

The Japanese Aesthetic Sense II

— On Zen Painting, Zenga and Their Influence from the Momoyama Period to the Later Edo Period —

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[1] Introduction ^{(1),(2),(3)}

When one traces the history of Sumi-e, one discovers five major schools of technique and expressions. Let's briefly trace Sumi-e history. First, the Yamato-e School promoted a linear style, which was characterized by a high-quality thick-thin line technique. Second, the Kanga School emerged about the time when Zen Buddhism was introduced to Japan from China. Third, the Rimpa School, with its rich, decorative appearance that stimulated new ideas and media, is the school which blended the styles of the two previous schools. Fourth, the Nanga school benefited from all three of these visual progressions and was embraced by the scholar-artists of literati. Fifth, the Suiboku School is defined by strokes that are painted with lively and dynamic action like *haboku* and *Hatsuboku*.

To return to our subject, from the Kamakura period to the middle of the Muromachi period, Zen paintings were almost always depicted by Zen priests (monks). After that, the Kano school (sect), commissioned by Ashikaga Shogunate, appeared in the art world as a group of professional painters, so that Zen paintings, depicted by Zen monks, almost disappeared.

Even in the Momoyama period (1568~1600), the Kano sect still took a leading part of the art world, commissioned by Nobunaga and Hideyoshi. At this time, Hasegawa Tohaku (1539~1610) and Kaiho Yusho (1533~1615), were

influenced by Zen training and Zen paintings. Zen was not promoted by those in power. They no longer turned to Zen monks for advice and support. Instead, they initiated changes that affected almost every aspect of Japanese life.

Zen masters soon responded to these changes with a new brushwork tradition called Zenga. It stressed the simplicity of presentation and the depth of spiritual expression and played a vital role in the transmission of the Zen spirit through paintings and calligraphy.

Zenga paintings were developed about 1600. One of the pioneers of Zenga paintings was Kone Nobutaka (1565~1614). He was a Daitoku-ji abbot and developed a simple painting style quite unlike the elaborate courtly tradition of the past. Another painter, Takuan Soho (1573~1645), was also an abbot of Daitoku-ji. His powerful vision and incisive brushwork made him the heir to Ikkyu's mantle. Kogetsu Sogan (1574~1643) was an abbot of Daitoku-ji and he was known as a connoisseur of painting and calligraphy. Shokado Shojo (1584~1639) was a monk of the Shingon sect. His Zen figures were simply portrayed without landscape backgrounds. Isshi Bunshu (1608~1646) was Takuan's leading pupil and produced elegant paintings and calligraphy that expressed his refined, poetic spirit. Seigan Soi (1588~1661) carried on a strong gestural style of brushwork which conveyed the inner power of his Zen spirit directly.

Zen paintings in the early Edo period began in the Kyoto area with remarkable monks who made significant contributions to the history of Zen and Zen art. Fugai Ekun (1568~1654) gave up temple life to live in a cave. He painted personal depictions of Zen masters of the past. Ungo Kiyō (1582~1659) reached out to a wide public and brushed calligraphy in easy-to-read, standard script. Gesshu Soko (1618~1696) encouraged his followers by writing basic Zen texts in powerful large-scale calligraphy. Bankei Yotaku (1622~1693) promulgated his concept of the unborn Buddha-nature with all beings, while he created bold calligra-

phy and a few paintings that reveal his personality.

In the middle Edo period, a group of monks emigrated from Wan-fu-ssu temple in southern China. They formed a new sect called Obaku which was different from the syncretic tenets of Japanese Rinzai monks. The first generation of Obaku masters was Chinese immigrants who brought to Japan a manner of figure painting, the style of Obaku calligraphy, Obaku portraits and depictions of Zen avatars. Itsuen (1592~1668) emigrated from China and was respected in Japan for his skillful figure paintings in the late Ming style. Ingen (1592~1673) was the leader of the Chinese monks who established the Obaku sect in Japan. Mokuan (1611~1684) was most celebrated for his large-character calligraphy and also created a number of ink paintings of a plant subject in a simplified style. Sokuhi (1616~1671) was called the Three Brushes of Obaku' and his calligraphy was at least equal to the brushwork of Ingen and Mokuan. Dokutan (1628~1706) conveyed his Buddhist message through art and painted Buddhist figures such as Amida and Sakyamuni. Tetsugyu (1628~1700) was a Japanese monk, who practiced under the three brushes of Obaku and developed a strong and idiosyncratic calligraphy style. Shin'etus (1639~1696) was mostly influenced by musical and artiscal matters. His most important contribution as an artist was in his renditions of the 'four gentlemen' theme. Ryonen Genso (1646~1711) was a Zen nun and left many paintings and brushworks of calligraphy. Taiho (1691~1774) was one of the last Chinese immigrants and was already a specialist in depicting bamboo by the time he came to Japan.

Hakuin Ekaku (1685~1769) is the most influential Zen monk of the past five hundreds years. His calligraphy and paintings were brushed in the latter part of his life.

The followers of Hakuin, Torei Enji (1721~1792) was known for his calligraphy that is unique in the history of Zen art. Suio Genro (1717~1789) rev-

eled in his delightful paintings of Zen figures. Reigen Eto(1721~1785) added a sense of mystery to Zenga.

In the later Edo period, followers of Hakuin in the Rinzai sect created most of the Zen paintings and calligraphy, but the three major masters of other sects appeared. The Shingon monk, Juin Sonja (1718~1804) reveled in the indomitable boldness of his dry-brush calligraphy. The Soto monk Ryokan's (1758~1831) brushwork has the modest purity, and childlike gentleness that is unique within the Zen tradition. The Tendai monk Gocho Kankai's (1749~1835) calligraphy and paintings embody the wide range of subjects which he wanted to communicate with his followers.

Bunjinga, one of the influences of Zen painting, Zenga, which was called the art of *wenren*, the class of scholars, connoisseurs and literary men, prized for its creative freedom. It is sometimes referred to as Nanga (Southern pictures). In Japan, Bunjinga and Nanga are more or less interchangeable terms for art executed by the intelligentsia. Bunjinga was very popular through four generations of the Edo period. The first generation was Gion Nankai (1697~1751), Yanagisawa Kien (1704~1758) and Sakaki Hyakusen (1697~1758). The second generation was Ike Taiga (1723~1776) and Yosa Buson (1716~1783). The Third generation was Okada Beisanjin (1744~1820) and Uragami Gyokudo (1745~1820). The Fourth generation was Tanomura Chikden (1777~1835), Yamamoto Baiitsu (1783~1856), Tani Buncho (1763~1840) and Watanabe Kazan (1793~1841).

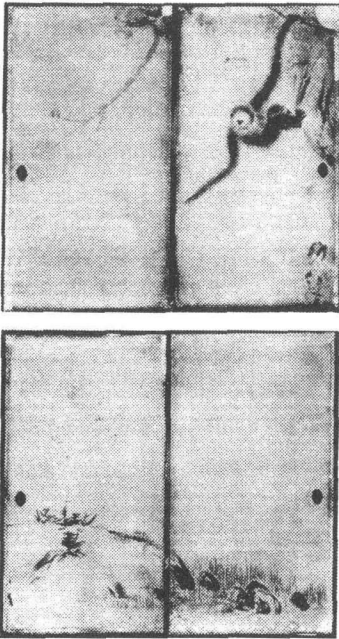
In this paper, we approach Zen painting, Zenga, and their influences through painters and their brushworks.

[2] The Momoyama Period⁽⁴⁾

Nobunaga and Hideyoshi who successively ruled Japan during the Momoyama period did not promote Zen paintings. At that time, there were three major types in the field of paintings. The first type was the blue and gold style—landscapes and figural themes were depicted on a monumental scale in brilliant colors, on a gold or silver background. The second type maintained the monochromatic tonalities and often the Chinese pictorial themes were bolder and more decorative. The third type was that genre painting was to have the greatest longevity. Both Tohaku and Yusho, belonged to this second major type, were initially trained in the Kano school, and were professional painters influenced by Zen training, Zen paintings and so.

2.1 Hasegawa Tohaku⁽⁵⁾

After his parents death, he came to the Honpoji Temple in Kyoto. Through Nichigyo, the eighth abbot of Honpoji, who was a noted calligrapher and master of the tea ceremony, Tohaku came to know Sen Rikyu by his introduction. Also Tohaku often went to Daitokuji Temple and studied not only the great Zen paintings of the Muromachi period, but also the Chinese paintings of the Song and Yuan dynasties. Tohaku was especially influenced by *Mu Qi's Crane, Kannon and Monkey*. *Tohaku's Monkey Reading for the Moon* in the teahouse of Konchiin in Kyoto, is clearly based on Mu Qi's painting. Mu Qi's Monkey on a dead tree branch cradling her baby found its way into Daitokuji, had a significant influence on Japanese artists, not only in the 14th and 15th centuries, but on later painters as well. The monkey became associated in Zen illustrations with the idea of enlightenment. On the other hand, Tohaku, who was influenced by Mu Qi's 'Monkey' has addressed the Zen idea of the monkey as a symbol for the unenlightened human being and



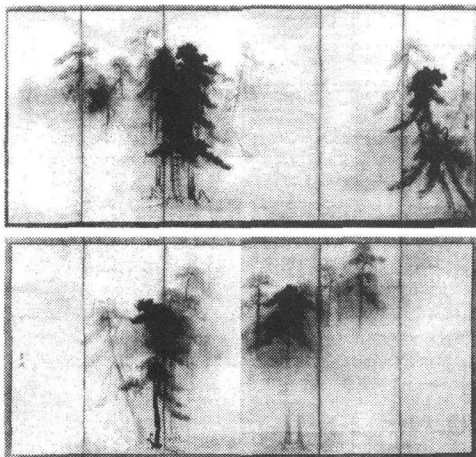
1. Monkey Reaching for the Moon, on four fusumas, by HASEGAWA TÔHAKU. Konchiin, Kyoto. Late 16th century. Ink on paper; each panel 67 $\frac{7}{8}$ × 35in. (171 × 89cm)



2. Crane, Kannon, and Monkey, triptych of the hanging scrolls by Mu Qi (Chinese, active 1279). Ink on silk; height 70in (177.8cm). Daitokuji, Kyoto

has created works about the impossibility of possessing absolute knowledge. The monkey, an impractical romantic, reaches out to catch the moon, believing it to be the reflection on the pond below him.

Also, Tohaku has taken the motif of pine tree, possibly remembering Mu Qi's bamboo trees in the mist, and worked it into this monumental format, expressing a mysterious, deeply moving aspect of the natural world. Nature in this painting is gentle and hospitable. But Mu Qi's Crane, in the mist which influenced Tohaku, became associated in Zen illustrations with the idea of enlightenment. The crane is the Chinese symbol for a Taoist immortal and represents the independent spirit who has achieved 'Satori.'



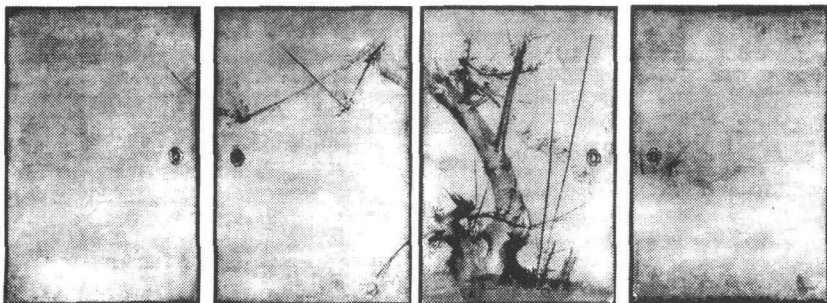
3. Pine Forest, a pair of six-panel byōbu, by HASEGAWA TŌHAKU. Late 16th century. Ink on paper; 61 $\frac{7}{8}$ × 136in. (156 × 347cm). Tokyo National Museum



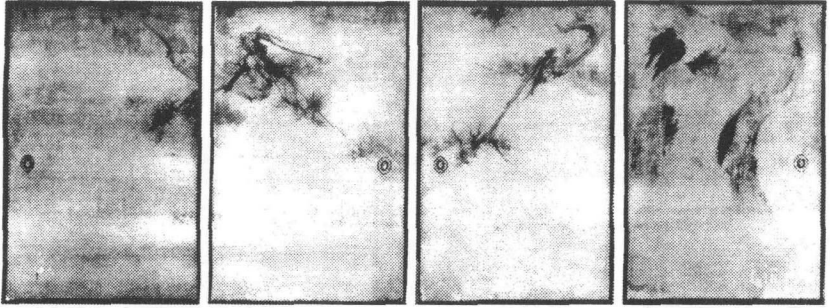
4. Crane, Kannon, and Monkey, a triptych of three hanging scrolls by Mu Qi (Chinese, active 1279). Ink on silk; height 70in (177.8cm). Daitokuji, Kyoto

2.2 Kaiho Yusho ^{(6), (7)}

Kaiho's Zen influence received in childhood is evident in twelve 'fusuma' paintings for the Zenkoan, a subtemple within Kenninji complex. The motifs are a single plum tree, gentle old pine and a grove of bamboo. The plum tree is a contained shape, clearly defined by relatively flat ink washes, the thick, round trunk growing vertically except for the extremely thin, spiky branches jutting out at sharp angles from the part of the upper part of the trunk.



5. Plum Tree, on four fusuma, by KAIHŌ YŪSHŌ. Zenkoan, Kenninji, Kyoto. Early 17th century. Ink on paper; each panel 68 $\frac{1}{8}$ × 46in. (173 × 117cm)



6. Pine Tree, on four *fusuma*, by KAIHŌ YŪSHŌ. Zenkoan, Kenninji, Kyoto.
Early 17th century. Ink on paper; each panel 68 1/8×46in. (173×117cm)

The pine is distinct, painted with broad, dry brushstrokes. Its thick trunk gently curves upward, and wide sheltering branches extend to left and right. On this tree, two block mynah birds perch on a curve of the trunk. The isolation of trees on the surface of the 'fusuma' and the variety of brushwork are reaffirming the Zen ideal of unity between humanity and the natural world.

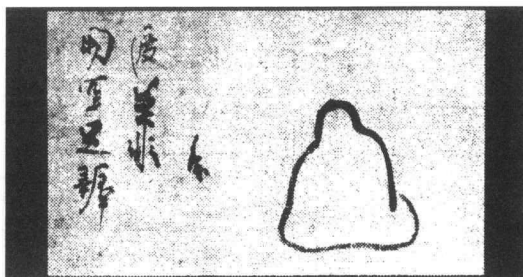
[3] Edo Period

3.1. Zenga⁽⁸⁾

Zenga is a word the Japanese use to describe paintings and calligraphy by Zen monks from 1600 to the present. Zenga's purpose is to aid meditation and to lead toward enlightenment. Namely, Zenga is the outward expression of the inner lives of the Zen monks. Most of the leading masters of Zen brushwork in the first decades of 17th century were connected with Daitoku-ji. Let's look at works of the monks of Zenga.

(1) Konoe Nobutaka

The first artist of Zenga in the early 17th century was not a monk at all, but the court noble, Konoe Nobutaka. He was a remarkable painter and ignored the colorful and delicate style of court artists of his day, and brushed simple ink paintings of Zen avatars on coarse paper. His *Meditating Daruma* depicted the Zen patriarch during meditation at Shao-lin temple. The seated figure with an even, sure line, is an image for meditating on the nature of meditation.



7. Nobutaka (1565~1614), MEDITATING DARUMA
Ink on paper; 13 3/8×22 1/4" Private Collection

(2) Takuan Soho

Takuan was a Daitoku-ji abbot, but he was so favored by the Shogun of his day that he spent most of his final years in Edo, although he hoped to live his life devoted to Zen practice, poetry and brushwork like Raizan who refused government service and became a monk. Raizan *Roasting Yams* is one of the most interesting scrolls. Takuan painted with sharp, decisive curving lines and varied tones of ink. Despite its apparent simplicity, this scroll conveys Raizan's inner power and tension.



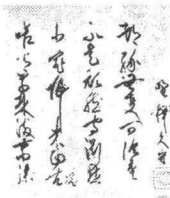
8. Takuan (1573~1645),
RAIZAN ROASTING YAMS
Ink on paper; 26 1/8×12"
Murray Smith Collection

(3) Shokado Shojo

Shokado was one of the pioneers of the simplified, Zen style of paintings during the early Edo period. In *Fuke Ringing His Bell*, he captured Fuke's buoyant eccentricity by emphasizing his lively prose. One foot is up, the other rests firmly on the ground: one hand stretches out, the other holds the bell directly before his eyes as he leans forward to concentrate. The lines outlining Fuke's body are more sinuous than those by Nobutaka and Takuan, and an expert use of wash defines the garments, but the overriding effect is of simplicity and intensity.



9. Shōkadō (c. 1584–1639)
FUKE RINGING HIS BELL
Ink on paper; 21 × 10 1/2"
Private Collection



(4) Isshi Bunshu

Isshi Bunshu was Takuan's chief pupil and the scion of a noble family. He was interested in the lives of earlier Zen monks and studied the 'koans' that they had meditated on. His *Daruma Meditating* was rendered in his characteristic style of thin, modest curving gray lines. This painting approaches 'the one stroke Daruma' tradition, but has a few additional delicate lines and shows a portion of the patriarch's face appearing from behind his robe. A feature of his work is a great deal of empty space separating the figure from the calligraphy above him and giving the painting a quite elegance.



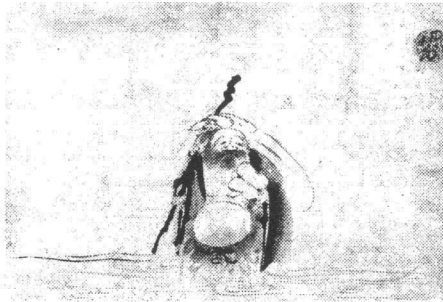
10. Isshi (1608–1646)
DARUMA MEDITATING
Ink on paper; 48 3/8 × 10 1/4" Private Collection

3.2 The Early Edo Period⁽⁹⁾

Although Zenga in the Edo period began in the Kyoto area, four monks who lived in the countryside made significant contributions to the history of Zen and Zen art.

(1) Fugai Ekuh

Fugai was the first immigrant Zen monk-painter of the Soto sect. His paintings, simply brushed with ink on paper, conveyed a depth of spirit that made them unique even within the sphere of Zen art. He depicted 'Hotei' in a number of different works. In *Hotei Wading*



11. Fugai (1568~1654) HOTEI WADING A STREAM
Ink on paper; 12 1/4×18 5/8" Private Collection

a Stream, gray ink tones have been reinforced with black, blurring effectively on the robe, while the round shape of Hotei's head is echoed by the bag, the fan, and his round belly. From these circles, ripples of energy spread out in vibrant pools and enliven not only the figure, but also the empty space around him.

3.3 The Middle Edo Period

1. Obaku Zen⁽¹⁰⁾

Obaku Zen monks considered themselves followers of Lin-chic Rinzai, but their synchronic tenets were different from those of Japanese Rinzai monks and thus they formed a new sect called Obaku.

(1) Itsunen

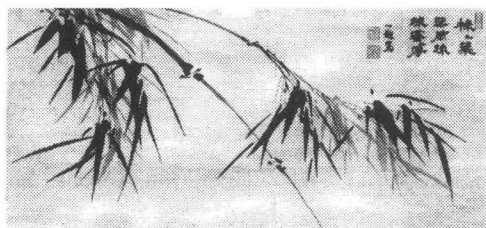
Itsunen immigrated from China and was highly respected in Japan, both for his religious accomplishments and for his skillful figure paintings in the late Ming style. Although his work, *Daruma* did not have the force and intensity of Japanese Zen paintings, it showed a new, more graceful and elaborate manner that influenced professional artists of the Kano school.



12. *Itsunen (1592-1668)*
DARUMA (detail). 1656
Ink and color silk, 44×18"
Kimiko and John Powers
Collection

(2) Shin'etsu

Shin'etsu was a Chinese monk of the Soto sect. One of his finest paintings, *Bamboo in the wind* is crisp. Leaves ranging in size from short and thick to long and thin are rendered in two tones of ink. The composition is also organized in dualities. The clump of leaves is vertically arranged on the left and horizontally on the right. His most important contribution as an artist was in his renditions of the 'four gentleman' themes : bamboo, orchids, chrysanthemums, and plum blossoms.



13. *Shin'etsu (1639-1696)*
BAMBOO IN THE WIND Ink on paper, 25 1/4×11 1/2"
Mr. and Mrs. Myron S Falk, Jr.

(3) Taiho

Taiho's *Bamboo* shows an individualistic technique. The clump [TREE] is unusually thick, although there is a small stalk behind it. Leaves are clustered in a unique manner and large big leaves fly off into space. The concept is dramatic, strong and the composition is bold, so that he became popular in Japan and inspired later artists of the literati school. Compared with the bamboo, written by Shin'etsu, Taiho's paintings have less elegance and more overt dynamism, but this work shows the subtle touch that the Obaku monk developed in his later years.



14. Taihō (1691–1774)
BAMBOO. 1724
Ink on paper; 45 1/2 × 14 5/8"
Private Collection

2. Hakuin Ekaku And His Followers⁽¹¹⁾

(1) Hakuin Ekaku

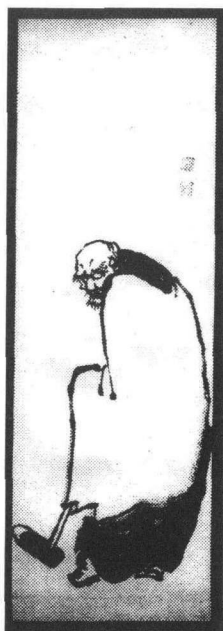


15. Hakuin (1685–1769)
MEDITATING KANNON
Ink on paper; 47 1/4 × 21 1/4"
Shin Iwa'an Collection

Hakuin Ekaku painted the Buddhisattra, Kannon which he regarded as an esoteric deity, a goddess of mercy and examples of concentrated meditation. He made it appeal beyond sectarianism. His *Meditating Kannon* is a very dramatic scroll. The white-robed Kannon is depicted with outlines in light tones or gray and seated in a relaxed meditating posture on a rock overlooking the waves. In this painting, he displays informed charm as well as inner wisdom. Although he presented the enlightenment of Kannon in a dramatic composition, he portrays the deity as a very human member and creates a figure who exudes warmth and kindness.

(2) Suio Genro

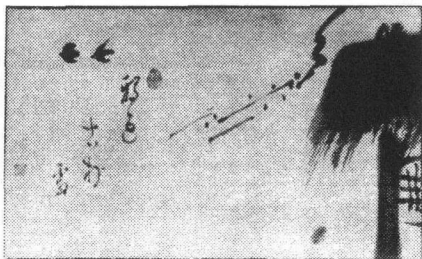
Suio was a pupil of Hakuin. He developed his own variations on the style of Hakuin's early period and was influenced by Taiga's choice of subject matter and style of brushwork. Suio's *Rinzai* was usually shown in a fierce matter. His hands clenched in his lap and his face tightened as if he were about to shout 'Katsu' at some pupils. Suio emphasized the face of Rinzai by the gray cowl behind his head and by thickening the line of his shoulder as it reaches his cheek. A firm structure for the painting is achieved through the use of thick gray strokes at the lower part of the robe and the strong outlines of the feet. The various wet and dry gray ink tones in this work are influenced by Taiga, but the strength, the humanity, and charm of the portrait are characteristic of Suio.



16. *Suio* (1717-1789)
RINZAI
Ink on paper; 35 1/4 x 11 3/8"
New Orleans Museum of Art

(3) Reigen Eto

Reigen trained under Hakuin and received 'inka' from him. Reigen, in *Hut and Crows*, created a gentle image. A crow is also a homely image, but it does not have the beautiful shape of a hero or the lovely song of a warbler, yet a moment later, the crows will be gone, but they create a world of immediacy just now. Reigen's modest brushwork and his choice of gray black ink tones express his inner calm. His works have a subtlety and depth that repay repented viewings.



Reigen (1721-1785) HUT AND CROWS
Ink on paper, 13 x 21 7/8" Man'yō-an Collection

(4) Gako

Gako was a pupil of Hakuin and received inka from Hakuin's pupil, Daikyu Ebo. Gako occasionally brushed portraits of *Daruma*. He has supported the head of Daruma with three blunt axlike strokes and then he brushed a long sweeping line to suggest the patriarch's robe. As Daruma's expression is enlivened by these dramatic brushstrokes, it is rich in emotion. It expresses as cagey, alert, tolerant, understanding, quizzical, reproachful, apprehensive, questioning, compassionate and so on, so it may be treated as a *Koan*.



17. Gako (1737-1805)
DARUMA
Ink on paper; 38 3/4 x 10 3/4"
Private Collection



18. Shunso (1750-1839)
DARUMA. 1828
Ink on paper; 49 1/4 x 50 5/8"
Private Collection

(5) Shunso Shoju

Shunso became a pupil of Daikyu in the Hakuin lineage. He later attained the position of Dai Ichiza (first monk) at Myoshin-ji, the head temple of his lineage. Shunso received the purple robe at Myoshin-ji from the emperor at the age of sixty-four. Shunso's Daruma had a bulging forehead without wrinkles, a powerfully conceived nose and two separate dots for the mouth. These are different from the style of the same Hakuin tradition. Compared to Gako's and Shunso's Daruma, they are not surprisingly the same. Shunso built up the strong lines beneath the head in an architectonic structure and emphasized vertical movements with slightly

varied tones of gray black ink. Shunso's lines are more numerous, wetter, and more formally composed than those of Gako.

3.4 The Later Edo⁽¹²⁾

(1) Gocho Kankai

Gocho was a Tendai monk. His art has been accepted as Zenga due to its frequent use of Zen themes. Much of Gocho's finest brushwork dated in his late years. One of his late works was *Sakyamni Returning from Mountains*. This theme has been an important subject in Zen painting since the Northern Sung Period in China. He first outlined the robe in gray ink and then again in darker tones. The face and beard were then fully elaborated. Red color was added at the lips and gray wash was brushed near the lines of the robe, creating a sense of volume. The contrast between lines on the robe and depiction of the face is traditional, but sakyamni like Gocho has seldom been rendered.



19. Gocho (1749-1835)
SAKYAMUNI RETURNING
FROM THE MOUNTAINS. 1829
Ink and color silk, 78×26
1/2" Man'yō-an Collection

[4] The Influence of Zen Painting, Zenga: Bunjinga⁽¹³⁾

Bunjinga was practiced by a broader group in Japan than it was in China. Its themes were taken up by a wide range of intellectuals and artists and the types of painting found under the category bunjinga in Japan are more varied than in China. The pioneers of literati painting in Japan were Gion Nankai, Yanagisawa Kien and Sakaki Hyakusen.

4.1 The First Generation

(1) Gion Nankai

Gion was a 'samurai'-literatus unappreciated in his own time. His *Plum Blossoms* reflects not only his familiarity with literati themes, but also it has a strong contrast between the vigorous strokes of the branches executed in the flying white technique, and the small, delicately rendered petals of the plum blossoms. The white areas of paper within the flying white stroke form a counterpoint to those within the round outlines of the petals.



20. Plum Blossoms, by GION NANKAI. 1740s. Hanging scroll, ink on paper, $37\frac{1}{4} \times 20\frac{3}{8}$ in. (96 × 52.5cm). Private collection, Wakayama prefecture

(2) Yanagisawa Kien

Kien came from the 'samurai' class, and was a professional painter. Kien's *Bamboo* is a work executed in green pigment on paper dyed indigo blue. A stall of bamboo bends across the upper third of the surface. Its curve was echoed by the down-painting leaves. Escaping from the leaf cluster, a single thin stem arcs, its leaves form a subtle accent in the lower sight area of the pictures.

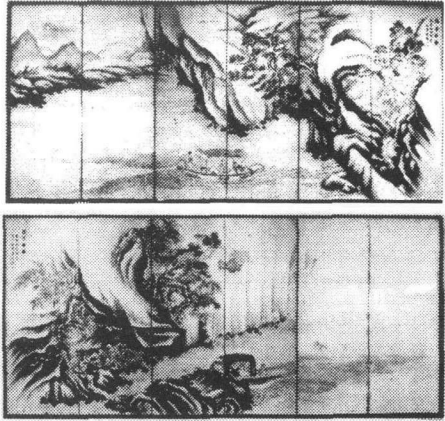


Bamboo, by YANAGISAWA KIEN. Mid-18th Century. Hanging scroll, pale green on indigo blue paper, $37\frac{1}{2} \times 10\frac{1}{8}$ in. (94.5 × 25.6cm). Private collection

(3) Sakai Hyakusen

Hyakusen was a 'chonin' professional painter and his ancestors were Chinese who had emigrated to Japan only a few generations before his birth. The sources of his knowledge of Chinese paintings were clearly different from those of the 'samurai' Nankai and Kien. In his

First and Second Visits to the Red Cliffs, Hyakusen has captured the mood of the Chinese scholar's sentiments. In the right screen of this work, the mountains to the right are steep and craggy, but not forbidding. The rocks in the first two panels establish a temple of high-lights and deep shadows that are measured and deliberate. In the middle panel, the rhythm is slowed and the ink lines lightened. In the left screen, Su and his friend see the crane flying away. And the red cliffs are impossibly steep and convoluted behind them.



21. *First and Second Visits to the Red Cliffs*, a pair of six-panel *byōbu*, by SAKAI HYAKUSEN. 1746. Ink on paper; each screen $63 \frac{5}{8} \times 144 \frac{7}{8}$ in. (161.5 \times 368cm). Hayashibara Museum, Okayama prefecture

4.2. The Second Generation

Ike Taiga and Yosa Buson were the first great artists who mastered the literati system. They are professional painters who accepted commissions and sold their works for a living.

(1) Ike Taiga

Taiga had three influences as follows: the first influence was



22. *True View of Mount Asama*, by IKE TAIGA. c.1760. Ink and color on paper; $22 \frac{1}{2} \times 40 \frac{3}{8}$ in. (57 \times 102.7cm). Private collection

the decorative style of Ogata Korin which can be seen in his work. Another influence was the Muromachi period which can be seen in Taiga's early work. A third influence was Western art. In his *True View of Mount Asama*, using western techniques of perspective, the hanging scroll was depicted in fine lines similar to etched lines. However, Melinda Takeuchi said that this painting was the combination of ideas of factual representation, the long tradition of landscape depiction, and the Chinese concept of painting.

(2) Yosa Buson

Buson was a great *nanga* master and came to painting through poetry and haiku. Buson's paintings blend three stylistic elements: first, the theme and brushwork of Chinese painting; secondly, a free and lyrical recording of the natural world; third, a spontaneity and humor in his poetry. In his *Bare Peaks of Mount Gabi*, although Buson took the theme of the painting from a poem of the Chinese poet, his style of the painting is unique and has nothing to do with Chinese precedents. The unique aspect of the painting, including the moon in the title, appeared in Buson's work



as 23. Bare Peaks of Mount Gabi, by YOSA BUSON. c.1778-83. Hand scroll, Ink and color on paper;
a height 11 $\frac{3}{8}$ in. (28.8cm). Private collection

new motif and followed a series of brushed mountain peaks.

4.3 The Third Generation

The third generation of literati was highly educated men of the 'samurai' class, Okada Beisanjin and Uragami Gyokudo who achieved a very high level of quality in their paintings.

(1) Okada Beisanjin

Beisanjin was a self-taught artist who worked from Chinese painting manuals and imported paintings. But he was able to create a strong personal style in the best *bunjinga* tradition. *The Voice of a Spring Resounding in the Valley*, a Kakemono, is a representative painting of his mature style. In this work, it was his favorite device, which used strong brushstrokes to create unnatural forms that established a tension between the natural depth of the landscape and its surface texture.



25. *Eastern Clouds, Sifted Snow*, by URAGAMI GYOKUDŌ. c.1811. Hanging scroll, ink and color on paper; height 49in. (124.5cm). Private Collection



24. *The Voice of a Spring Resounding in the Valley*, by OKADA BEISANJIN. 1814. Hanging scroll, ink on paper; 53×17in. (134.7×43.1cm). Collection Yabumoto, Osaka. Courtesy Betty Iverson Monroe

(2) Uragami Gyokudo

Gyokudo lived his life of a literati and developed his own unique style of painting which inspired his immediate feeling on his depictions of the natural landscape. The full force of his nature style can be seen in *Eastern Clouds, Sifted Snow*. This displays a remarkable control of both composition and technique. It expresses the artist's own emotional state on a particular day when it snowed in the mountains. The motifs

he used are the clichés of Chinese literati painting. The technique to achieve the rich density consists of an underlying sketch in light ink, over which adds darker shades of ink, finally, added to that, almost pure-black ink. The shapes of the building and the bridge have been deformed.

4.4 The Fourth Generation

The fourth generation worked in the 19th century and worked at a new stage in the development of schools in Japan. The typical literati artists are Tonomura Chikuden, Yamamoto Baiitsu, Tani Buncho and Watanabe Kazan.

(1) Tanomura Chikuden

Chikuden was a 'samurai' student of Beisanjin and was influenced by a lot of literati friends. *Boating on the Inagawa* is one of his most gentle and romantic paintings. The occasion for the painting was a day spent in fishing with his companion, Rai Sanyo. In this work, the pale colors, gray, blue-green and pale pink were applied in wet overlapping dot strokes and added to the soft mood of the painting, the celebration of a sunny day spent on the river in the company of good friends.



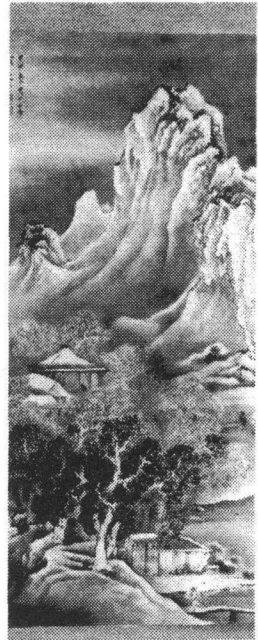
26. Boating on the Inagawa, by TANOMURA CHIKUDEN. 1829. Hanging scroll, ink and light color on paper; 52 3/8 × 18 1/8 in. (133 × 46.5 cm). Private Collection



27. Egret Under Following Mallows, by YAMAMOTO BAIITSU. 1833. Hanging scroll, ink and color on silk; 45 $\frac{1}{8}$ ×16 $\frac{1}{8}$ in. (115×41cm). Private Collection

(2) Yamamoto Baiitsu

Baiitsu was a literati artist who had extraordinary technical skill and versatility. He was also a master of the tea ceremony. *Egret Under Following Mallows* is an excellent example of his nature 'kacho' style. In this work, Baiitsu used a special technique. He painted the leaves of the mallows and the lily pads in a 'Tarashikomi' technique similar to that pioneered by Sotatsu. He first painted in the leaf form, and before the ink dried completely, he outlined them with a thin brush using various black inks. This method involves bleeding which results in a gradation of tone and lends vibrancy to the leaves.



28. Mountain Landscape, by TANI BUNCHO. 1794. Hanging scroll, ink and color on paper; 53 $\frac{1}{8}$ ×21 $\frac{1}{8}$ in. (134.9×53.8cm). The Portland Art Museum, Portland, Oregon. Margery Hoffman Smith Fund and Helen Thurston Ayer Fund

(3) Tani Buncho

The centers for Bunjinga were both Kyoto and Osaka in the Tokugawa period. Buncho was a 'samurai' and a painter, living in Edo. *Mountain Landscape* is a particularly fine example of his Chinese style of landscape. In this work, the complexity of the com-

position and its somewhat impersonal style suggest the Ming tradition of Chinese landscapes brought back by Sesshu, rather than the literati style. But Buncho has added an element of the literati style by suggesting the misty atmosphere of a gray snowy day.

(4) Watanabe Kazan

Kazan was a 'samurai', a sometime pupil of Buncho, and exemplified Buncho's spirit of searching and experimentation. First, Kazan experimented in the Kano style with birds and flowers in Chinese artists like Shen Nanpin. Next, he has a clear influence of Buncho in his work. Finally, he began to execute portraits using western techniques. *A portrait of Ichikawa Beian* is one of the best examples of Kazan's western-style portraits. His work provides a rare glimpse of the artist's technique. Furthermore, he has remained faithful to the spirit of the western techniques. He was also a leader in bringing the importance of western-style paintings which was seen in the realism he brought the portraiture to the attention of Japanese people.

六句詠日寫情神贊
 見畫數一老人寫得
 氣足神似此路其者
 得免處在樂老死處
 痛如軟語手道此處
 有國無事欲然無到
 女官送畫由畫中
 戊戌九月廿一日
 壬午年歲次
 壬午年歲次



29. Portrait of Ichikawa Beian, by WATANABE KAZAN. 1837. Hanging scroll, ink and color on silk; 51×23 1/2 in. (129.5×59cm). Kyoto National Museum

[5] Conclusion

Like I mentioned above, we have examined some painters and their works of Zen paintings, Zenga, and Bunjiga as to their influences from the Momoyama period to the later Edo.

In the first place, the purpose of Zen art is not always 'art for art's sake.' Zen art had a double function: one is a form to aid meditation and to lead toward enlightenment for the creators of the works; another method is visual instruction for those who received them. Namely, Zen art is a form of teaching: in painting; the most common subjects are Zen masters and exemplars. The translation from mind and spirit to paper is spontaneous in Zen paintings which distill the essence of the Zen experience into strokes of the brush. In other words, the intensity of meditation is manifest in the few lines used to render the fierce expression of a Zen monk. Also, a Zen riddle (koan) becomes visible in the dancing movement of a roughly brushed painting. Thus, Zen paintings are the outward expression of the inner lives of Zen monks.

We have already studied this concept (Zen mind) through Zen painting, Zenga, and Bunjinga. Furthermore, the influence of Zen painting, Zen masters and Zenga has reached to Cha-no-yu and garden design. Cha-no-yu has been deeply influenced by Zen masters, and the combination of discipline, naturalness, and intuitive elegance that distinguish the tea ceremony can lead to a profound meditative experience. Also, by its bold simplicity, a painting and calligraphy can make us feel the meditative experience of the tea ceremony. The 'dry-landscape' gardens created from sand and stone, give us the Zen influence. In fact, some of the finest gardens were originally designed by Zen masters. Moreover, the garden serves as an aid to meditation, quieting the mind and concentrating the spirit.

Notes

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3. Addiss Stephen (1989). *The Art of Zen*, Harry N. Abrams, Inc. New York.
pp6~175
4. Penelope Mason (1993). *History of Japanese Art*. Harry N. Abrams Inc. New
York pp283~304
5. Ibid., pp225
6. Ibid., pp225~228
Ibid., pp198~199
7. Ibid., pp228~230
8. *The Art of Zen*, pp16~43
9. Ibid., pp44~58
10. Ibid., pp74~101
11. Ibid., pp102~104
12. Ibid., pp167~175
13. *History of Japanese Art*. pp285~304

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