

## Tenshin—Views of Western Modern Art History with Regard to Taikan Yokoyama and Shunso Hishida (Part 1)

Kazuo Amano

Tenshin Okakura, who was a bureaucrat, director, critic, and thinker, is one of the most important personages to consider in an examination of Japanese modern art. Having performed in a central role in Meiji-period government and culture, Tenshin later served as the head of *Tokyo Bijutsu Gakko* (Tokyo School of Fine Arts) and, after retiring, founded *Nihon Bijutsuin* (Japan Art Institute). Throughout the dramatic changes thus marking his career, Tenshin exerted a profound influence on society. There can be no doubt that he directly influenced Taikan Yokoyama, Shunso Hishida, and other gifted artists of the Japan Art Institute, in terms of their thinking and also in respect to providing them with information about Western art.

This research, by surveying the complete writings of Tenshin Okakura, who also performed an important role in *the new Nihonga* (*Japanese-style painting*) movement, and abstracting his direct references to the modern art of the 19th century and thereafter, seeks to draw out Tenshin's positive and negative evaluations of modern art, as concretely as possible. Looking closely at the differences between his thinking and that of Earnest Fenollosa, who became a person of great importance for Tenshin, especially with regard to formulating his own views on Western art history, the research brings in Tenshin's experiences while traveling overseas and seeks to know concretely his perceptions of Western art.

Tenshin provided immense spiritual support to Yokoyama and Hishida. It is hard to understand the work of these artists without considering the impact of Tenshin's ideas, even if restricting one's focus to the organizational and strategic endeavor of these artists in Meiji 31 (1898), the year that saw their *Mōrō-tai* style clearly take form. Ultimately, this research looks at Tenshin as a thinker who directly influenced these artists, and explores the views of Western modern painting that underpin his writings. It furthermore seeks to consider how the ideas of Fenollosa and Tenshin are reflected in the discourse of Hishida and Yokoyama, who are the subject of the second part of this research. On this basis, it places special emphasis on Tenshin's writings dating until the Meiji 30s (1897-1906).

## Ensor's *Garden of Love* : Carnival, Theater, Utopia

Toshiharu Suzuki

James Ensor (1860-1949) was born to a family whose business was a shop selling souvenirs and curios, in Ostend, a city known for its carnival and bathing beaches for summer tourists. Among the miscellany of items displayed in the shop, he was especially fond of the masks. As a “painter of masks,” he not only anticipated Symbolism and Fauvism—the latter, with his strident colors and bold deformations—but he is also known as an artist who truly constructed his own aesthetic world as a painter.

This research, while keeping in view the utopian subject of Ensor's 1888 work, *Garden of Love* (Toyota Municipal Museum of Art), seeks a visual source for it in the paintings of Flanders and the Netherlands instead of simply ascribing the work to *fête galante*, a painting style conventionally considered to have inspired his art. The research looks at the festivals and carnivals of farming people depicted in the paintings of Flanders and the Netherlands and points out the dramatic flavor of Ensor's work, which derives from the unique compositional character of such paintings. The research thus endeavors to define “Garden of Love” as an example of an Ensor work imbued with both anarchistic and utopian thinking, because truly, for Ensor, *Garden of Love* was an expression of the carnival.