

## ENCUENTROS



### *Art in Context: Aesthetics, Environment and Function in the Arts of Japan*

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Lecture by

**Ann Yonemura**

## **CULTURAL CENTER**

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The Cultural Center of the IDB was created in May 1992 at the Bank's headquarters in Washington, D.C., as a gallery for exhibitions and a permanent forum from which to showcase outstanding expressions of the artistic and intellectual life of member countries. Through the Center, the Bank contributes to the understanding of cultural expressions as an integral element of the economic and social development of its member countries. In addition to exhibitions, other Center activities such as conferences, lectures, and concerts stimulate dialogue and a greater knowledge of the culture of the Americas.

# ART IN CONTEXT: AESTHETICS, ENVIRONMENT, AND FUNCTION IN THE ARTS OF JAPAN\*

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*By Ann Yonemura*

The “Great Wave off Kanagawa” from the print series, *Thirty-six Views of Mount Fuji* by Hokusai (1760–1849) (fig. 1), shown at the Cultural Center in the current exhibition

from the Tokyo Fuji Art Museum, is one of the most universally famous images in the history of Japanese art. The arresting form of the towering wave imperils the small boats

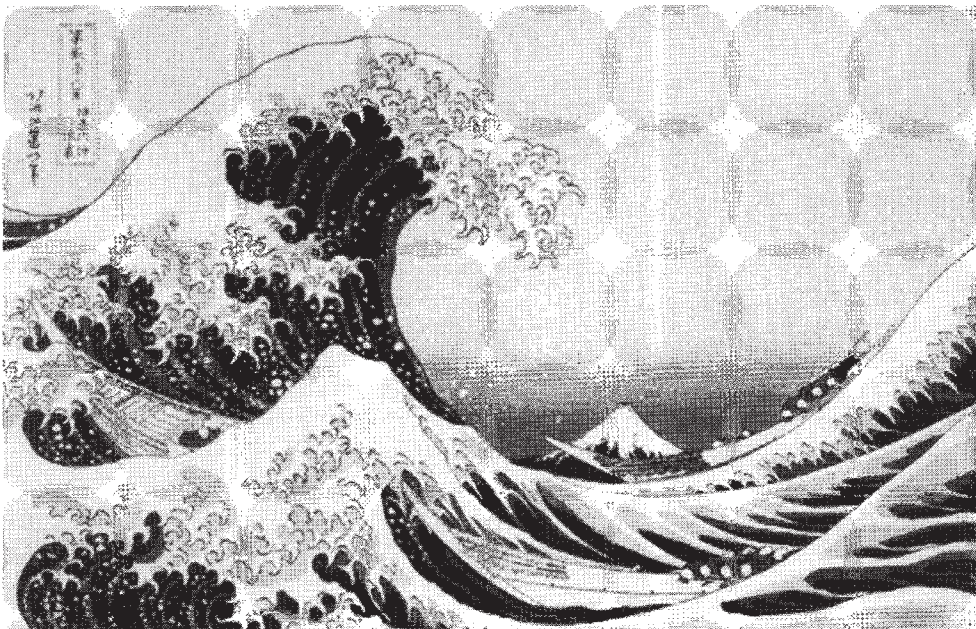


Fig. 1. “Great Wave off Kanagawa” from the print series *Thirty-six Views of Mount Fuji* by Katsushika Hokusai (1790–1849). Color woodblock print; 24.6 x 36.5 cm. Photo courtesy of the Tokyo Fuji Art Museum, Japan.

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\* The lecture “Art in Context: Aesthetics, Environment, and Function in the Arts of Japan” was presented in the Andrés Bello Auditorium of the Inter-American Development Bank on March 23, 1995, as part of the IDB Cultural Center’s Lecture Series, and in conjunction with the art exhibition “Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum” presented at the IDB Cultural Center Art Gallery from March 15 to May 12, 1995.

in the foreground as it frames the distant view of Mount Fuji. Hokusai created this design in the 1830s, near the end of the Edo period (1615–1868), an epoch of peace and efflorescence in the arts.

With the opening in 1859 of the ports of Yokohama and Nagasaki to trade with the United States, Great Britain, France, The Netherlands, and Russia, Japanese art swept into Europe as if borne on the crest of Hokusai's "Great Wave." The distinguished collections of Japanese art assembled by individuals such as William Sturgis Bigelow (1850–1926) of Boston and Charles Lang Freer (1854–1919) of Detroit formed the foundation for major museum collections in The Museum of Fine Arts, Boston and The Freer Gallery of Art in Washington, D.C. An increasing number of public expositions and exhibitions over more than a century have contributed toward widespread international familiarity with Japanese art outside its cultural context.

Japan's first contact with Europe had in fact occurred nearly three centuries earlier than Hokusai's creation of the "Great Wave," with the accidental landing of a Portuguese vessel on the Japanese island of Tanegashima in 1543. The Portuguese, who are portrayed in Japanese paintings, such as in a pair of early seventeenth-century Japanese screens in the collection of the Freer Gallery of Art,<sup>1</sup> were followed by the Dutch, who were granted exclusive trading privileges with Japan during the period from 1639 until the commercial treaties initiated by the United States beginning in 1853. For more than two centuries, Dutch ships carried a lucrative trade in porcelain and lacquerware to Europe, where Japanese objects, often adapted to suit European tastes, became treasured objects in palaces and elite

residences. One such example is a magnificent lacquered chest known as the "Mazarin chest," which was made in Kyoto in the 17th century and is now in the Victoria and Albert Museum. Lavishly embellished with gold, silver, and inlaid mother-of-pearl, the chest has a key bearing the arms of Cardinal Mazarin. Although the Mazarin chest is decorated with scenes from *The Tale of Genji*, a fictional work written by a Japanese court lady in the early 11th century, its large size, one meter in width, and construction with a hinged lid, were adapted to European preferences. During the 17th and 18th centuries, ownership of Japanese art in Europe was the exclusive privilege of elite patrons who sought the fine porcelain and gold-lacquered furniture imported by Dutch merchants.

The commercial treaties of 1858 brought Japanese art for the first time to antique and curio shops and public exhibitions, where commoners in Europe and the United States had access for the first time to gold lacquerware, folding fans and screens, porcelain, and the entralling color and design of the Japanese print. Parisian shops such as La Porte Chinoise on the Rue du Rivoli were the first to offer Japanese prints, painting, lacquerware, and porcelain to a broad, plebeian audience that included poets and artists.

Japanese art had an immediate and profound effect on certain European and American artists during the second half of the nineteenth century. As early as 1864, James McNeill Whistler (1834–1903), an American expatriate living in Paris and London at the time, painted a work now in the Freer Gallery of Art entitled *Caprice in Purple and Gold: The Golden Screen*.<sup>2</sup> Whistler's painting portrays a Japanese folding screen showing a palace scene framed by the conventional





Fig. 2. White Chrysanthemums, Hasegawa School, Momoyama period (16th century). One of a pair of six-panel screens; color and gold-leaf on paper, each 161.0 x 350.0 cm. Photo courtesy of the Tokyo Fuji Art Museum, Japan.

golden clouds, a porcelain jar, and a model who is seated on the floor, dressed in a loosely wrapped purple kimono; she views a group of Japanese prints of Mount Fuji by the artist Hiroshige (1797–1858). The Japanese props arranged in Whistler's London studio had been collected by the artist in Paris, where his friendships with French artists such as Henri Fantin-Latour (1836–1904) had led him to shops like *La Porte Chinoise*. Even the picture frame for *The Golden Screen*, crafted of carved wood embellished with gilding and color after Whistler's own design, displays motifs fashioned after Japanese family crests, called *mon*. Despite his fascination with the composition, color, and formats of Japanese art, however, neither Whistler, nor most Europeans and Americans in the 1860s, knew very much about Japan; like Whistler, most of the first European artists to explore the visual conventions of Japanese art had never visited Japan.

The splendor of Japanese gold-decorated lacquer, known in the Japanese language as *maki-e*, and the large-scale designs of Japanese screens inspired Whistler's bold design for the *Harmony in Blue and Gold: The Peacock Room*<sup>3</sup> which was originally the dining room in the London residence of Whistler's patron, Frederick R. Leyland; the room was purchased in 1904 by Charles Lang Freer, and is now in the Freer Gallery of Art. Yet neither Whistler's reformulation of formal and technical ideas from Japanese screens and lacquerware, nor the assimilation of Japanese objects into European and American residences reflected any perception of the profoundly different cultural and spatial environment that had created the exotic Japanese treasures that were so eagerly collected, admired, and emulated.

The Japanese folding screen, known in Japanese as *byōbu*, meaning literally "protection from wind," is readily appreciated outside Japan as a painting, for its purely formal

qualities of color, design, and the opulent effect of the extensive use of gold leaf in many screens. The pair of screens from the Fuji Museum in the current Cultural Center exhibition are typical in size and format (fig. 2). Whether folding screens are displayed flat, as they often are for convenience of installation and viewing, or exhibited free-standing, Japanese screens on exhibition in museums and galleries are distantly removed from their original dual function as large-scale paintings, and as readily movable architectural partitions capable of a variety of configurations.

In Japan, all activities of daily life—eating, sleeping, reading, performing or enjoying music, and writing—were carried out traditionally at floor level with a minimum of furniture. Within this environment, free-standing folding screens of about one and one-half meters in height provided intimate private spaces and elegant aesthetic environments within larger rooms. In a scene from a 12th-century illustration of *The Tale of Genji*, a fictional work centered on the imperial court, a folding screen painted with a landscape stands to the right of the area where Prince Genji's son visits for the last time with his mortally ill friend, Kashiwagi; in accordance with the custom of the Heian period, the women of the household remain secluded behind a silk curtain.<sup>4</sup>

In a scene from an 18th-century handscroll painting by Miyagawa Chōshun (1683–1753), a folding screen occupies a similar role in a more modest setting, where a group enjoys singing accompanied by a hand-drum in a room with its exterior sliding doors open to the autumn evening.<sup>5</sup> Screens were even carried to outdoor locations in the fine weather of spring or autumn. In a 17th-century folding screen by Hishikawa Mo-

ronobu (ca. 1618–94) in the Freer Gallery of Art, a group of women of high social status are given privacy by a pair of folding screens during their excursion to Ueno Park, which still survives in modern Tokyo as one of the large open spaces famous for its spring cherry blossoms.<sup>6</sup> Folding screens and their paintings were thus experienced by their fortunate Japanese owners as occasional yet familiar and intimate visual environments that virtually embrace the viewer. After the occasion, the screens would be folded away and compactly stored; a screen three and one-half meters wide when completely unfolded may be less than sixteen centimeters wide when folded for storage. Prosperous patrons kept many screens in their collections, from which they could select paintings appropriate for the season or for a specific occasion.

The public and private spaces of large residences such as the Nijō Castle in Kyoto, completed in the early 17th century by Tokugawa Ieyasu (1543–1616), had numerous rooms with movable walls made up of sliding screens or doors known as *fusuma*. When completely closed, these panels formed mural-like paintings similar to those of folding screens, but they also could be moved aside or removed to open one room into another to create a larger reception space, or simply to create a passageway from one room to the next. The preference for architecture having few fixed walls was well established in Japan by the time of the 12th-century handscroll paintings from *The Tale of Genji*. In one scene, women, intensely curious about the conversation on the opposite side, press close to a sliding panel painted with a landscape. The combined effect of folding screens having no fixed position within a room and of the multiple movable panels forming the “walls” of Japanese rooms can

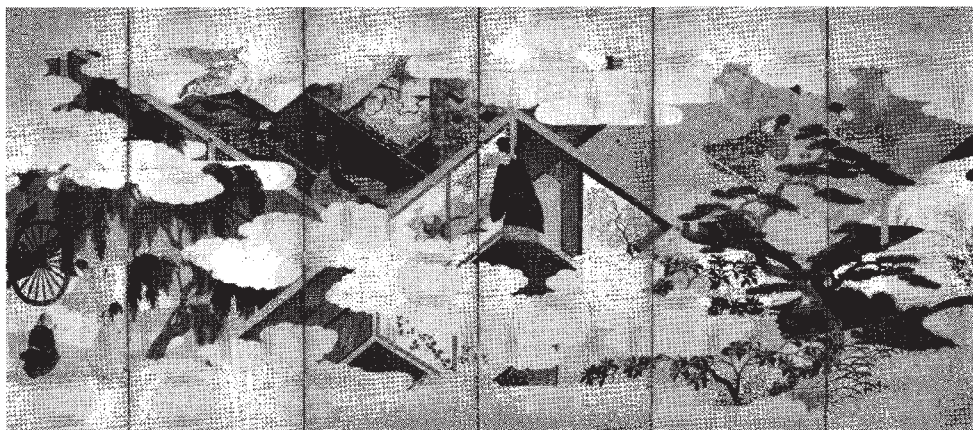


Fig. 3. Sliding doors embellished with paintings link and define space within a palatial residence. *The Tale of Genji*, attributed to Tosa Mitsuoki (1617–91). One of a pair of six-panel folding screens; ink, color, gold, and silver on paper, 154.6 x 359.7 cm. Freer Gallery of Art, 04.118. Photo courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

be seen in a 17th-century screen painting of *The Tale of Genji* in the collection of the Freer Gallery<sup>7</sup> (fig. 3). Among the golden clouds, an artistic device that “frames” the scenes, the sliding doors that form the “walls” of rooms afford immediate access from several directions. One can see architectural examples of this style in Buddhist temples in Kyoto, such as in the Chishakuin.

Sliding panels made of a latticework of wood and covered with sheets of translucent white paper, rather than with lavish paintings, generally surround the perimeter of a building; outside these movable partitions is a veranda that gives access to the garden and is sheltered by an overhanging roof. A view from the interior of the Tōgudō hall of the Ginkakuji (Silver Pavilion,) built as a residence by the Shogun Ashikaga Yoshimasa (1436–90) in the late 15th century, shows the doors slightly open to frame a view of the garden. The simple paper-covered door filters the light entering the room when closed,

and defines a variable relationship between the interior and exterior when open. Japanese novelist Tanizaki Jun’ichirō (1886–1965), in his essay on aesthetics, *In Praise of Shadows*, writes of this effect:

A Japanese room might be likened to an inkwash painting, the paper-paneled shoji being the expanse where the ink is thinnest, and the alcove where it is darkest. . . And surely you have seen, in the darkness of the innermost rooms of these huge [temple] buildings, to which sunlight never penetrates, how the gold leaf of a sliding door or screen will pick up a distant glimmer from the garden, then suddenly send forth an ethereal glow, a faint golden light cast into the enveloping darkness, like the glow upon the horizon at sunset. In no other setting is gold so exquisitely beautiful. . . Modern man, in his well-lit



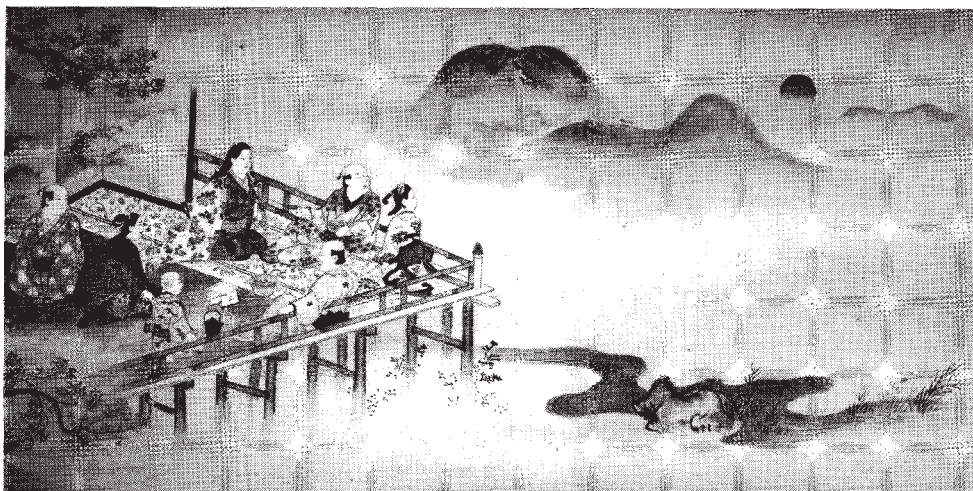


Fig. 4. Festivals of the Twelve Months, by Miyagawa Chōshun (1683–1753). Section from a handscroll; ink, color, gold, and silver on paper, 31.3 x 1442.4 cm. Freer Gallery of Art, 59.12. Photo courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

house, knows nothing of the beauty of gold; but those who lived in the dark houses of the past were not merely captivated by its beauty, they also knew its practical value; for gold, in these dim rooms, must have served the function of a reflector. . . Its reflective properties were put to use as a source of illumination.<sup>8</sup>

Returning to the screen from the Tokyo Fuji Art Museum, it is possible to imagine its gold-leaved background as more subtle and mutable when seen in the shifting light of a Japanese interior than it appears on first observation. Moreover, we can recognize that what might initially have appeared to be a formal arrangement of white flowers against a gold background, in fact represents a view of a garden, perceived as if seen through the open sliding doors of a Japanese room. When nature is the subject of Japanese art,

it is most often neither wilderness nor idealized pastoral landscape, but rather the garden or the familiar view from a terrace; nature is perceived and represented in intimate association with the human world (fig. 4). Closer observation nearly always discloses a reference to a season of the year; spring and autumn, the seasons of transition between the chilly stillness of winter and the lush abundance of summer are most common. Implicit, even in highly decorative screens bearing no inscription, are strong poetic associations with the imagery from the vast repertoire of classical Japanese literature such as this verse by Ōe no Chisato, a courtier who lived in the 10th century: “Looking at the moon, I feel sad in a thousand ways, though the autumn isn’t mine alone”<sup>9</sup> (fig. 5), or the inscription quoting a poem by the same author that is incorporated into the decoration of the exhibited lacquer stand from the Tokyo Fuji Art Muse-



um: “Nothing is more beautiful than a hazy moon on a vernal night, neither clear nor overcast.”<sup>10</sup> The inevitable link to poetry also affected the Japanese painter’s selective approach to depicting nature. Verisimilitude was not an important concern to the Japanese artist. A screen in the Freer Gallery of Art also takes the autumn moon as its theme. The moon hovers low in the night sky, screened by flowering grasses against a cool silver-leaf ground. The image recalls a famous passage in the *Essays in Idleness*, written in 1330 by Buddhist monk Yoshida Kenkō (1283–1350):

Are we to look at cherry blossoms only in full bloom, the moon only when it is cloudless? To long for the moon while looking on the rain, to lower the blinds and be unaware of the passing of the spring—these are even more deeply moving. . . The moon that appears close to dawn after we have long waited for it moves us more profoundly than the full moon shining cloudless over a thousand leagues. And how incomparably lovely is the moon, almost greenish in its light, when seen through the tops of the cedars deep in the mountains, or when it hides for a moment behind clustering clouds during a sudden shower! The sparkle on hickory or white-oak leaves seemingly wet with moonlight strikes one to the heart. . . And are we to look at the moon and the cherry blossoms with our eyes alone? How much more evocative and pleasing it is to think of the spring without stirring from the house, to dream of the moonlit night though we remain in our room! . . .<sup>11</sup>



Fig. 5. Moon and Autumn Flowers, by Sakai Hōitsu (1761–1828). Panel-mounted hanging scroll; ink, color, and gold on silk, 115.6 x 55.2 cm. Freer Gallery of Art, 04.126. Photo courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

Kenkō's passage is replete with Buddhist concepts of the evanescence of natural phenomena and of life itself.

These nuances of meaning which permeate Japanese poetry and visual art also promoted a high status and widespread appreciation for calligraphy. One of the masters of the brush was Hon'ami Kōetsu (1558–1637), an artistic leader in Kyoto during the early 17th century. His distinctive style can be seen in a handscroll of poems from the imperial anthology, *Shin kokin wakashū* in the Freer Gallery of Art. Where Kōetsu's writing flows over designs of pendant vine leaves printed with gold and silver inks, a sequence of cursive characters forming the Japanese phrase, "*au koto no . . .*" virtually merges with the underlying pictorial design.<sup>12</sup> Another poem in Kōetsu's distinctive calligraphic style forms the design on the lid of a lacquer box for writing equipment: brush, ink, and inkstone. Images substitute for missing words of the poem in a visual composite of calligraphy and picture of a type devised during the Heian period (794–1185).

Calligraphy was not practiced only by artists, but by all educated members of society, and a fine calligraphic hand still is regarded as a mark of character and erudition. A work transcribing Chinese and Japanese poems in the current exhibition at the Cultural Center was written by Emperor Go Kashiwabara (1464–1526) in the 15th century.<sup>13</sup> Courtiers of the early 12th century were the calligraphers of the compendium of poetry to which an elegantly decorated page now in the Freer Gallery of Art once belonged<sup>14</sup> (fig. 6). Even warriors practiced calligraphy, as represented in the exhibition by a personal letter written in 1616 by Date Masamune to thank Hosokawa Sansai



Fig. 6. Page from the Ishiyama-gire: Poems of Ki no Tsurayuki, calligraphy traditionally attributed to Fujiwara no Sadanobu (1088–1156), Heian period, early 12th century. Album page mounted on panel; ink, silver, and gold on joined paper. Freer Gallery of Art, 69.4. Photo courtesy of the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

(1563–1646), a warrior lord and tea master, for the loan of a book.

Beginning with Minamoto Yoritomo (1147–99), the first shogun, Japan's warrior elite aspired to cultural as well as political power. Yoritomo's grand portrait, a registered National Treasure of Japan, shows him not in the armor of battle through which he ascended to unprecedented power, but in the formal black robes of a courtier. The objects commissioned for patrons of his class, the daimyo—lacquer writing boxes decorated with gold *maki-e* or sets of lacquer dishes for serving a meal—attest to the power and wealth of warriors as patrons of the arts.

The promotion of tea as a cultural pursuit combining aesthetic, sensory, and social aspects also owed much to warrior patronage. Warriors assembled antique objects of great value, many initially imported from China, for the service of tea. Especially prestigious were dark-glazed Chinese teabowls made in the 12th–13th century, and Chinese carved lacquer stands. Tea objects, especially those with a lineage of previous ownership by noteworthy tea practitioners, are still among the most highly valued individual objects in any Japanese art collection. Sen no Rikyū (1522–91) defined a distinctive approach to tea that celebrated the beauty to be found in simple, small, undecorated rooms where a single work of calligraphy hung in the alcove, or *tokonoma*, and a fresh flower for the occasion provided a focus for the guest. Rikyū fostered the appreciation of ceramics with unusual shapes and textures and encouraged the use and appreciation of Japanese ceramics such as hand-formed Raku ware teabowls. The aesthetic preferences espoused by Rikyū and other tea masters of his era fostered the use of small dishes with unusual forms for the light meal served with tea, such as Shino ware, with its textured white glaze and slightly irregular shapes. Rikyū's ideas profoundly affected the future course of Japanese aesthetic appreciation by rejecting polished perfection as represented by Nabeshima ware porcelain dishes made in sets for banquet use by a daimyo, or warrior lord, in favor of subtle textures and imperfect forms. Like other Japanese arts previously discussed, the appreciation of tea focuses on the moment, on the unique occasion and the communion shared by guest and host.

Now we return to the Japanese print, the type of Japanese art that began this lecture. This popular medium fostered in the metropolis of Edo, within the boundaries of present-day Tokyo, provides a vivid image of the common, bustling world that was virtually the antithesis of the quiet aestheticism of tea. The first subjects of Japanese prints were the actors of the Kabuki theater and the courtesans of the Yoshiwara, the licensed entertainment district of Edo. Japanese prints, mass-produced and popular, provided the first vivid yet fragmentary images of Japan to the West in the 19th century, and also similarly imperfect images of the West to the Japanese public. Yoshitōra's 1862 print of Washington, D.C., for example, was based on an illustration of Agra, India.<sup>15</sup>

*Ukiyo-e*, the word for such prints, means “floating world,” and it encapsulates the sense that these worlds of pleasures and entertainment were illusory and transient. This fundamental theme with its roots in Buddhist religious beliefs links the worlds portrayed in these popular prints to broader concepts that permeate Japanese cultural life. Space is defined by architecture as having mutable boundaries; time and phenomena are understood to be transient. A high cultural value is placed on impermanence and on the appreciation of the particular qualities of the moment. We may aspire to share this quintessentially Japanese understanding as we anticipate the arrival of spring, the season celebrated in this 12th-century painting, where the faint light at dawn glimmers through a cloud of white cherry blossoms.<sup>16</sup>





## ENDNOTES

<sup>1</sup> *Namban byōbu*: Portuguese Merchants Landing in a Japanese Harbor, Momoyama period (1571–1615). Pair of six-panel folding screens; ink, color, gold, and silver on paper, each 152.0 cm x 331.0 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 65.22 and 65.23.

<sup>2</sup> James McNeill Whistler (1834–1903), *Caprice in Purple and Gold: The Golden Screen*, 1864. Oil on panel; 49.8 x 68.9 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 04.75. Illustrated in Thomas Lawton and Linda Merrill, *Freer: A Legacy of Art*, Washington, D.C. and New York: Freer Gallery of Art and Harry N. Abrams, Inc., 1993, fig. 22, p. 35.

<sup>3</sup> James McNeill Whistler (1834–1903), *Harmony in Blue and Gold: The Peacock Room*, 1876–77. Resin-oil paint and gold-and metal-leaf on leather, wood, and canvas; 425.8 x 1010.9 x 608.3 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 04.61. Illustrated in Lawton and Merrill, *op. cit.*, fig. 119, p. 177, fig. 120, pp. 180–81, and fig. 122, p. 183. Originally located in Leyland's residence at 49 Prince's Gate, London; *The Peacock Room* is now exhibited in the Freer Gallery of Art.

<sup>4</sup> "Kashiwagi," from a handscroll of *The Tale of Genji*, Heian period, early 12th century. Handscroll; ink, color, gold and silver on paper. National Treasure, Tokugawa Reimeikai Foundation, Tokyo, Japan.

<sup>5</sup> Miyagawa Chōshun (1683–1753), *Festivals of the Twelve Months*, Edo period, 18th century. Handscroll; ink, color, gold, and silver on paper, 31.3 x 1442 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 66.2. Illustrated in Harold P. Stern and Thomas Lawton, *The Freer Gallery of Art: Japan*, Washington, D.C.: Freer Gallery of Art, 1971, no. 59.

<sup>6</sup> Hishikawa Moronobu (ca. 1618–94), *Cherry Blossom Time at Ueno Park*, Edo period, 17th century. One of a pair of six-panel folding screens; ink, color, gold and silver on paper, 165.6 x 397.8

cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 06.267. Illustrated in Harold P. Stern, *Ukiyo-e Painting*, Washington, D.C.: Freer Gallery of Art, 1973, p. 52 and p. 56.

<sup>7</sup> Attributed to Tosa Mitsuoki (1617–91), *The Tale of Genji*, Edo period, 17th century. One of a pair of six-panel folding screens; ink, color, gold and silver on paper, each 154.6 x 359.7 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 04.118.

<sup>8</sup> Tanizaki Jun'ichirō, *In Praise of Shadows*, translated by Thomas J. Harper and Edward Seidensticker, foreword by Charles Moore, afterword by Thomas J. Harper, New Haven, CT: Leete's Island Books, Inc., 1977, pp. 20–23 *passim*. The essay was first published in 1933 under the title "In'ei raisan."

<sup>9</sup> Translation quoted from Hiroaki Sato and Burton Watson, *From the Country of Eight Islands, An Anthology of Japanese Poetry*, Seattle: University of Washington Press, 1981, p. 208.

<sup>10</sup> Illustrated in *Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Museum*, Cultural Center, Inter-American Development Bank, p. 33.

<sup>11</sup> Donald Keene, translator, *Essays in Idleness: the Tsurezuregusa of Yoshida Kenkō* (New York: Columbia University Press, 1967), pp. 115–118.

<sup>12</sup> *Poems from the Shin kokin wakashū*, calligraphy by Hon'ami Kōetsu (1558–1637), woodblock-printed decoration by Sōtatsu (fl. ca. 1600–1640), late Momoyama to early Edo period, early 17th century. Handscroll; ink, gold and silver on paper, 33.0 x 994.2 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 03.309. Illustrated in Shen C. Y. Fu, Glenn D. Lowry, and Ann Yonemura, *From Concept to Context: Approaches to Asian and Islamic Calligraphy*, Washington, D.C.: Freer Gallery of Art, 1986, pp. 86–87.

<sup>13</sup> Illustrated in *Treasures of Japanese Art: Selections from the Permanent Collection of the Tokyo Fuji Art Mu-*



seum, Cultural Center, Inter-American Development Bank, p. 17.

<sup>14</sup> Page from the *Ishiyama-gire*, part 2 of the *Tsurayuki-shū*, calligraphy traditionally attributed to Fujiwara no Sadanobu (1088–1156), Heian period, early 12th century. Mounted on a hanging scroll; ink, gold and silver on paper, 20.3 x 16.1 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C., 69.4.

<sup>15</sup> Illustrated in Ann Yonemura, *Yokohama: Prints from Nineteenth-Century Japan*, Washington, D.C.: Arthur M. Sackler Gallery, 1990, pp. 160–161.

<sup>16</sup> *Nezame monogatari*, Heian period, late 12th century. Handscroll; ink, color, gold and silver on paper, 25.8 x 508.1 cm. National Treasure, Yamato Bunkakan, Nara, Japan.

**Ann Yonemura** was born in Oakland, California in 1947, and received her B.A. in History from Wellesley College in 1969, and her M.A. in Japanese Art and Archaeology from Princeton University where she is also a doctoral candidate.

A recipient of Princeton University, Fulbright and Smithsonian Institution Fellowships, she joined the staff of the Freer Gallery of Art of the Smithsonian Institution in 1976 as Museum Specialist, and the staff of the Arthur M. Sackler Gallery in 1984 as Assistant Curator of Japanese Art. Today she serves as Associate Curator of Japanese Art for both museums, and is on the Board of Editors for *Ars Orientalis* and the Japanese Art Essay Contest Jury for the Heinz Kaempfer Fund of The Netherlands.

Ann Yonemura has mounted over 33 exhibitions at the Freer Gallery of Art since 1976, most recently in 1995 "Whistler & Japan," in collaboration with Linda Merrill, and "The Life of a Japanese Painting," on the conservation and mounting of Japanese painting. Major exhibitions at the Arthur M. Sackler Gallery have included "Yokohama: Prints from Nineteenth-Century Japan," 1990, which traveled to the Asian Art Museum of San Francisco and the Los Angeles County Museum of Art; and "Ancient Japan," 1992, in collaboration with the Agency for Cultural Affairs (Bunka-chō) of the Government of Japan and Richard Pearson.

She has contributed to several books, and is the author of numerous lectures and articles. Her books include *Japanese Lacquer*. Washington, D.C.: Freer Gallery of Art, 1979; *From Concept to Context: Approaches to Asian and Islamic Calligraphy*. Co-authored with Shen C.Y. Fu and Glenn D. Lowry. Washington, D.C.: Freer Gallery of Art, 1986; and *Yokohama: Prints from Nineteenth-Century Japan*. Arthur M. Sackler Gallery and Smithsonian Institution Press, 1990.

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Lecture by Mary Louise Pratt.  
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- *When Strangers Come to Town: Millennial Discourse, Comparison, and the Return of Quetzalcoatl*.  
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