

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Research Methods in Art of Edo Japan - 46995*

*Last update 03-09-2024*

*HU Credits:* 2

*Degree/Cycle:* 2nd degree (Master)

*Responsible Department:* Asian Studies

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* English

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Dr. Kazuko Kameda-Madar

*Coordinator Email:* [kazuko.madar@mail.huji.ac.il](mailto:kazuko.madar@mail.huji.ac.il)

*Coordinator Office Hours:* Tuesday 14:30-15:30

*Teaching Staff:*

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Dr. Kazuko Kameda-Madar

Course/Module description:

There are two agendas in this course. First, I will introduce the students to various painting and applied arts schools that flourished in the relatively peaceful society during the Edo period. We will examine the selected works of painting, calligraphy, ceramic, and other media while considering themes such as patronage, the relationship of Japanese art to that of China and Korea, modernity and tradition, and the function of art in urban and rural Japan. The student will learn about the main trends of thought, society, and Japanese literary works.

Then, I will instruct the students on how to handle the actual works of Japanese art in an analytical and "object-oriented" manner. We will examine the works firsthand in the classroom, and the students will learn how to conduct research using the iconographical and stylistic analysis of the works shown. At the end of the semester, we will organize a mini exhibition online and in the gallery space.

Course/Module aims:

Students will develop the vocabulary and conceptual skills needed to appreciate or respond to aesthetic activity from cultures other than one's own. The course includes readings and discussions about visual culture, which includes not only the history of art but also the practices of looking. Students will be asked to discuss, debate, and write about the meaning, value, and role of art in your life and the lives of others.

Learning outcomes - On successful completion of this module, students should be able to:

Students will engage with and interpret the various manifestations of Japanese art, including verbal and visual texts, institutions, behavior, and performance. The primary purpose of this course is to develop a working set of analytical tools for interpreting visual cultures. Text, images, discussions, and films shown in class will promote a system of inquiry that will enable the students' access to Japanese culture.

Attendance requirements(%):

100

*Teaching arrangement and method of instruction:* The thematic and chronological organization of the course is outlined below together with a schedule of course readings. Students are responsible for studying the assigned readings under the Moodle>Resource >Reading Material module.

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Course/Module Content:

- 1 Introduction
  - 2 Sociopolitical Background of the Edo Period
  - 3 Official Painters: Kano School:
  
  - 4 Counter-Cultural Movement: Literati Paintings
  - 5 Edo Classicism: Rinpa painters and Yamato-e Revival
  
  - 6 Enlightenment Movement in Kyoto: Maruyama Okyo and his followers
  - 7 Strengeness: Soga Shohaku, Nagasawa Rosetsu, and Ito Jakuchu
  - 8 Edo Buddhism: Zenga
  - 9 Osaka Intelligentsia: New Literati paintings; merging with Maruyama/Shijo styles
  - 10 Floating World: Pictorializing the pleasure quarters, Shunga etoticism
  - 11 Tourism
- Visiting the Israel Museum  
Studying the Shagan Collection I: Categories  
Studying the Shagan Collection II: Handling  
Studying the Shagan Collection III: Writing Captions and Entries  
Organizing an exhibit

Required Reading:

- Reading 1: Guth, Christine. "Introduction: Mapping the Artistic Landscape" *Art of Edo Japan: The Artist and the City 1615-1868* New York: H. N. Abrams, 1996, 8-19.
- Reading 2: Kinoshita, Kyoko. "The Kano House After Tan'yū: Lives of Artists" *Ink and Gold: Art of the Kano*. Philadelphia: Philadelphia Museum of Art, New Haven and London: Yale University Press, 2015, 45-60.
- Reading 3: Lippit, Yukio, "Introduction" *Painting of the Realm: The Kano House of Painters in Seventeenth-Century Japan*, Seattle: University of Washington Press, 2012, 3-39.
- Reading 4: Fischer, Felice. "Taiga and Landscape Painting: Translations and Transformations" *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of The Brush*. Philadelphia: Philadelphia Museum of Art, New Haven and London: Yale University Press, 2007, 53-64.
- Reading 5: Kameda-Madar, Kazuko. "Copying and Theory in Edo Period Japan (1615-1868)." *Art History Vol. 37: Theorizing Imitation in a Global Context*. Paul Duro, ed., Association of Art Historians (London: September 2014): 708-727.
- Reading 6: Carpenter, John T. "Before and After Korin: A History of Rinpa" *Designing Nature: The Rinpa Aesthetic in Japanese Art*, New York: The Metropolitan Museum of Art, 2013, 10-41.
- Reading 7: Miyazaki Momo, "Lineage of Edo Rinpa: The Flowering Successors" *Elegance in Japanese Art: Edo Rinpa bird and flower painting*, Tokyo: PIE International, 2018, 135-203.
- Reading 8: Higuchi, Kazutaka. "Maruyama Okyo and His Patrons in the Mitsui

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Family” Traditions Unbound: Groundbreakin Painters from Eighteenth-Century Kyoto, San Francisco: Asian Art Museum, 2005, 21-26.

Reading 9: Ota, Pauline. “Mapping the Yodo River and Its Banks.” *Artibus Asiae* 80, No. 1 (2020): 5-38.

Reading 10: McKelway, Matthew. “Journeys in the Handscrolls of Jakuchu and Okyo” *Traditions Unbound*, 45-59.

Reading 11: Stevens, John. “The Development of Zen Art” *Zen Brush Zen Mind: Japanese ink painting from the Gitter-Yelen collection*. Art Gallery of New South Wales, 2006, 21-28.

Reading 12: Nakatani, Nobuo. *Okakura Kakuzo and the Osaka Painting Schools of the Tokuhawa era*” *The Tokugawa World*, Ed. Leupp and Tao, New York: Routledge, 2022, 764-780.

Reading 13: Kameda-Madar, “Orchid Pavilion Imagery after Ike Taiga: The Sinophile Salons of the Osaka Intelligentsia” *Imagery of the Orchid Pavilion Gathering: Visualizing the Tokugawa Cultural Networks*. Japanese Visual Culture Series, Leiden: Brill, 2022, 207-222.

Reading 13: Clark, Timothy T. *Ukiyo-e Paintings: In The British Museum*. Washington D.C.: Smithsonian Institution Press, 1992.

Reading 14: Gerstle, Andrew. “Shunga in Tokugawa society and culture” *The Tokugawa World*, 627-646.

Reading 15: Murase, Mieko. “The Evolution of Meisho-e and the Case of the Mutamagawa.” *Orientalia* 26.1 (January 1995): 94-100.

#### Additional Reading Material:

Addiss, Stephen. *Zenga and Nanga: Paintings by Japanese Monks and Scholars, Selections from the Kurt and Millie Gitter Collection*. New Orleans: New Orleans Museum of Art, 1976.

Gerhart, Karen M. *The Eyes of Power: Art and Early Tokugawa Authority*. Honolulu: University of Hawai’i Press, 1999.

Kinoshita, Kyoto. “The Life and Art of Tokuyama Gyokuran” *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of The Brush*. Philadelphia: Philadelphia Museum of Art, New Haven and London: Yale University Press, 2007, 33-52.

McKelway, Matthew, *Rosetsu: Ferocious Brush*. Munich, Prestel, 2018.

Mostow, Joshua S. “A New ‘Classical’ Theme: The One Hundred Poets from Elite to Popular Art in the Early Edo Period.” *Critical Perspectives on Classicism in Japanese Painting, 1600-1700*. Ed., Elizabeth Lillehoj, Honolulu: University of Hawai’i, 2004, 133-167.

Lippit, Yukio. “Edo Painting Ten Chapters” *Painting Edo: Selections from the Feinberg Collection of Japanese Art*. Cambridge Math.: Havard Art Museum, 2020,

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10-100.

Screech, Timon. *The Western Scientific Gaze and Popular Imagery in Later Edo Japan*. Cambridge: Cambridge University Press, 1996.

Shoemaker, Beatrice. "Ōkyo's Skeleton not Performing Zazen. Reflections on the Iconography of the Daijōji's Kyakuden." *Andon* 99 (2015): 64-73.

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 40 %  
Presentation / Poster Presentation / Lecture/ Seminar / Pro-seminar / Research proposal 20 %  
Active Participation / Team Assignment 20 %  
Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 20 %

Additional information: