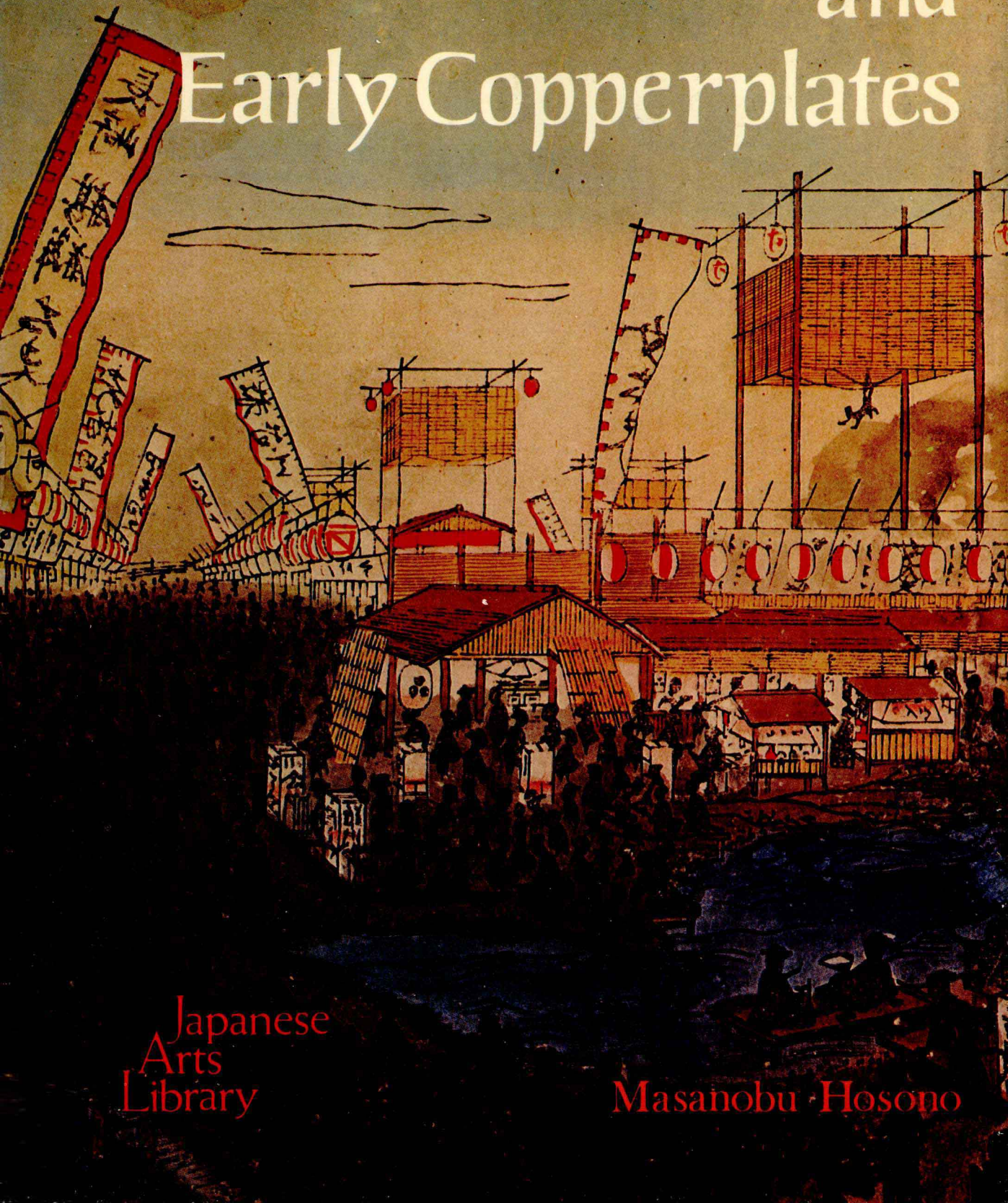


Nagasaki Prints and Early Copperplates



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Masanobu Hosono

NAGASAKI PRINTS AND EARLY COPPERPLATES

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Nagasaki Prints and Early Copperplates

Masanobu Hosono

translated and adapted by
Lloyd R. Craighill

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A Note to the Reader

Japanese names are given in the customary Japanese order, surname preceding given name.

INTRODUCTION

When, in 1871, the newly established central government of Japan dispatched its foreign minister, Iwakura Tomomi, to the United States and Europe on a mission of diplomacy and inquiry, the total number of diplomats and other observers in the mission came to nearly a hundred people, including many of the top leaders of the nation, and their composite report ran to five large volumes. Only eighteen years prior to this event Japan had been under such rigorous edicts of seclusion, enforced by her feudal masters, that normal relations with the rest of the world had been cut off for two and a half centuries, and a violation of the seclusion policy was punishable by death. When these walls of seclusion were toppled by the arrival of Commodore Perry and his American warships in Japanese waters in 1853 and 1854, the course of Japan's destiny underwent the dramatic change suggested by the juxtaposition of these two national attitudes.

Japan's sudden openness to Western ways was indeed anticipated by a limited number of Japanese specialists in European civilization, a group of sometimes brave and often lonely students of the world beyond the barrier. Their resoluteness and knowledge comprised one of the elements in the social revolution known as the Meiji Restoration, a revolution which eventually brought Japan to its present position of eminence.

In this study Mr. Hosono has produced an account of this process of discovery as reflected in the visual arts, specifically the world of prints and etchings. He traces the pursuit of Western learning and its manifestations in art in order not only to examine the immediate consequences, but also to cast light on the subsequent results—the internationalization of Japanese art. Mr. Hosono welcomes this internationalization and salutes the enterprise and daring of its forerunners.

The first contributors to the broadening of Japan's artistic vision were Spanish and Portuguese missionaries and traders. After their expulsion and the enforcement of the first edicts of seclusion, only a few licensed Dutch traders confined to the port of Nagasaki remained to represent European culture, but these traders made available the books written in Dutch and the European engravings that inspired the first students of Western art and civilization.

The first attempts at printmaking in the Western style using Western techniques were crude and may look out of place in a country that had raised the native technique of block printing to a remarkable level of technical and artistic development. Within a generation, however, these scholars and experimenters were producing etchings and engravings imbued with vitality and distinction, and if Aōdō Denzen's vision of a German city square adorned with Roman temples and monuments seems distinctly adulatory, it can be equated with the fantasies of eighteenth-century European chinoiserie. Furthermore, even before the termination of Japan's seclusion, Western-style perspective principles and other stylistic devices were being assimilated by professional illustrators and landscapists such as Hokusai and Hiroshige, who otherwise stood squarely within the conventions of Sino-Japanese tradition. It was, in fact, partly for this unrecognized reason that Western collectors found these landscape prints so intelligible and appealing. The internationalization of some genres of Japanese art was thus already well under way before the arrival of Perry's "black ships" off Uraga beach.

Mr. Hosono's interpretation of this process has been carefully translated, but additional explanatory material has been inserted, where appropriate, for the benefit of Western readers. Also, his Japanese text assumes a rather high level of familiarity with Japanese history, and details which could only be confusing to most Western readers have been omitted. The translator must assume responsibility for these adaptations.

The translator wishes to express special thanks to the author, Mr. Hosono, for his assistance in identifying the original spellings of European names rendered in Japanese phonetic script. The translator is also greatly indebted to John Rosenfield and Louise Cort for editorial assistance in the early stages of manuscript preparation. Finally, he wishes to thank his wife, Mary Nute Craighill, for her typing and editorial help.

Lloyd R. Craighill

NAGASAKI PRINTS AND EARLY COPPERPLATES

