Art History 218/Art History 618:
Early Modern Japanese Art and the City of Edo (Tokyo), 1600-1868
Semester II, 2009

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Office hours, e-mail, and telephone information:
• Sign up for office hours using the appointment book held in the Main Art History office.
• E-mail messages requiring a response will be answered as soon as possible. If you have a general question, please ask it in class.
• Voice mail messages on my office phone will probably not be heard until the following day; better to send an email.

Course description:
The seventeenth through the mid-nineteenth century in Japan was a period of enforced peace and cultural innovation, a time when the growth in the market economy and in the built environment provided a context for the transformation of the status of the artist and of the uses of “art.” The consolidation of power in the city of Edo — a city that by the mid-eighteenth century likely had the largest population in the world — transformed cultural production and possession. At the same time, the long-time imperial and cultural capital of Kyoto (Miyako) and other regions actively expanded artistic modes, making this one of the most dynamic eras in Japanese art history. How these and other aspects of the manufacture of art and architecture are intricately bound up with an urban and increasingly “modern” culture will be the central concern in this course.

Readings:
Required Texts: *Available at the Penn Book Center at 130 S. 34th St. (34th & Sansom)
Nishiyama, Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868
Totman, Early Modern Japan

Other Required Readings: Articles are available on our course Blackboard site (Bb):
https://courseweb.library.upenn.edu/ Many books are available on reserve in the Fine Arts Library or in the regular stacks at Fine Arts or Van Pelt.

Recommended readings: Articles on our Bb site; other books on reserve in Fine Arts or in the library system (check Franklin).

Images: Powerpoint study guides will be uploaded to our Blackboard site.

Websites: Do use the websites linked to our Bb site. Please also let me know of any good sites that you fine and that I could add to Bb. Most museum and library websites are reliable, but be aware of sites made by others as the information may not be correct.
Requirements:

1. **Attendance and participation in lecture:** 10%
   
   As most of our work will be with visual images, it is imperative to attend and be prepared for class. Pop quizzes may be given.

2. **Attendance and response paper for Tokugawa Women symposium:** 10%
   
   Attendance is required at either the morning or afternoon sessions of the conference, "Tokugawa Women," 4/4; a short summary of the papers for the session attended will be required.

3. **Exams:** Slide identifications, comparisons, and essays. 3 x 20% = 60%
   
   See dates listed below.

4. **Thought Essay:** 20%
   
   Select one of the five thought essay topics and using the insights you have gained from the class and related readings, write a considered and engaged essay dealing with the major issues. Page length: 5-6 pages. Due: 5/1 by 3 p.m. by 3 p.m.

Students enrolled in ArtH 618: Please see Prof. Davis

Policies: Very Important!!

**Honorable and respectful behavior:** This class is designed to include opportunities for discussion. Each of us is therefore required to bring our best game to class — this means being prepared to participate as an equal and responsible member of the group.

All course requirements **must be completed** for credit to be awarded.

**Being late and skipping classes** will result in significant penalty.

**Late or missed assignments** will not be accepted without legitimate documentation of severe illness, family emergency, or other emergency situations.

If you will **miss class**:

- for any **religious** or significant family events, you must **let me know in advance** so that we may make other arrangements.

- because you are **sick**, please let me know by email. *If you are sick enough that you should stay in bed, please do so!* If your illness coincides with a deadline, you must provide documentation, and arrangements will be made for make-up work.

- **due to an emergency**, please let me know as soon as possible.

The use of various **technologies**, such as laptops, cellphones, PDAs, and the like, are distracting to others and can inhibit discussion, and are thus **banned** from the classroom. (Exceptions may be made for students demonstrating specific need.)

**Finally**, I take the **Code of Academic Integrity** very seriously. This means we will not tolerate cheating or plagiarism — all work submitted must be your own! If you are unsure about what the Code of Academic Integrity involves, and what might constitute a violation of the Code, see:

http://www.college.upenn.edu/rules/integrity.html
Calendar of Lecture Topics and Reading Assignments
The following outline of topics and readings will form the basis of our progression through the material, although in the interest of further investigation, the schedule of dates may be revised.

At minimum, students should have read the required readings prior to attending class; these will often be discussed in class. Recommended and Reserve readings will add depth to the topics, and you are encouraged to read them as much as possible.

Note: If you have not had a course in Japanese culture, art history, or history that covered this period, or you need a refresher, please consult Penelope Mason, History of Japanese Art, 217-318. Mason is also useful to review as the semester is in progress.

Abbreviations:
Totman = Totman, Early Modern Japan
Nishiyama = Nishiyama, Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868

Introduction and Historical precedents
1/15: Course overview; formats and materials

Art and Political Authority
1/20: Momoyama art and power
Required: Totman, 3-88
Bb: Sasaki, “The Era of the Kano School”

1/22: The City of Edo & Edo Castle

1/27: Nijō and Katsura Imperial Villa
Required: Totman, 89-99
Bb: Coaldrake, “Nijō Castle and the Psychology of Architectural Intimidation”
Recommended: Gerhart, “Classical Imagery and Tokugawa Patronage,” in Jordan, Copying the Master and Stealing his Secrets

1/29: Tokugawa Patronage and the Tōshōgu at Nikkō
Required: Totman, 101-139
Recommended: Coaldrake, Architecture and Authority in Japan, 163-192

“Classicism,” Tosa Style, and “Rinpa”
2/3: Tosa School
Required: Bb: Ueda, “Mitsuoki on the Art of Painting”
Recommended: Bb: Rosenfield, “Tosa Workshop”

2/5: Tawaraya Sōtatsu and Hon’ami Kōetsu
Required: Bb: Tamamushi, “Tawaraya Sōtatsu and the Yamato-e Revival”
Recommended: Mizuo, Sotatsu to Korin

2/10: Rinpa/Rinpa: Kōrin and Kenzan
Required: Totman, 184-195
Bb: Naitō and Yamane, “Rinpa art: from the Idemitsu Collection, Tokyo”
Bb: Nakamachi, “The Patrons of Tawaraya Sōtatsu and Ogata Kōrin”
2/12: Discussion and Review

2/17: EXAM I

**Chinese Sources and their Transformation: Obaku and Bunjinga (or Nanga)**

2/19: Religious arts: Obaku and Zen  
Required: Addiss, “Buddhism, Zen and Art” and “Obaku”

2/24: Introduction and Early Bunjinga  
Required: Totman, 401-408  
Cahill, *Scholar Painters of Japan*, 15-26

2/26: No class due to CAA meetings

3/3: Ike Taiga and Tokuyama Gyokuran  
Required: Bb: Takeuchi, “‘True’ Views: Taiga’s Shinkeizu and the Evolution of Literati Painting in Japan”  
Bb: Addiss, “The Three Women of Gion” (on Ike Gyokuran)

Recommended: Takeuchi, *Taiga’s True Views* (especially 1-80, 114-134)  
Cahill, *Scholar Painters of Japan*, 27-50  

3/5: Yosa Buson & Uragami Gyokudō  
Required: Bb: Morris, “Group Portrait with Artist: Yosa Buson and his Patrons”

Recommended: Cahill, *Scholar Painters of Japan*, 51-106  
Addiss, *Tall mountains and flowing waters: the arts of Uragami Gyokudo*

**HAPPY SPRING BREAK!**

**Looking Beyond East Asia: Dutch Studies ("Rangaku")**

3/17: Dejima & Nagasaki; Shiba Kōkan and Others  
Required: Totman, 401-408  
Bb: Screech, “The Meaning of Western Perspective”

French, *Shiba Kōkan*, 78-145, browse 41-52  
French, *Through Closed Doors*, browse entire

3/19: Maruyama Ōkyo, Matsumura Goshun and Others  
Required: Bb: Shimizu, “Ōkyo’s Realism”  
Bb: Screech, Selections on Ōkyo, *Shogun’s Painted Culture*  

**Naturalism & Eccentricity**

3/24: Eccentrics / Individualists: Ito Jakuchū, Soga Shōhaku, Nagasawa Rosetsu  
Required: Bb: Shimizu, “Multiple Commemorations: The Vegetable Nehan of Itō Jakuchū”
Bb: Satō and Hickman, “Vegetable Parinirvana”
Recommended: Sato and Hickman, Jakuchū, chs. 1-2

3/26: Discussion and Review

3/31: EXAM II

Genre Painting and Early Ukiyo-e
4/2: Genre painting and the printed book
Totman, 195-200; 206-222
Bb: Kobayashi, “The Kanbun Bijin”
Bb: Smith, “The History of the Book in Edo and Paris” (skim)

Saturday, 4/4: Conference on Tokugawa Women: Attendance required

4/7: Hishikawa Moronobu and Early Ukiyo-e
Bb: Clark, Introduction from the Dawn of the Floating World

Recommended: Bb: Seigle, 1-53 (skim intro, 1-13)
Bb: Hibbett, “The Role of the Ukiyo-Zoshi Illustrator”

Reserve: Gunji, “Kabuki and its Social Background,” Tokugawa Japan
Shirane, ed., Early Modern Japanese Literature, stories by Ihara Saikaku, 42-163

4/9: Harunobu and the Full-Color Print
Required: Akai, “The Common People and Painting”
Nishiyama, 64-75
Totman, 379-395

Recommended: Bb: Clark, “Mitate”

4/14: Utamaro and his Contemporaries
Required: Nishiyama, 41-63; 95-143; 212-227
Totman, 417-422, 465-480
Bb: Davis, “Utamaro and his Contemporaries”

Reserve: Screech, Sex and the Floating World
Swinton, The Women of the Pleasure Quarter

4/17: Katsushika Hokusai and Utagawa Hiroshige
Required: Totman, 504-540
Bb: Rosenfield, “Hokusai and Concepts of Eccentricity”
Bb: Kobayashi, “Floating World in Light and Shadow”

Recommended: Moriya, “Urban Networks and Information Networks,” in Tokugawa Japan
Smith, One Hundred Famous Views of Edo
Bb: Forrer, Hiroshige (biography: 11-27)

4/21 Discussion and Review

4/23 Exam III

4/28 The late Tokugawa era and its arts
Thought Essay Topics

Select one of the following essay topics.
Due: Thursday, 5/1 by 3 p.m. at my office
Page limit: 5 pages, double-spaced, one-inch margins; please use Times or Palatino 12 point font
Use the readings for class (as well as the recommended readings) as a starting point; cite your sources!
Append images of objects/sites not discussed in class

Art and Political Authority section: Discuss how the Tokugawa desire for political power was articulated and displayed. Among possible issues to consider: what are the signs, where are they located, and how were they intended to persuade?

“Classicism” section: Discuss the merits and demerits of describing seventeenth-century painting as classical and the way in which cultural expectations are reinflected by the “Rinpa” artists.

Diversity of styles section: Consider the “persona” of one or two of the Bunjinga, Rangaku, Naturalistic, and/or Eccentric artists we have studied: how is an individual’s artistic practice considered to be an extension of his or her personality? Consider one or several artists in depth.

Ukiyo-e and the Floating World section: What’s afloat in the “floating world”? Consider how this popular (and often commercial) art form represented the cultural values of the chōnin (townspeople) and their diverse engagements.

A topic of your choice: If you have a topic that you would prefer to explore, please consult with me during office hours. Your topic should be as broadly engaging issues in the courses as the ones listed above.