

# Welcome

Japanese Art History  
ARTH 2071  
Chapter Six: Edo Sculpture & Painting

## The Rich Aesthetic of Japanese Art



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Chapter Six: Edo Sculpture & Painting

## Lecture Summary

- Rebuilding Temples and Shrines
  - Tokugawa shoguns continued rebuilding efforts started by Oda Nobunaga and Toyotomi Hideyoshi
  - New buildings were constructed
    - Nikko by all the daimyo to honor Tokugawa Ieyasu who was deified as a Shinto god
    - Architecture and color wildly opposite Zen aesthetic

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Chapter Six: Edo Sculpture & Painting

## Edo 1615 - 1868



Inner Courtyard  
Nikko Shrine and Temple  
Photo: H. Rindsberg

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## Edo 1615 - 1868



The Carriage Shrine  
Nikko Shrine and Temple  
Photo: H. Rindsberg

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## Edo 1615 - 1868



A Memorial Shrine  
Nikko Shrine and Temple  
Photo: H. Rindsberg

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Edo 1615 - 1868



Detail of a Shrine Decoration  
Nikko Shrine and Temple  
Photo: H. Rindsberg

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Edo 1615 - 1868



Entrance to a Sub-Shrine  
Nikko Shrine and Temple  
Photo: H. Rindsberg

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Edo 1615 - 1868



Angyo Guardian Sculpture  
Nikko Sub-Shrine  
Photo: S. Rindsberg

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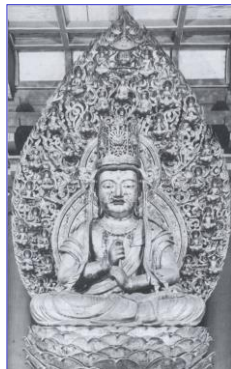
Lecture Summary

- Sculpture in the Edo Era
  - Sculptures were created to replace those destroyed during the civil wars, following Buddhist traditions that are centuries old
  - The artist monk, Enku, used the *natabori* carving style to create new works of great emotional power
  - *Natabori* communicates the magic of the transformation process of sculpture and the divinity of the subject

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Edo 1615 - 1868



Dainichi Nyorai  
By Kori and Kosho  
16 - 17<sup>th</sup> centuries  
Wood with gold leaf  
and metal details  
Mason Fig. 357

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868

A



Untitled  
By Enku (1628 - 1695)  
Unfinished Wood  
Mason fig. 359  
Web: [japanese-arts.net](http://japanese-arts.net)

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Edo 1615 - 1868

*Koppa Butsu*  
(Splintered Buddhas)  
By Enku (1628 – 1695)  
Web: [japanese-arts.net](http://japanese-arts.net)

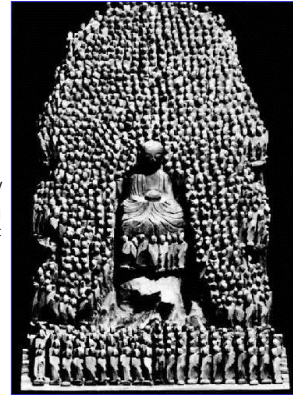


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Edo 1615 - 1868

*Sental Butsu*  
By Enku (1628 – 1695)  
Unfinished Wood  
Web: [japanese-arts.net](http://japanese-arts.net)



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Edo 1615 - 1868

*Standing Figure on Pedestal*  
By Enku (1628 – 1695)  
Unfinished Wood  
Web: [japanese-arts.net](http://japanese-arts.net)



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Edo 1615 - 1868

A

*Untitled*  
By Enku (1628 – 1695)  
Unfinished Wood  
Mason fig. 359  
Web: [japanese-arts.net](http://japanese-arts.net)



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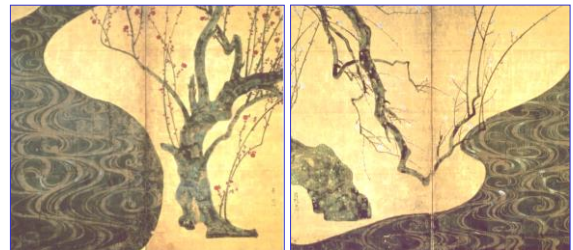
## Lecture Summary

- Schools of Painting
  - The Kano School became the primary workshop of the shoguns and the artists used Chinese motifs, especially Confucian
  - Ogata Korin started the Rinpa School of Painting
    - He reworked the ideas of Sotatsu and Koetsu to be more decorative
    - He flattened and simplified images
    - He loved luxury and flamboyance

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Edo 1615 - 1868



*Red And White Plum Blossoms* By Ogata Korin  
c. 1710 – 1716, color, gold and silver leaf on paper  
Each screen 61 x 67 Mason fig. 366

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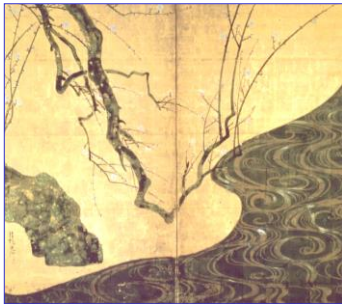
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Edo 1615 - 1868



*Cypress, Detail,*  
Kano Eitoku, 1590  
Mason fig. 296



*Red And White Plum Blossoms,* By Ogata Korin  
1710 - 1716, Mason fig. 366

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Edo 1615 - 1868



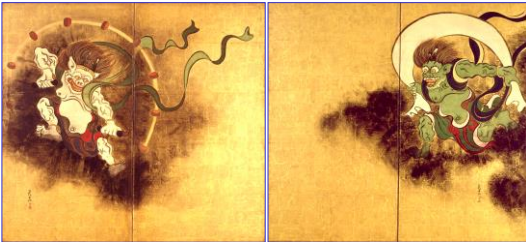
*Red And White Plum Blossoms*  
By Ogata Korin  
Mason fig. 366



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Edo 1615 - 1868



*Raijin (Thunder God) and Fujin (Wind God)*  
By Ogata Korin H: 64 inches W: 71 inches  
Tokyo National Museum

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868



*Raijin (Thunder God)* By Ogata Korin

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868



*Fujin (Wind God)* By Ogata Korin

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868

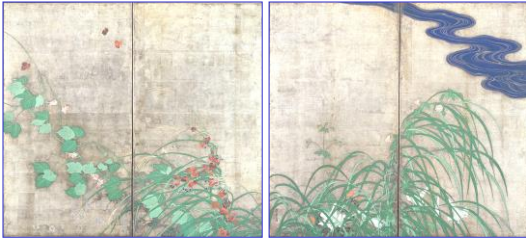


*Tiger* by Ogata Korin  
Hanging Scroll, 11 x 15 inches, ink on paper  
Kyoto National Museum

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Edo 1615 - 1868



*Flowering Plants of Summer and Autumn*  
By Sakai Hoitsu, 19th century  
Silver leaf and paint on paper  
Kyoto National Museum

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868



*Flowering Plants of Summer and Autumn*  
19th century  
By Sakai Hoitsu  
Kyoto National Museum

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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868



*Flowering Plants of Summer and Autumn*  
19th century  
By Sakai Hoitsu  
Kyoto National Museum

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Lecture Summary



- Realistic Painting
  - Yofuga Style emphasized Western materials, perspective and modeling of light and shade
  - Maruyama Shijo combined classic Japanese techniques to achieve greater naturalism and accuracy

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Edo 1615 - 1868



*The Barrel-maker*  
By Shiba Kokan, c. 1789  
Oil paint on silk  
18 x 23 inches  
Mason fig. 370

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Edo 1615 - 1868



*Pine Trees In Snow* by Maruyama Okyo  
c. 1780 Ink, slight color and gold on paper 60 x 142 inches  
Mason fig. 372

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Edo 1615 - 1868

*Mallard and Mandarin Ducks:  
One Flying*  
18th century  
By Maruyama Okyo  
Ink and tint on paper  
Freer & Sackler Galleries



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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868

*Mallard and Mandarin Ducks:  
One Flying*  
18th century  
By Maruyama Okyo  
Ink and tint on paper  
Freer & Sackler Galleries



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## Lecture Summary

- Eccentric painters did not affiliate with formal schools
  - Ito Jakuchu
  - Watanabe Kazan
- Greatly affected by the realism of Maruyama Okyo
  - Used Western modeling and shading with Japanese materials
  - Captured the personality and character of the subject

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Edo 1615 - 1868

*Rooster, Hen and  
Hydrangeas*  
by Ito Jakuchu c. 1757  
Color and ink on silk  
H: 54 inches  
Mason fig. 375



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Edo 1615 - 1868

*Rooster, Hen and Hydrangeas* by Ito  
Jakuchu c. 1757  
Color and ink on silk  
H: 54 inches  
Mason fig. 375

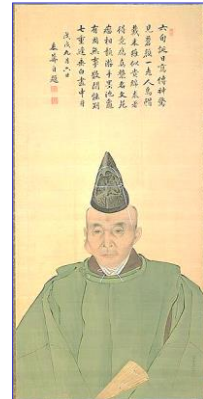


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Edo 1615 - 1868

*Portrait of Ichikawa Bei'an*  
By Watanabe Kazan, 1837  
Ink and color on silk  
H: 51 inches  
Mason fig. 399



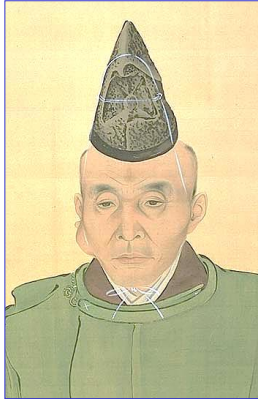
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Chapter Six: Edo Sculpture & Painting



Edo 1615 - 1868

*Portrait of Ichikawa Bei'an*  
By Watanabe Kazan, 1837  
Ink and color on silk  
H: 51 inches  
Mason fig. 399

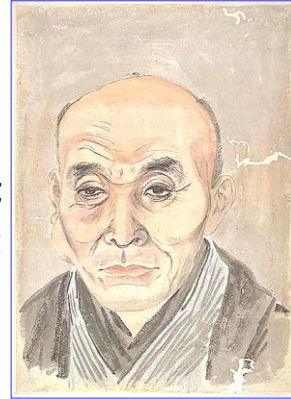


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Edo 1615 - 1868

*Sketch for the  
Portrait of Ichikawa Bei'an*  
By Watanabe Kazan, 1837  
Ink and color on silk  
H: 15 inches  
Mason fig. 400



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Chapter Six: Edo Sculpture & Painting

## Lecture Summary

- Eccentric Painters did not affiliate with formal schools
  - Bujinga painters followed the Chinese literati styles and themes
    - Zen ink painting style
    - Landscape as journey of life
  - Bujinga was practiced by a wide range of intellectuals and artists: samurai, ronin, haiku poet-painters, and professional chonin artists
  - Chinese painting, two schools
    - Northern, court painters, rigid, ritual practices
    - Southern, amateur artists, full of spirit and meaning

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Edo 1615 - 1868

*Painting a Landscape*  
By Tachihara Kyosho  
1806, Ink on paper  
11.5 x 12 inches  
Scan: Zenga & Nanga



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Edo 1615 - 1868

A

*Playing Koto in the Mountains*  
By Uragami Gyokudo  
(1745 - 1820)  
Ink on paper, H: 83 inches  
Mason fig. 393 \*

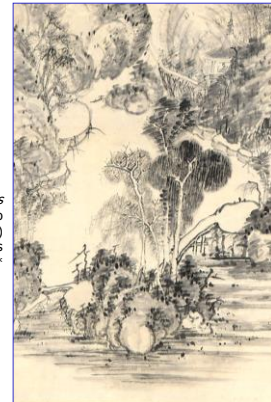


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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868

*Playing Koto in the Mountains*  
By Uragami Gyokudo  
(1745 - 1820)  
Ink on paper, H: 83 inches  
Mason fig. 393 \*



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Chapter Six: Edo Sculpture & Painting

Edo 1615 – 1868

*Playing Koto in the Mountains*  
By Uragami Gyokudo  
(1745 – 1820)  
Ink on paper, H: 83 inches  
Mason fig. 393 \*



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Chapter Six: Edo Sculpture & Painting

Edo 1615 - 1868

A

*Playing Koto in the Mountains*  
By Uragami Gyokudo  
(1745 – 1820)  
Ink on paper, H: 83 inches  
Mason fig. 393 \*



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Edo 1615 - 1868

A

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