



Oranda Jin

Nanga landscape paintings



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Japanese paintings & painters' pottery

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Please visit our web gallery.
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Nanga landscapes

Among the many Japanese painting styles, Nanga is perhaps hardest to understand and appreciate. It took me a lot of looking, and looking again, before I could truly value and admire Nanga paintings. Now, however, they no longer feel 'Chinese' to me, but really Japanese, and I have come to love them.

Nanga paintings are usually Chinese landscapes depicting an ideal life or, perhaps better, a life with ideals. They are scenic landscapes with many layers that can be read in various ways, and present us with endless walks and discovery tours. The brushwork is complex, often consisting of various techniques, which show the influence of famous artists of the Chinese tradition of landscape painting.

Nanga literally means 'southern painting', but the term has nothing to do with any specific 'south' – it is derived from Zen Buddhism. Here, too, it has little to do with geography, but refers to the two different ways of reaching Enlightenment: suddenly and unexpectedly ('south'), or gradually after years of meditation ('north'). Since spontaneity was one of the ideals of the so-called *bunjin* (literati), who are so often depicted in Nanga paintings, this type of landscape art became associated with 'south'. It may be stated that Nanga is not a 'school' or a 'style' but simply illustrates of the ideals of the *bunjin* way of life.

Bunjin were supposed to be leisured intellectuals, Sinophiles who called themselves amateurs and spent their time making music (on Chinese instruments), writing poetry (in Chinese), drinking tea (in the Chinese manner), and painting landscapes (in the Chinese style). *Bunjin* worshipped Chinese culture. They were often part of extensive networks of like-minded friends and would travel up and down the country to visit each other as 'ink guests' (*bokkyaku*). Quite a few of them were Confucian scholars. The fall of the Ming dynasty in 1644 brought a considerable number of Chinese refugees to Japan, which led to an upsurge in the study of Chinese art

and scholarship. Chinese painting manuals, such as *Hasshū gafu* (The Eight Categories of Painting) and *Kaishien gaden* (The Mustard Seed Garden Manual of Painting) were of tremendous influence. They contained examples of Chinese painting techniques and various structures of plants and scenery, as well as actual existing Chinese landscapes. Refugee monks of the Ōbaku Zen sect, who brought paintings as well as painters, played an important part in all of this. The most prominent painting style of the 17th century was the Kanō School, which had its roots in the 15th century and, like Nanga, was based on Chinese painting traditions. Quite unlike Nanga, however, Kanō had a strongly institutionalized character and was favoured by the aristocracy. Nanga painters turned away from Kanō, which they saw as formal and rigid.

Very generally speaking we can discern four generations of Nanga painters. The 'precursors' were born before 1700; the next generation, born between 1700 and 1750, built on their predecessors' work to develop a distinctly Japanese version of the Chinese style (more or less contemporaneously with the development of the Maruyama School with its interest in painting from life). The third generation, roughly born between 1750 and 1800, were theorists, 'puritans' who favoured a return to Chinese originals – this was a time of creative copying and quoting. The fourth generation, born between 1800 and 1850, were active in the run-up to and during the Meiji period. They returned to a free and individualistic manner. Those who followed are now usually categorized as Nihonga painters.

There are also differences between Nanga from Kansai (Kyoto and Osaka), from the former province of Owari (Nagoya), and from Kantō (Edo and surroundings).

Jon de Jong, spring 2019

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An endless joy: brushwork in Nanga painting

Separated by about 150 years, the landscapes of Niwa Kagen (1742–1786) and Hashimoto Kaikan (1854–1935) are very different (cat. 3 and 54). Kagen, who belongs to the early generation of Nanga painters, created an open and inviting landscape in which the eye can wander and seek out travel routes. The Confucian scholar and amateur painter Kaikan, did the opposite and virtually shuts the viewer out. The difference is so prominent that it obscures the similarities in colour, composition and subject. Limiting their palettes to tones of reddish brown and shades of green with some greys, both artists painted a steep cliff with trees at the bottom and the top, rising above a river with boats. Framing the river and a few tranquil boats, distant mountains create a sense of space.

The answer to the question of why the differences between these works appear more striking than their similarities takes us to the heart, and one of the great joys, of Nanga painting: the brushwork. Kagen's is completely different from Kaikan's. Kagen, confidently yet carefully, applied thin, ropey lines to define the contours of the rock, while his subtly varying washes suggest detail. Rhythmical dark grey dots and dabs indicate shrubs and grasses that enliven the rocks. Trees are simple, tapering verticals with short horizontals over a green wash. Kaikan's brushwork is bolder in every respect, and deliberately naive: the structure of his trees is similar, but the lines are less even in thickness, movement and direction. Avoiding all detail in the rocks, Kaikan uses rough, short brush strokes in order to create an animated sense of rhythm. Merely a few strokes of undefined grey, the distant mountain range is even less detailed.

The different approaches to brushwork, with such varying results reveal the different artistic goals of Kagen and Kaikan. Both painted their own 'landscape of the heart', as the expression went. Brushwork may not have been the only way to achieve this, but it certainly is the most directly visible way.

If the aim of Nanga brushwork is to translate a personal sense of nature into lines and marks, for the artist the all-important question then becomes: how much abbreviation does the landscape need to convey the desired feeling or idea? And how much abbreviation can a tree, a mountain or water handle before it falls apart? Here the painter is helped by the models provided by tradition. Selecting, translating and honouring these is another important way to express one's individuality, as is the citation or composition of poems that are often an integral, and through their calligraphy, integrated part of the painting. Learning about these can be another great joy of Nanga painting.

Nanga landscapes are often meant to express the painters' imagination or experience of the living force of nature. For this they used a pictorial language that abbreviated nature into lines and marks radiating life. Typically this is created through suggestions of movement and vibration which can be very expressive (*Mokubei* cat. 12) but also quite subtle (*Taizan*, cat. 28 [centre]). As the examples in this catalogue amply show, the pictorial means are usually repetition and variation of lines, shapes, marks and colour tones, and variations in the shape, direction and density of the brushstrokes. The play of the brush is endless, the results an endless joy.

Elmer Kolfin, spring 2019



1. Sakaki Hyakusen (1697 - 1752)

Summer landscape with poet overlooking a valley

Signed: While copying a work by Wang Yanke [1592-1680],
Hō Shin'en / Seals: *Betsugo Hōshū, Hō Shin'en in / Sumi* and a little colour on silk, 130 x 48, double box
It is not necessary to bring the qin to the entrance of the valley / The melody of nature is the wind in the pines / and the murmuring of the water.

Referring to an old song for the *qin* (Jap. koto)

– *Hyakusen was one of the pioneers of Nanga painting.*



4. Niwa Kagen (1742 - 1786) | *Drinking tea while overlooking the bay*

Signed: *Kagen* / Seal: *Kagen* / Colours on paper, 28.8 x 31.6

2. Ike Taiga (1723 - 1776) | *Landscape - Jinbixi zanteiko, Mountain pavilion at Jinbixi (The Golden Wall Brook)*

Signed: *Kashō* / Seals: *Sangaku Dōja, Ike mumei in* / Colours on silk, 96.4 x 35.8, double box

Authorized in May 1840 by Taigadō III, Yamaoka Higashiyama Giryō (1800-1865)

An almost identical painting was published as cat. nr. 57 in a Kyoto auction catalogue of 2 November 1926.

– *Taiga* is the best-known and most influential Nanga painter of the 18th century.

3. Niwa Kagen (1742 - 1786) | *Landscape*

Signed: *Kagen* / Seal: *Zensai toga* / Colours on silk, 82.1 x 32.7

– *Kagen* was an intimate friend of Ike Taiga (# 2) and the founder of the Nanga School in Nagoya. His paintings are rare.

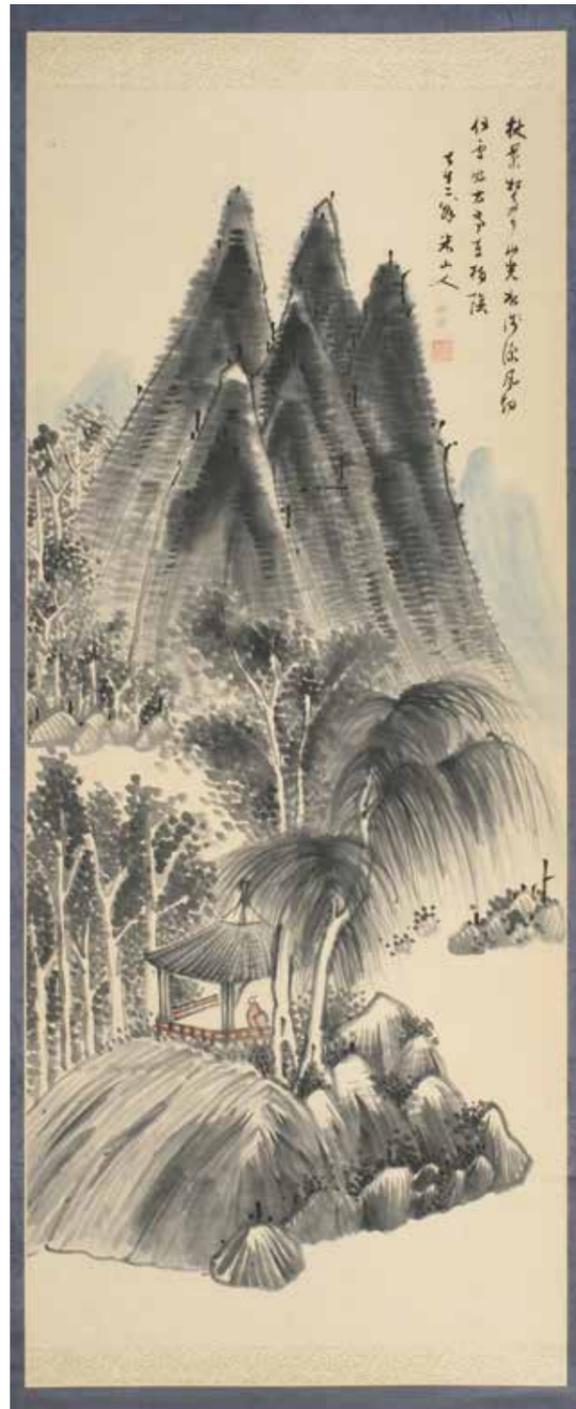


5. Okada Beisanjin (1744 - 1820) | Landscape with scholars (visiting a friend in the mountains)

Signed: *Beisanjin ga shichinijū* (Beisanjin at 77) / Seals: *Denoku Shigen, Beisanjin* / 1820 / Colours on paper, 135 x 50.2

The firewood gate and the running water are still there / The road leads through the cold mountains / straight across the deep forest.

Lines from a poem by de Tang poet Han Hong (act. c. 754)



6. Okada Beisanjin (1744 - 1820) | Summer landscape

Signed: *Nanjūni-ō Beisanjin* (Old man Beisanjin, 72) / Seals: *Denoku Shigen, Beisanjin* / 1815 / Sumi and some colours on paper, 126 x 56

Double box / Authorized on 8 November, 1905, and again in 1908 by Yoshitsugu Haizan (1846 - 1915)

A forest and scattered villages / Mountains bask in light, the depths of the waters vary /

The wind is calm, a few clouds here and there / ...it's beautiful / A square pavilion in the shadow of the willows.

– *Beisanjin was self-taught and one of the most radical and energetic bunjin expressionists. He was the father of Hankō (# 23 - 25)*



7. Noro Kaiseki (1747 - 1828) | Fishing

Signed: *Sōi Kaiseki sha* / Seal: *Daigo Ryū* / Sumi on paper, 29.8 x 44.8

My visitor has left and the autumn forest is empty again / Water ripples over the boulders along the brook /

I enjoy watching the returning birds / The mountain path runs past the hazy clouds. Poem by Dong Qichang (1555 - 1636)

– *Kaiseki was a friend of Taiga (# 2).*

8. Noro Kaiseki (1747 - 1828), with an inscription by Rai San'yō (1780 - 1832) | Landscape

Signed: *Kaiseki Ryū & San'yō gaishi* / Seals: *Kaiseki Ryū Ryūnen uji in & Jō in, Shisei, Yūchiku* / Sumi and red on paper, 29.8 x 36.6

A stiff wind blows against the water kicking up a mist / like a wave the willow forest washes eastwards across the mountain /

Suddenly an elongated rainbow stretches over the mountain range / and the sun colours layers of rain-saturated clouds.

– *San'yō, a pupil of Shōchiku (# 22, 23), was a Confucian scholar and a pivotal figure in a large bunjin network.*



9. Kameda Bōsai (1752 - 1826) | Landscape

Signed: *Bōsai Rōjin suisha* / Seals: *Zenshin, Chōkō noin* / Sumi and colours on silk, 50.7 x 38.6
 – Bōsai was one of the important literati figures in Edo, a friend of Nanko (# 10) and Bunchō (# 11).



10. Haruki Nanko (1759 - 1839) | Winter landscape

Signed: *Nanko* / Seal: *Nanko* / Sumi on paper, 129 x 48
 – In Edo, Nanko and Bunchō (# 11) were regarded as the two great masters of their time.



11. Tani Bunchō (1763 - 1840) | Landscape

Signed: *Bunchō* / Seal: *Suiun dōjin* / c. 1825 / Sumi and some brown on paper, 132.2 x 54.5
 – Bunchō was personal attendant to the head of the shogunate's Council of Elders, and the most important Nanga artist of his time in Edo.



12 Aoki Mokubei (1767 - 1833) | Landscape with scholars drinking tea

Signed: *Rōbei* / Seals: *Ka...*, *Ritsuyū Rōbei* / Early autumn of 1829 / *Sumi* and soft colours on paper, 135.6 x 30.8 / Authorized in 1906 by Kobayashi Takusai (1831 - 1916, a pupil of Kaioku, # 13, 14, 22) and a note of authorization on the reverse of the mounting by Kawabata Gyokushō (1842 - 1913).

– *Mokubei is considered one of the three great masters of pottery of the late Edo period. He began painting more actively around 1820. He is known as an eccentric painter. His paintings are very rare.*

13 Nukina Kaioku (1778 - 1863) | Autumn landscape

Signed: *Suō* / Seals: *Kanboku Seifuku, Hōchiku Jōsha, Komo onore* / 1854 / *Sumi* and pink on paper, 126.7 x 30

The hues of the trees by the rock retain the coolness of the wind / The splashing of spring water on the stones contains the autumn rain.

Couplet from a verse by the Tang poet Song Zhiwen (656 - 712)

– *Kaioku is considered one of the greatest calligraphers of the late Edo period and one of the most celebrated bunjin artists in Kyoto.*



14 Uragami Shunkin (1779 - 1846), with an inscription by Nukina Kaioku (1778 - 1863) | Summer landscape

Signed: *Shunkin and Sūō* / Seals: *Kisen Shunkin and Hōchiku Jōsha, Kummo* / Spring of 1830 / Colours on silk, 112.4 x 36.5

The forest rises above the roofs of the houses / the chirping of cicadas all day long / I also hear the people in the city / the noise annoys me all year round. Quotes from *The Book of Odes* and *The Book of Changes*.

15 Uragami Shunkin (1779 - 1846) | Landscape

Signed: *sha Shunkin* / Seal: *Kisen Shunkin* / 1838 / *Sumi* and a few colours on paper, 128 x 28.6

– *Shunkin was the eldest son of the famous painter Uragami Gyokudō (1745-1820), and a member of the conservative bunjin network of San'yō (# 8, 25) and Shōchiku (# 22, 24).*



16 Nakabayashi Chikutō (1776-1853) | Landscape

Signed: Chikutō Nakabayashi Seishō sha / Seals: Seishō noin, Chikutō sanjin, Enka hitsu min / Summer of 1816 / Sumi on paper, 123 x 26.6

– An early painting by Chikutō, who is regarded as a theorist of Nanga.

17 Nakabayashi Chikutō (1776 - 1853) | Landscape in the style of Huang Gongwang (1269 - 1354)

Signed: Chikutō Seishō sha / Seals: Seishō noin, Azana wa Hakumei / Sumi on paper, 133.6 x 48.6



18 Imaōji Yūzan (1790 - 1849) | Autumn landscape

Signed: Yūzan sanjin / Seals: Genshū noin, Yūzan / Sumi and red on paper, 128.2 x 44.3

19 Imaōji Yūzan (1790 - 1849) | Landscape after Wu Zhen (Meihua daoren, 1280 - 1354)

Signed: Yūzan sanshō / Seals: Seimon bōkan & Hō Genshū in / Sumi on silk, 110 x 36.4

– Yūzan studied with Chikutō (# 16, 17)



20. Fūgai Honkō (1779 - 1847) | Scholar on a bridge looking at a waterfall

Signed: *Fūgai* / Seal: *Kōyū* / *Sumi* and pink on paper, 104.4 x 30.3

– *Fūgai* was a priest of the Sōtō sect of Zen Buddhism, who worked in the style of Taiga (# 2)

21. Aiseki (c. 1780 - 1837) | Day breaks over the village in the valley

Signed: *Aiseki* / Seal: *Aiseki* / Soft colours on silk, 109 x 31.4

– *Aiseki* (*Mokusō Shinkei*) was a priest of the Ōbaku sect of Zen Buddhism and a student of Kaiseki (# 7, 8). *Aiseki* became involved in the 1837 rebellion against the shogunate led by Ōshio Heihachirō (1793 - 1837) and was tortured to death after he was arrested.



22. Gassaku album | Fūkei and kachōga landscapes and bird-and-flower paintings

Album by 14 *bunjin* artists with an introduction by Kaioku (1778 - 1863) and colophon by Shōchiku (1782 - 1851)

1843 / 14 paintings in *sumi* and colours on silk, 28.2 x 42 / Double box authorized in 1981 by Yamaguchi Kayō (1899 - 1984)

1. Nukina Kaioku (1778 - 1863, # 13, 14) | *Introduction*

Signed: *Kaioku sei* / Seals: *Nukina Hō*, *Kummo uji*, *Kaioku* / 1843

2. Oda Kaisen (1785 - 1862) | *Bamboo*

Signed: *Kaisen* / Seal: *Hyakkoku sanjin*

3. Nakajima Baisen (born 1820) | *Rose*

Signed: *Baisen toku* / Seal: *Baisen*

4. Ōkura Ryūzan (1785 - 1850) | *Landscape*

Signed: *Ryūzan Takeshi* / Seals: *Takeshi noin*, *Kokuhō*

5. Akamatsu Ranshū (act. 1830s - 1840s) | *Landscape*

Signed: *Ranshū gadai* / Seals: unread and *Ranshū*

6. Maeda Chōdō (1817 - 1878) | *Jay on a blossoming branch*

Signed: *Chōdō sei* / Seals: *Kanken noin*, *Kanbo* / 1843

7. Uragami Shunkin (# 14, 15) | *Scholars in a landscape*

Signed: *Shunkin* / Seal: *Kisen Shunkin* / 1843

8. Sawa Kyō (act. 1840s - 1850s) | *Bamboo*

Signed: *Go Kyōyūjin sha* / Seal: *Sawakyō*

9. Nakanishi Kōseki (1807 - 1884, # 32) | *Angler*

Signed: *Kōseki* / Seal: *Nishi Hisashi Kōseki*

10. Aone Kyūkō (1805 - 1854) | *Autumn fruits*

Signed: *Kyūkō* / Seal: *Kyūkō*

11. Konishi Yū (act. 1830s - 1840s) | *Landscape*

Signed: *Shōo sei Yū* / Seal: *Konishi Yū*

12. Shirakawa Shizan (1763 - 1854) | *Boating in winter*

Signed: *Hachijūichi-ō* (age 81) *Hakushizan shadai*

Seals: *Hakugen Shizan*, *Gyokushō*

13. Nakabayashi Chikutō (1776 - 1853, # 16, 17) | *Landscape*

Signed: *Chūtan* / Seal: *Chikutō* / 1843

14. Shinozaki Shōchiku (1782 - 1851, # 23) | *Colophon*

Signed: *Shōchiku Keijin sho* / Seals: *Shinohitsu Shōchiku*,

unread and *Chikurei* / 1843



23. Okada Hankō (1782 - 1846), with inscriptions by Shinozaki Shōchiku (1782 - 1851) | Un'en - Clouds and smoke

Signed: Hankō, Denshuku and Shōchiku Keijin, Shōchiku Keijin dai / Seals: Shuku in Shiu and Shinozaki hitsuin, Shōhitsu uji, Shōchiku hitsu 1836 (Hankō), and 9th month of 1837 (Shōchiku) / 12 pages of sumi and exceptionally bright colours on paper, 19.8 x 14.2

Although we have not met for ten years all is well with Mr Hanko / This album is extremely valuable and pleasing / a fresh autumn wind brings old friends together.

Authorized in the early summer of 1940 by Kogetsu Tsuruō (act. 1900 - 1940s), a student of Tomioka Tessai (# 48, 49)

– Okada Hankō, the son of Beisanjin (# 5, 6), was considered the foremost bunjin artist of his time. Shōchiku was a close friend of San'yō (# 8, 25) and a very important figure in Kansai literary circles.



24. Okada Hankō (1782 - 1846) | Mountain landscape in the style of Yang Jin (1644 - 1728)

Signed: Hankō Denshuku / Seals: Shuku in Hankō / Sumi and a little red and brown on paper, 122.5 x 33.3

Authorized in 1916 by Hiraō Chikka (1856 - 1939), and in March 1918 by Kanemoto Shunkō (1855 - 1926)

25. Okada Hankō (1782-1846), with an inscription by Rai San'yō (1780-1832) | Landscape

Signed: Hankō Denshuku and San'yō gaishi / Seals: Denshuku Hankō and Rai Jō Shisei, Tomotake / Sumi on paper, 125.5 x 29.3

Afternoon: the bamboo curtain obscures the light, the sound of thunder in the distance / On the couch, a light breeze awakens me from sad dreams / My thirst after my drinking begs for tea, but it has not been made yet / I wish to hear music from the koto that echoes around the eaves. Poem included in the collection San'yō shishō

Authorized 1924 by San'yō's grandson Rai Kiyoshi (1860 - 1929)



26. Watanabe Kazan (1793 - 1841) | Coastal landscape

Signed: *Kazan gaishi* / Seal: *Watanabe Noburu* in Early summer of 1832 / *Sumi* and some colours on paper, 39.8 x 61.9

Authorized by his grandson Watanabe Kaseki (1852 - 1930)

– *Kazan was a scholar, painter, and thinker, who committed suicide in 1841 after having been imprisoned on false charges in 1838.*

27. Hine Taizan (1813 - 1869) | Shūzan mujin Infinite autumn colours in the mountains

Signed: *Sha Taizanjin* / Seals: *Taizanjin, Shōnen* / *Sumi* and colours on paper, 27.9 x 36.5

– *Taizan was a student of Kaioku (# 13, 14, 22) and a favourite of the Kansai aristocracy.*



28. Hine Taizan (1813 - 1869) | Taizanjin sansuiga gasatsu, 12 landscapes

Signed: *Taizanjin/Taizan rōjō Hi Shōnen* / Seals: *Hinaga, Shōnen uji* / 1831 / 12 paintings in *sumi* and colours on paper, 31 x 23



29. Haruki Nanmei (1795 - 1878) | Mountain landscape painted in the style of Wang Yuan (act. Yuan dynasty, 1271 - 1368)

Signed: Nanajūjuroku (age 76) rōjin Nanmei / Seals: Nanmei, Kiryū noin / 1861 / Sumi on silk, 128.5 x 36

– Nanmei was the son of Nanko (# 10), but was raised by Bunchō (#11).

30. Kinoshita Itsuun (1799 - 1866) | Autumn landscape in soft colours

Signed: Itsuun / Seals: Shōsai, Itsuun / 1864 / Sumi and light colours on silk, 140 x 49.7

The evening sun on the autumn waters is beautiful / The sun dwells in the distant mountains / it has not set yet.

A verse by Tu Yong (1440 - 1512)

– Itsuun was one of the three celebrated painters from Nagasaki.



32. Nakanishi Kōseki (1807-1884) | Boating in the shadow of a tree

Signed: Kōseki / Seals: Nishi Hisashi, Kōseki / Sumi and some brown on paper, 133.4 x 30.1

Fishing tackle and a small rowing boat / The joy of a breeze on the water / no need to be an Immortal.

Lines from The Angler by Zhang Zhihe (730 - 810)

– Kōseki was a famous and popular painter in the Kansai area.

31. Hoashi Kyōu (1810-1884) | Landscape

Signed: Kyōu Fui En / Seals: En'in Nishihina, Kyōu Fui, nanaishi nadatsusha / 1856 / Sumi and light colours on paper, 128.8 x 36.5 / Inscription remains unread

– Kyōu was one of three best pupils of Tanomura Chikuden (1777 - 1835).



33. Hirano Gogaku (1810 - 1893) | Winter landscape

Signed: Kochiku Sonya Gaku / Seals: Gogaku, Chikuson Kogaisō, Chiu, Mokumu zengyū / Spring of 1869 / Sumi on paper, 167,5 x 46.4

34. Hirano Gogaku (1810 - 1893) | Rainy scene

Signed: Kochiku Rōdō Gaku / Seals: Gogaku, Kochiku Enshu, Chiu / Sumi on paper, 135.7 x 47.8
The sun sets as the wind stirs the waves / From my travelling boat I look towards the west of the bay / but cannot see the Capital in front of me / In the rain-swept dark bamboo a rooster crows.
 – Gogaku was a Buddhist priest, an influential bunjin and an imperial loyalist.



35. Taniguchi Aizan (1816 - 1899) | 12 Landscapes

Signed: Aizan jinanjūku (age 79) / Seals: Aizan, Kari'un, Sekka sanjin / Summer of 1894 / 12 paintings in sumi and light colours on paper, 13 x 20

– Aizan was head of the Nanga section of the first Kyoto Prefectural School of Painting.



36. Doi Gōga (1817 - 1880) | Waterfall seen from a high place

Signed: Doi sei ... kaku sakui / Seals: Doi Yūkaku, Ji Kyōshi / Sumi and some red on paper, 136.7 x 52

– Doi Gōga was well acquainted with San'yō (# 8, 25), Hankō (# 23-25) and Shōchiku (# 22, 23). His writings were considered dangerous and were only published after his death.



37. Fujimoto Tesseki (1817 - 1863) | Landscape

Signed: Miyakogū (from the Capital) Kichibei Makane / Seals: Gen Makane noin, Tekkanshi, Tomon Baisai okina / 1860 / Colours on paper, 134.9 x 29.8 / The inscription remains unread

– Tesseki's importance as a painter has been overshadowed by his political career and his romantic death as a martyr.



38. Shinten'ō (Yamanaka Seiitsu) (1823 - 1885) | Landscape

Signed: Oite Tadasu ki tsuki kore zai saryō Shinten'ō Tadasu no mori / Seals: Yamanaka ken in, Shinten'ō, Tannyō & Waga kokoro ishi ni arazu / December 1874 / Sumi on satin, 103.4 x 43.4

Compare Kato Ruiko (1998) p. 145, # 140 (almost identical, but with a completely different text)



39. Shinten'ō (1823 - 1885) | The sound of the lute among paulownias and bamboo.

Signed: Shinten'ō shiga / Seals: Unread, Gekkyō, Seiitsu & Shijishō setsu / Sumi on paper, 135.7 x 52

In the deep shadow of the heavy wall I close the gate myself / Being a hermit, I dispel the heat and sit down with a radiant face / To me my trusty lute is like a good friend / its sound lingers among the tall paulownias and the bamboo.

– Seiitsu (Shinten'ō) studied with Shōchiku (# 22, 23) and was a friend of Tesseki (# 37). He accompanied the Emperor Meiji to Tokyo.



40. Yasuda Rōzan (1830 - 1882) | Landscape

Signed: Rōzan Yasu Yō / Seals: Yubinshi in, Rōyō, Rōzan / Sumi on paper, 151 x 48.2

41. Yasuda Rōzan (1830 - 1882) | Landscape

Signed: Rōzan Yasu Yō / Seals: Rōyō, Yubin shi in, Honseki zanbō, Tekken masen / Sumi on paper, 146.5 x 47

I'm drowsy, but want to sit at my desk / and then, after a while, I think about throwing out my fishing rod.

Lines from Lu You (1125 - 1210), *Notes on the wall of the studio*

– Rōzan smuggled himself into China, where he studied with the leading painter Hu Gongshou (1823 - 1886). After his return in 1873 he became a prominent Nanga painter in Tokyo.



42. Taki Katei (1830 - 1901) | Summer landscape

Signed: Katei Shujin shai / Seals: Katei Shujin, Kōkōkan nushi, Gaheki, San ka sui chō... shi motte / Sumi and some orange on paper, 118 x 44.4

– Katei was one of the most important Nanga painters of the Meiji period. He took part in the 1873 Vienna Exposition, and was appointed Artist to the Imperial Household in 1893.

43. Sugawara Hakuryū (1833 - 1898) | Landscape with two men in a boat

Signed: Hakuryū sanjin / Seals: Sugawara Motomichi & Hakuryū / Sumi on paper, 105 x 32

The river in front of us flows into the Southern Ocean / Mountain tops hide out of shame among white clouds /

I did not imitate the ways of people from the past / happiness comes from the mountains that we look at.

– Hakuryū was a Zen priest and a mountain ascetic who, like Rōzan (# 40, 41), studied in Shanghai with Hu Gongshou (1823 - 1886).



44. Sekiguchi Rōun (1836 - 1901) | Landscape with a man rowing a boat

Signed: Rōun Shuei / Seals: Kōmei noin, Shisei uji, ... tenshin, Shi nyosui / Autumn of 1901 / Sumi on paper, 132.7 x 46.3

On the bay the pines grow tall / white gulls rest in numerous green shady spots / In the morning the whirling dust lands on the open blossoms / Alone in the front of my boat, I watch evening descend on the mountains.

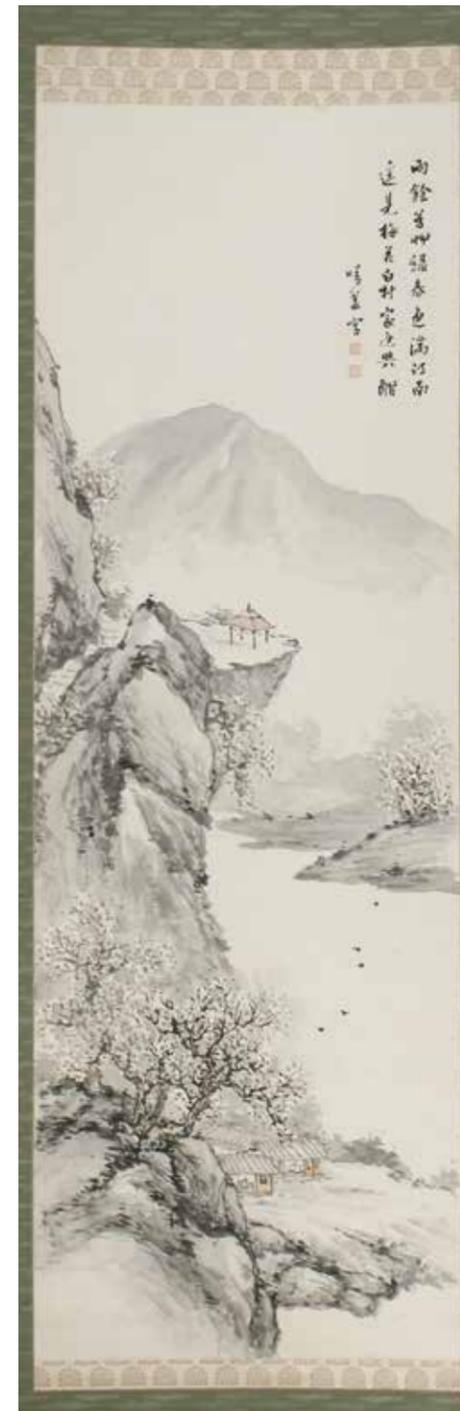
Poem by Tao Zongyi (1329 - 1410)

45. Kawamura Ukoku (1838 - 1906) | Sailing in autumn

Signed: Ukoku Ō / Seals: Oshin noin, Ukoku / A summer's day in 1878 / Sumi on paper, 136.8 x 40.8

The poetry of the autumn waters reaches into the distance / the picturesqueness of the evening mountains is clear.

– Ukoku was one of the founders of the Nihon Nanga Kyōkai (Nanga Society of Japan).



46. Okuhara Seisui (1854 - 1921) | Landscape

Signed: Seisui / Seal: Yamataka kogetsu / Sumi and some brown on paper, 133 x 45.6

The rain drenches the fragrant green plants / The hues of spring fill the land south of the river [Yangze] / The white blossoms of the Japanese apricot can be seen from afar / In their houses the villagers are elated with drink. – Seisui was the adopted daughter and successor of Okuhara Seiko (# 47)

47. Okuhara Seiko (1837 - 1913) | Willow landscape

Signed: Tōkai Seiko / Seals: Kōmori kōmori sakusa kenshō chokkō, Gukō / Sumi and a little pink on paper, 135 x 47.2 /

The inscription remains unread

– Okuhara Seiko was an independent, unconventional female artist, one of the two leading female artists of the Meiji period.



48. Tomioka Tessai (1837 - 1924) | The Peach Blossom Spring at Wuling

Signed: Hyakuren Tomioka Tessai ga heidai / Seals: Tessai ô, Tessai, Tôha dônisei, Biwakejin, Nyo Nanzan Ju / The final days of December 1912 / Colours on paper, 151.4 x 71.8

The story of the Peach Blossom Spring was written by Dao Yuanming (365 - 427). / It tells the story of a fisherman from Wuling who, while poling his boat upstream along a river so far unknown to him, came upon a grove of blossoming peach trees with water gushing from a spring in a hillside cave. He managed to find a passage through the cave, and emerged into an enchanted valley where he was welcomed by people who had fled the wars of the Qin era (221 - 207 BCE). Fishing and farming, they led happy lives and begged the fisherman not to leave and reveal their secret. However, after a few days, the fisherman returned to Wuling in secret to report what had befallen him. Of course, he could never again find the way back.

– Between 1894 and 1904 Tessai was a teacher at the Kyoto Prefectural Art School. In 1917 he was appointed Artist to the Imperial Household.
Tessai is often seen as the last great exponent of the Nanga School.



49. Tomioka Tessai (1837 - 1924) | Drinking tea

Signed: Tessai / Seals: Tomioka Hyakuren, Tetsu dôjin, Kansan (tp) / Sumi and colours on paper, 131.2 x 31.8
Sipping tea: on one's own it is spiritual / With a companion it is interesting /
With two companions one experiences the taste / With seven or eight it's just pouring tea.



50. Yoshitsugu Haizan (1846 - 1915) | In the shade of foliage

Signed: Kaisei ronen Haizan / Seals: Haizan Hidarite, Haizan ... kô gain, Kôzan seifû sankan meigetsu / Indian Summer (October) of 1891 / Colours on satin, 150.2 x 43.8

Yesterday the shady foliage helped me escape the powerful heat / today the yellow leaves flutter everywhere /
I will make sure to use fresh plums for this autumn dish / fresh like the wind, now rustling, now falling silent.
– Haizan was a popular painter, who became known as 'left-hand Haizan' after he lost his right arm in 1871.



51. Nagasaka Sekitai (1846 - 1925) | Boating

Signed: *Heidai shōsaku Sekitai nanajūkusai jin* (age 79) / Seals: *Eihan Shū in, Sekitai uji, Ikkeidō* / August of 1923 / Colours on paper, 138.7 x 32.5
 Slowly approaching the waterfall, I first hear the sound of water / The mist spreads over the bamboo green of the bank /
 The sun peeking through the maples illuminates the forest / The path leads to the tranquil field, the dragon's son rises from a temple /
 It's hard to write this poem properly - a boat sails through the painting.

52. Nagasaka Sekitai (1846-1925) | Watching boats on the water at night

Signed: *Sekitai rōjin shiga* / / Seals: *Shū in & Sekitai* / May 1905 / Sumi on paper, 131,8 x 34
 Snow on the roofs the whole year long / The evening sun slants across old passenger boats /
 The willows along the water loom out of the mist / The sound of oars behind the verdure.



53. Hashimoto Kaikan (1854 - 1935) | Landscape at the borders of a lake

Signed: *Kaikan* / Seals: *Hashi uji Tokuin, Iji Yūrin, Kūmae ikō, Ishin ... ko* / Colours on silk, 134.8 x 41.9
 Clouds rise in front of the mountains and hide the mist / The rain brings a storm and ships are moored on the wide water /
 A great crack resounds and a wintry thunderstorm hangs in the sky / The setting sun sheds its light on one of the banks.

54. Hashimoto Kaikan (1854 - 1935) | Cliff

Signed: *Kaikan* / Seals: *Meikai Kō uj, Go Kaikan, Morigo tsutana* / Sumi, pink and green on silk, 120.7 x 33.2
 - *Kaikan had a great reputation as a scholar. From all over the world people came to his house to hear his opinions on art as well as on scholarly matters.*



55. Hijiya Bunkei (1899 - 1951) | Landscape with scholar and 10.000 mountains

Signed: *Bunkei gaishi sha* / Seals: *Hijiya mei in, Bunkei ...* / *Sumi* and colours on paper, 138.8 x 51
– *Bunkei was an independent modern literati painter.*

56. Matsubayashi Keigetsu (1876 - 1963)

Keizan hima'aru A leisurely walk through mountains and valleys

Signed: *Keigetsu sanjin sha* / Seal: *Keigetsu* / *Sumi* and colours on paper, 128.7 x 30.2 / The inscription remains unread
– *Alongside Tomioka Tessai (# 48), Keigetsu is considered one of the greatest artists of 20th-century Nanga.*

Further reading

Most of the following books, which provide the reader with general information, are quite old, which says something about the popularity of Nanga painting. In addition there are, of course, monographs on individual Nanga painters like Taiga, Kaiseki, Chikuto, Katei and Tessai of course.

Nanga painting

- Addiss, Stephen, *Nanga Paintings*, London 1975
- Addiss, Stephen, *Japanese Quest for a New Vision; The impact of visiting Chinese Painters, 1600 - 1900*, Kansas, 1986
- Cahill, James, *Sakaki Hyakusen and Early Nanga Painting*, Berkeley 1983
- Cahill, James, *Scholar Painters of Japan: The Nanga School*, New York, Berkeley 1972
- University of Hong Kong, Institute of Chinese Studies, *Literati Paintings from Japan*, Hong Kong, 1974
- Berry, Paul & Michiyo Morioka, *Literati Modern Bunjinga from late Edo to Twentieth Century Japan*.
The Terry Welch Collection at the Honolulu Academy of Arts, Honolulu 2008

General

- Araki, Tsune (ed.), *Dai Nihon shōga meika taikan*, (4 vols), Tokyo 1975 (1934)
- Roberts, Lawrence P., *A Dictionary of Japanese Artists*, New York/Tokyo 1976
- Aburai Ichinin, *Nijū seiki bukkosuru nihonga kajiten*
[List of late Nihonga painters from the 20th century], Tokyo 1998

And don't forget the internet.