JAPAN IN SYDNEY
PROFESSOR SADLER & MODERNISM 1920–30s

CURATED BY AJIOKA CHIAKI AND MARIA (CONNIE) TORNATORE-LOONG
WITH CONTRIBUTIONS BY CATRIONA MOORE, NISHIYAMA JUNKO, KUWAHARA NORIKO, MARSDEN HORDERN AND SILAS CLIFFORD-SMITH

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Exhibition curators: Ajioka Chiaki and Maria (Connie) Tornatore-Loong
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All Japanese names used in this catalogue are written with surname first, followed by the given name. European names are given with the surname after the given name/s.
KAWANISHI Hide, Dance hall 1935 (Cat. 86)
FOREWORD

David ELLIS
Director – Museums and Cultural Engagement, The University of Sydney

The University of Sydney recently celebrated the 150th anniversary of its first museum. Today, it holds one of the largest university collections of antiquities, art, ethnography and natural history in Australia. Importantly, these collections have been created by generous benefactors who have greatly contributed towards the cultural and intellectual life of the University and the wider community.

The Dr M J Morrissey Bequest Fund was established in 1984 in memory of Professor Arthur Lindsay Sadler, Professor of Oriental Studies at The University of Sydney (1922-47) to create a collection of ‘Far Eastern (particularly Japanese) pictorial works of art’. Dr M J Morrissey studied Japanese under Sadler in the mid 1930s as part of his arts degree. The professor’s passion for the Japanese language, its culture, history and aesthetics inspired Morrissey who later enlisted as a Japanese interpreter and military intelligence officer during WWII. Morrissey’s interest in ukiyo-e prints – which he subsequently donated to the University – can be attributed to Sadler’s influence.

Since its inception, the fund has focused on the purchase of pre-WW II Japanese modernist prints and publications for the University’s Eastern Asian Collection in the Fisher Library. Professor John Clark (Department of Art History and Film Studies) and Jackie Menzies (Head Curator, Asian Art, Art Gallery of New South Wales, Sydney) have provided much expert advice on these acquisitions. This exhibition, Japan in Sydney: Professor Sadler & modernism, 1920-30s features a significant selection of the University’s Japanese prints, purchased by the Dr M J Morrissey Bequest Fund and celebrates Sadler’s legacy at The University of Sydney.

This exhibition and catalogue would not have been possible without the generous support of sponsors and lenders, and I thank particularly the Commonwealth through the Australia-Japan Foundation (Department of Foreign Affairs and Trade), and The Japan Foundation for their significant contributions. Finally, I extend my thanks to the curators, Maria (Connie) Tornatore-Loong and Ajioka Chiaki and to The University of Sydney Museums team.
Ethel SPOWERS, *Wet afternoon* 1929-30 (Cat. 39)
FROM THE SECOND HALF of the 19th century, Japanese culture and aesthetics became a source of inspiration and knowledge for Western artists, scholars and writers. Artists, for instance, adopted the technique and compositional features of the *ukiyo-e* (‘art of the floating world’) woodcut print, employing its decorative motifs, multiple and unconventional viewpoints, graphic linearity and flat colour, to create modernist works of art in the Japanese style.¹

In Australia, artists were first introduced to a display of ‘Oriental prints’ at the Sydney Mechanics School of Arts in 1857. This was followed by similar displays held at each of the major colonial exhibitions. These exhibits fueled an appetite for things Japanese, as did publications such as the English art periodical, *The Studio* (from 1893) and the illustrated French journal, *Le Japon artistique*, which stimulated a generation of artists to experiment in colour printing and carving techniques.² During the 1920s and 1930s, due partly to interest generated by *ukiyo-e* prints and travel, there was a revival in the production of woodcuts and linocuts. The Impressionist painter John Peter Russell journeyed to Japan in 1874 and later presented a collection of Japanese woodcut prints to his cousin, Thea Proctor.³ Likewise during the 1930s, Paul Haefliger and Margaret Preston both separately visited Japan to refine their skills in colour woodblock printing techniques.

¹ 19世紀後半から、西洋の学者・芸術家・作家たちは日本の文化・美意識から学ぼうとしていた。画家たちは、浮世絵版画の特徴である装飾的モチーフ、固定的でない、あるいは斬新な視点、曲線的構図、色面などの技術的・構図的手法を取り入れて、「日本的な」近代美術を制作した。

² 1857年にシドニー技術美術学校での「東洋の版画」展示を皮切りとし、都市部で開催された博覧会が日本美術紹介の場となった。博覧会の日本の物産展示は日本の物産についての人々の興味をそそったし、一方イギリスの『ザ・スチュディオ』(1893年発刊)やフランスの『ル・ジャポン・アーティスティック』などのヨーロッパの美術雑誌に刺激された世代の作家たちは、多色木版の手法を試みた。

³ 1920年代から30年代にかけては、浮世絵への興味と日本旅行の刺激も手伝って、木版画とリノカットのリバイバルが起こった。印象派の画家ジョン・ピーター・ラッセルは1874年に日本を訪れ、当地で蒐集した木版画を従妹の画家シア・プロクターに贈った。また、1930年代にはポール・ヘイフリガーとマーガレット・プレストンが日本へ渡って木版技術を磨いた。
But in Sydney, it was the remarkable Professor Arthur Lindsay Sadler, (1882-1970) and his extensive publications on the traditional arts and crafts of Japan, who was at the forefront of this awakening international interest in Japanese culture and the ukiyo-e aesthetic (Cat 1.1).4

As Professor of Oriental Studies at The University of Sydney, from 1922 to 1947 – succeeding the inaugural Professor of Oriental Studies, James Murdoch who died in 1921 – Sadler was instrumental in promoting Japanese art, language and history.5 London-born and Oxford-educated, he had studied Hebrew, Assyrian, Greek, Sanskrit, Chinese and Japanese languages, history, classical literature, philology and archaeology. Sadler’s interest in Japanese art further extended to its architecture, interior decoration and garden design. He shared his passion for Japonisme with local Sydney modernists, intellectuals and a generation of Australian artists. Significantly Sadler’s ‘Orientalist’ vision linked European modernism to Japanese aesthetics.6

Sadler arrived from Tokyo in 1922 after thirteen formative years in Japan, where he had lectured in English literature and classics at the Sixth Higher School (Dai Roku Kōtō Gakkō), in Okayama and at the Peers School (Gakushōin) in Tokyo (Cat. 14). In 1916 he married Eva Botan Seymour, an Anglo-Japanese woman (Cat. 1.3) In addition, he actively participated in the Asiatic Society of Japan as a council-member and was awarded companion (Fifth Class) of the Imperial Order of the Rising Sun in 1919 for his services to teaching.7

Sadler believed that a study of texts provided the foundation for a knowledge of the Japanese language and its culture.8 His language courses involved three years’ study of classical literature, poetry, modern novels and press extracts. For the first time, ‘Oriental’ history courses were available to non-language students, offering a general introduction to East Asian and Japanese culture.9 These classes were popular as

しかしシドニーにおいて、作家たちを日本文化や浮世絵の美学に目覚めさせる先鋒に立ったのは、アーサー・リンジー・サドラー教授の啓蒙活動と日本の美術工芸に関する彼の著作であった。4

シドニー大学で、1921年に急逝した東洋学部初代教授のジェームズ・マードックを継いで1922年から47年まで同学部教授を務めたサドラーは、日本語および日本の文化・歴史の啓蒙活動において重要な役割を果たした。5 ロンドンで生まれ、オックスフォードで学んだサドラーは、ヘブライ語、アッシリア語、ギリシア語、サンスクリット語、中国語そして日本語を専門とし、中国・日本の歴史、古典文学、哲学、考古学に通じていた。また日本美術への興味は、建築・室内装飾・造園へと及んだ。ジャポニズムへの情熱をシドニーのモダニズム作家、知識層、そしてこの世代の豪州作家と共有した。ここで重要なのは、サドラーの「東洋学」の視点が、日本の美学を西洋モダニズムと結びつけることである。6

1922年、サドラーは、東洋学者としての形成期となった13年間を過ごした日本を出立してシドニーに到着した。日本では岡山の第六高等学校と東京の学習院（Cat.14）で英文学とラテン語を教え、1916年には日英混血のエヴァ・ボタン・シーモアと結婚した。（Cat.1.3）また日本アジアティック・ソサエティーの評議員を務め、1919年に英語教育への貢献を認められ、勲五等旭日章を授与された。7

サドラーは日本語の文章を学習することが日本語および文化の知識の基盤となると考えた。8 彼の語学コースは、三年間わたって日本の古典文学、詩歌、現代小説、新聞記事を読むものであった。また、東洋と日本文化的入門コースを設置し、日本語科以外の学生も初めて東洋史を履修できることとなった。9 日本や東洋の歴
Sadler provided a comparative account with European history. Joan Ackroyd, a former student in the 1930s, recalled that “lectures were enlivened by Sadler’s inherent irreverence and quizzical sense of humour, as he seized with delight on the quirks of individuals, events and associated anecdotes.” Regarded by fellow University colleagues and students as modest and renowned for his formality and politeness, Sadler was a distinctive figure. A large, solidly built man, in his English tweeds with a pince-nez, he would receive visitors to the University, surrounded by his collection of Japanese ceremonial swords, samurai armour, ukiyo-e prints, theatre masks, Chinese scrolls and ceramics (Cat. 15).10

His personal life was also filled by Japanese recreational interests. As well as collecting ukiyo-e prints and artefacts, he practiced kendō (swordfighting), the traditional art of Cha-no-yu (the tea ceremony), and ikebana (flower arranging).11 Sadler lectured regularly at the University and the Art Gallery of New South Wales. (Cat. 1.1, Cat. 1.3)
Utagawa KUNISADA / TOYOKUNI III, Fan (recto) 1830-50 (Cat. 15)
MAEKAWA Senpan, *Department store 1933* (Cat. 92)
INAGAKI Tomoo, Blast furnace 1926 (Cat. 83)
New South Wales on all things Japanese: its society and politics, art, drama, interior decoration, landscape design and religion. He even produced classical Japanese plays for community theatre.\(^\text{12}\)

However, it is for his translations of ancient Japanese and Chinese texts – including histories, essays, novels and poetry – that Sadler is celebrated. As any selected bibliography reveals, his publications focused on aspects of Japanese cultural and artistic traditions which he considered relevant to modern Australia. He also wrote on Japanese art, architecture and garden design for publications including *The Home and Art in Australia*, and contributed a number of articles to *The Sydney Morning Herald* and scholarly journals. Sadler was always generous in acknowledging his colleagues and associates. For instance, he dedicated his *The Art of Flower Arrangement in Japan* (1933) to Bernard Leach, the British potter (a connection elaborated upon in Ajioka Chiaki’s essay).

And others were generous in return: despite being an avid anti-modernist as his tract *Added Art* (1943) reveals – the artist, critic and writer Lionel Lindsay wrote a preface espousing the significance of ‘Japanese colour prints’ and the art of flower arrangement as a source of inspiration for European modernists such as James Whistler, Claude Monet and Vincent van Gogh, acknowledging Sadler’s recommendation that Japanese flower arrangements were appropriate sources for art.\(^\text{13}\) While Lindsay’s wood-engravings from the 1920s such as *Heysen’s birds* (c1923), *Pheasant and magnolias* (1925) and *Flowers* (c1925) are illustrative of his draughtsmanship and compositional skills, they are reminiscent of the *kachôga* (bird and flower pictures) aesthetic (Cat. 26-28).

Sadler advocated the importance of teaching Asian languages instead of French, German and Italian, in Australian state schools and universities. For him, learning Japanese had

しかしサドラーを著名にしたのは、日本と中国の歴史、随筆、小説、詩歌の翻訳であった。そして彼の著作リストが示すごとく、その出版物は、彼がオーストラリアの近代社会に貢献できると考えた、日本の伝統文化・美術に関する著作が中心をなしている。また『ザ・ホーム』誌および『アート・イン・オーストラリア』誌に日本の美術・建築・造園について寄稿し、『シドニー・モーニング・ヘラルド』等の新聞及び学会誌にも頻繁に投稿した。サドラーは常に同僚への謝辞を忘れなかった。たとえば、著書『日本の生け花』を英国人陶芸家バーナード・リーチに献辞している（リーチとサドラーとの関係については、本カタログの味岡エッセイを参照）。

そのようなサドラーに対し、人々は礼で報いた。芸術家・美術批評家・著者のライオネル・リンジーは、著作『混乱する美術』（1943年）という小冊子に見られる反モダニズムの立場にあるにもかかわらず、日本の多色木版と生け花がホイッスラーーやモネ、ゴッホらのヨーロッパ近代の作家に多大な影響を与えたと述べ、生け花がモダンな室内に適切だというサドラーの説に賛同している。\(^\text{15}\) リンジーが1920年代に制作した《七面鳥》（1923年頃）や《雉と木蓮》（1925年）などは、日本の花鳥画を思わせると同時に、彼の卓越した木口木版の技術と構図のセンスを物語っている。（Cat. 26-28）

サドラーは更に、豪州の学校・大学で、フランス語・イタリア語・ドイツ語の代わりにアジアの言語を教えることの重要性を訴えた。彼は日本語教育は実用的・文化的意義があるとし、その理由をこう述べる：

「日本はその伝統を保存しながら、いや、その高度に発達した自己の文明を近代国家の基礎に連結させてつつ、ここ40年の間に、英国や米国と肩を並べる地位を築くという、前例のない偉業を成し遂げたのだ」\(^\text{14}\)
Lionel Arthur LINDSAY, *Pheasant and magnolias* 1925 (Cat. 27)
Lionel Arthur LINDSAY, *Flowers* c1925 (Cat. 28)
both a useful and cultural value. He stated that: **Japan has the most remarkable record of any country the world has yet seen, for while retaining all her ancient characteristics, or rather, developing them and linking her own very high civilisation, the foundation to build up the modern nation, she has in forty years attained the position of holding equal rank with Powers like Great Britain and America in world politics.**

As a Pacific people, Sadler urged Australians "to study the Japanese and Chinese languages in order to assist with trade and finance as well as to develop an understanding of our closest neighbours." Consequently, Sadler was instrumental in the founding of the Australia-Japan Society in 1928. Together with the patronage of the Governor (Sir Dudley de Chair) and University supporters, Mungo MacCallum, professors Wilkinson, Burkitt and R.C. Mills and the artist and publisher Sydney Ure Smith, Sadler promoted cross-cultural understanding and cooperation as well as commercial developments. He became an active member of the Institute of Peace Relations and travelled with a delegation to the Kyoto Conference in 1929.

From 1931 to 1937, Sadler was concurrently Professor of Japanese at the Royal Military College, Victoria Barracks, Sydney and acted as an official advisor to the Australian Government on Japanese culture and traditions. He trained translators and was possibly involved in cryptography and military intelligence reconnaissance during the years of the war in the Pacific. Not surprisingly, Sadler’s advocacy of Japanese culture and its military traditions raised suspicions about his loyalty, when Japan entered the war in December 1941. Sadler and his wife Eva were subjected to continuous surveillance and hostility due to their Japanese associations, but repeated investigation by police and military intelligence throughout 1941 and 1942 cleared them of all accusations. In fact, Sadler was an invaluable advisor on Japanese cultural affairs and foreign policy.

1931年から37年まで、サドルーはシドニーのビクトリア兵舎にある王立兵学校の日本語教授を兼ね、豪州政府の日本文化伝統に関する公式アドバイザーでもあった。彼は日本語通訳者を育て、1941-45年の太平洋戦争中には、軍諜報部において暗号解読に携わった可能性がある。当然ながら、1941年に太平洋戦争が勃発すると、日本の文化・軍人を擁護する態度は国民としての忠誠を疑われることとなった。サドルラーと妻のエヴァは、日本との関係のために、頻繁に監視や嫌がらせの対象となったが、1941-42年に行われた警察と軍諜報部による度重なる調査の結果、夫妻に対する嫌疑はすべて根拠のないことが証明された。事実、サドルラーは日本の文化・外交に関して政府の貴重なアドバイザーであったのだ。

サドルラーが教え子のマシュー・モリシーと再会したのもこの頃であった。サドルラーと同様、モリシーも浮世絵を蒐集し、遺書によって、サラドラーの功績を記念して「極東（特に日本）の絵画美術」コレクションを設立する目的で、財産を大学に遺贈した。（cat.9）
NAGARE Shirō, *Road cut* c1930 (Cat. 96)
It was also during this period that Sadler was reacquainted with a former student Dr MJ Morrissey who, like Sadler, was a keen collector of *ukiyo-e* prints. It was Morrissey’s bequest to the University that established the collection of ‘Far Eastern (particularly Japanese) pictorial works of art’ – a collection that honoured the work and contribution of Sadler (Cat. 9).²⁰

**Sadler and modernism**

Sadler had espoused the virtues of Japanese aesthetics and its influence on European modernism. In his introduction to *Cha-No-Yu: The Japanese Tea Ceremony* (1934) he stated: *This movement may be called Modern only in Europe, for it appears to a great extent to be, where it is not influenced by machinery of some kind, a copying of the national outlook and taste of Japan in these spheres ... there is so much in the details of Modernism that is identical with what has long been characteristic of Japanese idiosyncrasy.*²¹
Simplicity, discipline and order appealed to Sadler’s sensibilities. The art of Cha-no-yu reflected the essence of Japanese aestheticism and Sadler recognised its distinct parallel with European modernism.

During his University tenure, Sadler enthusiastically engaged with local artists and intellectuals like Lionel Lindsay, Thea Proctor, Adrian Feint, Hera Roberts, Roy de Maistre, Ethel Spowers, Paul Haefliger, Sydney Ure Smith, Percy Neville Barnett, professors Wilkinson and Waterhouse and the architect Hardy Wilson. His collection of Japanese prints was well-known in Sydney art circles and he was regularly invited to organise and participate in various exhibitions. In 1923, he loaned twenty-four ukiyo-e prints by Utamaro, Hiroshige and Hokusai to the Tyrrell’s Gallery, Woodcuts Exhibition which displayed prints by prominent European, American and Australian artists (including Frank Brangwyn, Albrecht Dürer, Thomas Bewick, Bertha Lum, Lindsay, Preston, Spowers and Barnett) alongside Sadler’s ukiyo-e works. This exhibition was significant as it marked the revival in woodblock printing techiques in Australia.

It was Sadler’s participation in the Burdekin House Exhibition (Macquarie Street, Sydney, October 1929) that established his reputation as a key figure of modern cross-cultural exchange. This groundbreaking exhibition, organised by Roy de Maistre, championed the virtues of modernity and simplicity in everyday living and included rooms designed by Proctor, Feint, Leon Gellert, Henry Pynor, Frank Weitzel, and Hera Roberts. Sadler designed two rooms in the Euro-modernist/Japoniste style. The first was a European-style sitting room ‘showing Japanese influence’ with ceramics, furniture and a painting by de Maistre. The second had ‘the utter simplicity of the Oriental room’. Tatami matting, a hanging scroll, tea kettle and brazier, smoking cabinet, a clock and a hand-warmer were strategically displayed. Sadler’s philosophy of design derived from the ‘truths’ inherent in Yoshida Kenkō’s Tsurezuregusa,リアン・フェイント、ヘラ・ロバートス、ロイ・ド・メスタラ、スパウアース、ヘイフリガー、ユア・スミス、パーシー・ネヴィル・バネット、ウイルキンソン教授、ウォーターハウス教授、建築家ウイリアム・ハーディー・ウイルソンがいた。22 サドラーの浮世絵コレクションはシドニーの美術関係者に知られており、度々要請されて展覧会を開いた。1923年には、歌麿、広重、北斎の版画点をティレルズ・ギャラリーの『木版画展』に出品している。この展覧会は、サドラーの浮世絵並んで欧米と豪州の作家(フランク・ブラングウィン、アルブレヒト・デューリー、トマス・ビューアック、バーサ・ラム、リンジー、プレストン、スパウアース、バネット)の木版画も展示し、オーストラリアにおける木版画のバイバルを促した重要な企画であった。23

文化間交流の主導者としてのサドラーの地位を確立したのは、1929年10月シドニーのマクォリー通りの「バーディカン・ハウス」で開かれた室内装飾展であった。画家・デザイナーのロイ・デ・メスタラの企画になるこの展覧会は、日常生活にモダニズムの簡潔さを取り入れることを奨励するもので、プロクター、フェイント、レオン・ジェラート、ヘンリー・パイニー、フランク・ウイゼル、ヘラ・ロバーツがそれぞれデザインしたインテリアが含まれていた。サドラーは二部屋を受け持った。一つはヨーロッパ風の居間に陶磁器、家具、デ・メスタラの絵を「日本風」にあしらったもの、もう一つは「東洋的な究極の簡潔さ」をうたい、畳敷きの床に掛物、茶釜と火鉢、喫茶を入れ、和風時計などを効果的にあしらったものである。このデザインの哲学となったのは、自然美、友情、死などについてつけられた吉田兼好の『徒然草』に表現在された「真実」であった。兼好への賛美として、サドラーは住宅装飾にその簡素さを適用したのだった。サドラーはまた、初期フランドルや17世紀オランダ、英国チューダー朝、イタリア
Essays in Idleness'), 1330-32, a medieval collection of essays on diverse topics such as the beauty of nature, friendship and death. In homage to Kenkō, Sadler advocated a minimalist aesthetic within the domestic sphere – an aesthetic he also connected with the "pleasing severity" and lack of "superfluities" associated with early Flemish, 17th century Dutch, Tudor English and Renaissance Italian cultures.25

Sadler’s passion for transcultural design extended to his upper North Shore Warrawee residence, ‘Rivenhall’ – a combination of Tudor, Neo-Georgian, Italianate and Japanese architectural elements (Cat. 1.13). Designed and built by the architectural firm, Stafford Harman Buchanan in 1923, ‘Rivenhall’ appeared as if “transplanted by some mysterious agency among the gums and wattles of Sydney”.26 Its shell-shaped dome above the entrance, Italian well-head, parallel pavilions overlooking a sunken watercourse, water-lily pond surrounded by irises, and Renji mado (lattice windows) all echoed Sadler’s synthesis of Euro-Japoniste styles (Cat. 1.4, 1.5 & 1.6).27 Jacobean furniture, designed by Sadler but manufactured in Japan, furnished the dining and reception rooms, while Persian rugs, Japanese prints and ceramics, Chinese scrolls and Buddhist shrines were stylishly presented throughout.28 Sadler also carved bamboo flower vases for his ikebana displays, and engaged in the craft of ship modelling.29 While the portico provided relief in the summer months, his study, with cathedral ceilings and massive wooden beams, served as a retreat.

Sadler’s ‘Rivenhall’ is renowned for its Japanese-inspired garden, complete with a Sukiya (outdoor tea-room) and Roji (tea-house garden).30 The Sukiya and Roji were hand-built by Sadler “according to the dicta of the most eminent Masters and Cha-no-yu aesthetics (Cat. 1.8 & 1.10).31 In A Short History of Japanese Architecture (1941) he recorded that his attraction to Japanese buildings and gardens was first awakened by Professor Morse’s 1888 edition, Japanese Homes and

ルネッサンスの文化が持っていた「煩雑さのない、心地よい厳格さ」を好んだ。25

サドラーのハイブリッドなデザインへの情熱は、彼がシドニー北部に建てた自宅「ライヴェンホール」の設計にも及んだ。(cat.1.13) チューダー朝、ネオ・ジョージアン、イタリア、日本の建築様式を組合わせたライヴェンホールは、1923年にスタフォード・ハーマン・ブカナン建築事務所が設計建設したもので、「シドニーのユーハリとミモザの只中に、不可解な力によって植えつけられた」と評された。26 竹を模った入り口上部のドーム、イタリア風井戸、平行した棟の間には、一段下がって菖蒲に囲まれた睡蓮の浮かぶ池、日本風の連子窓は、サドラーの「洋和折衷」を物語る。(cat.1.4-1.6)27

屋内には、サドラーがデザインし日本で作られたジャコバン風の家具が食堂・応接間を飾り、そこかしこにベルシア絨緞、日本の版画や陶磁器、中国絵画、仏壇などが適所に置かれていた。28 また自ら竹を削って生け花の花器とし、船舶模型も得意とした。29 天井に聖堂風の梁が交差する書斎はサドラーの憩いの場であり、外の柱廊は夏の暑さをしのぐ場所であった。

ライヴェンホールは、数奇屋と露地のある日本的な要素を取り入れた庭園で知られていた。30 数奇屋と露地は、茶の湯の美学と「最も優れた茶人の定めに従って」サドラー自身が造ったものである。(cat.1.8 & 1.10)31 サドラーは『日本建築史概説』(1941年)で、日本の建築と庭園に最初に興味を持ったのは、モース教授の『日本の住宅とその環境』(1888年)を読んでからだと述べている。(cat.11)また、オックスフォードの東洋学と中国の専門家C.J.ポール教授に勧められて、アジアの言語を学び日本へ行くことになったと回想している。日本に滞在中のサドラーは、城下町の伝統的な家三軒に移り住んだ。32
their Surroundings (Cat. 11); and he credited his Oxford Professor C J Ball, a Chinese scholar and Asian specialist, with encouraging him to study Asian languages and travel to Japan. Significantly, during his years in Japan, Sadler lived in three traditional Japanese houses within an ancient castle village.³²

In accordance with the tradition of Cha-no-yu, Sadler’s garden and tea-house were designed in isolation from the house, with a separate entrance from the street.³³ Stepping stones led to a path towards the entrance gates of the Sukiya, creating a contemplative and tranquil oasis (Cat. 1.8).³⁴ Traditional Japanese plants such as bamboo and conifers surrounded the Sukiya. According to Sadler, “the planting of trees in a tea-garden should be such as to suggest some quiet spot in the woods where all the fresh purity of nature abides in an air of solitary detachment.”³⁵ His garden was further complemented with stone lanterns to honour the ‘tea masters’ who adapted them from the Buddhist temples. Sadler's garden and tea-house were designed in isolation from the house, with a separate entrance from the street. In accordance with the tradition of Cha-no-yu, Sadler’s garden and tea-house were designed in isolation from the house, with a separate entrance from the street. Stepping stones led to a path towards the entrance gates of the Sukiya, creating a contemplative and tranquil oasis. Traditional Japanese plants such as bamboo and conifers surrounded the Sukiya. According to Sadler, “the planting of trees in a tea-garden should be such as to suggest some quiet spot in the woods where all the fresh purity of nature abides in an air of solitary detachment.” His garden was further complemented with stone lanterns to honour the ‘tea masters’ who adapted them from the Buddhist temples. Sadler's garden and tea-house were designed in isolation from the house, with a separate entrance from the street. Stepping stones led to a path towards the entrance gates of the Sukiya, creating a contemplative and tranquil oasis. Traditional Japanese plants such as bamboo and conifers surrounded the Sukiya. According to Sadler, “the planting of trees in a tea-garden should be such as to suggest some quiet spot in the woods where all the fresh purity of nature abides in an air of solitary detachment.” His garden was further complemented with stone lanterns to honour the ‘tea masters’ who adapted them from the Buddhist temples.
created Yukimi (snow-viewing lanterns) from concrete, imitating traditional 18th century designs favoured by the Mizuho school. These lanterns were positioned along a path in the Roji and lit at night for an ‘interesting effect’. Students, colleagues and artists were regularly entertained at ‘Rivenhall’ – an English-style afternoon tea was accompanied by Cha-no-yu, performed by the Sadlers in the Sukiya in the Roji.36 For Sadler, Cha-no-yu was “a household sacrament of aesthetics, economics and etiquette; an epitome of Japanese civilization.”37

E G Waterhouse adopted a similar ‘Orientalist’ vision for his own Gordon residence on Sydney's North Shore. In 1913, he enlisted architect Hardy Wilson to build ‘Eryldene’, a Neo-Georgian mansion complete with meandering garden paths and beds planted with varieties of Japanese camellia, a Chinese-style pavilion or tea-house, a garden study, walled fountain and pond. Importantly,

Harold CAZNEAUX, The loggia at ‘Rivenhall’, 1926 (Cat. 1.5)
Waterhouse incorporated Sadler’s interior design philosophies, advocating simplicity and minimal interior decoration. He also collected Australian, Chinese and *ukiyo-e* prints that he displayed throughout the house and later donated to the Sydney Teachers College. Like Sadler’s ‘Rivenhall’, Waterhouse’s ‘Eryldene’ embodies an ‘Oriental’ aesthetic formulated on beauty, balance, harmony and unity.

Australian modernist printmaking

Sadler’s promotion of Japanese woodcut prints fed a growing domestic market for affordable decorative homewares for the modern home. For artists, printmaking was an inexpensive medium for experimenting in design, colour and rhythm. During this period, a group of artists, mostly women, created woodcuts and linocuts in the distinctive Japanese manner. Either they received training in woodblock printing techniques from Julian Ashton’s Sydney Art School or

オーストラリアのモダニズム版画

サドラーの日本版画啓蒙活動は、モダンな家庭に合った低価格の室内装飾として需要が増えつつあった版画の市場を更に刺激した。作家にとって、版画は、デザイン、色彩、リズムの実験には安価な表現手段であった。この時代には一握りの作家(ほとんど女性)が木版やリノカットに日本の手法を取り入れた。その技術は、シドニーのジュリアン・アシュトン美術学校、あるいは海外へ出た作家は、ロンドンのグロヴナー現代美術学校でクロード・フライから、またパリのアンドレ・ロートとアルベール・グレーズから学んだ。

版画家・デザイナーのシア・プロクターは、サドラーの日本美術コレクションをよく知っていた。雑誌『ザ・ホーム』の1926年7月1日号には、エイドリアン・フェイントが経営するシドニーのグロブナー・ギャラリーで開催されたエセル・
they ventured overseas, enrolling at the Grosvenor School of Modern Art in London under Claude Flight, or attending the Parisian ateliers of André Lhôte and Albert Gleizes.

The printmaker and designer, Thea Proctor was well acquainted with Sadler’s Japanese art collection. A caricature in The Home (1 July 1926) depicts the professor showing her a Japanese print at the opening of Ethel Spowers’ woodcut exhibition at Adrian Feint’s Grosvenor Galleries, in Sydney. Her ‘Orientalist’ style had initially developed in London during the 1900s under her mentor Charles Condor, and later, in the early 1920s, she incorporated fan-shaped compositions with Japoniste themes. But in 1923 art dealer and critic Basil Burdett introduced Proctor to Margaret Preston’s woodcuts and it is Preston who is credited as training Proctor in the Japanese woodblock printing technique. Preston had studied Japanese prints and Chinese paintings in London (presumably at the Kensington, Victoria & Albert Museum) and at the Musée Guimet.

Arthur Lindsay SADLER, A Short History of Japanese Architecture 1941 (Cat. 11)

Harold CAZNEAUX, The water-lily pond at ‘Rivenhall’, Warrawee, Sydney, 1926 (Cat. 1.6)
in Paris from 1912 to 1913. She hand-coloured her woodcut prints in the manner of 17th century ukiyo-e artist Hishikawa Moronobu. In 1925, Proctor and Preston jointly exhibited their woodcuts at Grosvenor Galleries, to critical acclaim.

Preston readily adapted the tradition of ukiyo-e to modernism. Her print, *Harbour foreshore* (1925) not only exemplifies a fascination with the work of Hiroshige and Hokusai but also expresses her modernist interpretation of the city (Cat. 33). Organically shaped, silhouetted trees line the foreshore, framing the vastness of the harbour. Preston’s urban landscape woodcut prints simultaneously mimic the Japanese style and contribute to her promotion of a ‘national’ art. Similarly, Adelaide Perry’s linocut *The Bridge, October 1929* (1930), illustrates the bold rhythmic patterning and undulating curved lines of trees, set against the rising construction of the Sydney Harbour Bridge (Cat. 31). These are images of the modern city, yet woodcut prints such as Preston’s *Banksia Cobs* (c1933) and Proctor’s *Frangipanni* (1928) are reminiscent of Japanese kachōga with their dominant floral subject matter, delicate yet bold decoration and graphic linear patterning (Cat. 36).

Preston explained the skill of woodblock printing techniques in her *Art in Australia* essay, ‘Woodblocking as a Craft’ (1930). The white-line printing technique was especially popular with Preston and others – Preston’s *Nude 2* (c1925) and Perry’s *Model in armchair* (c1930) both incorporate the Western technique of wood engraving but they are informed by the flowing lines of ukiyo-e (Cat. 32). The calligraphic quality of these prints illustrates the artists’ expert draughtsmanship and their ability to create organic, rhythmic patterns. During the 1930s, Paul Haefliger was another artist who created prints in the Japoniste manner. After travelling to Japan in 1932, he produced woodcuts that evoked the Japanese ukiyo-e conventions of intense colour application, plush, and modernism.
Margaret PRESTON, Harbour foreshore 1925 (Cat. 33)
graphic linearity and dramatic portraiture as well as representing the tranquillity of nature and man’s unity with the landscape. (See Case Study 2: p. 9)

Sadler professed that, “the art of Japanese colour-print ... is the most democratic art in the world ... and depicts the common life of the nation.” Correspondingly, Preston asserted that woodblock printmaking represented the art of the nation. During the late 1920s and early 1930s, the colour linocut print gained recognition – its capacity to capture the essence of contemporary society, the modern city, its industry and vitality. One of the most successful linocut artists during this period was Ethel Spowers, who studied under Claude Flight at the Grosvenor School of Modern Art, London. Spowers received much support from Sadler. As an admirer of her prints, he opened her exhibitions and provided access to his ukiyo-e collection. While Spowers never travelled to Japan, she created innovative linocuts in the Japoniste manner, embracing at the same time the modernist ideals of composition, design, colour and movement. *Wet afternoon* (1929–30) not only employs the fashionable ukiyo-e umbrella motif but it also exudes the artist’s expressiveness in the overlapping rhythms and vibrant flat colour (Cat. 39). This typical umbrella motif, intense patterning and vivid colours are equally evident in Proctor’s *Summer* (1930) (Cat. 37).

In addition to Spowers, Flight taught printmaking to the Australian-born artist Dorrit Black and Eveline Syme: both artists perfected the medium, adopting Flight’s rhythmic patterning and dramatic colour. For instance, Black’s *Music* (1927), inspired by a jazz performance at the London Dominion Arts Club, has bold black outlines, stylisation of natural forms and flat surfaces of colour, all reminiscent of ukiyo-e compositional techniques (Cat. 19). Syme’s *The Yarra at Warrandyte* (1931) specifically recalls the ukiyo-e landscape prints of Hiroshige yet also reflect André Lhôte’s formal techniques.
Adelaide PERRY, The Bridge, October 1929 (1930) (Cat. 31)
Adelaide PERRY, *Model in armchair* c1930 (Cat. 32)
Thea PROCTOR, Frangipanni 1928 (Cat. 36)
complete with aerial perspectives, geometric rendering and vivid colouration (Cat. 40). Syme greatly admired the Japanese style, creating prints that were simultaneously vibrant, decorative, yet contemplative.

Celebrated as the ‘Australian Hokusai’, Ethileen Palmer was another well-established Japoniste printmaker during the 1930s. Inspired by Hiroshige, Hokusai and Ohara Shōson, *Kookaburra* (1936) reveals Palmer’s preoccupation with Australia’s fauna and affinity with Japanese *kachōga* (Cat. 30). Her work is characterised by a delicate calligraphic style, which combined graphic linearity with experimentation in colour gradations and multiple impressions. Alternatively, Melbourne-based artists, Mabel Pye and Peggy Crombie were recognised for their experiments in colour linocut printing. Regularly exhibiting in Sydney, these artists sought inspiration from *ukiyo-e* compositional devices and themes from natural and urban environments (Cat. 38 & 21).

From the early 1930s another trend emerged: several artists employed the linocut as a principle medium for political engagement, particularly during the Depression years. Black’s *Nocturne, Wynyard Square* (1932) and Frank Weitzel’s *Deserted street* (c.1930), not only use an abstract geometry, they are socio-political comments on the desolate working-class streets of Sydney (Cat. 20 & 41). Akin to Weitzel, Roy Dalgarno’s *Greeting card: Seaman* (c1933) suggests a socio-realist agenda – produced during Dalgarno’s stay in Sydney, this linocut print highlights the economic plight of the industrial working classes (Cat. 22). Interestingly, as well as providing subject matter, the Depression was a contributing factor in the demise in popularity and exhibition of woodcut and linocut prints in Australia.
Ethleen PALMER, Kookaburra 1936 (Cat. 30)
Thea PROCTOR, *Summer* (1930) (Cat. 37)
Dorrit BLACK, Music (1927) (Cat. 19)
Eveline SYME, *The Yarra at Warrandyte* 1931 (Cat. 40)
Mabel PYE, The mountain c1930s (Cat. 38)
Roy DALGARNO. Greeting card: Seaman c. 1933 (Cat. 22)
Peggy CROMBIE, Washing, St. James roof 1925 (Cat. 21)
Frank WEITZEL, *Deserted street* c1930 (Cat. 41)
Bookplates in Australia and Japan

The revival of the woodcut print during the 1920s and 1930s encouraged Australian printmakers like Lionel and Norman Lindsay, Feint, Proctor, Haefliger, George D. Perrottet, D. H. Souther and L. Roy Davis, to experiment with bookplate designs (Cat. 47 & 48). Generally, bookplates were commissioned by patrons, book owners, writers, artists, printing and publishing firms but in 1923, their popularity gained momentum with the founding of the Australian Ex Libris Society and an exhibition of bookplates at Tyrrell’s Galleries in Sydney. Essentially, the Society endeavoured “to promote and extend the use of Ex Libris, to develop their artistic character ... to hold exhibitions of Ex Libris, and to promote the publication of literature on the subject.”

As an associate of Sadler’s, and founding member and Honorary Secretary of the Australian Ex Libris Society, Percy Neville Barnett commissioned, designed and documented the bookplate movement in various publications from 1930 until 1951. Regularly commissioned by Barnett, Adrian Feint became one of Australia’s most prolific bookplate artists. His *Bookplate for Raoul Lempriere*, (c1930), was awarded first prize in an international competition organised by the Los Angeles based Bookplate Association International. In the same year, Feint exhibited bookplates in Washington DC at the Division of Fine Arts, Library of Congress (organised by the American Society of Bookplate Collectors and Designers).

The art of bookplates was also fashionable in Japan. The first association was founded in 1922. After its dissolution, the Japanese Ex Libris Society (1933–39) was formed with Shoji Kotsuka as president. Many modernist print artists produced bookplates, among them Onchi Kōshirō who was involved in the editing and designing of *Shosō (Book window)* – a magazine for bibliophiles – from 1935 to 1944. During this period, Barnett was influential in establishing links between Australian and Japanese bookplate artists, and

オーストラリアと日本の蔵書票

1920年代-30年代の木版画リバイバルは、ライオネルとノーマンのリンジー兄弟、フェイント、プロクター、ヘイフリガー、Dペロッテット、D Hサザー、L ロイ・ディヴィスらに蔵書票デザインを促した。（Cat. 47 & 48）蔵書票は、一般にパトロンや愛書家、作家、芸術家、印刷会社、出版社などからの依頼で作成されたが、豪州エクスリブリス協会の設立（1923年）と、シドニーのディテルス・ギャラリーで開催された蔵書票展が、その人気に拍車をかけた。蔵書票協会は、「蔵書票の使用を奨励し、その芸術性を高め…」（略）蔵書票の展覧会を開催し、蔵書票に関する出版を促すことに努めた。

サドラーや親しく、豪州蔵書票協会の創立者の一人でありその書記を務めたネヴィル・パーシー・バネットは、1930年から51年にかけて蔵書票運動を奨励し、蔵書票をデザインし、その歴史について多くの著書を残した。バネットが度々蔵書票を依頼したフェイントは、豪州で最も多作な蔵書票作家となった。《蔵書票: ラウル・レンプリエール》（1930年頃）は、ロサンジェルスの世界蔵書票協会主催の国際コンクールで優勝した。同じ年に、ワシントンの米国議会図書館美術部において、米国蔵書票収集家作家協会が主催した展覧会に出品した。

日本においても蔵書票は人気があった。最初の蔵書票クラブは1922年に形成され、そのクラブが解散した後、小塚省治を会長とする日本蔵書票協会（1933–39年）が設立された。モダニスト作家の多くが蔵書票を制作したが、中でも恩地孝四郎は、1935年から44年まで、愛書家の雑誌『書窓』の編集とデザインに携わった。この時期、バネットは豪州と日本の蔵書票作家、出版社、コレクターらの提携に尽力し、自書のために日本の作家に蔵書票の制作を依頼した。たとえば、『豪州の蔵書票と
publishers and collectors. He regularly commissioned Japanese artists to produce plates for his publications. For example, in *Australian book-plates and book-plates of interest to Australia*, (1950) Barnett published 250 colour Ex Libris bookplates by European, Australian and Japanese artists including Brangwyn, Feint, Perrottet and Fujinami Tsutomu. He also re-cut and reproduced *ukiyo-e* prints as Ex Libris bookplates for himself, influenced by artists such as Harunobu. For Barnett, Japanese colour-print bookplates formed “a striking group in a distinct class of their own.” To prove his point, he promoted the collection and publication of *ukiyo-e* prints by importing forty thousand prints from celebrated publisher Watanabe Shōzaburo for a series of limited edition publications including *Japanese Colour-Prints* (1936), *Colour Prints of Hiroshige* (1937) and *Hiroshige* (1938).

The legacy and impact of Sadler’s twenty-six years at the University of Sydney – as this exhibition reveals – continues to this day. In 1948 Sadler retired from his professorship and returned to England. His tenure at The University was impressive: he expanded the courses in Japanese language and ‘Oriental’ history, and advocated the importance of Asian languages in Australian schools and universities. Likewise, Sadler’s translations of ancient Japanese and Chinese histories, essays, novels and poetry, and his own publications on Japanese cultural and artistic traditions, remain relevant today. But it was his championing of Japanese aesthetics and modernism, inspiring local Sydney modernists, intellectuals and a generation of Australian artists that transformed the art of printmaking in Australia. Further, transformations in Australian architecture, interior decoration and landscape design can be attributed to Sadler’s passion for the cultural traditions of *ukiyo-e*, Cha-no-yu and ikebana – ancient practices that symbolised ‘the epitome of Japanese civilisation’ and ‘its national spirit.’

Undoubtedly, Sadler’s promotion of transcultural aesthetics is as important today as it was during his lifetime.
The Young King
and other Stories
by Oscar Wilde
with eight Woodcuts by Paul

Paul HAEFLIGER, (Frontispiece) The Young King and other Stories by Oscar Wilde 1933 (Cat. 48)
Arthur Lindsay Sadler, born in London, England, was a pre-eminant scholar, translator and author. He was educated at Alleyn’s College of God’s Gift (Dulwich College), Merchant Taylors’ School, London and at St. John’s College, Oxford. He graduated in 1908 (BA) with second class honours in Oriental Languages (Hebrew and Assyrian) and was awarded the Pusey-Ellerton Hebrew scholar (1903), Junior Septuagint prize and Junior Kennicott Hebrew scholar (1907), Joyce Ackroyd, ‘Sadler, Arthur Lindsay (1882–1970)’, Australian Dictionary of Biography, Volume 11, Melbourne University Press, 1988, pp 505-506.

James Murdoch (1856-1921) was born in Stonehaven, Scotland. He immigrated to Australia in 1881 and wrote articles for the nationalistic journal, the Boomerang. In 1890 in Japan, he published Don Juan’s Grandson in Japan and launched the weekly magazine, Japan Echo. In 1892, he published From Australia and Japan, and a novel Ayame-san. Murdoch temporarily joined the Socialist ‘New Australia’ commune in Paraguay in 1893, but returned to Japan via England, translating the British Museum’s archives of Portuguese and Dutch voyages to Japan from 1542 until 1639 and letters from the Jesuit and Dominican missionaries in Japan. He established the Department of Oriental Studies at the University of Sydney, becoming its inaugural professor in 1918. Murdoch is renowned for his three volume comprehensive history of Japan in the English language: A History of Japan (1903); A History of Japan: From the Origins to the Arrival of the Portuguese in 1542 A.D. (1910); and A History of Japan: The Tokugawa Epoch 1652–1868, published posthumously in 1926. A. Rand, ‘Murdock, James (1785-1848)’, Australian Dictionary of Biography, Volume 2, Melbourne University Press, 1967, pp 268-269.

12 Eva Botan Sadler (1893–1978) was born in Tokyo, Japan. Her mother was a Japanese national whereas her father was a British naval medical officer. Eva departed Japan in 1900 for schooling at the Alexandra School for Young Ladies in Dublin in Ireland. She arrived back in Japan in 1906 until 1908, later returning to England to complete her secondary education. She then returned to Tokyo in 1913 and married Sadler in 1916 at Tokyo's British vice-consulate. Eva arrived in Australia in August 1922 for Sadler’s appointment. She actively participated in the cultural activities of The University of Sydney, entertaining Sadler’s students, colleagues and associates in the art of Japanese tea ceremony and ikebana, at their Warrawee residence Riverhali. Eva also presented talks on ‘Women in Japan’ (1933) on National Radio (2FC). Her companions included Janet Waterhouse, wife of EG Waterhouse, whom she taught ikebana and Annie Mackie, wife of Professor Alexander Mackie (1876-1955).

8 Ackroyd, op cit pp. 505-506; Dr Marsden Hordern, Professor of Oriental Studies at the University of Sydney: His Ideas and influence, in E. Benitez (ed.), Proceedings of the Pacific Rim Conference in Transcultural Aesthetics, The University of Sydney, Sydney, 1997, p 118

10 Op. cit

11 Ackroyd, op cit, pp 505-506

19 Dr Marsden Hordern as quoted by Lowe, pp 56-57

14 The Sydney Morning Herald, 12 May 1923, p 7

15 Dr Marsden Hordern as quoted by Lowe, pp 66-67

17 Serious accusations of insurrection and ‘5th column’ activities by unidentified sources – based on unconfirmed reports by various individuals, none of whom were personally acquainted with the Sadlers – feature in Australian military intelligence files between 1941 to 1943. Allegations of disloyalty were cast on Mrs Sadler by virtue of her being considered ‘Japanese’ even though she was a British subject and on Sadler by virtue of marriage and his ‘oriental mindedness’. Lowe, p 67; NAA: Arthur Lindsay Sadler, British née Seymour, C123 18608

8 Dr Marsden Hordern as quoted by Lowe, pp 56-57

47

Sadler’s Japanese art collection included prints by Kitagawa Utamaro, Hiroshige and Hokusai. Butler, pp 135; other exhibitions arranged by sadler included an ‘eastern curios’ display at the University’s gala fete and a print exhibition at the feminist Club. Arts patron and publisher sydney Ure Smith interested in the venue becoming a ‘museum of decorative manner’. arts patron and publisher sydney Ure Smith instrumental in organising the exhibition, as he was interested in the venue becoming a ‘Museum of Decorative and Applied Art’. Regardless of its popularity as a major venue for exhibitions and functions, the colonial building was demolished on 17 August 1933. The Home, sydney, 1 November 1929, p 5; The Burdekin House Exhibition of Antique and Modern Furniture, exhibition catalogue, 8 Oct–21 Dec 1929, unpaginated

Dr M J Morrissey was Professor of Zoology at the University of sydney. He later enlisted as a Japanese interpreter and military intelligence officer during world War II. After the War, he studied medicine under the Commonwealth Reconstruction Training Scheme (CRTS) at the University of Sydney and graduated with MBBS (1951) and Diploma of Ophthalmology (1955). The Dr M J Morrissey Bequest Fund, established in 1984, purchases pre-World War II Japanese prints and acquires publications for the University of Sydney’s Eastern Asian Collection. The Japanese print collection is utilised for teaching, research and exhibition.


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Japanese middle-class housing rather than temples and shrines. It became the standard English text on Japanese domestic architecture during the nineteenth century. Sadler’s fascination for English Tudor and Georgian architecture developed during his student years in Oxford. A L Sadler, A Short History of Japanese Architecture, Angus and Robertson, Sydney, 1941, p 133; preface. This publication contains detailed information on the history of Japanese architecture, complete with diagrams, elevations, plans, tables and translations.

33 Harold Cazneaux photographed Sadler’s ‘Rivenhall’ and its garden for The Home magazine in 1926. Two photographs of the Sukiyat were reproduced in 1932. A L Sadler, ‘The Way of Tea,’ The Home, Sydney, 1 April 1932, pp 32–33; 68


35 Sadler, Cha-No-Yu: The Japanese Tea Ceremony, p 27
36 ibid, pp 42–43
37 ibid, p i
38 E G Waterhouse, ‘What to avoid in interior decoration’, The Home, Sydney, 1 June 1928, p 59
39 The Home, Sydney, 1 July 1926, p 40
40 Humphries, Sayers, Engledow, op cit, pp 30–31; 48
41 Deborah Edwards and Rose Peel, with Denise Mimmocchi, Margaret Preston, ‘Woodblocking as a craft,’ ibid, p 84
42 ibid, p 84
43 ibid
44 Margaret Preston, ‘Woodblocking as a craft,’ Art in Australia, series 3, no 34, Oct–Nov 1930
45 The Sydney Morning Herald, 2 June 1926, p 19
46 ibid
47 Butler, op cit, p 249
48 ibid, p 157
51 The Sydney Morning Herald, 7 September 1937, p 16
52 Small universe in the book: bookplates and seals, National Diet Library, Tokyo, 1994, p 12
54 Designed in the Japanese manner, these commissioned bookplates demonstrated Barnett’s affiliation with the “art fraternity of Japan that was consequent upon his intense interest in their art”, ibid, p 223
55 Bell, op cit, pp 18–19
56 Sadler, Cha-No-Yu: The Japanese Tea Ceremony, p i
IIe EXPOSITION EN PLEIN-AIR
PAR
ITZIRÔ FOUKOUI
1924
FROM 1909 TO 1922, Professor Arthur Lindsay Sadler lived in Japan, where he taught at two prestigious schools. He then moved to Australia where he encouraged Australians to adopt Japanese aesthetics as part of modern living, as outlined in Maria (Connie) Tornatore-Loong’s essay. While he published books and articles on aspects of Japanese culture, few documents exist that reveal his activities in Japan. One of these is his article ‘The Japanese outlook on Western art’, published in Art in Australia (June 1924). Understandably, at the time of its publication, a Japanese perspective on Western art would not have found many Australian readers, and perhaps for this reason, this text is not usually mentioned when Sadler’s life and work are discussed. It is, however, a rare document: written by an informed Western observer, it focuses on perhaps the most innovative and exciting time in modern Japanese art. The aim of my essay is to provide a brief sketch of the environment in which Sadler lived, with particular focus on the magazine Shirakaba and the Matsukata collection of Western art.

Shirakaba, the Shirakaba group and Bernard Leach

The magazine Shirakaba (White Birch), which ran from 1910 to 1923, was published by a coterie of young intellectuals from privileged modern Japanese families. All were alumni...
of the Peer’s School, where Sadler taught English between 1919 and 1922. Most of the members read, wrote and spoke European languages and were eager to absorb Western literature, poetry and philosophy. They published translations of their favourite texts and discussed them in the magazine, informing young Japanese artists and intellectuals across the country, who were hungry for new ideas from the West. Their activities extended beyond the publication of the magazine: they organised exhibitions, concerts and plays, and gathered close ‘associates’ around them. One of those associated with the group was the young British artist and potter Bernard Leach (1887-1979). Although Sadler does not mention Leach in his essay, he was well acquainted with him – the young potter’s time in Japan, from 1909 to 1920, largely overlapping with Sadler’s sojourn. The connection between Leach and Sadler is crucial to the present discussion.

Leach was no stranger to Asia: he was born in Hong Kong where his father worked as a colonial judge, and, after his mother’s death, he was raised by his grandparents in Japan, where his grandfather was teaching English.1 At the age of four, he was sent back to Hong Kong and thereafter lived in other parts of Asia following his father’s appointments till 1897 when he was sent to Britain for schooling. In 1907, he met the Japanese artist/poet Takamura Kōtarō (1883-1956) at the London School of Art. Leach’s friendship with Takamura became a catalyst for his decision to revisit Japan. Takamura’s father was teaching woodcarving at the government-run Tokyo School of Fine Arts where Kōtarō also studied, so he was able to introduce Leach to some of the most influential Japanese artistic circles. Back in Japan, Leach would also have made contact with the British expatriate community to which his grandparents belonged.2 Leach quickly befriended the Shirakaba group, who were of the same generation. Like the members of the group, Leach had independent means and a respectable family.
background. More importantly, the absence of racial superiority on Leach’s part was noted and appreciated:

When [Leach] arrived in Japan, armed with an etching press, he intended to teach Western art to this Eastern nation. But a chance visit to an exhibition of Western art organized by Shirakaba surprised him, because he realised that young Japan was knowledgeable in many things of which he had not expected us to be. Being open-minded, Leach dropped his routine plan and began learning with us ... We had never met a Westerner who was capable of such candour. This was the very reason that we came to respect him.³

That Leach ‘dropped his plan and began learning with us’ implies that he made a significant change from an expatriate mindset and tuned in to that of his new friends.⁴ For these young intellectuals, Leach was their ‘equal’ from the West, a like-minded individual who provided them access to the English-speaking culture. For Leach, on the other hand, they were his ‘equals’ whom he could communicate with in English and with whom he was able to grow. This was particularly true with Yanagi Sōetsu (1889-1961), the youngest member of the group who forged a lifelong friendship with Leach.⁵

Leach’s time in Tokyo coincided with the publication of Shirakaba: he contributed a number of articles to the magazine and his own works as well as his collection to its exhibitions. But his contacts were wider: Takamura’s introductions took Leach to the epicentre of Japan’s dynamic modern art movements led by the staff and students of the Tokyo School of Fine Arts. Leach was engaged in various creative ways – exhibiting paintings, prints, and later, ceramics and furniture, as well as designing exhibition displays.⁶ In 1918, he wrote an article titled ‘Japan’s response to Post-Impressionism’ for the Tokyo Advertiser, in which he provides first-hand knowledge on the extent of Japanese artists’ absorption of latest Western artistic trends:

階級の家系に生まれ育ったリーチは、社会的に彼らと対等であったし、何よりも人種的・文化的優越感とは無縁なリーチの人柄が、同人たちは大きな魅力であった。

「エッチングの一臺の器具を持って日本に渡ったリーチは、最初西洋の美術を此の東洋の國に教へこむ考へであつた。だが偶々見た『白樺』主催の西洋美術の展観は彼に驚きも與へた。なぜなら豫期しなかった多くを若き日本が既に味いつつあるのを見出したからである。率直なリーチは今迄の目當をすぐ棄てゝ吾々と一緒につくろへし出した。教へるよりも受け容れる心に活きようとしたのである。率直にこんな事のできる誠実な西洋人に吾々は廻り逢ったことがない。此の事こそ吾々がリーチを尊敬するに至った原因である。」⁴

「今迄の目當をすぐ棄てゝ吾々と一緒に勉強し出した」とは、リーチが在日英国人社会から大膽に踏み出して、同人たちと行動を共にしていったということであろう。白樺同人にとってリーチは思想を分かち合える「対等な」西洋人であると同時に、英語圏の美術・文化的伝達者でもあった。一方リーチにとっては、英語で対等な議論のできる若者たちであり、共に学び成長することのできる仲間であった。とりわけ柳宗悦は、生涯を通じた友情を培うこととなる。

1918年に英語の雑誌『東京アドバタイザ』に「後期印象派への日本の反応」と題する文を寄せた頃には、リーチは日本美術の動向について直接的な知識を持っていた。

「[西洋の]あらゆる近代美術運動の影響は、瞬く間に東京の展覧会に見ることができる...(略)」ある展覧会は[西洋の]表面的な模倣も多くなかったが、中には本物の洞察力を持つものが見られた。特筆すべきは岸田[劉生]の作品である。
The influence of every movement in modern art is to be quickly seen in the exhibitions in Tokyo ... some showed true insight, notably the pictures by Mr Kishida [Ryūsei].

The exhibitions and those organized by the Shirakaba Society... have had the effect of converting at least sixty percent of young Japanese artists to Post-Impressionism. During the few months after publication in England of Lewis Hind’s book Post-Impressionists, three hundred copies were scattered in Tokyo, and it was even adopted in a certain school as a textbook.7

Leach often worked with the potter Tomimoto Kenkichi (1886-1963), who had visited London and travelled to Europe and the Middle East.8 Their innovative designs and activities inspired many young artists including Hamada Shōji (1894-1978), the potter who, later, in 1920, was to accompany Leach to St Ives to help him establish his kiln. Leach and Tomimoto began making ceramics in 1911 and 1912 respectively. When Leach lost his kiln at Yanagi’s property outside Tokyo to a fire in 1919, he was offered a new location, on the property of Kuroda Seiki (1866-1924), an aristocrat and one of the most prominent Western-style painters in Japan. Kuroda’s property was located in inner Tokyo, a short walking distance from Sadler’s residence, and Sadler often visited him there.9

It is not certain as to when Sadler became acquainted with Leach, but it would not have taken long to find each other in Japan’s small British expatriates’ community. Sadler moved from Okayama in western Japan to Tokyo in 1919, and a letter to Leach from Yanagi dated 6 August of that year indicates that Leach knew Sadler well by then.10 Their relationship would have been mutually beneficial: Leach was well placed to inform Sadler of the modernist movements in Japanese art, while Sadler had a good knowledge of Japanese history and literature, and a proficiency in the Japanese language which Leach lacked.

白樺社が企画した展覧会は…(略)日本の若い作家たちの60パーセントを後期印象派に改宗させた。ルイス・ハインドが英国で『後期印象派』を出版して数ヶ月のうちに、東京には300冊が出回っており、ある美術学校では教材として使われてすらいる。」

リーチが日本に滞在した時期が雑誌『白樺』とほぼ重なっていることは興味深いが、 彼の交友範囲はむろん白樺同人とその仲間たちに限られていたわけではない。 彼は日本のモダニズム美術運動の核をなす作家や評論家と交流しつつ、絵画や版画、後には陶器や家具を制作し、1912–13年の反官展運動フューザン会をはじめ、グループ展、個展で作品を展示したり、展覧会自体に新鮮なアイデアを加味するなどの創造活動を率先していた。これらの活動における同志には、イギリスに留学し、 リーチとの知己を機に陶芸を始め、後に近代工芸の先駆者となる富本憲吉がいた。 彼らの活動に刺激された若い作家の中には、1920年にリーチと共にセント・アイヴスに渡った浜田庄司もいた。 1919年に我孫子の柳邸にあったリーチの窯が火事で全焼すると、 リーチは美術界の重鎮であった黒田清輝から彼が所有する麻布の土地を提供され、窯を作って、日本を出発するまでの間ここで作陶した。この窯は当時のサドラ－宅から歩いて数分の距離にあり、サドラーは頻繁にリーチを訪れただよう。6

サドラーがいつリーチと知り合ったかは定かではない。英国人の二人は、共に1909年に日本に渡ったが、 リーチが東京をベースにしたのに対し、サドラーは1919年に学習院で教えるため東京に移り住むまでの10年間岡山で教鞭をとった。しかし、狭い在日英国人社会で、 知り合う機会には事欠かなかったであろう。 1919年8月に柳からリーチに宛てた手紙では、武者小路の文章の英訳にサドラーが取り掛かったかどうか
Sadler’s relationship with the Shirakaba members was different from that of Leach’s: Sadler was not an artist and his primary interest was their intellectual inquiry, some of which he translated into English. He took special interest in Mushanokōji Saneatsu (1885-1976), a novelist – whom he refers to as ‘one of the most distinguished novelists of Japan’ – whose liberal optimism typically represented the character and attraction of Shirakaba. In his letter to Leach, Sadler mentions Mushanokōji’s ‘short critical study of the teaching of Christ, which is of a distinctly fresh and independent nature’, and calls him a prophet.11 He also praises Mushanokōji’s New Village, a Tolstoy-inspired idealistic commune project which he started in 1918 and which continues today.

The Matsukata collection and Frank Brangwyn

In his Art in Australia essay, Sadler refers to the Matsukata collection of Western art as an example of the extent of Japanese interest and appreciation of Western art. Matsukata Kōjirō (1866-1950), the owner of the Kawasaki shipbuilding company, began collecting artworks around 1916 when he met the British artist Frank Brangwyn (1867-1956) in London. Brangwyn, who was a well-established artist by that time, not only sold his works to Matsukata but also provided advice on purchases. As well, Brangwyn drew plans for a museum in Tokyo to house Matsukata’s vast collection. In just over ten years, Matsukata had built a huge collection, said to be of thousands of works, which were stored in London and Paris. His purchases were well timed: in Europe immediately after WWI, many modern masterpieces had left their collectors’ hands and went on to the art market.

In 1919, Matsukata brought part of the collection to Japan and showed it to selected people at his residence. Judging from his writing, Sadler did not see the works, but Leach saw them twice.12 On his first visit
Leach accompanied Kuroda, on whose property he built his new kiln. Also, it was Matsukata’s advisor Frank Brangwyn – who had been Leach’s etching teacher in London – who had famously told Leach to leave the school and ‘go to nature’. Leach clearly had an advantage over Sadler being invited to view the collection, and would have given Sadler a good account of the collection he saw.

Due to the financial downturn towards the end of the 1920s, the Matsukata collection was dispersed, including some (such as van Gogh’s Room at Arles) that are now part of Musée d’Orsay collection. The museum which Brangwyn designed was never built. But the demise of the collection would not negate Sadler’s claim of wealthy Japanese collecting Western art; although the Matsukata collection was exceptional in its scale, it was not unique. From the outset, the group that had started Shirakaba magazine aspired to establish a museum of Western art and began fundraising in 1917. They held the first exhibition of its collection in 1921 which included three small sculptures given by August Rodin in 1911, and three oil paintings – van Gogh’s Sunflowers (1888), Cézanne’s Landscape (1885–87) and Self-portrait with a hat (c1890–94). Sadler would have seen this exhibition, which also included works by Dürer, Delacroix, Rodin and Chavannes. Unfortunately, this museum too, was never realised due to lack of funds; and the Great Kantō Earthquake of 1923 put an end to Shirakaba magazine. The first museum of Western art in Japan was not established until a decade later in 1931. It was built by Ōhara Magosaburō (1880–1943), a textile giant, in his hometown Kurashiki in western Japan. At the time many artists travelled the long distance from Tokyo to see the collection.

Japanese modernist prints

The introduction of Western graphic arts and its impact on early modernism in Japanese prints, particularly on the ‘creative prints’ or sōsaku hanga, are the focus of essays that could have been included in this collection. For instance, Sadler’s article on the collection in the Shirakaba magazine was published in 1921 and included three oils by van Gogh – Sunflowers (1888), Landscape (1885–87) and Self-portrait with a hat (c1890–94). Sadler would have seen this exhibition, which also included works by Dürer, Delacroix, Rodin and Chavannes. Unfortunately, this museum too, was never realised due to lack of funds; and the Great Kantō Earthquake of 1923 put an end to Shirakaba magazine. The first museum of Western art in Japan was not established until a decade later in 1931. It was built by Ōhara Magosaburō (1880–1943), a textile giant, in his hometown Kurashiki in western Japan. At the time many artists travelled the long distance from Tokyo to see the collection.
FUJIMORI Shizuo, Haneda Airport in autumn, from the series Twelve scenes of greater Tokyo: November 1934 (Cat. 78)
by Nishiyama Junko and Kuwahara Noriko also included in this catalogue. From the 1920s, particularly after the Great Kantō Earthquake, the accelerating urbanisation urged artists to reconcile with their new environment. Taninaka Yasunori found his solution by inventing his own trans-cultural urban mythology. On the other hand, Japan’s rising proletarian art movement produced some notable printmakers including Fujimaki Yoshio (Cat.76) and Ono Tadashige. Ono’s monumental work in this exhibition Three generations of deaths: a novel without words (Cat. 104), a series of 51 prints, follows European examples, notably those of Frans Masereel, Lynd Ward (Cat.74), Otto Nückel and Käthe Kollwitz: Ono quotes Kollwitz’s Memorial for Karl Liebknech in the composition of one image, and also made a larger, colour woodcut in the same composition. Despite the visible ‘influences’ of European works however, these dark, yet powerful images are unmistakably Ono’s personal response to the reality of Japanese workers’ lives.

Japanese modernist printmakers sought recognition of their work as creative art (not reproduction prints) both within Japan and abroad. In 1934 the Japan Print Association sent its first exhibition to the West. The exhibition, held at the Museum of Decorative Arts in Paris, was a great success, the result, particularly, of an effort by the expatriate printmaker Hasegawa Kiyoshi. In 1936-37, other exhibitions were organised and travelled to Europe, Britain and the US, but they never reached Australia.

While the Japanese artists were acquiring new ways of seeing from the West, Western artists were learning traditional woodblock techniques from Japanese artists. Two seminal figures were Urushibara Yoshijirō/ Mokuchō and Yamagishi Kazue (Cat. 109), both of whom spent years in Britain, Europe and North America sharing their knowledge and skills with local artists. Urushibara made a name for himself collaborating with Brangwyn, to such an extent that his own

後の1931年にオープンした倉敷の大原美術館で、多くの作家たちがはるばる倉敷を訪れたのだった。

モダニズム版画
西洋からもたらされる美術雑誌などが日本の近代版画、とりわけ初期の「創作版画」運動に与えた影響については、西山純子氏と桑原規子氏が詳しく論じている。1920年代、特に関東大震災後に東京の近代化が進む中で出現した「都市風景」は、モダニスト版画家にとって重要な主題であり、小野忠重が「西洋人の喜ぶ赤鳥居」と苦々しげに呼ぶ新版画に対抗する近代精神の表現でもあった。谷中安規は、この都市風景に、西洋文化の情報を重ねて幻想的な独自の神話を作り出した。一方、1930年代初頭には、プロレタリア美術の小野忠重がフランス・マゼリールやリンド・ワード（Cat.74）にヒントを得、またコルヴィツの表現を取り入れて『三代の死』（Cat.104）などの「字のない小説」を制作、近代化社会の底辺であえぐ人々を描いた。

日本の作家が西洋から新しいものの見方を受け容れている一方で、多くの西洋の作家が、西洋を見た日本人から日本の木版画を直接学んでいたことを忘れてはならない。中でも重要な版画家は漆原由次郎（木虫）と山岸主計（Cat.109）である。漆原は1910年頃から英国に滞在、特にブラングウィンとの共同制作は、ウルシバラの名を英国の版画史に刻み付けたし、米国人アーサー・ドゥを通して、その「影響」は、アメリカ全土に及んだといっても過言ではない。一方、漆原よりやや若く、『白樺』や創作版画作家の版も刻んだ山岸は、米国・ヨーロッパの作家にとって、モダニズムの感覚を理解する木版技術者として歓迎されたであろう。

日本人版画家が戦前オーストラリアに渡った記
INAGAKI Tomoo, *Evening sky* 1924 (Cat. 81)
YAMAGUCHI Susumu, *Still life* 1926 (Cat. 110)
FUJIMAKI Yoshio, Cemetery (night) 1932 (Cat. 76)
KURITA Yū, "Slope c1922 (Cat. 88)"
YAMAGISHI Kazue, Woman viewing a woodblock print 1927 (Cat. 109)
work was reproduced in the ‘Great Britain’ section of The Studio publication in 1927.\textsuperscript{21} Yamagishi had worked with both the ‘New Prints’ (see below) and modernist artists including Takehisa Yumeji (Cat.106). His modern sensitivity would have struck a chord with the Western artists. While neither of these two artists came to Australia, some Australian artists sought to study the woodblock printmaking first hand. It is well known that Margaret Preston visited Japan in 1934 and studied the techniques; and a little earlier, the German-born artist Paul Haeffliger who had settled in Australia, also went to study in Japan. It would not have been difficult to find teachers in major cities like Tokyo and Kyoto as there were publishers and individual technicians who had been working with foreign artists since the early 20th century.

The most notable of them all was Watanabe Shōzaburō, known as the founder of the New Prints (shin-hanga). He began producing woodblock prints of conventional ukiyo-e genres (beautiful women, famous places, actors and bird-and-flower subjects) in the traditional process of artist/blockcutter/printer collaboration but with foreign markets in mind.\textsuperscript{22} As well as works by contemporary artists, his Tokyo shop ‘reproduced’ ukiyo-e, pre-modern woodblock prints, by recutting new blocks and printing off them. Percy Neville Barnett, an Australian collector of bookplates and ukiyo-e prints, was one of his foreign clients who purchased thousands of recut prints for his books on ukiyo-e. Watanabe had experience in working with foreign artists among them Friedrich Capelari, Charles W. Bartlett and Elizabeth Keith. During the interwar period, the New Prints dominated the Western and American markets of Japanese prints.\textsuperscript{23}

There is no evidence that Preston and Haeffliger were aware of Japanese modernist prints. This is not surprising: both stayed in Japan only for a short period, and were likely to have been focused on learning the traditional technique. And Japanese modernist prints were little known outside Japan.

録はないが、モダニズムの代表的作家マーガレット・プレストン(Cat.33-35)は、1934年に日本を訪れ、木版画の技法を学んだ。オーストラリア在住のドイツ人作家・美術批評家ポール・ヘイフリガー(Cat.24, 47)も、トーナトーレ・ロンゲが書いているように、プレストンに先立って1932年に家族と日本を旅行し、木版画を学んだようだ。彼らが版画技術を学んだ場所は確定できないが、西洋から日本を訪れ、短期間の滞在中に木版画を学ぼうとした作家は少なかったと思われるし、渡辺庄三郎などは、当初から外国人との共同制作を得意としていた。\textsuperscript{11} 中でも100点ほどの作品を渡辺版画店から出版したスコットランド人のエリザベス・キー スは、ヘイフリガーと同時期に、何度目かの日本滞在中であったことを考えると、講習をうけることは決して難しいことではなかったろう。またシドニー在住のネヴィル・バネットは、蔵書票・浮世絵のコレクターで、日本の木版蔵書票に興味を持って日本のコレクターと連絡を取っており、1930年代半ば以降には浮世絵研究書を出版するために渡辺版画店から4万点に及ぶ複製浮世絵を買い入れ、\textsuperscript{12} それらを添付した限定版を何冊も出版しているので、ヘイフリガーとプレストンのために彼かサドラーが仲介したこととも考えられる。

日本のモダニズム版画の海外進出としては、日本版画協会が1934年のパリ展を皮切りに、ヨーロッパと米国で創作版画展を開催したが、\textsuperscript{13} この版画展はオーストラリアには来ていない。また、プレストンとヘイフリガーが、日本のモダニスト版画を眼にしたという記録もない。彼らの滞在は短期間であったし、リーチの場合のように美術関係者への紹介があったわけではないので、無理のないことであろう。二つの大戦間のこの時期は、西洋においては新版画の全盛期であり、当時は日本のモダニズム版画は海外にほとんど知られていなかった。\textsuperscript{14}
ONCHI Kōshirō, The sea 1937 (Cat. 102)
Modernity in Australia and Japan

In the 1920s and 30s casual Western observers might have dismissed Japan's 'Westernisation in art and culture' as derivative, a grafting without roots. But both Leach and Sadler were in a position to judge better. Leach, who regularly discussed art, literature and philosophy with his Japanese peers, viewed Japan's interest in Western art as 'valuable, creative, and a sign of the times.' More important, in his 1918 essay he questions the notion of the 'cultural authenticity' or 'weakening of national character in art and thought' and considers that 'this expression of expanding creativity has become part of an evolving world movement.'

There is no doubt that Sadler read Leach’s essay and discussed the issue with him. With Leach’s knowledge and experience, informed by his own knowledge of Japanese classics and pre-modern culture and art, Sadler was able to place Japan’s preference for Western art in its own historical context. He argues that the search by young Japanese (notably by the Shirakaba group) for ‘the expression of great personality’ as illustrated by the works of European masters such as Millet, Degas, Cézanne, van Gogh, was no different from their search for the same in calligraphy, the no performance, and the Chinese-inspired ‘literati’ ink painting. Until recent years, most Western critics viewed works of Western-style art by Japanese (and other Asian) artists as superficial, yet Sadler’s sharp insight into Japanese culture suggested to him that in these new art forms, one could observe links to their own past. His mention of literati painting is particularly astute. Although artists around Shirakaba and Leach worked in Western-style painting, two of Japan’s most original modern painters – Kishida Ryûsei and Yorozu Tetsugorô – began working in literati style in the last years of their short lives.

The years Sadler spent in Japan were the most dynamic and optimistic in the history of modern Japanese art. Victory in the Russo-
ONO Tadashige, Three generations of deaths: a novel without words 1931 (Cat. 104)
ONO Tadashige, *Three generations of deaths: a novel without words*, No. 9 (explosion in the mine) 1931 (Cat. 104)

ONO Tadashige, *Three generations of deaths: a novel without words*, No. 12 (to the city to find work) 1931 (Cat. 104)

ONO Tadashige, *Three generations of deaths: a novel without words*, No. 21 (parting) 1931 (Cat. 104)

ONO Tadashige, *Three generations of deaths: a novel without words*, No. 46 (killed in clash with police) 1931 (Cat. 104)
FUJIMORI Shizuo, Fireworks at Ryōgoku, from the series Twelve scenes of greater Tokyo: July 1933 (Cat. 77)
KAWAKAMI Sumio, Casino Follies 1930 (Cat. 84)
Japanese war (1904-05) boosted national pride and confidence. The Japan-British Exhibition, held in London in 1910, was viewed both by the British and the Japanese as being quite different from earlier international expositions when Japan was considered a ‘junior member’ of the industrialised nations: The 1910 Japan-British Exhibition in London came at a special moment in Japan’s international relations, culminating a generation of efforts to guarantee national security and international acceptance. It was conceived by the Japanese as a tool to secure Western acceptance as a global power equal to the West with a sophisticated traditional culture underpinning the rise of modern industry.27

To mark this special occasion, the British art magazine The Studio issued a series of articles on aspects of contemporary Japanese arts by Japanese and Western writers. But in Australia things were seen quite differently: Popularly and culturally, Japan was often depicted as the Yellow Peril. The same sense of racial community that, at the end of the 19th century, led Australians to define themselves as white and British and to exclude Asian immigrants, helped to magnify the Japanese danger and to unify the country.28

Despite this general mistrust and xenophobia, the shared modernity and artistic curiosity between Australia and Japan established a number of links. One notable example is the story of Ishida Kiichirō (1886-1957), an employee of a Japanese trading company who was posted to Sydney in 1919, where he became acquainted with Kagiyama Ichirō (1891-1965), a Japanese commercial photographer, who taught him photography. Ishida was eventually invited to join the prestigious Sydney Camera Circle, and worked with its members, particularly with Harold Cazneaux, whose photographs of Sadler and his house for The Home magazine are featured in this exhibition (Cat. 1).29

を高揚させ、日本の近代美術がダイナミックな展開を遂げた時期であった。大戦に先立つ1910年に開かれた日英博覧会は、日本にとっても英国にとっても、前半世紀の博覧会とは違った意義を持っていた。

「ロンドンで日英博覧会が開催された1910年は、日本の外交にとって、一世代を通じて改善に尽くしてきた防衛と国際社会への参入を獲得したという点で、特殊な時期であった。日本はこの博覧会で、西洋と肩を並べる国力を持ち、しかも近代産業を支える独自の伝統文化を持つ国家としての地位を固めることを狙っていた。」17

この博覧会を記念して、英国の美術雑誌『ザ・ステュジオ』は、数回にわたり西洋人と日本人による現代日本の美術工芸に関する記事を掲載している。だが、オーストラリアでは事情が違っていた。

「一般的にも、文化的にも、日本は“黄禍”として描かれた。19世紀末にアジア人移民を排除して白人による英国主義という自己認識を培った人種的社会意識が、対日本の危機意識とオーストラリアの国家意識を増幅したのだった。」18

しかししながら、日本とオーストラリアに共通した近代性は、日本に対する一般の不信感とは別なところで、幾つかの重要な美術交流を生んだ。最も顕著な例は、1919年に貿易会社の駐在員としてシドニーに渡った石田喜一郎である。石田はシドニーで日本人写真家の鍵山一郎と出会い鍵山から写真術を習得し、その近代的感覚でピクトリアリズム（絵画主義）の優れた作品を生み出し、その作品がロンドンで展示されたことを機に、由緒あるシドニー・カメラサークルの会員に招待された。石田が交友したシドニーの写真家には、『ホーム』誌の専任カメラマンであり、同誌のために、サドラー夫妻やサ
Language can be a barrier between cultures, but when this barrier is overcome, ideas can fly and mutual respect develops. Unlike ‘Japonisme’ of the previous generation – which was a more formal interpretation of Japanese material culture by Western artists – Sadler observed that the appreciation of Western modernism by Japanese artists and writers was underpinned by their knowledge of European ideas and philosophy. With this understanding Sadler saw himself as a bridge between the two cultures, and his essay, ‘The Japanese outlook on Western art’, encapsulates this belief in transcultural exchange. Undoubtedly, Sadler’s understanding of contemporary Japan was greatly enhanced by his friendship with Bernard Leach, to whom he dedicated his book *The Art of Flower Arrangement in Japan*. If Sadler’s 1924 essay on the contemporary Japanese art scene did not have relevance in Australia at the time, it certainly has relevance today. The story of their engagements with modern Japan
Käthe KOLLWITZ, Maria and Elisabeth 1928 (Cat. 67)
MAEKAWA Senpan, Evening view of Shinjuku, from the series One hundred views of new Tokyo 1931 (Cat. 91)
enables us, in the 21st century, to reconsider issues of modernity and modernism in art with the advantage of a much broader cross-cultural perspective.

Notes

1. Leach’s grandfather Hamilton Sharp was an English teacher in and near Kyoto. Suzuka Sadahiro, Boaando reechi no shôgai to geijutsu: higashi to nishi no kekkon no viron, Minerva Shôbô, Kyoto, 2007, pp 5-4.


4. The transition would not have been radical in terms of the level of comfort. As de Waal more aptly describes, Leach came to live in two worlds: of the prosperous expatriate community and of ‘the world of the Shirakaba’ (See de Waal, Bernard Leach, 1998, p 9). ‘Chronology’ in Bernard Leach: potter and artist, 1997, pp 158-59.

5. Yanagi’s given name is Muneyoshi, but he is widely known as Sōetsu. Leach’s adaptation of his ideas was posthumously published as The Unknown Craftsman.


8. Tomimoto studied design at the Tokyo school of fine arts, with the advantage of a much broader cross-cultural perspective.


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16 Shirakaba exhibitions list compiled by Nagafune Yōji, Nagafune et al, op cit, p 223

17 Takizawa Kyūji (ed.), Seitān 100-nen Ono Tadashige ten (Ono Tadashige exhibition; commemorating the centenary of his birth), Machida City Museum of Graphic Arts, Tokyo, 2009, p 26

18 The Japan Creative Prints Association lobbied for inclusion of creative prints to the government-sponsored annual art exhibition. This was granted in 1927.


20 Haegawa went to Paris in 1919 and remained there till his death. In 1936 he received Legion of Honour from the French Government for his work in manière noire (mezzotint).

21 The wood cut of today at home and abroad, 1927, p 43. It also features a work ‘by Y. Urushibara after a drawing by Frank Brangwyn, R.A.’

22 Watanabe was originally an ukiyo-e woodblock print collector/dealer. According to Sawatari Kiyoko, he realised the depleting stock of pre-modern prints and began considering production of contemporary prints using the ukiyo-e production method of artist-carver-printer collaboration with the Western market in mind, when he met Fritz Capelari in 1915. It is important to note that this New Print (Shin Hanga) movement had cross-cultural origin. See Eyes toward Asia: Ukiyo-e artists from abroad, Sawatari Kiyoko (ed.), Yokohama Museum of Art/ Yomiuri Shimbun, Tokyo, 1996, pp 211-22


24 Bernard Leach, Beyond East and West, p 124

25 Leach, p 124


ARTISTS USUALLY HAVE a highly developed historical consciousness. Those maturing in the early decades of the twentieth century in Europe and Japan were keenly aware of the social and cultural contradictions surrounding them. They tried to make sense of chaotic industrialisation, rapid economic growth, the rise of revolutionary mass movements and reactionar y militarism, and the European scramble for colonies that precipitated WWI. Italy and Germany had lurched from regional Princedoms to political unification, and artists were inventing a new role for themselves as part of a progressive, national intelligentsia. Russian artists similarly rode the political and social tumult that followed the Russo-Japanese war and the failed 1905 revolution.

Artists on both sides of the new century believed the world was entering into a general state of decay and disintegration. They explored the dark underbelly of new urban spaces and our crisis-ridden relationship to technological change. Artists felt that modernity was breaking up the social fabric. Many young radicals were critical of Impressionism’s surrender to naturalism, as paralleling without question the materialism of modern science. The Symbolists had responded to modernity by transcending or ‘musicalising’ the world, to create an aesthetic distance from the violent banalities of industrial life. The younger artists preferred to intervene and immerse themselves in these modern realities.

MODERN IDEAS ON THE MOVE

モダニズムの伝播

Catriona MOORE

19世紀末一20世紀初頭の芸術家は、世界が腐敗と崩壊の状況に近づきつつあるとしたので、新しく出現した都市の暗部や、技術革新への依存が生み出す危い関係に注目した。彼らは「近代」が社会構造を解体していると感じた。若い急進派の多くは、印象派を排し、印象派とは自然主義が擁護する「自然」を容認し、資本主義における近代科学の実利主義を鵜呑みにするものであると批判した。象徴派の作家たちは、現代を超える、つまり「音楽化」し、工業化によって平均化・凡庸化が急激に蔓延していく現実から隔離した美意識を生み出すことで近
Cosmopolitan artistic development was pollinated along the intercontinental telegram, train and steamship routes. Those with cash and entrepreneurial flair, such as the Italian Futurist FT Marinetti, barnstormed the continent and helped to spread the provocative promise of the new age. The art university was the atelier and street café, and for the young northern Europeans, the backpacker camaraderie of summer retreats in picturesque villages away from city smoke and expensive rents. Max Pechstein’s 1910 woodcut, Conversation (Cat. 72) snatches a glimpse of the new café culture. This was the time of small magazines, the “mayflies of the literary world”, and between 1909-20 a hundred or so imprints briefly flourished.1 In the pages of Jugend, The Studio, Die Aktion and Der Sturm, writers and artists told each other about art’s important new role in creating the ideas that would guide modern life.

Fauves, Cubists, Futurists and Expressionists experimented with non-naturalistic distortion as a radical examination of life itself. Their initial findings remain unresolved: how to reconcile individual freedom with the requirements of the community in a new world? According to many prints, poems and café-talk, social change must start with the individual. The new society could not simply emerge from a ‘bottom up’ change in the material base, as the Marxists proposed. How would the revolutionary masses know what to think and act, without someone or some ideal to show the way? Most avant-gardists proposed a creative, ‘top down’ politics, guided by the ethical ideal, to bring about social change.

Artists sculpted, printed and painted connections between a subjective ethics and the material world of politics, science and economics, though not in an illustrative way. It was the viewer’s job to make creative links between art and life. The artist started the conversation through opening up aesthetic possibilities, through formal distortions of form, expressive intensity and counterpoint. 代化に対応していたが、若いアーティストたちはむしろ、近代の実に介入し、没頭することを選んだ。

芸術の動きは国を越え、大陸間を結ぶ電報、鉄道、汽船網に乗って伝播していった。財力があり目光が尤るイタリア未来派のF.T. マリネッティなどは、ヨーロッパ各地を巡業して、新しい時代が意味するものとその魅力とを説いて回った。アトリエや街のカフェが芸術を学ぶ場となった。一方、北ヨーロッパの若いアーティストたちは、夏の都市の喧騒と高い家賃を逃れ、景色のよい田舎の安宿で仲間たちと芸術論を戦った。マックス・ペヒシュタインの1910年の木版『会話』にはこの新しいカフェ文化が垣間見える。（cat. 72）寿命の短いことから「文学界の蜻蛉」と呼ばれた小雑誌が盛んで、1909年から1920年にかけて百種ほどの出版物が百花繚乱を極めた。作家や画家たちは、『ユーベント』、『ザ・ステュディオ』、『ディエ・アクション』、『デア・シュトュルム』等の誌上で、芸術の新しい役割—近代生活を導く思想の形成に芸術がどのように貢献できるかについて意見を交換した。

フォーヴ、キュビスト、未来派、表現派は、「生」の急進的な考察として、非自然的なデフォルメで表現する実験を始めた。しかし彼らが当初知覚した、個の自由と新しい社会の要求との調和という問題への解答にはならない。多くの絵画や詩、カフェでの会話は、社会変革は個人から始まるべきであると唱えたが、「下部構造の変化が上部構造を変えていく」とマルクス主義者が提唱したほど単純には、新しい社会は生まれ得なかった。具体的な指導者か手本なくして、革命の主導者である大衆は何を考え行動すべきかをどうして知ることができよう。ほとんどの前衛作家たちは、倫理的な理想に導かれた創造的な「上意下達の」社会変革を提唱していた。
and non-naturalistic colour. To make sense of these works, the viewer had to take time in looking. Perceptual and intellectual effort was needed to meet these artworks halfway, so to speak, and the viewer became conscious of the fact that they were seeing things differently. These were more than just pretty pictures – they were made as visual propositions for a subjective openness to change in consciousness – a prerequisite for social change itself. This was part of a utopian quest for a heightened, transcendent consciousness, described in the 1930s by the Marxist critic Ernst Bloch as the novum or the New, “which breaks forth throughout human history in cultural and political attempts to visualize an unalienated relation between human beings.” As ‘pretty propositions’, this pictorial quest for the New became an easily transportable philosophy, an art of cultural dislocation and a practical form of protest.  

Expressionist artists sought the ‘New’ by looking both forward and backward, evoking unalienated connections with the social totality through appeals to life and labour or to earlier folk traditions, whilst simultaneously engaging with the modern situation. The German expressionists sought to revive ‘Northern’ folk traditions like wood carving and woodcut prints, along with a mystic, Gothic heritage (as against the Classical, Roman tradition), while drawing heavily on the latest Fauve colour theories, Cubist compositional challenges and Futurist forward-thinking. Russian artists associated with Futurist groups like the Jack of Diamonds, Donkey’s Tail, Zveno (‘the link’) and the anarchist Green Cat (including those associated with Japanese modernism, such as David Burliuk, Victor Palmov and the Vladivostock-based print-maker Pavel Liubarsky) also incorporated their regional heritage (including the icon tradition and Russian folk arts) into their work, after seeing what Matisse and Picasso had done with African, Pacific & Iberian art. Artists extended this broad-ranging cultural reach by working

アーティストたちは政治、科学、経済の現実世界と主観的倫理の関わりを、彫刻に、版画に、絵画に表現した。ただし具体的に表現したのではない。芸術と現実のつながりを見出すのは作品を観る者の役割となった。アーティストは、フォルムの歪曲、表現の激しさ、非自然的な色彩を用いて新たな美的可能性を切り開くことで観客との対話を開始したのであって、そうした作品を理解するためには、受け手は時間をかけて鑑賞する必要があった。つまり鑑賞者は作品を捉えるところまで辿り着くには感覚と知力を働かせなければならず、その過程で自らの物の見方が違ってきていることに気づくのだった。作品は単にきれいな絵ではなく、意識の変革を受け入れる主観的態度を持てという提案を視覚化したものであり、その意識変革は社会変革の前提でもあったのだ。これは現実世界を調節する意識を求めるユートピア思想の一端であった。マルクス主義批評家のエルンスト・ブロッホは1930年代にそれを「ノヴム(新事象)」と呼び、「人類史の全時代にわたって文化的、政治的に試みられてきた、現実には実現していない人間同士の疎外なき関係を視覚化する試み」と述べている。この「魅力的な表現形式」は、「新事象」の視覚的探求の様式として移植可能な思想であり、文化的不安を表現する芸術であり、実際的なプロテストの形態ともなった。  

表現主義の作者たちは、「新事象」を過去と未来に模索した。一方では、旧世界の「生活と労働」あるいは民族的伝統から、社会全体との疎外なき絆という要素を抽出しつつも、同時に近代の現実に関与することを忘れなかった。ドイツ表現派は、木彫や木版など北方民族の芸術や、神秘的なゴシックの伝統の復活を目指す(ギリシャ・ローマの伝統に対して)一方、最新のフォーヴの色彩理論、キュビスムによる構成の冒険、未来派の先進思想に強く基づいた作品を生み出した。ロシアでは、「ダイヤのジャッ
in a variety of media and collaborating on cross-artform projects to promote the idea of the 'total work of art'. Der Blaue Reiter Almanac of 1912, produced by Franz Marc and Wassily Kandinsky, exemplifies this ambitious programme. It reproduced contemporary European art alongside work from the South Pacific and Africa, Chinese paintings and Japanese drawings, medieval German woodcuts and sculpture, Egyptian puppets, Russian folk art, Bavarian religious art painted on glass and examples of children's art.

Artists turned their backs on their academic training to appropriate these more 'primitive' or fundamental art forms, searching for a world of essences. They drew inspiration from the energising force of children and so-called 'primitive' peoples, the working class and the peasantry, and in an assumed closer connection that women enjoyed with nature through childbirth, emotional intelligence and the unconscious. This highly intellectualised and politically radical form of 'savage mind' sought to tap a broad-flowing, Dionysian life-force (Cat. 59).

Ernst Kirchner’s brilliant portrait of the German art dealer Ludwig Schames (Cat. 64) seeks to reveal such fundamental, emotional truths. It was prepared from memory and hand-printed at the close of the Great War, when Kirchner was living in a small hut in the Swiss Alps and attempting to recover from his wartime physical and mental collapse. Kirchner strips extraneous detail from this studio memory, and distorts Schames’ severe, elongated features into a characteristic, dynamic x-shape to fit an irregularly-shaped block of wood. Compositionally it echoes other Kirchner portraits, such as his 1915 Self-Portrait as a Soldier, where the artist pitches into the claustrophobic foreground, brandishing an (imaginary) amputated arm, his nude model awkwardly posed behind. In this instance, the nude woman in the background is thought to be one of Kirchner’s own carved wood sculptures. Unlike the Symbolist belief in emotions being primarily...
Lovis CORINTH, *The Kiss* 1921 (Cat. 59)
Ernst Ludwig KIRCHNER, Portrait of Ludwig Schames 1918 (Cat. 64)
a thing of the mind (reflecting a traditional philosophical split between mind and body), the younger generation rendered emotional feelings as unruly, experiential truths that are directly felt and marked on the body.

The search for pure or primitive forms was a counter-cultural action against urban corruption. Unlike 18th century Enlightenment thinking or 19th century Romanticism, modern western primitivism sought a harmony with nature that was not seen as ultimately Divine, but as a more ambivalent, flawed ‘refuge’ from the modern predicament. Die Brücke artist Erich Heckel’s 1923 woodcut, On the shore (Cat. 61) shows two women resting on an Edenic shore, far from the urban corruptions of postwar Europe. Yet these modern hippies do not embody Nature as uncivilised, prelogical and pre-modern. Their smart, ‘bobbed’ hairstyles suggest that they are sophisticated, urban Eves on holiday, in a state of healthy, liberated nakedness.

For this generation, relations between men and women were of particular concern. The Norwegian artist Edvard Munch’s insights into the unsettling nature of familial and romantic relationships had reflected common anxieties. Across Europe the suffragettes had pushed for the vote. With women’s emancipation and economic independence, and with arranged marriages now a distant memory, artists investigated the nature of love and female psychology. Sigmund Freud and Carl Jung’s theories of the unconscious drives, the nature of sexuality, repression and guilt were revelatory. Freud’s startling research on female sexuality raised the hitherto unthinkable question: ‘What does a woman want?’

Käthe Kollwitz often used the image of woman as a general social index and a site for conflicting economic forces. Her figures extend the emotional force of personal loss or anguish to form broader humanist statements on the human predicament (Cat.67). Herself a mother losing her son in WWI and her
Erich HECKEL, *On the shore* 1923 (Cat. 61)
grandson in WWII, her self-portraits and generalised figures of mothers, sisters and wives mourn an entire generation and express Germany’s physical and moral collapse at the war’s end. They are clarion-calls against social injustice, poverty, war and incipient fascism.

Many European modernists had at first welcomed the war as way to hasten a new social order. For some, a militarist (and later, proto-fascist) search for purity under-pinned shared ideas about creation itself: as a dialectical tension between opposing forces – creation by catastrophe. For the new man to emerge, degenerate society must be swept away. The power of social and poetic contradiction was valorised in Expressionist art. Wassily Kandinsky’s influential 1910 writings, Concerning the Spiritual in Art, asserted, “Harmony today rests chiefly on the principle of antithesis (and contradictions).” Thus pictorial distortion, musical discord or ugly dance movements could be considered “beautiful”. Kandinsky, Heckel, Kirchner, Masereel, Pechstein, Ward and many others were drawn to Nietzschean views on ‘Dionysian destruction’. Kandinsky was also not alone in finding Rudolf Steiner’s ideas on the Christian Apocalypse utterly compelling. Steiner’s beliefs on the progressively transcendent ordering of the universe had a major impact on the synthesised, Christian and Eastern spiritual teachings of the Theosophical Society, which influenced artists around the world in the inter-war period.

The realities of the Great War proved to be a false apocalypse, however, as so many Expressionists artists were killed, maimed or suffered some form of war trauma. Most survivors were later persecuted under the Nazis. The impetus of the Italian Futurists as a movement also died with the war, in which two members (Boccioni and Sant-Elia) were killed. Futurism as an organised movement got its second wind when Marinetti aligned with the rising Fascist Party of his friend Benito Mussolini from 1919, although it was spent as a radical social and artistic force. The Russian modernists fared little better as...
a relatively small and politically unsupported section of post-revolutionary prolekult ('proletarian culture'). They were increasingly seen as 'decadent bourgeois' and their art not able to be understood or of any use to the revolutionary proletariat. The artistic examination of the New was finally squashed in Russia when the doctrine of Socialist Realism became state policy in 1932.

The complex surge of regional modernisms through the twentieth century makes us realise how unevenly radical art ideas arise in diverse centres, mutate, travel and die off. Expressionism, for instance, could simultaneously appear intensely radical in one context, and reactionary in another. For instance, as Expressionism snaked like a subversive virus across the world, in Germany it experienced a rapid decline, as left-leaning artists became increasingly disillusioned with the Weimar republic. By 1920, artists associated with dada and the Novembergruppe declared Expressionism to be bankrupt, overworked and indulgent; and by 1924, the movement was effectively over. In Germany, as elsewhere, the ‘Neue Sachlichkeit’ (New Objectivity) and more Classical styles, jazz and sport projected a more stable ‘twenties zeitgeist’.

Regional modernisms often appear to be politically and socially contradictory. Japanese avant-gardists radically reinvented the utopian exploration of ‘the New’. On the other hand, early Australian modernism was formally innovative but politically conservative. Margaret Preston was an idiosyncratic nationalist, Grace Cossington Smith a stalwart, Anglican conservative, and Ethel Spowers and Grace Crowley never dreamt of becoming ‘traitors to their class’. European modernism travelled light, but carried some heavy ideological and philosophical baggage. The historical consciousness of the locally-attuned artist often leads to the quiet dumping of excess load.

しかし第一次大戦の現実は黙示録ではなく、多くの表現主義者たちが死亡あるいは負傷するなど、何らかの戦争の傷を受け、生き残った者は大半がナチによる追害を受けた。イタリア未来派はウンベルト・ボッチョーニとアントニオ・サンテリアを戦争で失い、その運動は戦争とともに衰えた。組織立った運動としての未来主義は、1919年からマリネッティが友人ベニート・ムッソリーニのファシスト党の台頭に協調することで息を吹き返したが、それはもはや社会的・芸術的な過激勢力とはなりえなかった。ロシアのモダニストたちも同様で、革命後の「プロレタリア文化」の中で、比較的弱小で政治的基盤のない存在となり、次第に革命的プロレタリアの目には理解できない、つまり無用の「デカダントなブルジュワ」と見なされるようになった。1932年に社会主義的リアリズムが国策となると、ロシアにおける「新事象」の芸術的考察は、遂に押しつぶされた。

20世紀に各地で起こったモダニズムの様相を追っていくと、散在する中心地から発生した過
激な芸術思想が、様々な経過で変容し、伝播し、消滅していくことが分かる。たとえば表現主義は、ある状況では非常に急進的だが、同時に別の環境では反動的であり得た。表現主義が破壊的なウィルスのように世界中に蔓延していたとき、ドイツでは左翼系の作家たちがマイナール共和国に幻滅を深めて激怒に衰退した。1920年にはすでにダダやノヴェルバーグルッペの芸術家たちが表現主義は破壊、過労、耽溺に陥ったと宣言し、1924年までに運動は事実上終息した。ドイツでもほかの国と同じく、新即物主義や古典的な表現形式、ジャズ、スポーツのほうがより確実に「1920年代のツァイトガイスト(時代の精神)」を反映したのだった。

各地に起きたモダニズムはときに、政治的、社会的に相矛盾しているように見える。日本の前衛作家たちは、「新事象」のユートピア思想的探求を、自分たちの要求に合うように作り変えた。一方、オーストラリアの初期モダニズムは、造形的には革新的であったが、政治的には保守的であった。マーガレット・プレストンは個性的な国経主義者であったし、グレース・コシントン＝スミスは保守的な英国国教会の敬虔な信徒、エセル・スパウアースやグレース・クロウリーは彼女たちの「所属階級を裏切る」など思いもよらなかった。ヨーロッパのモダニズムは、身軽な旅人だったが、イデオロギーや哲学の面では重い荷物を担っていた。しかし自分たちの地域環境に敏感な各地の作家たちは、その歴史認識に従って余分な荷を何気なく捨て去りつつ「新事象」に彼らなりの問題意識を重ねたのだった。

Notes

IT WAS TOWARDS THE END of the Meiji period (1868-1912) that saw modern consciousness and expression emerging in printmaking in Japan. Yamamoto Kanae’s woodcut titled *Fisherman* (Gyofu) was first published in the *Myōjō* magazine in 1904, accompanied by an article by Ishii Hakutei: ‘My friend Yamamoto has produced a painterly woodcut employing his skill in woodcarving and his talent in painting. His chisel became his brush in this work, which adorns a page of this issue’.1 This essay will consider the roles of Western art at the time of the birth and dissemination of ‘Creative Prints’ or sōsaku hanga with its motto ‘drawn, carved and printed by the artist’. In Japan, the traditional printmaking method was a collaboration of the artist, the woodblock carver and the printer. So, to recognise the same authority in the chisel as that of the paintbrush, and to value the artist’s intention above anything else in the work, was clearly an imported concept.

Yamamoto was a professional carver of the wood engraving that originated in Britain, in which the block was cut across the grain of wood. In Japan this technique was called the ‘Western woodblock print’ to differentiate it from the traditional Japanese technique in which the block was cut along the grain. Furthermore, when he began promoting the Creative Print, Yamamoto suggested that beginners study the black-and-white style of Japanese版画界に近代芸術としての意識と作品
とが現れるのは明治末期のことである。それは
具体的には、1904年に山本鼎が『明星』誌上
で発表した木版画《漁夫》および石井柏亭が
寄せた文章—「友人山本鼎君木口彫刻と絵画の
素養を以て画家的木版を作る。刀は乃ち筆
なり。本号に挿したるものは。」1 に求められ
る。本稿は、いわゆる創作版画が自画自刻自摺
を旗印として生まれ、広がり始めめる時期に、西
欧の芸術がどのような役割を果たしたのかを考えるものであるが、絵師・彫師・摺師の分業を
常とした日本にあって、彫刻刀に絵筆と同じ権威を認め、作者の意図を何よりも尊ぶ思想は
まぎれもなく舶来品といえる。

そもそも山本鼎はイギリス発祥の木口木版—そ
れは当時、板目と区別するために「西洋」木版
と呼ばれていた—の彫版師であり、また彼が創
作版画の普及活動を始めた時、初心者に向け
てまず提唱したのはイギリス人作家ウィリアム・
ニコルソン(cat.71)の黒白スタイルであった。さ
らには1907年に山本や石井らが創刊し、版画
を満載した文芸誌『方寸』も、ドイツの『ユ
ーネゲント』(cat.62)やフランスの『ココリコ』を
モデルにしたのだから2、創作版画の出
発は、まるごと西欧の影響下にあったってよい。
the British artist William Nicholson (Cat. 71), and when Yamamoto, Ishii and others launched the literary and art magazine *Hōsun* (Square inch) in 1907, they modelled it on European journals – the German *Jugend* (Cat. 62) and the French *Cocorico*.2 One can therefore say that, at its start, the Creative Print movement was completely under the influence of the West.

Although any direct relationship is not confirmed, in January 1904, about six months before Yamamoto’s *Fisherman* appeared, Myōjō published two prints – *A Japanese woman* and *An Indian* – by the Prague-born artist Emile Orlik with an accompanying article stressing the fact that the block was cut by the artist.3 Looking beyond prints and considering graphic design in general, it is well known that the magazine, since its launch in 1900, embraced the Alfonse Mucha-influenced Art Nouveau style. From its fifth annual exhibition in 1900, *Hakuba-kai* (White Horse Society, a private painting school and exhibition society) was showing prints and
章に次のようなものがある。
「日露戦争がすんで四五年前後で、四五年した頃だったから、
外国からも新しい画本がどしどし舶来するようになって、
先生の不自由はなかった。」

「日露戦争がすんで四五年前後で」1910年頃、一世を風靡した『夢二画集』シリーズ
が着手された頃だ。夢二を慕い、深交した若者たちの幾人かが版画を手がけ、のちにかの『月
映』が世に出る事実を考えるとなおさら意味深長に響く言葉なのだが、実際夢二は『ユー
ゲント』や『ジンプリツィシムス』などから好きなカットを集めて切り抜き帖を作り、「画の先
生」として参照、時には模倣していた。こうした事態はひとり夢二だけのものではなかっ
たろう。創作版画が生まれ、広がり始めた頃、西欧のグラフィック・イメージは、いかなるタイ
ルで描くべきかという作家の問いに数々の選

posters by Orlik, Mucha, Eugène Grasset, Henri Rivière and Puvis de Chavannes. Of
these, the works by Mucha, Grasset and Rivière had been brought to Japan from Paris
in 1901 by Kuroda Seiki, one of the Hakubakai founders.

The influx of Western graphic images was not
limited to publications and institutions. Takehisa
Yumeji (Cat. 106) an independent artist/
designer recalled his career-launching days:
It was four or five years since the Russo-
Japanese War ended... by then, new art
books were more freely arriving from
overseas so that it was never difficult to
find my teachers... and I had more and more
teachers to learn from.4

‘Four or five years after the Russo-Japanese
War [1904-05] ended’ would be around 1910,
when Takehisa took the whole country by
storm with his Yumeji gashô (Collection of
images by Yumeji) series. Takehisa’s testimony
is even more significant considering the fact
that some of the young people who admired
and formed a close friendship with him began printmaking and later launched the magazine Tsukuhae (Reflection of the moon). Takehisa made scrapbooks of his favourite cuts from Jugend and the Simplicissmus, which he consulted and sometimes copied as his ‘art teachers’. He would not have been alone in doing this. At the time of the emergence and propagation of the Creative Prints, Western graphic images arrived in a haphazard fashion. Japanese artists searching for personal expression could choose from a range of sources. They chose so randomly that to identify specific ‘influences’ is almost meaningless.

The influx of Western graphic arts at the end of the Meiji era undoubtedly made Japanese artists aware of the attraction of the applied arts, such as posters, magazines and book design. This, however, did not immediately bring about new expressions. Most of the artists around the Hōsun magazine and Yamamoto were trained in the printing industry, and were more interested in the unique texture of particular techniques than in exploring possibilities of images that were pulled from the plate (Cat. 97). As a result, while they employed diverse printing techniques, their designs were not radical. However, the second generation of print artists who commenced printmaking in the 1910s – among them Onchi Kōshirō, Tanaka Kyōkichi, Hasegawa Kiyoshi and Nagase Yoshiro – achieved new designs. Their images show the struggle between the artist and the plate. The magazine Shirakaba (White Birch) was crucial to this leap across the generations.

It is widely known that Shirakaba, launched in April 1910, introduced a large number of prints to Japan. The artists featured over its first five years included Max Klinger (Cat. 49), Félix Vallotton, Aubrey Beardsley, Anders Zorn, James A M Whistler, Orlik, Heinrich Vogeler, Edvard Munch, Frank Brangwyn, Odilon Redon, Rembrandt van Rijn and William Blake. With no attempt to follow the history of Western printmaking, the members of the Shirakaba group seemingly picked favourite 択肢を提供するほどに、つまりは個々の影響源の特定に意味がないほどに、雑然と到来していたのである。

明治期の末に相次いで流入した西欧のグラフィック・アートがポスターや雑誌、装帧本といった応用美術の魅力を伝え、さらには版表現の可能性をも示唆したのはまらかないが、とはいえそれが、ただちに日本の創作版画界に豊かな実りをもたらしたわけではない。山本鼎とともに『方寸』に集った作家たちは、その多くが製版のプロであり、版ならではの表現を開拓するよりもむしろ版種固有の表情を大切にした（Cat.97）から、版種は実に多彩でも、造形はおおむね穏健であった。けれども1910年代に入って版画に着手した第二世代ともいうべき人たち一恩地孝四郎や田中恭吉、長谷川潔、永瀬義郎らは、作意と版との格闘の末にイメージを抉り出すような、第一世代のそれとは全く相貌の異なる新たな造形に到達している。両者の間にあるもろはかな段差、この段差を飛び越えるための踏切板の役割を果たしたひとつが雑誌『白樺』であった。

1910年4月に創刊された『白樺』が版画を数多く紹介したことは広く知られている。創刊時からの5年間に登場した作家を試みにあげてみると、クリンガー（Cat.49）、ヴァロットン、ビアズレー、ツォルン、ホイスラー、オルリク、フォーゲラー、ムンク、ブラングィン、ルドン、レンブラント、ブレイクといったところ。版画史を追う意識はなく、同人が入手した書籍からきまって転載するふうで版式の明記されない例も多いが、それでも後年創作版画家たちが影響源として語ることになる作家の多くを含んでいる。たとえば恩地孝四郎は、版画を始めた頃は『方寸』をよく知らず、『白樺』が刺激となったと記している。たとえば恩地孝四郎は、版画を始めた頃は『方寸』をよく知らず、『白樺』が刺激となったと記している。
ODA Kazuma, Sumidagawa from Macchiyama from Views of Tokyo 1916 (Cat. 97)
NAGARE Shirō (Takaji/Kōji), *On the way home* 1928 (Cat. 94)
prints from publications they acquired and reproduced them in the magazine. As a result, not all works are accompanied by technical description, but they do include a number of artists who were to be cited by Creative Prints artists as sources of their inspiration. For example, Onchi Kōshirō wrote that, when he first started printmaking, he had not known Hōsun well while Shirakaba had directly inspired him. Nagase Yoshirō also reminisced: “as I pored over the Shirakaba magazines, I became fascinated by Munch’s prints, and this inspired me to create prints. This was the direct motivation for me.”

In its inaugural issue, Shirakaba made reproduction quality a priority. The methods available at the time, however, were at best half-tone processing of monochrome photographs, which made it difficult to even imagine the original colours of a work. It is worth noting that Shirakaba often used woodcut printing for reproduction. In the early issues of the magazine, in particular, they considered that some pen drawings, sketches and other images would be more effectively reproduced as woodcuts rather than photo-engraving, and these were transferred onto woodblocks. The first volume, for example, carried woodcut reproductions of works by Vallotton, Beardsley, Thomas Theodor Heine, Orlik and Auguste Rodin. Shirakaba also announced the sale of picture postcards printed off those blocks, mostly cut by a professional carver Nakajima Masahisa while some magazine members, including Arishima Mibuma, Satomi Ton and Yanagi Sōetsu, tried their hand at carving. This mode of reception of foreign culture was probably unique to Japan; the idea that woodcut prints could represent the flavour of the original better than the primitive mode of photography was very much alive at the time, and the environment provided the necessary expertise. From today’s viewpoint, those prints would be deemed ‘copies’, but should we simply dismiss them as mere copies?
Among those reproduction woodcuts, perhaps the most influential was Das Herz (The heart) by Edvard Munch (Cat. 93) which appeared as a colour frontispiece of Shirakaba (vol 3, no 4 April 1912). The magazine first introduced three-colour print in the August 1911 issue, but colour plates only appeared once or twice per year, and the image was obscure. In contrast, this work – with its large patches of black, red and green – is striking even today. In a letter to Onchi Kōshirō in 1915, Tanaka Kyōkichi disputes a contemporary claim that the woodcut print was technically limited and not capable of providing scope for expression, and he gives The heart as decisive evidence to counter such a claim. He goes on to say that Onchi's print Remaining heart, with its strong contrast of black and yellow, is an equivalent to Munch, adding that seeing it is a pleasure that ‘brings a smile to my lips’.10

Perhaps a more direct reference is Hasegawa Kiyoshi, who would mention William Blake and Odilon Redon – both introduced by Shirakaba – as his early inspiration.11 In 1912 Hasegawa, together with his friend and printmaker Nagase Yoshirō, became a member of the literary magazine Seihai (Holy Grail). The magazine changed its name to Kamen (Mask) the following year, when he began showing prints he blockcut himself. A year later, Hasegawa created Woman and the sun for its back cover – clearly alluding to The heart but with a round sun replacing the heart: like a variation, as in music, this version of The heart shows the impact in Japan of the magazine Shirakaba.

By today’s standard, such appropriation of artwork may seem rather immature and perhaps even insincere. But one may wonder if The heart would have had such strong impact had it been reproduced via photo-engraving. And, when artists did the blockcutting for reproduction, the practice also served as technical training. For example, Arishima Mibuma was inspired by a recut reproduction of Vallotton in the second issue of Shirakaba (May 1910) and produced a 
UNKNOWN JAPANESE ARTIST, after Edvard MUNCH, *The heart* c1912 (Cat. 93)
small cut for the fourth issue, and for the fifth issue he undertook the blockcutting by Joseph Simpson. The abovementioned Nagase Yoshirō’s career as printmaker began with recutting of Vallotton’s Villiers de L’Ise-Adam for the back cover of Seihai (vol 2, no 5 June 1913).

The gap between recutting a work and creating an original image was not as great as it is now. With the photographic technique still developing, there was definitely an overlap between the traditional woodblock print (carved by professionals) which was an excellent printing method, and the newly emerging Creative Prints that were blockcut by the artist. The reproductive print and the avant-garde crossed paths, if only briefly. The circumstance of Hasegawa Kiyoshi’s entry to creative printmaking, however, shows another direction. Hasegawa recalls that, when he submitted an illustration to Seihai, he was so disappointed to see the delicate lines of his pen drawing completely ruined in the zinc relief print that he began carving his
own woodblock as an alternative to machine printing and oil-based ink:

[I] drew a rough design on the woodblock and began carving as decisively and freely as I paint, using the u-gouge, round chisel and the v-chisel.12

Hasegawa began carving his own block not because he agreed with the idea of drawing, carving and printing his own work: rather, he chose to do them himself because he recognised the expressive advantages of woodcut print over photo-engraving. Thus the swapping of his brush for a chisel was natural —while illuminating a state of confusion, it reveals the possibilities that can emerge when the old meets the new.

An activity of great significance by the Shirakaba group was hosting a series of exhibitions. Here, too, a special place was reserved for prints: in fact, the exhibition was another means of showing the works introduced in the magazine. Among their shows, the second one held in October 1911, Exhibition of European Prints, was notable for its scale —consisting of 183 (some say 189) prints by thirty-six artists. It was also the first exhibition of Western prints and as such, it would have had a significant impact on Japanese printmaking. Onchi Kōshirō (Cat. 100), for example, wrote that he saw the etchings by Vogeler and Klinger and woodcuts by Munch, and that the Munchs were ‘particularly inspiring’ (Cat. 70).13

According to the catalogue, five works by Munch were included in the exhibition.14 Of those, The heart and Meeting in outer space (1899) were indicated as ‘reproductions or photographs’. After the exhibition ended, the magazine indicated that the two Munchs were woodcuts and were ‘taken from Edvard Munch by Linde’.15 Prior to the exhibition, the magazine said, ‘some recut prints will also be shown if we consider them interesting and good representations of the original’,16 so the ‘Munch woodcuts’ which Onchi referred to might well have been The heart, which had appeared earlier in the magazine. In other

『白樺』同人が雑誌発行のかたわら成した重 要な仕事が同誌主催展覧会である。ここでも 版画は手厚く扱われた——というよりむし ろ、誌 上で紹介した作品を集めて再構成したとする のが正しい。なかでも1911年10月に開かれた第 2回展、通称「泰西版画展覧会」は36作家によ る183点（一説には189点）という大規模なも で、日本初の西欧版画展として版画界に少なか らぬ衝撃を与えたと想像される。たとえば恩地 孝四郎(Cat.100)は、この展覧会でフォーゲラー とクリンガーのエッチング、ムンクの木版を見た と、とりわけムンクの木版画が「大きな刺激で あった」と書き残している。13

恩地を刺激したというムンクは、目録によれば 5点が出品されている14。そのうち《心臓》と 《宇宙に於ての邂逅》は「複製(レプロダクショ ン)若しくは写真」であった。閉幕からまもない 『白樺』には、ムンクの木版は「Lindeと云う人 のかいた“Edvard Munch”からとった。」との一 文があり15、今あげた2点が木版であること、さ らにはすでにふれた《心臓》の出典が判明す る。展覧会に先立つ『白樺』2巻8号には「模刻 でも本物をしのぶもので面白いものは出そ うと思っている」とあるから16、恩地のいう 「ムンクの木版画」とは白樺に掲載されたと同 ジ《心臓》だったのかもしれない。いずれにし ても、恩地はあえて、オリジナルではない展示 品に反応したことになる。

泰西版画展覧会には、おそらくは誌上で紹介 した模刻を含む「複製若しくは写真」と「原作 (オリジナル)」が、ともに額縁に収まって並んで いた。それでも新たな表現を模索していた若 者を興奮させるに十分であった。たとえば岸田 劉生は、清宮彬・岡本帰一と会場を何度も訪 れ、「はじめて見る版のいい西洋の新しい美術 の複製に肝をうばわれた」と書いている。17 同じ文中で、ヴァロットの「ブラックアンドホワ
ONCHI Kōshirō, A face 1914 (Cat. 100)
イトの版画に全く感心していた」のを若気の至りのように語っているのがおもしろい。岸田はこの展覧会の頃、束の間ではあったが黒白の木版画を手がけている。これもまた、『白樺』流の西欧文化受容の間口の広さとよい意味での雑然、それゆえの思いがけない収穫とを象徴するエピソードといえるだろう。

以上、初期『白樺』の版画紹介とその反響の一端を観察してみた。明治が大正に変わる頃—すなわち1912年前後—に始まる創作版画の広がりは、むろん『白樺』だけが招いたものではない。とりわけ1914年に開催された「デア・シュトルム木版画展覧会」は、訪れた人に強烈な印象と感化を与えたに違いない。だが作家たちの言動を見るにつけ、『白樺』の残した仕事はやはり大きい。よく知られるとおり、『白樺』同人は主に丸善を通じて書籍を入手し、あるいはカタログから版画を注文して誌上や展覧会で披露していた。現時点からいえば間接的で偏りも誤解もある紹介だったが、それでも読者は、誌上にランダムに現れる何ら権威的でない小さな図版から西欧を呼吸し、画想を大きくふくらませていた。未熟だからよいわけはないが、未熟ゆえの自由が、大切なのは美校のカリキュラムではなく己の感情表現だと気づきはじめた若者たちの胸に、強く響いたのは確かなだろう。

本稿のおわりに『月映』について少しふれよう。同人のひとり田中恭吉はムンクとともにピアズレーを愛し、仲間からピアズレーにたとえられていた。ピアズレーは『白樺』が熱心に紹介した作家のひとりだが、はじめそのペン画は版木に起こされ、「木版」として掲載されていた。これはささない誤解にすぎないが、稿者には、やはり同人である藤森静雄が制作中の田中の姿を回想した次のような文章が思い出される。
Lastly, I would like to tell of an episode regarding the abovementioned *Tsukuhae* magazine. Tanaka Kyōkichi, one of the three founding members of the magazine, was fond of Beardsley as well as Munch, so much so that the others likened him to the British artist keenly promoted by *Shirakaba*. Beardsley’s pen drawings were initially recut into woodblock and captioned as ‘woodcut’. While this mistake may be trivial, it reminds me of a passage by Fujimori Shizuo, another *Tsukuhae* artist, recalling Tanaka at work: *It was great to watch [Tanaka] cut into the woodblock, deftly moving his delicate fingers like Beardsley’s. And, quietly smiling, he would mutter ‘art of the mouse [likening his carving to a mouse’s gnawing]...’*¹⁸

When he saw Tanaka’s fingers ‘like Beardsley’s’, Fujimori was perhaps imagining Beardsley carving the woodblock. If so, it was more an accidental blessing than a misconception. When they were producing *Tsukuhae*, they would visit professional block carvers and printers to learn the techniques. The traditional

「ビアズレの様な細長い指を実に器用に動かして
刻って行くのは見て居ても気持ちがよかった「鼠の
芸術!」と彼はニヤニヤと静かに笑った。」¹⁸

田中の指を「ビアズレの様」と思った時、藤森は
版木に向かうビアズレーのイメージを想像して
重ねていたのではなかったろうか。だとすれば、こ
れは誤解ではなく僥倖だろう。『月映』を刊行し
ていた頃、彼らは彫師や摺師のもとを訪れて教
えを請うている。ビアズレーと錦絵に由来する伝
統木版とは交差し、人間という存在の深部をえぐ
る先鋭的な造形に結実した。初期創作版画のみ
ならず、大正期の美術をも代表することになる作
品群が、無意識であったにせよモダニズムと伝
統の、新しいものと古いものの交差する混沌の
なかから生まれたことを、忘れないでおきたい。
ukiyo-e woodblock merged with Beardsley in the work of these young artists, resulting in radical expressions that probed the depths of human existence. One needs to keep in mind that their works – which are considered to represent not only the early Creative Prints but also the art of the entire Taishō period – sprang out of this state of confusion when modernism merged with tradition. The old and the new soon became interlaced.

Notes

1 Ishii Hakutei, ‘Paretto nikki’, Myōjō, July 1904, p 92
2 Ishii Hakutei, Hakutei jiden, Chōdōkōrin Bijutsu Shuppan, Tokyo, 1971, p 197
3 ‘The illustration A Japanese woman and an Indian was created by the Austrian artist Mr Orlik, who came to Japan two years ago. He employed the Japanese woodcut technique, carving the blocks himself.’ (‘Shakoku’, Myōjō January 1904, p 120)
5 Hasegawa Kiyoshi, ‘Kakko kansaku’ in Ecchingu, no 1, May 1910, p 51
6 Nagase Yoshirō, Hōrō kizoku, Kokusai PHP Kenkyūjo, Tokyo, 1977, p 18
7 ‘We intend to put as much effort as we can into frontispiece’ (‘Sōga ni tsuite’, Shirakaba, vol 1, no 1, April 1910, p 52)
9 ‘Henshō kiji’, Shirakaba, vol 1, no 3, May 1910, p 51
13 Onchi Kōshirō, ‘Sōsaku hango kaisō’, Atorie, vol 5, no 1, January 1928.
15 ‘Hanga tenrankai’, Shirakaba, vol 2, no 11, November 1911, p 144
16 ‘Henshōshitsu nite’, Shirakaba, vol 2, no 3, August 1911, p 172
17 Kishida Ryōsei, ‘Omode o yobu kondo no tenrankai ni saishite’, Shirakaba, vol 10, no 4, April 1913, p 362
18 Fujimori Shizuo, ‘Hanga o hajimeta koro no omode’, Shi to hanga, no 11, May 1925, p 36

Notes

1 註1 石井柏亭,「パレット日記」,『明星』辰歳7号,1904年7月92頁
2 註2 石井柏亭,『柏亭自伝』,中央公論美術出版,1971年197頁
3 註3 本号の掲載中,『日本婦人と印度人』には,一昨年我国に来遊せる澳洲の画家オールリック氏の作にして,版も亦自ら日本木版術を用いて刻む所あり.」（「社告」,『明星』辰歳1号,1904年1月,120頁)
4 註4 竹久夢二,「私が歩いて来た道—及び,その頃の仲間—」,『中学』,1923年1月,104,引用は竹久夢二『砂がき』,時代社,1940年,96頁
5 註5 恩地孝四郎,『過去捜索』,『エッチング』,86号,1939年12月,8頁
6 註6 永瀬義郎,『放浪貴族』,国際PHP研究所,1977年18頁
7 註7 自分達は出来るだけ口絵に苦心する心算でいる」（「編輯記事」,『白樺』,vol 2, no 3, may 1910, p 33)
8 註8 『白樺』誌における木版起こしについては,山田俊幸によると先行研究がある（『創作版画の揺籃期』『日本の版画』桫々,1939年12月,6頁)
9 註9 「編輯記事」,『白樺』,1巻3号,1910年6月,51頁
10 註10 1915年2月3日の田中恭吉から恩地孝四郎宛書簡。引用は酒井哲朗,『田中恭吉の芸術—『月映』『心原幽趣』を中心として一』,『宮城県美術館研究紀要』4号,1989年46頁
11 註11 長谷川潔,「マダム オディロン・ルドン」,『春陽帖』33号,1956年4月,4頁
12 註12 長谷川潔,「回想録竹本忠雄編「長谷川潔回想録 (一)」,国立博物館,1999年23–29頁
13 註13 恩地孝四郎,『創作版画回想』,『アトリエ』5巻1号,1928年1月,6月
14 註14 目録は「白樺主催展覧会目録」,『白樺報』1989年を参照した。
15 註15 『版画展覧会』,『白樺』2巻11号,1911年11月,144頁
16 註16 「編輯記事」,『白樺』2巻8号,1918年8月,172頁
17 註17 岸田生,「思い出及今度の展覧会に際して」,『白樺』10巻4号,1919年4月,362頁
18 註18 植杉晩雄,『版画を始めた頃の思い出』,『詩と版画』11,1925年5月,36頁
CASE STUDY ONE: ONCHI KÔSHIRÔ AND WESTERN ART

ケース・スタディー1: 恩地孝四郎と西洋美術

KUWAHARA Noriko

ONCHI KÔSHIRÔ WAS A prominent leader of Japan's modernist print movement. He is also a seminal artist in the relationship between modern Japanese art and the West: during the forty years of his creative life from 1914 to his death in 1955, his artistic sensibility was closely attuned to contemporary Western art as he strove to establish his art in printmaking. How was it then, that this artist who, in his life, never set foot on Western soil sustained his strong curiosity for its art throughout his creative career?

The most significant factor was that the decade from 1910, when Onchi started his printmaking, was the time of ‘Sturm und Drang’ in Japanese art, when the local artists responded to the flood of European art from the late 19th and early 20th century. So, at the home of Takehisa Yumeji, whom he first met in 1909, Onchi saw the German art magazine Jugend. He came to know the work of fin-de-siècle artists such as Edvard Munch, Odilon Redon, Aubrey Beardsley and the Post-Impressionists including Paul Cézanne and Paul Gauguin from the magazine Shirakaba (1910-23) and its exhibitions. He encountered woodcut prints by the Expressionists, Cubists and Futurists at the Der Sturm Woodcut Exhibition, which was brought from Germany in 1914.

As the surge of modern Western art into Japan coincided with the rise of the modernist print movement, it inevitably affected Onchi’s

ONCHI Kôshirô, Lyric / 1914 (Cat. 99)
work both stylistically and philosophically. An example of this is Lyric I (subtitled Tears Cat. 99), created for the magazine Tsukuhae, which he began publishing in 1914 with Tanaka Kyōkichi and Fujimori Shizuo. This work, with an eye embedded in a bold black-and-white composition, is indicative of the impact Munch and Redon had on Onchi. But the impact was not limited to stylistic concerns: in their work he discovered, above all, a compelling expression of the ‘inner life’ of a human being.

Onchi’s choice of unconventional descriptive titles such as ‘lyric’ for his series, in which he attempted to visualise personal emotions such as joy and sorrow, can also be seen as his empathic response to the artistic philosophy of Kandinsky’s Concerning the Spiritual in Art which was introduced to Japan at the time. He called his prints of the Tsukuhae period ‘expressionistic’: the change from figurative elements in his prints after 1914 as he explored abstract forms, undoubtedly points to the influence of Western Expressionism.

After the Great Kantō Earthquake of 1923, Tokyo transformed itself into a modern city with high-rise buildings, streetcars and motor vehicles, and Onchi’s art changed with it. He considered that, in tandem with the modernisation of people’s lives and changing cityscape, art must also create ‘new forms of beauty’. This conviction drew him towards Cubism and Russian Constructivism and he began his ‘Study of the human body’ series – dissecting the human body into joints and muscles then recomposing its components. Bathroom in the morning (Cat. 101) is one of these attempts: using the shallow-woodcut technique to make an abstract image of a bathroom filled with morning light and steam, the female body shimmering within it expressed as repeated circular forms in bright orange colour.

In the 1930s when the rebuilding of Tokyo was complete and cultural activities were thriving at cinemas, stage theatres and concert halls, Onchi began producing the
ONCHI Kōshirō Bathroom in the morning 1928 (Cat. 101)
'Lyric on musical composition' series – an expression of his emotional response to contemporary music. Around this time Onchi was reading *Thought-Forms* by Annie Besant and Charles Webster Leadbeater – which he borrowed from Moroi Saburō, a musician and a member of the (Japanese) Theosophical Society – and saw paintings by Charles Blanc-Gatti and other Paris Musicalists who sought to create 'visual music'. With these new experiences, built on the impact of Kandinsky’s concept of ‘total work of art’ from the 1910s, Onchi was further exploring, through various series, the possibilities of merging art and music.

Throughout his career, Onchi was quick to perceive the changes in his immediate environment and turned to Western art that offered ideas and solutions to his investigations, thus creating new stylistic expressions of his own. For this, he was sometimes criticised as constantly chasing new forms that were not rooted in a firm theoretical base. However, Onchi did not consider that adapting Western artistic expressions would affect the originality of his work. In 1933 he wrote an essay titled 'Like a chameleon', in which he discussed his figurative drawings of 1910 and his abstract drawings of the 1930s. With a hint of self-mockery he likened himself to a chameleon that changes its colour according to time and place – confirming publically his creative approach.

For Onchi, the initial attraction of designing and carving his own prints was because in the 1910s it was an exciting new art form. He chose printmaking because, unlike oil painting, the basic characteristic of the print is composition. Onchi was convinced that it would be the artform for the new age – a belief that came not from the traditional *ukiyo-e* print but from Western art of the 20th century.

But his conviction did not come simply from the study of new forms: through his response to Western art Onchi discovered a
‘modernity’ that was inherent in the print. His determined pursuit of abstraction through to the postwar period was driven by the same motivation that led him to choose the woodcut as the most appropriate medium to explore art making in the new era.

Notes
1 Onchi Kōshirō, Nihon na gendai hanga, Sōgensha, Tokyo, 1953, p 81
3 Onchi Kōshirō, ‘Like a chameleon’ Atorie, January 1933, pp 36-38

はなく、西欧の20世紀美術から学んだ。
したがって恩地にとって西洋美術は単に新しい様式を学ぶ対象だったわけではない。彼は西洋美術の受容を通して、版画が近代的特質を内包していることを発見したのである。恩地の抽象への志向が戦後まで途絶えることなく一貫して続いたのも、彼が木版画というジャンルを選択し、さらには新時代の芸術を開拓しようとする強固な意志を持っていたからに他ならない。

Notes
註1 恩地孝四郎，『日本の現代版画』，東京，創元社，1953年，81頁
註2 恩地孝四郎，「人体頌」，『人文』1926年5月，引用地是『工房雑記』，東京，興風館，1942年，281-291頁
註3 恩地孝四郎，「カメレオンの如く」，『アトリエ』1933年1月，36-38頁
The Japanese is a decorator of the first order, yet with few exceptions, decoration with him is an end in itself. He is unlike the Italian, who is also a decorator yet one filled with humanity, to whom the drama of living suggests the image in its starkness and in its great simple rhythm.¹

One of the chief exponents of Japanese woodblock printing in Sydney during the 1930s was Paul Haefliger (1914–82). In Haefliger’s view, Japanese ukiyo-e prints embodied the soul of Japan prior to the influx of Western modernist ideals.² Eighteenth and nineteenth century ukiyo-e masters including Tōshōsai Sharaku, Kitagawa Utamaro, Katsushika Hokusai and Utagawa Hiroshige provided Haefliger with unique insight into the inner rhythm and everyday life of Japan. These artists depicted genre themes in abstracted graphic forms, using dramatic, undulating lines and vibrant flat colour. For Haefliger, the traditional craft of Japanese woodblock printing heralded a well-formed and precise artistic language that was comparable to any Western art.³

German-born Haefliger immigrated to Sydney with his mother, Annie Bangerter-Haefliger and sister, Ruth, in 1929. His mother, a member of the famed Nestlé family, was an intellectual and amateur artist. Haefliger’s early education was spent in Frankfurt and Berne, Switzerland, where

German-born Haefliger immigrated to Sydney with his mother, Annie Bangerter-Haefliger and sister, Ruth, in 1929. His mother, a member of the famed Nestlé family, was an intellectual and amateur artist. Haefliger’s early education was spent in Frankfurt and Berne, Switzerland, where

Paul HAEFLIGER, Not titled (self-portrait) 1932 (Cat. 24)
his maternal grandparents resided. Annie’s family also held an extensive art collection, featuring works by European modernists and Asian artefacts. Paul’s paternal grandparents immersed themselves in artistic and musical pursuits. Importantly, spiritualism was central to Haefliger’s upbringing as both families practised Anthroposophy and received private instruction from its founder, Rudolf Steiner.

In 1931, Haefliger enrolled at Julian Ashton’s Sydney Art School. Under the tutelage of modernist printmakers, Thea Proctor and later Adelaide Perry, he was introduced to the technique of woodblock printing. He experimented with the medium, composing woodcuts such as Not titled (self-portrait) 1932 (Cat. 24). Haefliger associated with Proctor’s circle of friends, including Lionel Lindsay, Margaret Preston, professors Arthur Lindsay Sadler and E G Waterhouse, architect Hardy Wilson and Percy Neville Barnett. All were enthusiastic admirers and collectors of Japanese prints and oriental postcards, Asian ceramics, textiles and artefacts.

As Professor of Oriental Studies at the University of Sydney (1922-47), Sadler was influential in promoting Japanese art including woodcut prints. Indeed, Proctor was well-acquainted with Sadler’s Japanese print collection. His role in stimulating exchange between Australian modernists and Japanese aesthetics greatly impressed Haefliger. In 1941 Haefliger wrote an article for Art in Australia on the ukiyo-e master Tōshōsai Sharaku (active 1749-95) with an accompanying re-cut woodcut of Sharaku’s Ebizō Ichikawa as Takemura Jōnoshin in Koi-nyōbō Somewake Tazuna (1794) (Cat. 2). In the same issue, he re-cut a woodcut by Toyonobu (1711-85), titled Bather, for Sadler’s essay on “The Japanese Print.”

Haefliger sought to advance his skills in full colour woodblock printing in Japan, and travelled to Yokohama in 1932. In Tokyo, Haefliger presumably trained under the ukiyo-e dealer and shin-hanga (‘new prints’) publisher Watanabe Shōzaburō (1885-1980).
1962), gradually acquiring the technique of full colour woodblock printing. More than any other Australian artist working in the Japanese manner in the 1930s, Haefliger’s prints evoke the ukiyo-e conventions of intense colour application, graphic linearity, dramatic portraiture and an understanding of the natural world, reinforced by his anthroposophist beliefs. First and foremost, his woodcut prints were instilled with a transcultural, modernist quality. Woodcuts such as Buddhist temple of Kyoto, Japan, 1932 (which was exhibited at the 1934 Summer Exhibition of the Royal Academy of Arts, in London) and Kusatsu hot springs, Japan, 1932 are reminiscent of landscape compositions by the 19th century artists Hiroshige, Hokusai and Kawase and confirm the popularity of nineteenth century travel and its pilgrimage prints of ‘illustrated famous places’ and guidebooks or meisho-ki. In particular, Haefliger’s Kusatsu hot springs, Japan, 1932 imitates Hokusai’s employment of Berlin blue in the rendering of the skyline.
Paul HAEFLIGER, after Tōshushai Sharaku (active 1749–95), Ebizō Ichikawa (Danjurō Ichikawa V) as Takemura Jōnoshin in Koi-nyōbō Somewake Tazuna 1794 (Cat. 2)
and undulating rhythmic motion of the hot spring vapours. Haefliger recalled his visit to Kusatsu:

In the hills beyond Karuizawa lies the hot spring resort of Kusatsu. The square was ringed by small hotels and bathing huts and it was not unusual to see nude bathers cooling themselves in public. In the centre of the square was a catchment area of sulphur which steamed and smelt incessantly.  

On returning to Sydney in December 1932, Haefliger continued producing full colour woodcuts that not only embraced the compositional techniques of ukiyo-e, but reflected modern Australian life. Sublime Point above Bulli, 1936, portrays an Arcadian vision of Australia, as a nation of athletic men and women, basking in their natural environs. As an anthroposophist, Haefliger was guided by his desire to seek spiritualism in the beauty of nature. Similarly, portraiture underwent a dramatic transformation in Haefliger’s printmaking. In contrast to his monochromatic self portrait of 1932 (Cat. 24), Haefliger’s self
portrait of 1935 depicts a relaxed, virtuous and contemplative artist, painting ‘en plein air’. The vivid sky imitates the ukiyo-e conventions established by Hiroshige and Kawase (Cat. 4). Even though both woodcuts channel Sharaku’s distinctive trait for dramatic poses, the 1935 portrait represents Haefliger’s transcultural artistic traditions.

One of the more interesting aspects of Haefliger’s woodcuts is that they highlight similarities shared between Australian artists who experimented with Japanese woodblock printing techniques during the interwar years. Like Haefliger, Preston, Palmer and Spowers developed their unique style of colour woodcut printing, interpreting the essence of traditional Japanese ukiyo-e prints from a Euro-modernist perspective. Unfortunately, Haefliger’s dedication to printmaking eventually waned as he focussed solely on painting and art criticism throughout the 1940s and 1950s.18

Notes
1 Paul Haefliger, "Tōshōshai Sharaku", Art in Australia, series 4, no 2, June-August, Sydney Ure Smith, 1941, p 39
2 Ukiyo-e, defined as ‘art of the floating world’, is a general term for Japanese woodcut prints of the 17th, 18th and 19th centuries.
3 Haefliger, op cit, p 39
5 In 1982, Haefliger donated a 16th century Japanese single folding screen from the Muromachi (Ashikaga) period 1392-1573 to the Art Gallery of New South Wales. The following year, the Paul Haefliger Estate bequeathed a pair of six- folding screens by Japanese 18th century artist, Motoaki Kanō (Edo—Tokugawa period (1615-1868), and a Chinese hanging scroll from the Ming Dynasty (1368-1644).
9 The Home, Sydney, 1 July 1926, Sydney, p 40
10 Haefliger, op cit, p 39
12 Haefliger departed Sydney on 12 April 1932 aboard the
13 Haefliger later developed an affinity with Japanese Zen Buddhism and the writings of D T Suzuki. According to John Olsen (b. 1928), Paul Haefliger had loaned him “a remarkable book called Zen and Japanese Culture (1959) by D T Suzuki.” Olsen wrote that he “appreciated many of the refinements of ‘Oriental’ thought which was a relief after Occidental determinism. One aspect that is very appealing in Zen is its attempt to follow the unpredictability of all life and by doing so penetrates into areas which the logical mind cannot penetrate – it emphasises intuition.”

14 Kusatsu hot springs, Japan, 1932 illustrates the most popular natural hot springs in the Gunma prefecture, 150 kilometres from Tokyo. In 1933, Haefliger exhibited a series of 1932 colour woodcuts in the Japanese manner at the Society of Artists Annual Exhibition held in the Education Department’s Art Gallery (Bridge and Loftus Streets, Sydney). These prints were produced in Japan and included: The Junk off Canton, The Blue Feather, Buddhist Temple, Kyoto, Japan and Kusatsu hot springs, Japan, 1932.


16 Haefliger and his family returned to Sydney on 16 December 1932, travelling aboard the Kitano Maru. The Sydney Morning Herald, Saturday 17 December 1932, p 17


18 Haefliger was the art critic for The Sydney Morning Herald from 1942 to 1956.
MY ASSOCIATION WITH Professor Sadler began at The University of Sydney in 1940. A seventeen-year-old ‘fresher’, I joined his class in Oriental History. Over the next few months I sat reverently at his feet as he led us through the subtleties of Japanese art, history and culture. But the association did not end there, and by the time Sadler died thirty years later it had deepened into mutual friendship which greatly enriched my life.

I remember his first lecture as though it was yesterday. Fifteen of us congregated in his lecture room, about ten minutes before commencement time and gazed curiously around its appointments including suits of samurai armour, statues of Buddha, Japanese swords, leg-cutters, screens, masks, braziers and other treasures from the time of Hideyoshi and the Tokugawa shogunates. On the stroke of the hour in strode Sadler, a dapper figure in a Harris Tweed suit, woollen tie and sporting a pince-nez. After shuffling some papers on his desk he looked up and said, “Good afternoon ladies and gentlemen”. I gazed about for subjects deserving of these titles and, on realising that he was addressing us, felt a surge of pride. His greeting exemplified his attitude to his pupils; a man of simple dignity, he spoke to us as equals, with no posturing.

Sadler introduced us to the history of the Japanese Empire by comparing it with that of Britain. About two thousand years ago, Professor Sadlerとの知己は、1940年に17歳の新入生として、シドニー大学で教授が開講しておられた東洋史を選択した時に始まりました。数ヶ月にわたる講義では、教授が日本の芸術、歴史、文化を詳細に解説して下さるのを、私は傾聴しました。教科の終了後も教授との交際は続き、30年後に教授が亡くなった頃には深い友情に発展し、私の人生を豊かにしてくれました。

教授の初講義は昨日のことのように覚えていました。講義の始まる10分くらい前に教室に集まった私達15人の学生は、そこに並べてあった甲冑や仏像、日本刀、薙刀、屏風、面、火おけなど、秀吉や徳川将軍時代からの宝物を好奇心から眺めていました。講義開始時間ぴったりに教授が教室に現れました。ハリスツィードのスーツを着こなし、ウールのネクタイ、鼻眼鏡という、りゅうとしたいでたちでした。教授は、しばらく教壇の書類をめくったりした後、顔を上げて「こんにちは、紳士淑女の皆さん」と挨拶したのです。紳士淑女というのは誰のことかと思わず周囲を見渡しましたが、やがて自分たち学生のことだと気がついたときには、誇らしさが胸に溢れました。この挨拶が教授の学生に対する姿勢を物語っています。すっきりとした威厳を備えながら、学生とは対等に接して気取りのない人でした。

Harold CAZNEAUX, Professor Sadler and Mrs Sadler, ‘Rivenhall’, Warrawee, Sydney, 1926 (Cat.1.14)
he told us, when the inhabitants of Britain were painting themselves with woad and conducting cruel human sacrifices, the Japanese were producing beautiful ceramics. Sadler then commented on the Japanese national character to the effect that, while respecting their art and other aspects of their culture, he feared their ruthlessness.

His efforts to refine our uncultivated minds extended beyond the campus and I was shortly nonplussed to receive an invitation to take tea with the Sadlers. I nervously presented myself at ‘Rivenhall’, their Warrawee home, where I found several fellow students also gathered. He welcomed us warmly and led us through a loggia, looking onto an Italianate water-garden with a colonnaded summer house reflected in a pool. A door at the end of the loggia led into Sadler’s library. Its timbered roof reminded me of a chapel, the thought strengthened by the presence of a pipe organ, on which, I later learned, the Professor particularly enjoyed playing the music of Bach. The library, like his lecture room, was full of treasures; among them a fine carved model of Francis Drake’s *Golden Hind*, which in years to come he generously gave to me. In 1940 Sadler stimulated me to make models of historic ships, and in our correspondence he encouraged me in this craft. The afternoon concluded with us taking tea in the tea house Sadler had built in the garden. This was a practical introduction to the mysteries of the Japanese Tea Ceremony. This entertainment became legendary among his students and friends.

In 1941, without declaring war, the Japanese struck in the East, the British Empire was sorely pressed and my peace-time student days were over. I joined the navy and, before I sailed off to war, called on the professor to thank him for his kindesses and say good bye. We discussed the Japanese war; he expressed concern about its outcome, and asked me to write to him from time to time. Years passed and while commanding a Royal Australian Navy patrol boat among
Japanese occupied islands in the South Pacific where there had been heavy fighting, I saw something of the horrors of war and the inhumanity of which Sadler had spoken of which the Japanese treated those that fell into their hands. And, remembering his parting words, I wrote to him telling him something of my experience of the Japanese national character. He replied promptly suggesting that when I returned to Sydney we might meet to discuss the matter.

In 1947, we met again and Sadler commented on my letter at some length. In his view the tragedy that had fallen on Japan, the Far East and Pacific, was directly the responsibility of the uncouth military caste that had seduced their "Divine Emperor" and used him as their puppet. He summed up his argument by saying that when speaking of the civilised culture of Japan he had been talking about its Nobility, whereas I had been dealing with its arrogant military class – men like General Togo – and the brutalised Japanese peasants.

In 1948 Sadler returned to England and went to live in Essex near Helions Bumpstead. My father, a retired clergyman, purchased 'Rivenhall' prior to Sadler's departure. In 1949, when I too was living in England, we renewed our growing friendship. Sadler invited me to his home where he and Mrs Sadler treated me as an old friend. After lunch we went for a walk in the country during which he spoke often of his happy memories of Australia. After some time we came to a high stone wall and followed it along to a set of grand gates opening onto a drive leading to a large Georgian mansion. On the gates was its name, 'Rivenhall End'. Sadler told me that his house in Sydney had been based on the design of the Bailiff's house at 'Rivenhall End'.

From 1956–58, now married and with a family, I was again living in England and renewed my friendship with the Sadlers who were then living at Buck's House, Great Bardfield. Between the years 1958 and 1970 when I was building up a small print gallery in North
Sydney, I occasionally visited Europe and kept in touch with the professor and Mrs Sadler. By now we had become personal friends and although he addressed me in a familiar manner, I continued to call him 'sir' or 'professor'.

On 14 July 1970, I received a letter from Eva Sadler stating that Sadler had died from thyroid, throat and lung cancer. He was brave to the end and full of talk of returning to Australia as his memory of Australia was vivid. After Sadler’s death I kept regularly in touch with Eva. She sent me a photograph of him which is now hanging in Rivenhall’s library. Sadly, on 8 October 1978, I received a letter from Eva Sadler’s niece with the news that she had died on 2 September 1978 from pneumonia.

On 14 July 1970, I received a letter from Eva Sadler stating that Sadler had died from thyroid, throat and lung cancer. He was brave to the end and full of talk of returning to Australia as his memory of Australia was vivid. After Sadler’s death I kept regularly in touch with Eva. She sent me a photograph of him which is now hanging in Rivenhall’s library. Sadly, on 8 October 1978, I received a letter from Eva Sadler’s niece with the news that she had died on 2 September 1978 from pneumonia.

1956年から1958年まで、すでに妻子を持つ身になっていた私は再びイギリスに滞在し、当時グレートバーディフィールドのパックスハウスに住まわれていたサドラーご夫妻とまた旧交を温めました。1958年から1970年までノースシドニーで版画を収集して小さなギャラリーを経営していた私は、時折ヨーロッパを旅行し、サドラーやご夫妻とも連絡を保っていました。この頃には師弟というよりも友人のようになっていましたが、教授が私を親しい呼び方で読んでくださっても、私は普通「先生」とか「教授」と呼ばずにはいられませんでした。1970年の7月14日、サドラー夫人のエヴァから手紙が来て、教授の死を知りました。癌に甲状腺、咽頭、肺を侵され亡くなったのでした。最期まで勇敢に癌と闘った教授は、オーストラリア時代の記憶も鮮明で、オーストラリアを再訪したいとよく語っておられたそうです。教授の死後もエヴァ夫人と定期的に連絡を取りあいましたが、そんな中で彼女が送ってくれた教授の写真が、いまライヴェンホールの書斎の壁にかかっています。1978年10月8日、夫人の姪御さんから手紙が届きました。エヴァ・サドラー夫人が9月2日に肺炎で亡くなったという悲しい知らせでした。
Professor Sadler continued to engage with scholars and artists during his retirement years. After stepping down from his academic responsibilities at the end of 1947, he was conferred with the title of Emeritus Professor.1 He made a parting gift to the University for the purchase of ‘books on oriental studies’.2

The Sadlers’ choice of retirement home was the isolated English village of Helions Bumpstead in north-west Essex, near Cambridge. Despite selling some of his collections –including several pieces of ancient Japanese armour at a Sydney auction in 1948 – he took many treasures back with him to Britain.3 While Sadler was born and raised in London, he clearly knew Essex well as he had based much of the design of his former Sydney home on a Jacobean-style period house he had seen there.4

The Sadlers’ new home ‘Stubbard’s Croft’ was diagonally opposite ‘Bucks House’, the home of my parents, and close to The Vine public house – a favoured watering-hole of local artists. Sadler frequently visited our home, and discussed art, philosophy and religion with my father.5

My parents Stanley Clifford-Smith and Joan Glass were involved with the local art community known as the Great Bardfield Artists, a group of figurative modernists working at the same time as the better known abstractionists from St Ives, Cornwall.

SADLER AFTER SYDNEY: A PERSONAL NOTE
シドニー以後のサドラー：私的な思い出

Silas CLIFFORD-SMITH
The community had about a dozen members during the 1950s, the best known being Royal Academicians Edward Bawden, John Aldridge and Michael Rothenstein, as well as the internationally famous cartoonist David Low, who made his name working in Australia.6

The peak period of activity for the Great Bardfield Artists was in the 1950s when the group organised a series of popular open-house exhibitions. Despite being an isolated village in Essex these art festivals attracted many thousands of visitors and received much attention in the British media. In 1951 the artists held a large art exhibition in Great Bardfield in conjunction with the Festival of Britain. The success of the festival as well as the cultural dynamism of the community must have attracted Sadler and his wife Eva to move there in the early 1950s.7

Bernard Leach – the great studio potter from St Ives – visited Sadler, and my parents dined with him during one of the Great Bardfield exhibitions. Sadler had known Leach during his early days in Japan and the Professor had dedicated his 1933 book *The Art of Japanese Flower Arranging* to him.

By the early 1960s the art community at Great Bardfield disbanded leaving only two artists living in the village. Perhaps reflecting the mood of dissolution the Sadlers also left, and by 1961 they were living in Upper Heyford, near Oxford. In May that year, my 12 year-old relative Julia Gafford visited the Sadlers, and later wrote of her visit:

Uncle [Sadler] opened the door, and all around me there were Japanese pictures and prints. Even the umbrella stand had an Eastern pattern on it. He led us into his study; a room lined with fat leather bound books on the shelves. Here again everything was Japanese. There was a glass case on one side of the room filled with curios, swords and ugly little mandarins made of ivory. Most of the books were Japanese and I felt rather out of place in the oriental room.8

In fact, the Sadlers returned to Great Bardfield in the 1960s after purchasing my...
parents' former home. Buck’s House was a prominently positioned red-brick building which backed on to a Quaker Meeting House. Like his former Sydney residence, the front was imposing while the attractive walled garden was secluded from prying eyes.

Despite choosing to live in the countryside, the relatively close location of Sadler’s retirement homes to the academic centres of Oxford, Cambridge and London is revealing. In retirement, Sadler was still involved in academic research, as a consultant to the British Museum. He even contemplated returning to Australia as he had become disillusioned with modern life in Britain.

Notes
1 ‘Chancellor re-elected’, The Sydney Morning Herald, 2 March 1948, p 2
2 ‘Huge student enrolment’, The Sydney Morning Herald, 16 December 1947, p 17
3 ‘Feudal armour auctioned’, The West Australian, 22 April 1948, p 10
4 ‘Rivenhall’ at Warrawee, Sydney, was named after a period house at Rivenhall End, near Thaxted in north-west Essex.

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The Great Bardfield art community was active from 1932 to 1970. At its peak during the 1950s members also included: George Chapman, Audrey Cruddas, Walter Hoyle, Sheila Robinson, and Marianne Straub.


Information sourced from Jonathan Clifford-Smith who remembered these encounters from his youth.


Notes

1 「学長再選」, 『シドニー・モーニング・ヘラルド』 1948年3月2日, 2頁
2 「大量入学」, 『シドニー・モーニング・ヘラルド』 1947年12月16日, 17頁
3 「中世の甲冑競売さる」, 『ウェスト・オーストラリア』 1948年4月22日, 10頁
4 シドニー、ワラウィーの「ライヴェンホール」は、エセックス北部、タクステッド近くの由緒ある館「ライヴェンホール・エンド」に因んで名づけられた。
5 著者の兄ジョナサン・クリフォード＝スミスの記憶による。
6 グレート・バードフィールドの芸術家集団は1932年から1970年まで活動、最盛期は1950年代で、他にジョージ・チャップマン、オードリー・クラッダス、ジョン・グラス、ウォルター・ホイール、シーラ・ロビンソン、マリアンヌ・ストローブなどが参加した。
8 ジュリア・スキャピング, 「ドアの向こう」, 未出版の学校の作文, 1961年
**AZECHI Umetarō** 畠地梅太郎
(Japanese: 1902-99)
Born in Ehime. Began to make his own prints in 1926, while working at the government printing office in Tokyo, encouraged by Hiratsuka Un'ichi (1895-1997). His work was accepted at the JCPA exhibition in 1927 and he met Onchi whom he considered his second teacher. He is well-known for his love of mountains, the subject which dominates his work.

**BLACK, Dorrit** ブラック、ドリット
(Australian: 1891-1951)
Born in Adelaide. Studied at the South Australian School of Arts and Crafts, then at Julian Ashton's Sydney Art School and later under Claude Flight at Grosvenor School of Modern Art, London. It was here she first experimented with colour linocut printing, inspired by Flight's rhythmic, Cubo-futurist prints from the late 1920s.

**BRANGWYN, Frank** ブラングィン、フランク
(English: 1867-1956)
Born in Belgium. The first living artist to have a retrospective at the British Royal Academy. During the 1910 Anglo-Japanese Exposition, London, at which he was a committee member, he met Urushibara Yoshijirō and later collaborated with him. In 1916 he met Matsukata Kōjirō in London and began assisting him with art collecting. Worked in various media including painting, prints (woodcut, lithograph and etching), poster design, mural, craft and furniture design.

**CAZNEAUX, Harold** カズノー、ハロルド
(New Zealander/Australian: 1878-1953)

**CORINTH, Lovis** コリンス、ロウィス
(German: 1858-1925)
Born in Prussia, studied in Königsberg and worked in Munich, Paris and Berlin. Participated in the Secession movement in Munich and Berlin. Corinth's work is considered to represent a transition from 19thcentury naturalism to the Expressionist movement. His print *Nude study* was exhibited at the 1911 Shirakaba exhibition.

**CROMBIE, Peggy** クロンビー、ペギー
(Australian: 1901-84)
Born in Melbourne. Studied at the National Gallery Art School. Her linocuts from the 1930s, inspired by Japanese *ukiyo-e*, derived their subjects from the experiences of urban living — sombre, austere images of inner-city terrace houses, laneways and backyards.

**DALGARNO, Roy** ダルガーノ、ロイ
(Australian: 1910-2001)
Born in Melbourne. Studied at the National Gallery Art School, then under Dattilo Rubbo, and later at East Sydney Technical College. His work depicted the industrial working class including steelworkers and seamen. He returned to Melbourne in 1933, joined the Communist Party and worked as a commercial artist and lecturer in printmaking at the University of Baroda, India, before relocating to New Zealand.

**DOW, Arthur W.** ダウ、アーサー・W
(American: 1857-1922)
Considered the most influential art educator in modern America. Inspired by William Morris's Arts & Crafts movement and Japanese art, the latter was a result of his encounter with Ernest Fenollosa at the Museum of Fine Arts, Boston, and later Urushibara. Published *Composition: a series of exercises in art structure for the use of students and teachers* in 1899.

**FEINT, Adrian** フェイント、エイドリアン
(Australian: 1894-1971)
Born in Narrandera. Studied under Julian Ashton and Elioth Gruner at the Sydney Art School and at the Académie Julien, Paris. Started wood engraving in 1927 after studying under Thea Proctor. Employed by
Sydney Ure Smith’s advertising agency, Smith and Julius, as assistant editor and illustrator, and designed covers for *Art in Australia* and *The Home*. Member of the Australian Ex Libris Society, produced bookplates by commission and exhibited them internationally. After 1939 worked as a bookbinder, illustrator and painter.

FUJIMAKI Yoshio 藤牧義夫
(Japanese: 1911–c35)
Born in Gunma. Moved to Tokyo in 1927 and began making prints from 1929. First exhibited his prints in 1931 at the JPA. Had to support his family from the age of sixteen. Produced prints and drawings of the “street-level views” of the city. Suffered from TB and disappeared in 1935, presumed dead.

FUJIMORI Shizuo 藤森静雄
(Japanese: 1891–1943)
Born in Fukuoka. Entered the White Horse Society art school in 1910 where he met Tanaka Kyōkichi (1892–1915) and Onchi. Together they published *Tsukuhaoe* (1914–15), a magazine of poetry and prints with a strong Expressionist tone. In his later works these distorted figures imbued with a feeling of solitude gave way to serene landscapes.

FUJINAMI Tsutomu フジナミツトム
(Japanese: dates unknown)
During the 1950s commissioned by Percy Neville Barnett to produce Ex Libris bookplates for Harrie Percival Mortlock, a partner in Barnett’s printing firm, Beacon Press and associate Arnold Hirst.

FUJIKI Ichirō 福井市郎
(Japanese: 1893–1966)
Born in Nara. Moved to Ashiya (near Kobe) in 1912 and began exhibiting prints at the JCPA in 1921. Went to France in 1925 and studied etching and colour aquatint.

HAefliger, Paul ヘイフリガー、ポール
(German/Swiss: 1914–82)
Born in Frankfurt, Germany. Studied at Julian Ashton’s Sydney Art School and printmaking under Thea Proctor and later Adelaide Perry. In 1932 travelled to Southeast Asia and Japan. Produced colour woodcut prints and Ex Libris bookplates in the Japanese manner during the early 1930s.

HECKEL, Erich ヘッケル、エリッヒ
(German: 1883–1970)
One of the founders of the Expressionist group *Die Brücke* (The Bridge) with Kirchner and Pechstein. Prolific in woodcut, he exploited the bold and textual effects of the medium. His work was included in the 1914 Der Sturm exhibition in Tokyo.

HENMI Takashi 逸見亨
(Japanese: 1895–1944)
Born in Wakayama. Inspired by a posthumous exhibition by Tanaka Kyōkichi (see entry on Fujimori), began making prints. Two prints were accepted at the first exhibition of the JCPA in 1919.

INAGAKI Tomoo 稲垣知雄
(Japanese: 1902–80)
Born in Tokyo. Began printmaking in 1923. First exhibited at the sixth annual JCPA exhibition in 1924, and became acquainted with Onchi. Exhibited internationally after WWII.

JOHN, Augustus ジョン、オーガスタス
(British: 1878–1961)
Reputed to be one of the most accomplished draughtsmen in England in his time. Bernard Leach greatly admired John, and contributed an essay on him in *Shirakaba* and showed a drawing in his possession at the group’s exhibitions.

KAWAKAMI Sumio 川上澄生
(Japanese: 1895–1972)
Born in Yokohama. In 1917 travelled to Canada, Seattle and Alaska. Produced a number of picture books featuring prints, and played a seminal role in the development of the regional print movement. The poetry and exoticism of his prints inspired the young Munakata Shikō (1903–75) to become a printmaker.

KAWANISHI Hide 川西英
(Japanese: 1894–1965)
Born in Kobe. A self-taught artist he produced his first print in 1912 and commenced exhibiting from 1922. A prolific artist, he created some 1300 works. Like Kawakami, his main themes were chic urban scenes and the cosmopolitan modernity of the port Kobe, his hometown.

KAWASE Hasui 川瀬巴水
(Japanese: 1883–1957)
Born in Tokyo. Studied nihonga (Japanese-style painting) first, then oil painting, returning to nihonga to study under Kaburagi Kiyokata. He exhibited prints and worked as a designer and illustrator including for Watanabe Shōzaburō (1885–1962), the publisher of New Prints.

KIRCHNER, Ernst Ludwig キルヒナー、エルンスト
(German: 1880–1938)
Founded the Expressionist group *Die Brücke* with Max Pechstein and others. Work inspired by the Jugendstil movement, Edvard Munch and Vincent van Gogh. He produced woodcuts for the magazine *Der Sturm*, and three of his works were included in the *Der Sturm* exhibition in Tokyo in 1914.

KITAZAWA Shōji 北沢貞治
(Japanese: 1890–1960)
Born in Nagano. Exhibited woodcuts at the JCPA as Moriyama Shōji 1919–28, and then as Kitazawa Shōji after 1929. Studied lithography and etching, worked as a school-teacher, and exhibited paintings and prints.
KLINGER, Max クリンガー、マックス  
(German: 1857-1920)  
Born in Leipzig. His work inspired European artists such as Käthe Kollwitz, Edvard Munch, and Giorgio De Chirico, and in Japan the members of the Shirakaba magazine, who dedicated the May 1911 issue to him.

KOLLWITZ, Käthe コルヴィツ、ケーテ  
(German: 1867-1945)  
Studied in Berlin and Munich. Became a strong advocate for victims of social injustice and war after seeing the conditions of the urban poor in a working-class section of Berlin where her husband worked as doctor. Her compelling graphic images had enormous influence on modernist artists around the world including Australia, Japan and China.

KURIITA Yū 栗田雄  
(Japanese: 1895-1961)  
Born in Shizuoka. studied painting, and began exhibiting (Japanese: 1920-31), and concentrated on painting after his return to Japan.

LEACH, Bernard リーチ、バーナード  
(British: 1887-1979)  
Born in Hong Kong, lived in Asia till 1897. Returned to Tokyo in 1909 with an etching press and became involved in Japan’s emerging anti-academic art movements and began a lifelong association with the Shirakaba group. Began making pottery in 1911 and returned to Britain to become an influential Anglo-Japanese style studio potter. In 1940 published A potter’s book, the first manual of studio pottery, which became a bible to many potters in the English-speaking world. Visited New Zealand and Australia in 1962.

LINDSAY, Sir Lionel Arthur リンジー、ライオネル  
(Australian: 1874-1961)  

LIUBARSKY, Pavel Vasilevich リュ バルスキー、パヴェル  
(Russian: 1891-1968)  
Born in Khabarovsk. Studied art in Moscow and formed the Futurist group Green Cat (Zelenaia Koshka). Moved to Vladivostok in 1922 then back to Moscow in 1928.

MAEKAWA Senpan 前川千帆  
(Japanese: 1888-1960)  
Born in Okayama. In 1919 turned his attention to theatrical subjects. From 1917 he collaborated with Watanabe Shōzaburō to design actor prints, one of the three major subjects of the traditional ukiyo-e. (The others being portraits of women and birds-and-flower prints).

MASEREEL, Frans マゼリール、フランス  
(Belgian: 1889-1972)  
Graphic artist and illustrator. Travelled to England and Germany in 1909 then lived in Paris for four years before immigrating to Switzerland. Created socio-political ‘image novels’ in the 1920s, which inspired artists such as Lynd Ward and Ono Tadashige.

MUNCH, Edvard ムンク、エドヴァルド  
(Norwegian: 1863-1944)  
One of the most influential Expressionist artists. Worked in Paris from 1889, where he was exposed to artists such as van Gogh, Gauguin and Lautrec. Returned to Norway in 1910 where he remained until his death. His iconic images had a strong impact on many modern Japanese artists.

NAGARE Shirō 永礼資朗(孝二)  
(NAGARE Takaji/Kōji)  
(Japanese: 1901-75)  
Born in Okayama. Went to Tokyo in 1919 to study painting, but turned to woodcut. Produced a small magazine with other artists and held his first solo exhibition at Okayama Prefectural Library in 1930. Showed prints at the JPA exhibition 1932-44. Often signed and/or submitted prints under various names.

NATORI Shunsen 名取春仙  
(Japanese: 1886-1960)  
Born in Tokyo. Studied nihonga and in 1919 turned his attention to theatrical subjects. From 1917 he collaborated with Watanabe Shōzaburō to design actor prints, one of the three major subjects of the traditional ukiyo-e. (The others being portraits of women and birds-and-flower prints).

NICHOLSON, Sir William ニコルソン、ウィリアム卿  
(British: 1872-1949)  
Studied in Britain, then in Paris, where he met James Pryde with whom he formed the Beggarstaff Brothers, a partnership producing commercial graphic art in Japonisme/Les Nabis style. He had an enormous influence on early Japanese modernist artists.

ODA Kazuma 織田一磨  
(Japanese: 1882-1956)  
Born in Tokyo. Studied lithography and painting. In 1907, whilst working as a commercial lithographer, he joined Yamamoto Kanae (1882-1946) and others in the publication of the magazine Hōsun (8quare inch), Japan’s first literary/creative print magazine. He was one of the founding members of JCPA in 1918 and is also known for his interest in and study of ukiyo-e prints.

OHARA Shōson 小原祥邨  
(Japanese: 1877-1945)  
Born in Kanazawa. Studied Japanese-style painting and designed prints for export for the publisher Matsuki Heikichi under the name Koson during the first decade of the 20th century. Changed name to Shōson
in 1912 and concentrated on painting. Resumed print design in 1926, working for various publishers including Watanabe Shōzaburō.

ŌHASHI Kōkichi 大橋孝吉
(Japanese: 1898-1984)
Born in Kyoto. Studied Japanese-style painting in Kyoto and later, oil painting in Tokyo. Travelled to Europe 1924-27. Founding member of Kokugakai (National Painting Association) in 1928. Published books on ancient art of Greece and Egypt.

ONCHI Kōshirō 恩地孝四郎
(Japanese: 1891-1955)
Born in Tokyo. Considered the most important artist in the history of modern Japanese prints. The young Onchi admired the poetic charm of Takehisa Yumeji’s work and frequented Takehisa’s home in the early 1910s with Fujimori and Tanaka Kyōkichi. In 1914 they began publishing Tsukuhoe, the magazine of prints and poetry. In 1915 Onchi produced Bright hours, which is considered the first completely abstract image by a Japanese artist. A highly respected and influential leader of the Modernist print movement, Onchi worked both in figurative and abstract styles.

ONO Tadashige 小野忠重
(Japanese: 1909-90)

PALMER, Ethleen パーマー、エスリーン
(South African: 1906-58)

PECHSTEIN, Max ペヒシュテイン、マックス
(German: 1881-1955)
Studied in Dresden and in 1906 became a member of Die Brücke, a group of artists dedicated to creating a new form of artistic expression—a bridge between the past and present. Founded the Neue Sezession (New Secession) in Berlin in 1910. Three of his Expressionist/Fauvist works were exhibited in the Der Sturm print exhibition in Tokyo in 1914.

PERRY, Adelaide ペリー、アデレード
(Australian: 1891-1973)

PRESTON, Margaret プレストン、マーガレット
(Australian: 1875-1963)

PROCTOR, Thea プロクター、シア
(Australian: 1879-1966)
Born in Armidale, NSW. Artist, printmaker and interior designer. Trained at Julian Ashton’s Sydney Art School, and in London where she was inspired by ukiyo-e prints, the drawings of Ingres and the Ballet Russe. First exhibited woodcut prints with Preston and Lionel Lindsay in 1923. Taught at the Sydney Art School with Adelaide Perry. Produced front covers for The Home, wrote on fashion and interior decoration, and designed modern furniture during the 1920s and 30s. Participated in the Burdekin House Exhibition of Antique and Modern Furniture in October 1929.

PYE, Mabel パイ、メーベル
(Australian: 1894-1982)
Born in Melbourne. Trained under Bernard Hall at Melbourne’s National Gallery Art School with fellow students, Napier Waller, Adelaide Perry and Ethel Spowers. Her linocuts depicting the Australian landscape show the influence of ukiyo-e in their colour and composition.

SPOWERS, Ethel スパウアース、エセル
(Australian: 1890-1947)
Born in Melbourne. Studied art briefly in Paris then at the National Gallery Art School, Melbourne. Travelled to Europe 1921-24 working and studying in London and Paris. Her solo exhibition in Sydney in 1926 was opened by Sadler. Returned to Europe 1928-29 and trained under Claude Flight, a strong advocate of linocut and known for his Futurist curvilinear composition. Spowers promoted Flight’s work and ideas in Australia.

SYMÉE, Eveline サイム、イヴリン
(English: 1988-96)
Born in Surrey, England. Spent her childhood in Melbourne. Obtained her BA at Cambridge, a Diploma of Education at the University of Melbourne and later, an MA at Cambridge. Studied in France 1921-24 under Maurice Denis. Undertook further studies in Europe 1928-30, then in London under Claude Flight. Experimented with
‘dynamic symmetry’ and the ‘golden section’. Published an article on Flight’s teachings in the Recorder (1929).

TAKEHISA Yumeji 竹久夢二
(Japanese: 1884-1946)
Born in Okayama. Achieved great success with his illustrations published in 1909. Considered the first modern commercial designer. His products—from women’s accessories and stationery as well as illustrations—are considered representative of the culture of the Taishō era (1912-26).

TANINAKA Yasunori 谷中安規
(Japanese: 1897-1946)
Born in Nara. Family moved to Seoul in 1914. Moved to Tokyo to go to high school in 1915. Self-taught printmaker and from the 1920s became known for his grotesque but compelling images of the modern city and its mysteries. Particularly inspired by The Cabinet of Dr Caligari (Dir. Robert Weine, 1919), a German Expressionist silent film that was first screened in Japan in 1921.

URUSHIBARA Yoshijirô/Mokuchû 漆原由次郎(木虫)
(Japanese: 1888-1953)
Born in Tokyo. Trained in woodblock cutting and printing. Went to Europe (c1908) and demonstrated woodblock printing techniques at the British-Japanese Exposition of 1910. Worked for the British Museum as a woodblock print technician and as a scroll mounter till 1919. Began working with Frank Brangwyn, creating prints from Brangwyn’s designs till he returned to Japan in 1941. Taught and worked with many European and American artists including Arthur Wesley Dow.

Utagawa HIROSHIGE 歌川/安藤 広重
(Japanese: 1797-1858)
Edo (Tokyo) artist of the Utagawa school of ukiyo-e. Born as a son of a lower-ranking samurai in the service of the Tokugawa Shogun. Studied ukiyo-e under Utagawa Toyohiro and became known for his landscape prints of famous places, the first being the Fifty-three Stations of Tokaidô Highway published by Hœidô c1833-34.excelled in bird-and-flower prints with his dynamic and innovative compositions.

Utagawa KUNIYOSHI 歌川/安藤 康政
(Japanese: 1823-80)
Edo (Tokyo) artist of the Utagawa school of ukiyo-e. Pupil of Utagawa Toyohiro and became known for his grotesque but compelling images of the modern city and its mysteries. Particularly inspired by The Cabinet of Dr Caligari (Dir. Robert Weine, 1919), a German Expressionist silent film that was first screened in Japan in 1921.

Utagawa KUNISADA 二代歌川国貞
(Japanese: 1823-80)
Edo (Tokyo) artist of the Utagawa school of ukiyo-e. Pupil and son-in-law of Kunisada I. He designed prints and book illustrations in the style of Kunisada.

VALLOTTON, Félix ヴァロットン、フェリックス
(Swiss/French: 1865-1925)
Born in Lausanne. Studied and worked in Paris. His woodcuts show the influence of Post-Impressionism, Symbolism and Japonisme as well as the classical masters he admired—Holbein, Dürer and Ingres. His work, in turn, influenced later artists, particularly the Expressionists. His works were greatly admired by the Shirakaba group, and 16 original prints were shown at their first exhibition in 1911.

WARD, Lynd ワード、リンド
(American: 1905-85)
Born in Chicago. Studied art in New York and then at the National Academy of Graphic Arts in Leipzig, Germany, where he encountered Franz Masereel’s book, telling a story by way of a series of woodcuts. Ward produced a number of ‘novels in woodcuts’ and illustrations.

WEITZEL, Frank ウイゼル、フランク
(New Zealander: 1905-32)

YAMAGISHI Kazue 山岸主計
(Japanese: 1893-1966)
Born in Nagano. While professionally trained in woodblock carving, Yamagishi studied oil painting and sculpture at a private art school. Carved blocks for a number of modernist artists including Tanaka Kyôkichi (posthumously publishing his illustrations for poems Howling at the moon by Hagiwara Sakutarô, 1917) and Takehisa Yumeji. Sent by the Japanese government to the US and Europe 1926-1929 to demonstrate woodblock techniques. Also produced his own prints.

YAMAGUCHI Susumu 山口進
(Japanese: 1897-1983)
Born in Nagano. Went to Tokyo to study art in 1920. Worked at a high school (non-teaching staff) and began printmaking, first exhibiting at the second JCPA in 1920. Founding member of JPA in 1931.
CATALOGUE OF WORKS

This exhibition is divided into the following five sections:

PROFESSOR SADLER
AUSTRALIAN MODERNIST PRINTS
BOOKPLATES - EUROPEAN, AUSTRALIAN, JAPANESE
EUROPEAN MODERNISM IN PRINTS
JAPANESE MODERNISM AND ITS INSpirATIONS

Unless otherwise stated all University Art Collection works are:
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* indicates works that are reproduced in this catalogue

PROFESSOR SADLER

*1. Harold Cazneaux ハロルド・カズノー (1878-1953)
(Sadler’s album) 1926
サドラー写真アルバム
gelatin silver prints, album: 28 x 25 x 2.5cm
Private collection
* In 1926 Cazneaux photographed Sadler’s Warramue residence, ‘Rivenhall’, for The Home journal. These photographs included interior and exterior views of the house, the garden with the Sukiya (outdoor tea-hut) and Roji (tea-house garden), and photographs of Sadler and his wife, Eva.

*2. Paul Haefliger ポール・ヘイフリガー (1914-82)
after Tōshūshai Sharaku (active 1749-95)
Ebisō Ichikawa (Danjūrō Ichikawa V) as Tokemura Jōnoshin in Koi-nyōbō Somewake Tazuna 1794
市川鰕蔵(五代目市川團十郎)の「竹村定之進」『恋女房染分手綱』
Art in Australia 『アート・イン・オーストラリア』誌4巻2号1941年6,7,8月号
series 4, no 2 June/July/August 1941
four-colour reproduction, 23 x 14cm
Rare Books and Special Collections, The University of Sydney RB1616.5
© Estate of Paul Haefliger
* Haefliger re-cut and reproduced Tōshushai Sharaku’s actor print to accompany Sadler’s essay on ‘The Japanese Print’ in Art in Australia. Haefliger has captured Sharaku’s dramatic mask-like pose, calligraphic line and vivid bands of colour.

Kawase Hasui 川瀬巴水 (1883-1957)
3. Uchiyamashita, Okayama: Selection of scenes of Japan 1923
日本風景撰集 岡山 内山下
colour woodcut, 28.3 x 20.5cm
Donated by Miss Lake 1959. Transferred from Sydney College of Advanced Education 1990
University Art Collection UA1990.729
© Estate of the artist
* This print, along with a number of others in this section, was donated by Margaret E. Lake who substituted for Sadler when he took study leave from the University.

*4. Ishinomaki in the snow: Collection of scenic views of Japan, eastern Japan edition 1935
日本風景集東日本篇 石巻の暮雪
colour woodcut, 23.6 x 35.3cm
University Art Collection UA1986.30
© Estate of the artist
* Skillfully produced prints depicting contemporary ‘famous places’ with blossoms, rain and snow were popular exports, particularly in the interwar years. This print belonged to Dr M J Morrissey, Sadler’s former student, who bequeathed his collection, as well as a large purchase fund, to the University in 1984.

Bernard Leach バーナード・リーチ (1887-1979)
5. Set of five dishes with plant motif c1952-56
皿五点
stoneware with iron oxide brush decoration and clear glaze, 3.8cm, diameter 12cm each
Collection Freeland Gallery

6. Jug 1953
ジャグ
stoneware with nuku rich hull ash glaze, 22 x 16cm
Collection Freeland Gallery
* In 1952 Leach was joined by Yanagi Sōetsu and Hamada Shōji on an extensive lecture trip to the USA and followed them to Japan where he stayed till 1954, visiting kilns and making pottery. This is believed to be one of the objects he made during this time.

*7. Natōri Shunsen 名取春仙 (1886-1960)
The actor Ichimura Uzaemon XV as Iriya Naozamurai 1925
十五世市村羽左衛門の入谷の直侍
colour woodcut with mica, 38.2 x 26.3cm
Donated by Miss Lake 1959. Transferred from Sydney College of Advanced Education 1990
University Art Collection UA1990.732
© Natōri Yoshiko
* The ‘large head’ portrait of actors was developed by the late 18th century ukiyo-e artist Sharaku, whose work
was admired by many Western artists. Natori continued the format in a series of modern actor prints.

*8. ODA Kazuma 織田一磨 (1882-1956)
The Great Matsue Bridge from the series Scenes of north-western Japan 1924
山陰風景より松江大橋
colour woodcut, 23.4 x 36.4cm
Donated by Miss Lake 1959. Transferred from Sydney College of Advanced Education 1990
University Art Collection U1990.731
© Estate of the artist
* Although later modernist printmakers often spoke against ukiyo-e due to the lack of control it afforded over the production process, early modernists, such as Oda Kazuma eagerly studied it and incorporated aspects of it into their work. This print follows the traditional ‘famous places’ theme, however its modernism is apparent in the free-hand technique used, compared with works by Kawase Hasui or Ohara Shōson in which the designs were carefully reproduced by the blockcutter and printer.

*9. OHARA Shōson 小原祥邨 (1877-1945)
Two women in snow 1927
雪の二美人
colour woodcut, 36 x 23.3cm
Publisher: WATANABE Shōzaburō (1885-1962)
University Art Collection U1986.33
© Estate of the artist
* This print was in Dr M J Morrissey’s private collection.

10. Margaret PRESTON マーガレット・プレストン (1875-1963)
Circular Quay 1925
サーキュラー・キー(『ザ・ホーム』誌表紙)
(front cover design, published in The Home Easter Pictorial; ‘Australia Beautiful: Sydney Number’, Sydney 1928)
two-colour woodcut reproduction, image 10 x 10cm;
journal (closed) 28 x 22.5cm
Private collection

*11. Arthur Lindsay SADLERアーサー・リンジー・サドラー (1882-1970)
A Short History of Japanese Architecture 1941
『日本建築小史』
First Edition 1941, Angus and Robertson, Sydney, London
Rare Books and Special Collections, The University of Sydney RB537.75
© Photo: Michael Myers
* Sadler published extensively on Japanese history, literature, art and culture. This book chronicles the history of Japanese architecture from 660 BC until the end of the Edo period in 1860.

12. UNKNOWN 江戸時代19世紀
Japanese tobacco brazier 19th century
たばこ盆
wood and brass, 21 x 27 x 27cm
Private collection
* This brazier was owned by Sadler and exhibited in Sydney Ure Smith’s Burdekin House Exhibition of Antique and Modern Furniture in Macquarie Street (October 1929). Sadler designed two rooms, including an ‘Oriental room’ in which the brazier was displayed.

13. Utagawa HIROSHIGE 歌川/安藤 広重 (1797-1858)
Bird perched on a flowering cherry blossom branch 1820-40
(桜枝に鳥図)
colour woodcut, 33.8 x 11.1cm
Donated by The Honourable Roderick Meagher 2008
University Art Collection UA2008.20
* This upside-down bird on a branch is an example of the free and innovative compositions by Hiroshige whose designs were much admired by European artists of the late 19th and early 20th century.

*14. Utagawa KUNIAKI II 歌川国明 (1835-88)
The opening ceremony of Gakushōin, The Peers School at Nishiki-chō 1877
学習院開校の図
colour woodcut, triptych
overall image 37 x 76.7cm
Publisher: HASEGAWA Chōbee
University Art Collection UA1994.48.a-c
* This triptych depicts the opening ceremony of the Peers School, established to educate both male and female children of the Imperial family, members of the court and the domain lords of the previous Edo period. It offered a liberal education aimed at fostering the future leaders of Japan. Sadler taught English at this school from 1919-22.

*15. Utagawa KUNISADA / TOYOKUNI III 歌川国貞/三代豊国 (1786-1865)
Fan 1830-50
団扇
woodcut and bamboo, 43.5 x 23.5 x 1.7cm
Donated by Dr Marsden and Mrs Lesley Hordern 2008
University Art Collection UA2008.33
* This fan, owned by Sadler, was donated to the University by his former student Dr Marsden Hordern. During the Edo period fan-shaped prints were sold to be cut and pasted onto fans. As they were actually used, these fans are not commonly found.

Utagawa KUNISADA II 二代歌川国貞 (1823-80)
16. Usumurasaki uji no akebono 1852
『薄紫宇治の曙』
colour woodcut printed book, 17 x 11.5cm
Private collection
17. Usumurasaki uji no akebono 1855
『薄紫宇治の曙』
colour woodcut printed book, 17 x 11.5cm
Private collection

18. Muromachi Genji 1864
『室町源氏』
colour woodcut printed book, 17 x 11.5cm
Private collection
* These three volumes, owned by Sadler, were written by Ryōtei Senka (1806-68). The densely illustrated, inexpensive books were very popular at the time.

AUSTRALIAN MODERNIST PRINTS

Dorrit Black ドリット・ブラック (1891-1951)

19. Music (1927) ミュージック
colour linocut, printed in colour from five blocks on thin cream laid tissue, 24.1 x 21.3cm
Collection: Art Gallery of New South Wales
Purchased 1976
Photo: © Diana Panuccio
* Music was inspired by a jazz performance at the London Dominion Arts Club. Black studied colour linocut printing under Claude Flight at the Grosvenor School of Modern Art and adopted his rhythmic patterning, stylisation of natural forms, flat dramatic colour and bold black outlines, all features reminiscent of ukiyo-e.

20. Nocturne, Wynyard Square 1932 ノクターン、ウィンヤード広場
linocut, printed in black ink on thin ivory mulberry laid paper, 22.6 x 15cm
Collection: Art Gallery of New South Wales
Purchased 1976

*21. Peggy Crombie  ペギー・クロンビー (1901-84)
Washing, St. James roof 1925 墨根の洗濯物、セント・ジェームス
linocut, printed in colour, from multiple blocks, 23 x 14.4cm
National Gallery of Australia, Canberra
Purchased 1984
© Courtesy of the artist’s estate

*22. Roy Dalgarno ロイ・ダルガーノ (1910-2001)
Greeting card: Seaman c1933 船員
woodcut, printed in black ink, from one block, 10.6 x 7.6cm
National Gallery of Australia, Canberra
Purchased 1973
© Estate of Roy Dalgarno
* Produced during Dalgarno’s time in Sydney (1932-34), this print highlights the economic plight experienced by the industrial working class during the 1930s. Like Weitzel and Ono Tadashige, Dalgarno’s woodcuts were politically engaged and responded to the socio-economic effects of the Depression years.

23. Adrian Feint エイドリアン・フェイント (1894-1971)
The goddess and the aspidistra (1934) 女神と葉蘭
wood engraving, printed in black ink on cream Japanese (kozo) paper, 20.5 x 17.9cm
Collection: Art Gallery of New South Wales
Purchased 1987

*24. Paul Haefliger ポール・ヘイフリガー (1914-82)
Not titled (self-portrait) 1932 (自画像)
woodcut, printed in black ink, from one block, 25.1 x 20cm
National Gallery of Australia, Canberra
Gift of the artist 1978
© Estate of Paul Haefliger
* Created prior to his departure for Japan, this print is an idealised rendition of the artist, pipe in mouth and paintbrush in hand at work in an archetypal European studio. The woodcut echoes Sharaku’s distinctive trait for dramatic poses. Of Sharaku, Haefliger wrote: “What concentration he had to be able to seize the essentials and, with an unerring line, trace the sentiments of a moment.”

Lionel Arthur Lindsay ライオネル・リンジー (1874-1961)
25. Faun date unknown フォーン（半人半獣）
etching on paper, 14 x 87cm
Purchased with funds from Professor E G Waterhouse. Transferred from Sydney College of Advanced Education 1990
University Art Collection UA1990.309

26. Heysen’s birds c1923 七面鳥
wood engraving on paper, 14.5 x 15.3cm
Donated by students of the Sydney Teachers’ College. Transferred from Sydney College of Advanced Education 1990
University Art Collection UA1990.538

*27. Pheasant and magnolias 1925 雛と木蓮
wood engraving on paper, 19.3 x 14.7cm
Donated by the estate of Nell McKenzie 2000
University Art Collection UA2000.124
© National Library of Australia
* Lindsay was one of Australia’s most prolific wood engravers. This work was influenced by the traditions of kachōga (‘bird-and-flower pictures’). The high degree of realism is credited to Lindsay’s proficiency in calligraphy and compositional skills in the Japoniste manner. In A Book of Woodcuts (1922), he stated that he “aimed for that brilliance in the juxtaposition of white and black, which is one of the distinctive charms of the cut.”
*28. Flowers c1925
花
wood engraving on paper, 12.5 x 9.5cm
Donated by the estate of Nell McKenzie 2000
University Art Collection UA2000.125
© National Library of Australia

Ethleen PALMER エスリーン・パーマー (1906-58)
29. Farrell’s shed, Newport 1935
ニューポートのファレルズ・シェッド
linocut, printed in colour, from multiple blocks, 19 x 29.3cm
National Gallery of Australia, Canberra
Purchased 1976

*30. Kookaburra 1936
ワライカワセミ
linocut, printed in colour, from multiple blocks, 19.3 x 22.8cm
National Gallery of Australia, Canberra
Purchased 1977
© Estate of Ethleen Palmer
* Celebrated as the ‘Australian Hokusai’, Palmer created linocuts in the Japanese manner, primarily inspired by Hiroshige, Hokusai and Ohara Shōson. Fascinated by Australia’s fauna, this print reveals Palmer’s affinity with kachōga. Her work is characterised by a delicate style which combined graphic linearity, experimentation in colour graduations and multiple impressions.

Adelaide PERRY アデレード・ペリー (1891-1973)
*31. The Bridge, October 1929 (1930)
ハーバーブリッジ1929年10月
linocut, printed in black ink on thin ivory laid paper, 32.8 x 44.4cm
Collection: Art Gallery of New South Wales
Gift of George Soutter and John Yu 2008
© Estate of Adelaide Perry

*32. Model in armchair c1930
肘掛け椅子のモデル
linocut, printed in black ink, from one block, 25.2 x 18.2cm
National Gallery of Australia, Canberra
Gift of John Brackenreg 1978
© Estate of Adelaide Perry

Margaret PRESTON マーラゲレット・プレストン (1875-1963)
*33. Harbour foreshore 1925
シドニー湾沿岸
woodcut, printed in black ink, hand coloured with gouache on thin cream laid tissue, 24.7 x 18.7cm
Collection: Art Gallery of New South Wales
Gift of Mrs Alison Brown 1968
© Margaret Preston/Licensed by Viscopy, 2011
Photo: © Diana Panuccio
* Harbour foreshore highlights Preston’s fascination with the ukiyo-e aesthetic and expresses her modernist interpretation of the urbanised city. Preston contributed to the interest in Japonisme during the 1920s in Sydney and promoted its application in Australian design.

34. Nude 2 c1925
裸婦2
woodcut, printed in black ink on thin ivory tissue, 12.7 x 12.8cm
Collection: Art Gallery of New South Wales
Purchased 1984

35. Banksia Cobs c1933
バンクシアの種
woodcut, printed in black ink, 45.2 x 44cm
Donated by the artist 1933
University Art Collection UA1933.1

Thea PROCTOR シア・プロクター (1879-1966)
*36. Frangipanni 1928
フランジパーニ
woodcut, printed in black ink, from one block, 27.1 x 20cm
National Gallery of Australia, Canberra
Purchased 1973
© AGNSW
* Proctor was a collector of ukiyo-e prints, postcards, ceramics and textiles. This print displays Proctor’s penchant for Japanese ceramics and her refined woodcarving skills. The composition is reminiscent of kachōga with its floral subject matter, delicate decoration and linear patterning.

*37. Summer (1930)
夏
woodcut, printed in black ink, hand-coloured on thin ivory mulberry paper, 17.5 x 22.8cm
Collection: Art Gallery of New South Wales
Purchased 1965
© AGNSW
Photo: © Ray Woodbury

*38. Mabel PYE メーベル・パイ (1894-1982)
The mountain c1930s
山並み
colour linocut on cream laid paper, 17.1 x 21.7cm
Collection: Art Gallery of New South Wales
Gift of Dr Robin Sharwood 1975
© Estate of Mabel Pye
Photo: © Jenni Carter

*39. Ethel SPOWERS エセル・スパウアース (1890-1947)
Wet afternoon 1929–30
雨の午後
linocut, printed from four blocks on thin ivory laid tissue, 23.9 x 20.2cm
Collection: Art Gallery of New South Wales
Purchased 1968
Photo: © Ray Woodbury
* Under Claude Flight’s tuition at the Grosvenor School of Modern Art, Spowers’ linocut prints became highly
decorative and dramatically rhythmic. Illustrating the popular *ukiyo-e* motif of the umbrella, *Wet afternoon* celebrates overlapping rhythms, bold outlines and vibrant flat colours.

*40. Eveline SYME イヴリン・サイム (1888-1961)
The Yarra at Warrandyte 1931
ヤラ川、ワレンダイト
linocut, printed in colour, from four blocks (yellow ochre, cobalt green, viridian, raw umber), 21.9 x 15.4cm
National Gallery of Australia, Canberra
Purchased 1977
© Estate of Eveline Syme
* With its subject matter, elevated perspective, flat surfaces of colour and natural rhythms, this print recalls the *ukiyo-e* prints of Hiroshige.

*41. Frank WEITZEL フランク・ウイゼル (1905-32)
Deserted street c1930
人気のない通り
linocut, printed in black ink, from one block, 27.4 x 27.6cm
National Gallery of Australia, Canberra
Purchased 1979
* Weitzel's linocuts depict the desolate working-class streets of Sydney during the Depression years.

BOOKPLATES – EUROPEAN, AUSTRALIAN & JAPANESE

42. Percy Neville BARNETT パーシー・ネヴィル・バネット (1881-1953)
Australian book-plates and book-plates of interest to Australia 1950
『オーストラリアの蔵書票とオーストラリアに関連のある蔵書票』
Sydney, N.S.W: Beacon Press
Rare Books and Special Collections, The University of Sydney RB707.1 10

Adrian FEINT エイドリアン・フェイント (1894-1971)
43. Bookplate for Thea Proctor c1930
蔵書票:シア・プロクター
woodcut, 7.4 x 6.1cm
Donated by Percy Neville Barnett c1935. Transferred from the Sydney College of Advanced Education 1990
University Art Collection UAI1990.714
* Feint studied under Proctor at Julian Ashton's Sydney Art School in 1926 and produced this bookplate for her which symbolises his transition from painting to printmaking. By 1945 Feint was one of Australia’s most proficient bookplate artists, producing over 220 plates for British royalty and celebrities including the Duke and Duchess of York and Dorothea Mackellar.

44. Bookplate for Raoul Lempriere c1930
蔵書票:ラウル・レンプリエール
woodcut, 9.5 x 6.6cm
Donated by Percy Neville Barnett c1935. Transferred from the Sydney College of Advanced Education 1990
University Art Collection UAI1990.715
* In 1930 this bookplate won first prize in an international competition organised by the Los Angeles-based Bookplate Association International. In the same year Feint's bookplates were exhibited in Washington DC at the Library of Congress.

FUJINAMI Tsutomu フジナミツトム
45. Bookplate: Harry P. Mortlock c1930s
蔵書票:ハーリー・P・モートロック
colour woodcut, 9.2 x 6.2cm
Hamilton Art Gallery – Donated by Patrick Corrigan 1981

46. Bookplate: Arnold Hirst 1930s
蔵書票:アーノルド・ハースト
colour woodcut, 9.3 x 5.1cm
Hamilton Art Gallery – Donated by Patrick Corrigan 1981

Paul HAEFLIGERポール・ヘイフリガー (1914-82)
47. Bookplate: Ex Libris Paul Haefliger 1931-33
蔵書票:ポール・ヘイフリガー
woodcut, printed in black ink, from one block, 16.9 x 11.4cm
National Gallery of Australia, Canberra
Gift of the artist 1978
© Estate of Paul Haefliger
* As a member of the Australian Ex Libris Society, Haefliger produced a series of bookplates in the Japanese style after his journey to Japan in 1932. This plate depicts a *gyōji* refereeing a bout between sumō wrestlers.

*48. Bookplate: (Frontispiece) The Young King and other Stories by Oscar Wilde 1933
蔵書票(口絵)オスカー・ワイルド著『若い王様』
woodcut, printed in colour, from multiple blocks, 15 x 10cm
Josef Lebovic Gallery
© Estate of Paul Haefliger
Image courtesy of Josef Lebovic Gallery

*49. Max KLINGER マックス・クリンガー (1857-1920)
Bookplate of Walter Giesecke 1880
蔵書票:ヴァルター・ギーセッケ
etching on paper, 12.7 x 8.7cm
Collection: Art Gallery of New South Wales
Purchased 1981

ONCHI Kōshirō 恩地孝四郎 (1891-1955)
50. Bookplate: Ex Libris W. C. Hartnett c1940s
蔵書票:W・C・ハートネット
colour woodcut, 6.2 x 6.8cm
Private collection
51. **Bookplate: Ex Libris Shibayama** date unknown
蔵書票: シバヤマ
colour woodcut, 8.6 x 5.2cm
Private collection

52. **Bookplate: Ex Libris N.A.K.** date unknown
蔵書票: N.A.K.
colour woodcut, 8.6 x 6.5cm
Private collection

53. **Bookplate: Ex Libris S.M.** date unknown
蔵書票: S.M.
colour woodcut, 8.7 x 5.9cm
Private collection

54. **Bookplate: Ex Libris (Window)** date unknown
蔵書票: (窓)
colour woodcut, 8.7 x 6.1cm
Private collection

55. **SHA (dates unknown)**
Bookplate: George Perrottet 1934
蔵書票: ジョージ・ペロテット
colour woodcut, 7.4 x 8.2cm
Hamilton Art Gallery – Donated by Patrick Corrigan 1981

56. **UNKNOWN Japanese 作者不詳**
Bookplate: Ex Libris Barbara Constance c1930s
蔵書票: バーバラ・コンスタンス
colour woodcut, 7.5 x 6.9cm
Hamilton Art Gallery – Donated by Patrick Corrigan 1981

57. **UNKNOWN Japanese 作者不詳**
Bookplate: Ex Libris C. B. Berckelman c1930s
蔵書票: C・B・バーケルマン
colour woodcut, 7.3 x 5cm
Hamilton Art Gallery – Donated by Patrick Corrigan 1981

**EUROPEAN MODERNISM IN PRINTS**

58. Frank BRANGWYN フランク・ブラングィン (1867-1956)
Cornfield, Montreuil 1907
モントルイユのトウモロコシ畑
etching on paper, 22.1 x 35.4cm
Josef Lebovic Gallery

59. Lovis CORINTH ロヴィス・コリンス (1858-1925)
The Kiss 1921
キス
drypoint, ink on paper, 24 x 17.8cm
Collection: Art Gallery of New South Wales
Bequest of W G Hess 1979

60. Arthur W. DOW アーサー・W・ダウ (1857-1922)
Modern Art – Les Maîtres de l’Affiche (front cover) 1896
『モダンアート』
book, colour lithograph, 54 x 39cm
Josef Lebovic Gallery

61. Erich HECKEL エリッシ・ヘッケル (1883-1970)
On the shore 1923
岸辺にて
woodcut, 41 x 26.6cm
Collection: Art Gallery of New South Wales
Purchased 1989
© Erich Heckel/Bild-Kunst. Licensed by Viscopy, 2011
Photo: © Mim Stirling

62. J R WITZEL (1867-1924)
J Rウィッツェル
Abend (Evening) from Jugend no 7, 1897
たそがれ『ユーデン』7号
book (closed), 30 x 24 x 3cm
National Gallery of Australia Research Library, Canberra
*Jugend* (Youth: 1896-1940) was a German magazine, based in Munich, of literature, art, design and satire. It promoted an anti-academism (Szessizion) movement in Germany. *Jugendstil*, the German art nouveau movement, was named after this magazine. *Jugend*, along with other magazines such as *The Studio* (London) and *Pan* (Berlin), served as sources of inspiration for young Japanese artists.

63. Augustus JOHN オーガスタス・ジョン (1878-1961)
Quincy 2 1919
クインシィ
etching on paper, 12.6 x 10.1cm
Josef Lebovic Gallery

64. Ernst Ludwig KIRCHNER エルンスト・ルドヴィグ・キルヒナー (1880-1938)
Portrait of Ludwig Schaumes 1918
ルドヴィグ・シャーマスの肖像
woodcut, 56.6 x 26.9cm
Collection: Art Gallery of New South Wales
Purchased 1989
Photo: © Diana Panuccio

65. Max KLINKER マックス・クリンガー (1857-1920)
Psyche on the rock, from the set Cupid and Psyche 1880
版画集<キューピッドとプシュケ>より《岩の上のプシュケ》
etching on paper, 25.4 x 17.5cm
Josef Lebovic Gallery
Image courtesy of Josef Lebovic Gallery

66. Käthe KOLLWITZ ケーテ・コルヴィツ (1867-1945)
The mothers 1919
母親たち
lithograph, 50.9 x 68.5cm
Collection: Art Gallery of New South Wales
Purchased 1947
© Käthe Kollwitz/Bild-Kunst. Licensed by Viscopy, 2011

67. Maria and Elisabeth 1928
マリアとエリザベス
woodcut, 37 x 35.0cm
Collection: Art Gallery of New South Wales
Purchased 1989
© Käthe Kollwitz/Bild-Kunst. Licensed by Viscopy, 2011
Photo: © Mim Stirling
68. Pavel Vasilevich LIUBARSKY パヴェル・リュバルスキー (1891-1968)
Prostitutes: order of salvation (one of a series of 11 prints) c1920, reprinted 1975
【娼婦たち】より《救世騎士団》
linoct on paper, 13.8 x 8.7cm
Masuda Gallery
* This is one of 11 works in a series which was brought to Japan in 1920 by David Burliuk and Victor Palmov. Eight linocut plates were found in Tokyo in 1975 by printmaker Kyoshi Shinagawa who made impressions to distribute to members of the Print Collectors' Salon (PCS) in Japan.

69. Frans MASEREEL フランス・マゼリール (1889-1972)
Businessman 1920
woodcut, 20.7 x 16.2cm
Josef Lebovic Gallery

70. Edvard MUNCH エドヴァルド・ムンク (1863-1944)
The sick girl 1896
病む少女
etching with drypoint, 13.8 x 17.8cm
Collection: Art Gallery of New South Wales
Purchased 1987

*71. Sir William NICHOLSON ウィリアム・ニコルソン (1872-1949)
J for Jockey 1897
Jはジョッキー
hand coloured woodcut, 25.1 x 20.1cm
Collection: Art Gallery of New South Wales
Purchased 1984
© Desmond Banks

*72. Max PECHSTEIN マックス・ペヒシュテイン (1881-1955)
Conversation 1910
会話
woodcut, 20.4 x 21.9cm
Collection: Art Gallery of New South Wales
Purchased 1956
© Max Pechstein/Bild-Kunst. Licensed by Viscopy, 2011

73. Félix VALLOTTON フェリックス・ヴァロトン (1865-1925)
Portrait of an Old Man c1910
老人の肖像
woodcut, 19.8 x 14.8cm
Josef Lebovic Gallery

*74. Lynd WARD リンド・ワード (1905-85)
God’s man 1929
『神の人』
New York: Jonathan Cape and Harrison Smith, 1929, 2nd printing
Illustrated book
woodcut, printed in black ink, from one block, page: 14 x 20.8cm; book: 15 x 21.2 x 8cm
National Gallery of Australia, Canberra
Gift of Orde Poynton Esq. CMG 1989
© Estate of Lynd Ward
* Ward’s first ‘novel without words’ was an immediate success and is one of the works that inspired Ono Tadashige to produce Three generations of deaths: a novel without words 1931.

JAPANESE MODERNISM AND ITS INSPIRATIONS

*75. AZECHI Umetarō 畝地梅太郎 (1902-99)
Landscape 1929
風景
etching on paper, 11.5 x 14cm
University Art Collection UA1998.53
* Azechi, a keen mountaineer, is known for his late woodblock prints of mountain themes. This is one of his early experimental zinc relief prints, using the zinc alloy used for printing types, which Ono describes “imbued [the print] with sharp and pure poetry”.

*76. FUJIMAKI Yoshio 藤牧義夫 (1911-1935)
Cemetery, night 1932
墓(夜)
woodcut, 16 x 21cm
University Art Collection UA2004.10
* Fujimaki made a series of prints of cemeteries, depicting various moods. This night scene of gravestones bathed in moonlight was paired with a morning scene and shown at the first exhibition of the New Print Group, a leftist artists’ group aimed at disseminating prints among the working masses.

FUJIMORI Shizu 藤森静雄 (1891-1943)
*77. Fireworks at Ryōgoku, from the series Twelve scenes of greater Tokyo: July 1933
大東京十二景の内 七月 花火の両国(隅田川)
colour woodcut, 31.5 x 24cm
University Art Collection UA1998.70
© Fujimori Motohiko

*78. Haneda Airport in autumn, from the series Twelve scenes of greater Tokyo: November 1934
大東京十二景の内 十一月 羽田の秋
colour woodcut, 23.8 x 31.7cm
University Art Collection UA1996.7
© Fujimori Motohiko

*79. FUKUI Ichirō 福井市郎 (1893-1966)
Poster for ‘Exposition en plein-air par Itzirō Foukou’ 1924
福井市郎野外展覧会ポスター
woodcut, 41 x 30.5cm
University Art Collection UA1996.37
© Estate of the artist
80. HENMI Takashi 逸見享 (1895-1944)
Landscape 1925
風景
colour woodcut, 21 x 14.8cm
University Art Collection UA2005.21
© Estate of the artist
* Henmi employed different styles, but this work of desolation and alienation is a little unusual – it is reminiscent of Tanaka’s works that inspired the artist a decade earlier.

INAGAKI Tomoo 稲垣知雄 (1902-80)
81. Evening sky 1924
落日
woodcut, 9.5 x 14.6cm
University Art Collection UA1996.28
© Estate of Inagaki Tomoo/Tanahashi Keitarō

82. Rural landscape 1926
田舎風景
woodcut, 12 x 18.4cm
University Art Collection UA1996.13

83. Blast furnace 1926
製鉄所
woodcut, 14.8 x 8.6cm
University Art Collection UA1996.30
© Estate of Inagaki Tomoo/Tanahashi Keitarō

*84. KAWAKAMI Sumio 川上澄生 (1895-1972)
Casino Follies 1930
カジノ・フォーリー
colour woodcut, 21 x 26cm
University Art Collection UA1998.54
© Estate of the artist
* Casino Follies is named after the French theatres which operated in Asakusa in downtown Tokyo from 1929-33 and offered light revue-style entertainment.

KAWANISHI Hide 川西英 (1894-1965)
85. Miss Kobe 1931
ミス神戸
colour woodcut, 22.7 x 19cm
University Art Collection UA1996.36
© Estate of the artist

*86. Dance hall 1935
ダンスホール
colour woodcut, 16.2 x 25.5cm
University Art Collection UA2005.14
© Estate of the artist

*87. KITAZAWA Shūji 北沢取治 (1890-1960)
Landscape with hills c1930
風景
colour woodcut, 29 x 37.3cm
University Art Collection UA1996.11

88. KURIYA Yū 栗田雄 (1895-1961)
Slope c1922
坂道
woodcut, 23 x 15cm
University Art Collection UA1998.55
© Estate of the artist

Bernard LEACH バーナード・リーチ (1887-1979)
89. Tiger, tiger, burning bright 1913
ウイリアム・ブレイク詩『タイガー、タイガー』より(『白樺』表紙) (front cover design, published in Shirakaba May 1913)
woodcut, 13.8 x 12.2cm
Private collection
* The front cover features Leach’s illustration quoting the first lines of William Blake’s poem “Tiger, tiger”.
Leach introduced Blake’s work to Yanagi Muneyoshi, a philosophy student of the Shirakaba group, who published a biography of Blake in 1914.

90. (Landscape) 1918
風景(『白樺』表紙) (front cover design, published in Shirakaba May 1918)
woodcut, 12.9cm diam.
Private collection

MAEKAWA Senpan 前川千帆 (1888-1960)
91. Evening view of Shinjuku, from the series One hundred views of new Tokyo 1931
新東京百景 新宿夜景
colour woodcut, 18 x 24cm
University Art Collection UA1997.12
© 2010 Yoshikawa Akiko and Kunio
* This print depicts an industrial night scene in Tokyo, which had transformed itself into a modern city after the devastating earthquake of 1923. Completing the scene is a ‘modern boy’, at home in his surroundings.

*92. Department store 1933
デパート風景
colour woodcut, 29 x 36cm
University Art Collection UA1997.14
© 2010 Yoshikawa Akiko and Kunio

*93. UNKNOWN Japanese 作者不詳
After Edvard MUNCH エドヴァルド・ムンク (1863-1944)
Das Herz (The heart) (original woodcut 1899)
心臓(『白樺』表紙) (Shirakaba frontispiece, April 1912)
three-colour reproduction, 14.9 x 10.5cm
Private collection
* This special issue volume features eight works by Munch and a text by Mushanokōji, one of the leading members of Shirakaba.

NAGARE Shirō (Takaji/Koji) 永瀬資朗(孝二) (1901-75)
94. On the way home 1928
帰路
linocut, 23 x 15.7cm
University Art Collection UA1996.32
© Yuyama Toru
95. Komagata Bridge 1931
駒形橋
woodcut, 19.9 x 12.4cm
University Art Collection UA1996.34

*96. Road cut c1930
切通し
woodcut, 32.9 x 23.9cm
University Art Collection UA1996.35
© Yuyma Tōru

*97. ODA Kazuma 織田一麿 (1882-1956)
Simidagawa from Macchiyama from Views of Tokyo 1916
東京風景　待乳山から隅田川
colour lithograph, 27.8 x 41.5cm
University Art Collection UA1994.46
© Estate of the artist
* Inspired by the lithographic works of Emil Orlik, a Prague-born artist who visited Japan in 1900, Oda began to design and print his own work with this series of views of Tokyo (see also cat. no 8).

*98. ŌHASHI Kōkichi 大橋孝吉 (1898-1984)
The village of Aegina 1929
エギナ村落
colour woodcut, 21.4 x 25cm
University Art Collection UA1996.9
* Ōhashi, primarily a painter, travelled to Europe from 1924-27 and produced prints for some years after his return.

ONCHI Kōshirō 恩地孝四郎 (1891-1955)
*99. Lyric 1 1914
リリック
woodcut, 13.2 x 10.9cm
Collection: Art Gallery of New South Wales
Yasuko Myer Bequest Fund 2000
© Onchi Motoko
* This is the first of Onchi’s Lyric series, in which he attempted to convey poetry in visual form. He later republished this work in the magazine Kaze no 3 with a poem: While gazing at a point/ Focusing on a point,/
The will shoots out to the sky,/ A platinum wire springs out,/ And tears run from the heart.

*100. A face 1914
一つの貌
colour woodcut, 14.7 x 11.1cm
Collection: Art Gallery of New South Wales
Yasuko Myer Bequest Fund 2000
© Onchi Motoko
* "The morning light is fresh, and it fills the bathroom. There would be a naked body, and perhaps steam is rising also... orange, a strong colour, and hazy shapes are done in shallow print... and the distinct 'L' shape... create natural harmony within me, whether others can see it or not...", (Onchi, ‘On Bathroom in the morning’, in HANGA no 13, 1928)

*102. The sea 1937
海
part of a triptych, colour woodcut, 48 x 44cm
University Art Collection UA1998.51
© Onchi Motoko
* This print, depicting a section of rock pool, is part of a triptych. The larger centre print depicts two bathers and the other an underwater scene with fish, jellyfish and squid.

ONO Tadashige 小野忠重 (1909-90)
*103. Street Battle 1930
版画集　市街戦
album of 18 prints, various sizes
colour woodcut, cover, 30.5 x 23cm
University Art Collection UA2007.5
© Ono Chikashi
* Inspired by Western artists such as Frans Masereel and Lynd Ward, Ono created this ‘graphic novel’ about a family’s hardship, social injustice, fellowship and betrayal. The story is told as a series of ‘snapshots’ rather than as an illustrated narrative.

105. Ideal stage 1933
観念的な舞台
woodcut, 13 x 10cm
University Art Collection UA1998.57

*106. TAKEHISA Yumeji 竹久夢二 (1884-1934)
Snow at the crossroads 1922
巷の雪
photo-lithograph, 31 x 23cm
University Art Collection UA1994.44
* At a time when records and gramophones were expensive, ‘song-sheets’ were the principal means of spreading music throughout Japan. Seno-o Music Publishing, established in 1915, produced several hundred scores including new compositions and adaptations of classical and folk music from around the world. Takehisa designed more than two hundred covers for the company and also wrote musical lyrics, including the popular Evening Primrose.
*107. TANINAKA Yasunori 谷中安規 (1897-1946)
_Ehon Fou_ 1936
絵本『FOU』
Text: SATÔ Haruo 佐藤春夫著 (1892-1964)
book with 12 colour woodcut plates
page: 15 x 12.8cm; book: 15.5 x 13 x 1.8cm
University Art Collection UA1995.28
• Taninaka was also a poet of _tanka_ (31 syllable poems),
and his images were appreciated by a number of writers
for whom he provided book design and illustration.
Satô Haruo’s _Fou_ is the story of a Japanese man in Paris.

108. URUSHIBARA Yoshijirô/Mokuchû 漆原由次郎
(木虫) (1888-1953)
_Vase of Roses_ c1920
薔薇
colour woodcut, 38.3 x 27.5cm
Josef Lebovic Gallery
• This work was published in the ‘Great Britain’ section
of _The wood cut of today: at home and abroad_, a
special issue of _The Studio_ 1927.

*109. YAMAGISHI Kazue 山岸主計 (1893-1966)
_Woman viewing a woodblock print_ (at the University of California) 1927
木版画を見る女
colour woodcut, 19.8 x 28.3cm
University Art Collection UA1996.8
© Estate of the artist
• Yamagishi held a solo exhibition at the Bohemian
Club, San Francisco in December 1926. The praise for
his skill by Haig Patigian, a sculptor and the president
of the club, triggered a flood of requests for lectures
and demonstrations. This print was created during his
demonstration at the University of California in the
following year.

*110. YAMAGUCHI Susumu 山口進 (1897-1983)
_Silhouette_ 1926
静物
woodcut, 23.6 x 16.2cm
University Art Collection UA2005.23
© Yamaguchi Ayumu
• Yamaguchi, who is known for his later landscape
prints of mountains, created a small number of Cubist-
style experimental prints in the 1920s. Ono Tadashige
described them as ‘classics of modern Japanese prints’.
Writings by Professor A L Sadler

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Dr Marsden HORDERN OAM VRD

Dr Marsden Hordern OAM VRD is an acclaimed author and researcher. Graduating from The University of Sydney in 1947, he served in the Royal Australian Navy during World War II, and in its Reserve, attaining the rank of Lieutenant-Commander and receiving the Volunteer Reserve Decoration for his naval service. In 1959, Hordern established a print gallery in Sydney (which he directed for 38 years) and navigated yachts in the early Sydney-Hobart races. His publications include Mariners are Warned!: John Lort Stokes and H.M.S. Beagle in Australia 1837-1843 (1989), King of the Australian Coast: The Voyages of Phillip Parker King in the Mermaid and Bathurst 1817-1822 (1997) and A Merciful Journey: Recollections of a World War II Patrol Boat Man (2005). In recognition of Hordern’s literary contributions to Australian naval history, The University of Sydney conferred on him an honorary degree of Doctors of Letters in 2004, and in 2009, he was awarded the Medal of the Order of Australia.

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Catriona Moore is an art historian and critic. She is a senior lecturer in the Department of Art History and Film Studies, and was Acting Director of the Power Institute, The University of Sydney from 2007-10. She is on the Advisory Committee of the Dictionary of Australian Artists Online. Moore has written extensively on Australian and international contemporary art, women modernist artists and feminist art and writing. Her publications in this area include Indecent Exposures: Australian Feminist Photography 1970-1990, 1994 and Dissonance: Twenty Years of Australian Feminist Art Writing, 1994.

NISHIYAMA Junko

NISHIYAMA Junko is a curator at the Chiba City Museum of Art specialising in modern Japanese prints. She graduated from Waseda University where she completed her MA thesis on Félix Vallotton. Since 1997, she has curated a series of exhibitions investigating the development of modern Japanese prints decade by decade from 1900. The latest highly acclaimed exhibition in the series, Japanese Prints V: What is the ‘Japanese print’? (focusing on prints from 1941 to 1950), was held in 2008.

Maria (Connie) TORNATORE-LOONG

Maria (Connie) Tornatore-Loong (co-curator) is curatorial assistant at The University Art Gallery, Sydney University Museums. She graduated with a MA (Curatorship & Modern Art) in 2003 and is currently undertaking a doctorate at The University of Sydney on the work of Australian classical modernist Jean Mary Bellette (1908-91). Tornatore-Loong has previously worked for the Dictionary of Australian Artists Online, and as assistant curator, Australian Art, at the Art Gallery of New South Wales (2007-08). She curated Poesia Visiva: Italian Concrete and Visual Poetry of the 1960s & 1970s for the University Art Gallery in 2009 and has published articles in journals such as The International Journal of the Arts in Society and TAASA Review.
TAKEHISA Yumeji, Snow at the crossroads 1922 (Cat. 106)
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