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The Artist as Professional in Japan (review)

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a translation such as this book make it clear, though, that our field likewise depends on the willingness of our peers to dedicate themselves to this kind of project. One wishes, however, that the original titles of the journals discussed had been included together with the translated name. No one looking for the articles mentioned will find them in journals named *Women's Review* or *Housewife's Friend*. Proofreading could also be improved, as there are occasional inconsistencies in the use of macrons, such as *toshi kukan* (p. xiv), *furyu* (p. xv), and Ogai (p. 230), or a missing note (note 7 on p. 331).

This collection of texts not only makes accessible the work of an outstanding Japanese scholar of literature, history, urban geography, and material culture in a format that even Japanese readers of the original might envy, it also represents an attempt to help redress the imbalance in the transfer of intellectual information from West to East. Now at last the time seems ripe for such an initiative, all the more so as Japanese, like other East Asian thinkers, have their own history of accommodating, negotiating, and reconceptualizing ideas originating in the "West." Maeda Ai, whose life ended prematurely in 1987, is a lucky but all-too-rare beneficiary of a meticulous effort to introduce his work to a larger, non-Japanese audience, and one hopes that this fine book will set a standard for more translations to come. Without having been translated, Kawabata and Ōe would never have received the Nobel prize. After all, it takes japanologists to introduce Japan's intellectual legacies to the world.

The Artist as Professional in Japan. Edited by Melinda Takeuchi. Stanford University Press, 2004. 262 pages. Hardcover \$45.00.

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This is a welcome addition to the literature in English on aspects of artistic practice in Japan. The third such study published since 2000, it is easily the broadest in scope. *My Practices of Painting in Japan, 1475–1500* (Stanford University Press, 2000) obviously has a quite narrow focus, as does *Copying the Master and Stealing His Secrets: Talent and Training in Japanese Painting*, edited by Brenda Jordan and Victoria Weston (University of Hawai'i Press, 2003), the primary focus of which is the nineteenth century. In contrast, this volume has chapters on material ranging from sculpture in the seventh century to architecture in the early twentieth. Rather than a comprehensive survey of its topic, however, it offers a series of more or less independent studies, each with a distinctly different agenda, loosely connected by certain themes.

As the introduction acknowledges, there is a conceptual problem inherent in organizing a volume around the category "Japanese art," which is a cultural construction imposed on the Japanese past. The authors' working definition seems, in fact, to have been simply "what we study as Japanese art historians." Thus painting and sculpture dominate the chapters as they do museum galleries and university classes and as they would in an equivalent volume on European art, but there is one chapter on ceramics and another on modern architecture, two topics of particular relevance in the Japanese context. In her introduction, Melinda Takeuchi, the editor of the volume, does not

labor over an elaborate rationalization, for which most readers, I imagine, will be grateful. Instead, she moves quickly to address related historical concepts and terms. Her discussion of the Japanese historical category of *shokunin*, which embraced tradespeople of all types, including artisans, is particularly helpful in providing a historical perspective on the disparate chapters.

Donald F. McCallum's "Tori-busshi and the Production of Buddhist Icons in Asuka-Period Japan" reassesses the role of Tori-busshi in the production of early Buddhist icons. The famous inscription on the back of the mandorla (the large almond-shaped "halo" behind the entire body of the figure) on the bronze Hōryūji Shaka triad of the seventh century states that the triad was made by the sculptor Tori-busshi for an individual who has been generally identified as "Shōtoku Taishi." McCallum points to compelling reasons for viewing the inscription as a later addition and marshals a variety of evidence to suggest that Tori was not, in fact, a hands-on sculptor, nor did he work for Shōtoku Taishi, an imperial regent who came to be canonized as something of an early patron saint of Buddhism. Instead, McCallum suggests, Tori was the head of a guild closely linked to the Soga clan and with strong connections to Korea. The author also asserts that the story of early imperial patronage of Buddhism, focused on the activities of Shōtoku Taishi, is largely a revisionist fabrication. McCallum makes a strong case, even if some elements of his argument must inevitably rest on the rather scanty evidence available from the time.

Karen L. Brock's "Enichibō Jōnin, the Saint's Companion" offers a careful analysis of an impressive array of textual and pictorial evidence and leaves little doubt that the long-accepted attribution of the famous portrait of the Kōzanji monk Myōe meditating in a tree is erroneous and that the portrait was in fact not by Jōnin at all. Brock further argues quite convincingly that it is a copy of another painting executed especially for a patron of Kōzanji. Her work does more than simply reassess a well-established attribution, however. It presents a much more complex view of art-making at Kōzanji than has been widely accepted and debunks the notion that Kōzanji was a center of radical new developments in painting.

Melinda Takeuchi's "Signed, Sealed, and Delivered: Tosa Mitsunobu (1434–ca. 1523) and the Afterlife of a Name" draws a distinction between the historical Tosa Mitsunobu—the painter as known from documents of the time—and "Mitsunobu the construct." She argues that tremendous changes in the circumstances of painters in the seventeenth century required the invention of a suitable patriarch for the Tosa family. A new emphasis on lineage and classification, as promoted by the Kano school, coincided with the emergence of independent painters competing in a new age of commodity. Thus, the Tosa name, starting with Mitsunobu, became almost synonymous with the category *yamato-e* as a brand, and, at the same time, Mitsunobu became less the head of an atelier and more of a painter.

Louise Cort's "A Tosa Potter in Edo" draws upon a potter's diary to tell the story of a journey taken by the samurai/potter Morita Kyūemon of Tosa province in 1678. Sent by the domain leaders to learn the techniques necessary to transform the wares of the local Odo pottery into a more stylish, refined ware suitable for presentation, Morita traveled to Edo, visiting famous potting areas along the way. The demonstrations he gave before Tosa officials, other daimyo, and even shogunal officials in Edo led to hands-on participation by members of his elite audience in shaping the tea wares, especially by adding the intentional distortions that were currently favored in the tea

world. Cort effectively relates this fascinating episode to the larger economic and cultural concerns of the Tosa leaders and the world of ceramics in late seventeenth-century Japan.

Julie Davis's "Artistic Identity and Ukiyo-e Prints: The Representation of Kitagawa Utamaro to the Edo Public," like Takeuchi's chapter, deals with the construction of an artist's image, but in her case, it is Utamaro himself and his circle that, she suggests, did the manipulating. The "new age of commodity" mentioned by Takeuchi was in full swing by the late eighteenth century, and the competition in brand-building was intense. Davis argues that Utamaro and others constructed his identity as that of a sophisticate, one who not only excelled in literary and visual arts, but also had an especially deep understanding of women and was intimately familiar with the pleasure quarters. While she could have made her points more succinctly, her interpretation of the available pictorial and written evidence is convincing.

Christine Guth's "Takamura Kōun and Takamura Kōtarō: On Being a Sculptor" recounts the careers of a father and son whose work bridges the transition from the world of the craftsman/carver of the Edo period to that of the artist/sculptor of modern times. Drawing upon their writings as well as their careers, she presents an intimate, even poignant narrative of the immense generation gap that was common in art-making families of the period. Their stories give deeper insight into the human element of the familiar narrative of the modernization of Japan's art worlds, involving such steps as participation in international expositions, the formation of the Technical Arts School, and study in the West.

Jonathan Reynolds's "The Formation of a Japanese Architectural Profession" relates the emergence of architects in Japan as modern intellectual workers instead of craftspeople. Unlike the other chapters, this one is a straightforward overview, rather than a focused case study. While not rich in fresh insights, it provides a highly useful summary of careers, events, and controversies. In addition, it resonates well with the first chapter by McCallum, who also deals with a period of dramatic change fueled by the influence of ideas and people from outside Japan. The two studies also offer a stark contrast between the strategies available to scholars working in such different periods. Where McCallum must tease out meaning from the most minimal documentary sources and can offer only tentative conclusions, Reynolds must sift through a plethora of material to develop a coherent narrative.

The instability of identity is a key issue running through the separate chapters. The early chapters by Donald McCallum and Karen Brock challenge traditional attributions of authorship to major canonical works and analyze the historical forces that shaped those attributions. On a different tack, Melinda Takeuchi and Julie Davis look at the deliberate and strategic manipulation of an artist's identity, either long after his death by his successors or by the artist himself and his circle. In most chapters, social status is an aspect of identity that is of particular concern. A key part of McCallum's argument rests on the social status of Tori and, more broadly, of craftspeople and Korean immigrants. Jōnin as priest/painter, Mitsunobu as aristocrat/painter, and Kyūemon as samurai/potter are dualities dealt with on different levels by Brock, Takeuchi, and Cort. Guth and Reynolds narrate the wholesale transformation of the social status of occupations.

Takeuchi notes in her introduction that a book of this scope could not have been written by one person. I might add that a lone reviewer cannot fully assess the schol-

arly contribution of each chapter. As a whole, the strength of this lucidly written volume is that it does not simply scrape across the surface of a vast scholarly terrain, but delves and probes into particularly interesting and challenging formations to present fresh insights. I will certainly assign it as a required text for my survey course on the history of Japanese art as an intellectually engaging complement to Penelope Mason's *History of Japanese Art*.

Critical Perspectives on Classicism in Japanese Painting, 1600–1700. Edited by Elizabeth Lillehoj. University of Hawai'i Press, 2004. 272 pages. Hardcover \$35.00.

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As a collaboration of ten authors brought together for a symposium in 1999, *Critical Perspectives on Classicism in Japanese Painting, 1600–1700* explores a theme of importance in any area of world art—classicism. The historian of Western art might be disappointed by the invisibility of icons of “classic” European style here, since neither the Apollo Belvedere nor Appelles make any appearance, but for scholarly readers with East Asian interests, the richness of the issues raised more than compensates for any lack of Greco-Roman antecedents for Japanese classicism. Both Chinese and native sources are noted for the imagery, styles, and iconographies discussed, providing a quite specific context for the analysis of paintings created in a century regarded as one of the most culturally active in Japanese history.

A foreword by Samuel C. Morse introduces the volume, setting the background for an extensive introduction by the editor, Elizabeth Lillehoj, establishing the framework for the periods and themes taken up in the subsequent chapters. Lillehoj defines the term classicism concisely, linking it to both preexistent East Asian concepts and nineteenth-century neologisms, while noting “it is doubtful that ‘classical art’ was understood as a distinct category” during the period in question (p. 3). (This issue is covered in more detail in the first of the seven essays that make up the body of the volume.) In the remainder of her introduction, Lillehoj provides a brief conceptual map for the whole work.

In the first essay, Melanie Trede delves into the issues of terminology and ideology with regard to the use of such terms as “classicism” in the art-historical writing of nineteenth- and twentieth-century Japanese scholars. The nationalistic implications of the ideology of classicism provide a clear subtext for her discussion, which turns primarily on a historiography of interpretations of Sōtatsu (d. 1643?) and the Rinpa style associated with him. Her conclusion, almost foregone from the outset, concerns the depth of ideological charge in the terminology of classicism and sets a strong tone for the following essays.

The second chapter, “Tawarayama Sōtatsu and the ‘Yamato-e’ Revival,” by Satoko Tamamushi and translated by Patricia Fister, continues the investigation of Sōtatsu and the seventeenth century. Tamamushi concentrates on four masterpieces attributed to Sōtatsu—three screen paintings and the restorations of the decorated sutras dedicated by the Taira family. From the nineteenth century onward, the latter work,