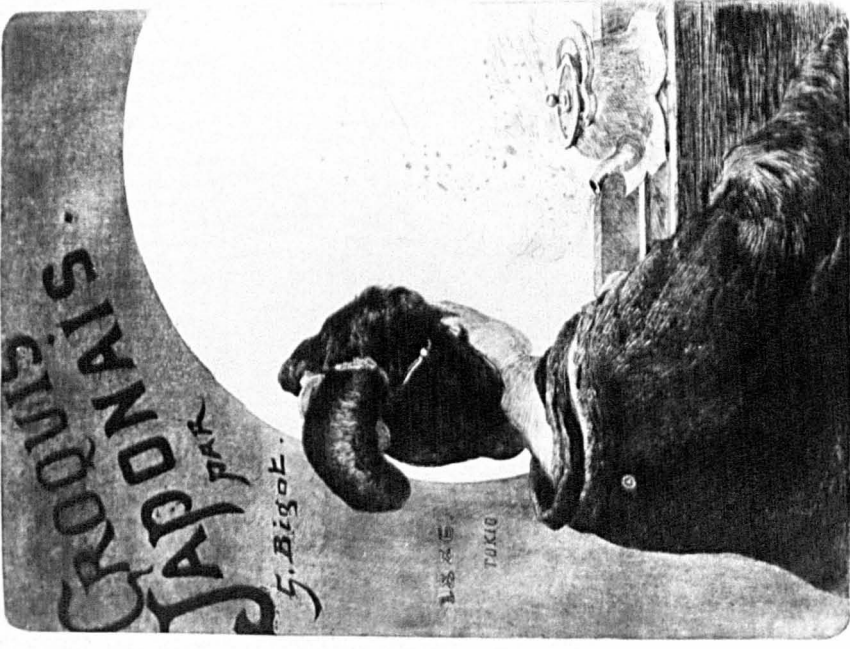




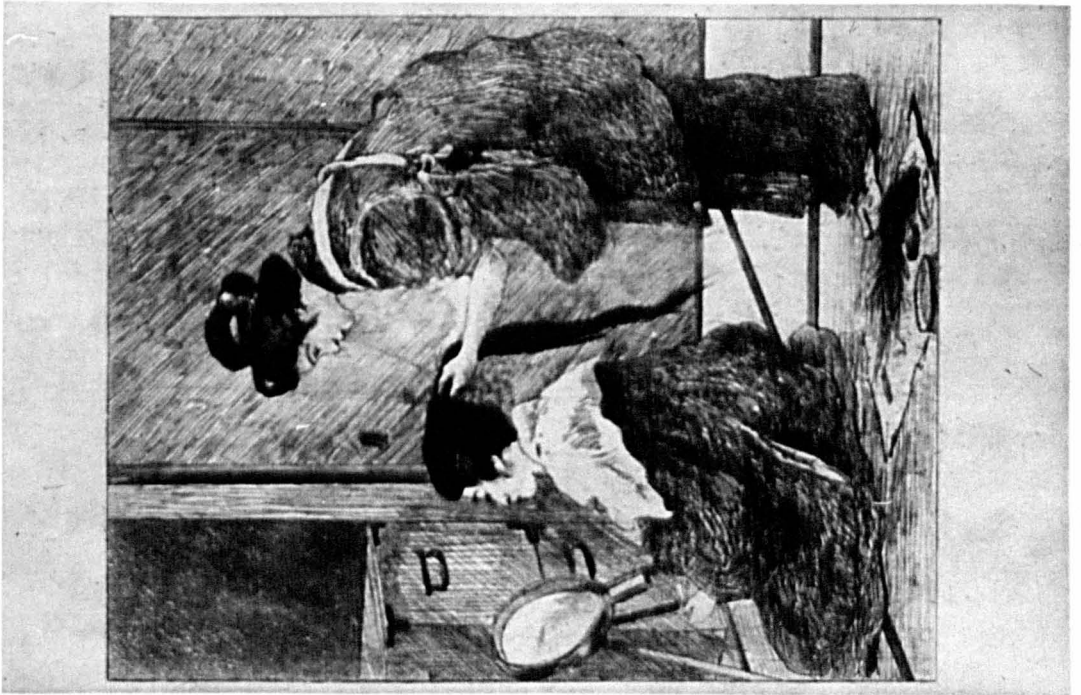


COMERRE (L.) *Portrait de Mlle Achille Fould.*





CRONIN'S
 JAPAN'S
 5. BIGOT
 1885
 TOKIO







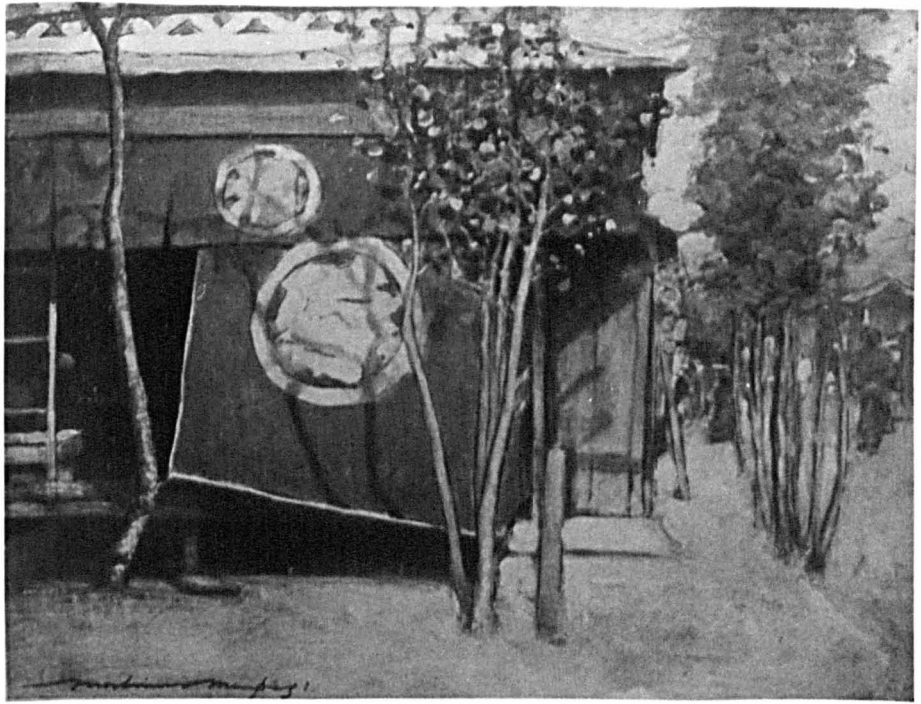
99a



99b



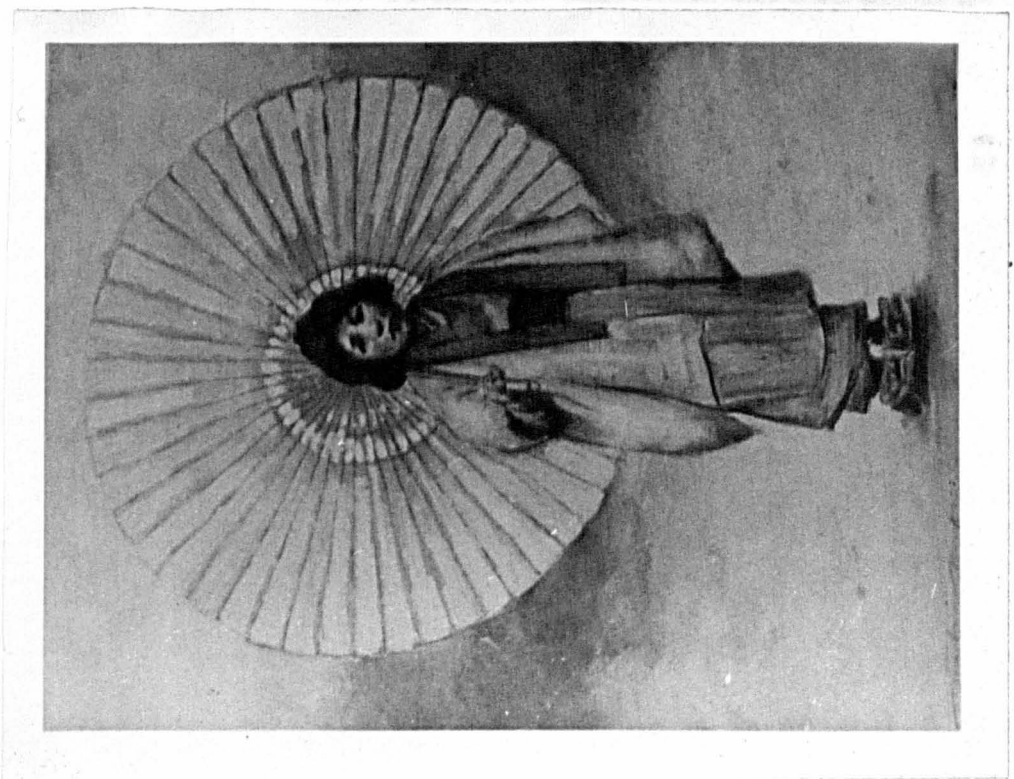
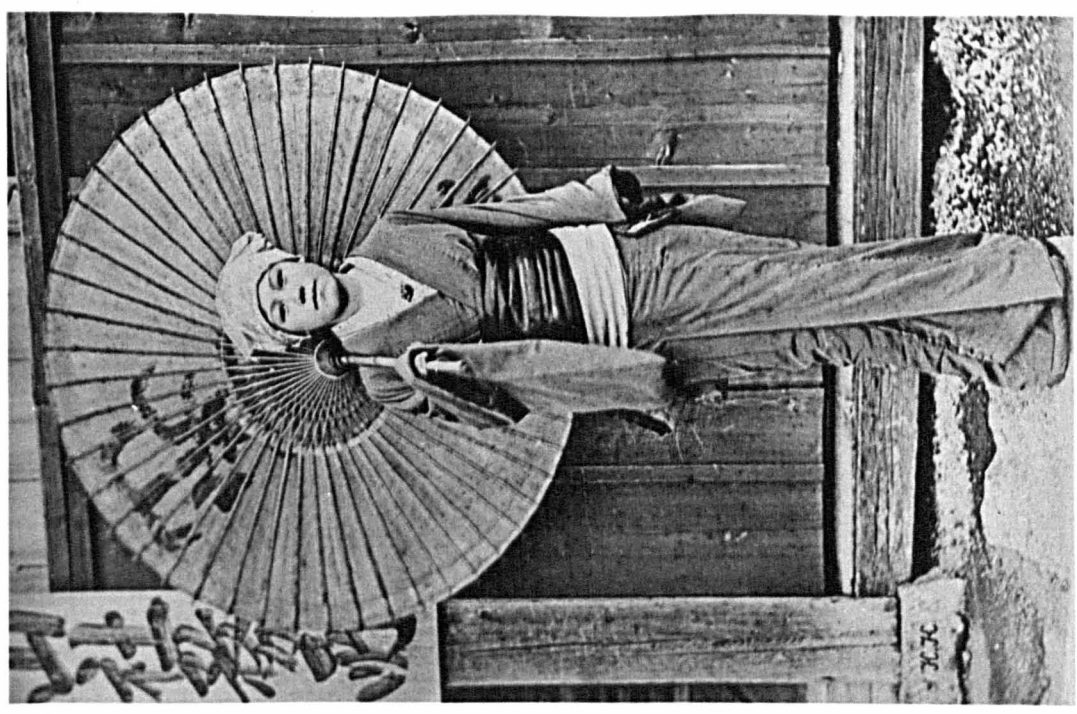




101



102

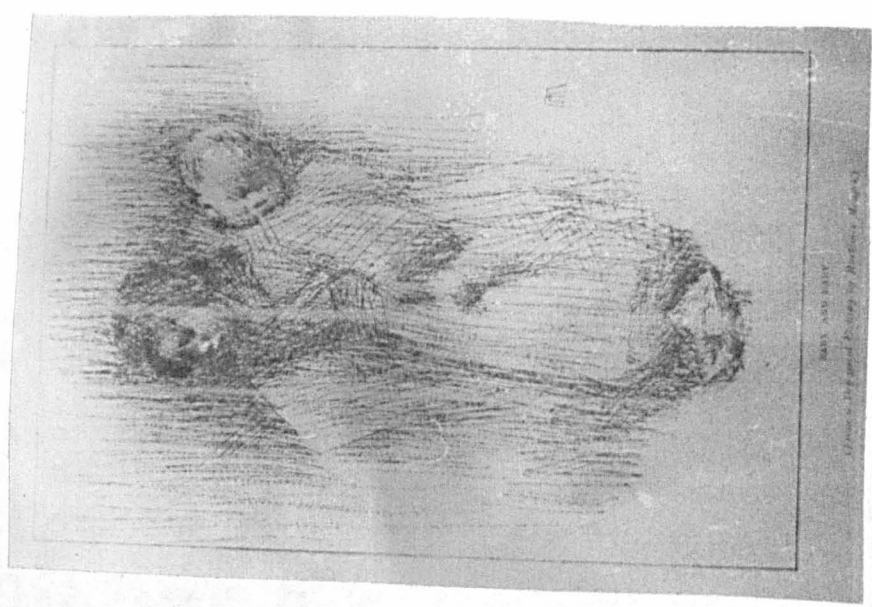




105

© 1911

106b



BABY, 1850-1851
 (From a 1910 photograph by Florence H. Myers)

106a





Faint handwritten notes on the left side of the page, partially obscured by the photo's border.

Faint handwritten text, likely a letter or a description, written in cursive below the photograph.

*Yours faithfully,
 [Signature]*



A Letter from Japan



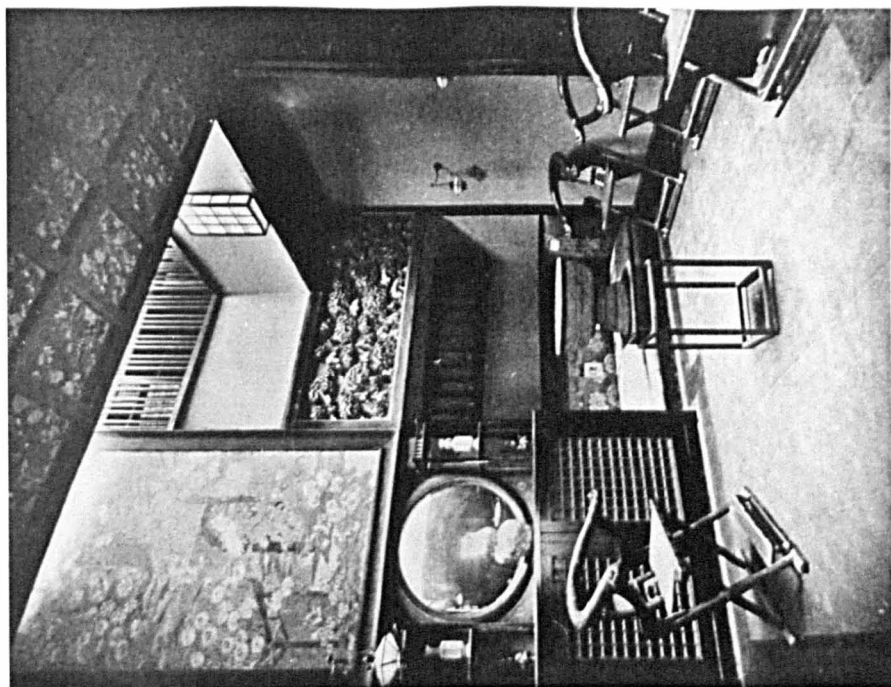
rays of the sun the great petals turning back towards their stems are rich and glowing in every shade. Then as evening comes on and the sunlight fades, the deeper purple blooms lose their richness and grow shadowy, while the white ones take on an icy purity that seems unearthly in its transparency and they shine as with an internal light. Still a little later, and with the last rays of daylight all the darker flowers have disappeared, & where a short while since

stood a proud bed of royal colour we can see only the ghostly heads of the pure white petals. The ride back was delightful. Tokyo at night is seen at its best. The river is then more fascinating. Huge junks, with a solitary light at the mast head glide by—fantastic shadows in the purple haze. The tea houses, with their festoons of lanterns and, orange interiors in which one caught glimpses of singing girls in their brilliant dresses, gleamed like golden patches in the cool purple. The bridges sparkled with lights. The shops were bright with colour, and all through the city, to enjoy the coolness of the night air groups of citizens were seated in the streets chattering as gaily and as light heartedly as only Japanese can.

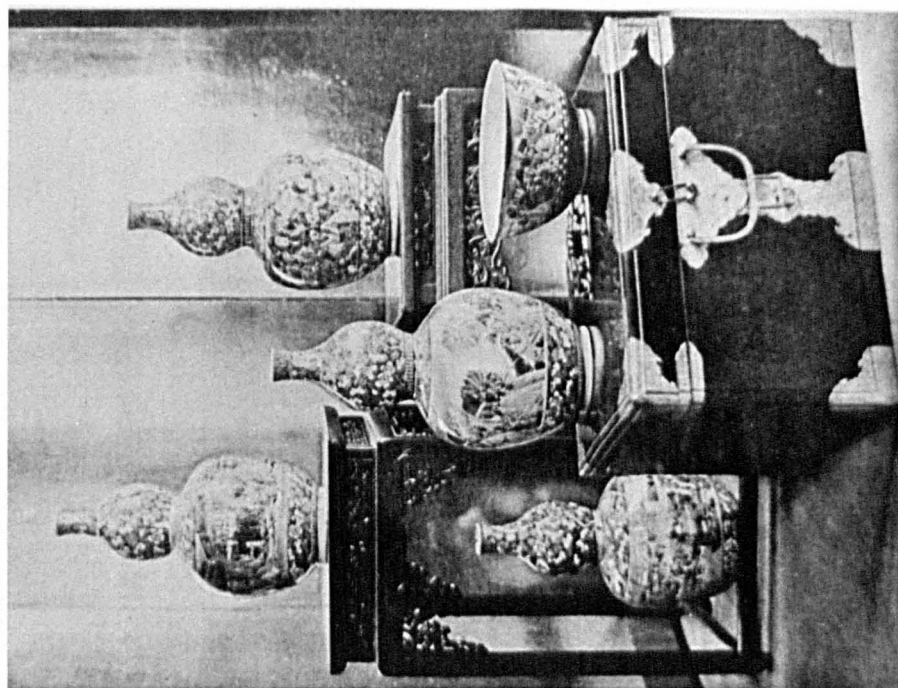
Yours faithfully

Mortimer Menpes

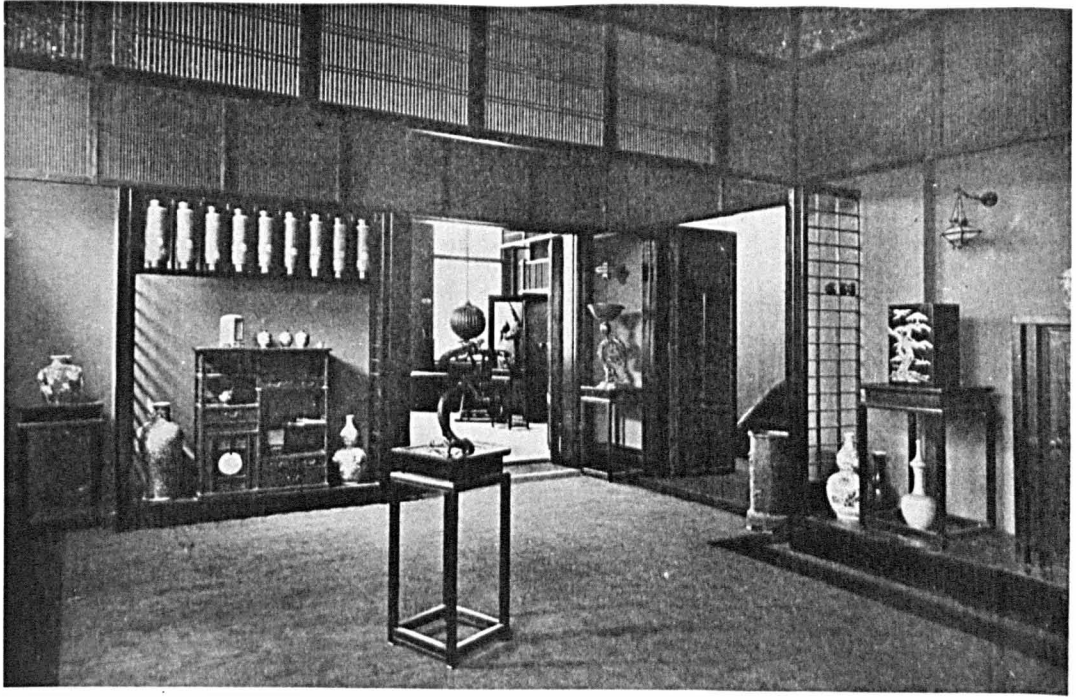




110a



110b



110c

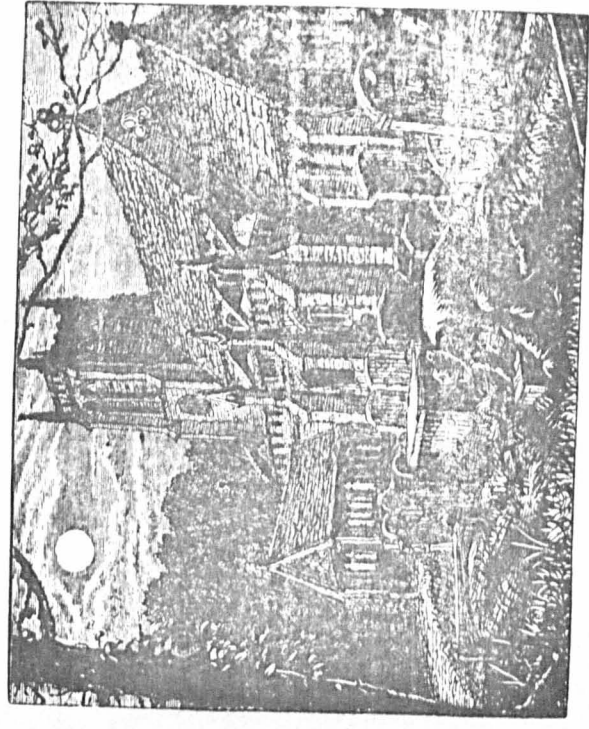


111c

WAIT FOR THE END.

A Story.

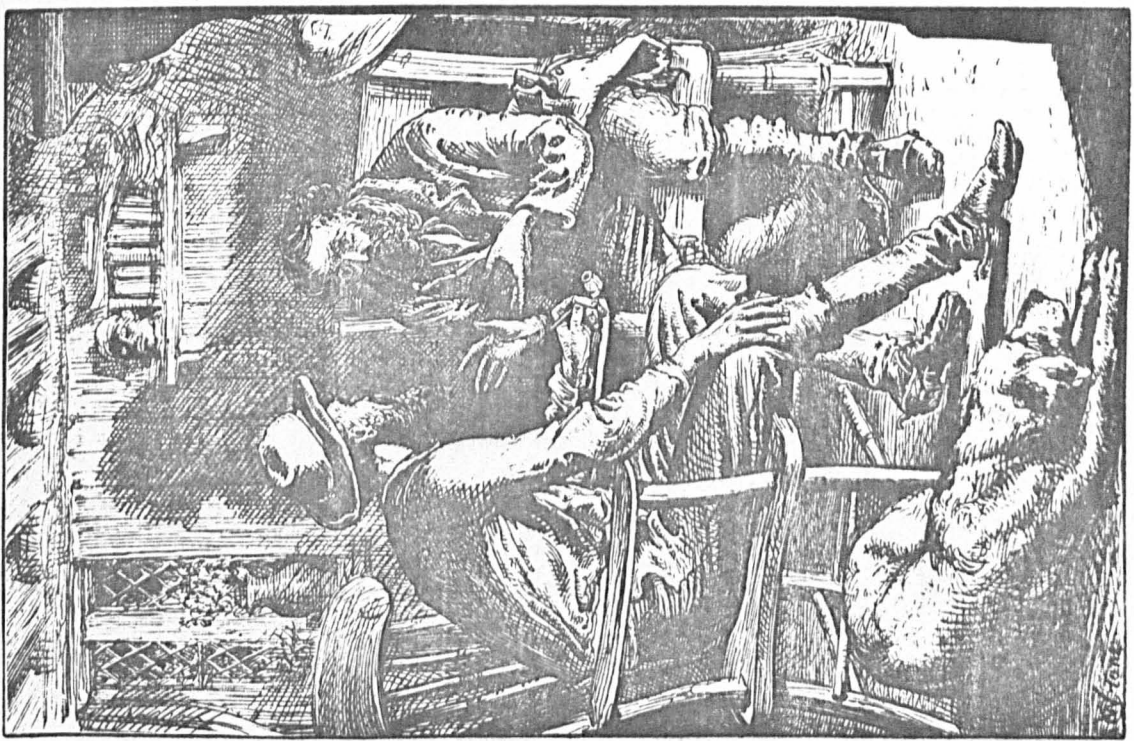
BY MARK LEMON.



"He came to some hard substance, which he judged rightly was the distressed man."
[Page 55]

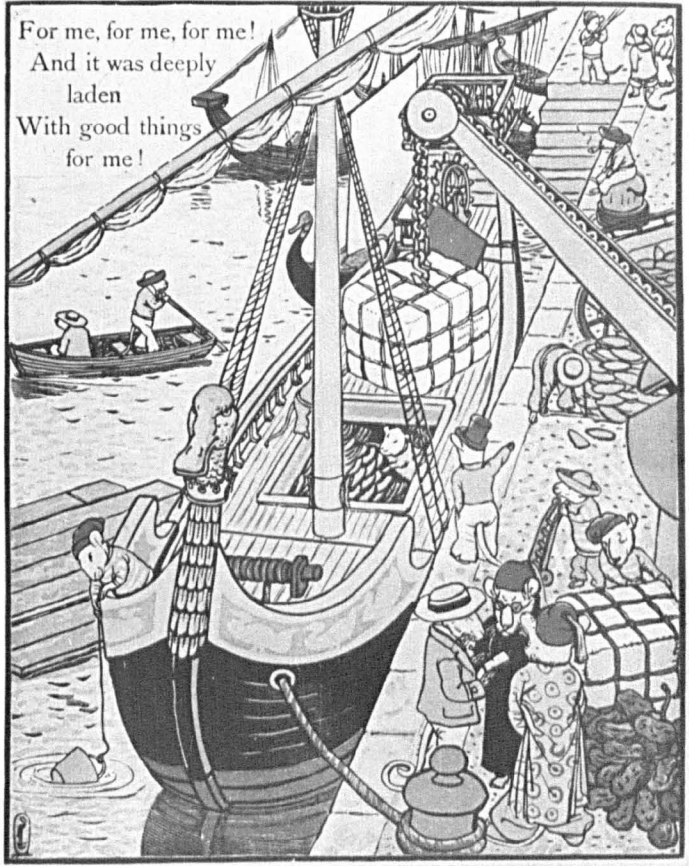
LONDON:
BRADBURY, EVANS, AND CO., 11, BOUVERIE STREET.
1866.

[The Right of Translation is reserved.]



"I have sought you out as much for my own sake as for that of others."
[Page 112]

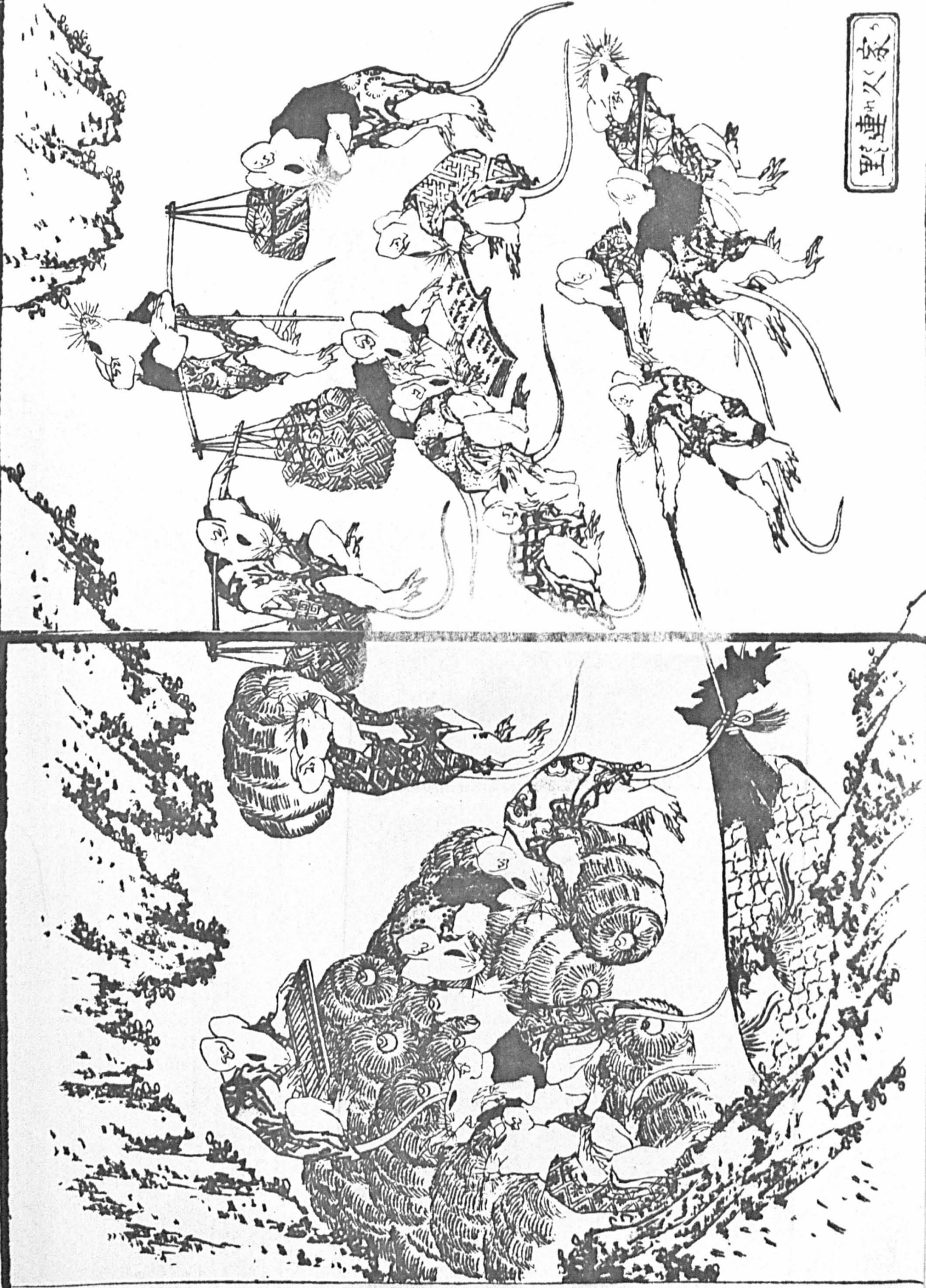
1539



For me, for me, for me!
And it was deeply
laden
With good things
for me!

REPRINTED BY PERMISSION FROM "THE FAIRY SHIP."

野連久家



野連久家

野連久家

野連久家



LES RATS MARCHANDS DE RIZ.

113b



113c



THE APE AND THE CHAL.

113d



115





ALADDIN PEERED BEHIND THE DOOR SO THAT HE COULD SEE HER FACE



ALADDIN SEIZES THE WONDERFUL LAMP AS THE GENIE APPEARS

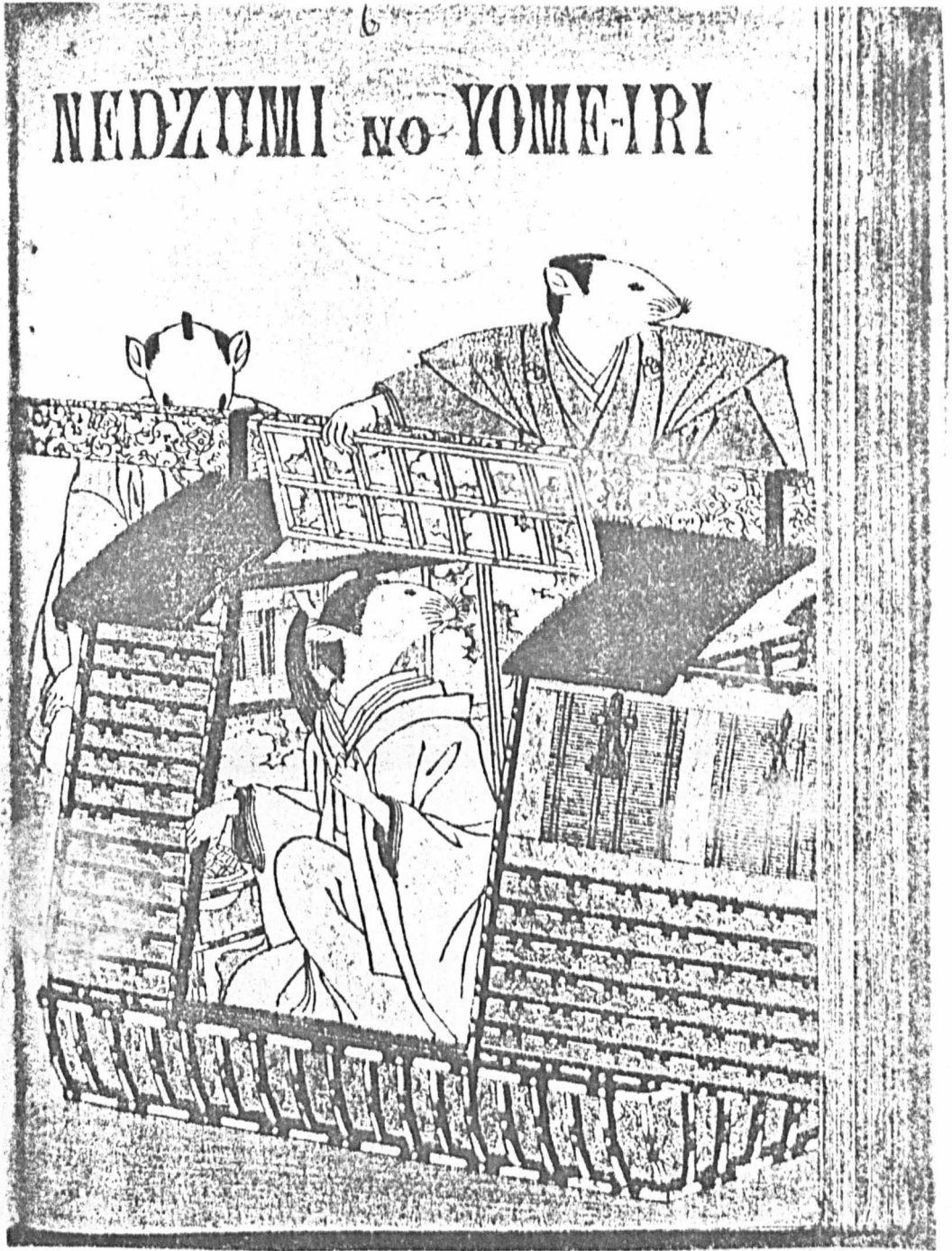


THE AFRICAN MAGICIAN USED SELLING NEW LAMPS FOR GOLD



MARCUS WARDY JAPANESE PICTURE SHOW

NEZUMI NO YOME-IRI



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7-3113

Japanese Fairy Tale Series, No. 6.

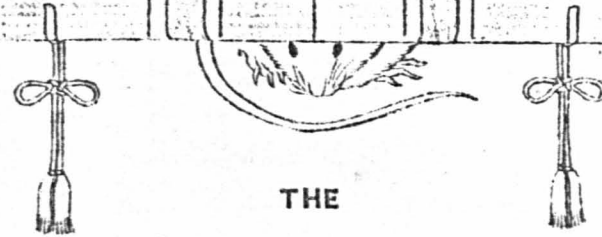
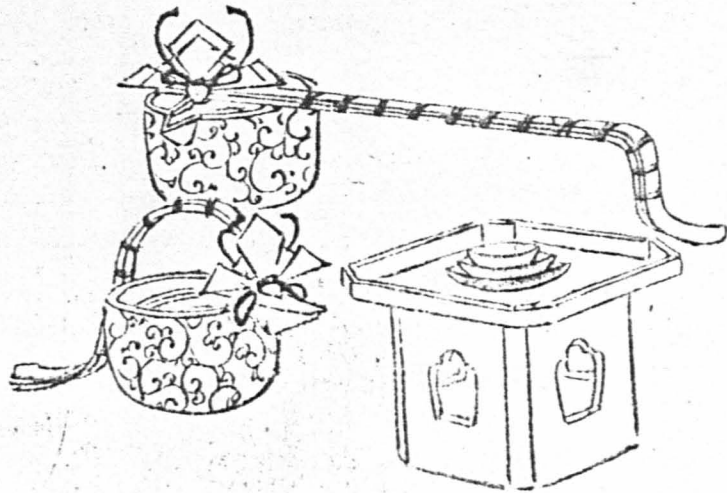
鼠嫁入 マビッド タムソン 譯述

明治十八年九月十八日版權免許同年十二月出版

出版所東京京橋區南佐柄木町二番地弘文社

NEDZUMI NO YOMEIRI (MOUSE'S WEDDING.)

PUBLISHED BY EHT KOBUNSHA, No. 2, MINAMI SAEGICHO, TOKY



THE
Mouse's Wedding.

A LONG time ago there
was a white mouse
called Tawara no Kanemochi,
servant of Daikokuten
the God of Wealth.

BLACKENING THE TEETH.

The parents made their daughter Hatsuka blacken her teeth as a sign that she would not marry a second husband; they also carefully taught her that she must obey her husband, be dutiful to her father-in-law, and love her mother-in-law.

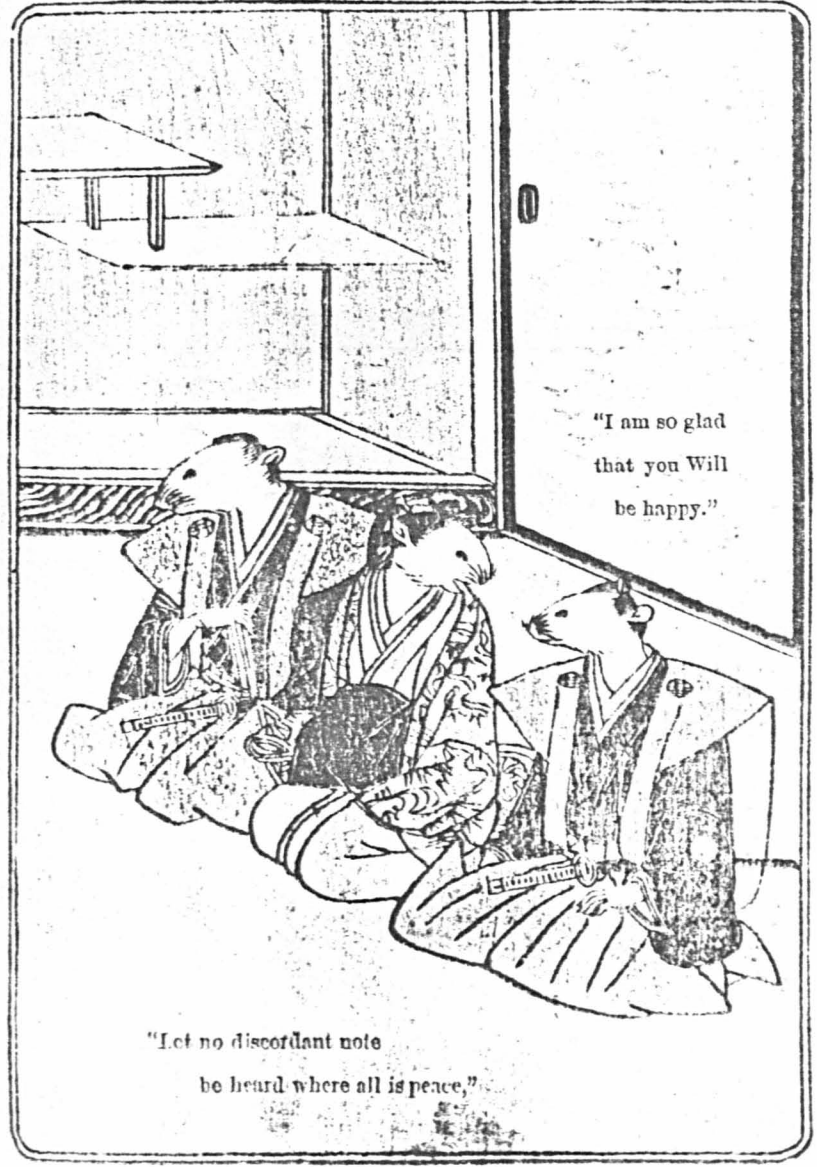


398 2 JIS

THE WEDDING



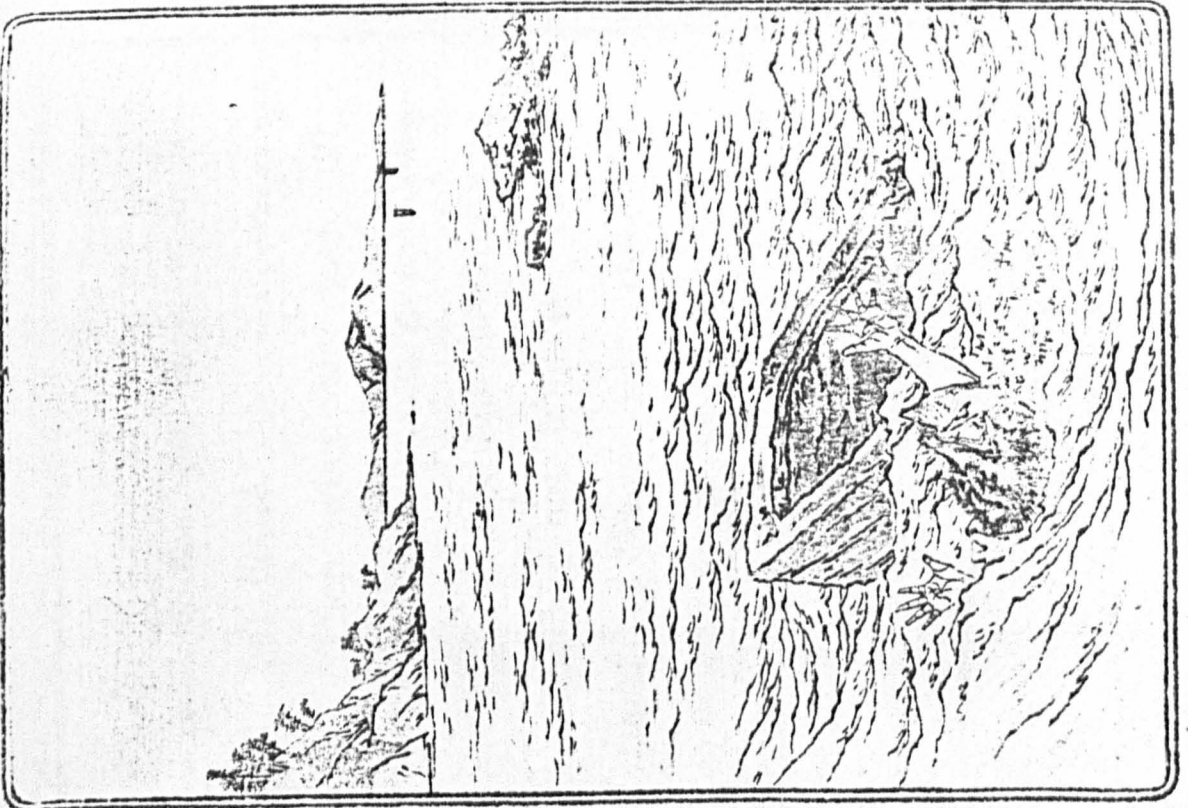
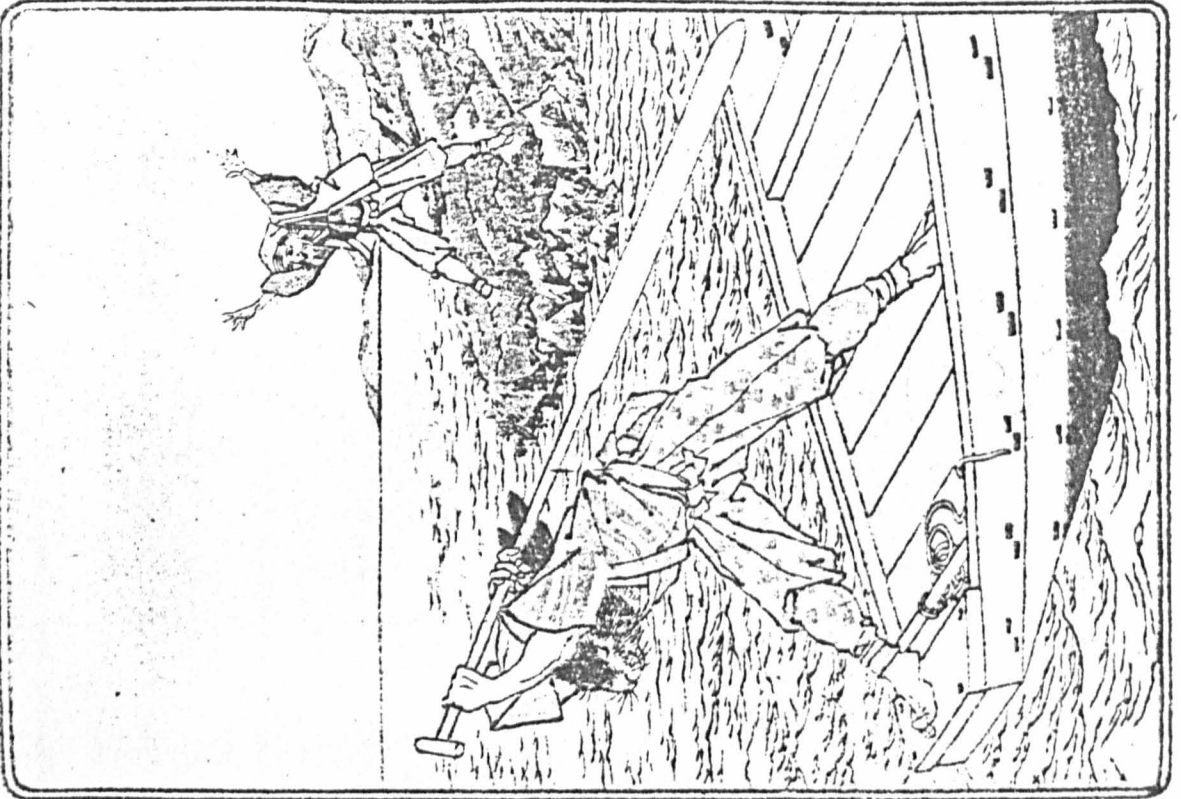
CEREMONY.



119a

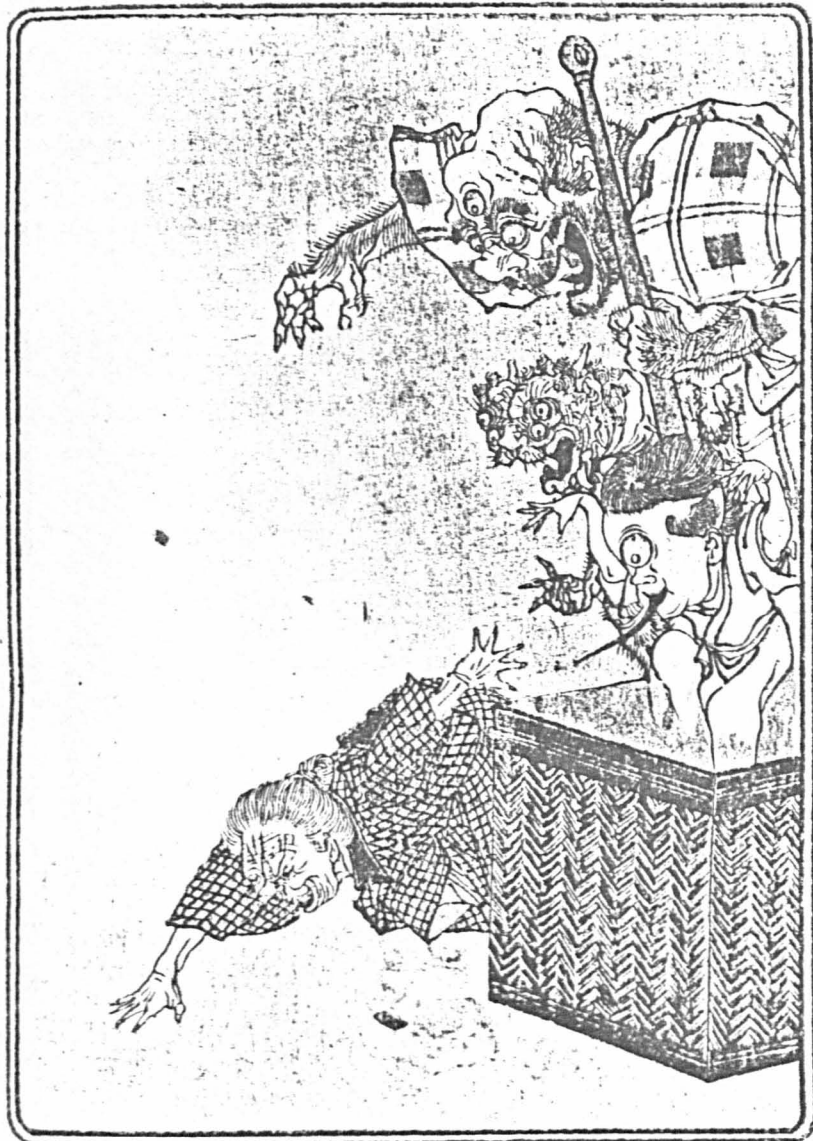
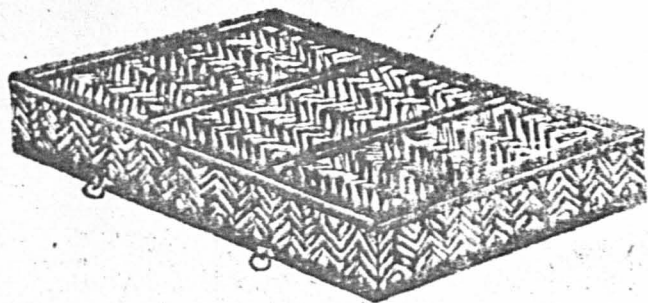


119a



at last she got back with it
to her house.

Then when she took off
the lid and looked in a whole
troop of frightful devils came
bouncing out from the inside
and at once tore the old
woman to pieces.







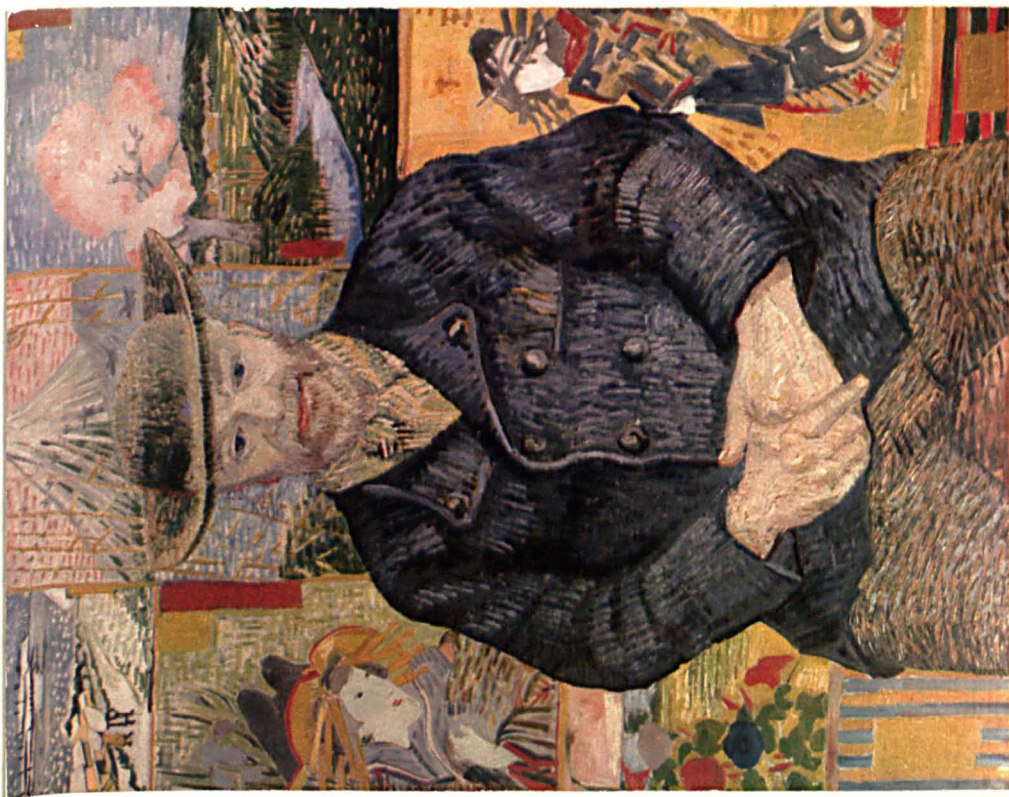
122







125



124

KEY AND DISCUSSION OF THE JAPANESE PRINTS IN THE BACKGROUNDS OF THE
PORTRAITS OF PERE TANGUY.

Niarchos Version

(For colour reproduction see Roskill, op cit., colour plate III).

The prints in the version are almost impossible to identify. They are painted freely as a painting done in a day would be.

1. Morning Glories based on Hokusai, similar to number two in the Rodin version.
2. Half length of actor in female role, similar to number three in the Rodin version.
3. Unrecognisable framed picture, yellow and ochre.
4. Incoherent view of Fuji with tree on left and figures by the sea in the right foreground. Presumably based on a Tokaido road view by Hokusai, it is unlike the view of Fuji in the Rodin version.
5. Standing Geisha or Actor in female role; the strong curves of this design suggest an early master, perhaps even Monoruba, but the 'realistic' background of buildings is unusual.
6. Landscape of hills with houses, shows tree forms that can be found in the work of a special class of the Edo-period landscape painter.
7. Half length of Geisha or actor in female role, unidentifiable because of loose handling.

Rodin Version

1. Abstract decorative panel, no source.
2. Morning Glories in the style of Hokusai's series of flower prints.
3. Half length of Geisha or actor in female role, in the style of one of the late masters, Toyokuni II or Kuniyoshi.
4. Winter landscape in the style of Hiroshige's 'Yoshiwara under early morning snow' from the Toto Meisho series.

5. 'Fujiyama with wild geese' inspired by the views of Fuji (sets of thirty-six and a hundred) by Hokusai.

Letter 510 testifies to Vincent's fascination with what he believed to be the "Three hundred views of Fuji" by Hokusai. This print appears on the drawing related to this portrait (La Faille). The drawing differs from the painting in the position of the dark mass to Fuji's right and in position and number of the birds. It is over-crowded and appears to be an imaginative fusion of several prints.

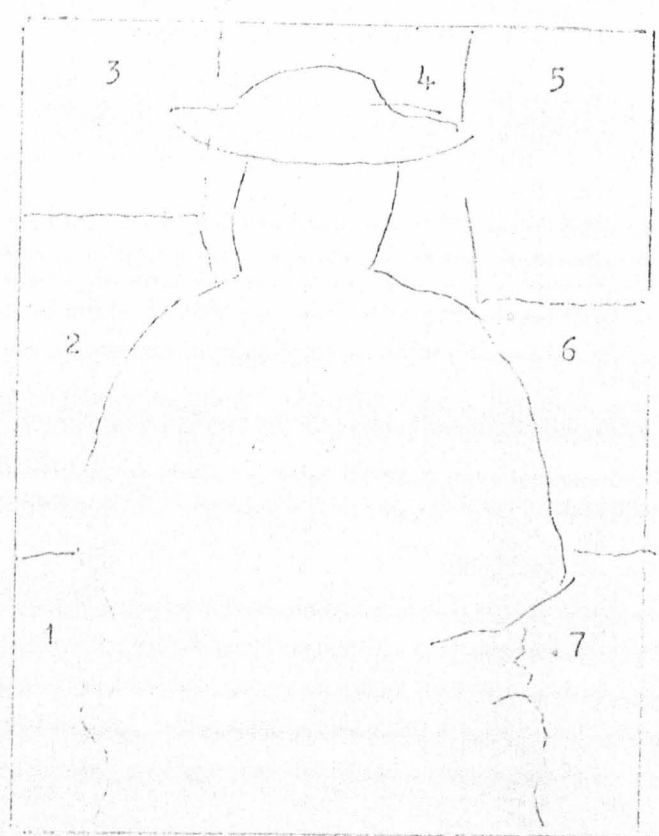
A view of Fuji seen through a bamboo thicket by Hokusai is likely to have suggested the screen of plants in front of the view (Hillier: Hokusai, p.108). It is in two parts, and the right hand one would fit the Tanguy composition exactly. The series of stations of the Tokaido road, such as the 'Hara' and 'Yeijeri in a high wind' show similarities to some extent.

6. A landscape of a fruit tree by water based on a view by Hiroshige from his Tokaido series 'The Ishiyakushi', but freely adapted.
7. A standing Geisha of actor in female role after the style of Keisai Yeisen which appears to be a free copy of the free copy which Van Gogh made of the cover of a special issue of the magazine Paris Illustre, May 1, 1886.

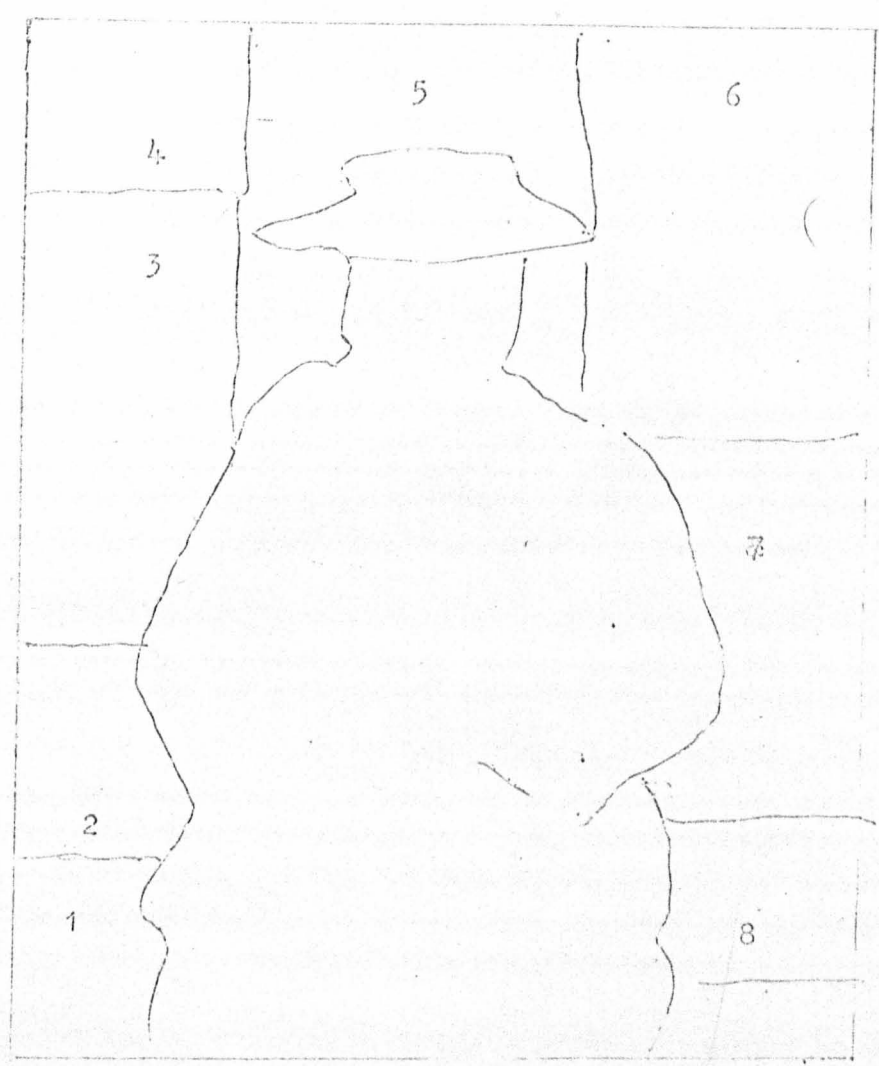
The colours of the version in the background of the portrait are identical with those in the copy and are his own invention, since the magazine cover is basically fineline engraving in black with tints of red, blue and yellow (or else he had seen the original print which I have not been able to examine). The version in the portrait is a simplification of the original so that all the original drapery patterns disappear leaving a record of the rhythms of the print in terms of a free brush stroke, particularly the torso which is only a pattern of short straight strokes.

This account is based on Footnote (68) to the article: 'Far Eastern Art and Impressionism' by E. Scheyer in the Art Quarterly of the Detroit Institute of Arts for 1943.

Key to the Japanese prints in the gallery of the portraits of Paul Tanguy.

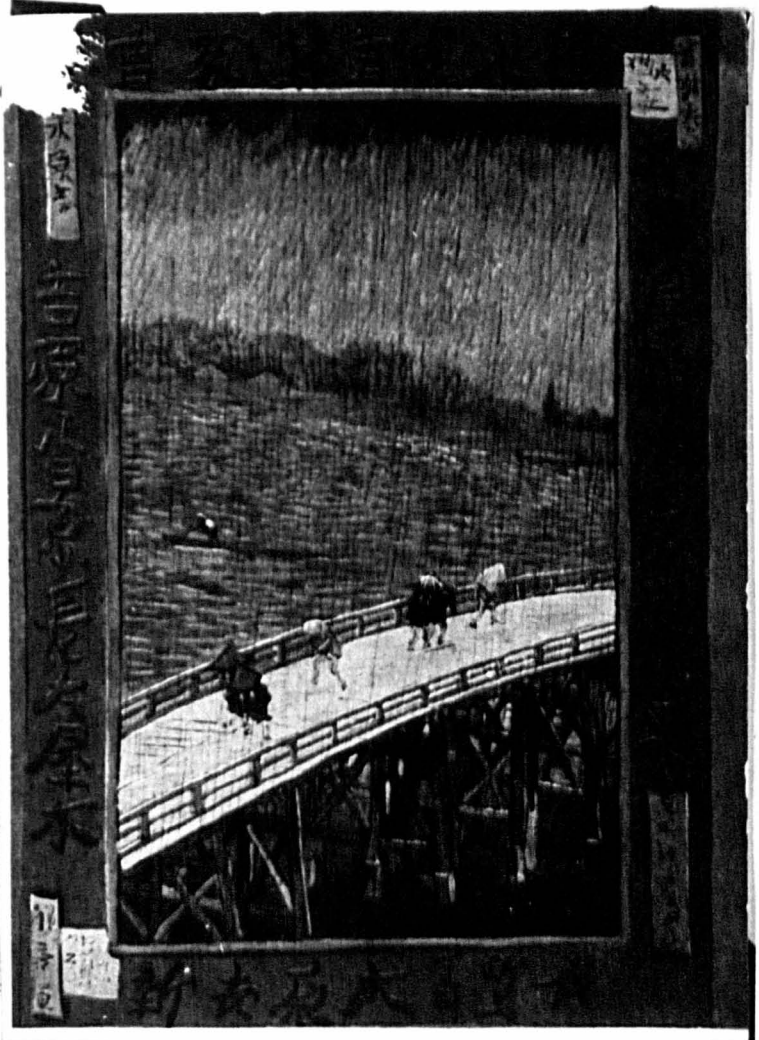


Niarchos version



Rodin version





127



1363

130

Deux francs



PARIS
ILLUSTRE
LE

4^e Année

N 45 & 46

131



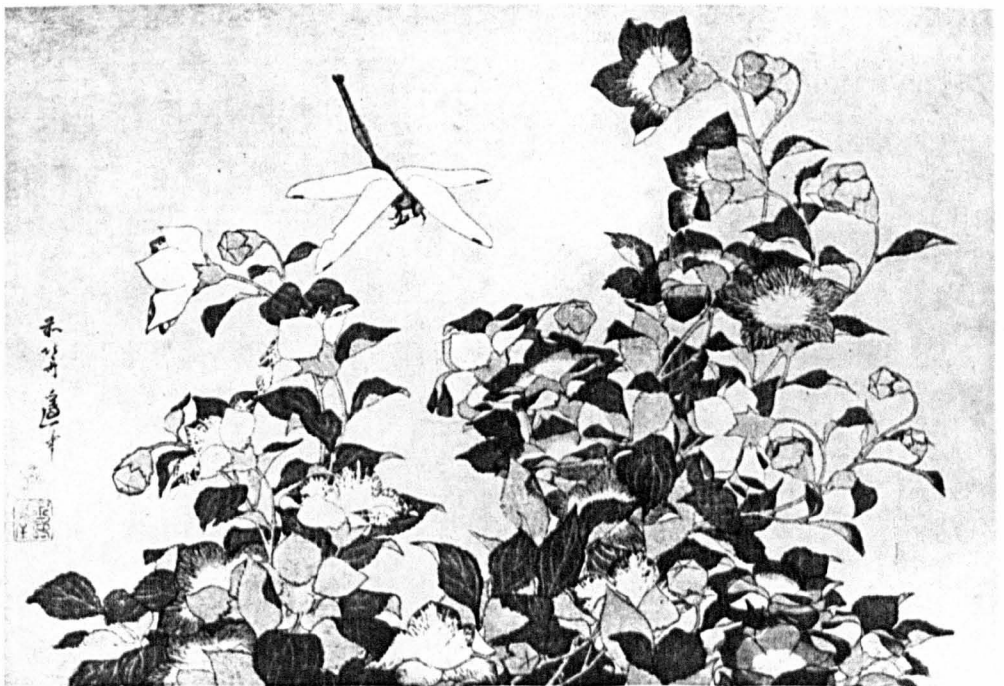
132



134



133



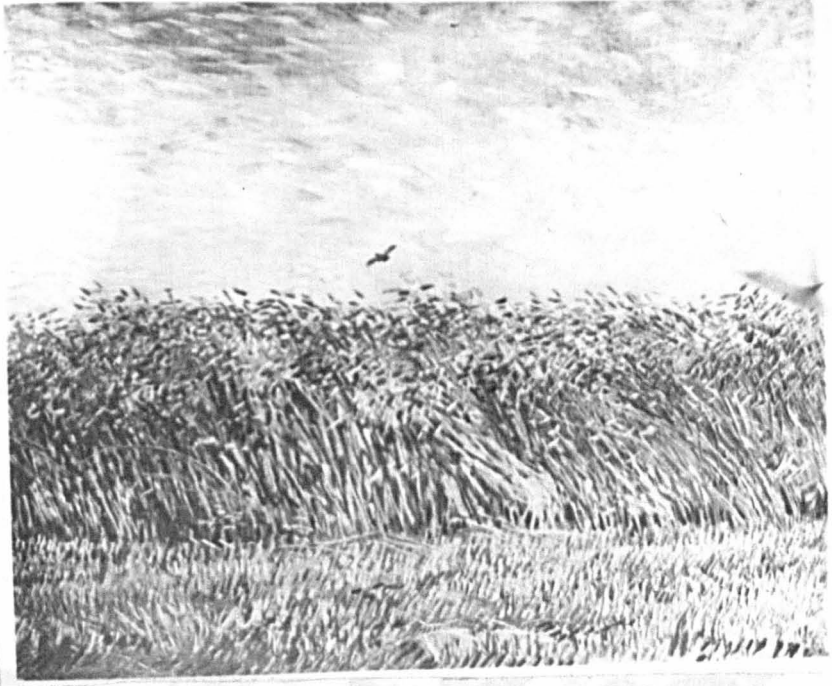


135

136



137



138

139



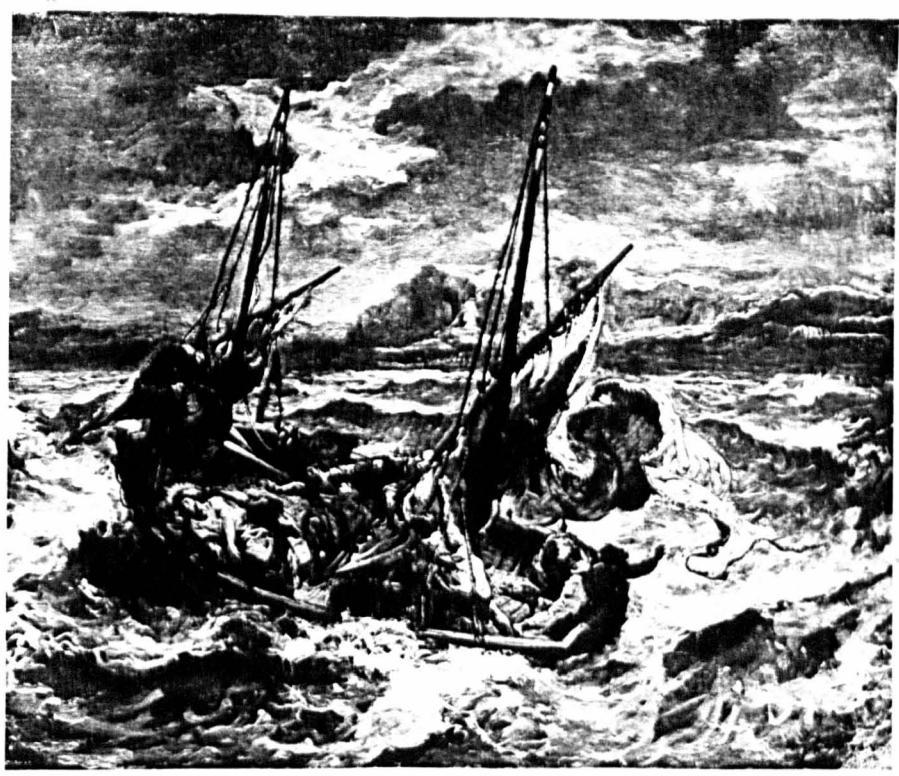
140



141



142



143



144a



144b



145



c.

146

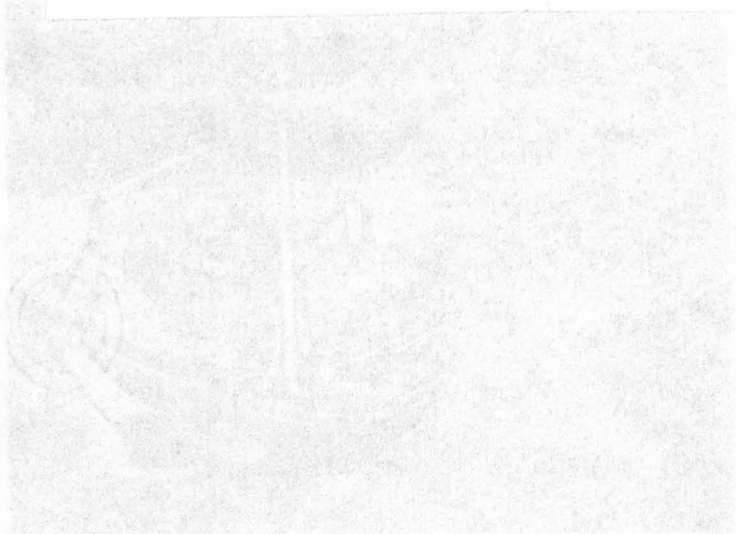


147

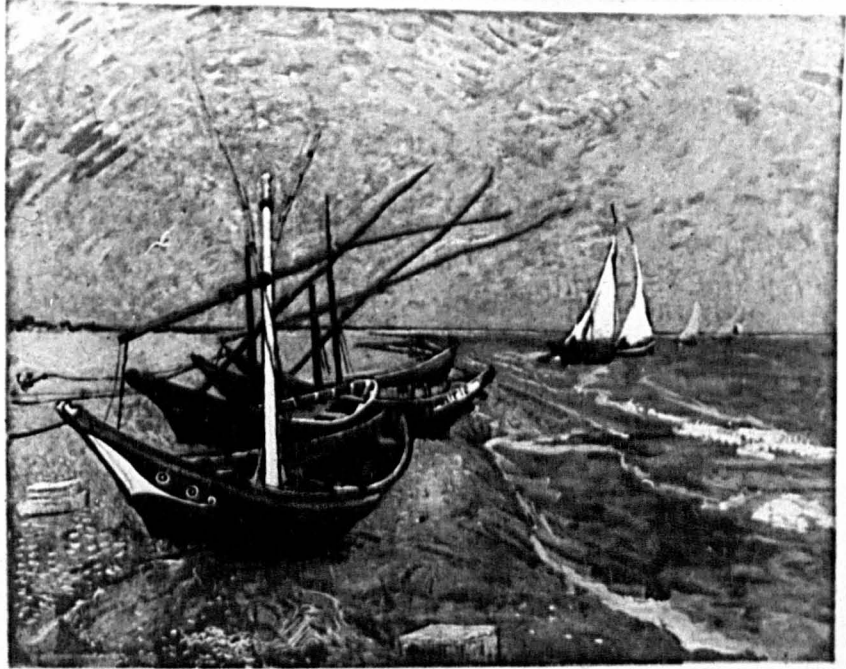


21→

20

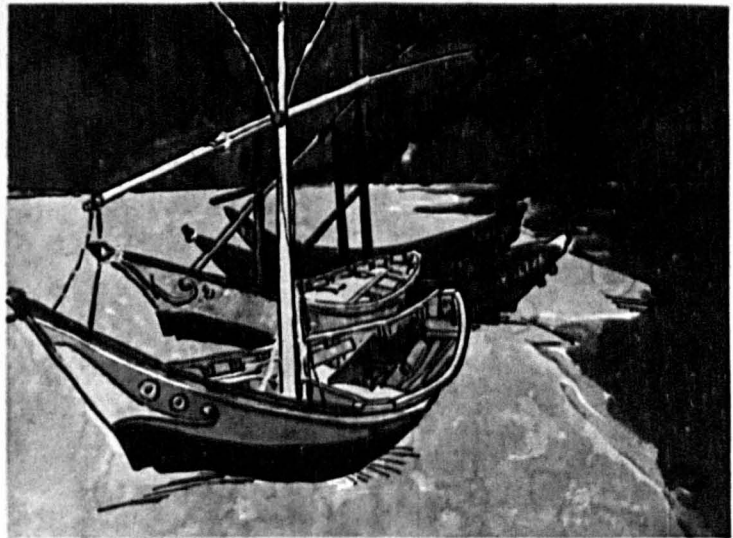


151



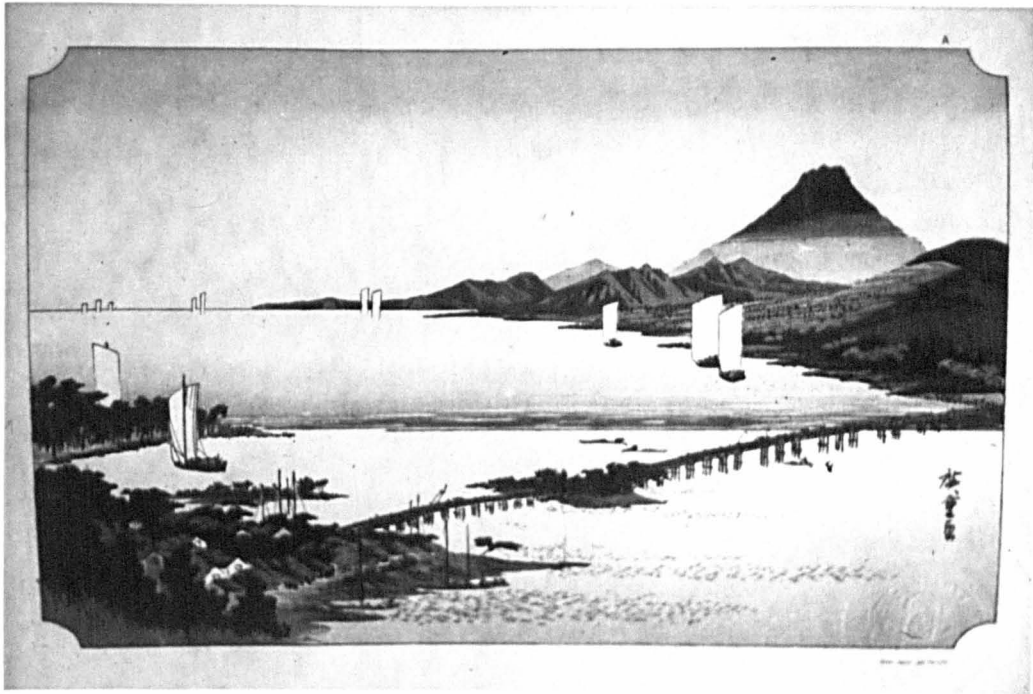
152

e

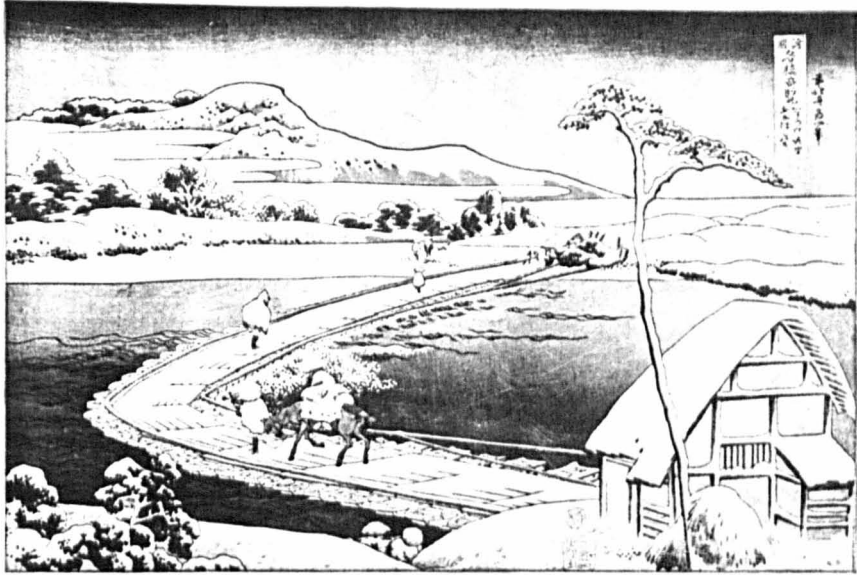


153





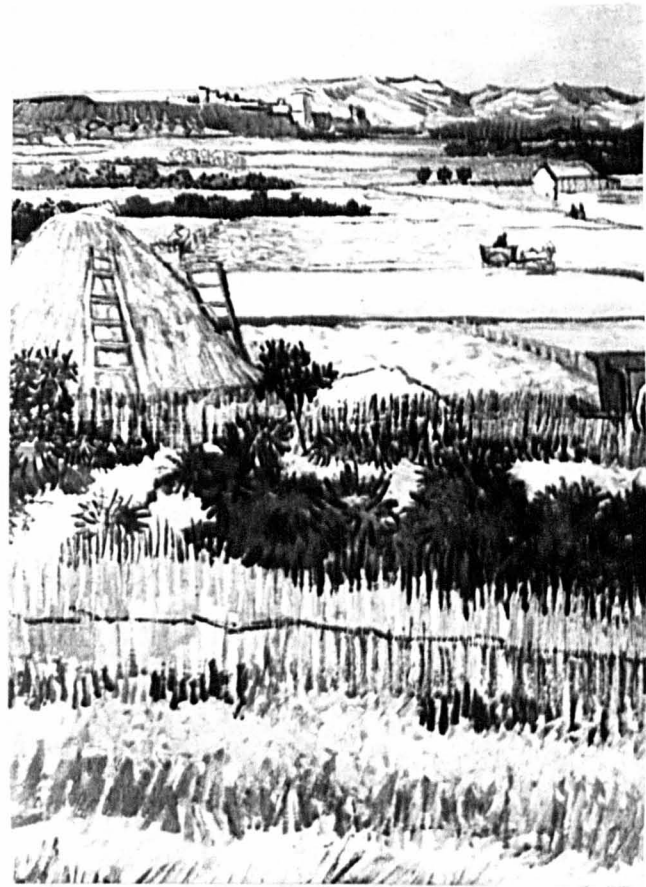
155b



154

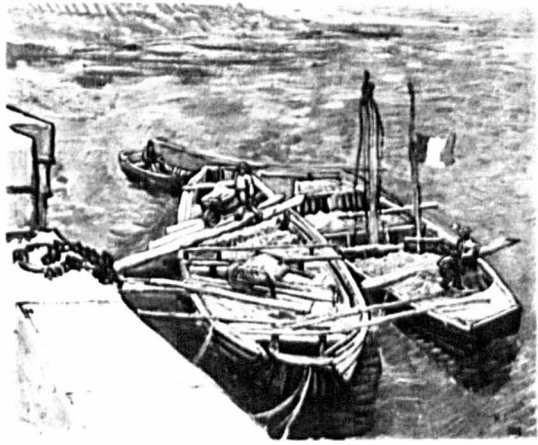


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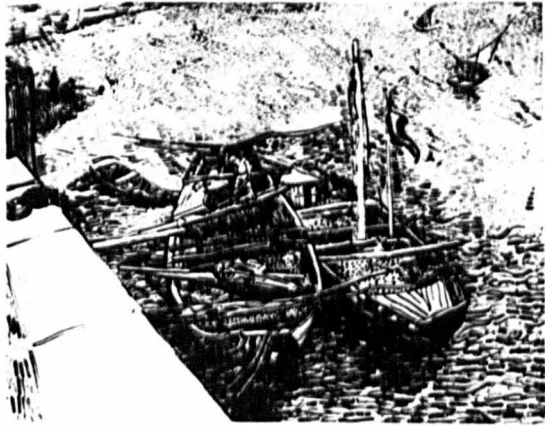


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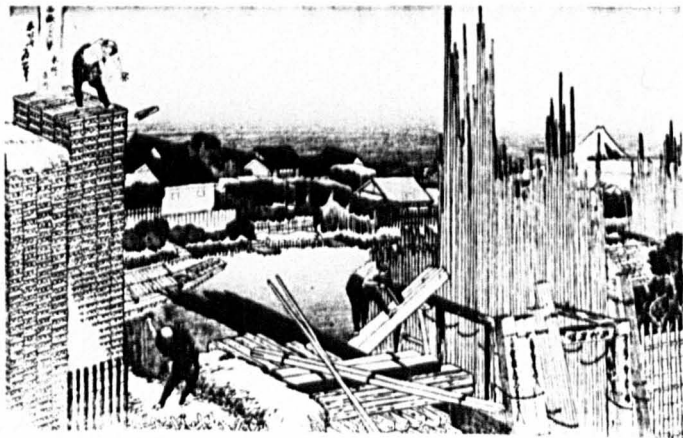




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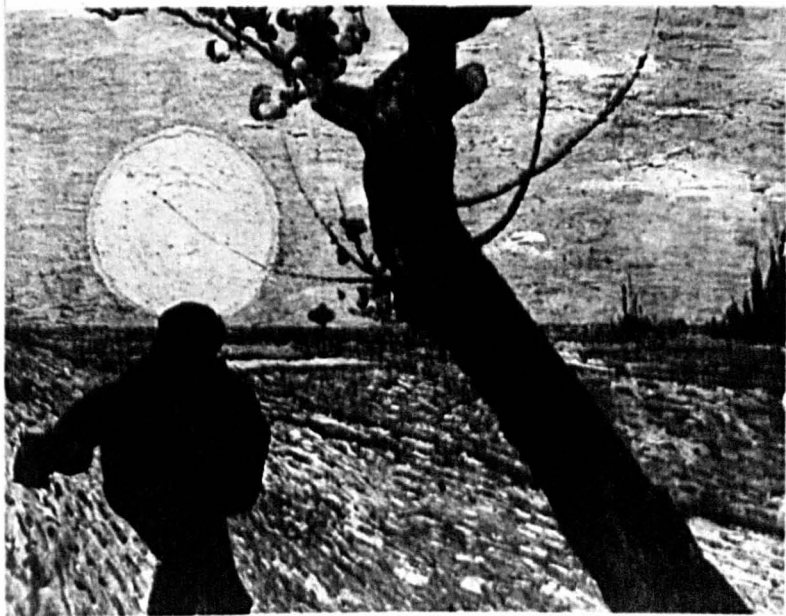


160



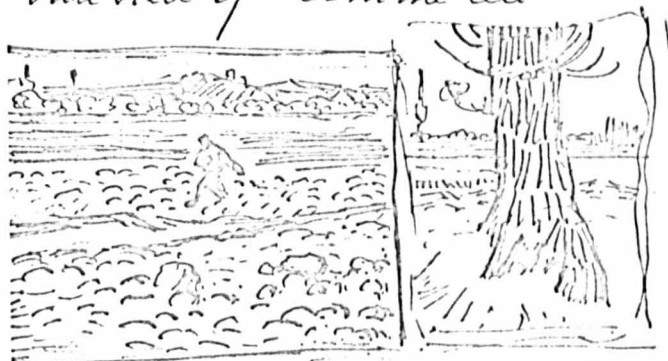


162



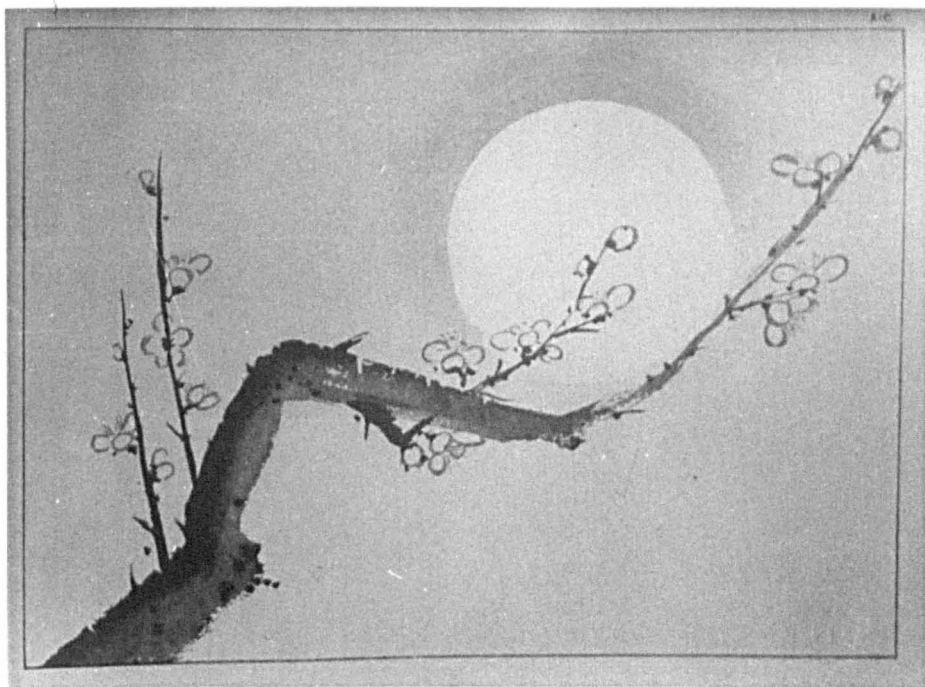
163a

un champ comme un autre
Tun vied i/ Comme ceci

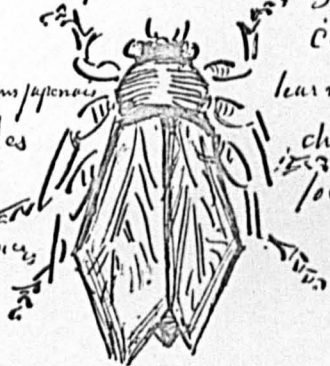


Et voilà tout. Comment vas tu et
as tu fait quelque chose à Bruxelles.

163b



8 jours pour un petit voyage en Suisse.
 Je crois que la chaleur me fait toujours du bien
 malgré les moustiques et les mouches.
 Des cigales - non pas celles de chez nous mais des
 comme ceci:



on les voit sur les arbres japonais
 plus des cantharides
 dorées et vertes en
 espèce sur les oliviers

Ces cigales (je crois que
 leur nom est Cicada)
 chantent au moins au soir
 fort qu'une grenouille

165



166



167



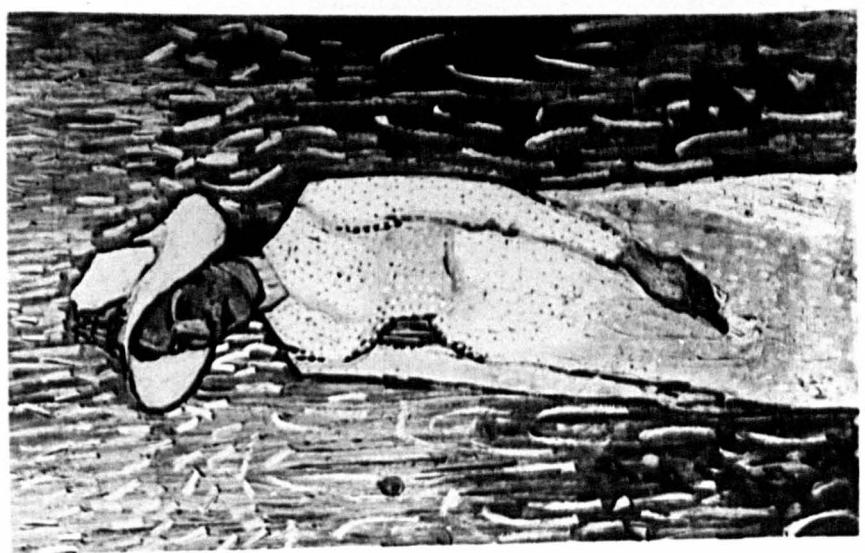
168a



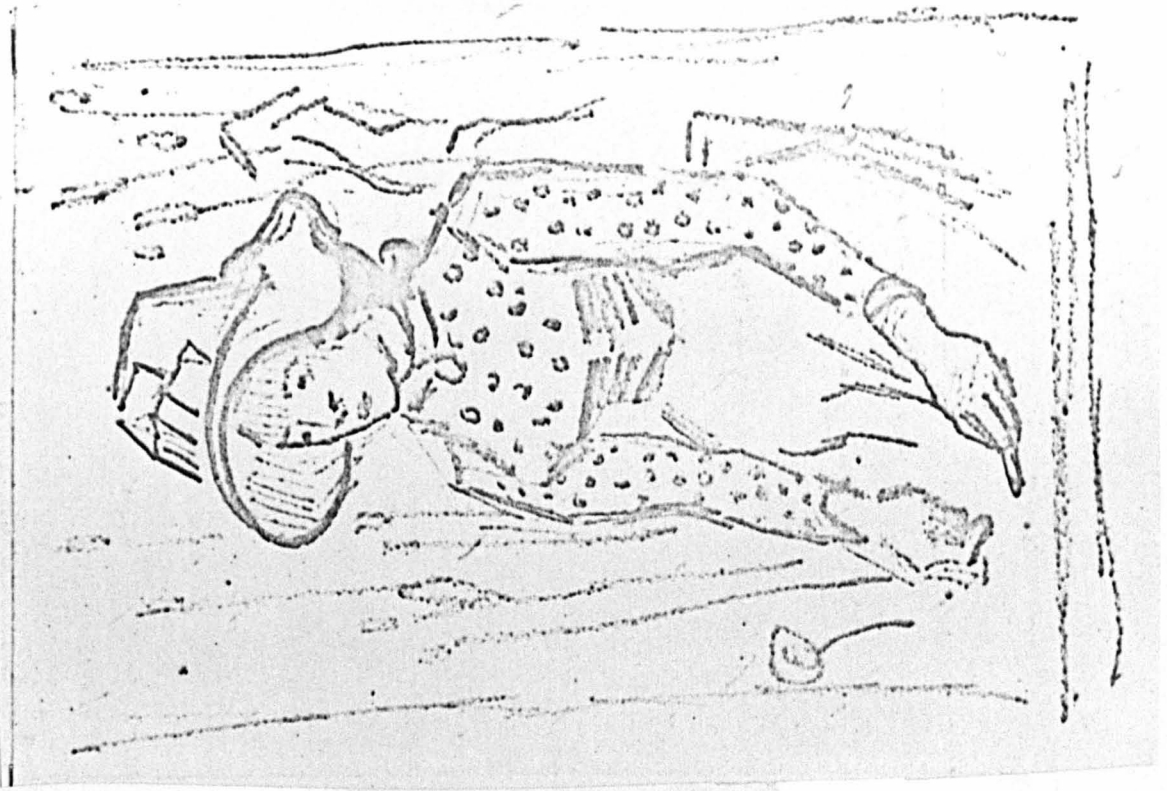
168b

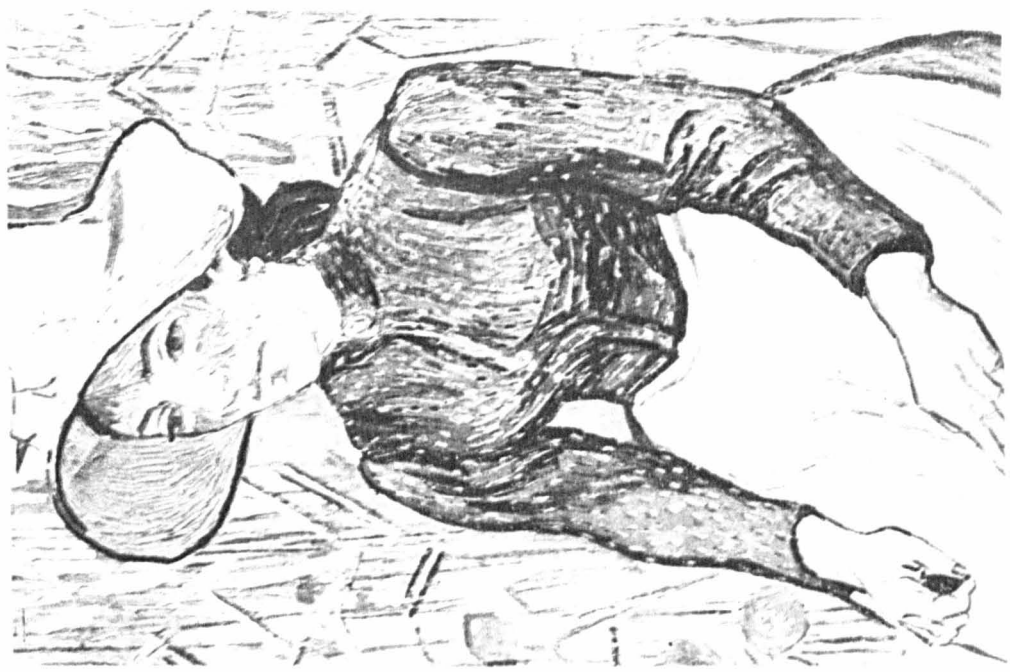
| J'eu une idée que
 lli acuri je me pe
 des ip
 roban
 légère
 un li
 La de
 franq
 desv

de façon à ser
 ou bruit é
 est pas ce me
 |



170

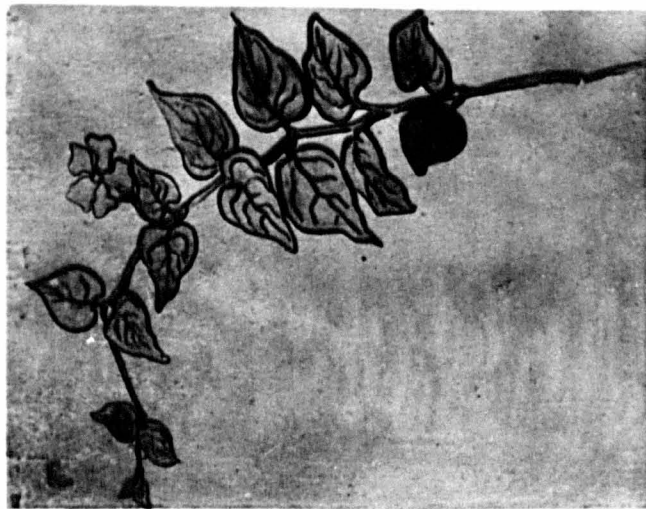




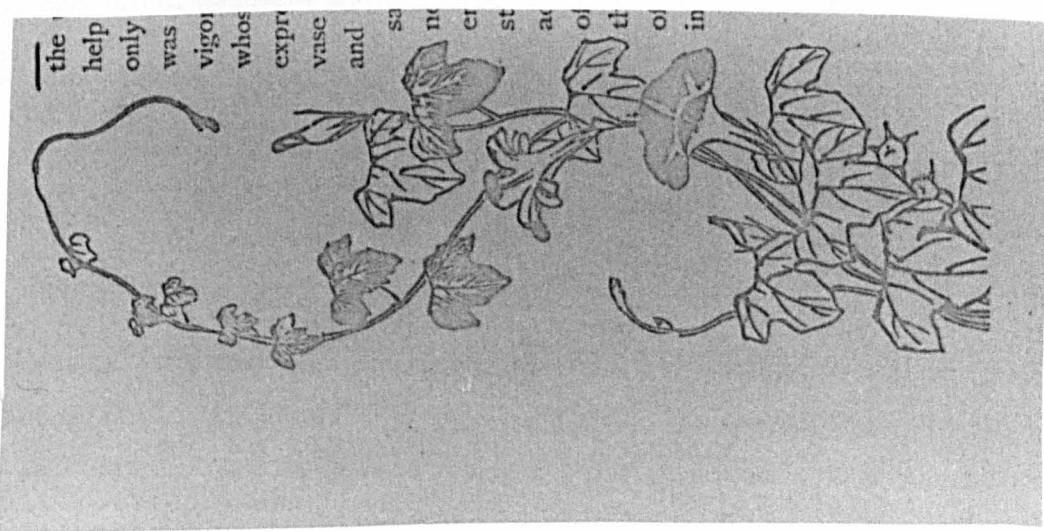
171a



171b



173



172

the help only was vigor whos expr vase and sa n er st ac of th o in

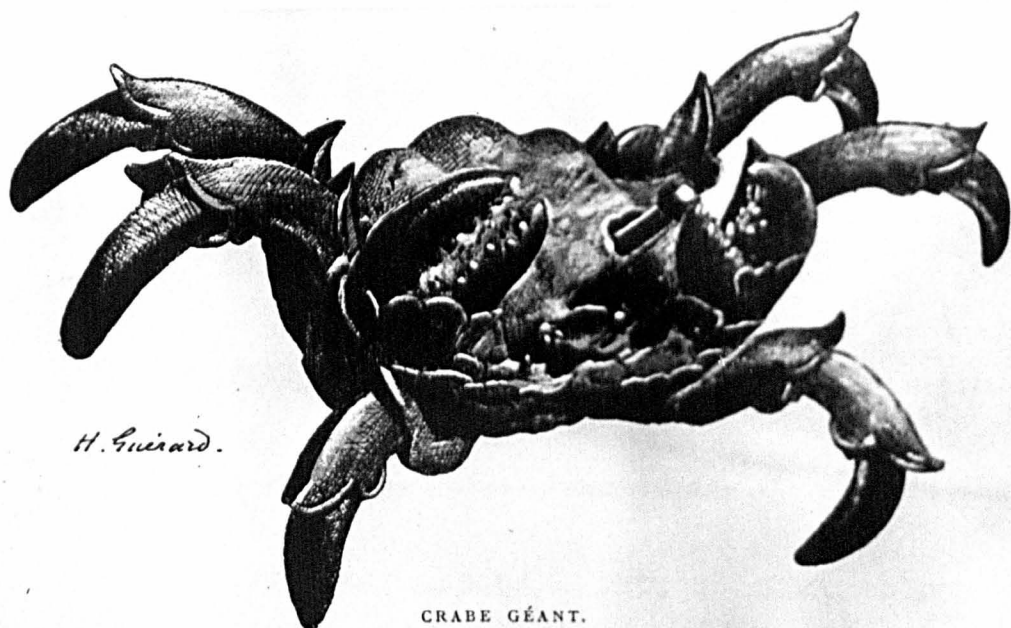
174



175



174b

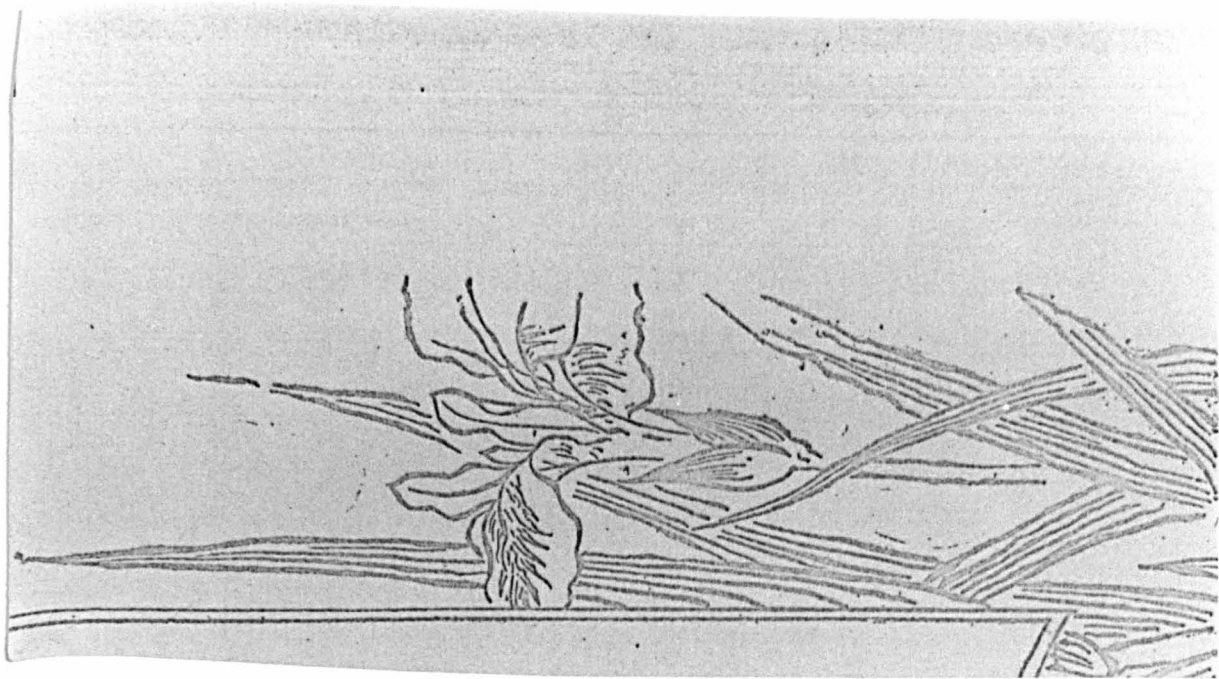


CRABE GÉANT.

(Bronze de la collection de M. Henri Cernuschi. — Réduction au 1/6^e.)



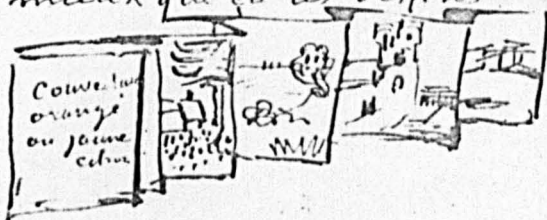
176



177

179

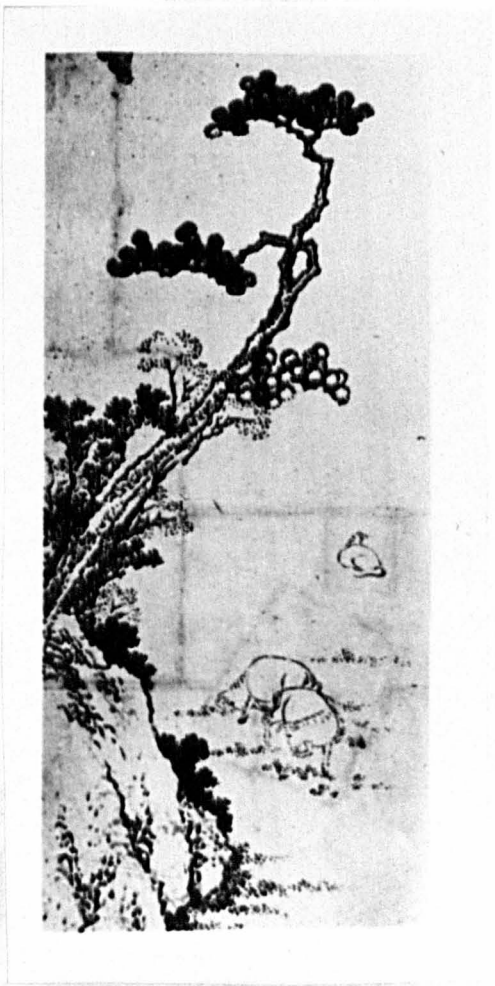
J'ai grand plaisir de faire un tel
album pour Guyon et un
pour Bernard. Cela deviendra
mieux que ce les desins



181



180

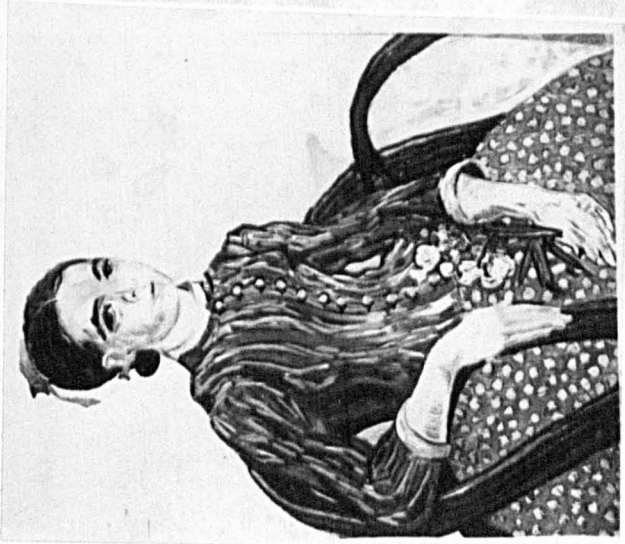




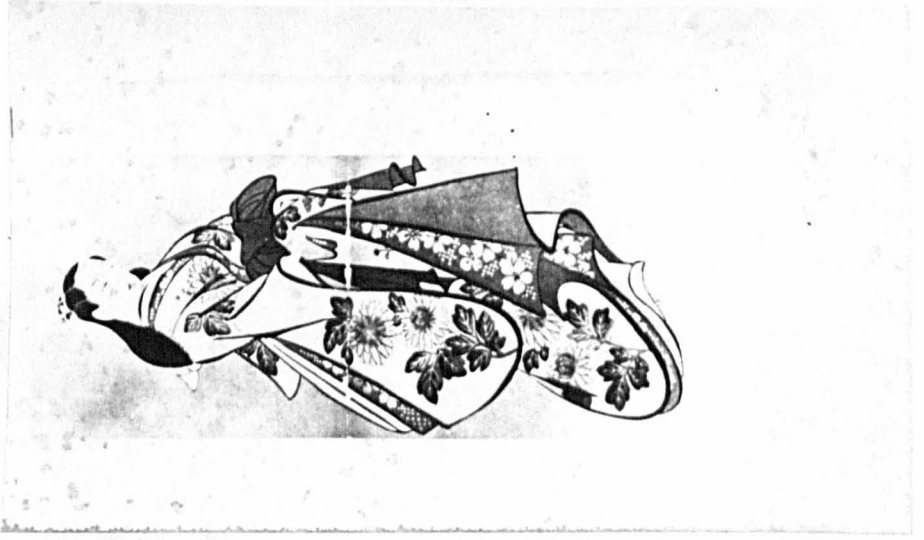
184



183



182



186



185

EDITION DU FIGARO

PIERRE LOTI

Madame
Chrysanthème



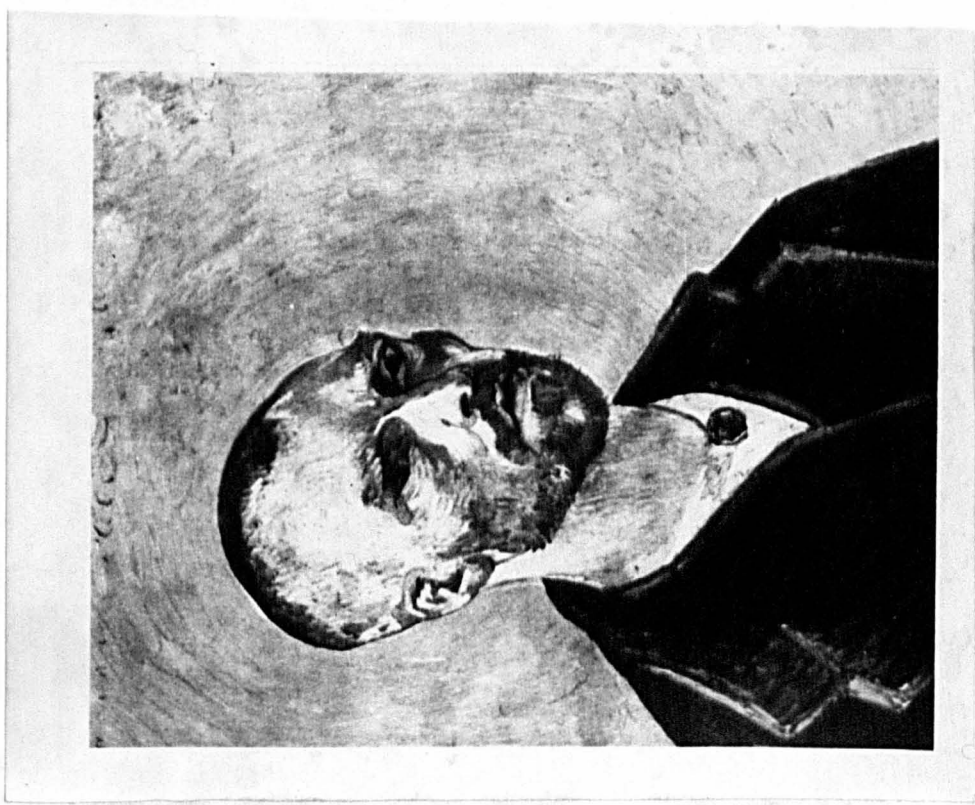
PARIS

CALMANN LEVY, EDITEUR
3, RUE AUBER, 3

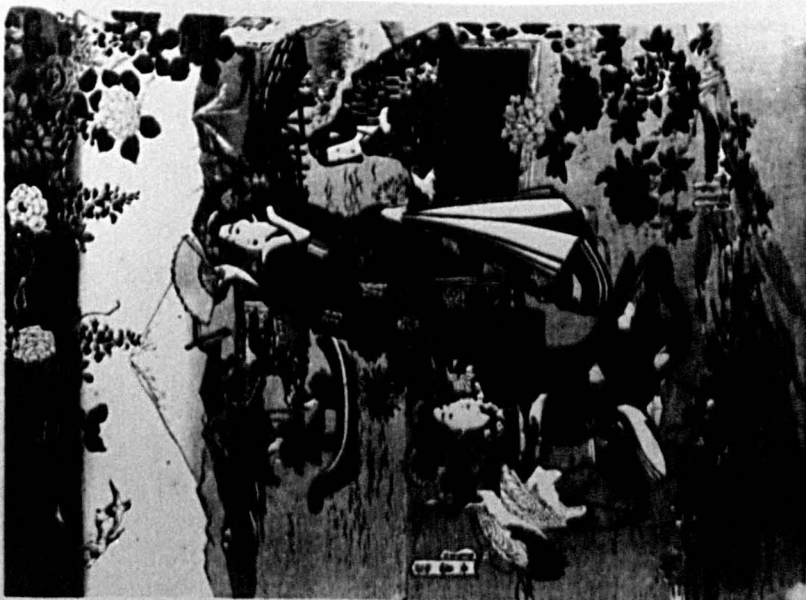
1888



189



188



190b





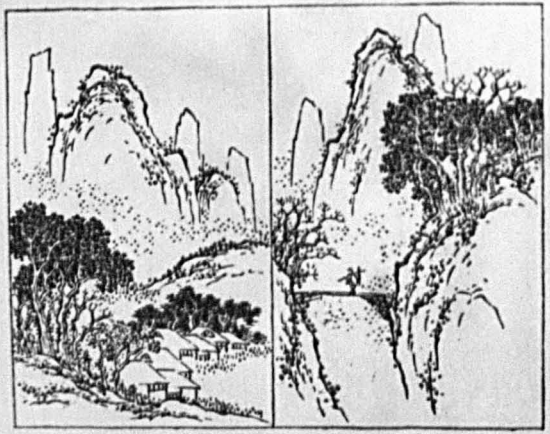
191a

191b



191c

Cette intelligente et laborieuse nation s'est également placée
 au premier rang pour l'instruction publique. Elle a mis depuis long-



PAYSAGES.
 (D'après Tsao.)

temps en pratique les principes d'éducation obligatoire et démo-



191d



192

66

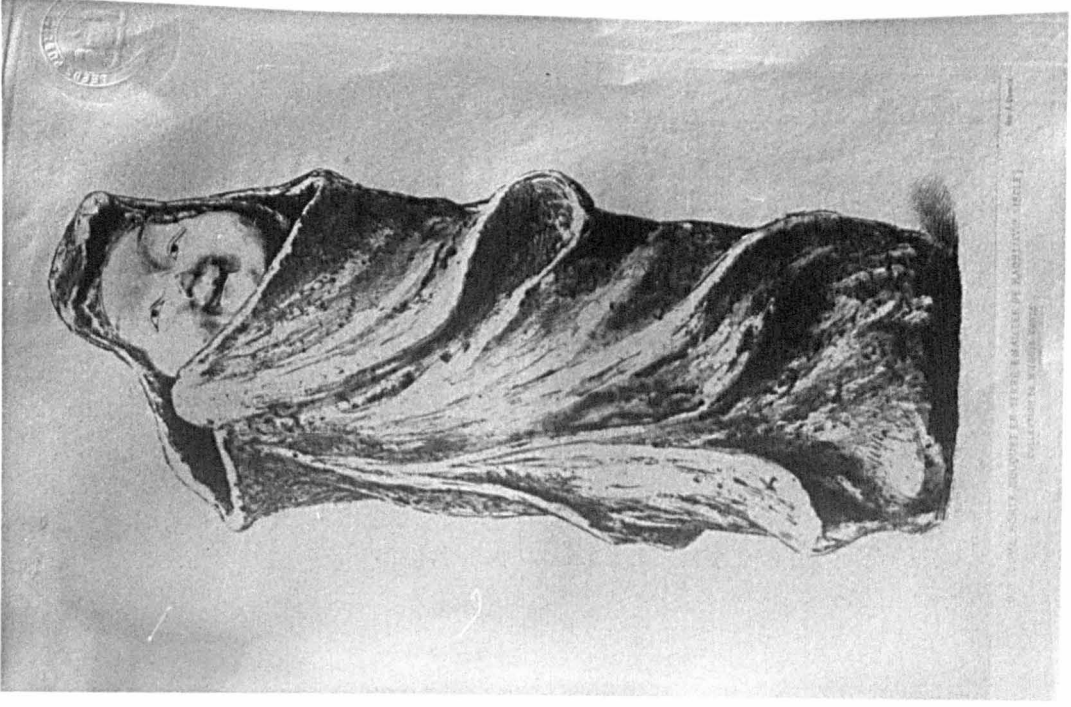
7



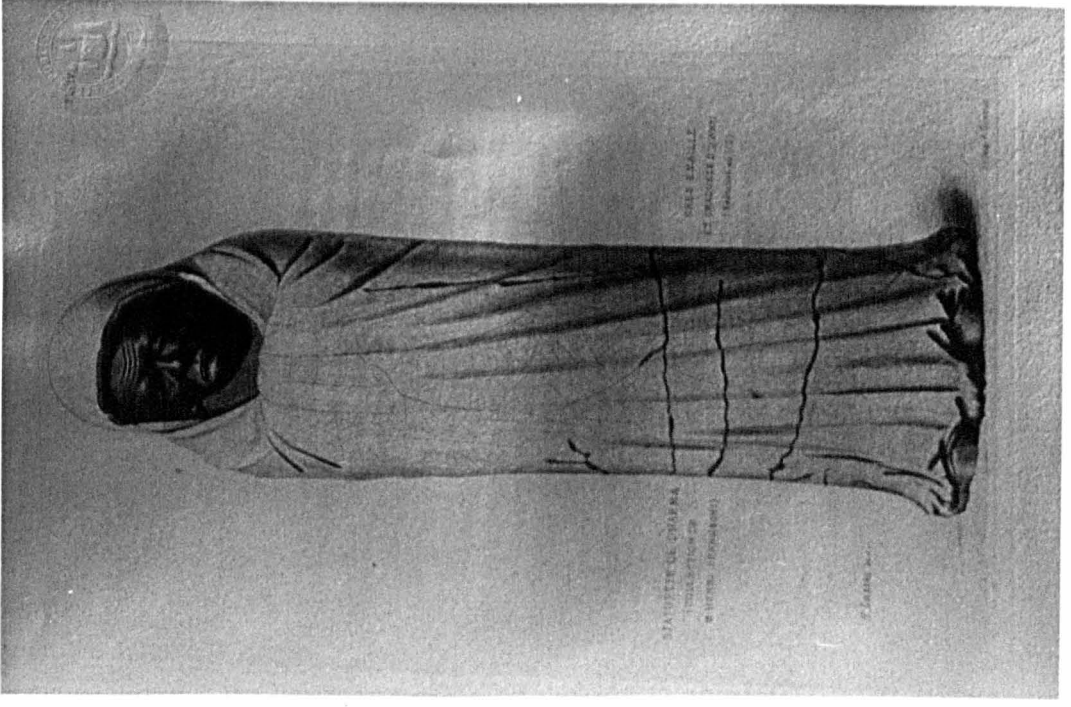
193

66

195



194





LA PEINTURE.

165

des Shiogouns Ashikaga avec la Chine. C'est le moment où l'art des Mings touchait à sa plus grande splendeur. L'élément de terre, facile à discerner, primitif du Japon, semble remonter à ses origines que l'ancien culte shinto. Il est purement japonaise. C'est là qu'il faut rattacher le goût des peintures héroïques, comme les rapsodies grandioses de leur histoire. Les portraits de Mikado appartenaient sans doute à une école qui, confiné plus tard dans la province de Yamato, a pris le nom de style Yamato, même de la province où il est principalement cultivé. Ce style aristocratique de peinture ne s'est jamais confondu avec l'art de style vulgaire ni avec l'art purement religieux ou bouddhique.

Le bouddhisme a eu, dans son action capitale sur le développement de l'art japonais, surtout que

ce n'est par lui surtout que le Japon a été mis en contact intellectuel avec le Japon. Ce grand art et de civilisation a coulé, dans les premiers siècles de notre ère, sur l'Inde, sur Java, sur la Malaisie et sur les autres contrées de l'extrême Orient. Au Japon, il semble avoir conservé, dans son art, une vue des formules d'art, un caractère plus pur et plus simple, qui ne saurait admettre, avec la tradi-



SHARVA

(D'après une ancienne peinture de l'école de Kano.)

APPENDICES

APPENDIX A.

The Chinese Exhibition at Hyde Park Gate

This Appendix is derived from the catalogue "A Descriptive catalogue of the Chinese Collection now exhibiting at St. George's Place, Hyde Park Corner, London", London printed for the proprietor and only to be obtained at the Chinese Collection. 12th English edition, London 1842 and from the handbill printed for exhibitions appearance in Hull.

According to the handbill, the exhibition was visited by the Queen and Prince Albert, members of the royal family, nobility and distinguished foreigners. One entered through "A Pagoda of exquisite finish into a saloon with paintings of 'War Gods, Landscapes, etc.'" In the Grand Saloon 175' x 50' life-size scenes were arranged. Each evening the Saloon was "brilliantly lit by Chinese Lanterns" of every sort and "The Unrivalled Sax-Horn band" performed "selections from the works of the most popular composers". By 1843 the catalogue of the exhibition had already run into its twelfth English edition. The exhibition contained thousands of Chinese works of art and craft as well as models of Chinese buildings, boats and tableaux vivants of characteristic subjects and the reader is referred to this catalogue for a full account of them.

Langdon's claim that it reproduced China in miniature was no exaggeration.

There were 322 paintings by Chinese artists on show throughout the exhibition.

They are not described in any detail nor does Langdon comment on the peculiarities of Oriental techniques or identify the artists. To judge from a work engraved in the catalogue, No. 1260 "Bridge at Hanon, near Canton", the works were chosen principally for their illustrative value for Europeans. The catalogue of the exhibition contains little but information on the subject of each painting.

There were many topographical paintings and paintings of public festivals in Canton, Nanking and the surrounding area. There were some

further afield, such as views of the Great Wall of China. By the 1830's and 1850's art in the Canton area had been subjected to great European influence by artists such as Chinnery, so it is probable that much of the work was scarcely Far Eastern in style.

The bird and flower subject paintings are simply noted, not described, and it is these which I think probably retained authentic Far Eastern style and technique.

Bird and flower subjects were particularly associated with Chinese scholarly paintings of the "Southern School" styles from the eighteenth century. This group of styles was the least likely to appeal to European taste, by whose standards it was anaemic in colouring and weak in drawing. If the paintings in the exhibition were of this kind it would explain their failure to excite enthusiasm amongst English artists. The same was probably true of Chinese paintings showing the culture of silkworms or the farming and manufacture of tea, of which there were several sets in the exhibition.

All the paintings in the exhibition were framed in the European manner, which indicates a certain disinterest in the aesthetic traditions of the Far East.

A few major works were on show. There was a triad of gilded Buddhist sculptures, each eleven feet high, at one end of the saloon. At the other was a large screen of lacquer, with embroidered and painted panels:

It is of ample dimensions and is richly and tastefully gilded; the portion of the woodwork not covered gold is painted a delicate green; and the silk inserted in the panels is as gay as it can be rendered by a profusion of exquisitely executed paintings of the most delicate and magnificent eastern flowers. The whole view is redolent of the spirit and beauty of spring. The drawing and colouring of the flowers are admirable and show the perfection which had been attained in these branches of their art by Chinese painters. Besides the floral delineation, there is also a row of silk panels; if we may be allowed the expression, exhibiting views of naval architecture, both curious and instructive.

(Langdon, page 12).

Sometimes large works appeared as part of the mise en scene of the tableaux vivants, which demonstrated various Chinese customs and crafts. In the pavillion, a room representing the apartments of a wealthy merchant, several works were displayed;

On each side of the apartment are chairs of a corresponding style and make alternately arranged with small tea stands, with a foot stool for each chair, besides flower-pots, cuspadors, porcelain stools, embroidered silk lanterns, etc., while at the extreme end of the apartment is an aperture in the wall of an oval form surrounded with a carved and gilt fretwork, corresponding with the exterior; through this doorway is seen a perspective view of Chinese scenery. Doorways of this description are common in China....

On each side of this entrance is a superb china vase, about 7' high, including the stand which is also of hard wood and richly carved. These are of a size and beauty such as we rarely meet with in this country. They are covered with a profusion of characteristic figures, among which the imperial dragon holds a distinguished place. In them are placed a variety of their favourite flowers and a large fan of peacock's feathers.

(Langdon, page 45).

This is the first occasion that I know of when the peacock feather is used in direct association with a Far Eastern environment. It helps to place in context its extraordinary fascination as an aesthetic symbol for Wilde, Whistler and the Aesthetic Movement. It shows that relationships and meanings that came to life in the response to Far Eastern art in the 1860's, '70's and '80's, were developed slowly as the West's cultural image of the Far East was built up. The Chinese Collection also contained many items of bronze and lacquerware including Item 60, a "superb" lacquer cabinet from Soo Chow, and some excellent porcelain, including several pieces of Nanking blue and white ware.

The exhibition is of great importance as it was the first occasion on which a complete image of the Far East was presented to a large public. It must have had a considerable effect in forming the image of Far Eastern art in the West.

APPENDIX B.

Japanese works of art owned by Nepveu in Paris, 1819.

The items in this appendix are extracted from the "Catalogue of the books, manuscripts Japanese, French, English and Dutch; and the paintings, engravings, maps, plans, drawings and coins of Japan, collected by the late M. Titsingh" which was appended by Nepveu to "Titsingh "Illustrations of Japanese Customs", London 1822, translated by M. Shoberl.

CATALOGUE

of the

books and manuscripts, Japanese, French, English and Dutch; and of the paintings, engravings, maps, plans, drawings, and coins of Japan, collected by the late M. Titsingh.

p.314.

Description of the Marriage Ceremonies practised in Japan, among farmers, artisans and trades-people, translated from the Japanese work Kosi-Foukouro; and preceded by an Introduction. MS., in the handwriting of M. Titsingh, small folio, accompanied with original coloured Japanese engravings.

The same in Japanese, in two parts, oblong 8vo., with the engravings.

The same in English.

The same in Dutch.

Description of the Funeral Ceremonies practised in Japan. MS., small folio, in the hand-writing of M. Titsingh, translator from the Japanese, and accompanied by the two following rolls, painted by Japanese artists. Funeral Procession and Tomb of the Governor of Nangasaki, Fout-jeja-nokami, who died June 27, and was buried July 16, 1784, near the temple of Zuntoksi. A roll, 17 feet 6 inches 7 lines long, and 9 inches 6 lines high, containing upwards of 130 figures, 3½ inches high, in water-colours. Funeral Procession of a Civil Officer of distinction, according to the manner of the four sects of Siaka. A roll, 13 feet 6 inches long, and

9 inches 6 lines high, exhibiting 105 figures, 3 $\frac{1}{2}$ inches high, in water-colours, and the norimons of the relatives and friends of the deceased.
Funeral Procession of an Emperor, very coarsely engraved on wood, printed in

p.315 Japan with printed explanations in Japanese. A roll, 28 feet long and 10 inches 6 lines in height. Some tints of colour have been laid with the pencil on certain parts of the dresses of some of the figures, which amount to upwards of 300.

Imperial Almanac of Japan . In 4 vols. small 12 mo, printed in Japanese. It contains the names and titles of the emperor, of his family, of the other princes, their households, and servants, the judges, placemen, etc., the whole very neatly printed. Several articles are accompanied with tolerable engravings, some of them representing the arms of the families mentioned. After the names are marked the revenues from the highest sum to ten thousand kobans inclusively.

P.316

Thirty-eight species of Fish and Shell-Fish, some of which are unknown in Europe, and among others the tortoise with blue and green hairs, called minograme, exquisitely painted. A roll of strong Japanese silver paper, 35 $\frac{1}{2}$ feet long, and 11 inches high. Over each subject is the name in Dutch. This roll is mounted on a roller with ivory ends, and covered with a piece of black satin, embroidered in gold and green silk.
One hundred and forty different Shell-fish, painted with great care, the Japanese, as well as the Chinese, excelling in the representation of inanimate nature. A roll on the same paper, of the same dimensions, and having a like covering with the preceding article.

Continued View of Landscapes Along a River, upon which the spectator is supposed to be sailing; showing several wooden bridges as seen from below. A roll of strong Japanese paper, 43 feet 9 inches long, and 9 inches 2 lines high, three feet of which consist of text in Chinese.

The name is written in Dutch over every town or village that appears on unrolling this long coloured engraving. Fire-works are seen on the water, opposite to Famatsjo-saccal-zin-rino-daiboe. At the back of the engraving is a satin paper, sprinkled with squares of metallic leaf.

Continued View of the Scenery along a River, which occupies two-thirds of the height of this long engraving. A roll on strong Japanese paper, 26 feet 11 inches long, and 9 inches 2 lines in height. It exhibits a great number of barks, boats, barges, and craft of all kinds. At a place called Quacht-hui-sliogoe-vasi is represented a bridge, covered with upwards of sixty persons, of all ages and professions, and in different costumes. Over each town and village is the name in Dutch.

A Japanese Lady, standing, with flowing hair. A roll, 6 feet long, and 1 foot 5 inches wide. This beautiful painting, in a border of silk stuff worked with gold, is on very fine gauze, pasted upon strong paper, and mounted on a roller.

P.317

Japanese Fishermen, in nine boats, engaged in the whale fishery, for which purpose they have thrown out an immense net. A roll of thin paper, 4 feet 4 inches long, and 10 inches wide.

A Whale which had broken the Net, and is struggling to disengage himself from the harpoons of a number of fishermen on board of four barks. A roll of the same paper as the preceding, 2½ feet long and 10 inches wide.

A roll of thin paper, 4 feet 5 inches long, and 10 inches 3 lines high, representing a vessel of rude construction and seven Ainos, with curly black hair and black skin, wearing a kind of white waistcoat without sleeves, which reaches no lower than the navel, and a white cloth round the waist; the ears adorned with fish bones. Two of them have a vest made of leaves.

Two rolls of thin paper, one of them 6 feet 5 inches long, and 11 inches and 6 lines high, the other 4 feet 6 inches long, and of the same height, exhibiting models engraved in the line manner of the largest vessels that

the Japanese are allowed to build. The number of planks, pieces of timber, and copper nails, is marked with the utmost accuracy, and any shipwright who should not adhere closely to this plan, and presume to add but a

p.318 single nail, or exceed the dimensions ever so little, would be doomed to die, together with his whole family.

Nine Engravings printed in colours, on the same number of separate sheets, 10 inches wide, and 1 foot 2 inches 9 lines in height, representing Japanese ladies in various dresses.

Three engravings printed in colours, on three sheets of the same dimensions as the preceding, probably representing Ainos, one of whom is throttling a bear, and another making monkeys dance in grotesque dresses.

Four Engravings printed in colours, on Japanese paper; one representing two children amusing themselves with a swing; the second, a person with a long sabre, and partly covered with a cloak, on which is his coat of arms; and the other two, Chinese.

A folio volume, 1 foot 3 inches high, and 10 inches broad, covered with blue satin, opening like the leaves of a fan, and containing fifteen engravings printed in colours, representing Japanese ladies, either walking abroad or at home. There are also servants holding parasols over the heads of their mistresses.

A folio volume, of the same dimensions, and covered as the preceding, containing fifteen engravings printed in colours, representing Japanese ladies with their daughters, either walking abroad or at home. In this volume there is not to be seen a single male figure.

Two folio volumes, covered with blue silk, one foot two inches three lines in height, and eight inches and a half wide, the one containing forty-one, the other thirty-six plants, exquisitely painted on very fine Japanese paper, with Japanese explanations on the opposite page; in a paste-board case, covered with purple satin.

M. Charpentier-Cossigny in his Voyage au Bengale, mentions this article in the following terms:- "It was a present made to M. Titsingh by the wife of the chief physician to the emperor. I doubt whether any thing more perfect in its kind exists: the stalks, flowers, fruit, roots, all have the appearance of nature itself: opposite to each plant its name, P.319

and properties are rather drawn than written. The whole is the work of the Japanese lady by whom it was presented".

Five books in quarto, eleven inches high and eight wide, covered with brown silk, containing two hundred and thirty-four different flowers, painted with great truth on thin Japanese paper, with the names in Japanese and Dutch; among these are many new species.

An octavo volume, bound in Japan, eleven inches by seven and a half, containing one hundred and five engravings, painted in colours, of various persons male and female, from the emperor to the lowest public officer, to which are prefixed seven pages of explanation in Japanese: there is also a Japanese inscription over each figure. This volume is highly valuable for the variety of civil and military costumes.

An octavo volume bound in Japan, ten inches four lines by seven inches, containing seven engravings printed in colours, representing ladies at home, and twenty-eight pages of Japanese text.

A volume, oblong folio, one foot six inches wide, and one foot two inches high, half bound, green morocco back and corners, containing fifteen Japanese engravings printed in colours. The first represents the street inhabited by the public prostitutes at Nangasaki; the second, a battle of a Japanese sovereign who encouraged licentiousness of manners; and the others persons of both sexes in not very decent attitudes.

General Map of Japan, printed on Japanese paper, five feet two inches long, and two feet six inches wide; washed with a yellow tint to mark the land, and pink for the different buildings, of which an engraved

birds-eye view is given. The explanations in Chinese are engraved in circles, squares or parallelograms, of larger or smaller dimensions, according to the size of the towns, villages, and hamlets. On the coasts are represented vessels of singular construction.

P.320

Plan of Yedo, printed on paper, 2 feet 7 inches 6 lines long, and 1 foot 10 inches high, with more than 1,500 references made in red ink by M. Titsingh. The streets and public places are marked by yellow and grey tints.

APPENDIX C.

Illustrated Books owned by Siebold, 1830

A good third of the 594 books in Siebold's "Catalogus librorum et manusciporum Japonicorum", 1845, were illustrated, all from the late eighteenth or early nineteenth centuries. However, for the appendix I have selected only those items which can be identified as by artists whose work is important for this thesis, notably Hokusai.

141. To-kai do mei-sjo itsi ran, conspectus locorum regionis Tokaido memorabilium, auct. Hoksai, inter pictores Jedo- nenses principe. 1818.

517. Keisai sokwa, imagines rudes pictoris Kei sai. 1 vol. in 8.

518. Sokwa rjak gwa siki, specimina herbarum florumque paucis descripta. Auct. Kei sai. 1818. 1 vol in 8.

519. Fitomono rjakgwa siki, specimina figurae humanae paucis descripta. Auct. Kei sai 1799. 1 vol in 8.

531. Jehon musino erabi (Hoa pen tsch'ung tschuen.) insectorum collectio: est autem liber insectorum imaginibus distinctus epigrammaticisque ornatus. Ed. Kitagawa Utamaro. Jedo 1799. 2 vol. in 8.

533. Jehon fudeno nisiki, pictoris Kitawo Sigemasa bicolores avian et quadrupedum imagines. 2 vol. in 8.

539. Kworin fjak dsu, celeberrimi pictoris Kworin tabulae centum. 2 vol. in 8.

546. Teosiu rjak gwasiki, avium atque quadrupedum paucis describendorum specimina. Ed. Keisai, 1797, 1 vol. in 8.

547. Hoksai mangwa. Hoksai pictoris celeberrimi imagines rerum mire turbutae. Jedo 1812, 1: vol. in 8.

548. Boksen sogwa, pictoris Boksen (Hoksai) adumbrationes rerum promiscuae. Jedo 1815, 1 vol. in 8.
549. San tai kwabu, pictoris Hoksai adumbrationes rerum triplici factae. Jedo 1815, 1 vol. in 8.
550. Hoksai sja sin gwabu, Hoksai pictoris adumbrationes rerum ad naturam delineatae. Jedo 1813, 1 vol. in 8.
551. Itsubits gwabu, adumbrationes unto penicilli ductu factae. Ed. Hoksai. Jedo 1823, 1 vol. in 8.
552. Jehon rjo bits, penicilli bini, sive liber imaginum a pictoribus Hoksai atque Riu Kosai adumbratarum 1 vol. in 8.
554. Hoksai gwasiki, Hoksai pictoris regulae pingendi 1820, 1 vol. in 8.
555. Siugwa itsiran, conspectus picturarum elegantium. Ed. Hoksai. 1 vol. in 8.
556. Jehon Zjo ruri zetsuku, carmen eroticum, cui nomen Zjo ruri, imaginibus illustratum. Accedit strophae cuiusque, quam adumbratio quaeque spectat, versus primus et ultimus. Ed. Hoksai. 1 vol. in 8. Zjo ruri fime nomen est puellae, quam princeps Minamoto Jositsune (1184) mirifice dilexit caramque habuit.
557. Hok un mangwa. Hok un pictoris imagines rerum mire turbatae. 1 vol. in 8.

b. Regionem aedificiorumque

576. Jehon Adsuma asobi ambulationes dedonicae, sive prospectus diversarum urbis Jedo partium. Ed. Hoksai. 1802. 3 vol. in 8.
577. Jedo karsikei itsiran. praeclariores ad aspectum urbis Jedo situs adumbravit Hoksai 1815, 2 vol. in 8.
594. Tokaido go zju san jeki, quinquaginta tres mansiones viae Tokaido.

APPENDIX D.

Description of Japanese Exhibition held at the Old Water Colour Society, Pall Mall, London. From the Illustrated London News, February 4th, 1854.

Page 97;

A singular cargo of curiosities has just been brought to the metropolis from Japan, one of the most sealed countries of the globe and the rarity of whose productions beyond its own pale reminds one of the disgust of the Citizen of the World at the meanness of the Dutch Merchants, through whose covert dealings hitherto we have been accustomed exclusively to receive quasi-specimens of Japanese art and manufacture.

The Collection was open to the public at the Gallery of the Old Society of painters in Water Colours at the Pall Mall East on Monday Last and it is said to be the first direct importation that has taken place into this country only one European ship, belonging to a Dutch merchant having permission to trade annually with Japan. The articles consist of tables, cabinets, boxes and a japanned upon wood, inlaid with pearl and enamel distinguished from the papier-mache of this country by its extreme lightness and smoothness and the absence of paints as much as by the peculiarity of the designs which are in most cases exceedingly graceful. There are also some embellished with very beautiful designs in coloured straw, a kind of ornamentation peculiar to the Japanese and of which the cabinet with the birds in our engravings is one of the best specimens. The bronzes are rare and mostly antique. The two largest bronze vases which are very pure in form and are shown on the table in our illustration we understand have been purchased for the Museum of practical art at Marlborough House, as also a very beautifully ornamented glove box, some boxes of the red and green lacquer which is exceedingly scarce and a small table ornamented with straw. The porcelain, of which there is a considerable show consists of vases and water bottles of elegant forms and some of a grotesque nature, cups of an uncommon lightness and transparency some of them very nicely decorated; round many a bamboo casing has been woven, with marvellous nicety considering the thickness of the cup being no greater than that of an egg shell. The vase water bottle and cups in our illustration has been chosen as fairly representing this department of the exhibition. The basket is fine and ingenious in pattern and all of it executed in bamboo.

There are also some silk dresses and wrappers very soft and lightly wadded, which are worn by Japanese nobles and on the walls are pictures of the Japanese of all ranks - both men and women - in a variety of costumes and of which that of a bride and a female walking with one of the fan like parasols commonly used in that country will be seen in our engraving which also contains one of the several screens which are depicted

the houses and domestic manners of the people. In the background of the illustration is an inlaid wardrobe, purely Japanese. The forms only of most of the furniture being evidently of European origin, though the decoration in all cases is wholly their own. The table in the centre is one of the best, the top is decorated with a very graceful design inlaid in pearl, the Claw being of a novel form, consisting of a representation of 3 flying foxes, the wings of which form the support. There are also tables supported by monkeys and fish puzzle boxes of a variety of kinds and a quantity of soy said to be far superior to that in general use. Altogether it forms a very curious collection and no doubt from the interest recently excited by the United State expedition to Japan it will be very attractive.

APPENDIX E.

A brief survey of the Japanese section of the 1862 Exhibition in London.

This survey is derived from the following sources:

"The Japanese Court in the International Exhibition" Illustrated London News, September, 20th, 1862.

R. Alcock 'Catalogue of objects sent from Japan for the International Exhibition of 1862' London 1862.

"The International Exhibition" Gentleman's Magazine, July 1862, pp.10-11.

J.B.Waring "The Industrial Arts at the International Exhibition", London, 1862, 3 vols.

W. Burges "The Japanese Court at the International Exhibition" Gentleman's Magazine, September 1862,

It discusses the relative popularity of the different Japanese arts and crafts on display and makes an attempt to identify and date some of them.

The most popular Japanese art on show was the lacquerware. The "London Illustrated News" wrote;

Of the skill and workmanship displayed in the ornamental lacquering we can speak with the greatest praise; it is at once rich, tasteful and solid in its appearance; while the articles themselves are in reality remarkably light and handy.

T.B.Waring's chromolithographic record of the exhibition "The Industrial Arts of the International Exhibition" published two plates, Nos. 248 and 285, showing several pieces of lacquer from the collections of Alcock and Remi Schmidt. The are grouped in Plate 248 with three pieces of Chinese enamel against a background of one of the many pieces of "stamped and gilded paper, exactly resembling old European leather work" which Alcock put on show. None of the pieces are exceptionally elaborate and they appear to be of fairly recent manufacture, especially the miniature cabinet on the right which is unmistakably nineteenth

century in origin. Japanese lacquer cabinets of all kinds appeared in the show. Waring reproduced a large one in his Plate 285. There were also bowls, boxes and the much admired "picnic sets" or luncheon boxes, used by the Japanese for excursions into the country at cherry blossom time. The importance of lacquer ware and indeed many other "applied" arts for this thesis is that it was an endless source of motifs and decorative examples for the West, and that much Japanese "Industrial art" acted as a channel for the communication not only of new attitudes to design but also of a whole series of pictorial conventions into the West. In Waring's plate 248 the design of leaves on the large lacquer box and the design of the background paper are two examples of this.

The belief that nearly all the lacquer in the show was modern is supported by the absence of examples of the writing box (susuribako) which was the traditionally finest of lacquered items and many examples of which were to appear in Europe later in the century. The metalwork in the show was also mainly modern. There were many pieces of arms and armour with their elaborate sword furniture, which caused considerable interest with its beauty and craftsmanship. There were also many ornamental bronzes, incense burners, lamp holders and models of insects and other small animals and figure subjects. Waring's plate of some of these shows them to have been of recent workmanship and of little beauty. Alcock also sent two bronze equestrian statues two feet tall, which can be seen in the "Illustrated London News" engraving. The bronzes and other works were praised for their attachment to natural motifs and subjects:

Besides these were to be remarked a number of scent bottles, modelled after pomegranates, gourds and other fruit; baskets of wicker work pattern over which crawls a bee, snail or other insect, to relieve the flatness of the surface. Nature was exquisitely reproduced in small branches or sprigs of foliage; tortoises, etc., whilst the boldest and most unorthodox principle of design was successfully carried out in a bronze vase, the sides of which represented the mountain Fusi-Yama, on a stand formed of conventional

waves and spray. We may add that the figure subjects in this collection, mainly horsemen, were not very good.

(Waring note to Plate 267).

The bronzes received a gold medal from the exhibition judges who remarked that such work could not be found in Europe as it would be too expensive to make.

The ceramics in the exhibition were also modern. "The London Illustrated News" review dismisses them as of low quality and selects only one cup, in Barton and Butt's collection, to be of outstanding workmanship. The plate of ceramics in Waring's catalogue confirms this view. It shows contemporary Satsuma and Owari wares, of an elaborate and vulgar design.

The most popular of the purely "artistic" objects in the exhibition were the twenty-five ivory netsuke shown by Alcock. Burges described several of the subjects in an article for the "Gentleman's Magazine", including "A tortoise, with two small ones on his back, A man fondling a little dog, A woman kneeling, a fox has jumped on her back, A monkey; stained darker than the rest of the composition, pushes along a large fruit bigger than himself; on this fruit there is an incision about half an inch long and an inch high in which we see a little landscape carved in the round."

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The workmanship in this ivory carving attracted a great deal of admiration. Burges wrote "These groups which are not very large, being about the size of a walnut, some greater and some less, exhibit for the most part most wonderful art both in the workmanship and in the expression."

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The paintings, drawings and prints in the exhibition are impossible to identify. Nonetheless it seems that they were almost all of recent origin. One pair of large screens was shown by Captain Vyse and several paintings of figures by "native artists" and various painted fans and umbrellas shown by Alcock were but the greatest visual impact was made

by prints and illustrated books of which there appear to have been over 500 in the exhibition. It is clear from the writing about the exhibition especially from John Leighton's description in his lecture on the exhibition that the work included many prints showing Westerners in Japan and examples from Hokusai's "Mangwa". The presence of Hokusai's work is borne out by the inclusion of drawings from the "Mangwa" in Sir Rutherford Alcock's narrative of his time in Japan, "The Capital of the Tycoon".

71

72

This book also contains examples of drawings in Hiroshige's style. Item 565 in Alcock's catalogue is "Itinerary of the Tokaido or grande route to all the Imperial Towns". This was probably one of Hiroshige's series of the views of the Tokaido Road. Other items which can be speculated upon are No.560 "Japanese Play Bills" which may refer to Osaka prints, and 568 "Printing of old date, representing a pilgrimage to Fusiyama, the new foreign settlement at Yokohama". This description seems contradictory when one considers that Fuji only became a popular subject of Japanese prints with the publication of Hokusai's series of views in the early nineteenth century. Clearly Alcock regarded this early nineteenth century work as an "old" print, giving more evidence that most of his collection was contemporary. (The reference to the new foreign settlement at Yokohama seems to be a misprint.)

It is to be regretted that more accurate information cannot be provided as to the prints and paintings in the exhibition. Nonetheless the evidence is sufficient to demonstrate that the exhibition as a whole must have presented a powerful image of Japanese art to the West.

APPENDIX F.

Japanese Prints whose presence, in Europe, can be dated accurately from the 1850's to 1867.

The appearance on the West of many of these prints has been dated as a result of their being reproduced in contemporary European books, the titles of which are given. In the case of the American Expedition Report and the book "Japanese Botany" only reproductions are traceable to Europe. Nonetheless this appendix establishes the nature of the Japanese images which were available to travellers in Japan and consequently became available in Europe.

I am grateful to Mr. Basil Robinson for his assistance in reading the signatures and titles on those reproductions which have them, and for his opinions and advice about those which do not.

Date of presence
in Europe.

Source of Information.

- 1855 Japanese Botany, being a facsimile of a Japanese book. Lippincotts, Philadelphia, U.S.A. A perfect facsimile of Vol.5 of a book by Tachibana Morikuni: first printed in 1740 but reprinted in the nineteenth century. An Encyclopaedia in eight volumes, Volume five is of bird and flower studies.
(Lawrence Smith).
- 1856 A. A panel from the Omigawa ford triptych, Hiroshige I, not dated.
B. Ferry Boat from Odagan Kyoto Meisho. Famous views in Kyoto, set of 10 full prints by Hiroshige I. Not dated, probably 1850's.
C. The crucifixion scene from the Play Yaishi Kaizu or the Ghost of Sakura, a play by Ichikawa Kodanji. One of a series of 12 prints by Rando Hikosarubo. 1851. The scene shows the appearance of the crucified Sakura's ghost over his grave.

These three prints were reproduced in colour in the "Official Report of the Perry Expedition" by Francis Hawks, published by the American Congress in 1856.

1859 Two scenes from The fifty-fourth chapter of the tale of the Genji by Kunisada II made in 1857 month of the Snake. A print from a series entitled "Toto Meisho Kasumi Kaseki" signed by Hiroshige I or II. This series is one of over fifty containing "Famous Views of Yedo". It is difficult to date accurately, though its oblong format places its origin in the 1840's.

All three prints come from Oliphant, "A narrative of Lord Elgin's mission to China and Japan in 1857, 1858 and 1859", Edinburgh and London, 1859. French and American editions followed in 1860.

1861 Hoki Province, Distant View of Oyama, peasants planting rice in a rainstorm, through which appears the form of a mountain. No.41 of the series of "Sixty Odd Provinces by Hiroshige" dated 1853. Also from the same series as No.54, Go shiki-ya-hama, (The Coast of Five Colours). Fishermen in boats hauling in a large fishing net.

These are both reproduced in reduced, handpainted illustration in Osborne's "Japanese Fragments", London, 1861. Osborne also reproduces two other prints which are recognisably by Hiroshige I or II. They are entitled by Osborne "View of Yedo Bay from hills over Kanagawa" and "Retinue of a Grandee crossing a Ford". These two subjects occur in Hiroshige I's series "53 Views of the Tokaido Road", but they are not the same as those reproduced by Osborne. I suspect that these two prints are by Hiroshige II, plagiarisms of his teacher. In some copies of the book a fifth colour scene, "Scene on a bridge", can be found also in the style of Hiroshige. As Osborne has eliminated the signatures and title cartouches from his reproduction there can be no easy identification of these works.

Hokusai "One Hundred Views of Fuji", 1834-5.

Osborne reproduces "A summer shower" from Volume 3 as "Fuji through the rain" and acknowledges that he owns a copy of the "100 Views of the matchless mountain in his text". He also reproduces other plates from the same series, "The travellers first sight of Fusi Yama" really "Fuji Idolatry" from volume 1, and "Travellers ascending Fuji".

Hokusai, Mangwa, Volume 9.

Osborne reproduces two identifiable scenes from the "Mangwa"; one is "The strength of Kugetsumi Kancho of Omi Province" from volume 9,

the other

"Boys wrestling with eels" from volume 12

1861

Hokusai

"Hokusai Gwashiki" a book of designs and illustrations published in 1820 as a supplement to Hokusai Gwashiki" 1819 - a two volume book of designs.

Hokusai

Mangwa Vol.1. published 1814.

Vol.XIV. published posthumously after 1849.

Vol.II. published 1815.

Plates taken from these books by Hokusai were published in a supplement to Chassiron's "Notes sur le Japon, la Chine et l'Inde" in 1861. As can be seen the colour of the reproductions is odd. The use of blue and green as well as pink supplements to the outline drawings is most unusual and suggests that the reproductions were made from later editions of the works.

Some of Chassiron's other plates are apparently composites made up of images taken from various pages in the "Mangwa".

Two other plates are clearly from a series of views the "100

Views" of Hokusai, I have been able to verify this in the Victoria and Albert Museum library.

1862 The collection of Japanese Prints of William Burges.

The collection is to be found in the V. & A. in a volume (93 E.5) which also contains numerous other drawings.

There is a list of contents in the volume beginning "Explicit W. Burges Oct. 18, 1858". However the hand recording the list of contents changes greatly and the Japanese prints are recorded in the second hand which also records drawings, of Queen Eleanor's Tomb Westminster, one of which is signed and dated "Presented by W. Burges" and H. Walker Lonsdale, October 1870".

The position of the prints in the album between pages 48 and 58 suggests that they were acquired in the 1860's; it is most likely that this was immediately after the 1862 exhibition. Elizabeth Aslin in "The Aesthetic Movement Prelude to Art Nouveau", Studio, London, 1969, dated the acquisition of the prints to 1858 and has defended this in a letter to me. Though in an article "Godwin and the Japanese Taste" she dates the acquisition to 1862 either from the exhibition itself or from a consignment that arrived too late to be shown. I believe this to be the correct date. I present illustrations of many of these items.

The attributions are in the Victoria and Albert catalogue.

- p. 48 Book Wrapper: Leaf motif. Japanese c.1850
- p. 48 Book Wrapper: Butterfly motif. Japanese c.1850
- P.48 Reverse: Five specimens of embossed coloured paper in imitation leatherwork. Japanese c.1850.
- P.49 Four specimens of book wrappers. Japanese c.1850.
- P.49 Reverse: nil.
- P.50 Kunisada Single sheet print of a triptych, depicting a female in a gaudy costume by a river wall by moonlight. Signed Toyokuni gwa. Censor's seal for 1848/58. Date seal, Year of

the Hare, 6th month. (A.D.1852). Publishers mark of Yamada-ya.

P.50 Reverse: Two small prints. Top left depicts an open fan against a box which stands an ornament. (Anonymous). c.1850 KIHOEN(?) The top right depicts blossom, with folded clothes, netsuke and pouch, book and closed umbrella. Signed Insuitei :ihen(?) c.1850. imposed on a background of diamond shapes. Japanese c.1850.

P.51 Kunisada Single sheet print of a triptych, depicting a female on a veranda of a building by the sea. It is dawn and she is holding a sword, held with a cloth, in the perpendicular. The title of the print reads "Naniwa-no-Betsu Sho-no-dzu". (Pictures of a Country Seat in Naniwa (Osaka)). Signed Toyokuni gwa. Censor's seal for A.D. 1848/58. Date seal, Year of the Hare, fifth month, (A.D.1852). Publishers mark, Idzumi-ya Ichibei (Kansendo).

P.51 Reverse: ANONYMOUS. Top. A double print, probably from an illustrated book. The print depicts two men and two ladies with two female musicians in attendance (They are samisen players). By an artist of the Utagawa school. No date. c.1860.

P.52 Yoshikazu. Normal size print, divided into twenty-five vertical rectangles, each depicting either a male or female figure, probably humorous sketches. Publisher, Idzumi-ya Ichibei (Kansendo). Censor's seal 1840/53 and one other unidentified. Date seal Year of the Rat, twelfth month (A.D. 1853).

P.52 Reverse: ANONYMOUS Normal size print, divided into sixteen vertical rectangles, each depicting illustrations of Foreign People (Europeans). Date seal, Year of the Cock (A.D.1861), printer Toshihiko(?).

P.53 Yoshikazu Normal size print, divided into thirty-six vertical rectangles, each with illustrations of fanciful grotesques,

basically in human form. (Ghosts, demons, etc.) Publisher, Idzumi-ya Ichibei (Kansendo). Censors' seals 1840/53. Date seal Year of the Rat, fifth month. (A.D. 1852).

- P.53 Reverse: KUNISATO Normal size print, divided into sixty-four vertical rectangles, with illustrations of grotesques (human figures with heads of crabs, monkeys, eggs(?) and baskets). Publisher, Idzumi-ya Ichibei (Kansendo). No date c.1855.
- P.54 KUNISATO. Normal size print, divided into sixty-four vertical rectangles, with illustrations of human characters with the heads of mice. Publisher, Idzumi-ya Ichibei (Kansendo). No date c.1855.
- P.54 Reverse: YOSHITORA. Normal size print divided into thirty vertical rectangles, each depicting human characters with the heads of cats. Date seal, Year of the Horse, ninth month (A.D.1858).
- No Page 55.
- P.56. YOSHIKAZU. Normal size print divided into thirty-one parts. The top of the print consists of one-sixth of the whole, with illustration of two birds. The one on the left is the Hoo bird (Chinese Fend huang), commonly called the "Phoenix". The bird on the right is a Peacock. The other five-sixths is divided into thirty vertical rectangles, all having illustrations of various birds. Publisher, Idzumi-ya Ichibei (Kansendo). Censors' seals 1840/53. Date seal, Year of the Ox, sixth month (A.D.1853).
- P.56 Reverse: YOSHIKAZU Normal size print divided into thirty vertical rectangles each containing an illustration of different animals. Publisher, Idzumi-ya Ichibei (Kansendo). Censor's seals 1840/53. Date seal Year of the Ox, sixth month (A.D.1853).
- P.57 YOSHIKAZU. Normal size print divided into thirty-six vertical rectangles each containing illustrations of fish and other

creatures of the sea. Publisher, Idzumi-ya Ichibei (Kansendo).
Censors(seals 1840/53. Date seal, Year of the Ox, sixth
month (A.D. 1853.)

P.57 Reverse: YOSHIKAZU. Normal size print divided into six vertical
rectangles, each depicting miniature trees or plants in vases,
pots, etc. Publisher, Idzumi-ya Ichibei (Kandenso). Censors'
seals 1840/53. Date seal Year of the Ox, sixth month (A.D.1853).

P.58 SHIGENOBU (Ichiyusai). Normal size print divided into fifty-four
squares, each with na actors Mon.(Crest). Publisher Yamajin(?).
No date, c.1855. Reading from left to right, top to bottom,
the following are identified as follows:-

- No.3 Nakamura Kumetaro (1)
- No.5 Segawa Yujiro (Kayemon)
- No.14 Takinaka Kasen (Sawamura Sojuro (II)
- No.15 Matsumoto Koshiro (II) (Danjuro IV)
- No.21 Onoye Kikugoro (I)
- No.27 Nando Hikosaburo
- No.28 Nakamura Matsuye
- No.35 Otani Tomoyemon (?)
- No.52 Onoye Matsusuke.

P.58 Reverse: YOSHIKAZU Normal size print devided into sixteen vertical
rectangles. Each of these are sub-divided into various vertical
rectangles. The illustrations vary from human figures (poets?);
dolls and toys; animals; Mons; toy warriors; wrestlers; insects;
the stage (including musicians, etc.); fishes; flowers in vases
etc; birds; domestic equipment, etc; and two miscellaneous
illustrations, possibly lantern patterns and a game. (The top
of the print cuts through the word characters but it appears
that the artist is Yoshikazu. Half of the date seal reads

Date c.1853.

1862. "Theatres by Night, Young Monkey Street. No. 91 in the series
100 Views of Yedo by Hiroshige I dated 9th month 1856.

Two actors; Iihikawa Kodanji IV

Ehoyabe Kagora

Playing Ukujo Matabei and his wife Otoku. The play took place in the ninth month of 1858, in the Ehon Taikoki Ichimura Theatre.

Signed Kunisada

The date seal is not clear in the reproduction.

An actor, playing the wife of Iwakana, Onoye Sabura

By Kunisada. Signed as Toyokuni.

The date seal is not clear. These works were reproduced in a reduced form in Ed Fonblanque "Nippon and Pe ch li", London, 1862.

1863 Hokusai. "Mangwa" -

Alcock's "The Capital of the Tycoon", London, 1863, contains hundreds if not thousands of black and white illustrations. Many are derived from the "Mangwa" and many more from imitators of the "Mangwa".

1863 HOKUSAI "Yehon Sakigahe". Pictures of notable Japanese and Chinese personages by Hokusai at the age of 76. Volume One only. Described by W. Rossetti in his article on Japanese prints for "The Reader".

During the 1860's many books on Japan were published, but none of them provided the quality of reproduction in Oliphant, Osborne or other early books. The prints were completely debased by "Westernization" in the process of copying, so as better to serve as illustrations to the mundane descriptions contained in most of the books. Amongst the better works of this type is J.M.W. Silver's "Sketches of Japanese Manners and Customs", London, 1867, which has many coloured plates showing scenes from court

and civic life in Tokyo, taken apparently from contemporary paintings, rather than from prints.

Similarly the anonymous "Visits to Japan 1865-66", London, 1869, also contains some recognisably "Japanese" illustrations though it is impossible to attribute them to a particular artist.

Nonetheless such books are important as they serve as a reminder of the limit of the comprehensibility of Japanese style in the West at this time. These illustrations are not crude as a result of ignorance nor bad workmanship. Indeed Silver's plates are extremely well-made. Rather the style of Japanese objects was simply incomprehensible to most Western illustrators who misinterpreted them accordingly. The more one contemplates such work so does the accuracy of the early reproductions become more of a mystery.

The next accurate colour reproduction of Japanese prints was to appear in Audsley's "The Ornamental Arts of Japan" in 1882. It was a reproduction of a print displayed in the Paris Exhibition of 1867. This exhibition is beyond the scope of this appendix. The reader is referred to the relevant discussion in Section Two for a list of the Japanese prints and paintings displayed there.

These continue the pattern of the work discussed above, being by contemporaries or near contemporaries of their European collectors.

Another significant point about the artists whose work reached Europe in the 1850's and 1860's is that many of them worked for some time in Nagasaki or one of the other Japanese ports where trading concessions to Europeans were in force. As it happens a Japanese collector, Tsuneo Tsamba has specialised in the work connected with these ports and has published his collection as Tsuneo Tsamba, "Yokihama Ukiyoe (Reflections of the Cultures of Yokohama in the days of the Port Opening)", Tokyo, 1962. Unfortunately this book is in Japanese but I have been able to obtain a list of the main artists working in the Treaty Ports. I

give this list as an additional piece of evidence of the nature of the Japanese prints to appear in Europe in the 1850's and 1860's.

Gountei Sadahide, Yoshikiki, Naomasa, Yoshimori, Yoshitoyo, Yoshikazu, Yoshitomi, Yoshitsuya, Ikkei, Kunimasa, Kuniyoshi, Hiroshige II, Hiroshige III, Kunitsura, Shozan.

APPENDIX G.

Purchases made by the Victoria and Albert Museum from 1867 Paris Exhibition in 1868,

(Taken from the 1869 inventory).

and purchases by Audsley and Bowes from the same exhibition.

N.B. The numbers beside each item are the present collection numbers in the Victoria and Albert Museum. Ham. indicates that the work is in Ham House.

CHINA

Purchases which are all in the 1869 inventory

A Hand Screen, round. Silk. On one side, on a gold ground, is painted a landscape with a lady reclining under a tree. A youth is playing with two storks. The reverse is ornamented in blue feather work with flowers, birds and butterflies. Handle in lacquer ware. Diam. 10 $\frac{3}{4}$ in. Price 25 francs (48). T.646 destroyed.

A Hand Screen, round. Silk. On one side, on a gold ground, is painted a landscape. Towards the front of the picture are a lady and youth in a flower garden. The reverse is ornamented in blue feather work with flowers, birds and butterflies. Handle in lacquer ware. Diam. 16 $\frac{1}{2}$ in. Bought, price, 25 francs. (49). T.647 destroyed.

A Chinese Screen. Five leaves each 5 ft. 6 $\frac{1}{2}$ ins. high and 1 ft. 9 ins. wide. On one side, silk richly embroidered with figures and landscape; on the other, trees, birds and butterflies in blue feather work upon a gold ground; the framework lacquered wood. Hinges modern English. Price 3,000 fr. (6) Ham.W.648.

Picture. Gelatine work. Subject, deer reposing under a tree. Frame, lacquered wood. W. 1 ft. $7\frac{1}{2}$ ins., L. 2 ft. $6\frac{1}{2}$ ins., frame included. Price 150 francs (7) Ham.W.649.

Picture. Gelatine work. Subject, vases with flowers and two small animals in the left-hand corner. Frame, lacquered work. W. 1 ft. $7\frac{1}{2}$ ins., L. 2 ft. $6\frac{1}{2}$ ins., frame included. Price 150 francs (8). Ham.W.650.

Vase. Interior, light blue; exterior, greyish white, painted with large figures floating upon the sea upon various kinds of fishes. A descriptive verse of poetry is written on the vase in Chinese characters. Signed. Antique. H. 1 ft. $8\frac{3}{4}$ ins., dia., $8\frac{1}{4}$ in., Price 2,000 francs (54) C.651.

Table standing on four carved legs, wood, inlaid with mother-of-pearl in the form of flowers and foliage. H. 2 ft. $5\frac{3}{4}$ in., L. 2 ft. $6\frac{3}{4}$ in., W. 1 ft. $4\frac{3}{4}$ in., Price 600 francs. (454). Ham. W.652.

Vase. Formed of pure enamel such as is used in the Imperial China Manufactory. H. $8\frac{1}{2}$ in., dia. $5\frac{1}{4}$ in., Price 1,200 francs. (243). 3/129.
C.653.

Box. Porcelain. In the form of a cup. The exterior of a rich brown colour. The cover ornamented with gold lacquer. The interior in white and green. H. $2\frac{1}{2}$ in., dia. $2\frac{3}{8}$ in. Price 20 francs. (119). 3/141.

Ann B28 143. C.654.

JAPAN: Gifts and Purchases

Travelling Companion. Containing a flask covered in wickerwork, two small china cups ornamented in the interior with a blue design, five small trays, and one deeper one; at the back is a sheath for chop-sticks.

The whole contained in a case made of small bars in lacquered wood.

H. $8\frac{1}{2}$ in., L. $6\frac{1}{4}$ in., Bought of Satsuma Government, price 25 francs (17)

Ham.C.3 W.820.

A series of Japanese boxes, five small trays, and two covers of various colours, ornaments, some inlaid within mother-of-pearl and fitting one upon the other. The whole contained in two triangular frames which fasten together and form an equilateral figure. Laquered woodwork inlaid.

H.9 in., W. $5\frac{1}{2}$ in., L. 10 in., Bought of Satsuma Government, price 50 francs. (18). Ham.C3 W.822.

Inkstand. Lacquer ware. Embossed gold lacquer ornament inside and out.

In the interior is a tray containing an ink bottle in metal in the shape of an oak leaf and acorns, and a slab whereon to mix ink, and a second tray ornamented with gold lacquer embossed, containing a cake of ink and a knife in a carved wood handle and sheath, lacquered red. Antique.

$8\frac{1}{2}$ in. square, including cover. Bought of Satsuma Government, price 350 francs. (20) Ham. C.I.S.I. W.823.

Collection of Japanese tools. Consisting of 7 planes, 5 saws, 11 chisels, 2 mortising tools, 1 pair pincers, 1 file, 4 bradawls, 1 mallet, 1 axe, 1 steel set square, 1 spoke shave, 1 carpenter's key, 1 "leather" knife; - 37 pieces. Bought of the Satsuma Government, price 110 francs. (32)

Not Located.

Musical Instrument, called "BIVA". Four strings. Wood. The face is lacquered black and ornamented with a band of Japanese design in gold

lacquer (one of the keys broken). H. 2 ft. 8 in., Bought of the Satsuma Government, price 350 francs. (51) W/O 56/380. W.838.

Picture. Painted on silk, mounted on paper, gilt. Subject, "Procession of Mikado". In the left-hand corner is a Japanese inscription. Frame slightly ornamented with embossed flowers. 4 ft. 6 1/4 in., by 1 ft. 5 in., including frame. Bought of Satsuma Government, price 200 francs. (53)

P. & D. 840.

Collection of various kinds of WALLPAPERS. 21 in number. Bought of the Satsuma Government, price 25 francs. (98). 854 (5 pieces) W.853.

Tray. Manufactured from the bark of a tree, ornamented with a rough black ink sketch, 1 ft. 0 1/2 in., by 7 1/2 in. Bought of the Satsuma Government, price 2 francs (109) W.858. W.859. 3.3 Ham.C.7 S.I.

Portion of an Ivory Tusk mounted on stand, carved with male and female Japanese figures playing at "blind man's buff". Stand ornamented with gold lacquer and coral foliage and flowers. H. 7 7/8 in., largest dia. 5 1/2 in. Signed. Bought, price 650 francs (59) A & S 873.

A series of four trays, one containing three small boxes, the whole contained within a small tray on legs, in lacquer ware ornamented with birds and foliage in gold. H. 4 7/8 in., L 5 in., W. 3 1/2 in. Bought price 500 francs. (234) W.75 Rm.10.

Box. In the form of a shell, in lacquer ware. The cover represents the convex and concave portions of the shell. The latter ornamented with a landscape in gold. L. 5 1/8 in., Bought, price, 300 francs. (235)

Tray. Lacquer ware, ornamented with foliage and mountain scenery. Antique. 12 $\frac{1}{4}$ in. square, H. 1 $\frac{1}{4}$ in. Bought, price 600 francs. (236).

Medicine Box in five parts kept together by a silken cord at the end of which is an ivory knob and button; in lacquer work with embossed gold lacquer. L. 3 $\frac{3}{8}$ in. Bought, price 200 francs. (238).

Box or Bonbonniere. Exterior inlaid with mother-o'-pearl and ornamented with flowers in gold lacquer, On the interior of the lid are birds in embossed lacquer. Dia. 3 in., H. 2 $\frac{5}{8}$ in. Bought, price 50 francs (241).

Card or letter tray. In tortoise-shell, richly ornamented with peacocks and foliage in embossed gold lacquer and mother-o'-pearl. H. 2 $\frac{1}{2}$ in., dia. 12 in. Bought of the Tycoon's Government, price 700 francs. (44)

Bonbonniere, consisting of a series of three boxes. Copper ornament, with a Japanese pattern in cloisonne enamel. Antique. H. 7 $\frac{1}{2}$ in. dia. 6 in. Bought of the Tycoon's Government, price 1,500 francs. (115) M.895.

366. 1869. Strange P.157.

Tobacco Box, pipe and pipe case.

The case of old natural wood, polished and encrusted with lotus plants, dragonfly and frog in gold Tamakiye, red pewter and shell. Pipe case of polished bamboo with dragon flies and lotus. Pipe with pewter mounts engraved and inlaid with tiger in brass. Miniature inro in shape of hinged silver box in form of a bag, with two beads. Early nineteenth century.

287-1867. Strange P.137.

Bowl with cover in form of an inverted bowl. In Rakasi-nieri lacquer.

Rims fundame, interior black. 5 in. x 9 $\frac{1}{2}$ in. W.287, 1869. Ham. C.5 S.3.

APPENDIX H.The Exposition des Beaux Arts Appliqués a L'Industrie organised by the Union Centrale des Beaux Arts in 1869 at 15, Place Royale, Paris.

This brief description is taken from the catalogue of the exhibition, published under the same title.

We may measure the success of Far Eastern art in Paris since its appearance in 1867 by the quantity of Japanese and Chinese material loaned by French collectors to the "Exposition des Beaux Arts Appliqués a L'Industrie" organised by the Union Centrale des Beaux Arts in 1869. Of the seven rooms of the Oriental Museum, three contained Far Eastern material - mainly Japanese. Of the remainder, one was for Indian art, one for Persia and Asia Minor, one contained a few examples of the influence of near Eastern and Byzantine art on the West (perhaps the first exhibition of this kind), another represented work from Byzantium and eastern Rome.

71

The exhibition was arranged by collections rather than by type of object. Every type of Japanese artefact was represented. One entered the exhibition between two large Japanese bronzes, one a tea vessel, the other a large cloisonne enamelled incense burner, belonging to an Admiral Coupvent des Boys.

In Room A there were Chinese vases, ceramics owned by the Duc de Fernandina; more ceramics and cloisonne enamels owned by a M. Duplane and Baron A. de Rothschild. A most interesting display was mounted by M.F.Villot, secretaire general des musées imperiaux and director of the Louvre.

He showed a fine collection of bronzes, some gilt, wooden lacquered boxes and some battle fans made of iron. He also showed a complete collection of tools and blocks necessary for the making of Japanese colour prints. The blocks were in various styles of cutting. Two prints, one of wrestlers, the other of a theatrical scene were displayed with the tools.

Two scroll paintings, one of lakes, the other of mountains, were also part of his collection. Villot was to be a consistent and enthusiastic Japanese collector during the 1870's and a member of the Jinglar Society. They were mainly triptychs "representant des scens de piraterie, des femmes a leur toilette ou reunies sur des terrasses, dresses sur les eaux".

Ernst Chesneau also had prints on show, in his case they were prints of foreigners, presumably from Nagasaki.

He also showed fans and decorative papers. Chesneau gave a lecture on the occasion of this exhibition in which he discussed the importance of Japanese art for the future of Western art and design. I discuss this below.

Sauveget, the engraver, also displayed Japanese prints. Next to Villot, Admiral Jaures displayed three lacquer cabinets full of enamels, porcelain and ivory, which he had collected during his mission to Japan. In other parts of the room Jaure's showed a large collection of Chinese and Japanese lacquers of all kinds and shapes. He also filled a showcase with Satsuma pottery and showed several large bronze cranes arranged on a black lacquer table.

Several more collectors showed Japanese cloisonne; M. Ernest Andre loaned two enormous vases which were placed in the centre of the room in splendid isolation. The other collectors of enamel were M. Mentzer, Mme. Fleuriot, M. le Comte de Malherbe, M. le Comte de Butenval, M. Evans, M. Baur and M. Barre.

A pair of "magnificent" screens "à fond d'or gravé, portant en email rehaussé de cloissons epasses, des paysages representant les saisons", was loaned by a M. Duglere. The screens are very puzzling as I have never seen any others like them. They may possibly have been coromantel, but Coromantel did not have a gold background, whereas Japanese screens did.

M. Bigot showed a great variety of netsukes and other small objects. Near these screens a M. Evans showed some too. M. Bigot also showed a collection of antique ink sticks. Many other objects similar to those I have mentioned were shown in this room. It would be tedious to repeat the whole catalogue, which was unsystematic and gives no clues as to the particular identity of the exhibits.

In Salle B there was a large display of Chinese and Japanese ceramics of many kinds, the property of M. Malinet, E. Dutuil, M. le general de Vassoigne who collected mainly Chinese porcelain.

M. le general de Vassoigne also showed a number of albums of Chinese paintings, of large size and great delicacy of execution.

In Salle C was a large display of porcelain belonging to M. le duc de Martina, M. Taigny, M. Gasnault and Mme. Fleuriot and M. La Faulotte. M. Duglere showed a large collection of Chinese bronzes, some of which went back to the fifteenth century. They were mainly perfume burners. M. Brion, a painter, also showed bronzed and cloisonne going back to the fifteenth century.

M. E. Taigny showed some bronzes of remarkable delicacy, including a sacrificial vase ornamented with delicately modelled insects and dragons.

M. Delicourt showed a large collection of Japanese lacquer. The most important collection in Salle C was that displayed by Ph. Burty. It was described as follows;

Table vitrine de sud ouest (n°30) renfermant une collection de bronzes, de bijoux en fer repoussé, d'ivoires, de laques, de gravures et de cuir gaufrés, le tout de Japon appartenant à M. Burty. Les bronzes, les plus remarquables sont, en outre, d'une collection de serre-papier, formée d'animaux, crabes, crapauds, dragons, etc., un petit vase à deux anses en cuivre repoussée et usile avec fleurs dorées en relief; une grande urne antique à deux anses garnées d'anneaux; une grande urne à quatre pans incrusté de meandres d'argent, portant une inscription honorifique; une bouteille carree avec galeries à jour sur les arretes decorées d'oiseaux et des Koua de Fou-hi.

Parmi les albums imprimés soit en noir, soit en

couleur, que M. Ph. Burty possède en grand nombre, plusieurs sont dus à Oak-sya célèbre artiste japonais.

Burty had clearly acquired a large collection of Japanese goods by 1869, including a number of prints by Hokusai (Oak-sya). Duret remembered the sight of Hokusai prints belonging to Burty on show in the 1867 Paris Exposition, as the beginning of his interest in Japanese art. Perhaps Duret was mistaken in this recollection and really first saw Burty's collection in 1869 in this exhibition.

This exhibition is important, as it shows that many major collectors of Far Eastern art had acquired good collections of Japanese work by 1869. Two influential critics, Chesneau and Burty, both of whom were to support Japanese art vigorously, had already begun their collections. Burty's collection in particular appears to have been catholic and well-informed. Both critics acquired numbers of prints, an unusual choice amongst Japanese objects at that time. On the other hand, the only painter to exhibit his collection of Japanese work was M. Brion. No major artist appears to have formed a collection worthy of interest at this date. Other notable absentees are the De Concourts who would presumably have loaned their collection had it been formed at this time.

As a whole the exhibition marks the advance in popularity of Japanese art since the 1867 Exposition. It is comparable to the 1871 Exhibition in Liverpool, in its importance as an indication of the increasing popularity of Japanese art and artefacts.

APPENDIX I.Catalogue of Regamey's paintings with Far Eastern subject matter.

This is a first step towards the production of a catalogue raissonnee of Regamey's Far Eastern work, which would contain a full visual reconstruction of the works on public display in Paris. I have listed only the paintings, as Regamey's drawings are too numerous to deal with here.

KEY

- D.A. Dated by author.
- S.D. Signed and dated.
- e78 Exhibited in the Trocadero, 1878.
- M.G. Exhibited at the Musee Guimet, first in Lyons from 1879-1883, then in Paris until lost at the turn of the century.
- F.R. Exhibited at Regamey's private exhibition in Paris; 6th, 7th, 8th June, 1888.
- Illus. Illustration supplied, source of illustration will be given.
- N.S. Not seen.

Descriptions of works not illustrated are quotations from the "Petite Guide au Musee Guimet" par L. de Milloué, Lyons, 1883.

Regamey's works in the Musee Guimet are known to have been there until 1905 - the date of the publication of Japon which gives acknowledgement to the Musée in some illustration titles. They have since disappeared.

CATALOGUE

A. Japanese Subjects

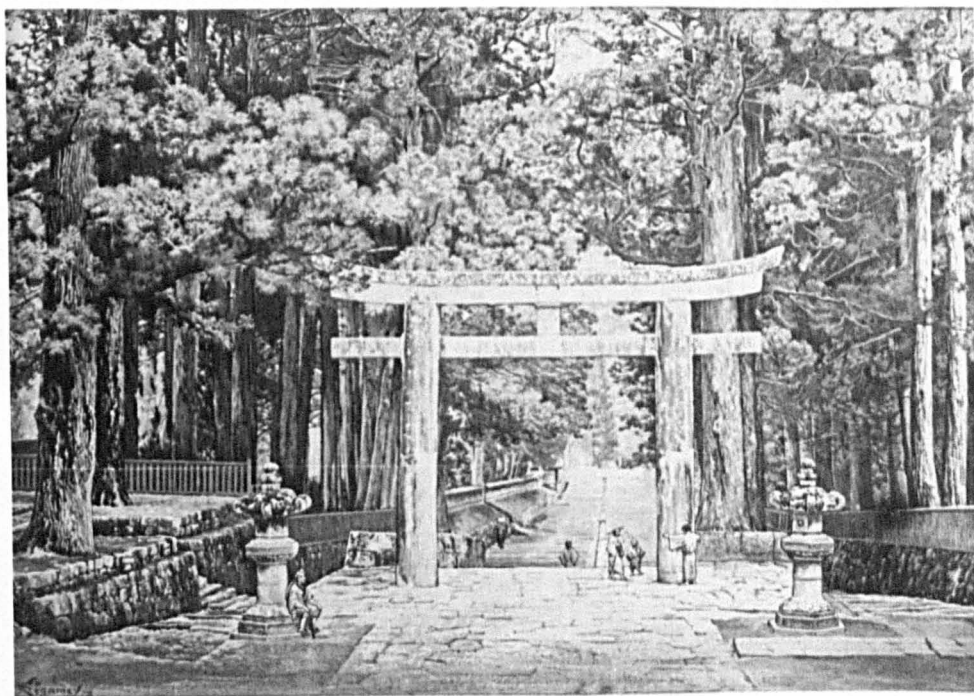
Number

- 1. Pavillion de Taiko. 78. F.R., N.S.
- 2. L'Entree du Temple du Kiomizou. 78. M.G. N.S.
- 3. Initiation des jeunes Bonzes. 78. N.S.
- 4. Des Bonzes Japonais en mission en Chine. 78. M.G. N.S.
- 5. Peuple admis chez le Mikado. 78. N.S.
- 6. Une Ceremonie religieuse. 78. N.S.
(This may be identical with No.28, "Vêpres Bouddhique").
- 7. Le Voile Infranchissable a Ishe. 78. M.G. N.S.
- 8. La Terrasse du Temple de Kiomidzou. 78. N.S.
- 9. La Facade Laterale du Temple D'Assaksa. 78.
- 10. Temple de Tokaido. 78.
- 11. Ponts Sacrés de Nikko. 78. Ills. P.J. p.225. Identical with
"Pont Sacré et Pont Banal". M.G.



Number

12. Dans un Temple. 78. N.S.
13. Adoration à la Photographie du Mikado à Kioto. M.G. Illus.
D.A. before 1878. The work was reproduced in The London Illustrated News for March 23, 1878, as "Japanese doing homage to the Mikado's photograph".
14. Prêtre Bouddhiste Japonais en tenue de ceremonie. M.G.
15. Danse du Miroir à Ishe Japon. M. G. N.S.
16. Danse du Sistre à Ishe Japon. M.G. N.S.
17. Portrait d'un prêtre et de trois prêtresses shintoistes, M.G.
18. Portraits de Jeunes Bonzes. M.G. N.S. P.N.116.
19. Chapelle dediée à Inari sur la route de Nikko M.G.
20. Jardins Sacres D'Assaksa^S(_Aentrée du Palais du Grand-Prêtre).
M.G. Illus. P.J. S.D. 1878.



21. Rocher du Lever du Soleil à Ishe. Japon. M.G. N.S.
22. Jardins Sacrés D'Assaksa à Yedo. Temple de Kouannon, print en rouge. M.G.

Number

23. Predications et offrandes dans le Temple de Temmagou le dieu
lettre M.G. N.S.
24. Temple de Kouannon à Kiomidzu faubourg de Kioto. Illus. P.J.
Vol.1. Chap.1. D.A. pre 1878. P.N. Vol.
25. Boutique de Tir à l'arc dans le jardin de Temple Assaksa. M.G.
Illus. P.J. Second ed., p. 92. D.A. pre 1878.



26. Tonsure de Seminaristes, M.G. N.S.
27. Temple d'Amaterai à Ishe M.G. N.S.
28. Vepres Bouddhiques Temples de Nikko. F.R. Illus on line
drawing from P.J.
29. Pendant la conference de Taiko. F.R. May be identical
with Pavillion de Taiko. Illus in line drawing form in P.J.
30. Prêtresse et Dame de la Maison de la Roue. F.R.

Number

31. Vu du parc imperial de Tokio. F.R. Illus. in line drawing in images Du Japon, also known as "Parc Tukiage Tokio".

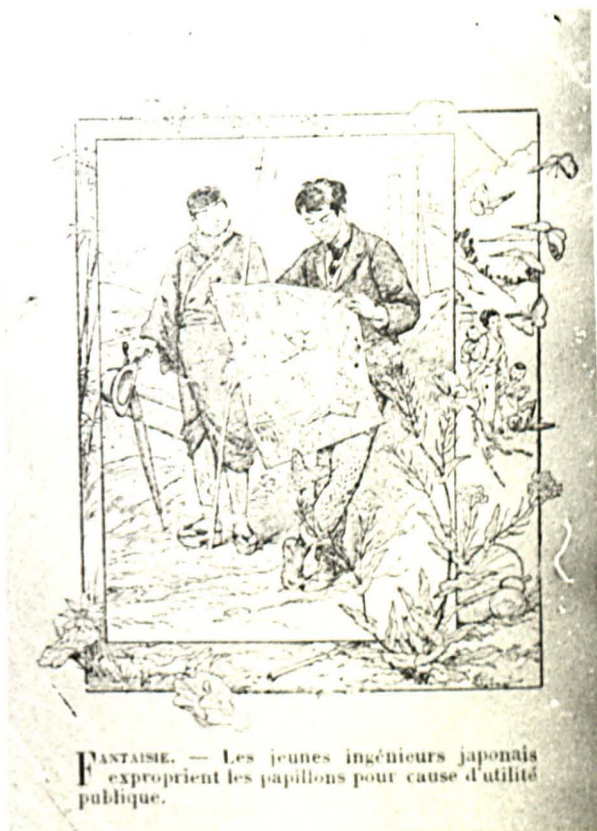


32. Types de prêtres et d'artistes avec leurs cartes de visite F.R.
 Policeman.
 Jinrikisha.
 Comedian.
33. Jeunes filles et enfants. F.R. Watercolour. Illus. P.J. 1st Ed.
 colour reproduction.



Number

- 34. Promenade de Chasse du quartier Kioto. F.R. S.D. 1879.
- 35. La Terrasse du Temple du Kozi, Osakka. F.R. N.S.
- 36. Six Compositions pour l'ouvrage d'Andre Laurie. "Voyage autour d'un Japonais".
- 37. Les jeunes ingenieurs japonais expropriant les papillons pour cause d'utilité publique. F.R. Illus. reproduced in Images du Japon.



- 38. Incendiarie dans le quartier chinois de Kiobe. Illus. reproduced in I.J. probably dates from 1879-80.



Number

39. Gustav des temps Anciens. Illus. reproduced in a drawing in I.J. probably dates from the mid-1880's.
40. Le Grande Torii de Nikko. F.R. reproduced in P.J. 2nd Ed.
41. Mikado opening the Tokyo-Yokohama railway. Illus. appeared in The London Illustrated News, 1872, later reproduced in I.J.

Other Far Eastern subjectsIndia

42. Incendiarie du femme. 78. M.G. N.S.
43. Tour de Silence. 78. M.G. N.S.
44. Preparatif d'enterrement. 78. M.G. N.S.
45. L'Arbre de Sakia Mouny. 78. M.G. N.S.
46. Un Brahme. 78. M.G.
47. Un Prêtre Parsi du tour du silence. 78. M.G. N.S.
48. Bonze et Bagadere. 78. M.G. N.S.
49. Brahmane en Tirue de Priere. M.G. N.S.
50. Bagadere dansant dans le temple de Madura, Inde. M.G. N.S.
51. Temple de Trichinopoly. F.R.

NumberChina and Ceylon.

52. Le Dieu Malade. 78. N.S.
53. Cheval du Dieu de la Cite. 78. M.G. N.S.
54. Sacrifice au Dieu. 78. M.G. N.S.
55. Tombeau d'un General. 78. M.G. N.S.
56. Bonzes, Prêtres Bouddhistes de Colombo. Ile de Ceylon. M.G. N.S.
57. Prêtre Bouddhiste de Ceylon à Sunigala. S.D. 1878. M.G.
 Illus. I.J.
58. Pretres Bouddhistes à Shanghai. M.G. N.S.
59. Le Bouddha Malade a Canton. M.G. N.S.
60. Sacrifice à Déesse de la terre. M.G. N.S.
61. Prêtres Bouddhistes au refectoire. M.G. N.S.
62. Entree du Temple de la Dent de Bouddha, un jour de pelerinage,
 M.G. N.S.
Soiree
63. Soiree de danse à Kobé, appeared in London' Illustrated News,
 in 1874.



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The distinction between articles and books is indicated by the underlining of the titles of articles whereas the titles of books are in capitals.

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