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Review by: Penelope Mason

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Kiyochika: Artist of Meiji Japan. By HENRY D. SMITH II. Santa Barbara: Santa Barbara Museum of Art, 1988. 149 plates; 128 pp. \$25.00.

Kiyochika: Artist of Meiji Japan by Henry D. Smith II was written as the catalogue for an exhibition of prints by Kobayashi Kiyochika (1847–1915). The nucleus of the show was a group of 220 prints assembled by Roland A. Way and donated to the Santa Barbara Museum. In order to provide a balanced and comprehensive view of the artist's work, prints from three other private collections in the United States were borrowed for display. The catalogue also reproduces a number of works that were not on exhibition, including drawings from Kiyochika's sketchbooks still owned by his family. The prints, drawings and paintings are grouped into small units, each provided with a title such as "Prints Captioned in English," or "The Dark of Night." A short essay accompanies each unit, and to the extent possible, the units are placed in chronological order. *Kiyochika: Artist of Meiji Japan* goes beyond the materials collected for display, and although it is not a catalogue raisonné, it amounts to a short monograph on the printmaker's life and artistic career.

In reconstructing Kiyochika's biography and evaluating his art, Smith points to two major problems. First, the only significant contemporary records of his life are the memoir *Thoughts on Kiyochika*, written by his youngest daughter Katsu in 1924, a biographical essay published in 1927 by Kurosaki Makoto, an acquaintance and admirer of Kiyochika in his later years, and the artist's own *Picture-autobiography*, compiled in 1913. Smith suggests that Katsu was motivated to write her memoir by a sense of devastating loss following the earthquake of 1923, but since this was nine years after her father's death, her recollections are subject to question. Furthermore, there is a great deal of Kiyochika's early life to which she was not privy. Kurosaki's *An Artistic Biography of Kiyochika*, while less a personal memoir than Katsu's essay, places undue emphasis on Kiyochika's later work, according to Smith.

Kiyochika's *Picture-autobiography* may represent the beginning of an illustrated autobiography, but the one complete notebook deals only with the artist's early years from birth until 1868. Various theories have been advanced on Kiyochika's artistic training, but Smith holds that, aside from some instruction in Western techniques of drawing which he may have learned from the Englishman Charles Wirgman, Kiyochika was self-taught. A two-page illustration from the *Picture-autobiography* presents a scene of the boy Kiyochika and his mother in the company of a painting instructor. According to the accompanying caption, Kiyochika complains that the master "drew pictures of plum and bamboo [as models, but they] were different from real trees." The drawing depicts the child stomping out of the room.

The second problem stems from the attitudes of scholars in the Taishō and Shōwa periods toward Kiyochika's work. An essay written in 1944 by the Japanese art historian Kondō Ichitarō illustrates one extreme: "Kiyochika's physical body died on November 28, 1915, but Kiyochika the artist had already departed this world by late 1881." In fact, in 1881 the two men who had been publishing Kiyochika's polychrome woodblock prints stopped for reasons unknown, and the artist turned to satirical cartoons that were published in the newspapers of the day. Smith's reappraisal and explication of this material is a significant addition to the literature on the Meiji period. Smith further documents the "rediscovery" of Kiyochika's early works by the poet Kinoshita Mokutarō in 1913, when he came across a group of his Tokyo prints mounted as a scroll. The next year, the writer Nagai Kafu became aware of the artist's early prints. Both men were drawn to these works by their

feelings of nostalgia for the old Tokyo of the Meiji period, which was fast disappearing. During his lifetime, Kiyochika was known for his political cartoons and his late prints depicting events in the Sino-Japanese War, but with the interest of the two writers mentioned above, his early prints became the primary focus of attention. Smith has made a significant contribution to Kiyochika studies by redressing this imbalance.

Smith's essay presents a balanced and well-researched biography of the artist that is filled with nuggets of information and some interesting speculations about Kiyochika, the man. The serious flaws are the relative lack of pictorial analysis and documentation as well as the lack of an art historical overview. In the essay on two prints, titled "Kiyochika's Debut," one identified as *Tōkyō Edobashi no Shinkei*, the other *Tōkei Godaikyō no ichi Ryōgoku Shinkei*, Smith gives emphasis to the theme of "bridging" in the compositions and suggests that "the motif seems to have had specific symbolic power" for the artist, an interesting idea which he carries no further. Although these two prints are linked historically (both were published on the same day by the same publisher and are the first dated works of the printmaker), the only artistic similarity between them is the presence of a bridge. The series titles on the two prints are different, the Ryōgoku Bridge title suggesting that it is one of five prints. Their overall appearance is quite different: the size of the figures in the Ryōgoku Bridge print are significantly smaller than those in the picture of Edo Bridge, and the foreground figures in the latter are quite large and caricatured. In this latter print, Kiyochika seems to be presenting slightly satirical depictions of Tokyoites against the background of specific Western-style buildings. The Ryōgoku Bridge, on the other hand, is a reworking of the one-point perspective prints of the eighteenth century and, as Smith notes, contains Kiyochika's early experiments with shadows and reflections.

The structure of the catalogue—the grouping of the prints and paintings by subject matter—results in a text that tells the reader little about the broad patterns of Kiyochika's development as an artist. In the essay, "The Dark of Night," Smith mentions that "one-fourth of all the Tokyo views are night scenes . . .", but he makes no effort to trace the development of this theme. Smith's catalogue is well researched, eminently readable and a definite contribution to Kiyochika studies, but, unfortunately, it misses the nuts and bolts of art historical analysis.

PENELOPE MASON
Florida State University

Tea in Japan: Essays on the History of Chanoyu. Edited by PAUL VARLEY and KUMAKURA ISAO. Honolulu: University of Hawaii Press, 1989. xiv, 285 pp. \$25.00.

The book is a collection of ten essays by nine writers. Kumakura Isao, one of the editors, writes two. Paul Varley, the other editor, contributes one article and also translates into English four important pieces by Japanese scholars which are the centerpieces of this book.

The unity of focus achieved by the editors is demonstrated in the chronology of Part One. The first essay, by Murai Yasuhiko, covers the period from the beginning of tea drinking up to just before Sen no Rikyū (1522–91). The sixth article, by Paul Varley, deals with the tea ceremony from the Genroku Period to modern times. The last essay in Part One, by Haga Kōshirō, is a review on the