

Welcome

Japanese Art History
ARTH 2071
Chapter Six: Pax Tokugawa

Extra Credit Opportunities

- Cincinnati Dayton Taiko, Traditional Japanese Drumming
 - Sat. April 2 at 12:55 PM in Ault Park's Cherry Tree Grove
 - Ohanami Festival sponsored by the Japan American Society of Greater Cincinnati
 - Bring your own food, drinks and chairs



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Extra Credit Opportunity

- Cincinnati Asian Art Society
 - Sunday April 17 at the Cincinnati Art Museum
 - CAAS Second Annual Asian Art Lecture
 - The Art of Display: Meaning and Context of Artworks in Later Imperial China
 - 14th to 19th century
 - In Japan at this time patronage expanded to include the chonin, merchants and craftsmen, adding their wealth to the Japanese Imperial court and the samurai
- Pick up a postcard for more information

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The Rich Aesthetic of Japanese Art



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Chapter Six Introduction

- Political Context
 - The Tokugawa shogunate transformed 250 warrior daimyo into an efficient bureaucracy, the bakufu
 - The bakufu or central government oversaw the han or regional authority of the daimyo
 - The bakufu during the first 40 years developed a system of laws to maintain political stability
 - This system maintained peace in Japan for 250 years
 - The rebuilding of temples and shrines begun in 1573 continued as a way for the Tokugawa shoguns to legitimize and consolidate power

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Chapter Six Introduction

- Political Context
 - The rigid class system based on Confucianism solidified:
 - Shogun and samurai – political authority
 - Peasants – rice was the basis for the Japanese monetary system
 - Artists - they produced needed goods
 - Merchants - their wealth brought them power.
 - Outcasts – entertainers, homeless, eta (unclean)
 - Emperor and aristocrats – only cultural and spiritual authority - no political power

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Chapter Six Introduction



- Political Context
 - Samurai became highly educated scholars and efficient officials
 - Samurai were the backbone of the regional (han) governments.
 - Ironic - they had a less war-like lifestyle, but they identified themselves more intensely as warriors, bushido
 - Samurai commissioned armor, practiced martial arts and the elite were proficient with guns
 - Samurai attended kabuki plays glorifying historic warrior heroes.

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Edo 1615 - 1868



The Armour-Pulling Scene from
a Soga Kabuki Play
c. 1720 – 1738
H: 26 inches
Freer & Sackler Galleries



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Chapter Six Introduction



- Political Context
 - By 1800's bakufu tax policies had bankrupted the samurai and peasants
 - Merchants were tired of the government not paying back loans
 - There were many peasant revolts because of heavy taxes
 - The system for daimyo of alternate residence – in Edo and their home province – was financially ruinous for the daimyo

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- Religious Context
 - The Tokugawa bakufu forced the daimyo to contribute to building a Shinto shrine at Nikko for the deified soul of the first Tokugawa shogun, Ieyasu
 - In each province or han, daimyo were required to build Confucian temples and establish Confucian schools
 - All Japanese had to register as Buddhist, Shinto or Confucian and undergo annual exams of religious beliefs
 - Artists created Buddhist and Shinto works to replace those lost in previous civil wars

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- Economic Context
 - By the 1690's a century of peace made many chonin families wealthy, supplying the samurai
 - Chonin were major patrons of the arts
 - Wealth and leisure created a desire for travel; a whole new group of tourist attractions developed
 - Chonin: urban merchants, craftsmen and artists and their families

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Chapter Six Introduction



- Economic Context
 - To serve the daimyo traveling to and from the capital, five national highways were maintained
 - Hotels, teahouses and restaurants grew to serve the travelers, as well as tourist traps
 - Temples, shrines, and each province developed meisbutsu, specialty crafts and artworks to capture tourist dollars

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Station # 47 Seki (An Inn for Daimyo)
By Ando Hiroshige, 1832, Minneapolis Institute of Art

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Edo 1615 - 1868



Station # 1 Shinagawa (Teahouses and inns for commoners)
By Ando Hiroshige, 1832, Minneapolis Institute of Art

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- Social Context
 - Although the bakufu tried to limit social mobility, it did occur:
 - *Ronin* – master-less samurai became bandits, craftsmen or merchants; some became literary and artistic figures
 - Men and women could enter religious life, both Buddhist and Shinto, and raise their status
 - Peasants left the farm for the city where there was better economic security; they became construction workers, craftsmen and merchants

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Chapter Six Introduction

- Social Context
 - By 1750 Edo (Tokyo) had 1 million inhabitants; Nagoya, Osaka and Kyoto from 200,000 to 300,000
 - Urban culture vibrant in 250 castle towns as daimyo vied to build power and prestige
 - Travel was easy and safe, though often restricted. Tourists brought back new fashion ideas and artworks that were copied by local artists.

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Chapter Six Introduction

- Social Context
 - Samurai and chonin had the money and time for leisure activities
 - Fads spread quickly. Bookstores were common in all sections of town: novels, collections, non-fiction, travel guides and how-to books.
 - Poetry, painting and theater fan club members included chonin and samurai
 - Theater flourished - Kabuki, Noh and Bunraku (puppets)

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Night View Sarawaku Street
Ando Hiroshige, 1856
Minneapolis Institute of Art

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- Artistic Context - Upper Classes
 - Tokugawa shoguns and daimyo commissioned artworks that were:
 - Conservative images to invoke awe through tradition
 - Chinese subjects, especially Confucian
 - Kano School images of Chinese themes, such as birds and flowers

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Chapter Six Introduction



- Artistic Context - Lower classes
 - Chonin patrons favored artworks showing their pleasures and past-times.
 - They demanded quality and were willing to pay handsomely for it.
 - Gardens became public and were planted like aristocrats' gardens, but were large.
 - Sumptuary laws restricted their clothing, so they lavished money on art that was easily hidden – netsuke and inro.

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Chapter Six Introduction



- Artistic Context – both classes
 - Secular art dominated, both for samurai and *chonin* patrons
 - Major themes were entertainers, landscapes (with no religious connotations) and genre scenes
 - Religious artworks were produced, but were generally copies of older works
 - Major artworks were woodblock prints (*ukiyo*e) and luxury goods - lacquer ware, ceramics, kimonos, netsuke and swords.

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Edo 1615 - 1868



Winter Party by Utagawa Toyoharu
18th century; ink, color and gold on silk; H: 38 inches
Freer & Sackler Galleries

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- International Trade
 - From 1638 – 1853 Japan continued very limited international trade – only with the Dutch (and through them with the Chinese) at Nagasaki
 - The Shogun's School of Western Learning translated Dutch books on:
 - medicine
 - science
 - Technology, especially military
 - art
 - Originally only distributed this information to favored daimyo; later distributed widely.

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- International Trade
 - Japan was aware of the growing presence of Westerners in Asia and that England had subjugated India and China
 - In early 1800's, Japan tried to sell foreigners fuel and food and then send them away; limited success
 - In 1853 America sent Commodore Perry to negotiate trading rights and forced Japan to trade with the West
 - After 1860 there was a great interest in Western clothing and customs

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Chapter Six Introduction



The Black Ships of America
Unknown Artist, Woodblock Print, 1853

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The Rich Aesthetic of Japanese Art



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Lecture Summary

- **Ukiyo** - The Floating World
 - *Ukiyo* at first was a Buddhist concept, describing the impermanent world of humans
 - In the Edo period, *ukiyo* gained a new connotation:
 - this ephemeral character was to be savored with gusto
 - all the more exciting because of its constantly changing nature
 - *Asobi* - a spirit of play infuses a great deal of ukiyoe imagery

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Lecture Summary

- By the 1690's the principle vehicles of literature and artistic expression were:
 - *Ukiyo-zoshi* - illustrated prose stories of the floating world
 - *Ukiyo-e* - paintings and woodblock prints of genre scenes
 - *Bijin-ga* - paintings and prints of courtesans
 - Kabuki and Bunraku (puppet) plays

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Edo 1615 - 1868



Map of Edo, 1632, Woodblock, hand colored
Tokyo Central Library/Edo-Tokyo Museum

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Edo 1615 - 1868



A

Craftsmen At Their Work: Men's Topknot Shop and Puppet Theater
By Kuwagata Keisai, 19th century
Tokyo National Museum

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Edo 1615 - 1868



Craftsmen At Their Work: Baskets and Shamisen
By Kuwagata Keisai, 19th century, H: 14 inches W: 37 feet
Tokyo National Museum

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Edo 1615 - 1868



Craftsmen At Their Work: Fishmongers
By Kuwagata Keisai, 19th century
Tokyo National Museum

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Craftsmen At Their Work: New Year's Day Vendors
By Kuwagata Keisai, 19th century
Tokyo National Museum

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Edo 1615 - 1868



Craftsmen At Their Work: Men's Topknot Shop and Puppet Theater
By Kuwagata Keisai, 19th century
Tokyo National Museum

A

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Edo 1615 - 1868

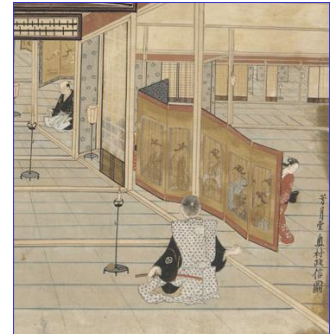


A Private Puppet Performance
By Okumura Masanobu (1686 - 1764)
Color on paper, H: 15 inches, Freer & Sackler Galleries

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Edo 1615 - 1868



A Private Puppet Performance
By Okumura Masanobu
(1686 - 1764)
Color on paper
H: 15 inches
Freer & Sackler Galleries

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Edo 1615 - 1868



Beauty
By Katsukawa Shunso
18th century
H: 46 inches
Tokyo National Museum

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Edo 1615 - 1868



Beauty
By Katsukawa Shunso
18th century
H: 46 inches
Tokyo National Museum

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Edo 1615 - 1868



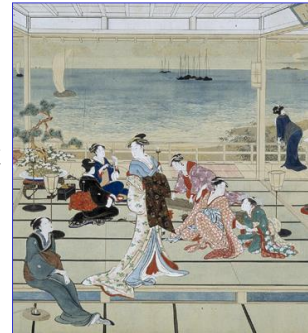
A

Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)
Ink and Color on Paper, H: 80 inches
Freer & Sackler Galleries

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Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)

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Edo 1615 - 1868



Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)

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Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)

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Edo 1615 - 1868



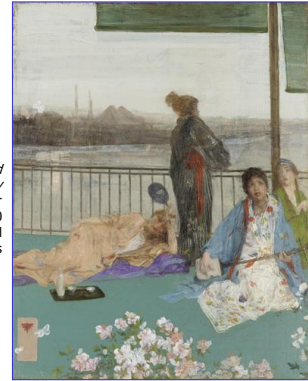
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Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)
Ink and Color on Paper, H: 80 inches
Freer & Sackler Galleries

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In Other Cultures



Variations in Flesh Color and Green - The Balcony
By James McNeill Whistler
1864 - 1870
Oil on Wood Panel
Freer & Sackler Galleries

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Edo 1615 - 1868



A

Craftsmen At Their Work: Men's Topknot Shop and Puppet Theater
By Kuwagata Keisai, 19th century
Tokyo National Museum

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Edo 1615 - 1868



A

Moonlight Revelry At Dozo Sagami
By Kitagawa Utamaro (1754 - 1806)
Ink and Color on Paper, H: 80 inches
Freer & Sackler Galleries

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