1961

Art within home economics| How can Japanese influence be expressed in American interiors

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ART WITHIN HOME ECONOMICS: HOW CAN JAPANESE INFLUENCE BE EXPRESSED IN AMERICAN INTERIORS

by

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B.A. Howard Payne College, 1947

Presented in partial fulfillment of the requirement for the degree of

Master of Arts

MONTANA STATE UNIVERSITY

1959

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AUG 21 1959
Date
ACKNOWLEDGMENT

The author wishes to express her sincere appreciation to the following people who variously contributed to the preparation of this manuscript: Mrs. Emma Briscoe, Mr. James Dew, L., and Miss Anne Platt.
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CHAPTER I
INTRODUCTION

An increasing influence of Japanese origin has been noted in American homes since the beginning of this century. There exists a wide chasm of understanding between the professional designer and the homemaker as to the nature of Japanese influence. No investigation has been conducted to explain how such influence can be expressed in American interior design.

The Problem

It was the purpose of this study to determine:

1. When Japanese arts were first introduced into America and what their implication was for interior design.

2. What the underlying philosophy of Japanese art was and to what extent Japanese culture has actually influenced the American home.


Definitions of Terms Used

Prints. For the purpose of this investigation, the term "prints" shall be interpreted as meaning any hanging for the wall, whether it be an actual picture, wall-hanging, or wood block print on paper, silk, or
brocade—or, as the Japanese would express the term, a gaku, a kakemono, or a makimono (see glossary, Appendix A).

**Japanese arts.** In addition to the reference to the application of skill and taste to the production of beautiful things, "Japanese arts," for the purpose of this study, shall include painting, engraving, block printing, textiles, pottery, lacquer, architecture, and flower arrangement.

**Delimitations**

This study was limited to: (1) a summary of the introduction of Japanese arts, emphasizing their importance and influence, (2) a brief study of the contributing factors to the philosophy of Japanese art, and (3) the formulation of several suggestions for the application of Japanese principles of design.
CHAPTER II

HISTORICAL BACKGROUND: REVIEW OF LITERATURE

Legion have been the opinions advanced by authorities and laymen alike, during the last several decades, as to the results of Japanese influence on American interior design. However, little investigation has been accorded to the understanding and nature of this influence and to the philosophy which produced it. To understand Japanese influence, then, it was necessary to gain some knowledge of Japanese art in its entirety. Japanese art, probably more than that of any other country, was inextricably woven together with its culture, its people, its ancient tradition, and it may not be successfully separated.

Background of Religious Symbolism in Japanese Art

"The first written book which has come down to us in the Japanese, or indeed in any Turanian tongue, the Kojiki, or 'Records of Ancient Matters,' was completed in 712 (12, p. 13)." It enumerates the events of a fabulous period in Japan's history and gives some indication of the noble and subtle spirit of the people.

However, according to S. Bing, even earlier events are known. In 200 A.D., the fourteenth Mikado, or ruler of Japan, determined on a campaign against Korea,
which was then a part of China. Upon the Mikado's death, his wife, dressed as a man, took charge of the army and successfully completed the campaign. As a result of the ensuing relationship with Korea, Japan for the first time became receptive to influences outside her own boundaries.

In 552 A.D., the king of Kudara (in Korea) presented a gilt bronze image of the Buddha to the emperor Kimmei of Japan. Built as a result was Horyuji, one of Japan's first Buddhistic temples. It was of unique importance because it has remained a veritable museum of early Buddhistic art.

Paine and Soper relate that Doncho, a Korean from the state of Koguryo, arrived in 610. "He was skilled in the preparation of colors and in the making of paper and ink. Already in existence was a system of organized craftsmen, a heritage which was to continue to have a profound influence on the evolution of all the arts (27, p. 14)."

The emperor was a believer of the Kamis religion, a sect of the Shinto, and was much displeased to see the Korean holy men, Buddhists, enter the country. The Buddhists, however, were not only religious; they built canals and bridges, established potteries and kilns, constructed looms for weaving, and taught calligraphy and medicine. To the Japanese, the Buddhists also introduced their great art of painting for the deification of the saints of their
religion.

Through numerous and extensive emigrations from Korea to Japan, the latter gratefully received and absorbed into their own culture the essence of East Indian and Chinese art. The epoch which followed the appearance of Buddhism in Japan introduced the first productions of a distinct value (5).

China nurtured the culture of the Eastern world in much the same manner that Greece fostered culture for the Western world. Likewise, Buddhism, which had come originally from India, was the Orient's equivalent of Christianity. Both Buddhism and Chinese culture had a remarkable effect upon the Japanese. Until that time the Japanese national religion had been Shinto. Martin James remarked, "Shinto, the underlying peasant and artisan religion of Japan, has been called 'the nurse of arts (17, p. 31).'"

Probably the basic tenet of Shintoism was the belief in a Supreme Being, and since that did not conflict with Buddhism, the two merged to become the guide by which the Japanese lived. The new religion encouraged contemplation and quietude and permeated every aspect of their lives. It also introduced the belief that every living thing was worthy of respect. This resulted in the craftsman's handling his materials with regard for those spirits which dwelled within. With reference to wood, the spirits had to be allowed to escape at leisure, else they would writhe loose and warp the beam.
By the eighth century, then, as Hartmann observed, "Learning, which in Japan meant the study of the masterpieces of Chinese antiquity, had made progress (12, p. 12)."

**Symbolism.** "Realizing with Emerson that 'a good symbol is a missionary to convince thousands,' they not only used these creatures to express the abstractions which constituted the tenets of their doctrines, but with equal wisdom incorporated them into the decorative arts, where, being ever in evidence, they became a subtle but potent factor of moral training (4, p. 181)."

Concurrent with the Chinese influence, Japan was receiving other more subtle influences from the East. Those largely concerned the material and pattern of fabrics and resulted from the migratory habits of the weavers from Eastern countries, India and Persia among others. Pattern had been the natural outgrowth of the desire for some symbol or emblem (10). Transmitted to the Japanese, patterns became significant in that they expressed power, life, or an association of the two, which was a direct result of their religious beliefs. Coupled with that association was the Japanese feeling for repetition. Their respect for repetition resulted from the idea that anything repeatedly expressed with only slight variance in form was far superior, more interesting, and more easily understood than when the form was constantly changed. Too, if one could learn accurately and adequately to represent nature,
nature could speak for itself.

**Ebi:** Oriental lobster. The Japanese have often represented various aspects of sea life in many of their arts. The lobster, or ebi, was of particular importance because it was the symbol for longevity and almost always was used for happy events (4). Most frequently the ebi has been associated with objects for the New Year, such as a design for textiles, and for the uchishiki, or "gift cloth." The crab, by comparison, has had very little symbolism attached to its use.

**Ondori:** Japanese cock. The cock was considered a symbol of valor because it announced the coming of the lord of day, which put the evil spirits of night to flight. In ancient days the Japanese used the cock to tell time, because it was said he crowed every two hours. The symbol of the cock was used as an antidote against all forms of disease, adversity, and disaster, probably because of its association with dispelling evil spirits (4).

**Tsuru:** the crane. "Next to the feng-huang, 'phoenix,' and its associates the luan and yuan, it is the most distinguished bird of oriental lore (4, p. 205)." China endowed the crane with longevity, believing that it lived as long as two thousand years and had immortal and eternal life beyond the grave. Accepting these, Japan bestowed upon it additional qualities pertaining to its beauty and character. For centuries the crane remained
unmolested because of the Buddhist belief that one way to acquire merit was by setting animals free. The most familiar representation of the crane was generally in combination with the pine and the sun, the three symbols of longevity in which, says Katherine Ball, "... the crane symbolizes length of years, the pine, evergreen existence, and the sun, everlasting life (4, p. 210)."

Oshi-dori: mandarin duck. The Buddhists gave significance to the mandarin duck after having observed that the birds, once paired, remained true to each other for life. Thus they symbolized connubial affection, fidelity, and the mutual consideration required of married couples. The duck was held as a model for humanity in general and married people in particular.

Roughly translated, Goyo Kokuzu was the name of the legendary woman who represented the consummate esteem the Japanese expressed for all womanhood. Katherine Ball observes that the Japanese felt that "Goyo Kokuzu, who rides the crested fowl . . . is one of the Go Dai Kokuzu, who are impersonations of the spiritual body of Buddha (4, p. 240)."

Hototogisu: cuckoo. Probably no bird known to the Japanese has been invested with greater mysticism and romance than has the cuckoo. Its continuous cry during flight was considered to be lament for a mate.

Ugisu: nightingale. The ugisu, or nightingale,
has been attributed with the profession of Buddhism from
time immemorial because its song repeated like a litany the
word "Hokke-kyo," the name of the Secret Scriptures, or
divine book, of the Nichiren sect (§).

Influence of Geographical Location
of Japan upon Art

"The geographic and climatic conditions of our
island country are such that the year is well marked with
beautiful seasonal changes, enrapturing the people and
making them all nature-lovers, with whom, as a matter of
course, natural objects have been the first and foremost to
be used for ornamental motifs (2d, p. 96)."

The very nature of the geographical character­
istics of Japan, a continuous group of mountainous islands,
have in a measure isolated it from the remainder of the
world as well as affected the people from within. The
mountains, somewhat volcanic in formation, form a sort
of backbone down the middle of the islands; from their
summits on each side are deep valleys through which many
streams of water rush. The water courses carry great quan­
tities of sand that mix with clay as the waters progress.
As a result, the Japanese have been furnished with a great
variety of clays for their choosing. After the opening of
Japan to Korea, Hideyoshi made an expedition into the
latter country and took back to Japan with him fifteen
potters and their families. The potters in turn established
themselves in various provinces, improved upon Japanese methods and introduced the art where it had not been known. Particular interest was given to the potters' art in the neighborhood of Kyoto, the capital of the Mikados (1). Pottery-making was given added impetus because the natural waterways made shipping to outside ports feasible, and because articles of trade were needed.

For the other arts, the mountains and water, in addition to Buddhism, helped to produce a reflective, contemplative, mystical style that has so characterized Japan through the centuries.

**Background of Japanese Culture**

In fact, Japanese culture cannot be separated from the influences of the Chinese and Buddhism. They, together with the innate mysticism which was a part of the people of Japan, combined to form the Japanese culture. Simply spoken, the artistic natures of the Japanese people were readily absorbed in the enjoyment of beautiful things and asked for little more.

Ralph Adams Cram said, "Reverence for ancestors, worship of all the dead, recognition of the perfect unimportance of the individual and of the supreme moment of the family, the commune, and the State--these are the deep-laid foundations of Japanese character (7, p. 20)." The Buddhists felt that the ideal man was the arhat, "the individual seeker after truth whose character is refined by
self-development and spiritual insight (27, p. 9)." Those beliefs, then, combined in the Japanese to form a most individualistic people.

Since most of their actions were born of fineness and simplicity, it was not surprising that the tea ceremony, Tcha-no-yu, attained great importance. Philippe Burty quoted Gualteri (Venice, 1586, History of the Arrival of the Japanese Ambassadors at Rome) as saying, "This drink is so highly thought of that there is never a house of any size which has not a chamber set apart for this particular purpose (5, p. 213)." Although the ceremony differed in ritual between the cultured class and the peasants, it was an important influence in the lives of both and further contributed to their courtesy and formality.

Japanese housing contributed to the culture indirectly because of the consistent lack of furnishings and clutter. The situation thus created caused the Japanese, probably more than other people, to look within themselves for conviction of the simplicity they saw around them. The lack of distraction enabled them to develop a high art of conversation.

Under the Shogunates, Japan enjoyed an interval of time that fostered the arts and the individual. That period of relative leisure enabled the upper classes to become better educated. As a result, education, which had formerly been the prerogative of nobles and knights, slowly
spread to the peasants and masses. The humbler people began to acquire a certain appreciation of the beautiful 

Otsu, Japan. The culture that was of the peasant probably was best symbolized by the folk paintings of Otsu, Japan. The pictures seldom were signed and often were completed by more than one member of the family. On occasion a member of the family had his particular preference as to what he liked to paint and would execute the same figure repeatedly; he painted all the umbrellas, for instance. The earliest document dated the art form from the Kwan-Bun era (1667-1672 A.D.), as recorded by the priest Menzan, who was of the Zen sect. In dating the Otsu period, Muneyoshi Yanagi states, "In 1690, Moronobu published a map of the Tokaido, including the area around Otsu (39, p. 8)."

The barrier or crossroad was about six miles from the capital city of Kyoto. That was the place where all the traffic to and from the capital converged and the travelers stopped to rest and clean themselves before they continued their journeys. There the Otsu paintings were produced and sold by the roadside and thus were carried to the farthest provinces of the country. Their particular properties were three: they were cheap, they were not difficult to carry as they could be rolled, and they presented pictures pleasing to the common taste.

The earlier subjects were mainly, if not
invariably, Buddhist. By 1814, Kyoden recorded that no more Buddhist paintings were available. The painters had simply shifted their subject interest to keep up with popular demand. They began at that time to produce portrayals of their fellow commoners. However, by the first decade of the nineteenth century, those pictures also seemed to have lost their vogue (39).

The painters of Otsu had a very limited palette consisting of eight colors. Gold had been used only in the earlier Buddhist drawings. It is worthwhile to note that the Otsu painters were not considered artists by the public. They were taught their craft in the age-old tradition of father to son. Muneyoshi Yanagai says, "The age of Tokugawa, when the Otsu painters flourished, was above all things the age of commoners. In their hands rested the culture of the times--literature, music, painting and the crafts (39, p. 21)."

Historical Implications of the Feudal System

Most of the known history of Japan was guided by, or a result of, the feudal system, complete with its hierarchy and attendant peasant. Sadakichi Hartmann stated that "authentic information begins with the reign of Jimmu Tenno, who ascended the throne in 660 B.C., and is believed to have been the first human ruler of Nippon (12, p. 194)." According to Japanese legend, gods ruled the islands prior
to that time.

The year 670 A.D. marked the first division in Japanese rule. To lighten his own tasks, the emperor bestowed upon his friend, a member of the Fujiwara family, a position with the title of Prime Minister. That arrangement was successful at first, but gradually the desire for power became too great and the Fujiwaras were the cause of an extremely troublesome period in Japanese history. The confusion, battle, and unleashed passion that resulted gave little opportunity for leisure or aesthetic pursuits.

Before the seventh century Japan was open to commerce, travel, and cultural exchange with her surrounding neighbors, notably China. In the period between 673-689, under the emperor Temmu, importation ceased and assimilation set in.

Again Japan was besieged by conflict with the advent of the Shogunate under the Ashikaga family. "Nevertheless," reported S. Bing, "the last of this name, Ashikaga Yoshimasa, took upon himself the charge of reviving the culture of letters and the practice of every sort of art (5, p. 172)." In order to accomplish his purpose, he built a palace near Kyoto and drew around him eminent artists of every style of the period. Lacquered articles of that period attained an almost unequalled beauty and the manufacturing of porcelain became the avocation of the Shogunate Court. That in turn caused the leaders of the empire to
begin producing their own small cups and bowls, which were then exhibited at tea ceremonies.

Once more, in the fifteenth century, Yoshimasa was favorable toward alliance with the empire of China, and free exchange resumed as if it had not been interrupted. The year 1603 was the beginning of the Takugawa Shogunate, the dynasty of which lasted until 1867. During two and a half centuries of eastern feudalism, Japan enjoyed, primarily, peace and prosperity. The nation was opened to foreign commerce in 1859, and a struggle began between the insecure Shogunate and its vassals. The Shogunate was defeated in 1867, and in 1889 the Mikado, a new political organization, was established (12). Japan was about to enter the delayed era of Western influence.

Important Schools of Japanese Art

"Japan is the vortex of the East. Into her has been drawn the essential elements of India, China, Korea. . . . Her art is not only intrinsically precious, but infinitely valuable as a record of sociological and spiritual development (7, p. 22)."

Kojiro Tomita attributes the following statement to Kuo Jo-hsu, of the early twelfth century. "In a picture the spiritual harmony originates in the exercise of the mind; its full exposition comes from the use of the brush (36, p. 31)." Indeed, these two qualities have formed the basis for all Japanese painting. The Japanese believed
that expression in a picture was the resultant action as the mind traveled through the brush. Thus, good brush strokes made visible that which was invisible.

The Far East had as its standard of criticism the six Cannons enunciated by Hsich Ho in the fifth century. A good picture had to employ: spiritual expression or life-quality, good brush work in the rendering of "bone structure," imitative accuracy of form and color, and compliance with the rules of composition and tradition (36). The necessity for the expression of spiritual essence or life-quality was given the most emphasis. Kojiro Tomita quotes Chang Yen-yuan of the ninth century as having remarked that "real painting should be sought outside imitation of form (36, p. 29)."

Painting was the only art in Japan that was not shared by all classes of people. It touched the peasant lives through the paintings of Otsu, and was not to do so again until several centuries later. However, although painting was primarily limited to the upper classes, the other arts were accorded recognition throughout the country's history. As the individual artist received recognition, a school usually resulted.

School of Buddhism. Buddhism was the foremost patron and stimulus of the Japanese artist and most of the early paintings were, naturally, religious ones. Kanaoka was the artist who typified the earliest style in Japanese
painting. S. Bing said, "... the most ancient portrait which is preserved to the present day dates from the seventh century and is to be seen in the temple at Nara (4, p. 161)." As has been explained, the Buddhists came not only as religious leaders but as propagators of the arts as well.

Sadakichi Hartmann made an explanatory statement about the religious basis for Japanese art: "The Nipponese imbued the violent emotions and overwhelming meditations of Buddhism with the gentler spirit of the myth and folk-lore of their original faith, of Shintoism, which is the simplest creed imaginable, teaching little more than reverence for the supernatural powers that created and govern the universe (12, p. 35)."

Under Buddhism it was considered discourteous to paint an actual representation of a person. Therefore, many of the portraits looked alike; only the dress or action was different.

Most of the early paintings were executed on the walls, ceilings, and sliding screens of the Buddhistic temples. Some sculptured pieces, usually representations of the Buddha, were also made for the temples. Japanese prints, kakemonos and makimonos, portrayed subjects of a religious or moral nature and continued to do so until the advent of the Otsu prints.

Tosa school. At the beginning of the thirteenth
century, when the Fujiwaras were still influential, one of that family had become a painter of note. He originated an artistic center which spread throughout the country. Because he was an under-governor of the province of Tosa, the school adopted and kept that name (5).

The Tosa work was noted for its bold character and spirit, resulting from a fine sympathy between subject matter and execution. S. Bing further explained the Tosa characteristics with the following statement: "Grandeur of subject, faithfully carried out with refined workmanship, constitutes a style which, essentially aristocratic, becomes the art of high born society. The product of the national soil, and antagonistic to all exterior influence, it is Japanese, par excellence (5, p. 171)." As an analysis of the work of the Tosa school would indicate, Japanese principles of composition were notably different from those of the West (12). The Tosa school was peculiar for its neglect of linear perspective and lack of form knowledge, although the latter easily could have been explained by the influence of religion. Namely, the body was regarded with no worth whatever, destined to waste away. The color used by the school was exceptionally good. After having begun by minutely imitating nature, they began to strive for a less formal treatment, which resulted in the development of a decorative style of suggestion rather than imitation.
Hishikawa Moronobu, one of the first great geniuses of Japanese art, appeared about 1675. In a manner, he was the forerunner of merit, knowing how to translate latent aspirations into vibrant and personal works.

The oldest published work containing Tosa designs is the 1608 edition of the "Ice Monogatari." It does not give an author's name. Following its original tenets, the Tosa school remained virtually unchanged until the nineteenth century.

Kano school. The founders of what became known as the Kano school were: Meitshyo (1351-1427) and his two pupils, Josetsou and Shubun, and the latter and his two pupils, Sotan and Kano Massanobu (1424-1520). Motonobu, son of Massanobu, was the most celebrated of all the Kano family.

In spite of the pretension of having invented a new style, the art of the Kano school, in the main, proceeded from Chinese originals, whose technique and characteristics it borrowed. A Kano artist had first to be a writer because the brush strokes were considered identical in each instance. Art of this period required imagination for completion of the paintings, as they tended to be mystical and poetic. Subordination of color to design was the leading characteristic of the school.

The fifteenth century was considered the purest and most classical period of Japanese art, when Sesshin and
Kano Massanobu painted. Sesshin studied old Chinese masters in their native land and transplanted the rules he learned there to Japan. He was considered one of the greatest landscape painters of all time (5) (12).

An eight-year apprenticeship was thought necessary to give a future artist absolute mastery of the brush. The students practiced continually until they could produce to perfection copies of old masters. As a result of such strict training, only the best survived, and it is amazing that from so much conformity individuals were yet produced.

Keeping the same precepts, the Kano school continued to flourish until the nineteenth century.

At the close of the sixteenth century Japan was in possession of three great schools of painting, each flourishing. The following summaries were listed by S. Bing:

"The Buddhistic School, risen from the effects of alliance with neighboring empires, an ancient school whose formulas of Hindoo origin were handed down intact from the earliest generations; the Tosa School, national and noble in its sentiment, under the patronage of a lord of the province of Tosa, one of the Fujiwaras; and the School of Kano, springing from Chinese models, regenerated by the genius of the Kanos, Massanobu, and Motonobu (5, p. 177)."

Genroku period. "The sixteen years of the Genroku period (1688-1703) which have been compared to the age of Pericles . . . and the Venetian prime, were the
heyday of Japanese art and culture. Art and culture seemed to have everything their own way (12, p. 95)."

Korin (1661-1716) was considered the great genius of the period. He was a great colorist and one of the first artists to break away from classical ideals and develop more individualistic painting.

**Ukio-ye school.** Iwasa Matabei (about 1640) was considered the first Japanese painter who tried to represent scenes of everyday life, subjects which other artists deemed unworthy. He exerted a great deal of influence upon succeeding generations, and his principles were carried out by two men of genius, Moronobu and Hanabusa Itcho. These later artists became famous because of the genre paintings and gave rise to the Ukio-ye or "common" school.

"The greatest merit of the Ukio-ye school, however, is that it has given us three great artists, in which almost the whole of Japanese pictorial art seems to be summed up for the Western world: Outomaro Kitagawa (1753-1805), Hiroshige (1797-1868), and Hokusai (1760-1849) (12, p. 133)."

**Outomaro.** Outomaro was the greatest artist of womanhood. "Especially distinguished were his half-length portraits of women, effectively beautiful as types rather than as individuals (27, p. 151)." "He had many disciples, so that his tendencies and methods as a painter were followed by a wide circle of artists (15, p. 52)." "He
showed extraordinary originality in designing his colour prints, picture-books, and illustrations of story-books, so that all painters of beautiful women who came after him had to be content with being mere gleaners or imitators. . . (15, p. 83).

Hiroshige. Hiroshige was a follower of Utagawa-Toyohiro, and began his career by producing pictures of lovely women. In painting he exhibited a firm stroke and a good instinct for color. 

"His manner as a painter was characterized by objective realism, and he achieved great success in giving graphic expression to Japanese climate and weather, and geographical features (15, p. 74)." He had a keen eye for the picturesque and some of his favorite subjects were scenes of everyday life around Yedo, Tokyo. For this latter fact he gained considerable importance, and upon his death popular art suffered a great loss. He had been introduced to the principles of European perspective and attempted thereafter to portray them accurately, although he had some little difficulty (5).

Some of Hiroshige's most compelling compositions were not published until after 1845, in the decline of his life. Like Hokusai, his maturity had come late.

Hokusai. Hokusai produced both hand-painted and printed pictures and he ". . . devised unique methods of representing beautiful women and landscapes. The thirty-six views of Mount Huzi constitute his representative
masterpiece (15, p. 75)." He also made many picture books and illustrated many more.

Peter C. Swann said that "the life-blood of Japanese painting during the Tokugawa period ran in the ukiyo-e (33, p. 182)." Until national patronage ceased, the artists continued their role of making life beautiful. Nor was esteem reserved for the painters only; other arts were flourishing simultaneously.

**Engraving.** The traditional elegance, as expressed by the Tosa school, was not sufficient to meet the needs of the commoner. He needed something more realistic, an expression born of his own thinking, and that which could be secured within his means. This need was met at last by the school of engraving which produced suitable works of art and for the first time made them available to the public.

Philippe Burty (5) described the process that in general was followed by the Japanese engravers. In several respects it differed from the Western method. First, the artist or designer made the print complete to the last detail. He then presided over the work of the engraver and observed every minute portion to see that it was faithfully executed. That did not add to the cost of the engraving, nor did the artist feel the work was beneath him. Quite the contrary, the artist took great pride in seeing in the final engraving a true representation of the original. On most occasions the engraver justifiably could have been
considered an artist as well as a technician.

Early attempts at engraving were somewhat disappointing, as little effort was made to adjust design techniques to the actual processes of engraving. As an art, it acquired a position of esteem only when the artists began to paint specifically with engraving in mind. In the history of Japan, engraving followed an almost parallel course to that of painting. The artists were of the elite; the engravers were of all.

Block prints. Printing by the method of blocks was known to the Chinese from the sixth century and undoubtedly influenced Japan, probably through Korea. A record as to the actual time of introduction has not been discovered. Nor has it been known when the first illustrated book appeared. However, "Kobo Daishi, celebrated savant, and apostle of Buddhism in Japan, printed the sacred figures of his worship in the eighth century (5)."

As has been explained, Buddhism either fostered the existing arts or caused the inception of new ones.

Block printing was above all "... a cheap form of reproduction within the means of all, created in order to meet an insatiable demand among the plebian classes of Edo, the people who could not aspire to the Kano products even if they had appealed to them. In brief, it was an art for the masses, but the most highly developed and sophisticated the world has ever seen (33, p. 181)."
The blocks were very carefully executed and much time and patience was expended to assure the accuracy of cut. The Japanese craftsman got many gradations of shade in pigment and color by placing several layers of paint on one side of the block and fewer layers on the other side. The method which resulted produced numerous tones with only a single printing. Separate blocks were used for each of the different colors. Each overlay had to be in the exact position dictated by the print. Such an exacting art called for a facile draughtsman with a consummate degree of manual skill. He, as much or more than the artist, controlled the end result.

"There is hardly any aspect of public and private life which has not been explored by the long line of colour-print masters from the last half of the seventeenth century to the middle of the nineteenth. Through them we share the excitement of the bustling, seething life of the time (33, p. 182)."

Textiles. Of all the Japanese arts, textile work was perhaps the most indebted to the Continental tutelage. During the reign of Emperor Ozin (270-310), about one hundred twenty skilled craftsmen from the kingdom of Kudara in Korea taught the Japanese the Continental art of silk-weaving (24).

Buddhism further affected textile production. "The tenzyukoku mandara, a silk tapestry representing
Buddhist Elysium in embroidery, preserved in Tyugu-zi Temple, Nara Prefecture, is another specimen of the remarkable art of this period (24).

Little is known of the textile art of the Heian Period (ninth to early eleventh century), due to the absence of relics. Silk suffered more from the effects of time than most other objects of art. However, Okuda says, "... it appears that the lords and ladies of the time wore silk dyed in the koketi (tied and dyed), kyoketi (block printing), and roketi (batik) work, as in the preceding Nara Period (24, p. 66)." Artists of the Heian Period invented a great range of colors which were used in lovely combinations, applied to numerous layers of silk worn together.

During the latter half of the Asikaga age and the following Momoyama Period (1568-1600), textile art made special progress. The primary reason was due to "... the demand for the gorgeous costume of the Noh play which developed under the patronage of the Asikaga Syoguns (24)."

Richard Glazier (10) gives several excellent examples of impressionistic designs for Noh costumes. A combination of stylized birds and bamboo stems appears on green silk brocade, forming part of a "No" dancer's robe of the eighteenth century. He shows a somewhat similar design appearing on dark blue silk brocade.

During the seventeenth and eighteenth centuries
Japanese craftsmen reached a very high achievement in color printing on paper from wood blocks. Strangely, the process was rarely used for fabrics, except occasionally for the elite, as mentioned. Stencils almost exclusively were employed for fabric printing in contrast to the block printing of India and the Western countries.

Eighteenth century Japan was the age of patterned fabric for garments. Large, sweeping areas in patterns gradually displaced the finely diapered garments of the Genroku period. The trend was encouraged by the influence of Chosun, who drew them frequently, as they adapted so easily to color schemes. The Japanese love for color and design, the accessibility of silk, and the many artisans combined to produce in the field of textiles an outlet for a wide display of talents.

Pottery. The first authentic potter of Japan was a Buddhistic priest by the name of Giyoji. Japanese potters were producing simple ware when Korean potters went into the country and introduced improved techniques. As previously stated, the Japanese probably became potters by nature of their natural environment (12).

As increased importance was given to tea ceremonies, ceramic art underwent a complete revolution. Pottery-making gradually became marked by ingenuity, taste, and skill. Freedom in the use of color and the character of the designs used have remained two of the principle
charms of Japanese pottery. According to the seven albums of Ninagawa, Japan always adhered to its own ideal, never copying, only interpreting.

Sadakichi Hartmann (12) listed the following important kinds of Korean pottery introduced in Japan: Awata, the color of cafe au lait, which employed classic decorations, with colors of starchy blue, light green, and red-coral; the bold works of Kensan; and Koutaini, marked by "energetic" enamels, and colors of manganese, myrtle green, and faded yellow.

Ninsei (plus 1660) was the founder of three kilns which produced the Awata pottery. He has been considered the originator, not only of this style but of all decorated pottery. Two of his more prominent followers were Kensan (1663-1743), a brother of Korin, and Yeiraka, who later founded the kiln of Imado (12).

The processes of porcelain manufacture were introduced into Japan by Shonsoi, in 1520. Shortly thereafter Arita became, and has remained, the leading porcelain manufacturing town of Japan. The ware was thereafter known as Imari because of the latter's juxtaposition to Omura, the principal shipping port for products of Arita. Arita was probably most famous for its underglazed blue and white combinations, the forerunner of Delft ware.

Satsuma ware has enjoyed the most popularity of all Japanese porcelains. It is characterized by soft,
cream-colored tones, delicate color decorations, and the use of pale gold tints. The most original ware, however, was the Bizen, which reached its peak in the nineteenth century. It employed dull leaden blues and metallic browns. Original Banko ware was made from thin sheets of clay which were pressed, folded, and cut. The pattern was applied in white mosaic, or embellished with glazed figures in low relief. "Very little progress, artistically, has been made in the porcelain manufacture since 1800 (12, p. 237)."

Lacquer. Manufacturing of glazed pottery made little progress after the close of the eleventh century, primarily because lacquer was used for the majority of household utensils among the lower classes. Of the Japanese crafts native in origin and development, lacquering was the noblest. The beauty and excellence of Japanese lacquer, its brilliant and water-proof surface, have never been matched. Not even the Chinese have been able to equal it.

The art of lacquering dates historically from the seventh century, although tradition indicates that it was known to the Japanese before the arrival of the art of writing from the Asian mainland. "The oldest lacquerer of whom authentic specimens can still be procured was Hoyami Koyetsu (1556-1637) (12, p. 247)." The greatest center for the art was located around Yedo, or Tokyo, as it since has become known.
Lacquer varnish was gathered from the urushi tree, which produced a finer gum than that of other trees. During the many applications great care was taken to insure the necessary dryness or moisture of the atmosphere and the exclusion of every particle of dust. Sadakichi Hartmann related that "... up to fifty coats of the lacquer varnish are laid on the basic material at intervals of days or weeks ... (12, p. 214)." However, Frederick Litchfield (19) indicated that the Japanese never applied less than three coats, seldom more than eighteen, and occasionally twenty coats of lacquer. At any rate, it is obvious that the more important an object was, the greater number of coats of lacquer it received. After the piece was thoroughly dry the smoothing process was continued with the combined use of charcoal lumps and the fingers. Articles to be lacquered were generally made of fine-grained pine, carefully seasoned and smoothed. Also, to a lesser degree, silk, ivory, and tortoise shell were used.

Ogawa Ritsuo, who was also one of Japan's foremost sculptors, was probably the most skillful lacquerer the world has known. His style was classic. Watanobe Tosu, a contemporary of Zeshin, practiced his art in Tokyo toward the close of the last century. He was the last follower of the classical school of lacquering and worked for years on a tobacco box, ten by eight by six inches, by order of the empress of France (12, 19).
Architecture. Martin James, writing of Nipponese homes, said the house of Shintoism at the Ise shrine "has come down to us 'as through the process in living things' by duplicate structures built every twenty years since the seventh century. Monumentalizing timber as the Pyramids do masonry, the archaic Ise buildings already have the spatial frame of emphatically meeting or crossing members (17, p. 31)." This statement further emphasizes the role of religion throughout Japanese art history. The first emphasis given architectural structures in Japan was directed toward religious buildings rather than domestic ones.

Using the available natural materials--wood, bamboo, paper, and plaster--the Japanese early fashioned buildings of great simplicity and beauty, in unique accord with their countryside and way of life. Because of the climate, they were built on stilts and employed an open plan; because of the need for air circulation, they used sliding doors, or shoji; because of their innate love of harmony, their buildings showed perfect symmetry and masterful handling of details.

Distinctive features of Japanese architecture included: (1) construction--the structural members were also the ornamental members of the building; (2) material--they used primarily various kinds of wood; (3) roof--there was much variety of roof design, four distinct kinds;
(4) eaves—their prominent projection was quite characteristic; (5) Masugumi—a structural detail for supporting the overhanging eaves, this was one of the most remarkable details of Japanese architecture; (6) color—the natural colors of the materials used were emphasized; and (7) architectural feeling—a feeling of refinement, elegance, simplicity, clearness, and frankness (18).

With reference to the modern influence (around 1920) in Japanese buildings, Hideto Kisida says, "... another style was introduced by the American architect, Frank Lloyd Wright, who built the Imperial Hotel in Tokyo and several other buildings in other parts of Japan. Afterwards, the peculiar style used by Wright affected the young Japanese architects to some extent, and we can see not a few buildings in this style in Tokyo and other places (18, p. 113)."

With the further advent of Western influence, there was imposed upon the Japanese scene architecture of stone masses and alien forms completely contrary to their mode of life. A difficult period of transition followed in which there was an attempted reconciliation between techniques and tradition. As quoted by Martin James, Ryuichi Hamaguchi said, "... only Western recognition can carry enough weight to set things in perspective (17, p. 31)."
CHAPTER III

METHODS

Prior to the end of the last century, little was known of Japanese art in America. Even less attempt was made at understanding its characteristics. Western markets became flooded with cheap wood block prints and numerous pieces of Japanese pottery and porcelain, and the Western world concluded that the mystery surrounding Nipponese art for so many years had been solved at last.

As Chinese art imports increased, the West began to feel that it had been duped, that the Japanese pieces were only cheap copies, and the true and original genius had been China. With the exception of a small minority, that opinion was to be maintained for several decades, until further interest would cause renewed investigation and reveal discrepancies of major import. The original situation had been caused primarily by two factors. The Japanese recognized a good market, lowered their standards, and attempted to compete with a foreign economy to satisfy the Western demand for anything Oriental. Simultaneously the people of the Western world, delighted with their new fad, accepted the new art en masse without either scrutinizing the quality of the Japanese work or questioning its validity for their own use.
Of the minority mentioned, probably Frank Lloyd Wright more than any other individual was responsible for inculcating into Western society a foundation for a re-evaluation of, an increased respect for, and a renewed desire to discover the truth about, the Oriental heritage and its implications for the modern American home.

Comparison of the Purpose of Japanese Art in Japan and in America

"If we understood Japanese art, we would endeavor to live in different houses, eat from different dishes, sleep in different beds, change our entire surroundings and discard our present costume (12, p. 218)."

In Japan art originated with the aim of enhancing life, not as a thing apart from life, as has sometimes been the origin of Western art. Each object was designed as a part of a larger group and gained its rightful significance only when related to the whole. The Japanese expressed it admirably when they said that art should be conceived in situ—in place (32). Japan knew no difference between great art and minor art; art was never separated from craft. There was such a sense of art in the private life of the Japanese that they applied its principles to the most ordinary objects of domesticity.

"The Japanese people . . . are satisfied only with the most finished articles even in their daily use. They cannot rest until they have scrutinized the objects
from every angle with their keen standard of beauty and perfection (24, p. 105).

"Art is in so large measure a thing of both character and convention, that it is particularly hard for a man to look through and beyond these things and apprehend the ultimate reality (7, p. 19)." Where an art has grown from a system, a religion, a way of life, a physical surrounding, a civilization so different from that of another, it is easier to understand the lack of mutual comprehension.

With reference to the Americans, homeowners in particular, Edmund Burke Feldman states, "Tastes are neither acquired nor changed: they are only more precisely labeled. Consequently, educated persons make their judgments about the home and their purchases for it according to the criteria of the uneducated: price, intuition, and custom. These criteria may be successful by accident but they are reliable only for the experienced (9, p. 36)." It may be possible that the present decade will produce a philosophy of art and education which would recognize that so much stylistic diversity in the American scene has raised problems beyond the realm of passing interest and fancy. "Out of this concern there is a good chance of producing a generation with a critically constructive attitude toward the goods and values of our civilization (9)."

The foregoing observations emphasize the need for recognition of the basic differences and likenesses in the
tenets of the philosophies of American and Japanese art. Further, they point out the necessity for the American homeowner to better understand the objects which surround him in daily life and which have recently undergone such a decided Japanese influence. It is not sufficient to borrow only designs from Japanese models; it is most important to gain an understanding of their original conceptions.

"We may look at, and speak of, and think about the art of Japan, but we can never reduce it to a chronological list and a table of formulae, as is our wont with the art of our own West (7, p. 15)."

In America the individual has felt he had to know the whys and wherefores of the objects and art with which he lived. Not so, the Japanese. The latter found himself absorbed in the enjoyment of beauty and asked not the less relative questions. Again, these attitudes indicated the influence of religion in the two countries. Buddhism fostered the belief that Nature was worthy of a place in the highest conceptions of art.

"It is of but little use to look at an image if one fails to grasp its sense. . . . One must follow the development of the country's manners and make oneself familiar with its institutions (5)."

American home. Edmund Burke Feldman indicates that Frank Lloyd Wright made extensive use of the split-level house to show how the dwelling sprang from the earth;
that paralleled the Japanese concept. Many homes since have been built upon flat sites because buyers were attracted by certain interior features of the split-level. "This illustrates a recurring process of civilization: an architectural innovation springing from a new conception of shelter and nature is transformed by mass culture into a stereotype and then it is used for purposes quite different from those which brought it into being (9, p. 37)."

The ambivalent state of mind of the American public has resulted in the consideration of the house as a compromise between privacy and convenience. Thus, the American home has become a quasi labor-saving device, with an illusion of privacy and a misconception concerning its relation to nature.

The germination of an idea, conceived to answer economic demands, has occasionally resulted in its actual application for the mass market. Given time, it was eventually accepted by popular imagination as an aesthetic ideal. That ideal then filtered up to higher-priced dwellings, where it gained the attention of decorators, designers, and others of influence. New aesthetics have originated from both the objective conditions of the present life as well as from the past traditions of art. The objective conditions may be considered as having come from fluctuating family size, mobility of present day Americans, desire for temporary residences, need for light and compact
equipment, etc. Art traditions saw their inception in history, form, texture, design, etc., and offered a tremendous resource of material to the designer. The objective conditions were unique, but changed with each period (9).

Modern Western artists such as Mondrian, Picasso, and Braque have attempted to state visually that matter has very indefinite boundaries. A parallel exists in the changes which have occurred in the American home. "Uncertainty and relativity, at least as popularly understood, suggested that beginnings and endings are difficult to establish, and that space and matter are continuous. For the householder, this idea became the architectural desideratum of bringing the outdoors indoors (9)." For years the Japanese had applied the latter idea, if not discovered it, having arrived at it in an entirely different manner than the West.

For several decades Western science and art have been trying to analyze the same problem, namely, the nature of reality. On the other hand, the Japanese have for centuries found their reality in nature, a fact which has strongly influenced their art and architecture. If there has been any similarity in the art philosophy of Japan and America, its most likely source would be in the two-fold purpose of architecture: (1) an approach to the solution of the problem of reality, and (2) a means of satisfying practical needs. It is not altogether unbelievable to
think that these two solutions, the philosophical and the practical, are embodied in the same source.

Investigation of the Introduction of Japanese Art into America

Jesuit missionaries who entered Japan in the sixteenth century are credited with sending a small amount of native art to Europe. That is not of great significance, however, because Christianity was rejected and nothing more was exported.

The Portugese, in search of new commercial activity, landed in Japan in the seventeenth century. They were more or less isolated by the Japanese in one district. The Japanese delivered to them "an everyday fabric, made up especially for Western consumption, glowing with color, loaded with ornament, and yet after all, strong in decorative effect (5, p. 320)." Succeeding attempts to gain access to the goods of Japan met with similar results.

In the eighteenth century Europe knew little more about Japanese art, as they had seen only that exported by the Dutch. It had been manufactured by the Japanese strictly for European use and had little in common with true Japanese art. During the eighteenth century, then, Japan kept her artistic secrets and with good method. Only after 1830 did there begin the growth of an artistic European demand. Not until the Japanese desire for Western ideas and methods reached fruition did they almost
deliberately divest themselves of their cultural heritage.

A few art products were exported in 1858-1859 at the instigation of Lord Elgin and Commodore Perry while on their trip to Japan.

"Previous to the London International Exhibition of 1862, the Land of the Rising Sun was absolutely unrepresented in the European museums and art galleries. Only at The Hague was there a small collection of natural and industrial products, which, however, afforded but little information (12, p. 154)."

Other Japanese work was introduced in the Paris sale of the Shogun collection in 1867. The Shogun had sent his priceless art to raise funds for civil war with the Daimo. These articles were followed by the exportation of other fine products to Paris and London, but the supply almost ceased after 1874 when Japan decided, belatedly, to keep her own treasures. There followed cheaper work of less quality (19).

According to Philippe Burty, however, around 1874 M. Bing and M. Hayashi "caused to issue from darkness a wondrous series of specimens of the work of Raku, of Ninsei, of Kensing, and of all the list of noted potters (5, p. 216)." He also indicated that America became deeply fascinated by Japanese ceramic art work and paid high prices for exceptional pieces. Nevertheless, it was the latter half of the nineteenth century before the Western
public realized there was a national Japanese art independent of that of China.

The Japanese trend to export their products to Europe and America, at first fostered by economic motivation, eventually resulted in Japan's artists' finding employment in cheap production for European markets. This led to the study of the methods and principles of Western art and a corruption of the former rigid standards for Japanese art. The Japanese invited into their country Italian painters and sculptors and established art academies, which were before that unknown. The results were three: an entirely new school of art, based on Western principles, was established; there was an attempt to assimilate old lines and materials with new Western ones; and it left very little of the old traditional school (12). For a decade or so afterward, Japan was seized with a marked desire for Western ideas, and art as it had been known was neglected and at times almost forgotten. For the first time, artists were deprived of national patronage.

Seiki Kouroda, pupil of Raphael Collins of Paris, was the leading exponent of the Radical School (1889), called the Meifi Bijutsu Kwai. The school was composed entirely of younger men and women, most of whom were only amateurs. Sculptors of the school were considered even less original than the painters (12). It was significant, however, because it was among the first indications of
acceptance of Western ideas by the Japanese.

During the process of absorbing new ideas, the Japanese for the first time were able to acquaint themselves with the concepts of Western art, although their attempts to combine the two arts were largely unsuccessful. However, considerable trade had been established in the exportation of antiques and the more modern decorated wares. Japanese art indeed had become the craze of the West.

As Japanese art reached the Western market, its unequalled suggestiveness appealed to the Western artist and was to influence his painting for the next several years. Concurrent with this influence, but far less noticeable, was the germination of an idea, which, once developed, caused a distinct Japanese influence on the American home. Sadakichi Hartmann said of Japan,

She is the last custodian of Oriental culture. She alone has the advantage of seeing through the materialistic shams with which Western civilizations delude themselves, and of appropriating only such material as may help rekindle her native flame. Through her temperament, her individuality, her deeper insight into the secrets of the East, her ready designing of the powers of the West, and more than all through the fact that she enjoys the privilege of being a pioneer, it may have been decreed in the secret council chambers of destiny that on her shores shall be first created the new art which shall prevail throughout the world for the next thousand years (12, p. 276-77).

Architecture. House and Home, with reference to American houses of the past century, says:

If any common theme runs through the best work of these hundred years, it is the recurring break with conformity. Imagination--newly released in the Gothic
revival of the 1850's—expressed itself first in
details, later in the over-all plans and shapes of
houses. This revolt against the classicism of
previous decades took a continuing variety of new
forms. All of these new forms owed something to the
past, but their major inspiration lay in the wealth
and vigor of the growing nation. Of these innovators,
none could rival Frank Lloyd Wright. By any standard
his Robie house was the House of the 1900's—indeed
the House of the Century (25, p. 110).

In the work of H. H. Richardson, architect of the
1870's, unified form around a highly informal plan began to
emerge. Form and function first began to become one. This
had been preceded by the break with classicism around 1850.

In 1907, there was Frank Lloyd Wright's Robie
house. "Wright demonstrated such diverse ideas as the open
plan; the combinations of windows in continuous soffit in
deep cantilevers far out beyond the glass; the use of con­
tinuous inside-to-outside walls to join the house to its
garden; the effectiveness of a low-slung roof to make the
house seem more in repose; and the importance, for the same
reasons, of horizontality throughout (25)."

"Wright's four concrete block houses were built
in the twenties, following his Imperial Hotel. In Japan,
Wright made use of a common material for the hotel, a lava
underfoot that 'yielded to any sense of form the architect
might choose to indicate.' In California he rescued con­
crete block from factory construction and turned it into a
noble building material (20, p. 15)."

"Frank Lloyd Wright, more than any other single
man, helped keep the Japanese-like style living and growing."
The style fits the principles of modern architects who favor indoor-outdoor living and simplicity (3, p. 67). "Ceilings and walls can be made one with floors to reinforce each other by making them continue into one another," suggested Frank Lloyd Wright. "A new world of form opens inevitably (25, p. 128)." This was, of course, parallel to the Japanese concept. Wright consistently refused to admit that any of his ideas had come from the Japanese. Rather, he preferred to think that he simply had arrived at the same conclusion. Nonetheless, he had traveled extensively in the Orient and had spent considerable time in the study of Japanese architecture.

Around 1910, the California style was introduced by the brothers Greene and Greene. Prominent architects at the close of the nineteenth century, Charles S. Greene and Henry M. Greene had journeyed to Japan in order to study at first hand the features, structural characteristics, and reasoning underlying Japanese architecture. They were able to understand structure and turn it into decoration. Most of their work reflected a strong Japanese influence and pioneered many of the things later taken for granted.

Fascinated by the beginning of the industrial revolution in building, they began to use industrial materials and angular, industrial forms. Building at first only for the wealthy of California cities, their ideas were interpreted for thousands of bungalows across the hills of San Francisco
and other West Coast cities, in what became known as the California style (3). California has steadily given birth to more houses in the Japanese manner than any other portion of the country.

By 1930, the California house was strongly influenced by the perfection of the Japanese style. Harwell H. Harris was the leading proponent of the Greene tradition, although he worked with cheaper materials and workmanship. He translated the sculptured detailing of the Greenes into the language of the two-by-four, and produced some of the finest houses in America. The same period witnessed the use of the landscape as an element of design. In the 1930's no other house did more to win the fight for acceptance of modern architecture than did Bear Run, designed by Frank Lloyd Wright. It became the most famous modern house and the one that most powerfully stirred the imagination of the public (25).

After World War II, the simple post-and-beam house which used wood and steel, with floor and roof planes cantilevered to emphasize the lightness and economy of modern construction, was the architectural symbol of the decade. Charles Eames built a house, the structural parts of which were regular stock items that showed what could be done with the inclusion of art. Philip Johnson, by the use of glass, effected trees for the walls and grass for the floors. Gordon Drake, strongly influenced by the Japanese,
used alternately translucent and transparent panels to create a subtle and delicate interplay between the house and nature.

All of these innovations and changes had their effect upon architecture and housing. They resulted in: less dogma concerning what constituted "modern;" the reappearance of decoration in architecture; the use of more and brighter color; and bolder forms based on new theories of engineering. The return of color and decorative pattern have been attributed partly to Wright's influence and partly to experiments made with bright color by architects like Breuer and Soriano.

During the twentieth century the following had their inception in houses across the country: glass walls; door styles after the Oriental; pattern on exterior walls; cast stone ornament; pillared or beamed porches; patio privacy; small scale gardens and plantings, everywhere. The basis for these changes is found in the influence of the Japanese and in its interpretation by American architects (21).

"Whether the influence is conscious or indirect, United States architects are now achieving some of their most modern results with effects practiced in Japan for 1500 years (3, p. 64)."
Clarification of Characteristics of Japanese Art Adapted in America

Of the six winners of the Homes for Better Living Awards, sponsored by the American Institute of Architects in 1957, in cooperation with other agencies, George Matsu­moto, architect, won an award of merit (1). The house was raised on a brick foundation and featured post-and-beam construction and translucent panels. The jury was reported to have been much impressed by the proportions and detailing of the street facade, by many of the details inside, as well as by the fine integration of the structure and plan. From among one hundred fifty-eight entries, the six houses were chosen as the best custom-designed houses built after January, 1954, in the seventeen states east of the Alle­ghenies. Of the characteristics which the six had in common, the following are noted: flat roofs, omission of any overhang on at least two sides, strong facia, the emphasis of natural materials; all the masonry houses extended the masonry indoors. All but one had post-and-beam construction, lighted the interiors with skylights, and had at least one all-glass wall. All the glass walls were ceiling high and all the overhangs carried the ceiling plane straight through the glass. The six houses strongly reflect the influence of Mies, Gropius, and Breuer, and, as previously stated, these men themselves have been influenced by the Japanese.
The dissenting note from the jury was: "Too many seemed to show little or no feeling for domestic architecture as an art (14, p. 115)."

*House and Garden,* elaborating on why the Japanese look is here to stay, says, "... subtlety is the aesthetic key to the Japanese arts of living, and subtle too has been the way they have crept into American life (23, p. 48)."

They further describe the principles of Japanese origin which have strongly influenced American living.

**Scale.** Scale, in design, has been all-important to the Japanese. In the last decade the principle of Oriental scale has been increasingly applied to furnishings and accessories for the home, as well as receiving greater recognition from interior decorators.

**Texture contrast.** With relation to design, an increasing number of homes have exhibited graveled areas combined with grass circles or sand, rather than yards filled in completely with grass. With relation to furnishings, an example is an American chest, a combination of teak, walnut, and cane, which avoids the embellishment of the wood itself, in the Japanese manner.

**Open plan.** Of all the ideas borrowed from the East, America possibly has been most receptive to the fusion of the interior with nature. Picture windows have allowed the room to extend itself; potted plants have brought nature indoors. The American use of the deck,
which extends living space, was adapted from the Japanese use of cantilevered bamboo floors over gardens.

**Asymmetrical balance.** Definitely adapted from the Japanese, informal balance makes small areas and homes seem larger. It also diverts rather than distracts the attention of the viewer. Modern furniture, particularly, has undergone changes in line and proportion which can be traced directly to the Japanese feeling for proportion and balance.

**Decoration.** Long have the Japanese employed decoration from necessity. Their shutters, lattice-work, and bamboo blinds owe their popularity to Japan's humid climate and the need for good air circulation; further, they make beautiful decorations. America has not only used these, but has initiated the use of ladderback closet units and "shuttered" garden fences.

**Construction.** One of the most popular of the Japanese influences has been the post-and-beam construction method, and for good reason. Transplanted to America, the trend has cut construction costs, permitted a freer hand with interior planning, produced a singularly beautiful design, and been the basis for cabinet work as well as walls and ceilings.

**Shoji.** The Japanese have never considered the wall a fixed architectural element and as a result they have enjoyed flexible living. The "openness" met conflict
with the American feeling for private living and individuality. However, the shoji was interpreted in ways suitable to American living, such as sliding walls, movable panels, and room dividers.

**Organic whole.** The unity of Japanese design came from the conviction that even the humblest object has an organic reason for being and thus relates to its universe. There is more than a refrain of the same idea in the basis for Frank Lloyd Wright's homes, as previously discussed. American adaptations have included storage units built into the core of the house, architecture integrated into its site, the treatment of house and garden as an organic whole, and table arrangements of objects found together in nature.

**Spaciousness.** Long confined in small gardens and houses, the Japanese sought and found ways to make areas appear larger. An example: the eye was led across space to a single dominant object. Interior decorators have applied the same principle, the use of perspective, to create interesting and unusual interiors, thereby gaining more visual space.

**Naturalness.** With the exception of lacquer work, the Japanese preferred to use only stain, oil, and hand rubbing as a finish for their woods, desiring the natural beauty of the wood and its grain. That feeling also extended to the other materials they used, namely, bamboo, plaster, and paper (9).
It is well to observe that the single Japanese influence most needed in modern American interiors was a rigorous elimination of clutter because "... contemporary interiors so often enmesh amateur decorators in visual and symbolic incongruities (9, p. 35)."

Japanese influence, then, has affected three major areas of the American home: the house itself, the architecture; the garden and landscaping; and the decoration, the interior.

**Criterion for the Application of Japanese Design Principles to Home Interiors**

"... Beauty is the greatest extrinsic manifestation of necessity (29, p. 12)." If, as previously quoted, the Japanese were such a poor people they could create nothing but beauty, perhaps that was the basis for the establishment of their criterion.

"History shows that the concept of beauty has constantly changed with the development of the human spirit and the technological tools; always when man believes he has found eternal beauty he declines into imitation and sterility (11, p. 17)."

First, then, it is imperative to recognize creativity as an essential facet of life. Recognition alone is insufficient; it becomes necessary to incorporate creativity into daily living. "Only where the people spontaneously received the seeds of a new culture could
they grow and spread (11, p. 16)."

Inborn talent must be released by creative education. Education does not mean much if we understand by it the assimilation of knowledge only. Developing intensity of conviction and feeling, as well as readiness to serve the whole, training the senses, not only the intellect, are the essential aims. All professional, technical, and scientific information must be subordinated to the development of the creative attitude (22, p. 17).

Second, then, it is considered essential to train the senses, to become aware. "Art is conventionalized imagination (7, p. 20)." "Art is in so large measure a thing of both character and convention, that it is particularly hard for a man to look through and beyond these things and apprehend the ultimate reality (7, p. 19)."

Third, then, it is considered essential to search for the life-quality. The recognition of reality is a goal to be sought rather than acceptance of a fact.

The continental designing principle of symmetry was introduced into Japan when the Buddhistic arts were established. The expression of intricate arabesque motifs were eagerly followed by Japanese artists for some time. Gradually, the rigid artificiality of symmetry was replaced with a freer use of lines which resulted in a more subtle balance and contrast of the parts in a design. Thereafter followed the purposeful discarding of the repetition of the same decorative detail (22).

Seiiti Okuda says that a ". . . neat finish and simplicity of design based on natural object motif became
the foundation of all Japanese arts. In expression, it is graceful, and in form, it aims at the balance and contrast of parts in asymmetrical synthesis of the whole composition. In plan, it is characterized by simplicity and reserve (24, p. 98).

"In the Chinese and Japanese aesthetic, emphasis falls on asymmetry rather than on symmetry, on space seen not merely as something to be 'filled' in but as something positive in itself (29, p. 77)."

The applied tenets of Zen—formulations and adaptations of original Buddhist principles—lie at the root of the most unique elements in Japanese life. Zen's influence, implicit or explicit, can be traced through almost every aspect of that nation's culture, from garden planning to architecture, . . . flower arrangement . . . to the formal tea ceremony, . . . painting techniques to . . . all phases of their life (29, p. 71).

Fourth, then, is the critical analysis and formulation of the purpose.

Huryu. "The Japanese call their tea ceremony and flower arrangement huryu no asobi, or 'elegant amusement,' which is, to their mind, quite different from going to the theatre, or playing tennis or golf (22, p. 9)." The way of huryu is to avoid all strife and to lose oneself in the joys of peace. Huryu is the love of the peace of nature.

To lay out a garden may be taken as an act of huryu, because its purpose is to provide the enjoyment of trees and stones, which symbolize the quietude of nature. The term has been applied to flower arrangement as well as
to all areas of household decoration. "What then is the meaning of huryu in these cases, you may ask? . . . If the term is used in describing household goods, you may be sure that they are of a delicate nature, often crooked, and usually antiquated and frail (22, p. 11)." These things are associated with the love of peace in that their frailty impresses one, not with dominating power, but with one of tenderness. Any perfect or nearly perfect object excites within one the desire for possession, while the opposite is true if the object is poorly formed or distorted in appearance. "Wherever there is no covetous eye being cast, there is peace, and the beauty born of peace (22, p. 14)."

Criterion is a standard by which correct judgment can be formed. In this instance it refers to the standard for the "application of," since principles of Japanese design as well as problems which relate to home interiors have been discussed elsewhere within the confines of this paper. The standard, then, for the application of Japanese design principles to home interiors, if it is to be successful, must find its basis in the same Japanese philosophy which inspired it.

Summary. In order to make cogent application of Japanese design principles, the following should be considered: the recognition of creativity as an essential element of living; an actual training of the senses; the beginning of the search for reality; and a definition and critical
analysis of the purpose. With the establishment of these aims, then, it would seem that the interested person would be ready to employ the principles of asymmetry, harmony, balance, simplicity of design, natural emphasis, and others. Upon observing the resultant interior, it is likely that the person would find each area in situ, in place.
CHAPTER IV

DISCUSSION AND RESULTS

The twentieth century has brought many influences of Japanese origin into the American home and the American way of life. At times these changes were fraught with deception and incongruity. To bring about the convergence of two diametrically opposed philosophies, the Japanese and the Western or American, was a monumental task from the beginning. Perhaps it may be considered prophetic that they have met and already have begun to cause an influence upon society that has not yet seen its fruition. The ensuing results, as observed in American homes, have been amazing, if not astounding.

Results of Japanese Influence on the American Home

"Art originates in the aim to enhance life, not as a thing apart from life (32, p. 81)." This portion of Japanese philosophy has been read, described, quoted, and discussed by numerous Americans, but it has been understood by only a small minority and grossly misunderstood by a vast majority. It has yet to make its appeal to the American public which lives in the average American home. However, there has been some indication of progress.

"The air of our time has been cleared of the twin
miasmas we have been obsessed by: the infatuation with and dependence on past methods of enrichment and the other equally non-rewarding one—the rejection of any kind of ornament in our revolt against 'Victorianism (32, p. 78).''

Accessories. Although quite original in conception of design, the work of Eugene Masselink shows the definite influence of its Japanese counterpart. He has designed various objects for the home, among them textiles, pottery, and wall-hangings. Each of these is in harmony with its surroundings and yet maintains its own individual beauty. Most of his work reflects his preference for informal balance and an appreciation for the basic materials that he uses. His work is designed to give life to the space which it occupies. Of his work, *House Beautiful* says, "... it stimulates the imagination, through its symbolism, to imagine more and still more things. ... Masselink's designs convey to us the delight in the multitudes of forms and patterns possible. He brings into his work not an imitation of nature, but rather the delights of nature; variations on patterns, subtle rhythms and the sense of underlying structure (32, p. 81)."

In July, 1955, *Arts and Architecture* reported an exhibition of home furnishings and accessories of "California Designed" products. Of the outstanding pieces which were shown, a strong Oriental influence was seen in the frequent use of bamboo, in hand screened and stencilled
scrolls, in screens, and in wallpapers of imported Japanese silk. Hibachi tables, paper screens, and rattan furniture further emphasized the trend (6).

The Arts and Architecture jury, in selecting items for Good Design for 1954, chose three lamps designed by Isamu Noguchi. They were fashioned after Japanese lanterns and set on delicate black metal legs (1).

The Industrial Arts Institute, a unique national organization in Japan under the jurisdiction of the Ministry of International Trade and Industry for the Japanese government, has been exhibiting in Tokyo. The purpose of the institute has been to "make a study of design, modern processing techniques and new materials for both industrial products and handicrafts and has as its object the purpose of joining industrial procedures with the arts (16, p. 18)."

By presenting sample objects to the public for inspection, the organization has hoped to improve the quality and design of the handicrafts as well as improve the industrial products. The trend to date has seemed to be a gradual merging of the old and new in Japanese art.

Among the items presented were the following: (1) a fruit bowl of Shunkei lacquerware, the upper and central parts of the wood dyed deep red while the lower part was dyed yellow; (2) a bonbon container for sweets of Shunkei lacquerware, the wood dyed a deep red; (3) a chair for dining, the seat and back of rattan; (4) a soup bowl
patterned after "wan," Japanese traditional bowl, of lathe work with black Japanese lacquer finish; (5) a furniture group of which the table top was finished with traditional Japanese lacquer, and the cabinet of paulownia wood, adapted from the "tansu," Japanese traditional chest of drawers (16).

Low priced Japanese imports have soared in the past few years. This has been true of fields in addition to furnishings. Japan's shipment of cotton cloth to the United States increased from one million square yards in 1952 to forty-eight million square yards in 1954. There has been a steady growth in Japanese shipments of such items as pillowcases, kitchen towels, table napery, sport shirts, blouses, and others. Most responsible for the trend is the low wage rate, twenty-two cents an hour, of the Japanese cotton spinner (35). The American market has found it difficult to compete. This has not meant that all Japanese imports have maintained the high artistic standard for which the people have been known. It has indicated that there has been an increased exchange between the two countries. Possibly because of the failure of the American mind to understand the Japanese, commerce has been the necessary bridge.

Furnishings. "Indisputable, however, is the influence of Japanese pictorialism on our interior decoration. The most striking feature of all Japanese interiors, to the average foreigner, is the total absence of furniture
Most furniture is concealed in cupboards so that the appearance of a Japanese room is somewhat bare. The Japanese have set the example of simplicity in domestic surroundings. They have shown the American decorator that a room need not be as over-crowded as a museum in order to make an artistic impression and that true elegance is found in simplicity. Modern furniture design has partially freed itself from the influence of former historic periods and has tried to evolve into a style of its own based on the lines which nature dictated.

"Such simplicity is dignified and beautiful, and yet an empty room can hardly be considered a work of art if not accompanied by a luxury of refinement in the smallest details (12, p. 170)."

The "Shinseisakuha Association is the only art organization in Japan which includes architecture and furniture and has been playing a very important part in both fields (31, p. 30)." Representative work from the organization was shown at the Annual Art Exhibition, October, 1950: (1) table and chairs by Yoo Ikebe, architect; (2) bamboo chair and tea table by Isamu Kemmochi, industrial designer; (3) dining table and chairs of plywood and metal tubing with a flower receptacle built in the center of the table, by Bunsho Yamaguchi, architect; (4) a very low table, chair, and stool of wood by Masabiro Miwa, industrial designer; (5) and a desk and chair (with rope seat) of
plywood with metal legs, by Kunio Maekawa, architect.

Lazette Van Houten writes:

There is now much understanding that the machine has not been an agent for total release into the brave new world. The emotional content of modern life has lost as the physical has gained. Designers now freely admit that our homes and their furnishings must give us more than workability. They must give us emotional as well as physical security and contentment, esthetic pleasure as well as physical comfort and efficiency. The modern architect and designer is humanizing the encroaching mechanization of our environment (38, p. 21).

Houses. "In low cost houses simplicity usually spells, not elegance, but plainness. Elegant simplicity is fine for the Japanese, a very poor people whose ancient culture taught them to make the most of very little. ... But rich peoples always have and always will want to show off their wealth in their homes--and Americans today are the richest people the world has ever seen (26)." It seems obvious that the problem is to adapt from the Japanese those features which best fit the needs of the American home, regardless of income level. To achieve this, the Japanese philosophy of living and decoration must be considered in preference to a particular work of art.

"There's so much chaos and confusion in the outside world today that a person has a right to peace in his own home," says Wayne Williams, Pasadena architect (12, p. 67). Whitney Smith, his partner, says of the houses they have built, "... We don't call these houses Japanese. They do have elements of Japanese architecture in them, but
that's just because we've found those elements to be the best answer to our problems (12, p. 67)."

Bob Ray Offenhauser designed a house in San Marino, California, which is typical of the many houses showing Japanese influence that have emerged across the country. The lanai is floored with coarse, concrete aggregate, has an overhang of carved rafters, and uses natural redwood siding with exposed posts. Concrete squares are used in the court to make steps across the Japanese-style pool. The closet doors are of grass cloth, shojis are used throughout the house, and the fireplace wall has white painted brick which is used as a background for scrolls, screens, and other arrangements. The slope of the shingle roof is classic Japanese and the entire house follows the Japanese style rather than being an actual repetition of it. Dried weed and pine arrangements by Tat Shinno, indicative of the Japanese, are used in the living and dining rooms (23).

An even more authentic representation of Japanese influence is evidenced in a house built in Mandeville Canyon, Los Angeles. Sliding panel walls open the whole home to dehumidifying breezes and visual pleasures, to the pond and ornamental plantings. This gives the house, of six individual rooms, a maximum of open space. Remarkable cabinetry finished in the traditional Japanese manner is used. Fittings are of cloisonné and brass. Cushions are
used exclusively, chairs being reserved for special occasions. The bed platform in the master bedroom is authentic Japanese in detail. The house also contains a remarkable collection of Oriental art (8).

During the last several years, Kazumi Adachi has designed numerous homes of Japanese origin. They have always been good, often exceptional, and have had their influence upon contemporary American architecture and furnishings. Adachi was asked by the Home Research Foundation, Inc., of Grand Rapids, to design a Japanese house adapted to America and suitable for a retired couple. An attempt was made to express the basic and ageless elements of the Japanese house: simple but carefully proportioned forms, exposed structure, the use of unadorned materials, beauty based on the contrast of well chosen materials, and an intimate relationship of outdoors and indoors. All of these factors contribute to the feeling of clarity and serenity which typify the good Japanese house. "These are the elements which modern architecture has often adopted in order to recreate a house in this country which is contemporary and suitable to its methods of construction, and to its furnishings, and still retains the feeling of another culture that is universal and human enough to become part of our own (2)." Adachi's statement implied that he felt an imitative approach, a copy of a Japanese house with decorative forms too closely related to other regional and
cultural patterns, would be as much a mistake as an English half-timbered cottage in California (2).

Kenji Hirose, architect, designed three Japanese houses, shown in Arts and Architecture (13). He made the following statement:

The traditional Japanese architecture is widely known for its characteristics of openness and standardized construction. Besides these characteristics, the means adopted for protection from the rigors of the climate—the unbearable heat and humidity of summer, long rains, and seasonal typhoons—call for the use of deep and low sloping roofs. This has resulted in a form that is unique to Japanese architecture. Moreover, a deep rooted love of nature has caused us to use the clay from our gardens for walls, wood and bamboo from the hills behind our houses as columns, and paper covered Shoji to soften the glaring light from outdoors (13, p. 20).

One of the most spectacular examples of Japanese style building in the United States is New York's Motel on the Mountain, designed by Junzo Yoshimura, architect. The building has become important not only for its own astounding success, but because of the influence it has had on the country as a whole and on its guests in particular (3).

A home in Pasadena, California, with outward appearances reflecting American adaptations, is very similar to a Japanese villa near Kyoto, built in 1636 (3). Again, the home is significant because of the influence it has exerted on American architecture and the American public.

In 1957, Progressive Architecture made some observations about modular measure and the effect it has had on American building. They stated that modular measure
and pre-assembly have been brought closer together during recent years. Their observations are significant because the Japanese house is a classic example of modular design, based on floor-mat size, as witnessed in the exhibition house designed by Junzo Yoshimura for the Museum of Modern Art in New York City (28). The houses discussed editorially show the following Japanese influences: curtain-walls, indoor-outdoor harmony, exposed beams, the use of natural materials, and asymmetrical balance.

The furnishings and architecture of the past decade had their inception as early as 1908 when at last "... a fine new American architecture, inspired by Frank Lloyd Wright, Bernard Maybeck, and the Greene brothers—a architecture conceived in wood to bring out the beauty of wood" began (26, p. 103). The new architecture found popular expression in the widespread of the California Bungalow.

Most new house designs have come from the great creative architects and were first shown in high priced custom houses. They were shown first in one city and then another as the better architects adapted them to local needs and conditions. The designs which found appeal were then repeated in hundreds of other custom and custom-speculator houses across the country. At that point, they were modified to fit the needs of mass demand.

Referring to the American homeowner, House and Home states editorially that "They are fed up with bareness
and big plain surfaces. They want enrichment; they want texture; they want some intimate scale; they want some ornament (26, p. 109)." The three essentials of good architecture are established as coherence, emphasis, and balance. All seem to indicate a reverberation of Japanese philosophy.

Contemporary design in America started with Frank Lloyd Wright. "Here is a new sense of shelter under the great roofs, a new sense of openness as the box is broken open, a new use of today's mechanisms and methods, a new respect for the nature of materials, a new integration with the land (26, p. 110)." This was observed with reference to Wright's two houses: Neilsen house, Minnesota, and Taliesin, Spring Green, Wisconsin.

**Implication of Japanese Influence for the American Home**

Is architecture produced by the influence of social conditions or is the study of social conditions begun with houses? Is it sufficient to know which and what kind of furnishings are desired or is it more essential to understand the underlying theory regarding decoration? If Japanese influence is to be made practicable, indeed to be used at all, these and other questions must be answered. Theoretically yes, but also in such a way that the results will be pertinent for the average family as well as for the interior decorator.
In all things, "... the Japanese care. They may spend hours on a single flower arrangement but it will be perfect and it will reward them with a singular creative experience. This is perhaps the greatest lesson they can teach us: to invest the self, to explore an idea to its very roots, to reveal the pattern of life in pure design--those are the attainable goals of the Japanese arts of living (23, p. 59)."

There have been no happy accidents in Japanese design, but rather their meticulous appreciation of contrast has given America a new insight about man's relation with nature. And the American family is the institution which in many respects formed and was formed by domestic architecture and, to a lesser degree, interior decorations.

Current magazines have presented excellent solutions to real problems confronting the American home. "Designed originally to solve a real problem, these examples appeal ultimately to the reader whether he shares the problem or not. This process--accepting solutions to problems one does not have--is pervasive in a culture which is beginning to be burdened by its external excesses (9, p. 37)." Also, individuals have needs which have been generated by the requirements of style, rather than by situations from which style grows. The American home dweller needs the benefit of responsible criticism from disinterested sources. Shelter, which began as a necessity,
has become an industry, and now, with its refinements, a popular art (9).

Because of America's industrial capacities and democratization processes, designing and decorating are no longer the prerogative of decorators and architects. They have entered the realm of the individual homeowner.

As Japanese design has penetrated deeper into American consciousness and culture, its influence has been felt in two ways. The first has been visual, as seen in the architecture, landscaping, and decoration borrowed outright or modified to fit American needs. The second has been more subtle but eventually may prove to be more far-reaching. Japanese design has caused America to look at all architecture and decoration in a new way, to investigate as it were. The two arts, Japanese and American, reacting upon each other, demand a close scrutiny even to be partially understood. Certainly, to be applied. To repeat, probably the most singular characteristic of Japanese art is their demand for rigorous simplicity, and, paradoxically, this has been the one thing hardest for the American to employ.

While America has been learning why the Japanese did a particular thing, they also have been acquiring "a new approach to all houses, all gardens, all arrangements (23, p. 56)." America will no longer be taking quite so much for granted.
Born of the Japanese influence that has so subtly penetrated into American homes and American thinking, "It is conceivable that Zen may be serving as one of a number of fresh elements in a more dynamic exchange between East and West. This long desired rapprochement, quietly developing despite all appearances to the contrary, might well lead in time to the achievement of that old-new vision—a general World Culture, a Civilization of Man (29, p. 126)."

The investigation and study presented here suggest the following areas for further study: (1) an investigation of the influence of Buddhism on the Japanese arts, (2) a comparison of the design techniques as employed in Japanese art with those design techniques employed in American art, and (3) an investigation of the results of Japanese influence upon American culture.
CHAPTER V

SUMMARY

The effect of the subtle though forceful Japanese influence witnessed in America since the beginning of the twentieth century has caused increased interest in many areas, from hibachi tables to religion, from shoji to architecture. The most direct result has been the appearance of a "potpourri" of Japanese articles and motifs in the American interior.

The purposes of this study were to determine to what extent the Japanese culture has actually influenced the American home and its interior, to clarify the underlying philosophy of Japanese art and its implication for the American home, and to form some practical basis for the application of Japanese theory to American living.

Necessary to the understanding of the Japanese arts is an historical review of the country, the people, their customs and culture. Introduced by religion and nurtured by geographical conditions, the love of nature was inherent in the island peoples and is still evident in all facets of their living. Separated from the mainland, the Japanese yet underwent strong influences from the Continent, including those from India, Persia, Korea, China, and even, though remotely, Greece. Being an individualistic people,
however, they alternated periods of isolation with periods of exchange.

For over two thousand years the Japanese lived under the feudal system and their arts flourished in a parallel course. When the Shogunates (lords and barons) were ruling, the arts which required more thought and imagination, such as painting and sculpture, were given impetus. When the ruling class was composed of the merchant and the military, the tea arts, flower arts, and craft-type arts were stressed. In the repetitive process of building, rebuilding, and furnishing temples of worship, the Buddhists were greatly responsible for the growth of all the arts. As an individual artist or occasionally an artistic family became prominent, a school of art would be established and the ensuing art reflected the characteristics of that particular school. This resulted in broader scope as well as the high refinement and skill attained by the Japanese artists and craftsmen.

In order to compare the purpose of Japanese art in Japan with its purpose in America, it first was necessary to ascertain that purpose. The intrinsic purpose of Japanese art was found to be inseparable from their purpose in life, namely, the creation of beauty. This, combined with their inherent love of Nature, their feeling for simplicity, and fostered by the Buddhistic concept of the importance of all things, formed the basis for all of the Japanese arts.
The introduction of Japanese arts in America came as a result of their having been accepted by the Europeans and at first primarily consisted of prints and pottery. Frank Lloyd Wright and the Greene brothers, architects, were found to be responsible for the rapid spread and inception of the arts into the American living pattern.

It was essential to clarify the characteristics of Japanese art, as well as make a study of the philosophy which produced it, in order to establish adequate criteria for the selection of this art for the American home. It was determined that only through the use of this same philosophy would successful results be achieved. Several suggestions have been made for the practical application of Japanese principles of design.

Japanese influence upon the American home has resulted in a new style of architecture, a marked increase in indoor-outdoor living, a renewed appreciation for natural materials, a more critical approach toward clutter in the home, acceptance of good ornament and subtle color, and an almost complete reappraisal of furnishings. Probably most important has been the influence just becoming evident, an awareness of the purpose of living and of the universe in which man lives and its implication for the home in which he lives. This, to the Japanese, is art, for art cannot be separated from life.
APPENDIXES
APPENDIX A

GLOSSARY

CHIAROSCURO--Italian word for the treatment of light and shade in painting a picture.

DAIMYO -- a feudal lord of Japan.

FUSAMA -- Japanese screens, for closet doors.

GAKU -- the Japanese word for a picture framed in Western fashion.

HINOKI -- a tree, Japanese cypress.

IKEBANA -- Japanese term for flower arranging.

KAKEMONO -- a print to hang on the wall, vertically, often block printed; Japanese picture or wall-hanging.

KAMIS -- (genii) title of a lesser god of the Japanese; they were several in number.

KOJIKI -- the equivalent of the Japanese Bible.

MAKIMONO -- the same as a kakemono, only it is horizontal; also, the name given to a Japanese scroll.

OKIMONOS -- various Japanese bric-a-brac, used for what-nots; ivory statuettes.

RAMMA -- Japanese fretwork.

SHOGUNATE -- title given the head of the Japanese government; established in Kyoto by Ashikaga Shogun.

SUGI -- a tree, Japanese cedar.

TATAMI -- Japanese matting, crossed with vertical black bands.

TCHA-NO-YU -- Japanese tea ceremony.

TOKONOMA -- traditional Japanese family shrine.

ZEN -- a dominant sect of Buddhism.
NOTE ON JAPANESE SPELLING

The Japanese Government has adopted a new system of spelling for certain Romanized Japanese syllable sounds. Though the spelling has been modified, the pronunciation remains the same. The modified spelling is given below with the old phonetic spelling in brackets.

\[
\begin{align*}
si & \quad (shi) \\
ti & \quad (chi) \\
tu & \quad (tsu) \\
hu & \quad (fu) \\
zi & \quad (ji) \\
sya & \quad (sha) \\
syu & \quad (shu) \\
syo & \quad (sho) \\
tya & \quad (cha) \\
tyu & \quad (chu) \\
tyo & \quad (cho) \\
zya & \quad (ja) \\
zyu & \quad (ju) \\
zyo & \quad (jo)
\end{align*}
\]

Naturally, the change has caused the spelling of certain familiar names of places and things to be altered, for instance:

<table>
<thead>
<tr>
<th>Old Spelling</th>
<th>New Spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shinto shrine</td>
<td>Sinto shrine</td>
</tr>
<tr>
<td>Chion-in temple</td>
<td>Tion-in temple</td>
</tr>
<tr>
<td>Mt. Fuji</td>
<td>Mt. Huzi</td>
</tr>
<tr>
<td>Chanoyu</td>
<td>Tyanoynu</td>
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<tr>
<td>Chosen</td>
<td>Tyosen</td>
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<tr>
<td>Jujutsu</td>
<td>Zyuzyutu</td>
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<tr>
<td>Jinrikisha</td>
<td>Zinrikisya</td>
</tr>
</tbody>
</table>

\[1\text{Reproduced from Issotei Nisikawa,}\ Floral Art of Japan, Tokyo, 1938.\]
## APPENDIX C

### COMPARATIVE CHRONOLOGICAL TABLE

<table>
<thead>
<tr>
<th>Periods</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archaic Period:</td>
<td>The Japanese Empire has already been consolidated and it may be called the period of primitive Shinto. However, proto-historic bronze mirrors found in burial-mounds have designs of the Han Period, proving Chinese influence on Japanese art.</td>
</tr>
<tr>
<td>From stone age to the middle of 6th century.</td>
<td></td>
</tr>
<tr>
<td>China, Han Dynasty</td>
<td></td>
</tr>
<tr>
<td>206 B.C.--220 A.D.</td>
<td></td>
</tr>
<tr>
<td>Asuka Period:</td>
<td>Period of early Buddhist art.</td>
</tr>
<tr>
<td>552--645</td>
<td></td>
</tr>
<tr>
<td>China, Six Dynasties</td>
<td></td>
</tr>
<tr>
<td>265--589, Sui 590--671.</td>
<td></td>
</tr>
<tr>
<td>Nara Period:</td>
<td>The capital was permanently established at Nara in 710. The Chinese art of the T'ang was greatly influenced by Indian as well as by Persian art, and it was soon felt by Japan.</td>
</tr>
<tr>
<td>646--793</td>
<td></td>
</tr>
<tr>
<td>China, T'ang Dynasty</td>
<td></td>
</tr>
<tr>
<td>618--906</td>
<td></td>
</tr>
<tr>
<td>Fall of Sassanian Dynasty</td>
<td></td>
</tr>
<tr>
<td>661</td>
<td></td>
</tr>
<tr>
<td>Earlier Heian Period:</td>
<td>The capital was removed in 794 from Nara to Heian (Kyoto). Chinese influence of later T'ang still continues. In 894 intercourse with China was interrupted. Tendai and Shigon, the two great sects of esoteric Buddhism, were founded in Japan by Dengyo and Kobo. This was the period of esoteric Buddhist art.</td>
</tr>
<tr>
<td>794--893</td>
<td></td>
</tr>
<tr>
<td>China, T'ang 618-906.</td>
<td></td>
</tr>
<tr>
<td>Romanesque art 800--1150.</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Periods</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Later Heian Period:</strong></td>
<td>After the suspension of intercourse with China the nationalizing spirit developed, and Japan began to assimilate the continental culture imported during the former three centuries, thereby to express the taste and ideas of the Japanese. The head of the Fujiwara family came to play the most important role in the court and government, and the art of this period was characterized by refined delicacy.</td>
</tr>
<tr>
<td>894--1185</td>
<td></td>
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<tr>
<td>China, Five Dynasties</td>
<td></td>
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<tr>
<td>907--959; Sung 960--1126</td>
<td></td>
</tr>
<tr>
<td>Notre Dame, 1163.</td>
<td></td>
</tr>
<tr>
<td><strong>Kamakura Period:</strong></td>
<td>China was again fully opened to Japan for trade and inspiration. The Zen sect of Buddhism was introduced and welcomed at Kamakura. Kamakura art was realistic under the inspiration of the martial spirit and new religious movement.</td>
</tr>
<tr>
<td>1186--1333</td>
<td></td>
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<tr>
<td>China, South Sung 1127--</td>
<td></td>
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<tr>
<td>1279; Yuan 1280--1367.</td>
<td></td>
</tr>
<tr>
<td>Gothic art, 1150--1400.</td>
<td></td>
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<tr>
<td>Church of St. Francis of</td>
<td></td>
</tr>
<tr>
<td>Assisi begun, Dante b.,</td>
<td></td>
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<tr>
<td>1265.</td>
<td></td>
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<tr>
<td><strong>Muromachi Period:</strong></td>
<td>The new Shogunate government was established in Kyoto by Ashikaga Shogun; and Kyoto became once again the center of Japan's civilization. The eighth Shogun, Yoshimasa, was known as the patron of art. In 1542, Antony de Moto, a Portuguese, came to Japan and in the following year Mendes Pinto brought guns to Japan.</td>
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<tr>
<td>1334--1573</td>
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<tr>
<td>China, Ming 1368--1643.</td>
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<tr>
<td>Early Renaissance, 1400--</td>
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<tr>
<td>1500. Michelangelo b.,</td>
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<tr>
<td>1474. Raphael born 1483.</td>
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<tr>
<td>Discovery of New World,</td>
<td></td>
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<tr>
<td>1492. Sea route to India from Europe, 1498.</td>
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<tr>
<td><strong>Momoyama Period:</strong></td>
<td>The first half of the second period of nationalization. At the beginning, Oda Nobunaga took the place of the Ashikaga family but soon afterwards he was succeeded by Toyotomi Hideyoshi. The Momoyama art was the creation of Hideyoshi's</td>
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<tr>
<td>1574--1614</td>
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<tr>
<td>China, Ming 1368--1643.</td>
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<tr>
<td>High Renaissance, 1500--</td>
<td></td>
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<tr>
<td>1600.</td>
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<tr>
<td>Periods</td>
<td>Remarks</td>
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<td>taste and lofty imagination. It was characterized by a grand scale, magnificent form and bright colors.</td>
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<td>Edo Period:</td>
<td>The latter half of the second period of nationalization. In 1603, Ieyasu became Shogun and established his Shogunate in Edo (Tokyo). Japan remained closed to outside influence until feudalism was abolished in 1867. During this period literature and arts made their first remarkable progress among the masses.</td>
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<tr>
<td>1615--1866.</td>
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<td>China, Ch'ing 1644--1911.</td>
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<tr>
<td>Late Renaissance 1600--1800.</td>
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<tr>
<td>Baroque Rococo.</td>
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<td>Meiji-Taisho Period:</td>
<td>The Imperial sovereignty was restored in 1867 by the retirement of the last Shogun of Tokugawa, and the new era was inaugurated with the removal of the Imperial residence from Kyoto to Edo in 1868, and the city changed its name to Tokyo. Intercourse with the West was opened again and the people welcomed everything new from the West and even ignored their native culture. But later on they were to return to things purely Japanese, as reaction set in.</td>
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<tr>
<td>1867--1926.</td>
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<tr>
<td>China, Republic 1912--</td>
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<tr>
<td>World War, 1914--1918.</td>
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<tr>
<td>Showa Era:</td>
<td>Japan is now in daily touch with Western culture, but she is showing once again to strengthen her national spirit. She is showing increasing creative ability in her social life and in all branches of her culture.</td>
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<tr>
<td>1927--present time.</td>
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