



"In Eastern lands they talk in flowers..."

THE LANGUAGE OF FLOWERS

James Gates Percival (1795-1856)

*Talking
in
flowers:
Japanese
botanical
art*

CATALOGUE OF AN EXHIBITION

5 April to 16 July 1982

John V. Brindle and James J. White

THE HUNT INSTITUTE FOR BOTANICAL DOCUMENTATION

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Pittsburgh

1982

Silent flowers

Speak also

To that obedient ear within

Onitsura

Has any nation equaled the Japanese as flower lovers? In Japan everything from kimonos to sword-guards is flower-bedecked. "Flower calendars" list in chronological order the best locations for viewing flowers of the successive seasons; the plum heralds the approach of spring, the lotus, summer, and chrysanthemum and maple, autumn. Viewing cherry blossoms amounts to a ritualistic contemplation observed as a national event. There are also the annual rites and ceremonies honoring nature—festivals of the Seven Herbs of Spring and the Seven Flowers of Autumn, a flower festival on Buddha's birthday, a Rice-Planting Festival in which young maidens dance with azaleas in their hair, a Harvest-Moon offering of garden produce. Along with small cars, cameras and calculators, exports from Japan include not only favorite garden flowers and shrubs but also Japanese flower arrangement and Bonsai, both popular hobby courses here, and Japanese garden design, which is now seen in many of our park areas.

In Japanese culture this special feeling for nature has deep roots. The native Shinto religion embodied worship of deified spirits inhabiting mountains, rivers, trees and other natural forms. Buddhism, imported from China, taught the sacredness of nature and reverence for all life. In contrast with Western culture's man-centered attitude toward nature, in which other living things are subordinated to man's own activities, traditional Far-Eastern culture places man in an attitude of humility. He is in the midst of and in harmony with nature, not dominating or controlling it. Far-Eastern art depicts plants and animals with an intimacy that is unrivaled in the objective, analytical art of the West. In *The flight of the dragon*, Laurence Binyon wrote of Far-Eastern art "with its exquisite courtesy to natural defenseless things, not only to human beings." For the Japanese artist, contemplation outweighs observation; things in nature can be subjective reflections of his own

mind. According to Binyon there is a "common aspiration to be a real part of the whole world of nature; to be flexible and gracious as the willow; bold and tenacious as the bamboo shooting up through the hard ground of winter; to have the eagle's lofty spirit, the endurance of the great pine." Plants have associative meanings: the plum, whose early blossoming marks the end of winter, stands for the continuity of life. They can also have meanings as religious symbols: the lotus, whose pure and brilliant blossoms emerge unsullied from the slimy mud, reflects the Buddha's pure doctrine growing out of an imperfect world.

Such considerations suggest that the full appreciation of Japanese art is possible only for those with extensive knowledge of the traditions, history, literature and religion of that culture. For Japanese art as a whole this is certainly true, and, to some extent, even where plant subjects are concerned. Although flowers and flower portraits have immediate and universal appeal, something—a resonance—is lost in looking at the painting of "Peonies and butterflies," for example, if the viewer is unaware that this subject is one of the many conventional pairings in Japanese art. Or a viewer unacquainted with Japanese literature "sees" less in a picture showing a particular spray of flowers trailing against a garden wall than a viewer who can refer the subject to an episode in one of the discreet dalliances of Genji, the "Shining Prince" of Lady Murasaki's 11th-century *Genji monogatari*. Such allusions and references to legend, history, poetry and religion are pervasive in Japanese painting.

Another distinguishing feature of Far-Eastern art is obvious to even a casual viewer: hand-written or printed inscriptions appear on many of the paintings and prints. These inscriptions record signatures, titles, dates, places or provenances; they may also be theme-related texts in poetry or prose. Such close kinship between literature and painting is illustrated at one extreme by an early 15th-century painting on a Zen theme by the monk Josetsu which is accompanied by the written commentaries of some 31 of his fellow monks. At another extreme, inscriptions could be trivia: some of the doggerel verses contributed by Utamaro's convivial friends to his insect book are both scabrous and bawdy. Often the inscription is an equal partner with the painting and functions as part of the design, adding an extra, complementary dimension to the total effect and pleasing in its own right as abstract decoration.

The affinity of painting and calligraphy is not surprising when it is realized that in Far-Eastern culture, at least until recent times, the sole implement for writing, painting and drawing was the brush. In early Chinese civilization a written language evolved from pictographs. In turn, writing skills—the brush mastery required for forming the characters—were carried over to picture-making. A small brush of a few hairs brought down to a fine point was used for delicate, form-defining outlines; the wider, square-ended brush, applied in a single sweeping stroke, produced a wash subtly graded in tones of varying



Figure 1. KŌYAKU ZUKAN [Pictures of incense and medicine] by Shōken. Handscroll (detail), late 12 century. Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations.

得地草
犬大蓼

阿古免草
輕蕊

甘草傳
唐蓬



Figure II. BAI HONZŌ ZUKAN [Illustrated scroll of medical herbs and plants for the horse]. Handsroll (detail), ca. 14th century. Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations.

intensities. These brushes were used with ink and water-based pigments on silk or paper. Lightweight handscrolls and hanging scrolls were traditional formats for portability and intimate viewing; folding screens and sliding doors were used for indoor comfort and decoration. Techniques and formats have changed little over the centuries, and this reliance on a single tool and on restricted media and formats is in marked contrast to the proliferation of tools, materials and formats to be seen in European art, accounting for many of the obvious differences between European and Far-Eastern painting.

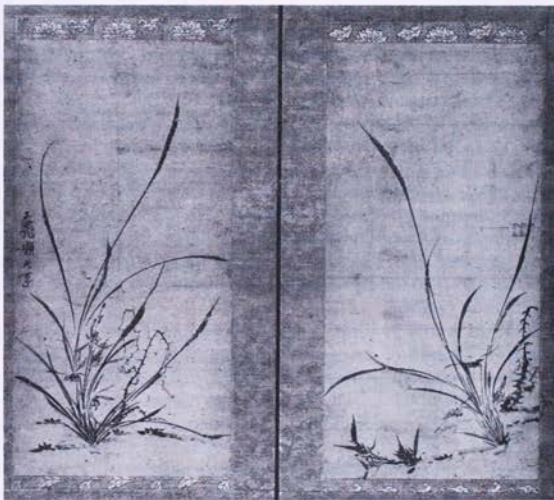
Mastery of the brush was as essential to the education of children as it was to the training of artists. Indeed, one can even speak of a vocabulary of brushwork. There are "big axe-cut" strokes and "raveling rope" strokes, along with a multitude of other such identifications that constitute a visual language. An artist's training entailed the learning of calligraphic signs for objects in nature—an elaborate codification of "type forms" standing for water, rocks, foliage, mountain shapes, and so on. Although stale uniformity might be the expected result, this is clearly not the case in a general view of Far-Eastern painting, which gives compelling evidence that the brush has been a tool of infinite flexibility and versatility, a vehicle ideally suited to the spiritual aspirations and aesthetic sensibilities of an enduring culture. Expressiveness, of course, lay with the skill and temperament of the painter; the tool was responsive to the precision of the academician, to the impetuous dash of the romantic and, as this exhibition demonstrates, to the descriptive, life-imparting requirements of flower and animal painters. In both China and Japan it was generally recognized that the inner personality of a man was betrayed in his brushwork. The Chinese say that "the spirit lives in the point of the brush." No less impressive than the brushwork of artists and illustrators is the craftsmanship of the anonymous block-cutters and printers who have transcribed the artists' conceptions. Paper, an early invention of the Chinese, was used in making ink rubbings from incised inscriptions in stone. Early Buddhist texts also were printed by rubbing, from hand-cut wooden blocks. It was not until the 17th century, however, that pictorial prints were developed to a state of near perfection in order to meet the demand for illustrated books from a newly prosperous and educated middle-class. The same market existed in Japan. In succeeding generations, Japanese artisans made further technical refinements and the full potential of color-printing from woodblocks was brilliantly realized.

The process is relatively simple. The artist/designer's ink drawing on thin paper is pasted face down on a close-grained woodblock; a block-cutter (never the designer himself) cuts around the artist's brush strokes and removes the wood surface from all other areas of the block, leaving only the lines in relief. The block is then inked and the design transferred by rubbing the back of the paper with a special tool of twisted hemp (presses were not used). The designer indicates the colors on the areas of this key-block print and block-cutters then prepare a



Figure III. [The five-colored parakeet] attributed to Hui-tsung. Painting on silk, late 11th or early 12th century. Museum of Fine Arts, Boston; Marie Antoinette Evans Fund.

Figure IV. [Orchid, bamboo and thorns] by Gyokuen Bompō. One of a pair of hanging scrolls, ink, 14th century. The Brooklyn Museum; Gift of Roebling Acquisition Fund.



separate block for each color. These blocks are successively inked and printed to produce the finished print. Success depends on the skill and talent of the artist, who has drawn the design with the end-product in view, and on the specialized skills of cutters, inkers and printers. Subtleties are achieved by variable inking of the blocks and by varying the pressure in the rubbing to produce delicate tonal gradations. These skills are strikingly demonstrated by the remarkable fidelity with which the expressive strokes of the brush have been imitated in woodblock prints. Indeed, so faithful is the transcription that it is often hard to determine whether a given work is a painting or a print. If "the spirit lies in the point of the brush," then the body is in the hands of printmakers.

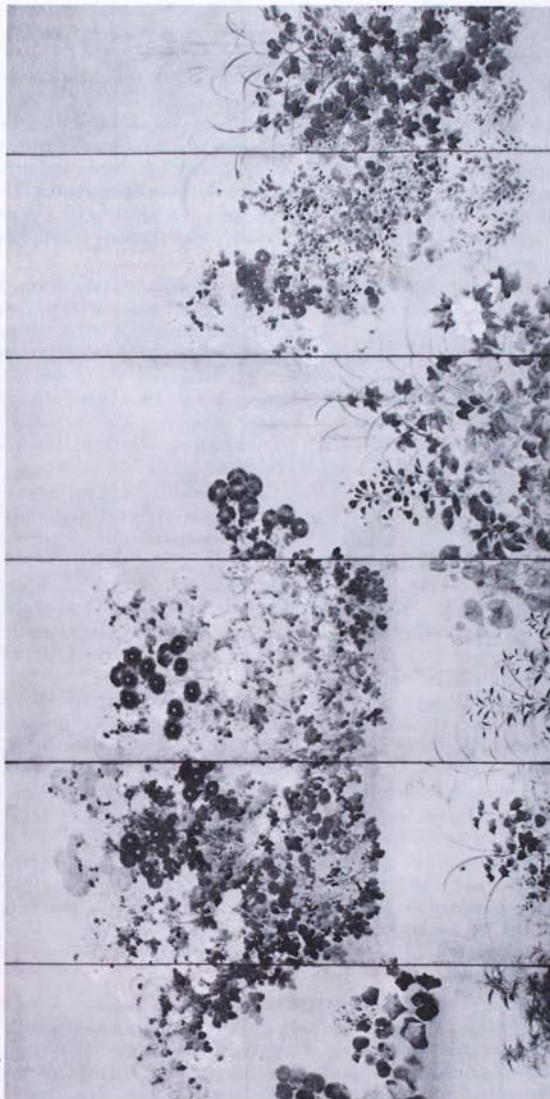
Plant forms, a pervasive theme in a nature-oriented culture, lend themselves readily to brush drawing. Over the centuries the Japanese have produced a flood of botanical art and illustration whose utilitarian purpose puts it generally in a category of its own. By the 6th century A.D., when the Japanese adopted Chinese culture, illustrated herbals and other plant-related treatises were in existence. After a period of copying Chinese texts, the Japanese went on to carry out independent studies in *materia medica*, agricultural botany, regional floras, etc., and to produce block-printed illustrated books.

The early achievement of naturalistic illustration in Japan is indicated by a 12th-century scroll (Figure I) by Shoken (1138-1196), abbot of a Kyoto temple and a prolific writer. The simple outline figures strike a balance between stylization and realism: distinctive features are emphasized; the plants are identifiable. The graceful, slightly stylized plant images in the 14th-century horse-medicine scroll (Figure II) may have been drawn from live plants. The technique of black outline with flat color appears to have been a universal convention for depiction of plants.

Flower painting was established as an independent genre centuries before that occurred in European art. The bird-and-flower painting shown in Figure III, attributed to the famous Sung Emperor Hui-Tsung (reigned 1101-1126), is on a level of refinement and sophistication that bespeaks generations of development. Bird-and-flower themes were eagerly adopted in Japan, where they have been treated in distinctively Japanese ways. Particularly apparent in these early floral paintings is the aesthetic element which has become characteristic of Japanese painting as a whole. Painted folding screens represent perhaps the finest achievement of the Japanese decorative style. Sōsetsu's screen (Figures V and VI) orchestrates naturalistic plant images against the gold background in a design that flows with ease across the length of the double screen.

Painting in black ink without color—a mode unique to the Far East—developed in China in the Sung dynasty and inspired Japanese Zen artists of the 14th century. It represents an austere refinement by scholar-painters who regarded pure ink painting as of the highest level. Plants, particularly the Four Noble Plants (bamboo, plum, orchid and

Figure 1. [Flowers of four seasons] by Kitagawa Soetatsu. One of a pair of six-fold screens, ink and color on paper, mid-17th century. The Cleveland Museum of Art; Purchase, Leonard C. Hanna, Jr. Bequest.



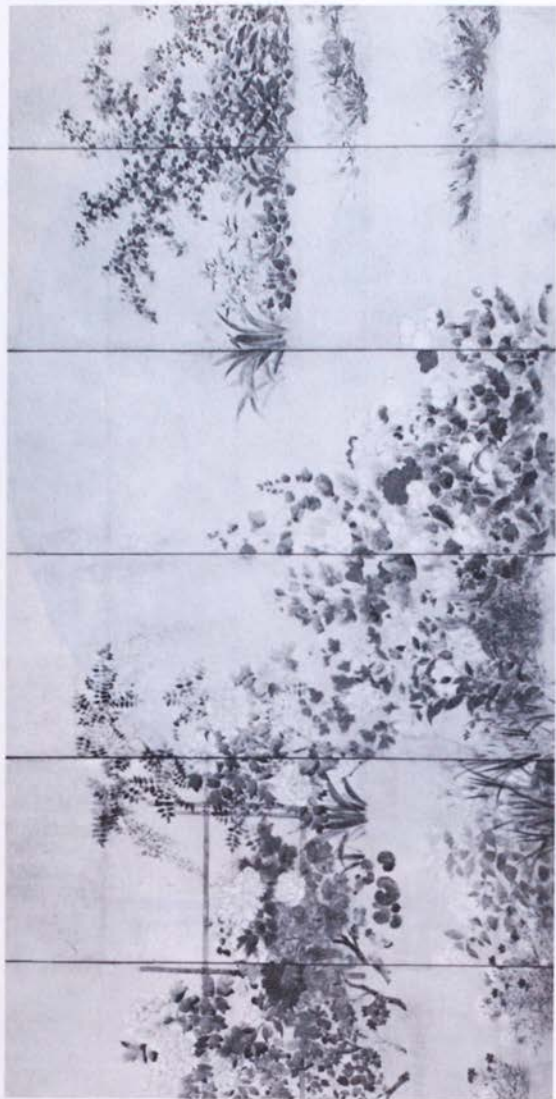


Figure 17. [Flowers of four seasons] by Kitagawa Sōetsu. One of a pair of six-fold screens, ink and color on paper, mid-17th century. The Cleveland Museum of Art; Purchase, Leonard C. Hanna, Jr. Bequest.



Figure VII. SHIH CHU CHAI SHU HUA P'U [Ten bamboo studio picture manual] engraved by Hou Yue-ts'ong. Color woodcut, early 17th century. Fogg Art Museum.

chrysanthemum), were favorite subjects, symbolizing human virtues and displaying brushwork at its best. The wild orchid modestly hidden among grasses (Figure IV) stands for the scholar's quiet, retired life.

Chinese and Japanese painting-instruction manuals of the 17th and 18th centuries were popular with the newly prosperous and educated middle class of merchants and artisans. The "Ten bamboo studio" albums (Figure VII), notable as early full-color woodblock reproductions of flower, bird and insect paintings by Chinese masters, were collectors' items for connoisseurs and were reprinted in Japan. Another important and influential Chinese painting manual was the "Mustard seed garden (studio) picture manual," published in parts from 1679 to 1701 and widely circulated in Japan. The manual includes illustrated instructions on techniques for foliage, rocks, mountains, various flowers, etc., theoretical discussions, general rules and advice (such as "Avoiding the banal"), along with reproductions of Chinese paintings in different schools and categories. The popularity in Japan of the two Chinese manuals reflects not only a general respect for the older culture but also an eagerness for fresh pictorial stimulation among an art-loving Japanese public and among its artists and would-be artists as well. These color-printed reproductions exerted a greater influence on Japanese painting than did any discussion of theory, and were an inspiration for the remarkable development of Japanese color-woodblock printing from about 1740 onward. Hokusai's famous *Manga* (Random sketches), many pages of which show flower illustrations, might well be considered as one colossal loose-jointed manual covering everything about Japanese life of the time. The Isai manual (Figure VIII) is a 19th-century example of Japanese painting manuals.

Objective realism, a revolutionary development influenced to some extent by exposure to Western ideas, was made respectable by the master Maruyama Okyo (1733-1795). The hanging scroll of bamboo shown in Figure IX was painted by Matsumura Goshun (1752-1811), who studied with Okyo. The two were co-founders of the Maruyama-Shijo School, which advocated direct sketching from nature rather than copying works by eminent masters. This School gave fresh inspiration and new impetus to Japanese painting, and has had a lasting influence.

This exhibition of Japanese botanical art consists mainly of 19th- and 20th-century works, with a few examples from earlier periods. Most of the artists and illustrators represented are relatively unknown names, recorded in specialized bibliographies but not in general surveys of Japanese art. There is a virtue in seeing any collection of works seldom displayed, and there is a special virtue in the general level of excellence of these artists, illustrators and artisans—eloquent testimony to the richness and depth of Japanese botanical art and illustration.

Most of the works in the exhibition may be grouped in either of two categories, botanical and decorative. Utilitarian in character, the illustrations for botanical works are, to a degree, independent of the general tradition of Japanese painting. The requirement is for clear presen-



Figure VIII. Pages from GASHIKI [Painting manual] by Katsushika Isai. Woodcut, mid-19th century. Hunt Institute.

tation of the plant's essential character, and accuracy is the crucial element, the perennial preoccupation of botanists from both East and West. Apropos of this concern is a passage in the preface to *Ka-i* written by its co-author Ono Ranzan. It relates to the conventional training of Japanese artists: "There are certain rules which require one to draw things in a certain manner, but I cannot comply with these rules if I am to represent things as they really are . . . And if I have drawn these plants as they actually are in order to distinguish different species more clearly, please do not blame me for not having followed the traditional rules . . ." This, of course, is a scientist speaking, not a rebellious artist. The botanical category includes a variety of subjects: medicine and surgery (No. 7), famine-relief plants (No. 8), descriptive botany (Nos. 15 and 16), bamboos (No. 25) and forest trees (No. 37). In general, the illustrations in these books are significant for their subject matter rather than their style.

The works broadly defined as "decorative" make up the major part of the exhibition. The term is not used in a derogatory sense; rather it recalls the aesthetic element inherent to some extent in all artworks and denotes those notable for the sheer beauty of their renderings. In terms of Western art, many of these works would be classed as florilegia. "Flowers of the four seasons" (No. 31) and "Birds and flowers" (Nos. 22, 24 and 26)—certainly among the most frequently used titles in Japanese art—are typical of such decorative works. Included also are the individual woodblock prints by Hokusai (No. 13), Hiroshige (Nos. 18 and 19), Rakusan (No. 35) and Kawarazaki (No. 36), and the paintings in watercolor by Ohta (No. 39) and Fujishima (No. 40). These artworks and others, such as Utamaro's insect book (No. 4) and Chinzan's scroll (No. 14), require no comment; they speak for themselves in their own delectable terms.

The sketchbook albums (No. 12) fall somewhere between the two general categories. They present an array of garden-plant subjects beautifully drawn from life and carefully identified by a person familiar with botanical nomenclature. Many of the subjects are described in detailed notes; for some species the dates of their introduction into Japan are also cited. Clearly the albums have horticultural significance; but, though some of the paintings are grouped by subject, there seems to be no overall indication that the albums were intended for publication. Moreover, the inclusion of rural scenes and of animals, insects and human figures suggests that the drawings were for private purposes and done, perhaps, for the sheer pleasure of the doing. In any case the drawings are better described as studies rather than portraits; they fit the category of "decorative" no better than they do that of "botanical." Based on direct observation and on sketching from life, these intimate sketches and studies do more than demonstrate the dexterity of brushwork and the innate flair for design that we expect to see in Japanese painting. The breath of life and affection blows through them. Flowering branches seem to sway and grow on the pages that

hold them. Insects, closely watched by a sympathetic eye not distanced by a microscope, seem more like friends than laboratory specimens.

The intriguing problem of attribution gives these albums additional interest. The fact that the names Kōkei and Kōdō Yoshikawa are apparently unrecorded is not surprising in view of the notorious confusion in dealing with Japanese artists' names. Various given names were assumed or bestowed at different stages of an artist's life, and still other names might be used in religious or public matters. The calligraphy and brushwork suggest that Kōkei and Kōdō represent a single person who was active over the period 1822-1855. Further research may make it possible to identify the Yoshikawa names with a known artist or school.

The artworks making up this exhibition stand as evidence that Japanese painting is not merely a provincial reflection of Chinese art. Although tools, techniques, subjects and some aesthetic elements are common to both cultures, the enduring vitality of the Japanese style is manifested in a characteristic enthusiasm for flowers and plants that pervades the variety of works on display. Through these paintings and woodblock prints, flowers have indeed found a voice—a distinctly Japanese one.

J.V.B.

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The Japan Forest Technical Association

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Association, Tokyo

Ronin Gallery, New York; Roni Neuer

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University of Michigan, Asia Library, Bartlett Collection:
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Photographs were provided through the courtesy of:

The Brooklyn Museum; Frank L. Babbott Fund. No. 13

The Brooklyn Museum; Gift of Roebling Acquisition Fund.

Figure IV

Cleveland Museum of Art; Purchase, Leonard C. Hanna Jr.

Bequest. Figures V and VI

Fogg Art Museum; John Rosenfield, Curator of Oriental Art.

Figure VII

Los Angeles County Museum of Art; Gift of Frederick R. Weisman Company. Figure IX

Museum of Fine Arts, Boston; Marie Antoinette Evans Fund.

Figure III

Ronin Gallery, Nos. 4, 18 and 19

Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations. Figures I and II; Nos. 1, 2, 5 and 14.

We also thank Yuji Ijiri, Graduate School of Industrial Administration, Carnegie-Mellon University, Pittsburgh, for his help in translation.

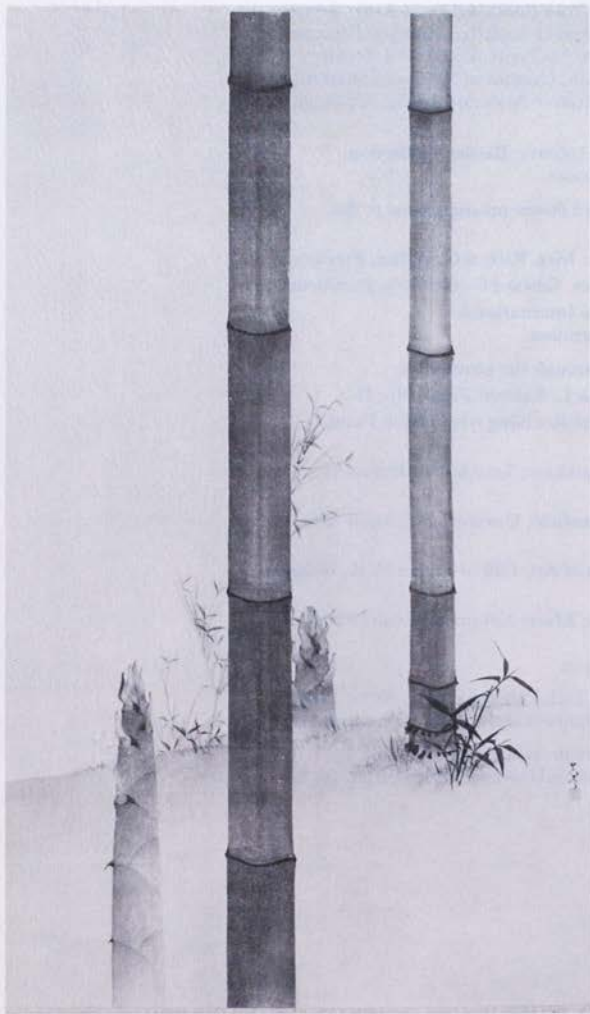


Figure IX. [Bamboo] by Matsumura Goshun. Hanging scroll, ink and slight color on paper, 18/19th century. Los Angeles County Museum of Art; Gift of Frederick R. Weisman Company.

CATALOGUE

Dimensions are in centimeters with height preceding width. Height only is given for handscrolls.

1. MIYAGINO [A gift]. Anonymous. 3 vols., 1675. Color woodcut, 17 x 19.5.
A book of flowers with haiku poems; assumed to be the earliest printed book of flowers in Japan.
Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations.
2. KAKI SHASEI JŌ [Flowers sketched]. Anonymous. 4 vols., late 17th century. Accordion format. Watercolor, 39 x 27.
Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations.
3. KA-I [Selection of flowering plants]. Shimada Mitsufusa and Ono Ranzan. 8 vols., Tokyo, 1765. Woodcut, 25.9 x 18.2.
One of three Japanese sourcebooks used by the botanist P. A. L. Savatier (1830-1891), who translated it into French; nearly constitutes a flora of Japan.
4. EHON MUSHI ERABI [Picture book of selected insects]. Kitagawa Utamaro. 2 vols., 1788. Color woodcut, 18.5 x 25.
Double-page designs with light-hearted and humorous verses (in beautiful calligraphy) written by members of a fashionable social club of comic poets.
Utamaro (1753-1806), a master of Ukiyo-e in the "Golden Age" of Edo culture, produced landscapes, domestic scenes, portraits of women (particularly courtesans) and also a few nature subjects, including this superb insect book. J. Hillier in *Utamaro; colour prints and paintings* (1961) wrote that "nothing more exquisite in the way of engraving and printing had been seen before . . . the subtlest shades in every possible gradation, the micaceous sheen on the wings, the iridescence of the snail-shell, and the hair-fine lines of antennae and minute limbs." Utilizing the most advanced of techniques, the color printers have reproduced Utamaro's drawings with meticulous delicacy. Featured along with the insects are a spider, a snake, a lizard and a frog.
Roni Neuer, Ronin Gallery, New York.
5. HŌKIKU SŌKŌ [Pictures of fragrant chrysanthemum]. Bunjo, 1790. Color woodcut, 27.2 x 8.7.
Spencer Collection, The New York Public Library; Astor, Lenox and Tilden Foundations.
6. HOKUETSU SHASHIN [Natural history of the province of Echigo]. Anonymous. Ca. 1790. Manuscript. Watercolor, 25.8 x 17.8.
7. KŌKEISAI KYŪHŌ [Emergency remedies for the benefit of the people]. Gentoku Tamba and Genkan Taki. 3 vols., 1790. Woodcut, 26.7 x 18.2.



24



2



3

An important work on Japanese medicine and surgery compiled under imperial auspices by a court physician well-known in the annals of Japanese medicine. Illustrations show plants, animals and insects and such remedies as acupuncture, massage and artificial respiration.

8. KYUKŌ HONZŌ, KŌSEI [Famine relief plants, revised]. Matsuoka Gentatsu or Matsuoka Joan (ed.). 9 vols., Kyoto?, 1799 revision of Japanese editions of 1715 and 1716. Woodcut, 25.8 x 18.2.

Belongs to a distinct group of books known as "famine herbals," describing and illustrating mostly uncultivated plants that could be used as food in times of scarcity. This work had its origin in a Chinese edition of 1406. The earliest Japanese works were based on Chinese models but later described native plants.

9. CHRYSANTHEMUM spp. Anonymous. Ca. 1800. Handscroll. Brush and ink, color wash, 27.5.

A favorite Japanese plant, recurring in haiku poetry.

10. SOKEN GAFU: SŌKA NO BU [Soken's pictures of herbs and flowers]. Yamaguchi Soken. 3 vols., Kyoto, 1806. Woodcut, 26.2 x 19.

Unusual plant illustrations notable for woodblock printing in black and gray, imitating the effect of sumi-e (monochrome ink paintings).

Yamaguchi Soken (1759-1818) was noted for his figures, landscapes, flowers and genre subjects, and contributed to several anthologies and illustrated over 30 books.

University of Michigan, Asia Library, Bartlett Collection.

11. KIMPAEN GAFU [Pictures of Kimpa garden]. Kawamura Bumpō (1779-1821). Kyoto, 1820. Color woodcut, 26 x 16.9.

One of Bumpō's rarest books, notable for the muted colors of its illustrations.

University of Michigan, Asia Library, Bartlett Collection.

- 12a. [Kōkei's drawings from life—plants, animals and fish of the four seasons, 1822.] Kōkei Yoshikawa. Ink and watercolor, 32 x 44.

b. [Kōkei's drawings from life—plants of the four seasons, 1825.] Kōkei Yoshikawa. Ink and watercolor, 32 x 44.

c. [Kōkei's drawings from life—plants of spring, summer and autumn, 1826.] Kōkei Yoshikawa. Ink and watercolor, 32 x 44.

d. [Kōkei's drawings from life—plants, insects and people.] Kōkei Yoshikawa. Undated. Ink and watercolor, 32 x 44.

e. [Collection of drawings from life, 1., Spring 1855.] Kōdō Yoshikawa. Watercolor, 28.5 x 40.5.

f. [Collection of drawings from life, 2., Spring 1855.] Kōdō Yoshikawa. Watercolor, 32 x 44.

Plants identified by Japanese vernacular and Chinese names with quotations from different botanical sources and minute descriptions in carefully noted details; many pages enlivened with fish, insects, animals and people, probably members of the artist's family.

三國司





The names Kōkei and Kōdō Yoshikawa are apparently unrecorded, but perhaps refer to one man who was a competent artist and serious student of botany. The six albums may have been produced as a private record or as material for a book, and the superb draftsmanship, although by an amateur artist, attests to the high standards of Japanese art of the period.

13. [Morning glories.] Katsushika Hokusai. Color woodcut, 24.8 x 37.3.

One in a series of flower designs remarkable for their versatility and color combinations. The plants, birds and insects in these prints, though based on nature, are here subordinated to Hokusai's powerful design impulse.

Of all Japanese artists, the one best known in the West is Hokusai (1760-1849). Although he was famous as a Uki-e artist, Hokusai's long and prolific career can be confined to no school. He obeyed neither rules nor canons and continually evolved new personal styles, producing paintings, drawings and print designs in prodigious volume as well as illustrations for comic books, greeting cards, novels, legends, stage productions and drawing manuals. His woodblock print "The Wave" is certainly one of the most widely admired of all prints, and the immensely popular 15-volume *Manga* (Random sketches) covered all aspects of Japanese life of his day, including several pages of plant subjects.

Hokusai was a prodigy who must be ranked among the greatest of draftsmen. Living in poverty and caring for nothing but his art, he labored all his life to perfect it. Of the many names that this artist adopted over his long career, the last was his favorite—"The old man crazy about painting."

The Brooklyn Museum; The Frank L. Babbott Fund.

14. TAKKASAI SHAI [Pictures of flowers in the style of Southern School of Chinese painting]. Chinzan Tsubaki. 1830. Handscrolls. Watercolor, 29.

Late revival of the free brush-painting in the "boneless" style; one of many examples of homage paid to earlier schools of painting.

Chinzan (1801-1854) was a samurai in service to the government, a Confucian scholar, calligrapher and musician (he played both sho and koto).

Spencer Collection, The New York Public Library, Astor, Lenox and Tilden Foundations.

15. HONZŌ ZUFU [Illustrated manual of plants]. Iwasaki Tsunemasa. Illustrated by Okada Seifuku. 4 vols., 1830. Woodcut intended for hand coloring, 26.7 x 18.2.
16. HONZŌ ZUFU [Illustrated manual of plants]. Iwasaki Tsunemasa. 11 vols., 1916-1921. Color woodcut. 25.4 x 17.4.

Extensive work of descriptive botany.

Tsunemasa (1786-1842) was the superintendent of a botanical garden and a leading Japanese botanist. Concerned about the lack of accurate color illustrations of plants, he made careful paintings of some 2,000 subjects

勃臍

和名 しろまきひ

此物淺き水に中に生ず
三四月のころ葉を

生ひ校をく
燈心草は
秋の後はま
泥の中を
根を生を并
園にまき
鬚根あり
九き玉色黒く
内白し食
料とすべ



癩蝦蟆

和名 ひきぶる

濕地を生じ卵ハ
水中に産す

眉の連も囊の如
るものなり有り
通身顆粒あり
行と極て遅
跳躍とゆるげ
亦鳴種一背
茶褐色或黒色
皮帯とあり
腹ハ白く黒き
班紋あり夏秋乃
頭薄暮又ハ夕立のほ
杯は人家園庭に
出く小蟲を食もの是なり



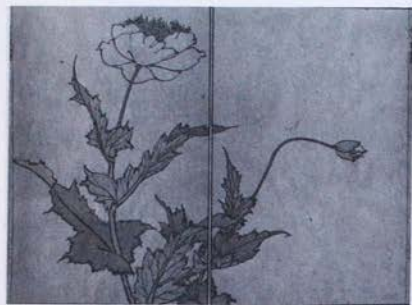
菜 藍 遏



and started publication. There were several editions, including at least one in manuscript with hand-painted illustrations. The monumental 1921 edition has some 2,000 color woodblock illustrations.

17. SOMOKU KAJITSU SHASHIN ZUFU [Illustrated treatise of plants and fruits]. Kawahara Keiga. 4 vols., Osaka, 1842? Color woodcut, 29.5 x 18.8.
Influenced by the Western practice of including details of floral structures; hand-written names of plants in Dutch or Latin included.
Keiga (active ca. 1822-1842) lived in Nagasaki and is believed to have provided many illustrations for *Flora Japonica* by the German botanists Philipp Franz von Siebold (1796-1866) and J. G. Zuccarini (1797-1848). Siebold resided in Japan as an agent of the Dutch East India Company and was influential in bringing Western science to Japan.
18. [Wisteria from the series 100 views of Edo.] Ichiryusai Hiroshige. 1857. Color woodcut, 24 x 36.
19. [The iris at Horikiri from the series 100 views of Edo.] Ichiryusai Hiroshige. 1857. Color woodcut, 24 x 36.
Low-angle view through a clump of irises in the foreground, a strikingly innovative design.
One of the best known of all Ukiyo-e artists, Hiroshige (1797-1858) specialized in landscape and genre but did several bird and flower subjects. Collections of views of regions or of well-known routes were also popular Ukiyo-e subjects, affording the artist opportunity for a diversity of designs.
Roni Neuer, Ronin Gallery, New York.
20. [Birds and flowers of four seasons.] Nakayama Sugakudo. 1861. Color woodcut, 37.2 x 25.1.
Java finches, common cage-birds in both the East and U.S.
Sugakudo (active ca. 1850-1860) was a pupil of Hiroshige.
James B. Austin.
21. BAIREI HYAKUCHŌ GAFU [Bairei's album of 100 birds]. Kōno Bairei. 3 vols., Kyoto, 1881. Color woodcut, 24.8 x 16.5.
Bairei's first *kachō* (birds and flowers); printed in black with grays and a few subtle color tints.
University of Michigan, Asia Library, Bartlett Collection.
22. BAIREI KACHŌ GAFU [Bairei's album of flower and bird pictures]. Kōno Bairei. 2 vols., Tokyo, 1883. Accordion format. Color woodcut, 37 x 24.
Decorative illustration in sharp contrast with the more reticent designs of Bairei's album of 100 birds.
University of Michigan, Asia Library, Bartlett Collection.
23. CHIGUSA NO HANA [Flowers of 1,000 kinds]. Kōno Bairei. 4 vols., Kyoto, 1889-1891. Color woodcut, 24.2 x 16.4.
A variety of styles.
Kōno Bairei (1844-1895) was a professor at the Kyoto





Art School and member of the Imperial Art Committee. Famous for his impromptu sketchings of landscapes, flowers and birds, he illustrated over 20 works and was considered one of the most important of the late flower-book illustrators.

24. KEINEN KACHŌ GAFU; HARU; NATSU; AKI; FUYU [Keinen's bird and flower illustrations; spring, summer, autumn, winter]. Imao Keinen. 4 vols., Kyoto, 1885 or later issue 1891-1892. Color woodcut, 36.6 x 25.3. "Perhaps the most beautiful work of this kind ever printed in Japan," according to Louise Norton Brown in *Block printing and book illustration in Japan* (1924). Keinen (1845-1924) was a landscape artist and most skilled at birds and flowers. He was a member of the Imperial Art Committee and taught at the Kyoto Art School.
25. NIHON CHIKUFU [Japanese bamboos]. Katayama Naoto. Ono Shokui (ed.). Illustrated by Nakajima Geisan. 3 vols., 1886. Woodcut, 22.3 x 15.2. A monograph of useful and decorative kinds of bamboo. *University of Michigan, Asia Library, Bartlett Collection.*
26. SHŌTEI KACHŌ GAFU [Shōtei's album of birds and flowers]. Watanabe Seitei (often called Shōtei). 3 vols., Tokyo, 1890. Color woodcut, 24.7 x 16.5. Remarkable for subtle atmospheric effect, highly sophisticated design and woodcutting technique. Flowering lotus in double-spread illustration shows blind-stamp embossment to emphasize texture of petals. Shōtei (1851-1918) was a book illustrator and print designer who trained under the well-known Kikuchi Yōsai. *University of Michigan, Asia Library, Bartlett Collection.*
27. [Pictures of various kinds of Japanese lilies.] N. Uchiyama. Watercolor, 38.3 x 27.5.
28. [Lilies and irises.] Anonymous. Watercolor, 39.5 x 28. Nos. 27 and 28 are probably from 19th-century nurserymen's catalogues.
29. HANA KURABE [Comparison of flowers]. Shibata Zeshin. 2 vols., Tokyo, 1875-1890. Color woodcut, 19 x 25.5. Although famous as a technically innovative lacquerer and superb decorator, Zeshin (1807-1891) was also an important painter and print designer. *James B. Austin.*
30. CHINKA ZUFU [Illustrated book of rare flowers]. Yuseki Yamana. Kyoto, 1903. Color woodcut, 25.3 x 18.4.
31. SHIKI NO HANA [Flowers of the four seasons]. Sakai Hoitsu, Suzuki Sonoichi and Nakano Sonoaki. 10 vols., Kyoto, 1908. Accordion format. Color woodcut, 27.8 x 18.6. No text and classification supplied, but the 1000 illustrations, if botanically treated, would constitute a Japanese flora. Published a century after it was begun, this work is much





四月廿日杜若生寫

杜若



more extensive than the traditional Flowers of the four seasons. Hoitsu (1761-1828), the chief artist, served in the imperial court. He was also the high priest in an important Kyoto temple but abandoned that post to devote himself to painting flowers from living specimens and perpetuating the style of Koetsu and Korin. After Hoitsu's death *Shiki no Hana* was supplemented by his disciple Suzuki Sonoichi and finished much later by Nakano Sonoaki.

32. SEIYO KUSABANA ZUFU [Western plants]. Konan Tanigami. 5 vols., Kyoto, 1917. Accordion format. Color woodcut, 27.7 x 18.7.
33. [100 flowers by Hisui.] Illustrated by Hisui Sugiura. Tokyo, 1931-1934. Color woodcut, 45 x 30.5. Each plate with accompanying page showing habitat, dissections and silhouette in monochrome.
34. *A record of an orchid collection*. M. Shotaro Kaga (ed.). Illustrated by Hanbei Ohkura; paintings by Zuigetsu Ikeda. Osaka, 1958. Color woodcut, all sheets 49 x 32.8 except one 49.2 x 94.2.

Mostly life-size illustrations.

Kaga (1888-1954) was a businessman and orchid enthusiast whose collection is said to have been the largest in Japan up to the end of World War II. He had planned an illustrated record of the collection but difficult war-time conditions sadly reduced the scope of the work and only a hundred-odd illustrations (73 of them woodcut) were produced. In seeking to make a pictorial record of his orchids, Kaga first tried modern reproduction methods but found them inadequate since only traditional Japanese woodblock printing could do full justice to his colorful and exotic plants.

Little is known of the artist Ikeda, who died in 1944, or of the woodcut printmaker Ohkura. Kaga wrote that "the old man [Ohkura] is still missing, alas a war victim."

35. [Lily.] Rakusan. Ca. 1925-1930. 25.4 x 38.4. *James B. Austin*.
36. Shodo Kwarazaki (1899-1973).
 - a. *Iris ensata* Thunb. Sword-leaved iris. 1958. 36.4 x 24.3.
 - b. *Brassica oleracea* L. Wild cabbage. 1958. 36.3 x 24.1.
 - c. *Paeonia suffruticosa* Andr. Tree peony. 1950. 36.6 x 24.
 - d. *Platycodon grandiflorum* (Jac.) A. DC. Balloon flower. 1956. 36.2 x 24.

Nos. 35 and 36 are colorful plant portraits, attesting to the continued vigor of the traditional woodcut medium.



大和本陸産曰
 蜈蚣 其子雨ニミテ故名ツクロミ
 人ヲ食ム甚クテ人ノ津液ヲラレ
 津液ヲ味ケレバ死ス 雞好ニテ食フ
 屋中舊シ朽クテ陰産ノ處ヨリ生ス
 大ナル者五六寸ニテ尤人ヲ害ス

九日丁 蜈蚣生
 百足

五月 白百合生



37. *Illustrated important forest trees of Japan*. Satoru Kurata (ed.), 5 vols., Tokyo, 1964-1976.
- Mrs. Hisayo Asano (b. 1949). *Hydrangea involucrata* Sieb. (Plate 2, vol. 5)
 - Junzō Fujishima (b. 1903). *Pinus armandii* Franch. var. *amamiana* (Koidz.) Hatusima. (Plate 3, vol. 2)
 - Sumao Kasahara (b. 1935). *Disanthus cercidifolius* Maxim. (Plate 8, vol. 5)
 - Tetsuya Kawasaki (b. 1935). *Prunus lannesiana* (Carr.) Wils. var. *speciosa* (Koidz.) Makino. Japanese flowering cherry. (Plate 29, vol. 2)
 - Goro Koide (b. 1902). *Viburnum plicatum* Thunb. form. *tomentosum* (Thunb.) Rehder. Double-file viburnum. (Plate 49, vol. 4)
 - Iwaki Matsubara (b. 1935). *Rhododendron serphyllifolium* Miq. Wild-thyme azalea. (Plate 24, vol. 5)
 - Yoai Ohta (b. 1910). *Neolitsa sericea* (Bl.) Koidz. (Plate 26, vol. 2)
 - Jungi Oka (b. 1892). *Diospyros japonica* Sieb. et Zucc. Date plum. (Plate 39, vol. 4)
 - Hiroki Sato (b. 1925). *Benthameidia japonica* (Sieb. et Zucc.) Hara. Japanese strawberry tree. (Plate 67, vol. 2)
 - Renzo Yamasaki (b. 1914). *Rhamnella franguloides* (Maxim.) Weberb. (Plate 28, vol. 4)

Japan Forest Technical Association.

- Mrs. Masako Obara (b. 1928). *Conandron ramondoides* Sieb. et Zucc. 26.5 x 37.
Mrs. Masako Obara.
- Yoai Ohta (b. 1910). *Prunus sargentii* Rehd. Sargent or North Japanese hill cherry. 59.5 x 46.5.
- Junzō Fujishima (b. 1903).
 - Rhododendron japonicum* (A. Gray) Suring. Japanese azalea. 31 x 23.5.
 - Wisteria floribunda* (Willd.) DC. Japanese wisteria. 30.7 x 23.

Nos. 39 and 40 are watercolors produced at the invitation of Hunt Institute and appeared as entries in its series of international exhibitions.





大木葉落葉曰 蟲食 一寸ノ總名也
 其類多し時珍云在草上者曰草食在
 土中者曰土食似草食而大者曰蝨斯
 似蝨斯而細長者曰螻蛄今據草食類
 ハクニテ頭小ニ尖テ角長キノ頭不尖
 ノ角十キナリ角十キナリ田家ノ小兒ヤキテ
 食テ本草曰有毒
 蟲 木草木食アリ若無アリ
 陶弘景曰木食似蝨而小不
 似蝨是草木多キヤナリ蝨
 形ニノ大ニ異ニテ一草木ノ花ヲ
 吸フ人及牛馬ノクニスナリ
 事アリイニニ種大ク長ク小種
 ノ如ク綠色ヲ利常見ス甚害
 フラス牛馬ノクニ吸ラ吹ラ牛馬
 甚ラル人ヲ食ハ痛ム本草
 ニノ一ノ發症也木食ト別ナリ
 又物蠟アリ是土蠟也也小
 ノ善也夏月大ニ多クマテ食
 フ大苦ム人ヲクハラス本草四十
 卷ニ載ケリ
 蠟 蟻 蝨 他土エツレ必スモト處ニ
 マルコト故ス心ト云王前公位說東垣
 食物本草及灌園書ニ木食
 食人ノ事ヲ及テ故云蠟土上云カ
 子ヲ初ニ長ク後ニ短ク
 土蠟ニ足ニ長キ青ク色ニ褐也
 蠟蟻ト一類ヲ別也ヨクク又褐色
 花アリツ子也古リ大地
 土蟻トツ子也心ト云最小也色青レ兩
 ノレトハ八十ノ木枝ニ云
 中華ノ人蠟蟻ヲ食ク本草ニ見セリ
 本邦ニ古キ物ノ河上國相ト云色ノ
 人畜蠟蟻為上味云白毛瀧ト日本紀應神
 紀記セ人今毛關東ノ土民ハ食ト云







六月七日梅寫生

横

正月廿七日海老寫生

是誠之海老也
常海老也鳴海老也

此海老也
鳴海老也
正月廿七日
海老寫生
也

表

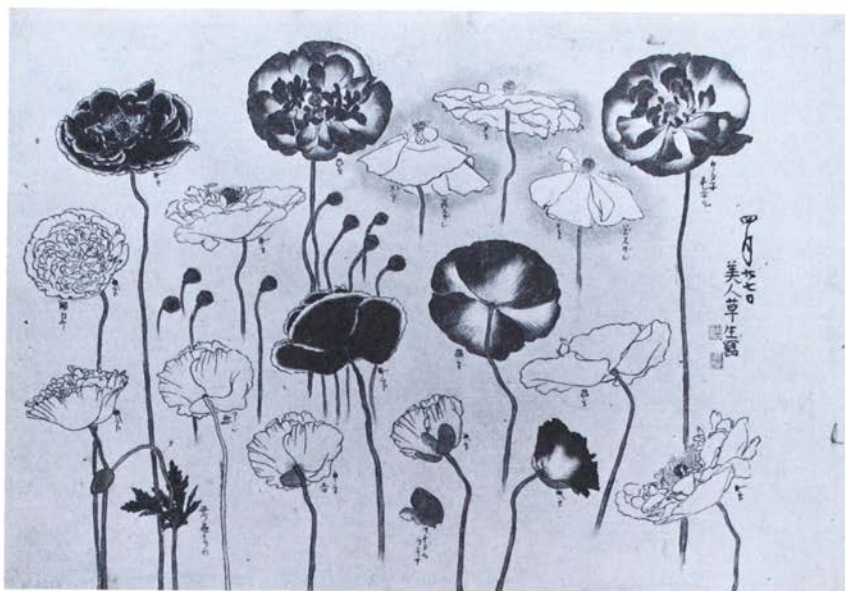
裏















列當れつとう

えまうつち

海邊うみべの芝地しばちに生る尾州びしゅうゆて八箇はつかんは陳ちん摺すり一いつ握にぎてひまをりあり即すなはち蓍しよ卷まより
猪いの小こみして鱗りん甲か粗そ

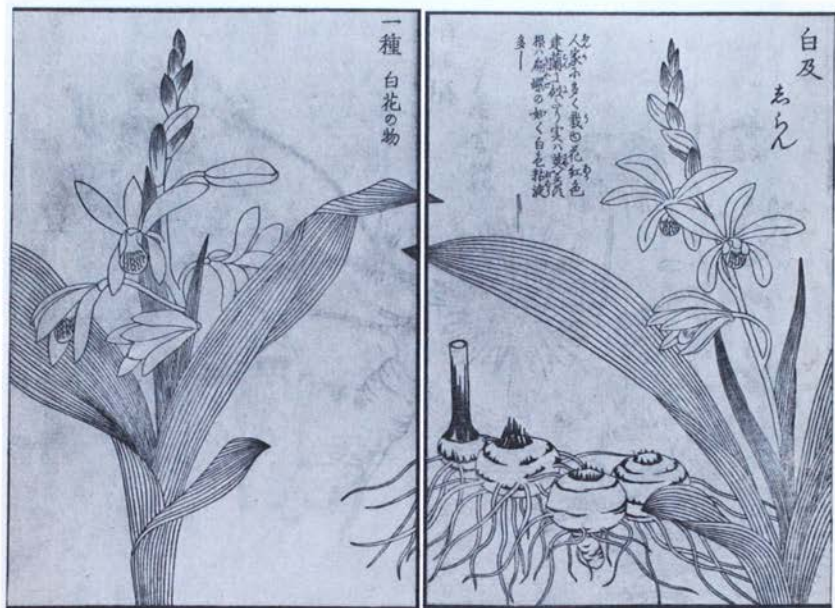


一根三莖いちこんさんけいを生る花淡紫はなたんし赤色せきしき

一種

武州御嶽山ぶしゅうごたけさん中ちゆうに生るもの
花淡黄色はなたんわうしき





種 もろばち

奥州野州にてハチと云
 嫩苗を食し葉ハ用金葉野
 似て小く散らばり花ハ生
 ずる如し此物救荒本草
 葛の圖ニ似たり



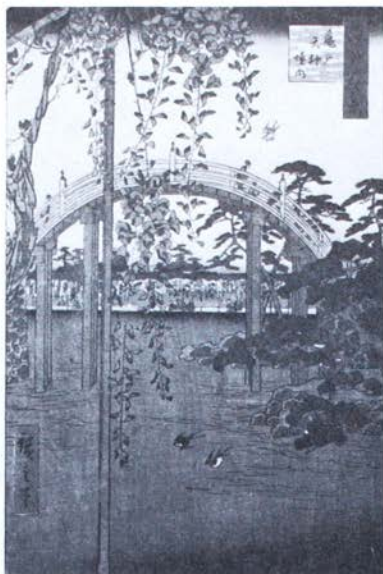
種 こつら

山陰不食愛宕の草木
 似て小く花ハ生ずる
 如し

一 種 葉似て云 杞州和州
 房州等ハハチと云ハハチ
 深緑色の似たり葉野



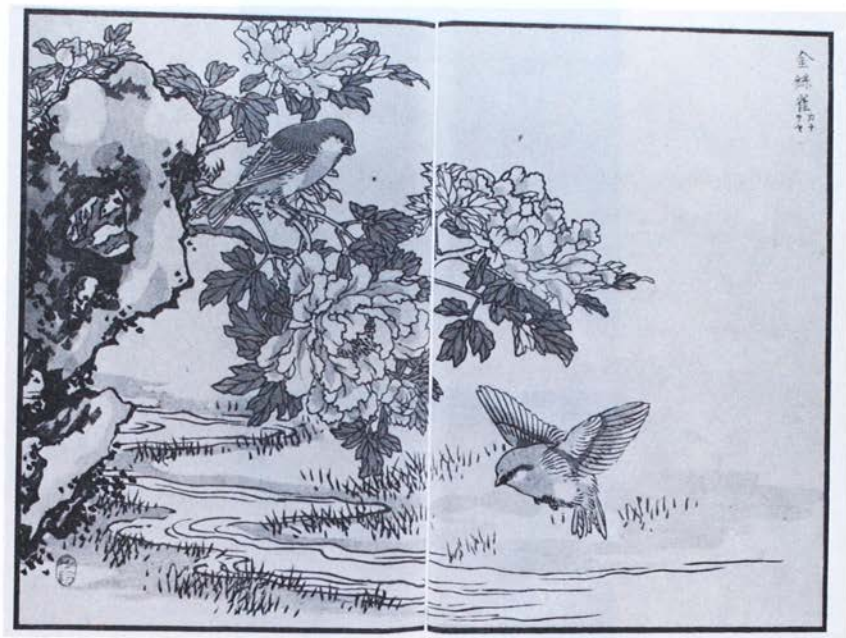




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(83.)

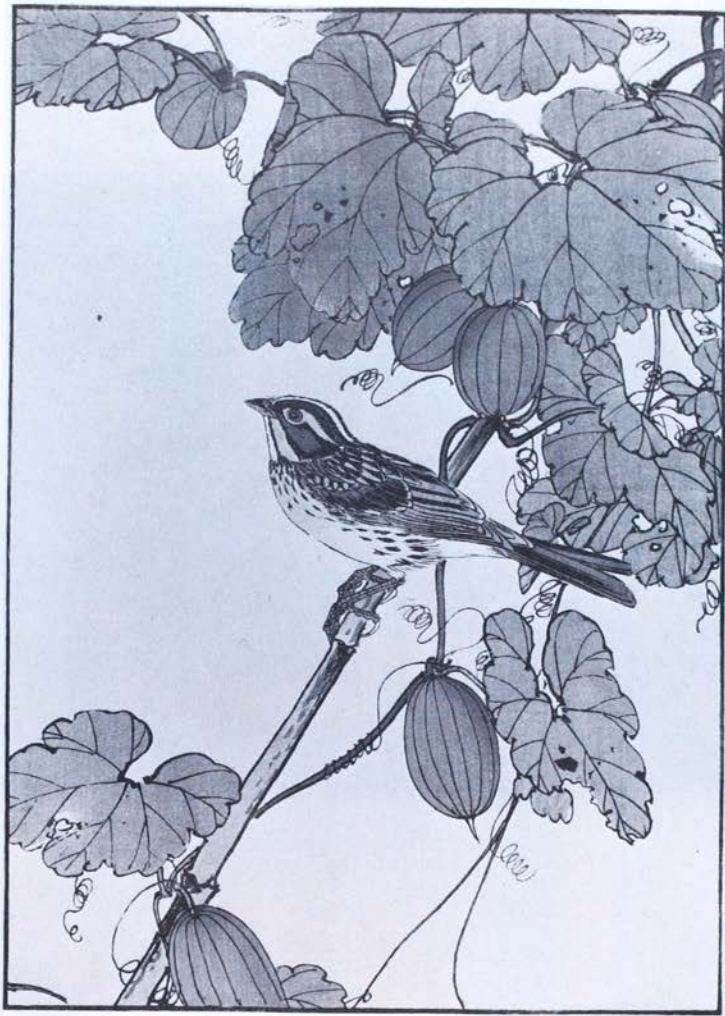


○ 苦瓜一種
 花葉總之着色時
 葉ノ苦瓜ノ葉ノ
 葉ノ

(82.)



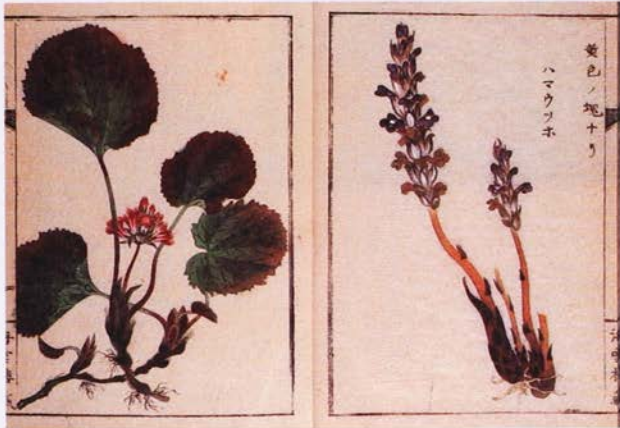
○ 苦瓜
 花葉總之着色時
 葉ノ苦瓜ノ葉ノ
 葉ノ
 七種





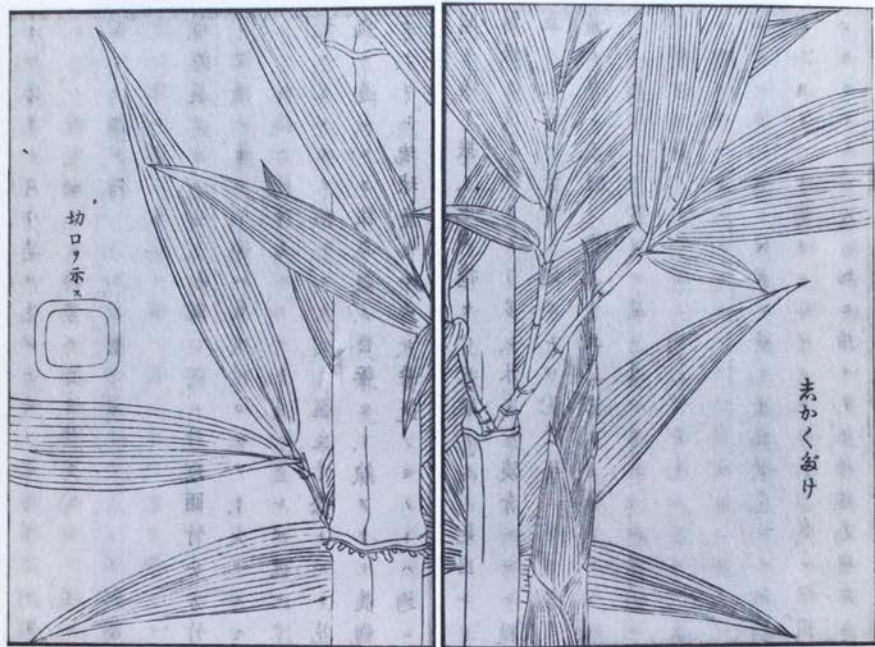
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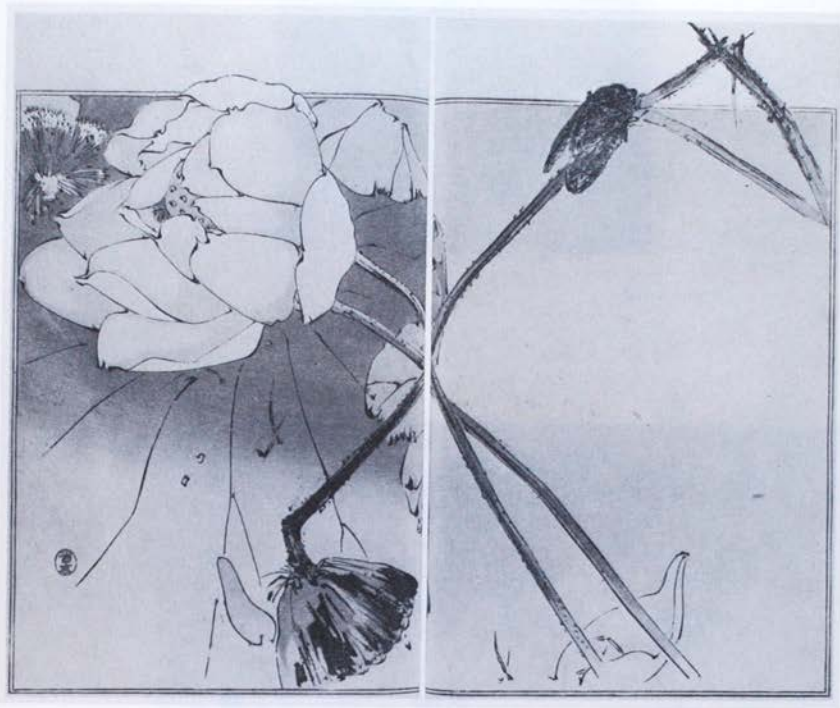


12d

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12d







72

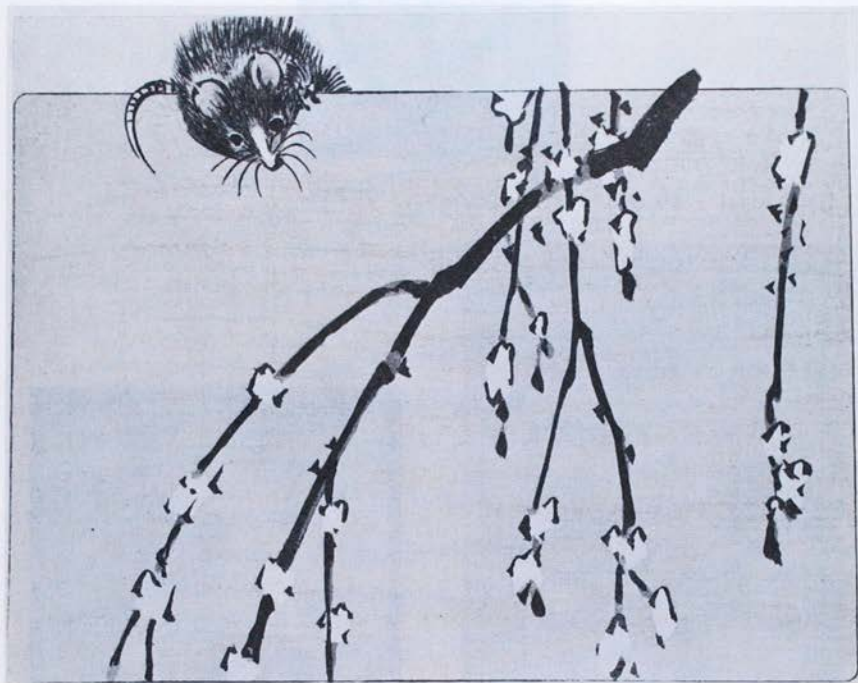
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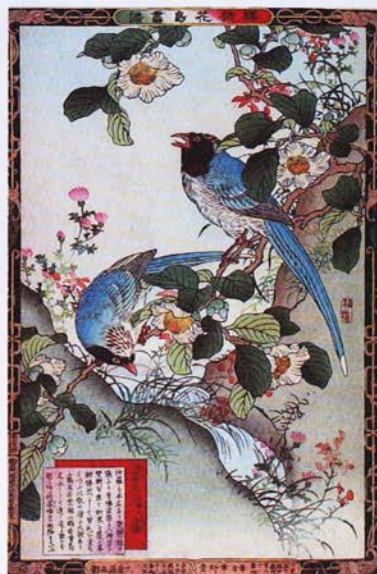


16

76



20



22







九廿

景
年
画
譜

西
村
藏
版





デントロキウム、ハビレ
原産アサム
花期四月
実物二分一縮寫



29



十一











34

87



34





葉牡丹



三原園

牡丹園

昭和十一年

三原園

花化莒薔



繪者 西宮美津子

昭和三十三年作

西宮美津子

西宮美津子









40b



40a



Set in Baskerville phototype by Mangis & Associates.
Printed offset on 70# Hopper Feltweave Text by Duquesne Litho, Inc., Pittsburgh.
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